REPORT ON 3-D:

Quality Releases Needed to Revive Waning Interest

ALLIED BOSTON SPOTLIGHT IS ON TRADE PRACTICES, NEW TECHNIQUES

There are wild gorillas in "MOGAMBO"—in fact it's the first time these frightening creatures have ever been photographed. When you're not seeing the excitement of these unusual scenes in Africa you will be concerned with the triangle that centers around Clark Gable. The two angles to the triangle are the attractive Ava Gardner—we hope you agree with the adjective—and an interesting blonde named Grace Kelly. Ava's performance is witty and, need we say it, seductive.

M-G-M presents In Color by TECHNICOLOR "MOGAMBO" starring
CLARK GABLE • AVA GARDNER • with Grace Kelly • Screen Play by
John Lee Mahin • Based Upon a Play by Wilson Collison • Directed by
John Ford • Produced by Sam Zimbalist • A Metro-Goldwyn-Mayer Picture
THEY'RE TALKING ABOUT-

"MOGAMBO" (Tech.) Off to a flying start in Frisco! Packed houses, rave reviews forecast a nationwide clean-up! Radio City Music Hall, N. Y. starting happy engagement with thrilled crowds. As predicted, it's Mogamboxoffice! (Samples of ad angles on opposite page, available in press book in addition to second campaign for action-houses.)

"TAKE THE HIGH GROUND!" (Ansco Color) It took Texas by storm in saturation bookings. A natural for promotion that delivers at the boxoffice!

"TORCH SONG" (Tech.) They're carrying a torch for it in first test spots. A sure winner!

"KISS ME KATE" (Ansco Color) The famed stage musical makes its screen bow in mid-October. A truly great industry event!

Everybody feels Mogambo (that means Great!) about M-G-M's BIG Holiday-size attractions above, as well as the Big Ones coming: "All The Brothers Were Valiant" (Tech.) • "Escape From Fort Bravo" (Ansco Color) and "Easy To Love" (Tech). Join M-G-M's "Lucky Seven" Prize Money Exploitation Contests like hundreds of showmen are doing! Get that Mogambo feeling with M-G-M!
"So Big"

by an

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have b

Warne

Edna F

Pulitzer

So

STARRING

JANE WYMAN

STERLING HAYDEN
has the finest performance actress since 'Johnny Belinda'!

is the prize-winner of all the Edna Ferber novels that become screen smashes!

is very, very big!

R Bros. present ERBER'S PRIZE NOVEL

He stood there so big. Love had come intense, unashamed.
She was ready to forget she'd ever been a lady.

With STEVE FORREST, ELISABETH FRASER, MARTHA HYER, WALTER COY, RICHARD BEYMER, TOMMY RETTIG
ROLAND WINTERS, JACQUES AUBUCHON
SCREEN PLAY BY JOHN TWIST MUSIC BY MAX STEINER
PRODUCED BY HENRY BLANKE, DIRECTED BY ROBERT WISE
THIS PICTURE ALSO CAN BE EXHIBITED ON WIDE SCREENS
Everywhere, the first motion picture in CinemaScope, the modern miracle you see without glasses, 20th Century-Fox's Technicolor production, "The Robe," is doing the greatest business in the history of entertainment!
Future of 3-D

That many within the industry are pessimistic about the present state and future prospects of 3-D is well known. Much less well known and understood are the reasons for the apathy and even antagonism toward stereoscopic pictures. It would seem that the public has held 3-D in higher favor than the industry has. Only a few months ago 3-D films were hailed by men in all branches of the industry as a potent box office stimulus. Now some of the former enthusiasts seem to feel that 3-D is something for which they need to apologize.

In this issue of The HERALD there is a report of the Herald Institute of Industry Opinion presenting facts and opinions about 3-D. It is evident that exhibitors at this time, presumably reflecting views of their patrons, are unsympathetic toward 3-D. A recollection of the titles of the films released in 3-D thus far is the best commentary on this state of affairs. A considerable segment of the public has come to associate the wearing of glasses required for 3-D with the dubious joys of seeing a mediocre production.

The Herald Institute panelists blame—in equal measure—the 3-D releases and the viewing glasses for the unsatisfactory audience response. Few exhibitors reported patron criticism of 3-D effects as such. Inferentially this means that many customers found stereoscopic motion pictures appealing because the box office returns on the 3-D films released to date, taken as a whole, vastly exceed what a similar group of standard releases would be expected to earn.

There was a justification for rushing to fill orders for poorly designed polarizing viewers following the sudden and unlooked for success of "Bwana Devil." There seems little justification for the continuance of production of tens of millions of pairs of these viewers without marked improvement. Better designs are now available on the market and others are scheduled to be ready soon. However, this correction of obvious faults in the viewers is coming late, perhaps too late to compensate fully for impressions already made in the minds of millions who have seen 3-D motion pictures. Surprising is the opinion of the panelists that the best type of viewing glasses would be a permanent kind sold to the individual patron, a method untiringly used. It is significant that many theatre patrons have bought enough throwaway viewers to pay most of the cost of a pair of permanent 3-D viewers.

Producers, distributors and exhibitors, as well as manufacturers of polarizing viewers and other equipment, share the blame or credit for the situation in which the 3-D film is found today. Too many projections of 3-D have been imperfect—and nothing less than precise synchronization, proper focusing and balanced lighting of the two images is acceptable. Distributors charged top rentals for 3-D films, many of which were of low quality from a production point of view. Some exhibitors assert that no proper allowance was made for the extra booth charges necessitated by a 3-D engagement. (Approximately two out of every three panelists reported dissatisfaction with the grosses resulting when 3-D films were played.)

Producers, it seems, have looked upon 3-D as a stop-gap gimmick. The future of 3-D really rests with Hollywood. If the entertainment quality of 3-D pictures is sufficiently high they will be played extensively and will earn satisfactory returns for exhibitor and distributor alike. Over 4,000 theatres in the domestic market are equipped for 3-D. These theatres can do a substantial part of the potential national gross of any attraction. It is a ready market, awaiting only good product and good spectacles.

The eyes of all branches of the industry will be focused during the week of October 15th on the six test engagements of MGM's "Kiss Me Kate." Three theatres will show the film in 3-D and three in standard. Stereophonic sound will be used in all the test exhibitions. Unless the 3-D engagements are successful it is anticipated that producers generally will refrain from releasing subjects in 3-D unless they are particularly suited to that medium. On the other hand if "Kiss Me Kate" is a hit in 3-D, the number of 3-D films scheduled to be released will be increased sharply.

CinemaScope Advertising

IMPRESSIVE is the word for the advertising and promotion campaign on behalf of CinemaScope and "The Robe" not only for its premiere engagement at the Roxy in New York City and other early runs but also for national penetration already achieved. So far as making an impact on the trade itself was concerned the device of running each day's gross of the first week on a separate page of The HERALD and then the cumulative total was effective. Even the advertising for CinemaScope you can read without glasses! Charles Einfeld and his associates are entitled to recognition for their part in the highly successful launching of CinemaScope. After all, the engineers and technicians—wizards that they are—can only go so far with such a development. Then it is up to the craftsmen indigenous to the industry. This, after all, always was, is and will be—show business.

—Martin Quigley, Jr.
Encouragement
To the Editor:
I ran across this editorial clipping from the old 'New York Post' stating: 'We are opposed to people who say, 'I never go to the movies.' That is, we are opposed to the people who make the statement as an intellectual pose, the theory being that the movies are middle class and not very bright. The Department of Commerce reports that the average weekly movie attendance in the United States is 50,000,000 etc., etc.'

What is interesting here is the figure of 50,000,000 people. That seems to be the figure used today in describing how the downward trend has been since the war which set a new high.

Encouraging here, however, is the fact that if 50,000,000 are going to the movies each week now, then this shows no decline from the number who were going some time before World War II, despite the fact that we know we have many more forms of competition to take folks away from the movies. Added to this of course is the great increase in number of theatres in operation today, particularly drive-ins, as compared to number of theatres in operation when the 'Post' published the above editorial.

Thus our business does not seem to be slipping backward as compared to pre-war years, and with the new era of movie making big screens, CinemaScope, and 3-D, who knows but what the weekly average attendance might creep up. Just give Mr. and Mrs. American good movies, in any medium, and see—EARLE M. HOLDEN, Lucas and Avon Theatres, Savannah, Georgia.

Press Attention
To Alex Murphree:
Those great big display ads in the press proclaimed the economy that could be expected from that nice, shiny automobile. So I bought one. I get twelve miles per gallon with my small light car. Is that economy?

No, I didn't read any article by any auto critic in any paper that if you buy an automatic transmission equipped car you could not get as much miles per gallon as the standard shift. I had to find out the hard way, buy and then see, and its the same with most household items, items of wearing apparel or anything else.

Your argument in The HERALD about buying the package of sealed pants is weak talk. (Issue of August 8)

Movies are the only industry which permits critics to take a poke at pictures, which poke if unfavorable, keeps people away from the box office.

The press wouldn't dare to point out defects in the new model cars, or the new electric heaters, or the room coolers or any other items sold, because they know the manufacturers would stop advertising in those papers which did this.

I agree 100 per cent with Mr. Terry Ramsaye when he asked the question, "Why must the lay press elect to give experting attention only to theatrical entertainment?"—EARLE M. HOLDEN, Lucas and Avon Theatres, Savannah, Georgia.

Need More Faith
To the Editor:
I feel that I must let off "steam." I read in a newspaper column recently a remark which a movie star made. Asked if she was going to continue making pictures, she answered to the effect that she would but that movies were on the way out.

This burnt me up. If every movie star, producer, and so on down the line took the attitude that movies are a thing of the past, or soon will be, then let's all give up the ghost right now and cease this useless struggle. In my opinion, nothing can be more injurious to movie business than this fatalistic attitude, and believe me, it is very contagious.

If this star would have a little more faith in the future of her vocation she would unconsciously share her optimism with her public—MARCELLA SMITH, Vinton Theatre, McArthur, Ohio.

Need Correction
To the Editor:
Small town exhibitors and others with small grosses cannot remain in business unless the following are corrected:
1. High percentage terms on film based on 3-D novelty or a good picture irrespective of cost of producers.
2. High cost of CinemaScope lenses, screens, stereophonic sound.
3. Twenty per cent admission taxes besides city license taxes and others.
4. Censorship on movies and not on TV.

—C. V. MARTINA, Royal Theatre, Albion, New York.

Cut Out the Horror
To the Editor:
Please let's cut out the horror and science fiction. May be OK for first runs but N. G. for neighborhoods. How about some "women" pictures and an effort to build up some female stars: la Shearer, Crawford, Garbo, Stanwyck, Frances, etc.—Independent Exhibitor, Passaic, New Jersey.

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October 3, 1953

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THE United States and the American film industry must continue to take part in such international film festivals as the Venice affair, from which he just returned to Washington, in the opinion of Nathan D. Golden, film chief of the U.S. Department of Commerce.

Following two months in Europe, Mr. Golden said he believes participation in these festivals is "worthwhile and redounds greatly to our interest." Noting that there had been some dissatisfaction with the Venice Film Festival, Mr. Golden nevertheless said American producers "can't afford to stay out of these things." Considering the amount of foreign screen time devoted to U.S. films Mr. Golden cited the importance of not skipping these events. "After all," he said, "some 300 journalists from all over the world were represented at Venice." It's a showcase kind of thing which we cannot afford to avoid, he thinks.

Whether films in various wide screen processes are included in the 3-D clauses of the Norwegian film pact is currently the subject of negotiation, it was learned in New York last week following a foreign managers' meeting of the Motion Picture Export Association. A provision in the Norwegian pact excludes 3-D films from the regular rental terms of 40 per cent to American distributors. The latter contend the 3-D clause applies as well to wide screen process such as Cinemascope, which falls outside the regular rental limit. Meanwhile, it is indicated an Italian deal is close. permitting collection of an estimated $1,750,000 from hitherto frozen receipts.

Commander E. F. McDonald, Jr., president of Zenith Radio Corporation, is unhappy about the theatre television presentation of the Marciano-LaStarza fight, to no one's surprise. It is the contention of the Zenith president, whose pet project is Phonevision, or subscription television, that if Phonevision or some other form of subscription TV were in full scale operation, the fight would have been available to the owners of more than 27,000,000 home TV receivers. "Can there be any question at all," he asks, "that television must have a subscription system if it is to give full coverage of major sports in the public interest?" Motion picture exhibition would like a chance to answer that question.

A "tremendous upsurge" in exhibitor interest in promotion and showmanship is noted by Howard Dietz, MGM vice-president and head of advertising, publicity and exploitation, reporting that more than 575 theatres had responded with entry cards for the showmanship competition planned as the "Lucky 7" Showmanship Contests. "We've had other contests in the past, but nothing to compare with this one," Mr. Dietz reports.

Announcement is expected soon of the new organizational setup for the Commerce Department's film division, headed by Nathan D. Golden. This and other former NPA divisions have been in a never-never land since June 1.

Pressure mounts on the Federal Communications Commission to schedule early hearings on subscription television.

Theatre closings are practically at an end, and some of the highest grosses in the history of the industry are ahead, in the opinion of Herbert J. Yates, president of Republic. Following his return to the coast following a regional sales session in the east, he said further. "This will be a crisis year, but I feel public interest has definitely now turned back toward the film theatre. If I didn't feel so optimistic I wouldn't be spending twice as much money on our 1953-54 product as in previous production years."

It has to happen every so often, and it's still amusing enough, to record. Last Saturday morning, when Mary Patrick, manager of the Roxy theatre in Delphi, Ind., opened the house, she discovered that the theatre's safe had been lifted during the previous night. You guessed it: one of the pictures on the bill at the moment was "The Thief."

The Federal Trade Commission has issued a new set of trade practice rules for the radio and television industry, governing deceptive selling methods, unfair advertising and other "unfair practices." A public hearing is set for the near future.

ALLIED IN CONVENTION

This year's convention of National Allied, meeting October 5 to 7 in Boston, is expected to be one of the most significant in the organization's history. For many of its members this is a critical year of decision. Their future depends both on what happens in Washington and in Hollywood as well as in their own community. First business of all industry groups naturally continues to be repeal of the 20 per cent Federal tax on motion picture theatre admissions.

Allied also is planning to give attention to the basic problem of finding ways and means of increasing box office attendance, as well as to trade practices and arbitration. The impact of the new techniques gives an added agenda to this year's meeting. -M. Q. Jr.
HONORS FROM THE INDUSTRY, to Dore Schary, center, vice-president and chief of production for MGM. They occurred during Mr. Schary's visit to Texas cities last week in conjunction with openings of "Take the High Ground", and with a troupe of stars. Mr. Schary received military and civic honors in addition to the two above. In the ceremony above, he receives scrolls from Texas COMPO for the documentary he produced on tax repeal, and from the International Drive-In Theatre Owners Association for his important pictures. With him are players George Murphy, Russell Tamblyn and Elaine Stewart; Robert J. O'Donnell, Texas COMPO executive chairman, and Richard Widmark and Bill White.

AT ONE of the promotion meetings in the Universal-International studios, for "The Glenn Miller Story". With David A. Lipton, vice-president, seated, are A. Mike Vogel, Charles Simonelli, Frank McFadden, Archie Herzog, Sam Israel, Jack Diamond, Jeff Livingston, Jack Williams, Mischa Kallis and Clark Ramsay.

JAPANESE CROWN PRINCE Akihito, center, below, is greeted at the Radio City Music Hall, New York, by G. S. Eyssell, left, Rockefeller Center president, and Irving Evans, theatre assistant managing director. Flanking them are Takanobu Mitani, Japan's grand chamberlain, and Masao Yagi, acting consul general.

EN ROUTE. Herbert Wilcox, English producer, arrives in New York, bound for Republic's North Hollywood studios, where he is conferring with Herbert J. Yates, president, on casting of "Trouble in the Glen", second film under the co-production agreement, and exploitation of the first, "Laughing Anne".
HONORING JOHN G. MOORE, on his promotion as Paramount's assistant eastern division manager. The scene above is at the Variety Club of New England's luncheon in Boston to Mr. Moore. In array are Samuel Pinanski, president of American Theatres; Hugh Owen, Paramount eastern-southern division manager; Mr. Moore, who receives a scroll of tribute from Tent 25; and Martin Mullin, president of New England Theatres.

GREETINGS AT THE DENVER AIRPORT for Anne Francis, star of Warners' "A Lion Is in the Streets", from Bill Hastings, left, manager of the RKO Orpheum theatre, Denver, and Mr. and Mrs. Duke Dunbar, representing Governor Dan Thornton. Mr. Dunbar is Colorado Attorney General. Miss Francis participated in premiere ceremonies.

M. P. "PAT" HALLORAN, left, has been promoted by Universal. He was to take over Saturday as Milwaukee manager, replacing David Goldman, who entered exhibition. Mr. Halloran was Minneapolis sales manager.

CONFERENCE in Columbus, Ohio, on the opening at the Loew's Broad theatre of "Torch Song", MGM film starring Joan Crawford. The gentleman at the right is Oscar A. Doob, MGM home office publicity representative, and his guest at luncheon is Clyde Moore, theatre editor of the "Ohio State Journal."

AT THE 16TH annual meeting of Alliance Theatres, September 24, at Indianapolis. Above, James Gregory, assistant general manager in charge of operations; P. J. Dee, president, and S. J. Gregory, vice-president and general manager. Cash awards went to managers contesting in the summer drive.

SOPHIE TUCKER begins a round of honors. The famed singer is shown above, on Monday afternoon, as guest of the Women's Committee of the New York Variety Club Foundation to Combat Epilepsy. With her are Carmel Myers Schwalberg, hostess, left, and Edward Lachman, chief Barker. Miss Tucker received a gold life membership card, and also contributed to the Foundation. She was to be guest of honor Sunday evening at a banquet in the Waldorf-Astoria, New York, marking her 50 years in show business. Many industry notables head the dais listing.
EXHIBITORS BELIEVE that 3-D pictures, at least in their present phase, have run their course as powerful money making attractions; that for the most part the medium was not given a fair chance by producers or that the additional rentals asked by distributors added to the cost of equipment did not give exhibition a fair chance; and, to a lesser extent, that given good story values and proper technical use of the medium an occasional 3-D picture would still have powerful box office drawing power.

Those are the principal findings of the latest analysis of The Herald Institute of Industry Opinion. Members of the Institute's exhibition panel own theatres in representative areas ranging from towns of less than 7,500 to big city operations. Better than 70 per cent of those answering this sampling have had personal experience in running 3-D pictures in their theatres and that 70 per cent have played an average of five such pictures each. None had played fewer than two.

While most of the criticism of 3-D was directed at the kind of pictures made in it so far, the study indicated that many industry people feel the most satisfactory answer to the problem of viewies is to promote the sale, through theatres or stores, of permanent 3-D glasses to be owned by the patron. An average of 54.5 per cent of exhibitors advocated this as against 37.1 per cent who thought cardboard viewers were satisfactory and only 8.4 per cent who were in favor of plastic frame glasses sterilized and reused. The sale of permanent glasses has not been extensively tried.

Although a number of the exhibitor members expressed the opinion that single film 3-D would give the medium another chance provided the other conditions of good story value and reasonable price were fulfilled, most of them indicated that this was not because of grave dissatisfaction with the present methods of projection. A total of 78.6 per cent reported that synchronization of the two films was good and 85.1 per cent reported a satisfactory amount of light on the screen.

There were some significant differences in the areas represented in the voting on the main question of the present drawing power of 3-D pictures. Among exhibitors representing cities of over 100,000 in population only 9.8 felt that the medium continues to be a strong plus factor in attracting extra business. In cities between 30,000 and 100,000 only 25 per cent thought so; cities of 7,500 to 30,000 brought in 14.3 per cent and towns of less than 7,500 brought 14.8 per cent who thought so. The production panel, polled also on this question, showed 33.3 per cent who thought 3-D still powerful and in distribution there were only 25 per cent.

However, a number of the cooler heads indicated in their opinions that 3-D properly handled and occasionally used could be a strong adjunct in giving the box office a lift. This was provided it was not used too often.

One exhibitor pointed out significantly that if a producer could see the reaction in an audience of children to arrows coming out of the screen they would know what to do with 3-D!

Another indication that most exhibitors feel that it is principally the story that has been wrong so far, was the fact that a large number of them indicated that they felt patrons had no serious objection to wearing viewers. This in spite of the fact that they believed permanent viewers would be better than the present ones.

A total of 62.8 per cent of the exhibitors voicing an opinion declared their patrons would not object to the necessity of wearing viewers provided the quality of the pictures improves. This total was highest (70.8) among exhibitors in towns of between 7,500 and 30,000 and lowest (58.1 per cent) in towns of less than 7,500.

They hold there's nothing the matter with 3-D that a good story can't fix.
3-D. I can speak only for small town customers. We haven't much use for stereophonic sound in small theatres. Our one speaker gives us the illusion and the sound is satisfactory in small theatres. For large city theatres it would appear that stereophonic sound would be required, especially with wide screens. I believe 'too much sound' can be a drawback and a source of physical and mental distraction to customers.

"Give us permanent type 3-D glasses so we won't have to ask 10 cents from our customers every time they come. TV will probably have 3-D before long—every home should have permanent 3-D glasses. With permanent 3-D glasses people will feel more like attending 3-D pictures.

"I believe 3-D gives patrons more and better entertainment—and a change from what we have had for many years, than does wide screen. After all, wide screen just gives the patrons a wider picture, whereas 3-D gives them something different.

"If I am sold on 3-D. I hope the industry will go all out for it, instead of belittling it. I also hope that 3-D will develop into the one-film system. We have considerable extra expense in presenting 3-D films. Extra operation, additional film carrying charges, etc.

"Most of all the 3-D pictures, according to the Film Buyers Rating in The Herald, show 3-D pictures doing much more business than regular 2-D. This should be the answer. Let the Producers make good 3-D pictures—let the Polaroid Company make permanent glasses than can be sold at a reasonable price—through theatres, drug stores, 10 cent stores, etc., and I believe 3-D will make exhibitors a lot of money. A continuance of present industry practices to condemn 3-D will eliminate a much needed form of entertainment and lose millions for the industry."—L. H. HARRIS, Burley Theatre, Burley, Idaho.

"3-D in its present form is merely a novelty—after patrons have seen two or three, it becomes a shopping proposition, just the same as 2-D is today.

"Patrons are not going to tolerate glasses over a period of time. Now and then, perhaps on something outstanding, but no theatre can operate without steady business. 3-D is not the answer."—SAMUEL T. TRAYNOR, 533 South Main Street, Princeton, Illinois.

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<th>Have You Equipped Your Theatre (or Theatres) for 3-D?</th>
<th>Less than 7,500</th>
<th>7,500 to 10,000</th>
<th>10,000 to 30,000</th>
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<td>64.3%</td>
<td>55.9%</td>
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"Only pictures of suitable story material should be used. A good picture in 2-D will always be acceptable to the public. Our greatest trouble with 3-D is the terms demanded by the producers and their refusal to adjust terms on poor grosses."—JACK ARMSTRONG, Bowling Green, Ohio.

"It just no longer is an attraction. If it looks like a good picture, they will come in. It takes more than 3-D. Give me a good 2-D and I will play it against 3-D any time and come out ahead."—W. C. SILVER, Silver Theatre, Cameron, Mo.

"3-D is desirable if production value is built into the picture and full advantage of color and outdoor scenes are utilized. Also, we need more action in our 3-D shows. Most of them to date are cheap 'B' pictures and the public is backing away from the 3-D 'B' picture."—F. W. ANDERSON, Morris, Ill.

"3-D pictures definitely should be made on one film to eliminate difficulty in synchronization, the double cost of films and transportation and other expenses incident to operating two machines simultaneously. This, I understand, can and has been done—then we would only have to worry about the glasses."—MILAN G. STEELE, Ritz and Lakeside Drive-in, Pawnee, Ohio.

**Which of the Following Policies Do You Advocate for 3-D Viewers?**

1. Cardboard viewers for one-time use          Production  | 26.7%  | 18.8%  | 32.6%  | 41.9%  | 38.5%  | 35.3%  | 37.1%  
2. Plastic frame glasses to be sterilized and reused   Distribution | 20.0   | 31.2   | 4.4    | 3.2    | 11.5   | 14.7   | 8.4    
3. Promotion of sales from the theatre or through stores of permanent 3-D glasses to be owned by the patron | 53.3 | 50.0 | 63.0 | 54.9 | 50.0 | 50.0 | 54.5 |
20th Century-Fox has everything to fill your needs with these great boxoffice attractions!
"ROBE" HEADS FOR NEW PEAKS

Openings Are Big in Other Cities; See $225,000 for Second Week at Roxy

All things continued to indicate this week that 20th Century-Fox has in its first feature in CinemaScope, "The Robe," one of the biggest grossing pictures in the history of the industry. The first of October came and records were busting out all over.

In New York at its premiere engagement at the Roxy, the film drew a huge $264,427, exclusive of admission tax, for the first seven days and at press time was headed for $225,000 for the second week. Including tax, the first week's gross was $317,286. These figures are modestly said to break any comparable records anywhere in the world.

Rental at Record

In addition, an unprecedented sum of $175,000 in film rental was delivered to 20th-Fox by the Roxy as a result of the first week's engagement. This is said to be the largest profit for a single week's engagement in the history of the film industry, with a potential rental in the offering equal to more than a quarter of its $4,500,000 production cost for the New York engagement alone.

Following its New York opening, the picture premiered the following week with equally satisfactory results in Chicago, Los Angeles and Philadelphia. As a result of the first day's business at Chicago's State-Lake, it was confidently predicted that the film would run at least 20 weeks in the Balaban and Katz showplace.

This week's openings were at the Harris theatre, Pittsburgh; the Fox, San Francisco; the Lyric and Villa, Salt Lake City; Orpheum, Kansas City; Fifth Avenue, Seattle; Palace, Dallas; Capitol, Washington; Fox, Atlanta; Fox, Detroit; and Shea's Buffalo, Buffalo. The Salt Lake showings will mark the first engagements in houses in the 1,000-seat category. All previous showings have been in houses ranging from the 2,000 to 6,000-seat category.

50 to 60 in CinemaScope

Preceding the Chicago premiere last week Spyros P. Skouras, president of 20th-Fox, met the press and predicted that within the coming year between 50 and 60 pictures would be produced in CinemaScope and that at least 6,000 theatres will be equipped for CinemaScope showings before September, 1954.

Al Lichtman, director of distribution, who was also present at the conference, predicted that the first week's gross of "The Robe" would hit a record of $130,000. He also disclosed that "New Faces," a Broadway stage show, will be filmed independently in CinemaScope.

OFF ON THE GRAND TOUR, in a sort of "Salute to CinemaScope" Spyros Skouras, Saenger for Exhibitions, and Al Lichtman, director of distribution, as they set forth from New York for openings of the new medium, first of which was at Chicago.

Mr. Lichtman told the newsmen that both the Ford Motor Company and General Motors were negotiating to produce CinemaScope pictures for showing in theatres for their sales conventions. The press conference, at the Blackstone Hotel, had as host Charles Einfeld, vice-president in charge of advertising, publicity and exploitation.

Joy Theatres Files Suit

All things anent "The Robe" were not completely serene, however. In New Orleans, Joy Theatres filed suit last week in Federal District Court to enjoin 20th-Fox from licensing "The Robe" to the Saenger theatre until new bids have been made and opened publicly. Joy also asked that the distributor be directed to award the picture to the highest bidder.

The complaint, which names Paramount Gulf Theatres, operators of the Saenger, as a defendant, in addition to 20th-Fox, asks $385,000 damages. Presumably, this is an estimate of its loss in not being able to license "The Robe" first run, including the loss of publicity.

A hearing has been scheduled on the action for October 7 before Federal Judge J. Skelly Wright. The plaintiff alleges that it had submitted a higher bid than the Saenger for exhibition of the picture at its Panorama theatre. It also charges an agreement on the awarding of pictures exists between 20th-Fox and Paramount Gulf and asks the court to set a reasonable time during which 20th-Fox must license the plaintiff's theatres on second run.

Further October openings of "The Robe" are as follows: the Memorial, Boston; Denver, Denver; 7; Malco, Memphis, 7; Saenger, New Orleans, 7; Orpheum, Portland, Ore., 8; Majestic, San Antonio, 8; Metropolitan, Houston, 8; Hippodrome, Cleveland, 8; Radio City, Minneapolis, 8; Criterion, Oklahoma City, 9; Indiana, Indianapolis, 9; Paramount, Syracuse, 13; Albee, Cincinnati, 15; Worth, Fort Worth, 15; and the California, San Diego, 21.

Also: Palace, Rochester, 21; New, Baltimore, 21; Palace, Albany, 21; Missouri or St. Louis, St. Louis, 22; Fox, Spokane, 22; Liberty, Beaumont, 22; Byrd, Richmond, 27; Fox Phoenix, 28; Fox Tucson, 28; Crest, Sacramento, 28; Crest, Fresno, 28; Paramount, Oakland, 28; Keith, Dayton, 29; and the Colonial, Akron, 29.

Peak advertising, publicity and exploitation campaigns will precede individual engagements of the picture, to be handled in gala fashion.

20th-Fox Net Gains Seen

By Skouras

A rapid and great increase in 20th Century-Fox earnings was predicted this week by Spyros Skouras, president of the company, in a special report to stockholders, dealing with the impact of CinemaScope. He said, in part:

"I am grateful to our stockholders for the patience and understanding they have shown and to them I express the hope we may now look ahead to a bright and profitable future for our company as well as our industry."

Preliminary estimates of consolidated net earnings of Twentieth Century-Fox and all of its subsidiaries show $1,100,000 for the 39 weeks ended September 26, 1953, which is equivalent to 40 cents per share on the 2,769,486 shares of common stock outstanding, the report said. The estimate for the third quarter indicates earnings of $942,000 or 34 cents a share.

The first quarter of 1953 produced $1,024,000, compared with 1952's $723,000 loss. The second quarter gave an accumulated revenue that has produced the biggest 13-week period in the company’s history.

Stanwyck Film to U.A.

United Artists has acquired the distribution rights to "Witness to Murder," starring Barbara Stanwyck, it has been announced by Arthur B. Krim, president. It was produced by Chester Erskine and directed by Roy Rowland.
IT'S TOO BIG FOR A PROJECTION ROOM!

The 24-sheet above gives just a general idea of the action that fills the screen in M-G-M's GREAT adventure spectacle. That's why we're inviting exhibitors to see the Trade Shows in THEATRES! You'll realize how your audience will react to the conflict of brother against brother for a beautiful bride, to the pulse-pounding whale hunt, to the fight for the pearl fortune, to the tropical island native girl's romance, to the fearful mutiny, to all the glories that will fill the theatres of America.

THEATRE TRADE SHOWS—OCT. 16*

*Except Dallas, Denver, New York which are OCT. 15 • Boston, New Haven, New Orleans, San Francisco, Washington, D. C., OCT. 19 • Jacksonville, OCT. 20
WHAT ADOLPH ZUKOR, AT EIGHTY, LIKES TO REMEMBER, IN A BOOK


by TERRY RAMSAYE

HERE is time-glamoured enrichment of the contemporary literature of the motion picture, and a contribution of colour and emotion to the archives, too. The volume is an invitation to sit as one might through a long evening at fireside hearing Adolph Zukor in reflective mood recall, with discretions, experiences and observations of a half century of the films, so much his half century. At the age of 80 he has conveyed to publication a valedictory of the era which ended with 1946.

It is three kinds of a book.

To the industry it is both a source of informations of all sorts from a source of participating authority, along with rich material of reminiscence values, a book for leisurely reading and the bedside table.

To the lay reader it contains much sheer entertainment, most especially for the more mature audience. Along with that it will long be a source of episode and anecdote to the critics, commentators and columnists. It is likely to be quoted and misquoted abundantly.

An Authentic Contribution To a Study of America

To the perhaps more detached observer of the scene it can be most important as an uncalculated, but thereby authentic, contribution to the study of the new America, the nation which has evolved with the invading leavens that changed this once Puritan-Victorian land, swept by scientific internationalism and infusions of other cultures into the internationalism, globally involved power that it is today. That may sound esoteric, but it is plain—as plainly obvious as the place of the American picture on the world screen. Not so many will be studying that a while.

So we have the telling now by the fifteen-year-old orphan Adolph from the village of Riese in Hungary coming ashore at Castle Garden. He had a few dollars sewed into his vest, and a determination to find a career in the new world. That was 1888. That year a man named Edison was working on efforts at a movie machine over in New Jersey. Up in Rochester a man named Eastman was struggling for a flexible medium for "roller photography."

The boy from Riese was a slight little fellow consisting mostly of desperate earnestness. He had a heritage, a background of educated rabbis and physicians on his mother's side and of stern, stout peasant stock from his father. That is all.

ADOLPH ZUKOR

The rise from apprenticeships to success as a furrier is sketched lightly. There is an amusing glimpse of Marcus Loew as a fur salesman of great sartorial elegance and a silk hat. There is rather a bit of Loew in the book, but nothing of the feeding in film association later which sent Mr. Zukor off to new independent enterprise and his big career.

Nor is there word of Zukor price-pressure which made Marcus Loew, exhibitor, become founder of the august Metro-Goldwyn-Mayer. There are naturally several matters that Mr. Zukor seems to have left on the cutting room floor. One finds, to cite example, nothing about Sidney Kent, so long his employee and associate, nothing about Lewis J. Selznick, so much a figure in most strenuous days. There, are, however, some very explicit lines about a one-time associate and colleague, indicated as a gifted genius of disturbance and what was done about it.

Story Moves, With Several Occasions of High Drama

The story moves. There are occasions of high drama, like the account of the Famous Players studio fire in New York, which brought the enterprise close to ruin. There is a high tension telling of the greeting of Lindbergh, when he landed at Le Bourget field. There is an amazing tale of things that happened with the aid of Hecht & MacArthur when a downtown financier appeared to "take over" in the days of trouble amid the Paramount-Pathé ordeals of 1932.

Through it all the reader finds a driving, driving force of persistence, personified in this Adolph Zukor.

Only once in all his story does Mr. Zukor take a slight defensive. He quotes from the writings of Terry Ramsaye in which some twenty-seven years ago it was remarked that this virile, aggressive Zukor "... inwardly driven by Napoleonic ambitions...." Says Mr. Zukor, "... naturally I cannot agree with the reference to Napoleonic ambitions...." Hereby the statement is reaffirmed. Zukor and Napoleon alike fought for their own way. Mr. Zukor did better. He had his troubles, but no retreat from Moscow, and he will end his days on no Elba.

Should Be Read in Sequel To Will Irwin Book

It is urged that this story of now should be read with and in sequel to "The House That Shadows Built" by Will Irwin, published by Doubleday, Doran & Company in 1928. To those who the reader Mr. Zukor's recordings of his acquisition, and shepherding of Mary Pickford will be the most interesting section of the book. It was with Miss Pickford that he built a great dominion. It is told, too, sometimes with naive candor, how he played player against player as in the case of, for instance, Marguerite Clark. Charles Chaplin gets a brush-off. Mr. Zukor does not admire it, but he never did think Chaplin was funny.

There are stories new to the record about the Frohman, Daniel and Charles, James K. Hackett, Mack Sennett, John Barrymore, Gloria Swanson—names without end, since few indeed were the famous players who were not concerned in some fashion with the path of the Zukor domain. Douglas Fairbanks comes in for interesting discussion.

The recounting is not all of the far yesterdays either. You will find Bill Boyd and Hopalong Cassidy in these pages, along with the story of the late Harry Sherman, producer. Harry, by the way, it seems made a million when he was 28 years old, by acquiring ten thousand dollars worth of state's right on "The Birth of a Nation." He did not keep that million, though. He got some others later.

Right Down to Date, With An Eye to Current Interest

Mr. Zukor comes right down to date, with an eye to current interest and from him we have observations about such figures as Bob Hope and Bing Crosby and a chapter that brings in the names of Barney Balaban, Y. Frank Freeman, Paul Raibourn, Alfred W. Schwalberg, Russell Holman and Jerry Pickman. There is also an appreciation of Austin Keough's legal services in days of anti-trust ordeal. It must be held in mind that Mr. Zukor is not at 80 just an old man remembering—he is chairman of the board of the very active Paramount Pictures Corporation at 1501 Broadway.
ALLIED TO RECONSIDER ARBITRATION POLICY

Meeting Opens Monday in Boston; Also to Discuss Cost of New Methods

Allied may "consider" arbitration. That's as far as it goes. The subject, which may need resuscitation, will be "on the agenda" of the National Allied States Association board meeting before the convention, Monday through Wednesday in Boston.

In New York Monday, Wilbur Snaper, the organization's president, indicated that interest in the subject dictated its presentation to the board, but that he personally had no recommendations, nor did he know of any brewing. The only question will be, he said, whether Allied should join again with other industry segments in setting up an arbitration system.

Says Board of Allied Will Not Commit Itself

He added that the board, meeting during the weekend before the convention, would not discuss the merits of the two plans which already have been submitted to the industry, and also declared the board would not commit itself on any further plans. He additionally refused comment on reports that exhibitor association leaders met in New York September 21 and agreed to place the project before their respective boards of directors.

The Allied convention will be held at the Hotel Sheraton Plaza, and will consider the new techniques especially from the viewpoint of costs, and as well as the other and usual problems of the trade.

Mr. Snaper's comments in New York Monday disclosed some sentiments about arbitration which may change its status before a meeting of independent exhibitors.

Sees United Arbitration Stand As Difficult

Some of the organization's members, big and small, feel differently, he intimated, about certain points formerly acceptable. This alone makes difficult a united stand. Mr. Snaper pointed out that the subject will not be barred from the convention floor if a member decides to bring it to attention. The board itself will decide whether it will come up for convention discussion by official sanction.

Since collapse of negotiations, no one within Allied has had the authority to continue or initiate discussions, he noted. The Allied arbitration committee, comprising Mr. Snaper, Nathan Yamin, and Abram F. Myers, was dissolved.

The board also will discuss for possible presentation to the convention the report on the Senate Small Business Committee hearings of exhibitor complaints against distributors.

Costs of installing CinemaScope and stereophonic sound in theaters of varied sizes will be explained in detail Tuesday afternoon and is a subject of great interest to the membership, Mr. Snaper said. The explanations will be at the open forum that afternoon, by L. D. Netter, Jr., sales manager of Altec Service, and E. O. Wilschke, operations manager.

Third dimension also will hold exhibitor interest, with the Polaroid Corporation demonstrating Monday afternoon the latest improvements, and the Nord Process scheduled for demonstration that morning by Edward Lachman, in charge of sales, at the Exeter Street theatre. The Nord system uses two images on a single film for 3-D projection.

Another feature of the convention will be an address by Albert Sindlinger, research specialist. Mr. Snaper asserted Monday Mr. Sindlinger would disclose certain facts especially interesting to the practicing local exhibitor; facts he uncovered during his research program for the COMPO admissions tax repeal program. Some of these have to do with the effectiveness of local newspaper advertising.

Also expected to gather attention at the convention will be Boxoffice Television, which recently has come up with a program of games and other attractions for theatre television.

Distribution Representatives Expected to Be on Hand

Distribution representatives were expected to be on hand, as always at conventions; but the only announced guest at midweek was Steve Brody, president of Allied Artists.

Mr. Snaper was to give the welcoming address Monday, following Norman Glassman, New England leader, who is to open the convention; and Mr. Snaper was to be followed by a keynote speaker. However, as he pointed out in New York, the convention leaders expect it to be an affair of discussion and information, rather than speeches.

Following is the program of the convention, as it was released at midweek.

Registration Monday morning was to be followed in the afternoon by the addresses of Mr. Glassman and Mr. Snaper, and the keynote address; and then Polaroid was to give its demonstration. Mr. Sindlinger, too, was expected as a speaker that afternoon. The trade show was to open at 4 P.M. The evening was to feature an open house for delegates and wives, sponsored by the Motion Picture Advertising Service, United Film Service, and Independent Exhibitors.

Film Clinics Tuesday, William Carroll Chairman

After Tuesday registration, the trade show was to begin for inspection, and then at 10 A.M., the film clinics were to begin, with Bill Carroll as chairman. Mr. Carroll is managing director of the Allied Caravan, and from Indiana Allied. Clinics are subdivided thus: small towns and subsequent runs, drive-ins, circuit buyers, and large cities.

Following the official luncheon, there is to be that afternoon the open forum at which Mr. Wilschke and Mr. Netter are to speak. A cocktail party and New England dinner follow, sponsored by the Coca Cola Company; and then, at midnight, the convention delegates are to be guests at 20th-Fox's showing of "The Robe" in CinemaScope at the Keith's Memorial.

Wednesday's program is a round of committee meetings in the morning, and then a business meeting in the afternoon, with committee reports and conclusions.

"THE ROBE" FEATURE OF ALLIED PROGRAM

One of the major attractions at the Allied convention in Boston will be outside of the convention meeting rooms in the Hotel Sheraton Plaza. It will be a special showing at midnight Tuesday, of 20th-Fox's first production in CinemaScope, "The Robe," at the RKO Keith's Memorial theatre. Courtesy of Spyros Skouras, president of RKO, and Sol A. Schwartz, president of RKO Theatres.
Broadway Points to
AS CURRENT PARAMOUNT CHAMPIONS SWEEP BOX

STALAG 17
in 13th sockeroo week at the
ASTOR

ARROWHEAD
(TECHNICOLOR)
hitting terrific gross,
biggest ever at the
HOLIDAY

BING CROSBY
in
LITTLE BOY LOST
gets Daily News' "Highest Rating" at
RIVOLI

And soon on the Broadways of the nation: BOTANY BAY (Technicolor) — Hal Wallis' CEASE FIRE
Paramount's Leadership

OFFICE GROSSES TO AUTUMN'S HIGH FROM COAST TO COAST...

GREGORY PECK
AUDREY HEPBURN
in William Wyler's
ROMAN HOLIDAY
winds up five fabulous weeks at
RADIO CITY MUSIC HALL

MARTIN & LEWIS
in
THE CADDY
soars to smash figures at the
MAYFAIR

THOSE REDHEADS FROM SEATTLE
(TECHNICOLOR)
first musical in 3-D

FLIGHT TO TANGIER (3-D and Technicolor) — and for Christmas HERE COME THE GIRLS (Technicolor) . . .
SMPTE OPENS MEET MONDAY

Semi-Annual Convention to Focus Light on TV, New Film Techniques

The motion picture industry and television will share common interests this Monday as the 74th semi-annual convention of the Society of Motion Picture and Television Engineers gets under way at the Hotel Statler in New York.

Films for television and theatre TV will take the spotlight with the most varied agenda in SMPTE convention history, including stereophonic sound, 3-D and wide screen films, high-speed photography, foreign language film dubbing, new film printing methods, color photography and the awarding of the annual awards. The meetings will last from October 3 to October 9.

All Industry Invited

In extending an invitation to all members of the motion picture and television industries, Herbert Barnett, SMPTE president, pointed out that “every showman today is entitled to the fullest information about the rapidly changing techniques and tools of his business.”

Keynoting the five-day convention, Henry J. Taylor, commentator, will address the opening luncheon. Fred Waller, inventor of the Cinerama motion picture process, has been named to receive the Progress Medal Award. The award, which is bestowed by the Society, will be presented Monday evening as the climax of the opening day’s session.

Dr. W. W. Wetzel of the Minnesota Mining and Manufacturing Company of St. Paul, Minn., has been selected by the board of governors of the Society as winner of the Samuel L. Warner Memorial Award. Dr. Wetzel was named in recognition of his contributions to the development of magnetic tape and films for sound recording.

Waller’s Work Cited

“The tremendous catalytic effect” of Mr. Waller’s work on the entire motion picture industry was cited by the SMPTE in its announcement of the award. “The work of Fred Waller in visualizing the possibilities of putting to practical use the peripheral vision phenomenon, first as a gunnery trainer for military use and second as what is known as Cinerama, and the tremendous effect of this work on the motion picture industry through the stimulation of intensified development, engineering and exploitation activity, represents a significant advance in the development of motion picture technology,” said the SMPTE.

Presentation of the award to Dr. Wetzel will take place Monday. The Warner award is presented annually as a memorial to the late Mr. Warner, who with his brothers Harry M., Albert and Jack L., pioneered in the field of taking pictures a generation ago.

Monday afternoon’s program will deal with the basic principles of stereophonic sound and stereoscopic pictures. That evening the Society’s award session will take place, featuring the presentation of the Journal Award, the Warner Award, the Sarnoff Award and the Progress Medal.

Concurrent sessions on high-speed photography and stereophonic sound reproducing equipment will be held Tuesday morning, with a session of questions from the floor following the formal discussion. In addition because of the interest throughout the communications field in four-track stereophonic sound, a special all-day open forum on high-speed sound reproduction will be held Tuesday evening, with an invitation to anyone interested to join in the session.

The special Wednesday sound standards meeting will run concurrently with the Society’s regular program. Following a Tuesday evening session on foreign language sound conversion methods, the Society Wednesday morning will take up television film reproduction, both color and black-and-white, and lighting practices. Theatre television and television kinescope recording will be the subjects of the regular Wednesday afternoon meeting. The banquet and dance will be held Wednesday evening.

Color and black-and-white reproduction will be the subjects of Thursday’s session, an afternoon meeting, followed in the evening by an intensive examination of three-dimensional film equipment and practices. The recent history of new techniques and wide screen methods will be discussed Friday morning with the convention closing Friday afternoon with a general session.

Paramount Steps Up Pace Of Production Schedule

Paramount for the balance of the year is launching a more active production pace, with at least six new pictures set for shooting. These are in addition to Irving Berlin’s “White Christmas,” with Bing Crosby and Danny Kaye.

Billy Wilder’s “Sabrina Fair” got under way this week in New York with Humphrey Bogart. The Hal Wallis production “About Mrs. Leslie,” starring Shirley Booth, will roll at the studio next week. “Legend of the Inca,” in color by Technicolor, starts October 12, Dean Martin and Jerry Lewis will return in “Living It Up,” based on the musical play, “Hazel Flagg,” with an October 19 starting schedule.

Among the productions for later this year are “Conquest of Space” in 3-D and color by Technicolor, to be produced by George Pal, and the James Stewart film “Rear Window,” to be produced and directed by Alfred Hitchcock.

Paramount’s “Seattle” Stars Greet Veterans

Stars of Paramount’s first 3-D musical in Technicolor, “Those Redheads from Seattle,” made a well-publicized appearance in Seattle on premiere-day last week when they greeted a ship-load of 2,800 Korean veterans. Rhonda Fleming, Gene Barry, Roseo Ates and the Bell Sisters were at the dock to greet the soldiers in the afternoon before taking up their evening duties at the Paramount theatre, where the picture opened. The film is a Pine-Thomas production.

Kansas Theatremen’s Outing A Success

The fourth annual golf tournament and stag party of the Motion Picture Association of Greater Kansas City last week was its most successful to date, with 141 attending the evening banquet, Robert Shelton, general chairman of the event, announced. Forty-seven film men took part in the golf tournament in the afternoon at the St. Andrews Golf Club. Kenneth Clark, of National Screen Service, won the low medal.

Faichney Quits U. S. Post

James B. Faichney resigned this week as chief of the production branch of the United States Information Agency New York office. Mr. Faichney wrote to J. Cheever Covdin, director of the Agency motion picture service, that because appropriations from Congress are not forthcoming, there will be no production and hence no need for his services.

"Andersen" Breaks Records

"Hans Christian Andersen" has broken all records at Hoyts Theatres houses in Melbourne and Sidney, Australia, Ernest Turnbull, the circuit’s managing director, called Samuel Goldwyn Productions’ New York headquarters this week.
**Commander Of Legion Lauds Code**

The Production Code, the motion picture industry's voluntary system of self regulation, which maintains standards of decency and good taste in films, has been commended by Arthur J. Connell, National Commander of the American Legion, in a letter to Eric Johnston, MPAA president.

"The American Legion is well aware that the motion picture, as an important part of the entertainment and educational life of this nation, exercises a profound influence for good or evil in the moral life of our country," said Mr. Connell. "The American Legion is also cognizant that the motion picture industry has for some time regulated the production of motion pictures by means of a Production Code based on the highest moral principles.

"It was with interest and satisfaction that I learned of the action of the board of directors of the Motion Picture Association of America reaffirming its support of the principles of this Production Code. This restatement of principle is most encouraging at this time. I wish, therefore, to take this opportunity to commend the board on its action and to encourage it in its efforts to support and maintain the Code in letter and in spirit."

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**Cinerama Will Open in Philadelphia October 5**

Cinerama will make its bow in Philadelphia on the evening of Monday, October 5, at the Boyd theatre, with a red-carpet, searchlight opening planned. A telecast from the lobby will find Lowell Thomas, a Cinerama principal, interviewing celebrities.

Advertising for Cinerama Productions henceforth will be handled by the Monroe Greenthal Agency, according to Lester Isaac, general manager of exhibition. A trade paper campaign in connection with the Cinerama anniversary, openings in other cities and advertising playdates in New York, Chicago, Los Angeles and Detroit will be handled by the Greenthal office.

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**ABC-TV Network to Spend $750,000 in Advertising**

Advertising its stars and story properties to the extent of $750,000 has been begun by the ABC-TV Network. Newspaper advertising and a card card campaign will take $325,000 of this amount. The card cars are being used in cities where the network has wholly owned stations, such as in New York, Chicago, Los Angeles, Detroit, and San Francisco. Subway posters are used in New York and Chicago. The advertising stresses stars such as Ray Bolger, Arlene Dahl, Stu Erwin, Paul Hartman, George Jessel, Ozzie and Harriet Nelson, Danny Thomas and Walter Winchell.

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**BIG GROSS MARKED THEATRE TELECAST OF BOXING BOUT**

Virtual or complete sellouts were reported by at least 25 out of the 45 theatres which carried last week's big-screen theatre telecast of the Marciano-LaStarza heavyweight championship bout from New York's Polo Grounds.

Only one breakdown was reported, at the Ritz, Los Angeles, which was unable to obtain the picture due to mechanical difficulties. The telecast was "blacked out" in the New York metropolitan area, resulting in a near sellout at the Comack drive-in, Comack, Long Island, which installed 1000 temporary seats in addition to its 1000-car capacity.

Cities reporting sellouts were Buffalo, Binghamton, Comack, Asbury Park, Camden, Detroit, New Orleans, Baltimore, Philadelphia, Milwaukee, Kansas City, Pittsburgh, Miami, Richmond, Los Angeles, San Francisco, Chicago, Washington, West Memphis, Cleveland, Omaha and Albany.

In addition, it was indicated that the International Boxing Club, which promoted the bout, will realize a good deal more than the $100,000 minimum for the theatre TV rights. It is understood that up to $50,000 more can be received by the IBC in its deal with Theatre Network Television, which booked the event.

Typical in many respects was the reception of the bout, box office-wise last in Chicago. The telecast drew 12,000 people in four theatres having a combined capacity of 13,000 seats. The gross was roughly $38,000, not including Federal admissions tax. The Balaban & Katz Marbo had an overflow crowd, the B & K Uptown and the Essannes Crown were virtually sold out, and the 3,500-seat New & Koli played to over 2,900 patrons. Prices ranged from $3 to $4, plus Federal admissions tax.

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**Demonstrate "Panaphonic" Sound at Paramount**

"Panaphonic" Sound was demonstrated at the Paramount studio last week. It was developed by Dorsett Laboratories in collaboration with the Motion Picture Research Council, and is described by Loren L. Ryder, Paramount's chief technical supervisor, as "the first step, in recent months, toward simplifying, rather than complicating, presentation of motion picture entertainment." It also has economy, he said. The system is described as applicable to any standard release print with single photographic sound track, and it is claimed the sound may be noticed on the screen by a special method of cueing.

**Rank Pictures Receive Seven-Theatre Premiere**

Two J. Arthur Rank pictures from England, distributed by Universal, Wednesday had a seven-theatre premiere in the New York metropolitan area. They are "Something Money Can't Buy" and "The Gentle Gunman." The theatres are the RKO 81st Street, 68th Street Playhouse, Symphony, and the Eighth Street, all in Manhattan, and the Vogue and Astor theatres, Brooklyn, and the Austin, Kew Gardens.

**New York Theatre Changes**

The New York theatre, at Times Square, for nine years running Westerns, during October, will change its policy and present first runs of quality pictures, Bernard A. Brandt, its owner, has announced. Mr. Brandt asserted the policy change was dictated by a large backlog of good pictures and a shortage of outlets in the Broadway area.

**Fight Picture Is Exciting**

The films of the championship heavyweight fight between Rocky Marciano and Roland LaStarza were shown last weekend in theatres throughout the country, according to Republic, its distributor. The bout, which was held the previous Thursday night, September 24, had its first showings the following night at New York RKO theatres and at several Broadway houses, including the Paramount, the Holiday, Embassy News & Koli and Translux theatres. The 26-minute film was rushed to other parts of the country.

Like the fight itself, the film was exciting in parts, even though just the highlights were used. Shown were rounds one, six, seven, eight, 10 and 11, the knockout round. This intermittent interest was due partly to Marciano’s obvious superiority and partly to too many long shots. The photography, however, was generally excellent. Bill Corum, the sports columnist, did the narration, which was professional and to the point.

The International Boxing Club, which promoted the fight at the Polo Grounds in New York City, announced that a crowd of 44,562 paid $435,817 to witness the event. In addition, the IBC will receive more than the $100,000 minimum for the television rights in theatres.—J. R.

**Makelim Takes Atlas**

Hal R. Makelim has taken over Atlas Pictures Distribution Company, including stock of Harry Thomas and N. P. Jacobs, who have resigned. Sam Nathanson takes over Mr. Thomas’ duties.
Terry Ramsaye Says

ART AND TAXES—The tax-burdened motion picture industry can consider with a special sort of interest a plea for "a Marshall Plan" subsidy for the Metropolitan Opera Company. Rudolph Bing, general manager, returns from Europe observing that while the Metropolitan's deficits in the order of $300,000 or $400,000 are a worry, the opera in 'Berlin receives a subsidy of a million dollars and the Milan Opera...a subsidy of two million, but the Metropolitan is broke.'

Mr. Bing observes that those subsidies are made possible, directly or indirectly, through economic aid from the United States. He expands on the ambitious programs abroad and large plant improvements. So he says this country is in "the curious position" of subsidizing opera abroad but not at home. "Curious" is too limited a term for it.

The motion picture, as we have observed before, has made its adventurous and successful way these fifty years by its service to an appreciative paying public. Also for more than a decade it has been paying taxes, or their equivalent, in lands overseas for varying sorts of subsidies to their film production.

"Uncle Sam presents" would be an appropriate line on European opera programs. Because he surely does.

There is that about all this which reminds one of the kind of days at the end of World War I, when tilted doughboys chanted on walls over there: "We've paid our debt to Lafayette—who the hell do we owe now?"

HERE'S A NEW ONE—Just 'trotter day we were quoting a Hollywood oracle-actor on his view of "the death of the star system." Now all of a sudden up from a relative obscurity comes the rocket-rise of a brightly twinkling new star, Miss Audrey Hepburn. One night in the fall of 1951 she flashed to fame on the stage of "Gigi" on Broadway. Wheresoever Paramount made her a screen star in "Roman Holiday." Of course she's been around a few years with minor stage and screen appearances behind her. However, she is swiftly, brightly new in starland—in a curiously unpromising period of the art.

DOLLAR COMPETITION—Frequently this observer has remarked to the effect that general gadget installment selling and luxury merchandise competition have been most probably quite as important as tele-

Scharfy Sees 30 Metro Films in '54

Dore Scharfy, MGM production vice-president, forecast 30 releases from the company in 1954 on his visit to New York this week for conferences with Nicholas M. Schenck, Loew's president.

The number of MGM releases next year will top the company's 1954 production schedule, which calls for the filming of 21, three of which will be made abroad, Mr. Scharfy said. The difference will be made up by the company's backlog, which Mr. Scharfy termed "pretty good."

Commenting on the company's policy of making "fewer but bigger pictures," the production executive said "we'll probably stick to that policy for quite a while."

He added, however, that the policy is not inflexible, explaining that the studio would be guided by Mr. Schenck's observations on how the market is going. MGM in the current year will release a total of 45 pictures.

Goldberg Resigning U-I Executive Post

Leon Goldberg has tendered his resignation as vice-president, treasurer and a member of the board of directors of Universal-International, it was learned this week. The resignation will become effective October 16. The company stated that no successor to Mr. Goldberg has been designated yet and that it is expected a meeting of the board will be called shortly after the return of Milton R. Rachmil, president, and Al Dafi, executive vice-president, from their current global trip.

Anti-Trust Legislation Hailed by Johnston

JACKSON, Mich.: The United States competitive economy, with "all its benefits to producer and consumer alike," was attributed to the nation's anti-trust legislation here Tuesday by Erie Johnston, president of Motion Picture Association of America. Speaking at the Community Lecture Series he stated that it was competition more than anything else "that we in America owe our unparalleled standard of living and our unmatched proficiency in production and distribution."

Admit Communist Links

WASHINGTON: Lee J. Cobb, actor, and three other Hollywood or one-time Hollywood workers have admitted former Communist Party membership to the House Un-American Activities Committee. The others were Babette Lang, former secretary to Dore Scharfy; writer Roland William Kibbee, and Charlotte Darling Adams, once the secretary of the Screen Cartoonists Guild in Hollywood.
**3 in Britain See No Film Shortage**

by PETER BURNUP

**LONDON:** Three visiting Americans—James R. Grainger, Robert L. Lippert and Steve Broidy — separately had forceful things to say here last week on the shape of things to come, in particular on the alleged pending demise of the double feature programme. None of the three would accept that at all.

Declaring he had come to Britain only to make the acquaintance of RKO men here, Mr. Grainger dismissed out-of-hand suggestions that new production policies would lead to a general product shortage.

**Says Public Expects It**

"People have been talking that way in this business for the last 30 years. I have yet to see it happen. In my opinion the public is educated to expect the double feature programme and will continue to expect it," he said.

Mr. Grainger felt too that the cutback in the scale of MGM and 20th-Fox production would only result in the easing of the way for the independent producer. RKO-Radio is staying in the double feature trade. The company will make 16 to 18 pictures during the next year and probably pick up another six from independents and others. They also expect to reissue about 10 established subjects.

Questioned on 3-D and wide screen possibilities, Mr. Grainger said: "You have to maintain a flexible policy throughout your business. We are not committed, yet. We are making pictures in wide screen and in 3-D and our research department is experimenting now with new techniques. It will be the public who will dictate to us our eventual policy."

**Called "Old Stuff"**

Producer-exhibitor Lippert was equally forthright when he declared: "This present propaganda about the disappearance of the second feature is old stuff and simply won't work.

"As an industry we cannot afford a single bill policy. Overheads cannot carry it. Studios are geared for a much bigger output than people now forecast and the big bulk of exhibition will have to give the public what it wants and that is, in the main, a two-feature programme.

"It's all very well for major companies to say they are cutting their production by half and will only make so-called 'big' pictures. But no company can be sure that every picture they put on the floor is going to be a winner. And what will the majors do when they've got a couple that don't measure up? They'll sell 'em as a double bill."

Mr. Lippert also warned that a diminishing scale of major production, unless it is checked by independent producers, will lead to exorbitant rentals. "I can tell you now," he said, "that rentals asked in America for so-called big subjects are so prohibitive that exhibitors are grateful for the second feature."

At his press conference Mr. Lippert had an apt supporting witness in his British production partner, Exclusive's James Carreras. The latter, over the last two years, has carried on a flourishing second feature business on Anglo-American co-production lines, the formula being to put in a known American name on every production. Mr. Carreras says that every picture he has made under his arrangement with Mr. Lippert has been given a circuit booking in England.

Mr. Lippert returns the compliment with the comment that three years ago it was almost impossible to get a British picture into the general hall in America, whereas now, he says, there is no difficulty whatever in getting a full release of the Lippert-Carreras output in the U. S. A. New contract has been signed by the two men calling for the production here of eight pictures during the next 12 months. The programme may indeed be enlarged to 12 subjects.

Mr. Broidy was subsequently more outspoken. In the final analysis, he admitted, it's the public who will bring in the verdict. But the single feature pattern had been tried repeatedly over the years and had failed in practically every instance. Too many supposed big features that aren't strong enough to stand up unsupported, he said. There is proved and definite demand for second features, the Monogram-Allied Artists chief claimed and if some of them fail that doesn't destroy the validity of the argument.

"There is no pulitzer price for prophets," said Mr. Broidy, "but I am convinced that the second feature is here to stay."

While he was still here, Mr. Broidy concluded a deal with Associated British executive producer, Robert Clark, for the production here of "The Black Prince," a joint Allied Artists-Associated British film to be made in CinemaScope.

Released from onerous responsibilities of a year's stint as chairman of the Trades Union Congress and further refreshed by a day or two on the French Riviera, NATKE's Tom O'Brien got swiftly under way here as lawyer in chief to the industry, and its prime castigator.

In a directive to his members he sternly rebukes the trade associations for what he calls their "tinkering policies" which he says have done "great harm"; warns that unless the associations mend their tactics and arrive at general agreement he plans, with national support, "to ask parliament itself to take steps of a character not hitherto proposed to save the industry."

Mr. O'Brien says: "It is no longer a question of the proportion of the swag that should go to this or that section in the industry but whether there will be any swag at all to share around."

Claiming also that the industry "needs no headache powders but a blood transfusion" the NATKE leader exhorts his members to write directly to their MPs asking that immediate action be taken to cut the tax. "You have a greater vested interest in the industry than stockholders, namely, your living," he says.
TODAY.

S. P. EAGLE
presents
PATRICE MUNSEL
in MELBA
Color by Technicolor
with Robert Morley
Screenplay by Harry Kurnitz • A Horizon Pictures Production • Directed by Lewis Milestone

GARY COOPER in RETURN TO PARADISE
Color by Technicolor
Directed by Mark Robson • Produced by Theron Warth • Screenplay by Charles Kaufman • Based upon the book by James A. Michener • Director of Photography, Winton C. Hoch, A.S.C. • Music composed and conducted by Dimitri Tiomkin • An Aspen Picture

WILLIAM HOLDEN
DAVID NIVEN
MAGGIE McNAMARA
in THE MOON IS BLUE
Produced and Directed by Otto Preminger • Written for the screen by F. Hugh Herbert • A Preminger-Herbert Production

VICTOR SAVILLE
presents
MICKEY SPILLANE'S I, THE JURY
in 3-Dimension
introducing BIFF ELLIOT as Mike Hammer
with Preston Foster • Peggie Castle
Written for the screen and Directed by Harry Essex • A Victor Saville Production

SABRE JET
by Color Corp. of America
starring
Robert Stack • Coleen Gray
Richard Arlen • Julie Bishop
Leon Ames
Produced by Carl Krueger • Directed by Louis King • Screenplay by Dale Eunson and Katherine Albert • Story by Carl Krueger • Music Composed and Conducted by Herschel Burke Gilbert

GUN BELT
Color by Technicolor
starring
George Montgomery • Tab Hunter
Directed by Ray Nazarro • Screenplay by Richard Schayer and Jack DeWitt • Story by Arthur Orloff • A Global Productions Presentation

THE JOE LOUIS STORY
with
Paul Stewart • Hilda Simms • James Edwards
John Marley • Dotts Johnson
and introducing Coley Wallace as Joe Louis
A Walter P. Chrysler, Jr. Presentation • Produced by Stirling Silliphant • Directed by Robert Gordon • Original Screenplay by Robert Sylvester

EDWARD SMALL presents
JOHN PAYNE • EVELYN KEYES
in 99 RIVER STREET
with
Brad Dexter • Frank Faylen • Peggie Castle
Directed by Phil Karlson • Screenplay by Robert Smith • Story by George Zuckerman

YVONNE DeCARLO
CARLOS THOMPSON
in FORT ALGIERS
Produced by Joseph N. Ermlieff • Directed by Lesley Selander • Screenplay by Theodore St. John • Associate Producer Edward L. Alperson, Jr.

SOL LESHER presents
EDWARD G. ROBINSON
PAULETTE GODDARD
in VICE SQUAD
with K. T. Stevens • Porter Hall
Produced by Jules V. Levy and Arthur Gardner • Directed by Arnold Laven • Screenplay by Lawrence Roman

AUBREY SCHENCK
presents
WAR PAINT
in Pathe Color
starring
Robert Stack • Joan Taylor
Charles McGraw
A K-B Production • Produced by Howard W. Koch • Screenplay by Richard Alan Simmons and Martin Berkeley • Directed by Lesley Selander

THE BIG ONES
ACT OF LOVE
ALEXANDER THE GREAT
BEAT THE DEVIL
BRONCO APACHE
CROSSED SWORDS
PERSONAL AFFAIR
STAR OF INDIA
THE BAREFOOT CONTESSA
THE GOLDEN WARRIORS
THE MILLION POUND BANK NOTE
THE PURPLE PLAIN
THE STORY OF WILLIAM TELL

Anatele Litvak's production starring Kirk Douglas. Screenplay by Irwin Shaw, from Alfred Hayes' best-seller, “Girl on the Via Flaminia”.

Academy Award winner Robert Rossen's production. Spectacle on an impressive scale.

John Huston's production starring Humphrey Bogart, Jennifer Jones, Gina Lollobrigida.

Burt Lancaster's first for U.A. An adaptation of Paul Wellman's best-selling western, in color by Technicolor.

Errol Flynn stars in a swashbuckling adventure story. Filmed in spectacular Pathecolor.

Gene Tierney, Leo Genn and Glynis Johns are starred in a drama of great suspense.

Cornel Wilde and Jean Wallace in a Widescreen, color by Technicolor adventure.

Joseph L. Mankiewicz' eagerly awaited production—his first for U.A. A romantic drama with an all-star cast.

Elia Kazan directs this S. P. Eagle production of Budd Schulberg's original screenplay.

Gregory Peck stars in an adaptation of Mark Twain's immortal story, in color by Technicolor.

Another Gregory Peck starrer, in color by Technicolor, based on E. H. Bates' best-seller.

Errol Flynn stars in this all-time favorite legend. U.A.'s first Cinemascope release, filmed in Pathecolor.

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

THE CADDY (Paramount)  
Produced by Paul Jones. Directed by Norman Taurog. Written by Edmund Hartmann and Danny Arnold. Cast: Dean Martin, Jerry Lewis, Donna Reed.

FROM HERE TO ETERNITY (Columbia)  

GENTLEMEN PREFER BLONDES (Twentieth Century-Fox)  

LILI (Metro-Goldwyn-Mayer)  

ROMAN HOLIDAY (Paramount)  

SHANE (Paramount)  

Natural Vision Closes Equipment Department

HOLLYWOOD: Milton L. Ginzburg, president of Natural Vision Corporation, last week ordered closed the company’s department in charge of renting 3-D production equipment and service to studios. He invited bids for seven complete production units. He said, “Because of the large amount of 3-D equipment now in the possession of major studios and others it is no longer feasible for us to maintain 3-D service as costly as is required to meet our high precision standards.” The company will continue to conduct its other operations.

Build 3-D Glasses Units For British Production

Two machines for the production of all-plastic 3-D glasses in the United Kingdom are now being built at the Brooklyn plant of Pola-Lite Co., manufacturers of 3-D glasses, S. G. Fassoulis, president, has announced. True View, Ltd., of England, will manufacture the glasses at its plant which is now ready to turn out the lens material. The Brooklyn machinery will supplement True View’s production. An arrangement made by True View, with the J. Arthur Rank Organization, places foreign distribution of 3-D glasses through the Rank subsidiary, G. B. Kale, Ltd., Pola-Lite is now distributing a special merchandising and promotional brochure to exhibitors featuring 3-D films across the country. In addition to promotional selling copy on 3-D pictures, the brochure contains a line-up of Pola-Lite accessories geared to aid exhibitors in their presentation of 3-D attractions.

Katzman Schedules 16 For Columbia Program

Sam Katzman’s 1954 program for Columbia will consist of 16 films, 10 of which will be in color by Technicolor, the balance in black and white. Seven writers have been assigned to write the screenplays for the properties already selected for the program. Nine more writers will be added. Screenplays now being prepared are “The Law Versus Billy the Kid,” “Pirates of Tripoli,” “Bat Masterson, Badman,” “William the Conqueror,” “Legions of Hannibal,” “Lost City of the Aztecs,” and “Indian Scout.” Being finished are “The Saracen Blade,” “The Miami Story” and “Jungle Man Eaters.”

Universal “Wings” Is In 3-D and 2-D Versions

Universal Pictures has decided that “Wings of the Hawk,” current 3-D Technicolor picture starring Van Heflin and Julia Adams, should be available immediately in both 2-D and 3-D versions, according to Charles J. Feldman, general sales manager. “It Came from Outer Space,” Universal’s first 3-D picture, will be made available in 2-D starting November 29. It is still playing 3-D engagements.

PHILADELPHIA: Recognition of the aggressive leadership of S. H. Fabian, president, and Sam Rosen, executive vice-president of the Stanley Warner Corporation, was given here Thursday by Philadelphia zone managers who presented each of the two executives with a “Man of Achievement Award” (see cut).

Making the presentation on behalf of the Philadelphia personnel was Martin Quigley, publisher of The Herald and “Motion Picture Daily,” at a luncheon at the Barclay Hotel, which was the climax to a day-long meeting. Presentation of the awards marked not only the conclusion of the first six months of the Fabian-Rosen leadership of their newly formed Stanley Warner group, but also the kickoff of a six-month Man of Achievement Award contest open to local Stanley Warner managers.

On the luncheon dais with Mr. Fabian and Mr. Rosen were Harry Kalmie, vice-president and general manager of Stanley Warner, and Ted Schlanger, the circuit’s Philadelphia zone manager, who conducted the meeting. All called for aggressive selling during the coming drive, with Mr. Fabian specifically citing “merchandising activity that reaches out to recapture audiences which have drifted away from our theatres.”

“The opportunity for success in our business today,” said Mr. Rosen, “is greater than it has ever been. We can approach the current season with the greatest optimism and confidence that any of us have had in the last five years.”

The contest will be conducted on a monthly basis with a grand prize winner selected March 1 to receive a trip to Hollywood. The contest embraces all fields of achievement in connection with theatre operation.

Griesdorf Presides at Odeon Theatres Meet

TORONTO: A wide range of subjects constituted the program for the annual Ontario regional conference of Odeon Theatres of Canada at the King Edward Hotel here last Thursday with general manager Dave Griesdorf presiding, assisted by E. G. Forsyth, assistant general manager; W. C. Tyers, of the head office advertising department, and others. Discussions on some topics were presented by the managers themselves. T. F. Moran dealt with candy-bar promotion and R. Gardner spoke on Saturday morning “Movie Clubs.”

MOTION PICTURE HERALD, OCTOBER 3, 1953
BEHIND THE SCENES...ALTEC

Working behind the scenes, the Altec Companies are major contributors to the technical achievement of Stereophonic sound — an essential part of CinemaScope and most new motion picture processes.

Behind the screen — and in the auditorium are Altec Lansing "Voice of the Theatre" loudspeaker systems providing quality, dependability and uniformity essential for stereophonic presentation. "Voice of the Theatre" loudspeakers are the industry standard for all theatres, small and large.

In the booth — amplifier systems and electronic controls designed and built by Altec Lansing Corporation.

Throughout the theatre — the competent Altec Service engineer with his proven ability to obtain the best results from any sound equipment. He provides careful precise installation supervision and tune-up as well as continuing regular and emergency service to assure the proper maintenance and operation. He is an ever-present helping hand when things go wrong. Motion Picture theatre service is not a side-line to the Altec Service engineer — it's his business, and he excels in his field.

Altec Service can be obtained from any of the hundreds of Altec Service engineers or field representatives. Altec Lansing products and Altec Service installation supervision can be obtained through your Theatre Supply dealer.

If you have not received the booklet "Stereophonic Sound and Altec" send for your copy.

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Specialists in Motion Picture Sound

9356 Santa Monica Blvd.
Beverly Hills, California
161 Sixth Ave., New York 13, N.Y.
Universal's 39-Week Net $2,301,007

Universal Pictures Company, Inc., this week reported consolidated net earnings for the 39 weeks ended August 1, 1953, of $2,301,007, after provision of $3,300,000 for estimated Federal income and excess profits taxes.

After deducting dividends on the preferred stock, such consolidated net earnings are equivalent to $2.12 per share on the 999,306 shares of common stock outstanding August 1, 1953.

For the 39 weeks ended August 2, 1952, consolidated net earnings were $1,752,473, after provision of $2,630,000 for estimated Federal income and excess profits taxes and after provision of $250,000 for contingencies. After deducting dividends on the preferred stock, such consolidated net earnings were equivalent to $1.63 per share on the 961,698 shares of common stock outstanding on August 2, 1952.

Television Film Unit Named by Association

WASHINGTON: A special television film committee appointed by the National Association of Radio and Television Broadcasters will have as its first project the working out of a standard film contract for the use of TV stations and film companies. This was announced by Harold E. Fellows, NARTB President, as he appointed the members of the committee. The committee will hold its first meeting in Chicago October 13. Chairman of the committee will be Harold See of San Francisco, and members are Martin Campbell of Dallas and Raymond W. Welpott of Schenectady, N. Y.

Herbert Wilcox Says Market Is Right for Music Films

Herbert Wilcox, British producer, indicated in New York last week that he may turn to the production of musicals after he completes “Trouble in the Glen,” the second picture to be made under his agreement with Herbert J. Yates, president of Republic Pictures. The producer was en route to Hollywood to confer with Mr. Yates on casting of the film, which is to go into production in London in about three weeks. Mr. Wilcox said he feels the market is right for musicals and that he has several such scripts under consideration.

"Actress" Opens Oct. 11

Faye Emerson will head the sponsors' committee for the benefit premiere for the American Theatre Wing, Inc., of the MGM picture "The Actress," to take place Sunday evening, October 11, at the Trans-Lux 60th theatre in New York. Spencer Tracy, Jean Simmons and Teresa Wright star in "The Actress."

Pennsylvania Unit Asks 2-To-1 on All

PHILADELPHIA: The board of governors of Allied Independent Theatre Owners of Eastern Pennsylvania has come out—with no equivocation—for the two-to-one aspect ratio for all films, including those filmed in an anamorphic process. At a meeting here last week, the board passed a resolution citing the dangers in the current “confused and muddled equipment situation” and condemning “the confusion deliberately created,” demanding immediate standardization of sound systems and the immediate standardization of screen size on a two-to-one ratio. “This ratio,” said the board, “would be most suitable for the vast majority of indoor and drive-in theatres now in existence.”

N. Y. Appeals Court Reserves Decision on 'Teen Age Menace'

After hearing arguments on an appeal from the New York State Board of Regents which upheld Dr. Hugh M. Flick, State Education Department, in denying a license to "Teen Age Menace," the state's Court of Appeals last week reserved decision. Philip F. Barblanell, attorney for Broadway Angels, the film's distributor, said he'd take the case to the highest courts if the Appeals Division ruled against him. Charles A. Brind, attorney for the Regents, said the film was "the most dangerous picture of its kind the Regents have ever seen."

Reade Joins With Schwarz In San Francisco Theatre

Walter Reade Theatres and Schwarz Theatres of California have joined to operate the Bridge theatre, San Francisco. It is of 400 seats in the intimate art-house styling, and will continue to play that type of product. Walter Reade, Jr., said Continental Distributors, Inc., associated with his firm, will be one of the prime product suppliers. This is the Reade circuit's first venture in the west. The Schwarz organization is run by Maury A. Schwarz, and also owns the Rita, Rio, Rex and Hill theatres in San Francisco.

Not Withholding Polaroid

CAMBRIDGE: Reports that new-style 3-D glasses are being withheld from certain sections of the country until stocks of old-style glasses are used up were declared here to be "completely groundless" so far as Polaroid 3-D glasses are concerned. Jackson Turner, Polaroid 3-D viewer sales manager, said all viewers now being sold are of exactly the same style and construction. New and improved models are prepared for production, according to Mr. Turner, but it will be some weeks before the company is ready for mass production of these improved models.

Allied Unit to Seek Legal Clearance

MINNEAPOLIS: North Central Allied will seek a legal method to force distributors to make films available to subsequent runs on regular clearance, Benjamin Berger, president, revealed. The issue will be placed before the National Allied convention in Boston next week.

Mr. Berger told Minneapolis independent exhibitors at an informal session here last weekend that the problem of switched clearance dates was one which had defied solution locally. He named one company as a principal offender and added that there were numerous occasions within the past year where the company had given product first run in Minneapolis Loop houses and had then withdrawn the product entirely, ignoring the 28-day clearance practice.

The independents agreed that this situation is in conflict with the spirit of the code, in some instances where pictures had been bought and dated and then were withdrawn. In such cases, they added, the film company has enforced compliance with the contract at a later date when the picture was made available.

Some exhibitors doubt that there is a legal remedy possible because of the presence of three words, "as made available" in most film contracts. Others agreed that the practice of withdrawing film from release was not always done at the sole responsibility of the film companies but at the request of exhibitors themselves when there were three or more strong attractions becoming available on the same date.

Postpone Crest Action; Advance Partmar Case

WASHINGTON: Supreme Court argument in the Crest case, scheduled originally for Oct. 16, has been postponed until the week of November 9. Involved in the Crest case is the issue of whether distributors can refuse to give first run films to neighborhood theatres. The delay in the argument date is to permit certain additional information to be printed, court officials said. Argument in the Partmar theatre case, originally set for Oct. 15, will be heard Oct. 13.

Paramount Plans 3-D "Conquest of Space"

Paramount Pictures announced last week that its first 3-D "outer space" picture will be "Conquest of Space," to be produced by George Pal in color by Technicolor. The studio announced that it will apply all new improvements and advances made in 3-D by such companies as Polaroid, Eastman and Technicolor in photographing the film, which goes into production in mid-November. The film also will be made for both wide screen and standard projection.
CINERAMA . . .
One full year on Broadway, still
smashing box office records!

Yes, Cinerama—the film medium that ushered in a
new era of entertainment—celebrates its first Broadway
birthday—and box office has never been better!

In just one year of public showings Cinerama has been
eagerly accepted by an overwhelmed public. It is
acclaimed as the most dramatic addition to motion
game picture entertainment in 25 years! The silent “flickers”
provided action, the “Jazz Singer” introduced sound,
and Technicolor showed the subject in natural color.
But it is Cinerama, and only Cinerama, which
surrounds you, the viewer, with movement, color and
sound so realistic—with such dynamic impact—that
you become a part of every brilliant sequence.

Since its first showing, Cinerama has become one of the
world’s outstanding theatrical attractions.
It has yet to be equalled. It can never be excelled.
There is only one Cinerama! The whole country knows it!
Box office receipts prove it!

NEW YORK . . . Warner Theatre
52nd Week
2 million patrons

DETROIT . . . Music Hall Theatre
28th Week

PHILADELPHIA . . . Boyd
Theatre. Opening October 5th—
largest advance sale for this city.

CHICAGO . . . Palace Theatre
9th Week

LOS ANGELES . . . Hollywood
Theatre
22nd Week

WASHINGTON, D. C. . . .
Warner Theatre
Opening day—November 5th

There is only one

CINERAMA

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Throughout the industry it has become the "must have" book.

**Because** it enables you to properly understand the vital, fundamental facts about the new screen techniques which should be known by everybody concerned in the production, distribution, exhibition or exploitation of motion pictures in these times...

**Because** this is the kind of knowledge that is of practical and profitable value to every alert man or woman in or connected with the industry—and also because a properly informed industry is a more effective industry...

**Because** the 26 leading exponents who are the authors of "New Screen Techniques" have joined in explaining for you what it is all about—simply, clearly, with an abundance of illustrations in conjunction with easy-to-understand language. You will find this book to be highly interesting, informative and helpful. If you lend it, you will insist upon its return!

The CinemaScope process—
and production of "The Robe"—
occupies a complete section of 46 pages in "New Screen Techniques." Its authors are the men responsible for the development of the process, its use in making "The Robe," and its presentation to the public.
Typical Opinions:

Terry Ramsaye
"What goes on in those pages is the concern of every person in the art or industry . . . You may be surprised. There's a lot here that has not been told before . . . all put down in clear words, diagrams and pictures that laymen can read with satisfaction . . ."

Larry Graburn (Odeon Theatres, Canada)
"It is 'MUST' reading in these days . . . an invaluable aid in enlightening us so we can intelligently discuss and explain the new techniques."

S. J. Switow (M. Switow & Sons Enterprises)
"Our staff has received immeasurable value from it . . ."

Helen Bower (Detroit Free Press)
"... the kind of thing exhibitors and movie critics have to know about these days . . . summarizes 'the new age' of the motion picture."

Gerald Pratley (Toronto Telegram)
"Informative . . . helpful . . . terms the layman can understand. Moviegoers and theatremen who are all at sea over the many systems can learn and understand their principles and application . . ."

Daily Film Renter (England)
"This is not merely a book for the student. It contains much of inestimable value to the exhibitor as well as the producer."

Arthur Mayer
"We are all deeply indebted . . . has made the wisdom of the experts available to all of us. I urge you to send posthaste for a copy of New Screen Techniques."

A. E. Daff (Exec. v. p., Universal Pictures)
"... a 'MUST' for all who want to keep pace with the rapid changes in our industry."

Russell V. Downing (Pres., Radio City Music Hall)
"... it contains a wealth of information most helpful to all exhibitors in this period of transition . . ."

Leonard H. Goldenson (Pres., American Broadcasting-Paramount Theatres)
"... extremely interesting . . . a wonderful job . . ."

Anselmo Rendueles (Key West, Florida)
"I find it very interesting and helpful since we are converting to Cinemascope."

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Edited by Martin Quigley, Jr.

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by WILLIAM R. WEAVER  
Hollywood Editor

DIRECTOR Robert Aldrich says, “I have learned that in today’s market the only important picture is one that goes out and makes money at the box office.” Director Aldrich is at 36 a veteran of 14 years in the stern school of production experience, much of it assistant-director experience, which is the hardest kind and the best teacher. The names of the directors he worked with in his rising years are those of just about all the greats there are, plus the inevitable numbers of other kind.

He says, “From all of these I learned the art and technique. But from reading the trade papers, from going to the theatres in my neighborhood, and from meeting and talking with exhibitors, I learned the exhibitor’s only criteria. He doesn’t care how good the newspaper reviews of a picture are, nor how expansive the advertising. He realizes, and taught me, that there are no fixed values that make a picture a smash. He taught me to make pictures simply, make them easy to understand, and to make them so the ticket-buying public will hustle off their television seats and go to the theatre to see them.”

**First Opportunity**

**Came from Television**

His reference to television is not unfriendly, for it was television that gave him his first directorial opportunity. That came when the late Harry “Pop” Sherman, knowing his ability by observation and learning of his ambition, encouraged him to strike out on his own as writer and director. He began directing television films in New York, doing so well at it that the overlords of MGM, aware of his Hollywood production background and apprised now of his procedural proficiency, drafted him to direct “The Big Leaguer,” with Edward G. Robinson and Vera-Ellen, which had been set up for a 19-day shooting schedule. That’s a minimum among minimums for MGM, but Aldrich cut it to 14.

Mr. Aldrich widened his field of operations in the case of “A World for Ransom,” which he co-produced and co-wrote in addition to directing, and his next directing job—save for some of those 30-minute Four Star Theatre video films—is to be “Bronco Apache,” a Burt Lancaster vehicle which Norma Productions (that’s Lancaster and Harold Hecht) is to produce from a Paul Wellman novel for United Artists release.

His 14 years of assorted motion picture experience and his experience in the television field, east and west, have brought Robert Aldrich to a number of firm convictions. One is, “The future of the industry rests with people, and not with processes. I agree with John Huston, Joe Mankiewicz and Dore Schary. Shoot it in wide screen, narrow screen, 2-D, 3-D, and some day 4-D, but people make movies, and so long as we have people capable of turning out films like ‘From Here to Eternity’ we’ll have box office. So long as we have box office, we’ll have a live, vital motion picture industry.”

**COME AUTUMN, with its art-theatre weather, the Greek-language feature, “The Barefoot Battalion,” produced and directed in Salonika by Gregg Tallas, for the Peter Boudoures Film company, will be departing what is known here as the “Bel-Air Circuit” for admission-exhibition in the art-theatres of New York and other major eastern cities. Although completely edited, scored and processed several months ago, the film has been withheld by its producer-director pending decision as to distribution method, for it is regarded as considerably more than a commercial venture by its maker, a native of Athens, American-reared and educated, who studied dramatics at the American Laboratory Theatre in New York, and organized the Toy Theatre in Atlantic City, before coming to Hollywood in 1937 to learn motion picture production from the vantage point of a film-editing berth at MGM.

To him the production is an expression of the courage, the fortitude and the dedication to democratic freedom and justice that sustained the Greek people in the hardships and horrors of the Nazi occupation.

**THE START OF SIX pictures and the completion of six others brought the week to a close with no change, numerically, in the shooting level.**

The standout among the new undertakings is the long awaited “White Christmas,” Paramount, which got going with Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen, Millard Mitchell, Mary Wickes, Percy Helton, and many more. Robert Emmett Dolan is producing the picture, in color by Technicolor of course, and the great Michael Curtiz, unvaried for versatility, resourcefulness and plain, outright competence, is directing.

“Sabrina Fair,” Paramount, is being produced and directed by Billy Wilder in New York, with Humphrey Bogart, Audrey Hepburn, William Holden, John Williams and Martha Hyer among the principals.

Jane Wyman and Rock Hudson were before Technicolor cameras in “Magnificent Obsession” for Universal-International, with Charles Bickford, Agnes Moorehead, Barbara Rush, Robert Williams and Will White in support. Ross Hunter is producer and Douglas Sirk is directing.

Allied Artists, Robert Aldrich, produced “Arrow in the Dust,” directed by Lesley Selander, with Sterling Hayden, Coleen Gray, Keith Larsen, Jimmy Wakely and Tom Tully in the cast.

“Yukon Vengeance,” Allied Artists, is produced by William F. Broidy and directed by William Beaudine, with Kirby Grant, Mary Ellen Kay, Carol Thurston, Monte Hale, Henry Kukly and Chincok, the dog.

A Landmark in Screen History...
20th Century-Fox's First Picture in
CINEMASCOPE
"THE ROBE"
Color by TECHNICOLOR

TECHNICOLOR IS THE REGISTERED TRADE-MARK OF
TECHNICOLOR MOTION PICTURE CORPORATION
HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER
People in The News

Eric Johnston, president of the Motion Picture Association of America, has been reappointed by President Eisenhower to another two-year term as chairman of the International Development Advisory Board.

Cecil Bernstein, managing director of Britain’s Granada Circuit, has arrived in New York from London to study new film presentation techniques.

Roy M. Brewer, IATSE international representative, will address a group on “How to Apply Tactics Which Defeated Communists in Hollywood to the New York Entertainment World” at New York’s Steinway Hall Monday night.

Martin Levine, Brandt Theatres executive, was guest of honor at a luncheon in New York Monday marking the completion of 20 years in the theatre business on New York’s 42nd Street.

Douglas G. Lotherington, has been appointed acting managing director of RKO Radio Pictures Australasia, succeeding Ralph Doyle, who resigned.

Umberto Orlando, former Warner Bros. sales manager in Italy, has been promoted to general manager, succeeding Mario Zama, resigned.

Robert Hynes, city manager for Walter Reade Theatres in Asbury Park, has been elected to the board of directors of the Chamber of Commerce.

L. Hayward Bartlett, director of advertising for the Eastman Kodak Co. for many years, retired September 27 during his 40th year with the company. He will continue as a consultant.

Dick Richards, film critic and general entertainment columnist for the Sunday Pictorial in London for the last 15 years, has resigned.

Charles E. McCarthy, information director of COMPO, has returned to his office duties following an illness.

Al Horwitz, Universal-International studio publicity director, has resigned to join Arthur P. Jacobs and Associates as a partner.

Harro V. Zeppelin, formerly manager of Westrex Corp. subsidiary companies in Japan, China and Argentina, has been transferred to the Far East.

Nathan L. Levin has been appointed to succeed the late Harlan Stark as manager of Allied Artists’ Detroit exchange.

Arthur Krin, president of United Artists, will leave New York for the coast Monday, and upon his return to New York will go to Europe to discuss further co-production deals.

Deno De Laurentis and Carlo Ponti, executive heads of the Ponti-De Laurentis Studios in Rome, will arrive in New York Sunday for a week of conferences with executives of Italian Films Export.

Uda B. Ross, Westrex Corp.’s director for Latin America, has returned to his New York office following a review of operations in Venezuela.

Johnston Chairman of Annual Pioneer Dinner

Eric A. Johnston, president of the Motion Picture Association of America, has been named Chairman of the 15th annual dinner of the Motion Picture Pioneers to be held November 12 at the Astor Hotel, New York. It was announced this week by Jack Cohn, president of the organization. This year’s dinner will honor Barney Balaban, Paramount president, as well as salute the advent of 3-D, wide-screen and other important industry innovations.

Dr. Gualino of I.F.E. Ends Worldwide Market Survey

Dr. Renato Gualino, general director of Italian Films Export and president of I.F.E. Releasing Corporation, was scheduled to arrive in New York City this week in the last lap of a round-the-world flight to survey the growing international market for Italian films. Dr. Gualino was to remain in New York a week conferring with I.F.E. executives before returning to Rome. The New York office of I.F.E. also announced this week that the first Italian-produced Cinemascope feature will be “Judith and Holofernes,” a Biblical story in color by Technicolor starring Silvana Mangano. Jean Negulescu will direct, his first assignment in a long-term deal with Italian interests.

Mohr Named Publicity Manager for RKO

Mervin Houser, RKO Radio eastern director of advertising, publicity and exploitation, has announced the appointment of Milt Mohr as publicity manager. Mr. Mohr has been assistant publicity manager since April, when he joined the company from Paramount. The manager’s position has been vacant.

Fox Lays Out $30,000,000 TV Program

Matthew Fox this week unveiled the beginnings of his contemplated $30,000,000 program of films for television. The first will be “Duffy’s Tavern,” with Ed Gardner, radio star. This began production last week in Culver City, with Hal Roach, Jr. as producer.

It will cost almost $5,000,000 over three years. It will comprise 117 films, at the rate of 39 per year. Each will cost $40,000.

Production is under the direction of Television, Inc., of which Mr. Fox is board chairman. Speaking in Culver City, Mr. Fox said within the next month he would announce six more top name programs, also to be made for local stations rather than networks, and also to be on a basis of 117 films, each.

He added that the Gardner show would be made both in Eastman Color and black and white. He said an advantage to his general approach was that until now local TV stations only could get top name programs from national networks. He pointed out there now are 256 stations, and 274 more are licensed and that the Federal Communications Commission has been granting five to seven new licenses each week.

Lew Kernre, MPTV programming chief, has been appointed vice-president.

Set November for RKO Cammack Tribute

DALLAS: A special tribute to Ben Cammack, district manager of RKO Radio Pictures for the Dallas, Oklahoma City and Memphis exchange territories, will be paid during November. Designated as the “Ben Cammack Month,” the objective is a maximum number of bookings on both RKO Radio features and short subjects. Sol Sachs, branch manager at Dallas, has been appointed drive leader and he will be assisted by Ralph Williams, branch manager at Oklahoma City, and Burt Reagon, manager at Memphis. Mr. Cammack, who makes his headquarters in Dallas, is a veteran of the RKO sales organization, having joined the company in 1934. He has been district manager in the southwest since 1942.

New York Cashiers Install New Officers at Dinner

New officers were installed this week by the Motion Picture Theatre Cashiers Union, Local B-52, New York. They are Anna Gagnon, president; Margaret Brown, business manager; Betty Steiff, treasurer and financial secretary; Minnie D’Agostino, recording secretary, and Eva Preus, sergeant-at-arms. The installation was at dinner Tuesday night, with some officials from the IATSE and from the RKO circuit attending.
Available Now! NEW Westrex "pent-house" Reproducer for Tops in Stereophonic Sound!

For theatres outside U. S. A. and Canada and for studios everywhere

Westrex R9 Stereophonic Reproducer — This front view shows the easy threading features, the tight loop essential for quality reproduction, the magnetic head (upper right), the 32-tooth sprocket and associated film pads which, when lifted, lock the sprocket for accurate threading, and the various idler roller positions which match the lengths of film paths in different makes of projectors.

The Westrex R9 Stereophonic Reproducer scans four magnetic tracks from a composite print and is the simplest, most economical way to reproduce stereophonic sound at its best.

The R9 reproducer is designed for use with standard theatre equipment without replacing or making obsolete any modern projector or sound head. It is also useful in studios for re-recording, electrical printing, and preview room purposes.

The R9, which is a film pulled mechanism, requires no special motor or drive. The 4-track magnetic head may be replaced by a 3-track, 5-track, or any other kind of magnetic head.

When the stereophonic features of the R9 are not in use, they are by-passed in threading the film through to the photographic sound head.

This reproducer employs the well-known Davis drive and flutter suppressor with two impedance drums, which result in a total flutter performance of below .10% in the low frequency rates ordinarily perceived by listeners and below the Academy standard of .15% for all frequency rates.

This unit requires no special lubrication or maintenance as the rollers and impedance drums are equipped with ball bearings.

The R9 — like the quality Westrex amplifying equipment and loudspeaker systems — is distributed by 64 Westrex offices in 36 countries.

Research, Distribution and Service for the Motion Picture Industry

Westrex Corporation
111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.
COMPO Tax Unit Plans Its Strategy

Pat McGee and Col. H. A. Cole, co-chairmen of the Council of Motion Picture Organization’s tax repeal committee, will undergo a period of “listening and visiting” in connection with the renewed tax repeal campaign, having sent instructions to the committee’s state chairmen.

In explanation of the term “listening and visiting,” the co-chairmen said in New York early this week they expected to visit regional chairmen and attend meetings when necessary and to listen to the chairman’s problems, personally and on the telephone, when needed.

With the field men having received their instructions, Mr. McGee and Col. Cole will await developments and also will concentrate on reviving exhibitors’ enthusiasm in seeking removal of the 20 per cent Federal admission tax. Later in the week Mr. McGee left for Oklahoma City and Denver, while Col. Cole was scheduled to remain in New York until the opening of the National Allied convention in Boston next Monday.

Last week the COMPO co-chairmen announced that the organization was sending out chairman in the field a list of questions which Congressmen are likely to ask in connection with a new repeal campaign. The questions, designed to alert the industry and keep it informed, cover present conditions of the industry, 3-D and wide screen effects on box office power, as well as how the exhibitor feels about tax relief for other pressed industries.

Brotherhood Dinner to Honor Mervyn LeRoy

Mervyn LeRoy, director, will receive the World Brotherhood dinner at the first World Brotherhood dinner for the motion picture industry on the Coast, October 15. The dinner will be at the Beverly Hills Hotel. It is sponsored by World Brotherhood, formed in 1950 to lessen frictions created by cultural differences and misunderstandings. Jack L. Warner, vice-president of Warner Brothers, is chairman of the dinner committee. The citation is for Mr. LeRoy’s direction of “Quo Vadis,” a “film of significance to Christianity and appreciative of Judaism.”

Bogart Leaves Warners

HOLLYWOOD: Humphrey Bogart has asked for a release from the balance of his contract with Warner Bros., and the release has been granted. He had been with the company 17 years. He has been signed by Figaro Productions, Inc., for “The Barefoot Contessa,” which Joseph L. Mankiewicz is writing, producing and directing as his first independent film for United Artists release.

Famous Players Wins Ontario TV Approval

TORONTO: Famous Players Canadian Corp. has won out against stiff competition for authorization to operate a television station at Kitchener, Ont. Following a public hearing of applicants at Winnipeg last week, the board of governors of the Canadian Broadcasting Corp. formally recommended to the Federal Government the granting of a license to Central Ontario Television, Ltd., for a Kitchener television studio. Famous Players has a 50 per cent interest in the Kitchener project as well as in the company which has started construction of a television station at Quebec. Approval of the CBC recommendation by the Government is considered a formality.

Coast Theatre Owners Ask TOA Membership

The Theatre Owners of Washington, Northern Idaho and Alaska last week petitioned the Theatre Owners of America for membership. The board announced it believes affiliation in these changeable times with a large national organization would be advantageous. The board pointed out, it also would strengthen the national organization by increasing its area of representation. On the board are B. F. Shearer, W. B. McDonald, Fred Mercy, Fred Nessel, Erwin Fey, L. D. Lukon, Joseph Rosenfield, William Connor, William Tedford, Fredric Dans, Mildred Wall, Mike Barovic, F. M. Higgins, Chester Nilson, and J. M. Hone, the executive secretary.

U. S. Supreme Court Hears Case on Chicago House

The United States Supreme Court last week was requested to throw out an Appellate Court decision freeing the RKO circuit’s Grand Theatre, Chicago, from the injunction which limits to two weeks first run exhibitions for all theatres which were defendants in the Biglow case which resulted in a decree. Florence Bigelow and others petitioned for the Supreme Court action. The RKO interests, meanwhile, claimed their theatre should be released from the injunction because RKO Pictures was divested of the property after the Biglow decree in 1947.

Loew Circuit Shifts Washington Men

New assignments for the managers and staffs in the Loew circuit, Washington, D. C., district have been disclosed by Orville Crouch, eastern district manager, Allan Zeem, manager-producer at the Capitol for two years, returns to New York for another manager post. Joe Margolis, who had been managing the Palace, succeeds him. Orangelo J. Ratto, on limited duty for some time because of illness, returns to his old position, manager of the Palace. Kermit Allum, assistant manager at the Capitol, will manage the Loew’s, Evansville, Indiana.

Chicag: The schedule of events for the 1953 Theatre Owners of America annual convention and trade show, combined with the Theatre Equipment and Supply Manufacturers Association trade show, to be held at the Conrad Hilton Hotel here November 1-5, has been completed.

David Wallerstein, convention chairman, announced the schedule as follows:

Sunday—Registration and opening of trade show. Hospitality and information booths manned for delegates’ pleasure and necessities, special tickets for theatres and other events are scheduled. Executive committee meetings in the evening.

Monday—Registration and trade show continues. Special TOA and TESMA showing of Cinorama and inspection of equipment at 10 A.M., Palace theatre. Special theatre concessions committee meeting in the afternoon. Board of directors meeting.

Tuesday—Opening of convention business sessions, keynote speaker, president’s report. Luncheon. Business session in the afternoon. Coca-Cola beefsteak party at Salkille and Sirloin Club in the evening.

Wednesday—Business session in the morning. Luncheon. TESMA-TOA theatre equipment and new process forum in the afternoon. Pepsi-Cola party, including ice show in the evening.

Thursday—Business session in the morning. Luncheon. Final business session followed by a board of directors meeting in the afternoon. National Carbon Co. cocktail party and annual president’s banquet in the evening.

“Advance registrations and general interest already evidenced by exhibitors throughout the country are indicative that this year’s convention and trade show will be the greatest in the history of TOA,” Mr. Wallerstein declared.

Among those who completed plans for the convention at a recent meeting, in addition to Mr. Wallerstein, were Alfred Starr, president; Herman Levy, general counsel; Howard Bryan, administrative director, and Charles E. Lewis, TOA convention and trade show director.

MGM Testing "Torch" In Three Approaches

MGM is opening the Joan Crawford starring vehicle, "Female Process," in three different separated cities, with three different selling approaches. In Syracuse, it will be stressed as a musical. In Columbus, Ohio, it is an off-beat love story, inasmuch as its theme is Miss Crawford’s love for a blind pianist; and in Richmond, Va., a combination is being tried. The picture will open in New York in mid-October in the Loew’s State.

Agenda Set For TOA’s Convention

MOTION PICTURE HERALD, OCTOBER 3, 1953
Committee For Rogers Drive Set

Charles Feldman in the third year as national distributor chairman of the Variety Clubs-Will Rogers Memorial Hospital’s annual Christmas Salute, has completed the organization of the Committee for the 1953 Christmas Salute October 15 to January 15. The Christmas Salute, in which every employee in the amusement industry is contacted for greeting signatures and contributions to the industry’s own Will Rogers Hospital, is the backbone of the hospital’s fund raising activity. The Christmas Salute scrolls and other campaign material, are being shipped to exchange area distributor chairman for distribution to theatres and allied industry companies through all company branch managers and salesmen.

The national distributors committee, by exchange areas, is as follows: Albany, Jack Goldberg; Atlanta, William D. Kelly, Jr.; Boston, J. M. Connolly; Buffalo, Stanley Kositski; Charlotte, J. W. Greenleaf; Chicago, William J. Devaney; Cincinnati, Edwin M. Booth; Cleveland, Harry S. Buxbaum; Dallas, H. C. Vogelbohl; Denver, Marvin Goldfarb; Des Moines, Donald R. Hicks; Detroit, Joe Baringhaus; Indianapolis, Claude W. McKeen; Kansas City, Tom Baldwin; Los Angeles, A. Swerdlov; Memphis, Louis C. Ingram; Milwaukee, Lou Elman; Minneapolis, J. T. McBride; New Haven, Jules Livingston; New Orleans, Luke Conner; New York, L. S. Gruenberg; Oklahoma City, R. B. Williams; Omaha, D. V. McLucas; Philadelphia, Ulrik F. Smith; Pittsburgh, Al Levy; Portland, J. R. Beale; St. Louis, C. D. Hill; Salt Lake City, C. R. Wade; San Francisco, Jack M. Erickson; Seattle, Paul McElhinney; Washington, D. C., Joe Rosen; Florida, Paul Hartgete.

Copyright Groups to Hold New York Dinner Oct. 7

The Copyright Society of the U. S. A., in conjunction with the Copyright Luncheon Circle, will hold a dinner October 7 at the Columbia University Club in New York. Luther H. Evans, director-general of UNESCO, and Arthur Fisher, registrar of copyrights, will be guests of honor.

Sue on Percentage

Raymond, William and Pauline Suyé, operating the El Rey, Rita, and Vallejo Auto Movies theatres at Vallejo, Cal., have been sued by Paramount, Loew’s, Universal, Warners and Columbia for alleged underreporting of receipts.

Schwalberg JDA Dinner Chairman

At W. Schwalberg, president of Paramount Film Distributing Corp., will be dinner chairman for Cinema Lodge of B’nai B’rith for the Joint Defense Appeal dinner to honor Harry Brandt October 21 at the Hotel Waldorf-Astoria in New York. The announcement was made by William J. Germaine, of W. J. Germaine, Inc., who is general chairman of the amusements division of JDA.

Mr. Germaine noted that Mr. Schwalberg is working closely with Max E. Youngstein, dinner chairman for the motion picture division.

The industry and Cinema Lodge are helping JDA raise New York’s share of the $5,000,000 needed to finance the activities of the American Jewish Committee and the Anti-Defamation League. JDA is the fund-raising arm of the two organizations.

It was also disclosed that Moses J. Kove, attorney; Martin Levine of Brandt Theatres, and Burton Robbins of National Screen Service Corp., are serving as co-chairmen for Cinema Lodge in this year’s JDA dinner drive.

SUPER-SENSATIONAL SERIAL THRILLS WITH THE RULER OF THE SPANISH MAIN!

COLUMBIA’S LATEST AND GREATEST SERIAL HERO OF THEM ALL!

THE GREAT ADVENTURES OF CAPTAIN KIDD

KING OF PIRATES

with RICHARD CRANE • DAVID BRUCE
JOHN CRAWFORD • GEORGE WALLACE

Story and Screen Play by ARTHUR HOERL and GEORGE H. PLYMPTON • Produced by SAM KATZMAN • Directed by DERWIN ABBE and CHARLES S. GOULD

A COLUMBIA SUPER-SERIAL

A MIGHTY CAMPAIGN BOOK FOR MIGHTY PIRATE PROMOTIONS (Available at National Screen)
ALBANY

The Albany area delegation to the National TOA convention in Chicago is expected to include: Harry Lamont, Lewis A. Sunberg, Sylvan Left, Jules Perlmutter, Gerald Schwartz, and Sidney Uralch. Isidore Bernstein, who formerly operated the Palace in Schenectady, is now managing the Grand in Watervliet. Lou Jeffords, ex-manager of the Grand, will manage the Carol, long known as the Chester, in Chestertown, when Jules Perlmutter reopens it in October after extensive remodeling. Perlmutter leased the 450-seat theatre from the Walter H. Wertime estate. . . . Ellis Eisenstein is buying the Colony in Schenectady from John Gardner. The latter will continue to operate the Turnpike drive-in at Westmere, Albany suburb. Gardner and Alfred Russ, Turnpike concession manager, won first prize awards in the recent per car sales contest conducted by Tri-State Automatic Candy Corporation of Buffalo. The West Rome drive-in, owned by Lou Goldstein, erstwhile assistant chief buyer and booker for Schine Circuit, took third prize.

ATLANTA

N. C. Robinson, owner of the New theatre, Jackson, Ga., is confined to his home as a result of an auto accident. . . . Jimmy Roberts, manager Toddie Pictures, book at his desk after a trip to New Orleans. . . . W. W. Fincher, Jr., has sold his Stardusk drive-in, Tallapoosa, Ga., to Carl Brommow, theatre owner from Swayna, Ga. . . . In on a booking trip was A. L. Morgan, Liffred Theatres, Alabama. . . . Dave Prince, Southern district manager, RKO, book in his office after a trip to the Jacksonville, Fla., branch. . . . Herman (Dusty) Rhodes, drive-in owner in Alabama and Georgia, back in Atlanta after a vacation trip. . . . Don Hassler, officer-manager, Astor Pictures of Georgia, back from Nashville, Tenn. . . . President William Richardson, Astor Pictures, and the wife enjoying a vacation in New Orleans. . . . Mrs. Mary Brockett, head booker, Crescent Amusement Co., Nashville, Tenn., back there after a trip to Atlanta. . . . A new 600-car drive-in theatre, owned by Fred Kent, and operated by Talgar Theatres in Jacksonville, Fla., will open October.

BOSTON

A large group of industry friends turned out for the farewell and testimonial luncheon for Nathan Levin, former Allied Artists city salesman, who has been promoted to branch manager on the Detroit exchange. This affair, sponsored by the Variety Club of New England, followed closely on the successful testimonial luncheon tendered John Moore, Paramount executive, who was recently promoted to assistant Eastern division manager. . . . Al Somorby, well known veteran thea-
trenian who headed the Old Howard for many years, has retired and is now living leisurely at his Westminster home . . . . Astor theatre will play “Little Boy Lost” for its next production.

BUFFALO

The Marchiano-LaStarza telecast at the Center was a success-from every angle. The theatre was sold out early on the morning of the fight and that night over 200 standing room tickets were sold at $3 each. The gross was close to $7,000. Manager Leon Serin declared he could have sold 2,000 more seats if they were available. . . . Jack Chinell, KKO branch manager, and members of his staff were all excited about the four weeks dedicated to district manager Morris Lefko starting Nov. 6. . . . Judge John Knight has postponed the Seline divestiture hearing until Oct. 21 in Buffalo Federal court. . . . Mr. and Mrs. Nat Marcus have announced the engagement of their daughter, Anita, to Jules Kutter of Niagara Falls. Marcus is manager of the local WB exchange and Kutter is a nephew of Al Pierce, former manager of Sheer’s Bellevue in Niagara Falls and now the new owner of the Elmwood in Buffalo. . . . Four executives of the Glown-meter corporation of Buffalo, makers of screens for CinemaScope, attended the “Robe” premiere at the Roxy in N. Y. They were: Arts L. Milhado, president; Arthur R. Lerch and W. B. Russell, vice-presidents and George Rynders, treasurer.

CHICAGO

Individuals scheduled to play important roles in the forthcoming Popcorn Industries Convention and Exhibition at the Conrad Hilton Hotel here on October 11-12-13-14 include such well-known motion picture industry figures as Ken Wells and J. J. Fitzgibbons, Jr., of Theatre Confections, Ltd., Toronto, co-social chairman . . . Attorney Richard Orlikoff, one of the lawyers representing the American Civil Liberties Union in its battle to permit exhibition of “The Miracle” in Chicago has returned from Europe . . . Sam Levine has been appointed co-manager of the B. & K. South town . . . Midtown and Studio theatre anti-trust hearings have been postponed, pending possible settlement between the plaintiffs and defendants . . . Julius Silverman, formerly of Bell and Howell, has been appointed head of Radiant Manufacturing’s Chicago plant . . . Lester Crown has been elected to the board of Stanley Warner Theatres . . . The Sky-Hi drive-in, on Roosevelt Road west of Chicago, has opened a new snack bar and concessions stand . . . Women’s divisions of Variety Club has scheduled a screening at the Carnegie theatre to help purchase equipment for La Rabida Jackson Park Sanitarium.

CINCINNATI

The Cincinnati Variety Club, Tent No. 3, which staged an Old Newsboys’ Day last week, realized approximately $20,000 from the sale of a special tabloid edition of the Cincinnati Times-Star, in which some 1,500 prominent business and professional people sold the paper on the city’s streets for whatever amount the purchaser wished to pay. Services of all Times-Star employees were directed, and the proceeds from the sale will be turned over to the Hamilton County Committee for Retarded Children. . . . A novel (Continued on opposite page)
stunt which resulted in considerable publicity.

In the local press was staged by Ektan Dodge, a projectionist at the suburban Fox theatre. When pickets of Local 327 paraded in front of his theatre during a recent dispute with projectionists, Mr. Dodge provided the pickets with comfortable resting chairs. The meeting now has ended, and the projectionists are back on the job.

A 400-car drive-in theatre has just been opened at West Union, by William Hitchcock, of Manchester, and Russell Rowan, of Seaman, Ohio. In a tie-in between the Fairbanks theatre and a distributor of school supplies, a ticket to the theatre was given to each purchaser of school supplies in Springfield, Ohio, in which some 20 stores participated.

### CLEVELAND

Approximately 5,600 people paid slightly over $20,000 at the S-W Allen and Hippodrome Thursday night to see the telecast of the Mariscano-LaStarza championship fight. Both houses report practically all seats sold at the local admission of $3.00 plus for both houses closed from 5 to 7 p.m. when they opened with a new screen program to which fight tickets admitted them.... Amanda Auto theatre, Arlington and Mainline, and Wooster, are first area outdoor theatres to close for the season. Others are starting to reduce schedules to weekends only.... William G. Mansell, Warner district manager, was in town....

### COLUMBUS

The Garden, neighborhood of the Miles circuit and the independent Russell are the latest suburban houses to install 3-D equipment. Village council of Greenfield, Ohio, repealed the three per cent amusement tax which the town's three theatres, K. R. Roberts, manager of the Rand, appeared before the council to urge repeal.... Martha Babington, former assistant to publicist John Barcroft and in freelance publicity has joined the publicity and promotion department of WBNS radio.... Lisa Ferraday, of films and TV, was a local visitor on behalf of a soft-drink firm.... Marion Block, Columbus girl who has been a member of the Radio City Music Hall Rockettes for many years, has retired to weld a New York restaurant proprietor.

“Miss Flame of 1953” will be chosen on Loew's Ohio stage October 5 in a tieup with Fire Prevention Week. Walter Kessler, Ohio manager, will present a wristwatch to the winner on behalf of Kathryn Grayson and Howard Keel, stars of “Kiss Me Kate” which has a test engagement soon at the Ohio.

### DENVER

Variety Tent 37 is again in full swing for the Kiwanis Club. They have resumed their Monday luncheons, running a bus from film row and back after, ladies' lunch every fourth Thursday, family dinner and screenings Thursdays. They are planning an Armistice Night affair....

### DES MOINES

The Family Theatre at 511 Locust St. has closed its doors. The house has been operated by Harry Hiersteiner for 37 years and has been at the same location for 52 years. The Family is the third small theatre in the Loop to close in recent months. The others are the Strand and the Rocket—all on Locust—both of which have been installed at the Kitzo in Pocahontas. Jack Bouma is manager.... C. E. Mosher, manager of the Lake at Clear Lake, has announced plans to install a panoramic screen and sound equipment.... Mr. and Mrs. Oliver Farus, owners of the Iris at Riceville, observed their third anniversary at the theatre with a program of free movies.... The Iowa at Madrid has reopened for the fall and winter. It was closed during the summer months. Owner is Louis Lepovitz.... Francis Whalen has been named manager of the reopened Schaller at Schaller.... Bob Nicholson of Rockwell City has leased the Valley at Ackley from Dwight Hanson. Nicholson formerly was projectionist at the Golden Buckle in Rockwell City.... Mr. and Mrs. Gary Sandler are the parents of a son, Norman Davis. Grandpa is Nate Sandler of Sandler Theatre Enterprises.

### DETROIT

Broadway - Capitol, running Norman Granz' "Jazz at the Philharmonic" for two shows, grossed $25,000 in sell-out performances.... A&W added another theatre to their growing circuit. The West End, formerly operated by William Kimmell, is the second addition this summer. Walter Janice, Times Square manager moved over and was replaced by Emile Rowe.... An all-industry meeting is planned for October 29th. All exhibitors are invited to lunch, talks by Senator Ferguson and others, a showing of "The Robe" and an evening at the Elwood Casino in Windsor. The Science Fantasy Club held a meeting in the Palms lobby during the run of "The War of the Worlds."...

After 23 years as manager of the Ironwood (Mich.) Amusement Co., Oliver Surprent has purchased the controlling interest. Alfred Wright, formerly manager of the Fox at Wausau will manage the Ashman brothers and the Seely brothers feted upscale salesmen. A new panoramic screen has been added to the Roseland as manager.

### HARTFORD

J. Hoffman of Connecticut Theatre Circuit, New Haven, has been named to the board of trustees of Congregation Mishkan Israel, New Haven, 13th oldest synagogue in America. Haye Steve Perakos of Perakos Theatres Associates, New Britain, has been named head of the professional division of the New Britain Community Chest drive for 1953.... Am Lamo has rented the 327-capacity Web- ster theatre, Hartford, following an illness of several months.... New England Theatres Circuit has installed stereophonic sound at the Empress, South Norwalk, first of its type in the CT N.E. theatre district. A similar unit has been installed by Loew's Poli Theatres at Loew's Poli, New Haven.... Leonard Sampson and Robert Spodeck have reopened the Lincoln theatre, New Haven, on an art film policy.

### INDIANAPOLIS

Kenneth Boles, Kokomo; Robert Jackson, Fort Wayne; Gene Durr, Garrett and Ben Natchefield, Anderson, received top cash awards at the annual Alliance Theatres meeting here Sept. 24. Claude McKean, WB branch manager, became the grandfather of twins Sept. 24. The Mariscano-LaStarza big screen telecast drew 3,000 at $3 a head to the Indiana.... Abe Kaman will close the Fountain at Terre Haute Oct. 3. It will be converted to a storeroom.... Katie Gremelspacher has taken over the Gremelspacher circuit, formerly operated by the late Chris Winkelhoffer.... Herman Halberg, Ken Dotterer and Jack Meadow are Indianapolis delegates to the Colosseum convention in New Orleans.... Truman La Marr, manager of the Palmerton Drive-in, is offering hay rides and winos rides as side attractions.

### JACKSONVILLE

The season's sixth hurricane, Florence, hurt theatre patronage in West and North Florida for only a single day, September 26.... Carroll Ozbourn, Warner branch manager, returned from a trip to West Florida.... United Artists men attending the Georgia Tech-Florida football game in Gainesville were O. O. Ray Jr., local branch manager; Byron Adams, Atlanta manager; and Bob Tarwater, Atlanta salesman.... Film Exchange, which works largely to a polio fund for the aid of a local school teacher.... Jimmy Langston, assistant manager, Arcade theatre, has resigned.... Mrs. Bobby Preacher, assistant at the Empress, was taken a leave of absence. "Shane" was the initial first-run feature picture to be shown on the Florida theatre's new big screen.... Howard Pettengill, Florida State Theatres exploiter, has been publicity chairman of the Motion Picture Exhibitors of Florida. The annual convention is scheduled for this city in November.

### KANSAS CITY

"From Here to Eternity" is in its fifth week at the Midland. Only two other attractions have run five weeks at this 3,500-seat first-run; "Gone With the Wind" and "Quo Vadis." Distributors of the paper bound book rushed copies in, and those have been sold since the show opened.... The fourth annual stag golf tournament and dinner of the Motion Picture Association of Greater Kansas City was the most attended—more than 40 at golf, more than 140 at dinner. Kenneth Clark, National Screen, (Continued on following page)
was lowest bidder and keeps the cup which he has now won three times. Lee Joehncke, Commonwealth, was second in medal play; William Gaddoni, MGM branch manager, third. The approach shot contest was won by Harley Fryer, Lamar exhibitor. Low handicap player was Ray McKitrick, 20th-Fox office. Robert Shetton was general chairman for the event. 

The 5-week run of "Martin Luther" at the Esquire showed fine results. The Marciano-La Starza fight on the TV screen of the Ashland, 1200 seats, east side neighborhood, drew almost a full house. Jimmy Vinzaunt, manager of the Ashland, Kansas City, won the "King of the Sun" award, in the traditional summer contest of Commonwealth theatres.

MEMPHIS

Memphis Board of Censors has charged that patrons have been attending 9:30 a.m. showings of 3-D pictures in Memphis when they should not. The first time for censorship, Lloyd T. Binford, censor chairman, has notified all theatres and film companies that he will insist on the law being strictly enforced.

Sunset theatre, West Memphis, Ark., drive-in, lost heavily on a closed circuit telecast of the recent world heavyweight championship fight, Abbott Widdlecombe, owner, reported. Only 900 attended and around 3,000 would have been necessary to break even. Among the opponents of the fight reached Memphis screens last Saturday, J. M. Sims, salesman, was vacancies on National Theatre Supply Co. Nat Wyse, Republic branch manager, was in New York on a company meeting. Jacksonville drive-in, Jacksonville, Ark., closed Nov. 15 for the winter, owner Jim Owens said. Plaza theatre has planned a show for a full house of Boy Scouts at 11 a.m. Oct. 3 as part of the Goodwill Industries "Good Turn" day in Memphis. Augustine Ciancola, owner of Plaza, is donating the use of his theatre and some of the film for the entertainment of the Scouts.

MIAMI

The Flagler which had a short shut-down, reopened under the ownership of Nick Apostolus and Peter Lyons, with the latter also serving as manager. Future theatre policy will have American film with Spanish pictures several days a week to satisfy patron demand. Wometco’s Carib was a sell-out for the theatre TV’s Marciano-La Starza fight. Starting October 3, the Mayfair Art again had lounge art displays with Elizabeth May opening the exhibits with a watercolor show, according to Walter Klements, manager. George Hoover, district supervisor of the southeastern division of Florida State Theatres, announced the appointment of Bill Dock to the post of director of advertising, publicity and public relations for this area. Bill Dock has come up the hard way, starting as an usher about 11 years ago. Famed triumvirate of the Carib, Miami and Miracle will show "The Robe" in this area early in November.

NEW ORLEANS

An over-capacity crowd of more than 3,000 jammed the Saenger to see the Rocky Marciano-Boxer Massey heavyweight championship fight, at an admission price of $3.50 per head.. Milton Dreucau, Masterpiece producer, made a flying trip to New York for a screening of "Lady Godiva Rides Again". He also took in the championship bout at the Polo Grounds. Jack Dicharry’s local Lincoln invested in Peerless Magazine Lamp and Continuous Duty Rectifiers purchased at National Supply Co.

Gordon Bradley, Paramount’s new southern division manager, and E. DeBerry, Buffalo, N. Y. branch manager, were here for a pep meeting with manager Holiday and staff in the interest of Adolph Zukor’s "Jubilee Drive" now in progress over the nation... Mrs. Harold Wyckoff is hospitalized at Baptist for surgery. Wyckoff is salesman for Paramount Distributing Corp.

W. O. Williamson, Jr., Warner’s southern district manager visited here... Warner Bros. manager Lucas Conner was in the territory "beating the drum" for the company’s managers. Warner Bros. trade screenings of the week were "The Steel Lady" with John Wayne and Evelyn Keyes and "Sabre Jet" with Robert Stack and Coleen Grey.

OKLAHOMA CITY

An explosion in the projection booth started a fire that swept the Dixie theatre at Athens, Texas, during a children’s double-feature matinee Sept. 19 routing an estimated 500 children. None was hurt. Arizona’s largest drive-in theatre, Cinema Park, in Phoenix, Ariz., has been sold for an undisclosed amount. Fred W. Crockett and his associates have sold the 1,000-car theatre to Theodore Karatz, a former Minneapolitan who has a chain of theatres there. Karatz and his associates have sold the 1,000-car theatre to Theodore Karatz, a former Minneapolitan who has a chain of theatres there. Karatz, a former Minneapolitan who has a chain of theatres there.

OMAHA

A. E. Thacker, Jr., exhibitor at South Sioux City, Neb., announced a home town movie is being filmed to be shown at local theatre. Sponsoring the film, "The Thieves and Beautiful Men," will illustrate community life and will have sound. First shots were taken at South Sioux High School. Gerald Stahly, son of Mr. and Mrs. C. A. Stahly, owner of the Mullen, is taking the pictures. The film, "A Memory," at House of Training, has been estimated as an approximate $200,000 investment. Karatz’s son, Stanley, will replace Crockett as manager. The Boulevard theatre, at 60th and Dodge, has been sold for $100,991. "The Moon Is Blue" has been held over for the 4th week at the State theatre.

PHILADELPHIA

Local city amusement taxes dropped $79,185 under the figure for the first eight months last year—$1,828,984 as compared with the $1,908,042 realized by the 10 percent levy last year on all amusements admissions. Melvin Fox, head of the independent Fox Theatres chain in the area, is back from a European trip. Janice Elaine Goldman, daughter of Jack Goldman, member of the Board of the Film Center here and official photographer for the circuit, and Kenneth E. Shengold, announced their engagement. Court decision gives the first local licence for "The Trans-Lux" to "Moultrie Rouge," already deep in its eighth month... Tom Hanlon, assistant manager of the Comerford, Scranton, Pa., left to enter a Jesuit Theological Seminary for priesthood. Carlisle, New Cumberland and Williams Township are among the upstate communities voting on the Sunday film issue in the November general elections. Carlisle voters defeated the measure four years ago by less than 300 votes... John Ivanich, who operates the Penn, Reading, Pa., has taken over the Capitol, Hallstead, Pa., and installed 3-D equipment in his newest operation.

(Continued on opposite page)
daughter was born to Mrs. Ernest A. Rash, on the staff of the Rialto Theatre Company in Wilmington, Del. . . Mrs. Carmel Flynn, wife of Jack Flynn, Stanley Warner district manager that is news. That is what "From Here to Eternity" has accomplished in the Stanley theatre. For its opening seven days the film did a tremendous $45,000, which bettered the "House of Wax" previous record of $40,000. The film appeared for a long run. . . And the figure was doubly impressive when one considers that the "Ice Capades" did $87,000 in seven days and the Marciano and LaStarza fight telecast was sold out completely in two theatres. . . Nothing has shocked Film Row more than the untimely death of 46-year-old John D. Walsh who served as manager of the Fulton theatre for 14 years. He was a former chief barker for the Thin Ten No. 1. . . He leaves behind his wife Ann, and four children. . . The Variety Club's initial Family Night of the Fall season got off with a bang. Russ Shalhaim hosted the party.

PROVIDENCE

"From Here to Eternity" held for a third week at Loew's State. . . "Gentlemen Prefer Blondes" held for the two weeks in the Majestic. . . The Avon Cinema reopened after the usual summer closing with "The Cruel Sea." . . . As part of the intensive campaign being waged for the Jimmy Fund by local theatre owners, operators and civic-minded businessmen, some 300 members of the "Little Leaguers," natively attired in their colorful baseball uniforms, conducted a tag day. . . Total receipts have not been officially released but it was indicated that a substantial amount was collected. Several other events are being planned by theatremen to raise funds for the study and relief of cancer among children. . . With amusement parks now beginning to reel in weekends, a noticeable increase in theatre attendance is being experienced. . . Albert J. Siner, Strand manager, returned to his desk after a pleasant vacation. . . The Playhouse, at one time a popular first-run theatre when operated as The Modern, but more recently a second-run house, is up for sale or lease. . . Local theatremen will play a prominent part in the forthcoming Red Feather Campaign (Community Chest).

PORTLAND

First run business has taken a slight dip due to mid-summer weather. . . Mrs. J. J. Parker off to Los Angeles on business trip. . . Hannick City Manager Marvin Fox still getting big results from his "The Bandwagon" promotion. M. M. Meshar has moved his entire family to Portland. He takes over the reins of the Portland Paramount Corp, Nov. 1. . . Marty Foster off to the capital. . . He has an armful of rare fish outside his Guild theatre to help promote "The Sea Around Us." . . "Moon Is Blue" stayed for a 9th big week at the Mayfair. . . Journal drama editor Arnold Marks and the Oregonian's Phyllis Lauritz

off to Seattle for the premier of "Redheads from Seattle." . . Alberta "Peaches" Meier, secretary to Oscar Nyberg, Paramount theatre manager, married William Rowland.

SAN FRANCISCO

Frank Harris, United Artists branch manager, collapsed on way to office and has been confined to Stanford Hospital. . . Ward Pentnington, who resigned as branch manager of the Paramount, Denver, in 1950, has returned here in the capacity of sales manager of the local Paramount exchange. . . Lea Bruegan who left the local exchange 16 months ago to live in Denver, returned as Pentnington's secretary. . . Lawrence Tovar has returned as assistant manager of the St Francis. . . Binnenfield Theatres planned to close early October 3, because of slow business. . . Ray Syuly was reported to take over the Rancho drive-in. . . San Pablo from Guy Meek, on September 30. . . Universal student booker Tom Graff, resigned, to manage the State, South San Francisco. . . Jack Sherin, manager, Sunset, Lodi, is honeymooning in the East. . . Sign on the Embassy marquee advertising "Master of Bailezor" also reads no glasses needed, as does a huge billboard ad building a few blocks away for 20th Century-Fox's "The Robe."

TORONTO

Receipts for the "Variety Stock Car Races" at Exhibition Park were $7,202 to be turned over to Variety Village. . . Gross of $433,000 was reported by Canadian National Theatre Owners Association officials for the evening grandstand show produced by Jack Arthur. Arthur is well-known in show-circles here as he was for many years connected with Famous Players. . . Prominent members of industry in Montreal are talking up a Variety Club there following a visit by Jack Beresin, . . . Haskell M. Masters, Canadian general manager of Warner Brothers Pictures, is on a tour of the company's exchanges in western Canada in connection with the current branch managers' drive. Accompanying him are Ralph Foster, head of the 16 mm. division and Irving Herman. . . Film Art Trailers has acquired the first in a series of training films for theatre employees to be issued by the Theatre Owners of America, . . . "A Queen Is Crowned", a feature at the Canadian National Exhibition, here, is also being shown at the London Western Fair. . . Entries for the Canadian Film Awards are now being accepted for the next competition.

VANCOUVER

Cupid was busy here the past week with three weddings for show business. Douglas Hatton, assistant manager at the Strand, married Patricia Berzie, head usherette at the Capitol, married Andy Anderson. . . Stella Shulsky, of the Paradise floor staff, was married to Ronald Stickland. . . Canadian Picture Pioneers. Vancouver branch, have made a tie-up with four local drive-ins for Sunday shows, all proceeds to go to the CPP benevolent fund. Admissions will be a silver collection at the outdoor theatres. . . Alf McMannush, president of the project, will take over as projectionist and manager at the Salmar theatre, Salmon Arm, replacing Bob Martin, resigned. . . Frank Goddard, Canada's oldest active doorman (now over 70), is back at the Vogue after a three months leave of absence. . . Ann Kozak, of the Famous Player district office, has resigned to join Columbia Pictures, replacing Phillips Dixon as manager. . . A Famous Player MGM cashier who underwent surgery, is recuperating at her home. . . The wife of Dave Boland in hospital for a check-up for heart condition. . . Mary Brown, formerly cashier at the Dominion, is now at the Orpheum in the same capacity. . . Annie Forduck, Orpheum cashier, back from a U. S. holiday. . . Jack Zaitzow, of Vancouver, who's attended theatres in Saskatchewan at Melville, has unloaded all his interests for a reported quarter of a million dollars to Hugh Vassos and associates, according to a report from Melville.

WASHINGTON

Victor J. Orsinger, chief barger of the Variety Club of Washington, Tent No. 11, has been advised by the Medical Society of the District of Columbia, that the Variety Club will receive the John Benjamin Nichols Award for its outstanding contributions to the betterment of health in the Washington area. Presentation of the award will be made on October 5 at the Statler Hotel, at a luncheon in connection with the opening day ceremonies of the 24th Annual Scientific Assembly. . . San Galloany, Columbia Pictures midwest division manager, visited Cleveland accounts this past week. . . Loew's Palace admitted twins free to the opening day show of "I, the Jury." . . RKO Keith's, played host to Vice-President and Mrs. Nixon and their children at an all-Disney program. . . Kermit Allen, Loew's Capitol, leaves to join the Loew organization in Evansville, Indiana.

For Full Information On Retail Equipment Write: JACK A. FROST, DEPT. C, 234 FITZGERALD AVE. Detroit 2, Michigan • Trinity 3-8000
A Disney in CinemaScope

The first cartoon in CinemaScope and Walt Disney's initial presentation in this medium, "Toot, Whistle, Plunk and Boom," was screened last week at the 20th Century-Fox home office Little Theatre.

It is another in the new series of Disney shorts, "Adventures in Music." The film was photographed in color by Technicolor with stereo sound track. It tells the history and development of music and musical instruments, beginning with the caveman and it utilizes the same characters seen in the 3-D short, "Melody."

Disney already has two definite projects on his agenda to be photographed with the anamorphic lens. One is called "Lady and the Tramp," which is to be an all-cartoon feature about a group of remarkable dogs, and the other is Jules Verne's classic, "20,000 Leagues Under the Sea."

A review of "Toot, Whistle, Plunk and Boom" will be found in the Product Digest Section of The Herald this week.

"Eternity" Passes $1,000,000

Columbia's "From Here to Eternity" entered the ninth week of its run at the Capitol theatre in New York Wednesday after having passed the $1,000,000 gross mark in the course of its eighth week.

Snader and Gold End Talks On TV Film Producer Group

Plans for expanding the National Television Film Council to include a West Coast chapter bogged down in New York last week as Louis D. Snader, president of the National Society of Television Producers, Hollywood, and Melvin L. Gold, chairman of the board of the National Television Film Council, were unable to reconcile Mr. Snader's reflection of West Coast disagreement with the principal of one organization embracing all entities of films in TV. Mr. Snader prefers an all-producers (live and film) organization, Mr. Gold, on the other hand, takes a stand that the National Television Film Council has been successful in maintaining harmony in the industry, while at the same time establishing a form of standardization in business practices because it forms separate committees of the various entities, permits them to thrash out their problems and to resolve them under the aegis of one organization. Another meeting between the two parties is scheduled to be held in Hollywood soon.

Levey Returns With Deals

Jules Levey returned to his New York office last week after a long stay in Europe, and announced he has the United States and Canadian rights to "The She-Wolf," which stars Kerima and was produced by Carlo Ponti and Dino de Laurentiis, who also are responsible for "Bitter Rice" and "Anna."

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

<table>
<thead>
<tr>
<th>&quot;GUN FURY&quot;</th>
<th>ROCK HUDSON • DONNA REED • ROBERTA HAYNES</th>
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<tr>
<td>Color by TECHNICOLOR</td>
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<td>Screen Play by IRVING WALLACE and ROY HUGGINS</td>
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<td>Based upon the novel, &quot;Ten Against Caesar&quot; by K. R. G. Granger</td>
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<td>Produced by LEWIS J. RACHMIL • Directed by RAOUL WALSH</td>
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<th>&quot;PRISONERS OF THE CASBAH&quot;</th>
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<tr>
<td>Color by TECHNICOLOR</td>
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<td>Starring GLORIA GRAHAME • CESAR ROMERO • TURHAN BEY</td>
<td>co-starring CECIL KELAWAY • ROBERT HUTTON • LEIF ERICKSON • TOM CONWAY</td>
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<td>and those Paris models</td>
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<tr>
<td>Produced by SAM KATZMAN • Directed by RICHARD BARE</td>
<td>Story and Screen Play by ROBERT SMITH</td>
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<tr>
<td>General Release: November</td>
<td>Produced by ALBERT ZUGMUTH • Directed by ALFRED E. GREEN</td>
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<tr>
<td>An AMERICAN PICTURES CORPORATION PRODUCTION</td>
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<th>GENE AUTRY and CHAMPION in &quot;LAST OF THE PONY RIDERS&quot;</th>
<th>with Kathleen Case • Dick Jones • SMILEY BURNETTE</th>
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<tr>
<td>Story and Screen Play by RUTH WOODMAN</td>
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<tr>
<td>Produced by ARNOLD SCHAEFER</td>
<td>Directed by GEORGE ARCHAINBAUD</td>
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<td>A GENE AUTRY PRODUCTION</td>
<td>General Release: November</td>
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44 MOTION PICTURE HERALD, OCTOBER 3, 1953
Cowboy Stars Don't Need the Movies Any More

FIFTY years of hard riding—and the famous cowboy stars have ridden off the range, as far as the movies are concerned. We've been missing them, at round-up time in theatres—but there's reason to believe they haven't missed the home ranch.

The movies owe much to the old-time cowboy stars—but they owe more to us, for we made them special, gave them the following and the fame that brought them riches. Now, they have found better pasture elsewhere, and they seldom ride our way.

Recently, a letter from Roy Rogers told us that he now has 1,900 Roy Rogers Riders Clubs, and that the sale of Roy Rogers accessories through franchise holders is higher in the first half of 1953 than ever before in history. But, and this is a very big "but"—Roy Rogers hasn't made any films for theatres in more than two years, and his young friends in theatres are tired of looking at the old films, for the sixth time!

Gene Autry is the only old cowhand who is still riding in film theatres—to his credit, but it's just a side line, even with him. He is currently playing his annual engagement at Madison Square Garden, and his parade with 75 riders and horses in line, passed our office window last week.

Gene is also on television, in fact, double, for he makes his own television films, and owns "The Range Rider"—starring Jack Mahoney, also via CBS, which has never been a film issue. You theatre managers should see the pressbooks that CBS puts out to sell this product to television stations—and you should wonder, as we do, when there are only about 400 television stations, as compared with 10,000 theatres that were running cowboy westerns.

A lot of history has been made, but not enough—in our opinion, for there must be some way to recapture the television films for use in theatres. Of one thing we are sure, the kids don't care how often or how previously, they have seen any particular cowboy picture, on their television sets.

THE NEW ALMANAC

We've discovered, travelling around the country, that a lot of Round Table members have the Motion Picture and Television Almanac on their desks, and we're reminding you at this meeting that the new issue for 1953-54 is out, and now being distributed through the Quigley Bookshop.

Last year's edition was sold out three months ago, and recently we've been buying back copies to supply mail customers from abroad, and for library purposes.

This year's Almanac is made up of 15 sections, under the editorial direction of Charles S. Aaronson, and consists of 1056 pages—which is 50 pages more than last year. It includes complete biographical information, which is exclusive in the Almanac, together with important lists of theatres, including 647 circuits, with art theatres and drive-ins listed separately. The press, radio and television information is equally important to theatre managers in the pursuit of promotional duties.

The Almanac authenticates the number of indoor theatres as being 14,462 in June, 1953, plus 3,950 drive-ins, more than a third of which are open the year around. This compares with the Bureau of Census figures for 1948, the last official count, which computed the number of theatres operating in that year as 17,689. The industry loses from 300 to 500 theatres every year, so this loss covers five years of elapsed time, in which theatres—and management—can wear out.

JEFF JEFFERIS, out in l-o-way, must be one of the smartest small town showmen in the country, and we often wish we knew more about his activities than we read in the Allied bulletin. Now, Charlie Jones says, Jeff Jefferis has placed a recent ad in his hometown paper, advising his own patrons that if they want to see 3-D, they better go to the neighboring town and see it. Which, Charlie says, is extremely good advice, for it saves Jeff the errors of both omission and commission. He doesn't make any mistakes—putting in the wrong 3-D or the wrong 3-D pictures on the wrong terms—and if his neighbor is wrong, then Jeff will always be right in the eyes of the home folks, who think, as we do, that he knows his business. This has all the earmarks of a good showmanship stunt, a nice neighborly gesture, and a good safety device, if as and when 3-D comes or goes.

IMITATION is the sincerest flattery, and it's amusing to us in motion picture industry to see two great metropolitan newspapers "borrowing" their exploitation ideas. The scheme for "Lucky Bucks" is almost too well known in the Round Table to justify repetition. Many have worked a "Lucky Bucks" contest with the sponsorship of cooperative merchants, and at least one concern claimed a copyright on "Lucky Buck" (phony) money used for contest purposes (that was long ago).

Now, the New York Mirror is deep in a contest to award holders of authentic Government issue dollar bills, bearing lucky numbers, with prize money varying from $25 to $1,000 for each bill. The city is going for it in a great big way—so big, in fact, that the highly competitive New York Daily News followed in with an exact copy of the same idea, and is now awarding lucky finders of "Bonanza Bucks" with sums up to $5,000 each, for numbers printed daily in the newspaper. It's a scramble!

—Walter Brooks
**New Ads Have New ‘Scope**

**An Open Letter To Movie Goers!**

Although we at the Paramount Theater are not privileged to be playing "From Here To Eternity", we urge you to see it in its engagement at the Capitol.

Unusual as it may seem for one important theater to urge attendance at a competitive house, we do it because of our pride in being part of an industry that can provide entertainment of this superb quality.

We believe that "From Here To Eternity" is a truly great picture. Columbia Pictures is to be congratulated for bringing it to the screen.

Sincerely,

ROBERT K. SHAPIRO
Executive Manager
Paramount Theatre

Widely copied throughout the country, this generous and complimentary ad, placed by Bob Shapiro, manager of the Paramount theatre on Broadway, as a bow to the competitive Capitol.

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"THE MODERN MIRACLE YOU SEE WITHOUT GLASSES!"

Part of one of the new advertisements for "The Robe" to show the flair and flavor of the presentation of CinemaScope in newspaper display, for the opening of the picture at the Roxy. You will find many large ads, necessary for the original runs, in the pressbook, which will be available soon from 20th Century-Fox.

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A sample of the excellent presentation of 3-D, in the pressbook ads for RKO's "Second Chance"—which really demonstrate the new dimensions and put YOU in the picture.
Warner Push On ‘Eternity’ In Philly

Spurred on by the reports of the tremendous box-office returns on Columbia’s “From Here to Eternity” in its early engagements, Everett Callow’s Stanley-Warner Publicity Department has gone all out on its exploitation campaign for the picture. Assigning Irving Blumberg to work with Sid Zima of the Columbia Pictures Exploitation Department, and Morry Levine, Stanley Theatre manager, and Milt Young, Columbia exploiter who returned from his vacation to join the activities, the boys worked out some sure-fire stunts. Taking advantage of the fact that Frank Sinatra was playing an engagement at the 500 Club in Atlantic City, Sinatra was induced to come to Philadelphia for a two-hour stunt.

Sinatra was driven to Philadelphia accompanied by Al Rylander, head of Columbia’s Exploitation Dept. A convoy of 15 Packard cars, loaned by the Phila. Packard Agencies, met Sinatra as he came off the Delaware Bridge. Each of the cars was bannered with the name of the disc jockey as welcoming Sinatra to Philadelphia, and seated in the cars were the disc jockeys and their guests.

Also in the caravan were officers of the Philadelphia Frank Sinatra Fan Club and executives of Capitol Records. Led by police escort, the caravan was taken to the Ritz Carlton Roof for a cake party, where Sinatra met all of the members of the party, made tape recordings for the d. j.’s, and had interviews with the town’s columnists and newspaper people. The stunt at the Ritz took two hours, with the television newscasts covering, after which Sinatra had to leave to return to Atlantic City for his evening performances at the 500 Club. In the meantime, the huge caravan of Packards, all bannered, were parked out on Broad St. in front of the hotel during the height of the afternoon. In the hotel, every table was labeled with the name of the disc jockey, so that Sinatra was able to distinguish the various local personalities.

Life Magazine cooperated in the stunt, too, breaking with its cover on Donna Reed and the picture story on the inside, copies of which were promoted and delivered to the town’s leading jockeys and newspaper columnists together with a copy of the Capitol record, “From Here to Eternity.” At the same time, over 1,000 special newsstand 11 x 14 two-color cards were printed up and distributed throughout the entire area by Life’s distribution department.

Capitol Records besides contributing the records for the giveaway is distributing 300 window cards in the area. The picture was screened for all of Capitol’s dealers.

All book stores cooperated on the book reprints—their being two new editions, one selling at $1.98 and the other at 75c.

SHOWMEN IN ACTION

Ed McKenna, manager of the Joy theatre, New Orleans, served shrimps in an out-door championship shrimp-eating contest in front of the theatre, for “Thunder Bay”—which is no contest, with Louisiana shrimps and movie stars.

Lynn Kruger, manager of the Majestic theatre, San Antonio, ran a “Strike It Rich” contest to find your name in classified advertising, and win guest tickets, for “Thunder Bay.”

Lori Nelson—touring key cities for Universal’s “All I Desire”—made a nice picture, posing with Max Mink, in the lobby display photographs for the trade press.

Sol Sorkin’s pretty daughter, Phyllis Elaine, gets her picture on the society page of the Syracuse “Post-Standard”—and Sol gets oodles of co-op ads for “Roman Holiday” at the RKO Keith’s theatre, in the same newspaper.

Warner Brothers have put out a complete merchandising kit for “The Beggar’s Opera”—Technicolor musical starring Laurence Olivier—which has been prepared by Mort Blumenstock’s advertising and publicity department to benefit special runs.

James R. Womble, manager of the Lopac theatre, Lopac, Calif., runs four sponsored ads on the back of his bi-weekly program, mailed under permit to box-holders, which pays all costs, with merchants wanting to buy space.

Schite’s Avalon in Watertown, N. Y., gave away genuine Dodgers autographed baseballs to lucky numbers on the opening night of “The Kid From Left Field,” as a wonderful World’s Series souvenir for die-in-the-wood fans.

Dave Levin, manager of the RKO Albee theatre, Providence, used that complimentary ad, pointing to the engagement of “From Here to Eternity” at the competitive Loew’s State, with “most unusual results ever published in that city.”

Seventeen Magazine has provided a special one-sheet with their recommendation of “Roman Holiday” as the picture of the month, aimed at the magazine’s 2½ million readers, their families and friends, and available to theatre managers for the asking.

Universal-International has created a special one-sheet carrying the head, “Behind the Scenes with The All-American,” which features ten captioned stills from the picture.

The package of promotion from Pearce Parkhurst, of the Lansing Drive-In, Lansing, Mich., is postmarked Waco, Texas—proving that migratory birds are flying south for the winter.

Claude H. Stewart, manager of the Waco theatre, Waco, Texas, had a returned prisoner-of-war from Korea as his guest in the local promotion of “Stalag 17.”

Gerry Saunderson, of the Town Cinema, Toronto, believes in ballyhoo even when a picture is in its 9th week. So he put an organ-grinder on the street, for “Lili.”

R. W. Leslie, Sr., joins the Round Table with examples of his showmanship from the Skyline Drive-In theatre, Waynesboro, Virginia. What a location for a drive-in, and how we would like to be a patron, this season of the year!

Sid Kleper, manager of Loew’s College theatre, New Haven, put plans in motion to create promotion, using every device known to showmen, for the exploitation of “City That Never Sleeps”—on his new screen.

John W. Godfrey, manager of the Paramount theatre, Ashland, Ky., really got a front-page headline, in banner type, for his new $8,000, 575-foot screen.

Herb Chappel, manager of the Palace theatre, Guelph, Ontario, sends tear-sheets to show the kind of cooperation he has been getting from local merchants with sponsored advertising, even through the quiet summer months.
THEATRE MANAGERS IN UNIQUE DRIVE

The strategy committee in conference—seated: Walter Tremor, ad writer, St. Petersburg; Harry Vincent, Florida theatre, Sarasota; James Barnett, Olympia theatre, Miami; Edgar Smith, Florida theatre, St. Petersburg; French Harvey, Howell theatre, Palatka. Standing: George Baldwin, Florida theatre, West Palm Beach; Mark DuPree, Daytona theatre, Daytona Beach; Bill Dock, ad writer, Miami; Ted Chapin, Marion theatre, Ocala; Bob Skaggs, Sr., Capitol theatre, Jacksonville; Bob Harris, confection sales, Jacksonville, and Pete Hillman, booker, Jacksonville.

Perhaps for the first time anywhere in show business, the theatre managers and publicity men of a large circuit are formulating an annual showmanship and concessions drive without direction from home office executives.

It is happening in the progressive Florida State Theatres chain that extends from Jacksonville to Miami along the tourist-laden East Coast and over to the wealthy resort areas of the West Coast and up the central ridge section of fabulous citrus groves.

Known as the Theatre Managers’ Drive for ‘53 in honor of Lou Finke, the company vice president, it will begin October 25 and continue for eight weeks. Hundreds of cash and merchandise prizes are to be awarded managers and their wives, with a grand prize of a Hudson Rocket.

An Idea That Comes Up From the Grassroots

The “grass roots” drive idea was accepted by FST president Leon D. Netter at the request of managers who felt that they and their associates at the theatre level could plan an annual drive and carry it to the desired conclusion: better box office grosses, reduced operating costs, and higher per capita sales of candy, popcorn, drinks, ice cream, and other items.

Accordingly, eight theatre managers, three publicity men, one booker, and one concession sales manager met at a planning conference in Jacksonville on September 17-18. Home office executives happily adopted a “hands off” policy, and the assembled group set up the showmanship drive to meet their hearts’ desire.

With a total of 261 years of show business experience behind them, the 13 planners capably worked out all aspects of the drive and immediately set their plans in motion.

They divided participating theatres into four geographical sections along existing district lines, and named four of the planning managers to head each district drive. They appointed their bosses, company district managers, to advisory jobs, and Howard Pettengill, Jacksonville publicity man, was named chairman of the entire drive.

They also set up district grievance boards to handle all problems in connection with the drive and to judge which theatre managers were deserving of prizes, in case of misunderstanding.

An elaborate prize structure was planned and adopted, including the awarding of three capital prizes, four main district prizes, special achievement awards for exploitation, prizes for managers’ wives at the district and theatre level, and good, solid weekly cash bonuses for every manager who can exceed his weekly quota of business.

The drive kick-off in each district was to be preceded by dinners attended by managers and their wives in Miami, Jacksonville, St. Petersburg, and Daytona Beach.

In the picture above, exploiter Howard Pettengill, drive chairman, absent himself from the group, as he didn’t believe that a 13-man picture would make an auspicious start for the campaign.

Nice Photos of Pat Crowley

Paramount has issued a set of six real photographs of their new star, Pat Crowley, intended for theatre distribution, and very attractive, as is the subject thereof. You can well afford to give them to your newspaper editor or favorite reporter.

Autry Treats The Winners

Last Saturday Gene Autry played host to one hundred youngsters and their parents, winners of a four-week contest held jointly by Skouras theatres, Madison Square Garden and Columbia Pictures, at a luncheon in the Hotel Vanderbilt and the matinee performance of the Rodeo at Madison Square Garden, in which Autry stars.

The contest, the inspiration of Sid Newman, Skouras representative, who set up the three-way deal with his company, Columbia and the Garden, was spaced over a four-week period. Involving more than fifty theatres, the contest called for the entrants to answer certain questions about the cowboy star’s career, identify stills from his shows, and be holders of the “lucky number” when it was called, each of the many theatres adapting the contest to its local peculiarities. All of the houses played Autry Columbia features during the contest, backed up by lobby displays calling attention to both the films and the appearance of the star at the Rodeo. Prizes of Autry-endorsed merchandise were awarded to preliminary winners, with the finalists getting the luncheon with Gene and the trip to the Rodeo. Full support was given by local newspapers.

"Wildcat Drilling" as Live Street Ballyhoo

Dale McCoy, manager of the Shea’s State theatre, Cambridge, Ohio, created excitement in his town by actually drilling for oil right through the sidewalk in front of the theatre, as ballyhoo for “Thunder Bay”—and he struck plenty of publicity. Folks are curious, and curiosity goes a long way towards providing selling approach for moving pictures, in small towns and everywhere. It looked convincing enough, this drill rig, and it occupied space and time, adjacent to the theatre lobby and playdates.
Columbia

PATHFINDER, THE: George Montgomery, Helen Carlen. A story, thriller, priced at $0.25. "Needs sed." "Indian Uprising" (Col), has same star, and for me, same scenes. Played on Saturday. 1 Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

Lippert

HELLGATE: Sterling Hayden, Joan Leslie. Here's a well-made semi-western that's just too rough for family audiences. The trailer kept most away and the movie itself came out differently. I caught hek for showing it on the baby-sitting change, from the mammas. Played with "College Caper" (Lippert) on a package deal to slightly increase average business for the broad-adult change. Played Friday, Saturday, August 28, 29—Bob Walker, Ullah Theatre, Fruitlo, Colo.

Metro-Goldwyn-Mayer

CODE TWO: Ralph Meeker, Sally Forrest—Used as co-feature in double bill. Should have top picture. This picture appealed to our audience. Even though short (60 minutes) there is plenty of action. Highly recommended for subsequent runs. When our patrons come on a picture, you can believe it's a good one. Above average business. Played Tuesday, Wednesday, Thursday, September 8, 9, 10—Bradly Malone, Tower Theatre, Wichita Falls, Texas.

HOAXERS, THE: Guest Narrators—Even though short (46 minutes), this story subdue and reel well should think about. In our theatre we had people coming back for seconds. I think all audiences should run it and advertise it. It helped our business and I'm sure it will help others—Bradly Tower, Theatre, Wichita Falls, Texas.

LILL: Leslie Caron, Mel Ferrer—Off to a slow start over the Yom Kippur holiday, but doing well still hang on. Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, August 14, 15, 16, 17, 18, 19, 20—Thomas Rutter, Piccadilly Theatre, Chicago, Illinois.

SCANDAL AT SOURIE: Greer Garson, Walter Pidgeon—Many exhibitors had told me that this was a "turkey." I went to see for myself, only to find it a fine piece of entertainment, and so put it on our pre- Thursday playing list. My competitors sloughed it off, as I guessed they would. I played it up ten days in advance with the theme, "Money back guarantee if not completely satisfied." I had no refunds and did excellent business. Played Sunday, Monday, September 1, 2, 3, 4—Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

STORY OF THREE LOVES: Leslie Caron, Ferr August—One of the best pictures we've played in recent months. No unfavorable comments were heard and many patrons thanked us for playing the picture. Played with "Pick-Up on South Street." Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, August 14, 15, 16, 17, 18, 19, 20—Thomas Rutter, Piccadilly Theatre, Chicago, Ill.

RKO-Radio

HALF-BREED: Robert Young, Janis Caro. This was about the most reasonably tagged offering in recent weeks and I had a hunch it would be the best merchandise of the lot. The tag didn't suggest it, but turned out the only one in the group that would produce preferred time results. Has good cast, fair story and nice color and scenery. Proved worth come back for. Played Sunday, Monday, Tuesday, Wednesday, August 22, 23, 24—Bob Walker, Ullah Theatre, Fruitlo, Colo.

MITCH HIKERS, THE: Frank Lovejoy, Edmond O'Brien—If it takes a woman to direct a picture that the people will go to, it seems we've got too many second directors. This picture, directed by Ida Lupino, has outstanding acting, an excellent story and a superb production. Right up there 2 weeks after school started and still did average business. I recommend this picture for small theatre good. Played Tuesday, Wednesday, Thursday, September 15, 16, 17—Bradly Malone, Tower Theatre, Wichita Falls, Texas.

Republic

FAIR WIND TO JAVA: Fred MacMurray, Vera Ralston. Should have been a top to Java fans, but maybe picture never would have been made if we were certain of the weather. Played twice in this thing set all records! Should have slept the 2nd day. Played in 2 harvest towns but had one last money. Weather good. Business—what business? Played Tuesday, Wednesday, Thursday, July 28, 29, 30—Bradly Malone, Tower Theatre, Wichita Falls, Texas.

RODEO KING AND THE SENIORITA: Rex Allen, Mary Ellen Kay—Little western hasn't been done anywhere for some time. Then I double this with "Falls of the Golden West" (Rep.) and business jumps—there's just no formula or no telling what they'll do for any more—Bob Walker, Ullah Theatre, Fruitlo, Colo.

Twentieth Century-Fox

CITY OF BAD MEN: Jeanne Crain, Dale Robertson—This is a wonderful show. Our weekend guests were all pleased and said they had never seen such a fine western for three days. But if you want excellent color, go out and see this one. Played Monday, Tuesday, Wednesday, Thursday, August 30, 31, September 1—F. W. Chopping, West Drive-In Theatre, Riverston, Wyo.


FARMER TAKES A WIFE: Betty Grable, Dale Robertson—This is a MUST show. Tops! Stars are at their best, but too much of a musical for book lovers. Played Sunday, Monday, Tuesday, August 16, 17, 18—F. W. Chopping, West Drive-In Theatre, Riverston, Wyo.

GENTLEMEN'S AGREEMENT: Gregory Peck, Dana Andrews—This is a great picture that every person in the audience should see, then profit by what it tries to teach each of us that there is room for all of us on this earth and no need for us to be killed. It's wonderful, wonderful, wonderful! Played Sunday, Monday, Tuesday, Wednesday, August 15, 16, 17, 18—F. W. Chopping, West Drive-In Theatre, Riverston, Wyo.

GENTLEMEN PREFER BLONDES: Marilyn Monroe, Jane Russell—Excellent production, but still doesn't point when compared to "Stalag 17" (Pars), which we could have our pictures and better business—"Broadway to Broadway" (MGM). Played Friday, Saturday, Sunday, Monday, Tuesday, September 11, 12, 13, 14, 15, 16—Thomas Rutter, Piccadilly Theatre, Chicago, Ill.

GIRL NET DOOR, THE: June Haver, Dan Deyler—This is good but not as large a box office show as we had hoped. If your customers go for musicals play it. Out west picture and westerns are our box office shows. Played Monday, Tuesday. September 22, 23—F. W. Chopping, West Drive-In Theatre, Riverston, Wyo.

SNAKE PIT, THE: Olivia de Havilland, Mark Stevens—So-so production. It is hard to understand. Played Wednesday, Thursday, September 16, 17, 18—Bob Walker, Ullah Theatre, Fruitlo, Colo.

STAR, THE: Bette Davis, Sterling Hayden—Sterling Hayden is wonderful in this—so human! Bette Davis is tops in romantic scenes, but her patrons do not care for this type of show, so it is no box office business. Others may like it. The few who see it here said it was good. Played this with three "Mighty Mouse" cartoons. Lots of adults like cartoons and our children's attendance does increase with this. A very good feature. Played Wednesday, Thursday, August 21, 22—F. W. Chopping, West Drive-In Theatre, Riverston, Wyo.

TITANIC: Clifton Webb, Barbara Stanwyck—Excellent—one of the best. Played Sunday, Monday, Tuesday, August 9, 10, 11—F. W. Chopping, West Drive-In Theatre, Riverston, Wyo.

WHITE WITCH DOCTOR: Susan Hayward, Robert Mitchum—A good picture for our clientele when combined with "Return to Paradise" (UA). Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, September 4, 5, 6, 7, 8, 9—Thomas Rutter, Piccadilly Theatre, Chicago, Ill.

United Artists

PREHISTORIC WOMEN: Laurence Love, Alan Nixon—I made the mistake of seeing this one when it was new, and though I realized it would drag them in, at that time I thought it was not good enough to want to make our poor patrons suffer through it. This summer I needed something different, so I picked this up. It brought them in, and strangely, it seemed to me it wasn't as bad as my first impression. Hope it isn't because so much product is inferior today. Doubled with "Strange World" (UA). Played Friday, Saturday, August 21, 22—Bob Walker, Ullah Theatre, Fruitlo, Colo.

STRANGE WORLD: Argentia Hafi, Alexander Carson—Poor light, amateurish acting, no names hold this to just a so-so programmer that has enough thrills to have held up a stronger vehicle. Doubled with "Pittsburgh Women" (UA) as strong business. Played Friday, Saturday, August 21, 22—Bob Walker, Ullah Theatre, Fruitlo, Colo.

Universal

CITY BENEATH THE SEA: Robert Ryan, Mala Powers—Nice color, nice picture—poor receipts. Played Sunday, Monday, Tuesday, Wednesday, Thursday, September 4, 5, 6, 7, 8, 9—Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.


THUNDER BAY: James Stewart, Joanne Dru—A disappointment. We played to below average trade with this picture. Doubled with "Master of Ballan- trea" (WB). Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, August 21, 22, 23, 24, 25, 26, 27—Thomas Rutter, Piccadilly Theatre, Chicago, Ill.
**FILM BUYERS RATING**

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 128 attractions, 1,831 playdates.

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

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

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<td>Jamaica Run, Pigs! (Univ.)</td>
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<td>Wings of the Hawk (3-D) (Univ.)</td>
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<td>Woman They Almost Lynched (Rep.)</td>
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<td>Young Boss (MGM)</td>
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Winners Of Contest for
The ‘Queen’

The judging panel for Canada is the International
Showmanship Competition sponsored by the J. Arthur
Rank Organization for the Technicolor film, “A Queen Is
Crowned,” has announced completion of that
phase of the world contest, and the top winners
are as follows:

First, Elliott Brown, Odeon theatre, Van-
couver, who gets $430; second, Tom Pacey,
Odeon theatre, Winnipeg, with $225; third,
J. P. Legris, Champlain theatre, Montreal, $150;
fourth, G. Shepherd, Odeon theatre, Peter-
borough, $75; fifth, R. Connors, Odeon theatre,
Ladysmith; sixth, M. Desjardins, Rex theatre,
St. Jerome. P. Q. The winning entries were
forwarded to England for consideration by the
International Judging Panel, with entries from all
countries. Martin Quigley, Sr., president and
publisher of the Motion Picture Herald, and
manager of the Quigley Awards Competi-
tion and the Manager’s Round Table, was chair-
man of the Canadian Panel meeting in Toronto.

Now comes word from England that Britain’s
top showmen have been named as winners in
the United Kingdom contest, with first prize of
£150 going to F. J. Smidmore, manager of the
Odeon theatre, Manchester. Second prize of
£75 to Peter Mynott, manager of the Electric
cinema, Torquay. Third prize, £100, to G. Guthrie,
Trocadero theatre, Elephant & Castle. Fourth
prize, £50, to Peter Mynott. Fifth prize, £50, to
G. J. Baker, Gaumont theatre, Manchester, and
sixth, £25, to D. Money, Odeon theatre, Hayes.

International winners will receive additional
cash prizes with a two-weeks, all-expenses-paid
vacation in London for overseas showmen.

Howard Le Sieur, advertising and
publicity director for Columbia Pic-
tures, takes vigorous exception to a
line in selling approach as printed in
"From Here to Eternity," — "an ex-
treme correction in just the form
requested. We said, the beach scenes
used in advertising the picture had
been vetoed by the MPA."

He says, the scene used in the
Columbia pressbook and for the Capitol
theatre run, had the full blessing of
the Johnson office. It differs from the
beach scene that appeared in LOOK
magazine, which was NOT approved.
It looked like the same informal af-
fair, to us, and we can’t understand
what might be all right in a national
magazine and all wrong in front of a
theatre. It’s a bit too baffling.

Actually, Columbia did a remark-
able job, converting a best-selling
book, loaded with four-letter words,
into a notable motion picture that
meets all censorship requirements and
surpasses public expectation. Such an
accomplishment is worthy of the high-
est praise, and we hasten to say we
were wrong in jumping to conclusions
in our analysis of selling approach.

LITTLE BOY LOST—Paramount. A picture
you will never forget — for it is only
one heartbreak away from you! A man,
and a boy and a calico dog! Bing Crosby at
his dramatic best, in a picture that will equal
"Going My Way" — a "heart" picture that
will do wonders for your place in com-

munity relations. Theatre managers are
urged to study "Little Boy Lost" as the
key to the Round Table plan to give your
children’s club an objective (July 11th
issue). 24-sheet and all posters have most
interesting and intriguing illustrations, for
lobby and marquee display. You can do
much with this real French atmosphere.
Herald keys the campaign for small situ-
ations. Newspaper ads have that heart
appeal — you will see a sample on this
week’s picture page. Large and small
ads have variations of this advertising theme.
A set of teasers will serve in many in-
stances, and the complete campaign mat
at $35 supplies all the ad slugs and mats
for small theatres (not as well selected as
we might wish, but still a bargain at the
price). Pressbook shows a "red carpet pre-
view" ad, all prepared, and urges a “sneak
screening” appeal to local organizations.
For members of local organizations in
next day’s newspaper advertising. The Foster
Parents have supplied great lists of local
people who are sponsors of their plan, and
have "adopted" war orphans around the
world at a cost in

each individual case of $180 per year,
or $15 per month. If so many thousands
of individuals can do this, then your children
club can do it collectively, as their new
interest, and a worthwhile objective for
a year. What’s $3.75 per week to a chil-
dren’s audience, with so much human in-
terest? Filmac has a special trailer
describing this matinee plan for your
theatre which you may obtain and use
the year around, to explain your
children’s shows, with the benefit of the
Foster Parents sponsorship in your com-

MARTIN LUTHER—Louis de Rochemonet
Associates. (Physical distribution
through ‘National Screen Service.’) A
magnificent motion picture, made in the original
European settings. Has already broken attend-
ance records in Minneapolis, where it has
a special pre-release run. Made for church
release—has the backing of five great
church groups. “One of the surprise screen
products of the year,” “Exciting — more
dramatic than most fiction films.” “A new,
big motion picture, working up a
groundswell.” A major motion picture event
that overshadows D-A at the box office.” (Quotes from
magazines and newspapers.) Compact
pressbook gives a sufficient variety of
ad mats and slugs, for all situations. The
largest poster is the 3-sheet, but there is
ample display material, for the “different”
handling which this subject should have.

Some publicity mats, notably No. 3-A, will
serve as display ad material, or will obtain
free space in many midwest newspapers.
Publicity campaign, included, provides
good material for editors of local papers
and radio commentators. A special church
promotional campaign is also enclosed
with the pressbook and this should
have careful study. You may learn something
in the handling of ‘Martin Luther,’ that will
serve you well with other church groups
and film subjects of semi-documentary
nature, in public and community relations.
In fact, we suggest that every manager who
gets a copy of this pressbook should care-
fully file the promotional suggestions for
his future benefit. You’ll be meeting some
of the same problems, somewhere, some-
time, soon and we suggest that you try out
the current example for church patronage.

MOGAMBO—MGM. Authentically filmed
on safari in Africa in color by Technicolor.
Great theme of “King Solomon’s Mines” —
with Clark Gable and Ava Gardner. Di-
rected by John Ford (who made “The Afri-
can Queen”). Scenes of unrivaled savagery,
and awe-inspiring splendor. 24-sheet and
other posters crowded and lack “poster”
quality. MGM’s posters are the weakest
link in their otherwise complete showman-
ship campaigns. Jumbo herald is really a
jumbo, direct from Cato Show Print at
$5.50 per M. It’s like a tabloid newspaper
in two colors. Newspaper ad mats are in
full variety, with the 35c campaign mat
for small theatres, a Metro innovation, the
biggest advertising value on film row.
Among special accessories for this special
attraction is a luminous 24-sheet (new),
giant cut-out gorilla, that stands 8 feet
high, for $10.50 and worth it; a lot of
double-sided lobby hangers in the same
style in various sizes, at 5 to 10 for a
dollar (new); 2-sided pannant streamers at
$2 a set (new); 8x10 color prints for special
lobby display (new); “Mogambo” masks
(printed from a mat); jungle animal contest
(printed from a mat); 8-foot spears and
leopard cloth (for bellyboy use). “Mo-
gambo” is the first of MGM’s “Lucky 7”
with a contest running for pre-release thea-
tres, which closed on September 23rd.
Watch these results in your nearest key-
city or exchange center, and profit by the
good experiments.
Establish the Robert Flaherty Foundation

The Robert Flaherty Foundation, Inc., has been established, Mrs. Flaherty, wife of the late documentary film producer, announced in New York this week. It will promote the production of pictures which "illuminate the ways of life and of peoples and cultures throughout the world." It also will help distribute Mr. Flaherty's pictures and those made by others who help increase international understanding. Some of the Foundation organizers are Mr. Ellsworth Bunker, wife of the former Ambassador to Italy and the Argentine; Richard Griffith, director of the Museum of Modern Art film library; Edward S. Sammis, editor of "The Lamp"; Mrs. Flaherty; David Flaherty, Foundation secretary; Arthur Knight, writer; and Jean Benoit-Levy, director.

Legion Reviews Seven; Classes Two as "B"

Seven new films were reviewed by the National Legion of Decency with two classified as morally objectionable in part for all. Morally objectionable for general patronage are 20th Century-Fox's "The Robe," Universal-International's "The Tatffield Thumper-Boy," and United Artists' "The Village." Rated morally objectionable for adults are IFE's "Ettore Fiamoscan" and Warner Brothers' "The Moonlighter." MGM's "Mogambo" was rated morally objectionable in part for all because of "light treatment of marriage, suggestive situations," and independently-made "Paris Model" because of "suggestive costuming and situations.

Joe Weil Dies; Was Long An Industry Publicist

Joe Weil, newspaper man and motion picture industry publicist, died September 24 in New York. Mr. Weil was born in Brooklyn, N.Y., several years past had his own public relations office, and had been handling the American Red Cross and other accounts. Mr. Weil's career in the industry was lengthy and notable. He at one time was advertising and publicity director for the 380-theater Universal group.

He was assistant to the president of Uni- versal Pictures, later became an independent man-ager. He handled national roadshowing of "All Quiet on the Western Front" and also did special work in "The Hunchback of Notre Dame."
How I feel about LIFE

Watch the audience

Every time I go to a movie I spend less time watching the picture than the audience.

Movie audiences are my boss, and have been ever since the days of our Crystal Hall on Union Square back in 1903. In 1912 everybody thought I was a gambler when I paid $40,000 for Sarah Bernhardt's "Queen Elizabeth." But I had been watching a lot of audiences, and I knew that people came not just to see the pictures move, but to be moved themselves.

That's why I've always had a fellow feeling with the founders of LIFE magazine. Like us, they set out to find new ways of conveying emotion through pictures.

For example, sometimes LIFE photographers use a camera as if it were the eye of a character in the story. The camera sees the pig with the eye of the farmer, the baseball as the player sees it, the great painting as the connoisseur studies it, the microbes as they appear under a microscopic eye. Seeing through other eyes is always fun.

But the thing I like best about LIFE is the impact it has on readers. It's my old game of watching audiences. What is making that woman's eyes open wide as she reads? I lean over her shoulder and see that she's reading a LIFE article on painless childbirth. What's making those first-graders so quiet? They are studying the plan of a space ship dreamed up by a LIFE artist!

LIFE is a great magazine because no one reads it without feeling a wide variety of emotions. If you don't believe it, just watch the readers.

By ADOLPH ZUKOR
PA118
P. SCA508 NL PD=SCRANTON PENN 23=
ABE MONTAGUE=COLUMBIA PICTURES CORP=
729 SEVENTH AVE NYK=

Dear Abe,

Not since gone with the wind have we seen such figures as from here to eternity fourth and fifth day equal to opening. We are holding over in Scranton Wilkesbarre and Binghamton for second week.

Congratulations to everyone in Columbia for a great box office hit.

BYRON R LINN 15
ALLIED:

Cool on arbitration talks if rentals are excluded

Seeks voice in production through stock buying

Endorses COMPO program

REVIEWS (In Product Digest): THE LIVING DESERT, THE CAPTAIN'S PARADISE, LITTLE FUGITIVE, TANGA-TIKA, MURDER ON MONDAY, TIME GENTLEMEN PLEASE!, SHADOWS OF TOMBSTONE, THE GAY ADVENTURE, DONOVAN'S BRAIN, EL PASO STAMPEDE

Better Theatres for OCTOBER

Schlanger on "Wide Screen" Size
Mees on Building a PR Program
The New Plaza in Vernon, Texas
Below:
Crowds pack Texas theatres. Contact your local Army representative for full cooperation. There is still time to enter M-G-M's "Lucky 7" Showmanship Contest on this picture, as well as others.

Texas Tornado
in State-Wide Saturation!

When the M-G-M whirlwind hit Texas with state-wide saturation bookings there wasn't a lonely cashier in the Lone Star State. They were busy with happy customers, as you'll be when you get behind this great audience attraction.

M-G-M presents in Color by Ansco "TAKE THE HIGH GROUND!" starring Richard Widmark • Karl Malden Carleton Carpenter • Russ Tamblyn • and Elaine Stewart • Story and Screen Play by Millard Kaufman Directed by Richard Brooks • Produced by Dore Schary
The Nation!

Frisco, New York Mogamboxoffice!

Music Hall, N. Y. opening topped famed "King Solomon's Mines" right in the middle of World Series competition! Biggest in two years (except "Quo Vadis" and "Ivanhoe") in Frisco. Greatest of all African adventures. Just what the public wants. It's Mogamboxoffice!

M-G-M presents in Color by Technicolor "Mogambo" starring Clark Gable • Ava Gardner • with Grace Kelly
Screen Play by John Lee Mahin • Based Upon a Play by Wilson Collison • Directed by John Ford • Produced by Sam Zimbalist

Above: This photo of Ava Gardner appears in press book ads. There are TWO different campaigns on "Mogambo."
He stood there so big.
Love had come, intense, unashamed.-- She was ready to forget she’d ever been a lady...
Edna Ferber's Pulitzer Prize Novel

"So Big"

Starring

JANE WYMAN
STERLING HAYDEN - NANCY OLSON
STEVE FORREST - ELIZABETH FRASER
WALTER COY - RICHARD BETHNER - TOMMY ROTTIC
ROLAND WINTERS - JACQUES RICHINOFF - MARSHALL WALLER - JOHN TWIST

Produced by HENRY BLANKE. Directed by ROBERT WISE.

This picture also can be exhibited on Wide Screens.

ON SINCE WARNERS' 'JOHNNY BELINDA'!
Only a few more weeks until
THE SECOND GREAT PICTURE IN
CINEMASCOPE
YOU SEE IT WITHOUT GLASSES

20th CENTURY-FOX PRESENTS
Marilyn MONROE
Betty GRABLE
Lauren BACALL
and William POWELL in
HOW TO MARRY A MILLIONAIRE
TECHNICOLOR

Tell 'em that the gals are coming... ...and watch the records fall!
Allied's New Program

ACTIONS of the board of directors of National Allied and motions and resolutions of the organization’s annual convention this week in Boston have opened the way to one potentially significant new form of implementing policy and have reopened—conditionally—the door to another. The former involves the appointment of a committee to work out practical means whereby Allied may acquire stock in major producing-distributing companies. The latter concerns a possible resumption of negotiations for an arbitration plan.

That Allied has the right to purchase stock of the film companies, either as a national organization, or through regional units, or by members individually, is not to be doubted. Abram F. Myers, Allied chairman of the board and general counsel, in commenting on the motion for the study committee, said: “If it is proper for stockholders of film companies also to be stockholders of theatre companies, it is proper for exhibitors to hold stock of film companies.”

An analogy may be drawn between the purchase of stock in major film companies by exhibitors with stock purchases by unions in companies in which members are employed. In both cases such stockholders stand in a dual relationship to the corporation. They are interested in both their own welfare as a group and in the welfare of the firm and, through it, of their fellow stockholders.

Concrete benefits to stockholders and to the corporations involved naturally would depend on the caliber of the advice offered. For producing-distributing companies to prosper, their customers—the exhibitors—must also be in a healthy financial condition. In this regard the motion picture business is no different from any other. The seller must have buyers financially able to pay for his product.

Although the Allied board called attention to the fact that a year ago February it called for the establishment of an all-inclusive system of arbitration, the conditions set down now seem such as to make speedy agreement on any plan by the distributors unlikely. The Allied statement says that “no practical benefit” is seen in any arbitration plan that does not include arbitration of film rentals, prohibits prerelease engagements and bars competitive bidding except in situations where one of the exhibitors involved has made a written request for it.

It is not surprising that Allied renewed its membership in COMPO, especially since there is universal support for the tax campaign directed by Col. H. A. Cole of Allied and Pat McGee of TOA. The resignation of True-man Rembusch for personal reasons from the COMPO triumvirate will be surprising to many. He has rendered exemplary service for the welfare of the industry as a whole. His place will be taken by Wilbur Snaper, Allied president, with Nathan Yamins as alternate. Fortunately both Messrs. Snaper and Yamins are familiar with COMPO and strong supporters of it.

In a sense Allied’s activities for the next year, in addition to the usual field of trade practices, are being expanded into the field of the new techniques. Allied will endeavor to serve the interests of its members in urging coordination and effective use of the new processes. Most especially the organization wants to make sure that the advantages of the new techniques will be available to small as well as large theatres.

It is going to be a busy year for Allied.

British Pact Renewal

The recent announcement of the fact that the negotiators for the American film industry and the British Government’s Board of Trade had reached agreement on a renewal of the film remittance agreement is noteworthy beyond the sectors of those immediately concerned with film export business and the financial status of the major companies. In these days when so many international talks bog down in endless negotiations and never reach agreement, it is significant that the meeting of the minds came reasonably promptly. Naturally neither side got what it wished. Compromise is always an essential of negotiation on subjects that do not involve matters of principle. It is fundamental that the British theatres need American films and the American film industry needs the earnings from that market. A collapse of relations would do more in both countries to harm the industry than have the inroads of television. Hollywood, as constituted, cannot exist without the overseas market and Britain constitutes the most important part of the overseas market. This should be a well-remembered fact by all concerned, including the crafts.

Those who had expected the FCC authorization of many hundreds of additional TV stations would solve the industry cost problems have been disappointed. There has been no rush for TV licenses in the smaller towns and cities. It has been found thus far that a TV station needs to be in a pretty large market to operate profitably. All the problems, however, are not financial. Recently a new $500,000 TV station started operations in Santa Barbara, California. The howls of the set owners have not yet been quieted. The effect of the new station on the air simply blanketed good reception that had been previous enjoyed from the TV stations in Los Angeles, 125 miles distant!

—Martin Quigley, Jr.
The Small Theatre

To the Editor:

I read with a great deal of interest Hugh Martin’s letter in The Herald of July 25 with particular regard to speakers in small theatres.

I have noticed that there is a tendency to give most of the attention to the problems of the larger theatres in describing the new methods of sound and wide screens. I do not think that this is at all intentional, but as Mr. Martin stated, more the enthusiasm of the equipment companies. Recently, I was told by one of the “old heads” on Kansas City Film Row to go pretty slow in what we did in regard to Stereophonic Sound or similar methods. Your letter has given me further thought. The average small theatres have no money to throw away on equipment that may soon become obsolete.

Our theatre (started about 1907) is fifty feet wide with a comparatively short throw. I don’t see what use a bunch of speakers will do in this type of house. Recently saw “Share” in Indianapolis, where it was advertised as Stereophonic Sound and Panoramic Screen. The picture seemed to be about three feet wider than usual with the heads of the actors cut off part of the time. The sound was no different than we hear in our own theatre. What are we to believe these days? Believe it or not, an old public relations man told me the day after the Mason Bill was vetoed, “if the movies were not such liars it would help.”—SHIRLEY W. BOOTH, Booth Theatre, Rich Hill, Missouri.

Film Censorship

To the Editor:

Since returning to the U. S. A., I was amazed to learn that we still have censorship of films in several states, but the worst I find is the State of Maryland, where they have a censor. I’m well aware, probably to a better extent than I myself, or anyone else, just how difficult it is to censor a picture.

This man hated everything American, but especially American films. He would ban films in their entirety or if he did pass any he would cut the guts out of them. And God help you if you had a musical! I know a good scene intact where the beautiful girls would be clad in abbreviated costumes, he would make you hire a painter to cover the girls’ legs on your poster and photographs. Well, realizing that this man could not be reasoned with, I decided to go over his head, and the only people who could overrule him were the Government Council. I became acquainted with a couple of these gentlemen who, while pro-British, were not anti-American, and besides they were men who could be reasoned with. Almost a complete change took place; however, censorship was maintained.

Now to find that we have a prototype of the captain here in the U. S. A. is hard to swallow. I can’t seem to reconcile this with the work I did for 25 years in foreign countries to sell the American way, and I think it’s about time that the American companies got together and fought this evil that will try to control what you ought to read or see. It’s bad enough to see the American picture companies allow themselves to be kicked around in almost all parts of the world, because they are afraid to put up a fight, but here, what is there to be afraid of? It is still a Free Democracy, or am I living in a Fool’s Paradise?

I hope you will pardon my liberty in suggesting that I believe it is the duty of your invaluable paper to give this matter your serious consideration, and fight the battle for the film industry.—NAT LIEBERKIND, New York City.

Editorial Lauded

To the Editor:

Your editorial of September 5, “A Challenge to Pessimists,” is really brilliant, and everyone in our industry ought to read it and then profit by it.

You have summed up, so concisely, the rebuttal to those downbeaters in our industry and I am sure the editorial will have a salutary effect. — MERVYN HOUSER, Eastern Ad-Publicity Director, RKO Radio Pictures, Inc., New York.

Old Type Showmanship

To the Editor:

I’m still of the opinion that the theatre officials and managers are using only twenty-five percent of their efforts to the good old type showmanship. The size of the screen is not the complete answer to the “problem.”—CURT DRADY, Seban, Inc., Columbus, Georgia.

Why 3-D?

To the Editor:

Since 3-D doesn’t make a good show out of a poor show and it won’t make a good show better, why have it?—G. RAUENHORST, Murray Theatre, Slayton, Minn.

MOTION PICTURE HERALD

October 10, 1953

ALLIED STATES, in convention, seeks remedy for product shortage; is cool to arbitration; Spyros Skouras says use of new techniques essential to all theatres Page 12

SNAPER named to replace Rembusch for Allied on COMPO triumvirate Page 13

SINDLINGER reports to Allied newspaper film page readership down Page 16

PUBLIC responsibility must be met, Barnett tells SMPTE meeting Page 17

CINERAMA opens big in Philadelphia, marks first year in New York Page 20

MGM announces two-year production schedule of 40 films Page 20

TERRY RAMSAYE says—A column of comment on matters cinematic Page 22

DISNEY plans total of fourteen features through 1955 Page 22

COLUMBIA’s sign deal for use of Nord system on past and future 3-D Page 24

POLAROID Company plans to assist exhibition on 3-D equipment Page 24

"THE ROBE" continues to set records, opens in eleven key cities Page 27

CEA in Britain offers two new plans for Eady implementation Page 27

"INFERNO" to be offered for British re-release in 2-D Page 27

BREWER joins Allied Artists as executive assistant to Brody Page 28

SKOURAS anti-trust action complaint in New York court amended Page 28

PARAMOUNT schedules meeting of sales executives next week Page 30

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SERVICE DEPARTMENTS

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People in the News Page 30

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IN PRODUCT DIGEST SECTION

Showmen’s Reviews Page 2021

Short Subjects Page 2023

The Release Chart Page 2024
Cecil B. DeMille has told Government officials that an adequate U. S. overseas film program cannot be carried on with the present budget allowance. Congressional slashes in the appropriations for the U. S. Information Agency resulted in cutting the film program from a requested $10,000,000 to $3,000,000 in the current fiscal year. Shortly before Dr. Robert L. Johnston resigned as head of the information program he was told by Mr. DeMille, film consultant for the program, that the U. S. was falling far behind the Soviet Union in film propaganda, and the Hollywood producer repeated this observation to USIA officials in Washington last week.

Professor Henri Chretien, French scientist who developed the anamorphic lens used in 20th Century-Fox's CinemaScope, worked in California 43 years ago at the Mt. Wilson Observatory. Recently he observed, "Hollywood was famous then too—as an ostrich farm."

President Eisenhower this week ruled out any possibility that the Administration will ask Congress next year for a general retail sales tax. He and Secretary of the Treasury Humphrey issued statements that the Treasury had decided that this field belonged exclusively to states and municipalities. The Treasury is now studying how to reassign the various excise taxes, the President said, adding that he did not know what conclusions the Department would reach.

The Supreme Court really gets down to business Monday, October 12, and six film cases have piled up during its summer recess. The justices have already agreed to hear argument on two of the six cases, and will announce shortly what it intends to do with the other four. Included in these four are two censorship cases—challenging Ohio's ban on "M" and New York's ban on "La Ronde."

The Federal Communications Commission is gradually speeding up its processing of television station applications, and also is cutting down the amount of investigating it does on applications to transfer TV licenses.

Nat Holt, independent producer releasing through Paramount, is a former exhibitor who likes to get out in the field and talk to his old colleagues. Back in Hollywood after his most recent swing around the country he said, "In the theatre man's opinion it is very important that producers know what not to make as well as what to make."

In general, he observed, exhibitors are vitally interested in the product that will be available and they would like a voice, even an informal one, in the planning of subjects for their screens.

A low-cost improved color television picture tube, now ready to go into mass production for home receivers, was announced this week by Bruce A. Coffin, president of CBS-Hytron, electronic tube manufacturing division of the Columbia Broadcasting System. The new tube, called the CBS-Colortron, is said to be simple to mass produce in large-screen sizes and in rectangular shapes, retaining the same qualities of stability and dependability of performance as black and white tubes.

While the annual election of Allied States Association officers will not be held until the winter meeting of the board of directors, the names of John Wolfberg, of Denver, and Ben Marcus, of Milwaukee, were the two mentioned most often at the Allied convention in Boston this week as possible successors to Wilbur Snaper, president. He is ending his second term in the post and it is thought unlikely that he will remain for a third. Convention delegates also were of the opinion that the new president will come from the west—as opposed to Mr. Snaper's native New Jersey.

Councilman Victor H. Blaine of Philadelphia, a former chief Barker of the Philadelphia Variety Club, said this week that he would start immediately to fight for repeal of the city's "inequitable" 10 per cent admission tax.

IN BETTER THEATRES

In the second article of his series, "Theatres and the New Techniques," Ben Schlanger, noted architect and consultant in theatre design, comes to the problem of sizing the "wide screen" picture while confronted with different "systems" and variations in allowable image proportions. With survey data and many years of first-hand observation to guide him, he submits procedures for conditions found in most existing theatres. "Sizing the Picture for Wide Screen" begins on page 16.

* * * *

 Constructed while 3-D and "wide screen" were shaping into new forms for the art, the Interstate Circuit's Plaza in Vernon, Tex., is the first theatre to open equipped for both of these techniques. The Plaza is pictured and described on pages 14-15.
ANNOUNCEMENT, by Disney Productions' sales organization. The scene in New York as a
record schedule of 14 features was announced. (See page 22.) Above are Leo Samuels, sales
manager; Irving Ludwig, domestic sales manager; and Charles Levy, eastern publicity director.

MILTON MOHR has become eastern publicity manager for RKO Pictures. He
had been assistant publicity manager since April, at which time he came to
the company from Paramount's New
York publicity department. The man-
ager's position had been vacant.

ABNER GRESHLER, producer and di-
rector, was in New York last week nego-
tiating for release of his latest, "Yester-
day and Today," which features George
Jessel, and which, he said, will probably
be shown to exhibitors at the Theatre
Owners of America Chicago convention.
He is planning for his next, "Mossadegh
and the Shah."

Charlie Jones dropped by
The Herald office in New York the
other day en route to the Boston
Allied convention. Charlie is sec-
retary of Allied of Iowa-Nebraska.

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SIDNEY G. DENEAU has been named general sales assistant to E. K. O'Shea, vice-president
of Paramount Film Distributing Corporation. Mr. Deneau has been with Fox Film, Fabian
Theatres, Selznick Releasing Organization, and Lopert Films. He starts his new assign-
ment Monday, in New York.
TEA-TILLATING. Dedicating the $25,000 sterling silver tea set, replica of one given Queen Elizabeth, at the Pump Room, Chicago. The happy drinkers are James Hart, Ambassador Hotels president; and Mrs. John Milliken and Mrs. John Foster of the Evanston Cradle Society Junior Auxiliary, which sponsored Warners' "Beggars Opera" premiere in the Ziegfeld theatre.

PERSONAL TESTIMONY about Mel Gold, board chairman of the National Television Film Council is given by Irving Mack, standing, president of Filmack Corporation, at the Council luncheon for Mr. Gold last week in New York. On the dais are Edwin James, editor; Arche Mayers, NTFC president; Mr. Gold; and Dr. Alfred Goldsmith, NTFC director and consulting engineer.

IN BIRMINGHAM, at the trade showing of MGM's "Take the High Ground," star Elaine Stewart makes the acquaintance of Norris Hadway, manager of the Alabama Theatre; W. R. Griffin, Cullman, Ala., exhibitor; and Harry Curl and Paul Engler, Birmingham exhibitors.

VISITORS FROM ITALY, producers Carlo Ponti, left, and Dino de Laurentis, right, are introduced at a Paramount New York office interview by Dr. Renato Gualino, president of Italian Films Export. Paramount will distribute their "Ulysses" and additional films here and in Canada. The producing team this week visited the Coast studio.

TRAVELER, James R. Grainger, RKO Pictures president, second from left, making a European tour, meets friends in London. With him are, left and right, Peter and Hope Burnup, Quigley Publications London office; Robert Wolff, RKO Pictures British managing director; and Lawrence Kent, 20th-Fox and Gaumont British representative. Mr. Grainger also visited Paris and Rome. He returned to New York early this week.

CELEBRATION. It was at the Waldorf-Astoria Starlight Roof, New York, last Friday evening, and was thronged. It marked the 20th anniversary of Reeves Sound studios. Above, Hazard Reeves, center, who also is Cinerama president, with Herbert Barnett, Society of Motion Picture and Television Engineers president.
ALLIED SEEKING REMEDY FOR PRODUCT SHORTAGE; COOL ON ARBITRATION

by MARTIN QUIGLEY, Jr.

BOSTON: At this year’s Allied convention the new techniques, together with the current and prospective product shortage resulting from their development, overshadowed the usual trade practice problems of rental terms and clearances.

Meeting October 5-7 at Boston’s Sheraton Plaza Hotel over 300 exhibitor delegates devoted most of their considerations, directly and indirectly, to product. The exhibitors expressed present and future worries about insufficient product. These concerns resulted in the establishment of a committee to investigate how Allied members by stock purchase could influence the management of the major film companies to order an increase in production schedules.

CinemaScope received more attention than any of the other new processes although interest in demonstrations of Nord single strip 3-D and other 3-D exhibits was surprising in view of the general dissatisfaction with recent 3-D releases.

Two resolutions bearing on the subject were unanimously adopted by the convention Wednesday afternoon. The first asked that producers consider releasing CinemaScope product in standard version for conventional theatres not equipped for CinemaScope, and for all drive-ins. The second adopted in its entirety the resolution passed by Allied of Eastern Pennsylvania last week which asked for standardization on a 2 to 1 ratio for all films including those in an anamorphic process.

Spyros P. Skouras, president of Twentieth Century-Fox, in Boston for the opening of “The Robe” asked for permission to answer in person a long series of questions concerning CinemaScope and its equipment. 20th-Fox plans were restated forcibly as well as the firm’s determination to have CinemaScope productions presented in the best manner possible, with quality screens, anamorphic lenses and stereophonic sound used. CinemaScope films will not be offered to un-equipped theatres. Mr. Skouras emphasized that CinemaScope was being developed not for a few “CinemaScope theatres but for all theatres.”

THE HOST

NORMAN GLASSMAN, general chairman

The status of the tax repeal campaign was outlined to the convention by Col. H. A. Cole and there was general agreement that tax relief is the number one order for all in the industry.

In keeping with the custom of Allied conventions in recent years a feature of the meeting was a number of film clinics for exhibitors in various types of operations.

Prior to the opening of the convention Allied board of directors met for three days. Principal actions taken were the renewal of the organization’s membership in COMPO with Wilbur Snaper, Allied president, replacing Trueman Rembusch on the COMPO triumvirate, and a slight opening of the door to further negotiations looking to an arbitration plan. It is not expected that arbitration will be promptly established because the Allied board insists that distributors agree to arbitration of film rentals, a ban on competitive bidding unless requested by an exhibitor, and a prohibition against pre-release engagements.

Wednesday afternoon the following resolutions, introduced by Leon Bach, chairman of the resolutions committee, were adopted unanimously:

1. Thanking Allied Theatres of New England, hosts for the convention;
2. Congratulating Col. H. A. Cole for his part in the tax repeal fight last spring and pledging complete support for the new campaign;
3. Thanking Trueman Rembusch for serving on the COMPO triumvirate, for his work in the tax fight, and for his keynote speech;
4. Congratulating Rube Shor for his testimony last summer before the Senate Small Business Committee;
5. Congratulating Wilbur Snaper for his contributions to the welfare of Allied;
6. Requesting the distributors in connection with extended run-engagements to compute clearance from the first week of the prior engagement (or other normal period) instead of from the end of the engagement;
7. Thanking Mr. Skouras for coming to the convention; urging that the test offered by Mr. Skouras of standard versus stereophonic sound be made as quickly as possible; urging that tests be made of various screens for CinemaScope; asking that CinemaScope product be released in standard form for unequipped conventional theatres and for
all drive-ins; and urging 20th Century-Fox to produce a "substantial number" of conventional pictures to alleviate the product shortage;

8. Adopting the Allied of Eastern Pennsylvania resolution calling for standardization on a 2 to 1 aspect ratio for all productions, including anamorphic, and citing the dangers in the present "confused and muddled equipment situation."

9. Calling for the appointment of a committee to investigate fire insurance rates with a view to reduction.

The convention also unanimously endorsed the resolution adopted by the board on arbitration and the stand taken by Abram Myers.

Facing what might have been a hostile audience, because of criticism of the cost of CinemaScope equipment, Mr. Skouras won a warm ovation when he appeared late Tuesday.

"You can't sit there with 2-D and the same square screen that television offers the public free and expect patrons to pay you for it," he earnestly told the convention.

"Realizing that," he said, "20th Century-Fox has invested more than $10,000,000 in the development and production of CinemaScope equipment. Doing so taxed the resources of our $250 million dollar corporation. But we were convinced it had to be done. Our sole aim was to help exhibitors, to aid them in keeping their theatres open, and to make a contribution to the preservation of a great industry."

Stressing this point several times, the 20th-Fox president said at one point that he believed the industry's future depended on how successful the small exhibitor was. "If he vanishes, the industry will vanish. But the industry won't vanish," he said.

Mr. Skouras agreed at one point to authorize a joint test with Allied of "The Robe" in several theatres in widely separated exchange areas without CinemaScope equipment and stereophonic sound. Presumably a standard print of the feature would be used. The purpose of the test would be to give sceptical exhibitors an opportunity to appraise for themselves the additive values offered by CinemaScope. He made it clear, however, that he is convinced the company's policy is right and that exhibitors, if they are to stay in business, cannot stand pat with standard equipment.

He was accompanied to the convention by William Gehring, assistant sales manager; Charles Einfeld, vice-president; and Arthur Silverstone, eastern and Canadian sales manager.

At the conclusion of Mr. Skouras' statement, a previously designated Allied panel of "inquisitors" took over. On it were Mr. Myers, Benjamin Berger, John Wolfberg, Sidney Samelson and Nathan Yamins with Mr. Rembusch as moderator.

The question of Mr. Skouras and Mr. Gehring brought out the following points: Standard prints of CinemaScope productions can be made but 20th-Fox will not do that because "it would destroy our business," Mr. Skouras said, and added "The Robe" if released in standard form would gross the same as "David and Bathsheba," but its CinemaScope gross will be two to four times larger.

Arrangements have been made with equipment companies by 20th-Fox to extend credit to exhibitors for the installation of CinemaScope equipment, as needed, and with ample time in which to make payments for it. CinemaScope equipment is not yet available for drive-ins but when the problems have been licked it will be made available to them.

Twentieth-Fox pays $1,255 per square foot for CinemaScope screens which are sold by dealers at $2.10 with the dealers' 20 per cent commission, advertising and overhead. 20th-Fox is making no profit on them. Skouras invited Allied to appoint a committee to visit and inspect the screen manufacturing plants.

That there are very few theatres which would require structural changes to accommodate CinemaScope installations.

That 20th-Fox is hopeful that by the end of November a sufficient supply of CinemaScope equipment to meet immediate needs will be available.

That in setting terms for CinemaScope productions 20th-Fox will take the added costs to exhibitors into account and will have in mind the conviction that the company cannot stay in business if the exhibitor doesn't make money, too.

Mr. Skouras concluded by again emphasizing that 20th-Fox is convinced it cannot exist without the small exhibitor and that CinemaScope was developed "not to put you out of business but to keep you in it."

Mr. Rembusch announced that the Allied board also had sent inquiries to all companies as to whether or not they would make single track sound prints available with productions made in CinemaScope. He said the following replies were received: Paramount not making pictures in CinemaScope; United Artists, two CinemaScope productions planned but not with stereophonic sound, as of now; Universal, its CinemaScope productions will be available in standard prints also; RKO Radio, no CinemaScope productions planned as of now. Herbert J. Yates for Republic said there would be no 3-D or CinemaScope in 1953-54, but that all product would be shot for standard and wide screen, with conventional sound track. Metro has made no decision on the type of stereophonic sound it will use.

Col. Cole, Allied's co-chairman of the tax relief committee, gave a strong admonition to the "grass roots" exhibitors Tuesday to join in the new COMPO campaign for repeal of the Federal admission tax. He warned that the entire job of contacting legislators needs to be done again and that there is less time now than there was last year. "If the same job that was done in last year's campaign is not done now," he warned, "the new campaign will be lost."

The subject of new screen techniques dominated the speech before the convention Tuesday by Steve Brody, president of Allied Artists. Mr. Brody told the Allied delegates that in recent months there had been a "rebirth in the art of picture making" in Hollywood. He decried the too-often use of the word "confusion."

"Whenever there is a change in any industry, there is confusion," he said. "But what some people term confusion is, in
NEW YORK HAS GONE CINEMA SCOPE
LOS ANGELES HAS GONE GONE CINEMA SCOPE
DALLAS HAS GONE CINEMA SCOPE
KANSAS
DETROIT HAS GONE CINEMA SCOPE
SEATTLE HAS GONE CINEMA SCOPE
SALT LAKE CITY HAS GONE CINEMA SCOPE
SAN FRAN
BOSTON HAS GONE CINEMA SCOPE

EVERY THE MODERN
CINEMA
IS PLAYING TO THE IN ENTERTAIN

FROM 20TH CENTURY-FOX IN CINEMA SCOPE
YOU SEE IT WITHOUT GLASSES
NOW! THE ROBE TECHNICOLOR
SOON! MARILYN
CHICAGO HAS GONE CINEMA
PHILADELPHIA HAS GONE CINEMA
ATLANTA S CITY HAS GONE CINEMA
BUFFALO HAS GONE CINEMA
WASHINGTON HAS GONE CINEMA
PITTSBURGH HAS GONE CINEMA
MEMPHIS HAS GONE CINEMA

WHERE MIRACLE OF
GREATEST GROSSES NMENT HISTORY!

MONROE • Betty GRABLE • Lauren BACALL in How To Marry A Millionaire

TECHNICOLOR
SINDLINGER SAYS NEWSPAPER FILM PAGE READING IS DOWN

BOSTON: Newspaper readership of the amusement pages has declined from 40 per cent in 1948 to 19 per cent in 1953, if Philadelphia is a criterion, according to Al Sindlinger, head of Sindlinger and Company, business analysts. Speaking at the National Allied convention here Tuesday, Mr. Sindlinger analyzed the effectiveness of newspaper advertising in a television market.

Reporting on the change in average daily newspaper readership between 1948 and 1953, Mr. Sindlinger gave the following statistics: sports pages up to 47 per cent from 42 per cent; TV and radio pages up to 60 per cent from 12 per cent, and amusement pages down to 19 per cent from 40 per cent.

"Depth interviewing today," he said, "reveals that amusement page readership is more generally confined to display advertising of first runs and reviews. But what is more important, and we think a clue to the plight of the neighborhood theatre, is that readership of theatre listings of subsequent and neighborhood attractions today is down to 9.3 per cent from 32 per cent in 1948."

Following are further conclusions:

1. "Know-about" of attractions is running at about 10 to 12 per cent ahead of last year. This is due primarily to the use of television to exploit pictures and higher magazine readership.

2. "Want-to-see," with the exception of "The Robe" and "From Here to Eternity," is averaging about the same as last year.

The convention stand on arbitration was a reflection of the attitude of the board of directors.

The board, meeting during the weekend prior to the opening of the convention, not only reaffirmed the position taken by last February's convention on arbitration, when it proposed an all-inclusive system, but added—in view of developments since—that it can see "no practical benefit to Allied members in any arbitration plan which".

Doesn't provide for the arbitration of film rentals and selling policies on a national and regional basis:

Countenances the pre-releases of pictures, even on a limited scale, and

Does not prohibit the initiation of competitive bidding on any situation except upon the written demand of one of the exhibitors involved.

Wednesday morning the delegates were taken by bus to view a Polaroid demonstration at Cambridge. Officials of that company showed them the new synchronization and control equipment designed to aid 3-D projection.

Wednesday afternoon E. O. Wilschek and L. D. Netter, Jr., both of Altec, discussed the developments of new equipment and answered questions from the floor regarding Cinematoscope and stereophonic sound installation.

The convention concluded Wednesday night with a banquet at the hotel. The guest speaker at the banquet, Ambassador James J. Wadsworth, deputy U. S. delegate to the United Nations, made a plea for the use of U. N.-sponsored films in motion picture theatres.

That so much attention to the exhibitor's practical, day-to-day problems was neither premature nor overemphasized by the convention would appear to be testified to by the decline in convention attendance, frankly ascribed to inability of many exhibitors—particularly from points west of the Missisipi—to bear the cost of the trip to Boston.

MOTION PICTURE HERALD, OCTOBER 10, 1953
PUBLIC RESPONSIBILITY MUST BE MET: BARNETT

SMPTE Convention Hears President Tell Industry Not to Waste Resources

A call to the industry to remain alert to its "responsibilities to the paying audience" and never lapse into a feeling of false security, was sounded Monday by Herbert Barnett, president of the Society of Motion Picture and Television Engineers, at the luncheon opening the society’s 74th semi-annual convention at the Statler Hotel in New York.

Said Mr. Barnett: “By drawing on technical resources long waiting to be used the industry has brought about a reawakening which shows promise of restoring motion pictures to an important economic position.” The new techniques—3-D, wide screen, light surround, and stereophonic sound—are the fruits of years of research and huge financial investments, he pointed out, “and no industry on earth is rich enough to waste them on selling otherwise unsalable merchandise.”

Cites Most Competitive Era in Film History

“We are now in the most competitive era the motion picture has ever known,” Mr. Barnett said. “Losses of the past few years have been tragic, especially to the small independent exhibitor. Aside from the personal misfortunes this has brought, it is serious to the industry as a whole.” The importance of small community theatres to the industry is much greater than may be indicated by their contribution to the total gross box office of any production, he explained, since these small houses perform a vital service in shaping the movie-going habits of the American audience.

“The industry cannot expect the new techniques and devices to carry them forever,” he said. “Our long-range salvation depends on how well we have learned the lesson of the past few years, and the degree to which every segment of the industry applies itself to meeting its responsibilities to the public.”

Reports SMPTE Survey On Aspect Ratios

Reporting on a survey of some 8,000 theatres, from which a sampling of 400 questionaires was examined, Ben Schlangen, theatre consultant, Friday morning said it was his conclusion that the maximum average aspect ratio is 2.2 to 1 in theatres of more than 1,500 seats. He added the questionnaires indicated the average aspect ratio in theatres from 500 to 1,500 seats is 1.9 to 1, and that in smaller houses it is 1.7 to 1. He also reported that 68.7 per cent of those who stated they had converted to 3-D are circuit owners, and only 28.4 independent. Seven per cent of circuits have converted to wide screen, and 7.9 of independents. In general, 50.9 per cent of those who replied have converted to 3-D, and 7.4 to wide screen.

The SMPTE will have made some eight test films of universal application for manufacturers of stereophonic sound equipment. J. K. Hilliard, chairman of the sound committee, said Wednesday. These films will embody standards to give true stereo sound to the three speakers behind the screen and to determine over-all performance of frequency range. E. I. Spoonable, 20th-Fox technical director, conferred with the committee that morning.

The society announced at the luncheon the election of three new officers and six new members of its board of governors for terms beginning January 1, 1954. Elected were: Axel G. Jensen, of the Bell Telephone Laboratories, as engineering vice-president; Barton Krenzer, of the RCA Victor Division, financial vice-president; George W. Colburn, George W. Colburn Laboratory, Inc., treasurer; F. N. Gillette and G. C. Misener, governors for the society’s eastern district; R. O. Painter and R. H. Ray, governors for the central district, and L. D. Grignon and R. E. Lovell, governors for the western district.

On Monday afternoon, W. B. Snow, (Continued on page 20, column 1)
"'LITTLE BOY LOST' JOINS SUCH ILLUSTRIOUS COMPANY AS 'THE ROBE,' 'ROMAN HOLIDAY,' 'FROM HERE TO ETERNITY' AND 'STALAG 17'."

—Frank Quinn, New York Mirror—

Boxoffice results too place it with the year's biggest—as first engagements in New York, San Francisco, New Orleans, Baltimore and Los Angeles, among others, get it off to a spectacular start!

THIS FULL PAGE AD IN LIFE-LOOK-SATURDAY EVENING POST together with ads in Parents' Magazine and other national media, kicked off the powerful, all-penetration selling that PARAMOUNT is putting behind Bing Crosby's greatest heart-appeal hit . . .
In all great movies there are vital little things so big in human understanding that they have the power to move you deeply.

You know that pictures like "Come Back, Little Sheba," "Shane," "Stalag 17" and "Roman Holiday" are richly endowed with these qualities. And so, too, does "Little Boy Lost" possess the same common denominator, humanness. It presents Bing Crosby in his most unusual, most dramatic role with a unique cast drawn from the best of the French cinema.

Even more than its successful predecessors, "Little Boy Lost" is bound to be a motion picture you will never forget!

and now...

LITTLE BOY LOST

STARRING

BING CROSBY

CLAUDE DAUPHIN

WITH CHRISTIAN FOURCADE AS THE LITTLE BOY

PRODUCED BY WILLIAM PERLBERG • DIRECTED BY GEORGE SEATON

WRITTEN FOR THE SCREEN BY GEORGE SEATON

BASED UPON THE STORY "LITTLE BOY LOST" BY MARGHANITA LASKI

NEW SONGS—LYRICS BY JOHNNY BURKE • MUSIC BY JAMES VAN HEUSEN

A PARAMOUNT PICTURE
SMpte Meet
(Continued from page 17)
consultant on acoustics, delivered a paper on stereophonic sound, highlighting six types of sound systems. Another paper dealing with stereophonic perceptions was delivered by D. L. MacAdam of Eastman Kodak, who pointed out the new technique puts an added responsibility on the producers and directors.

The Society’s "Journal Award" was shared by R. I. Spottiswoode, N. L. Spottiswoode, Dr. Samuel M. Schick, and H. H. Nickerson, author, "Basic Principles of Three-Dimensional Film," judged the best of technical papers published in the society’s journal during the past year. Also cited for outstanding technical papers were Willy Borberg, C. R. Carpenter, L. P. Greenhill, H. H. Nickerson, and C. T. MacNamara.

Loughren Gets Sarnoff Award for Color TV

Arthur V. Loughren, of the Hazeltine Corp., received the David Sarnoff Gold Medal award for "his contributions to the development of compatible color television." Recipient of the Samuel L. Warner Memorial Award for outstanding contributions was Dr. W. W. Wetzel, of the Minnesota Mining and Manufacturing Co.

The Society presented its annual Progress Day Award to Fred Waller, chairman of the board of Cinemart, Inc., for his development of the Cinerama process.

Tuesday the main topic dealt with was equipment for stereophonic sound reproduction, with Edward S. Seeley chairman and John K. Hilliard vice-chairman of the sessions. High speed photography was also discussed in the morning sessions with John H. Waddell chairman and Charles Jantzen vice-chairman.

The afternoon session covered laboratory practices with Edmund A. Bertram chairman and John G. Stott vice-chairman. In the evening the topic was Armed Forces—foreign-language conversions with William H. Offenhauser, Jt. chairman, Charles Boedeker vice-chairman.

Wednesday television film reproduction was the over-all topic with Frank N. Gillette chairman and Robert C. Rheinick vice-chairman; in the afternoon the topic was television-theatre, recording, lighting, with Harry C. Mil holland and Charles W. Seager chairman and vice-chairman respectively.

Reproduction Subject Of Thursday Session

Thursday morning color and black-and-white reproduction held the spotlight with Garland C. Misner chairman and George H. Gordon vice-chairman of the discussion. Thursday evening the topic centered on three-dimensional film equipment and practices with Whipworth W. Attey chairman and Gordon A. Chambers vice-chairman.

Friday morning, recent history of new techniques—side-screen methods was the topic, with Frederick J. Kohl, Jr., chairman, and Mr. Borberg vice-chairman.

United Artists Sets Four For November Release

Four feature films, three of them in color, will be released by United Artists during November, it was announced by William J. Heineman, manager, distribution vice-president.


"Stranger on the Prowl," with Paul Muni, is set for November 2 release.


Cinerama” Is Opened in Philadelphia

“This Is Cinerama” opened in Philadelphia at the Boyd theatre Monday night to a glitzy first night audience that included the governors of three states, the mayor and 1,500 civic leaders and socialites. The opening night was under the sponsorship of the Philadelphia Inquirer Charities, Inc.

The Philadelphia opening marked the fifth U.S. metropolis to see Cinerama since it opened on Broadway in New York a year ago. Cinerama officials, including Lowell Thomas, president of Cinerama Productions Corp., S. H. Fabian, president of Stanley Warner Corp., which controls Cinerama Productions; Hazard Reeves, president of Cinerama, Inc., and Lester Isaac, general manager of Cinerama theatre operations, were among those attending the charity benefit. The second public premiere took place Tuesday night. Thereafter the regular schedule of 16 performances a week, with all seats reserved, was planned. A record advance sale of close to $50,000 was recorded prior to opening night.

On September 30 the first birthday of "This Is Cinerama" on Broadway was celebrated at a party at the Warner theatre in New York. Special guests of honor at the party were 40 prisoners of war from Korea. Also present to celebrate the one-year run were top officials of the Army and Navy as well as dignitaries from the arts and society.

"This Is Cinerama" will open next month in Washington, D. C., and shortly thereafter in Pittsburgh, San Francisco and St. Louis before the end of the year. Engagements in Boston, Cleveland, Dallas and New Orleans are on the agenda for early 1954. Meanwhile Cinerama continues in New York, Chicago, Detroit and Los Angeles.

Last week it was reported that John Ford was about to enter the field of Cinerama as director of "Seven Wonders of the World," to be produced by Merian C. Cooper. It was reported that the two had reached an agreement with Mr. Fabian, who controls plans on the coast.

Metro Plans 40 Pictures In 2 Years

MGM this week undertook to guarantee exhibitors a supply of major product including at least 40 pictures over the next two years. Following conferences in New York between Nicholas M. Schonch, president of Loew’s Inc., and Fred Schary, vice-president in charge of production, and other executives, plans for the schedule were announced Wednesday.

A total of 18 to 20 productions will go before the cameras and be completed in the fiscal ending in August, 1954. Several of the productions will be made in CinemaScope, some in 3-D and all will be photographed for wide screen exhibition. All pictures will be made with stereophonic sound and most will be in color.

The production list in 1954 is headed by the new production of "Ben Hur" and includes these properties: The True and the Brave, Panther Squadrone, Bad Day at Black Rock, Valley of the Kings, Brigadoon, Student Prince, 7 Bridges for 7 Brothers, Beau Brummell, Deep in My Heart, Glass Slipper, Moonfleet, King of the Thief, Green Fire, Scarlett Coat, My Most Intimate Friend, Athena, Quentin Durward, Love Me or Leave Me, St. Louis Woman, Galveston Flood, Many Rivers to Cross, French Quarter, Hit the Deck, OX-More Time, The Paris Story, Monmarthe.

Three pictures are now before the cameramen: Executive Suite, “Rose Marie” and Her 12 Men.

“Rob Roy” in February

RKO and Walt Disney have set February 24 as the release date for Disney’s “Rob Roy, The Highland Rogue” Technicolor all-living-action film, starring Richard Todd and Glyntis Johns, Charles B. Borenberg, RKO general sales manager, has announced.

Americans Withdraw from Dutch Film Market Group

American film companies have withdrawn from the Dutch Biscope Bond, the Motion Picture Export Association disclosed last week in New York. The withdrawal is tantamount to vacating the market. It is effective December 1. It follows a long dispute over rentals. It is possible, spokesmen said, agreement before the effective date may be reached. However, the dispute is about Dutch insistence upon retaining a percentage limit of 32½ per cent. The Americans desire 35 per cent on straight rentals and 17½ to 40 per cent on percentage deals. The Dutch agreed to negotiate on 3-D and wide screen pictures.

Motion Picture Herald, October 10, 1953
GET SET
FOR REAL BOX-OFFICE ACTION
WITH THIS EXCITEMENT-CHARGED
DRAMA FROM
PARAMOUNT!

That
“Shane”
Tough
Guy
Meets
His
Match...
IN TWO
BEAUTIFUL,
DEADLY
ADVENTURESSES
IN INTRIGUE-
TORN
TANGIER!

IN NEW, PERFECTED
DYNOPTIC
3D

FLIGHT
TO
TANGIER

COLOR BY
TECHNICOLOR

starring
JOAN
FONTAINE

JACK
PALANCE

CORINNE
CALVET

ROBERT
DOUGLAS

Written and Directed by CHARLES MARQUIS WARREN • Produced by Nat Holt
Disney Sets 14 Features Through '55

Walt Disney has a record program for the next two and one-half years, his sales executives announced in New York last week. It has 14 full-length features, divided thus: four "live-action"; two cartoons; three "True Life Adventures"; three of the "People and Places" series; and two re-releases.

One of the live-action features and two cartoons will be in CinemaScope, according to Leo Samuels, sales manager. They also will be available in standard ratio. The live-action feature will be "20,000 Leagues Under the Sea," scheduled for November, 1954 release, and the cartoons are "The Lady and the Tramp" and "Sleeping Beauty." They will be released respectively in February, and during the Christmas season of 1955.

February, 1954, will see release of "Rob Roy" and re-release of "The Wonderful Adventures of Pinocchio." These will be distributed to theatres by RKO. Other features are subject to negotiations with that company as they appear. The "True Life Adventure" series will be distributed independently.

In the "People and Places" series are "Morocco," "Siam," and a 50-minute subject to be made in Switzerland. The first of the "True Life" feature series is "The Living Desert," for release in November; others are "The Vanishing Prairie," for June, and "The African Story," for later in 1954. The two additional live-action features are "The Colorado Expedition" and "The Great Locomotive Chase." These are for 1955. "Fantasia" will be the other release, and will be in CinemaScope, for release the middle of 1954.

Charles Levy, eastern publicity manager, explained that the campaign for "Pinocchio" will be similar to that for "Snow White," including saturation bookings and the use of school and holiday appeals. Irving Ludwik, domestic sales supervisor, said merchandising plans are well along and that new records, posters and other accessories and tieups will be used for the re-releases.

He added King Features again is distributing to some 65 newspapers the comic strips telling the story of Disney releases.

Reade's Asbury Park House Gets Notre Dame Games

Exclusive presentation of all Notre Dame football games this fall is assured the Walter Reade circuit's St. James theatre, Asbury Park, N. J., as a result of the contract signed last week with Boxoffice Television. The house was the only one in New Jersey to carry the Rocky Marciano-Roberto LAtarsha world's heavyweight championship bout. It will be the only theatre in the state to televise the games, which also will not be on home television or radio.

MOTION PICTURE HERALD, OCTOBER 10, 1953

Terry Ramsaye Says

HOW "THE ROBE" HIT — A beguiling hour may be had examining a file of the lay press critiques on "The Robe" and its Cinemascope openings. In total it would appear that the writers have been swept up in a wide surge of extraordinary and enthusiastic impression, the exact nature of which they have had a difficult time explaining. They are not sure whether they have been taken by the medium or the picture. Where they venture into the discussion of the medium there is an obvious confusion about the technological factors. When they write of the story unfolded they have obvious problems keeping it apart from the manner of the telling, and more obvious confusions about historicity and the dawn years of Christianity. They are unanimously sure of only one thing; it is big. The findings in print so far are decidedly contributory to the "want to see." That is made statistically manifest by the box office figures. The lay critics vacillate between deciding that "The Robe" is so great a story that it takes Cinemascope to tell it and that Cinemascope is so big that it took the long famed great novel success to fill it. The values to the total project in all this are plus.

The most merry observation came from salty John McCarten of "The New Yorker": "... the actors in closeups look as if they belonged on Mount Rushmore." He means those be-Borglumed giant sculptures. One may agree to the point that some of the scenes are so big that it takes two custummers to look at them. That means success in the very basic purpose of doing a compelling something that Television cannot do. That, it is apparent, is what Spyros Skouras had in mind.

RICH'S BIG SHOW — Down in lush and flamboyant New Orleans the Louisiana Purchase Sesquicentennial, which runs until October 17, is the beneficiary of an entirely splendid demonstration of motion picture exhibitor showmanship, attested by both the flow of promotional material over this desk, and the results. The author of all this is our so long and well known E. V. Richards, Jr. The official letterhead calls him chairman of the commission, which seems to mean he does the work. Not so active cinema-side as he was when he built success and fortune, he seems quite as

busily, quite as interested. Movieland in its vigorous encounters with "E.V." has known little of his quiet scholarship and expressions of taste. Some of that becomes manifest now in the Sesquicentennial campaigns and documents. No motion picture epic has ever had a more impressive promotion-in-print, and probably none quite so authentic. E. V. Richards, Jr., likes facts.

LITERARY NOTE — There's a busy little publication, of small, restricted circulation, and no-long hair item either, but with a decided national influence. It is "Movie Memo" of which Ernie Emerling of Loew's Theatres is the publisher. That makes him nationally important. It goes to the top strata of the movie editors and critics and commentators. It is a reduction to skillful practice of the realization that the best way to win space is to do the writers' work for them, in a subtle, effective manner. If it has competitors, this writer has not seen them. It contains some of the frankest, snappiest copy about the movies—a lot of it faster than those writers who feed off it. It is always anonymous.

At the moment this loafer reader is entertained by observations pertaining to "Mogambo." After regarding some stuff of that ripely challenging Ava Gardner, whose net stockings run such a distance, we come to "Memo's" observation: "If the fair sex doesn't get goose pimples at the amatory antics of this rake-hell Gable then something is the matter with their nerves." That of course is not the most perfect news writing. It involves editorial opinion. It is obviously, also, written by a young fellow who has been needlessly reading the new Kinsey report, which he sums up in a remark: "This bit of libido-imming [neat phrase that] gives us renewed hope for the movie year ahead..." He decides, in his interpretation, that Dr. Kinsey says male sex in the movies is more stimulating than the same on the hoof. Could be.

Let this observer issue assurance that there will always be enough sex in the movies—and everywhere else. Shortages and stringencies are merely suspense, conventions of drama, personal or professional.

COINCIDENTALLY, anent "The Robe" and its Cinemascope technique, the name of its putative inventor, Chrieten, in his native French means Christian.
The story of Peter Keith, who battled the fury of the arctic wilderness for the lips of a reckless woman!
COLUMBIA USES NORD SYSTEM

Announces Deal for Using Single Strip 3-D Film on All of Its 3-D Product

Columbia Pictures this week made the first move in easing the "two-projector" burden which has hampered in various ways more extensive adoption of 3-D by the majority of the theatres in the nation.

It was announced at the company’s studio in Hollywood Monday that arrangements had been completed to utilize the Nord extended area system of single-strip 3-D film. The decision was reached following the demonstration by Nord of a number of pictures printed by the Nord process, and entails Columbia’s promise to make available all its 3-D films—past, present and future—in the single strip system.

Conduct Color Tests

At present final color tests are being conducted at the Technicolor laboratory, which will make the Nord prints for Columbia, and the first film to be made available to exhibitors who request it in the new process will be "Gun Fury," a Western in color by Technicolor set for October release.

The Nord equipment required by the exhibitor for single-strip projection will be sold outright to exhibitors, through regular equipment dealers, at approximately $1,500 per theatre, according to Daniel Elman, controller of the Nord System Corporation.

At the conclusion of negotiations with Columbia, Mr. Elman said it was expected that the other distributors would follow suit. It is known that Warners, Paramount and Allied Artists, and possibly several others, had representatives assigned to cover the Nord demonstrations, which were set to be given at the National Allied convention in Boston this week.

Extend Availability

According to Mr. Elman, the system, which consists of an optical device with no working parts, placed before the projector lens, inside or outside the booth, will make 3-D available to as many as 10,000 theatres not now equipped for two-projector stereo. The system gives a picture in an aspect ratio of 1.8 to 1.

An effective single-strip 3-D projection process has numerous technical and economic advantages over the two-strip process. It eliminates the necessity of having two prints running in synchronization on two projectors. It permits exhibition with a single projectionist, as with conventional 2-D film. It eliminates viewer discomfort by doing away with the possibility of misalignment.

Economic savings lie in the elimination of the need for 3,000 or 5,000-foot reels and the savings in print costs, shipping costs and insurance charges, all of which are cut by 50 per cent. Also, repair of broken film is as simple as it is with 2-D film.

Among the still unreleased Columbia 3-D films which will be available in the Nord process are "The Nebraskans," "Miss Sadie Thompson," "Drums of Talití," "Jesse James vs. the Dalton's" and "The Mad Magician."

Conducting the negotiations with Columbia for the Nord company were Mr. Elman; Nate Supak, president, and Dr. Roy Klapp, inventor of the process.

MGM Schedules Remake Of "Ben Hur" in CinemaScope

"Ben-Hur" will come to the screen in 1954 in a brand new big-scale production by Metro-Goldwyn-Mayer. The decision to schedule the classic story, based on the novel by General Lew Wallace, was made this week after conferences in New York between Nicholas M. Schenck, president of Loew’s, Inc., and Dore Schary, president in charge of production. The original story, made by MGM in the silent era, represented three years’ work in Italy and Hollywood and was the most ambitious production of its time. It was presented in 1925 as a roadshow and it played for more than a year on Broadway. Details as to cast, location and other plans for the new production will be made public in the near future. It is expected that the new "Ben-Hur" will be produced in CinemaScope.

Viewer Cost Cools 3-D Enthusiasm in Mexico

MEXICO CITY: Exhibitors here now are less enthusiastic than ever about playing 3-D films, fearing that the recent order of this city’s Amusements Supervision Department that they must provide spectators fresh and free will stand. The fear stems from the rejection by a Federal court here of the injunction suit against the order brought by Mrs. Rosa Elena Cavallaro, concessionaire for spectacles. The court agreed with the Department’s reason of possible eye infection for insisting upon fresh spectacles for each 3-D patron. Exhibitors had been renting the spectacles for 12 cents, refundable upon return.

"Hondo" Opens Next Month


Polaroid to Aid Theatre On 3-D Use

BOSTON: A nationwide "Technical Service Program" in which the Polaroid Corporation will invest $500,000 to perfect the quality of stereo projection throughout the United States, was announced here Monday by Jackson Turner, Polaroid 3-D viewer sales manager, at the opening of the national convention of the Allied States Association.

Mr. Turner: Polaroid will make available to the 4,700 U. S. theatres now equipped to show 3-D films special synchronization and control equipment expressly developed to "take the guess work out of 3-D projection," a kit of special filters and an illustrated manual for projectionists.

The complete package will be furnished free to theatres using Polaroid viewers, with the services of RCA Service Company and Allied Service Corporation provided to supervise installation. For other houses the package will be offered at a flat price of $95, said to be considerably less than cost.

Included in the package are the new Polaroid 3-D Sync Monitor, a 3-D Sync Control projection filters, 3-D "Brightness-Match Filter," as well as a pair of special focusing filters and a revised projectionist’s manual incorporating an illustrated check list to aid proper projection.

Distribution and installation of the sync equipment and filters, which already has begun in the New York metropolitan area, will begin on a national scale within the next two weeks, at which time the 3-D Sync Unit will be in full production.

Midwest Company Acquires Rights to Zeiss Lens

Exclusive distribution of the Zeiss projection lens in the United States has been acquired by the Drive-In Theatre Manufacturing Co., of Kansas City, Francis W. Kilhuck, sales manager of the company, closed the deal for distribution of the German product during a recent European trip. In addition to the lenses, Drive-In will handle U. S. sales for other Zeiss theatrical equipment. The lenses are being made to the American company’s specifications so that they will fit American projectors without modifications of any kind, Killicunk said, adding that proper adjusters will be furnished by Zeiss. Delivery has been promised to start late this month.

Set Virginia Meetings

RICHMOND: The board of directors of the Virginia Motion Picture Theatre Association set the dates for winter and summer meetings for next year. The one-day winter meeting will be held January 27 at the Jefferson Hotel, and the annual summer convention is set for the Chamberlin Hotel at Old Point Comfort, May 24-26.
"Now will you tell everyone we're SENSATIONAL in 'MARRY ME AGAIN' everyone at the Seattle World Premiere said it!"

SEATTLE POST-INTELLIGENCER RAVES:
"New comedy smash hit at Orpheum! ...Marry Me Again drew more laughs than any other comedy of recent memory!...It's fortunate in having two stars who know the fun-making business thoroughly!...Marie Wilson wins favor before large and laughing audiences!...The house was packed and the applause terrific!...AND THE BUSINESS EVEN TOPPED THE RAVES!"
by WILLIAM K. WEAVER
Hollywood Editor

FOLKS who've been around this business long enough to think they're qualified to tell most people the score will be smart to omit Hal R. Makelim from their round of telling. Nay, smarter to include him, if their ears be not totally sealed, for he goes back to long before most of them came in, and has plenty of score to divulge in his own right. He goes back to the Essanay of George K. Spoor and Bronco Billy Anderson, when the single-reeler was a feature, and when Wallace Beery was a slapstick comedian, Gloria Swanson a barely adolescent actress and he—Hal Makelim—a 16-year-old performer of any and all roles that might pop up in the course of a scenario ground out at the storied old studio on Chicago's North Side. That grosses him a mighty long stretch of experience in this here new industry, and he's got the savvy to prove it, but the point at stake here is whether or not he'll make of his Atlas Pictures Co., the distribution success he says the trade needs. It experience is what it'll take, he's got it.

The Atlas Pictures Co., trade readers will recall, was formed a few months ago by a number of industry veterans who announced expansive plans which turned out to be based primarily on their acquisition of distribution rights to "Man of Conflict," a picture starring Edward Arnold, John Agar and Susan Morrow, which Hal Makelim had produced and directed. Within a short while producer-director Makelim decided it was a good idea to buy out the other members of Atlas Pictures Co., which he did, and try to operate it in conjunction with independent exchanges across the land on a basis of complete candor and open-faced bookkeeping.

Has Great Many Plans
And Ideas on Tap

He has a great many plans and ideas in connection with this undertaking, and is applying them as he goes along in a development which he says is far swifter than he imagined it could be, but the basic formula is simplicity itself and he feels it can't miss.

A man with a proper regard for humour and a facility for frank expression, Hal Makelim says candor and integrity are about the only things that haven't been tried out in the field of independent distribution and that it's more than reasonable to expect them to work out successfully. It's been an old Hollywood custom, he says, in vogue ever since it became fashionable to be plousy in these parts, for an independent producer to send up rockets about the mutuality of benefits to be had by all if independent exchange owners would give him their advice and financing to make sure of getting the product they want at a price they like, and then to outbookkeep them on the budget, shortchange them for prints, and clip them generally. He says it's no wonder, in view of these practices, if the bookkeeping on their end sometimes got a little sharp, too, which nevertheless is no reason for disparaging the prospects of honest effort. He says exchange men, being substantial business men in their respective communities, prefer to do business on the square, and that he'll play that way or not at all.

The thinning out of the flow of product from the major studios is sure to create a trade climate in which the independent exchange can greatly increase its usefulness to the exhibitor, its service to its industry and its revenues, in the Makelim analysis of the present and near future.

He does not intend to accept financing from the independent exchanges, as so many other producers have done with such regrettable result, and he does intend to give them an honest count, and to get one in return. Mutual respect, trust and faith—this last most of all—can serve the independent field rewardingly in every phase of its operations and in every situation in the nation, he contends.

Phamer Makelim might be wrong, but he's been around long enough to be right.

The production branch of the industry started shooting five new pictures last week and began editing others on which camera work was completed.

Two of the five new undertakings are being photographed for 3-D, which would appear to reflect a confidence in the future of stereoscopy greater than the trade's speakers-for-publication have been saying.

Universal-International, which has had gratifying experience with its 3-D films, began shooting "Bikini Lagoon" in that medium, with Richard Carlson, Julia Adams, Richard Denning and Antonio Moreno in principal roles. William Alland is the producer, and Jack Arnold is directing.

Warner Brothers, whose financial success with 3-D probably tops everybody's began filming "Them" in that medium and Warner-

—William K. Weaver
ROBE" SETS NEW RECORDS; OPENS IN 11 KEY CITIES

Setting new records in every situation it has opened, 20th Century-Fox's "The Robe" in CinemaScope was showing in 26 first situations at the end of this week. It was reported by the company. Eleven key openings were held during the week. At the Roxy in New York a $225,000 gross was predicted for the third week, as the picture continued to set a new all time record at the house. An unprecedented two-week gross of $578,427 was chalked up at the house.

A contingent of home office executives attended the glittering premieres of the picture during the week. At the State Lake Theatre in Chicago, the picture grossed $14,235 last Saturday, setting a new house-high record. Various other openings throughout the country also reported strong grosses for the picture.

Meanwhile in Washington last weekend, Spyros Skouras, president of 20th-Fox, said that newsreels in color would be made in CinemaScope as soon as there were enough theatres equipped for CinemaScope projection. Mr. Skouras was in Washington for the opening of "The Robe" at Loew's Capitol.

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INFERNO" in England Will Show in 2-D

LONDON: W. J. Kupper, 20th Century-Fox managing director here, sprung a surprise on the industry when he announced his company will release the 3-D film, "Inferno," as a conventional 2-D picture.

Mr. Kupper, saying he felt the decision would be welcomed by a large number of exhibitors in competitive situations already feeling the shortage of first class pictures, pointed out that the film would have only a limited showing if released in 3-D. The number of theatres at which it could be presented in 3-D he added, would probably not exceed 120.

Hitherto distributors here have exploited the 3-D versions before offering them as conventional pictures and, indeed, these pictures continue to be box office boosters throughout Britain. On the other hand the argument is advanced that theatres are not being equipped speedily enough to guarantee satisfactory 3-D returns.

Latest 3-D success story here is Universal's "It Came from Outer Space," currently playing to outstanding business at the London Pavilion. Warners' "House of Wax" which has just completed 21 fabulous weeks at the Warner theatre—by far the longest run since the theatre opened 15 years ago. "Wax" attained 1,459 per cent over average business—playing to nearly half a million customers—during its West End run. It is maintaining this performance wherever it opens here.

The British premiere of "The Robe," 20th Century-Fox's first CinemaScope film, has been set for November 19 at J. Arthur Rank's Odeon theatre, Leicester Square, London. An earlier premiere desired by 20th-Fox in October, had to be postponed for the run of the Royal performance film, "Rob Roy."
Roy Brewer Named AA Executive

Roy M. Brewer, who resigned recently as vice-president of the International Alliance of Theatrical Stage Employees, on the coast, was introduced to the trade press Monday morning by Steve Broidy, Allied Artists president, as his executive assistant.

Mr. Brewer will not participate in the company’s labor relations, Mr. Broidy declared. He will instead work with Mr. Broidy and with vice-president G. Ralph Branton and executive producer Harold Mirisch. He was to attend the Allied Boston convention with Mr. Broidy, familiarize himself with the company’s New York operations, and then return to Coast headquarters.

He was introduced as a “driving force for the good of the industry” in his former IATSE post and for his numerous welfare endeavors.

Mr. Brewer said he chose Allied Artists because it is expanding and has a great potential and an able executive staff. He also said he would continue his efforts to combat the Communist philosophy in industry.

Mr. Brewer joined the IATSE in 1927, and in his recent Coast associations had been Hollywood AFL Film Council president, and president of the Motion Picture Industry Council and Permanent Charities Committees.

Allied Artists has increased its bookings and profits on low budget films so it’s obvious there’s still a market for them, Mr. Broidy said. He said often a second feature “carries” a program. He also said the film’s policy is flexible, providing for big features, or wide screen, or CinemaScope, or 3-D. He noted as an instance of flexibility that “The Man with the Golden Arm” in 3-D took only nine weeks from inception to bookings.

Allied Artists will release 35 features between now and next August, he said. This is an increase of three over last year’s program.

RCA Vote Dividends

A dividend of 50 cents per share on the common stock of the Radio Corporation of America, payable November 23, 1953, to holders of record at the close of business October 16, has been declared, bringing the total dividend on common stock for the year to $1.00 per share. A dividend of 87.5% cents per share was declared on the first preferred stock for the period October 1, 1953, to December 31, 1953, payable January 2, 1954, to holders of record December 14, 1953.

"Living Desert" to Sutton

The world premiere of "The Living Desert," Walt Disney’s first feature-length True-Life Adventure, will be at the Sutton theatre, New York. The opening date has not been set, but it is expected to be some time in November. (Review in Product Digest Section of this issue.)

Complaint Is Amended in Skouras Suit

An amended complaint in the $87,690,000 Skouras Theatres anti-trust suit against distributors and circuits was served on defendants in New York last Wednesday.

The amended complaint, which cuts down the original brief from 124 to 33 pages, adds Loew’s and 20th Century-Fox as alleged co-conspirators. In the original complaint, which was dismissed on the technical grounds that it was too long, no indication was made of Loew’s and 20th-Fox as co-conspirators.

The suit, filed in Federal District Court in New York, came just under the deadline set following the original rejection of the complaint by Federal Judge John F. X. McGolery.

The suit, believed to be the largest anti-trust action filed by exhibitors in industry history, named as defendants every major distributor with the exception of Loew’s and 20th-Fox. In addition, 44 plaintiff theatres are involved in the suit, which charges unreasonable clearance and runs and conspiracy designed to favor affiliated circuits, including Warner Brothers and RKO Theatres. The suit was brought by Skouras and four affiliated companies. The amount of damages sought on behalf of each plaintiff is as follows: Skouras Theatres, $85,503,000; Theatre and Cinema, Inc., $981,000; Philhambros, Inc., $174,000; Youngstown Theatre Corp., $135,000; Modern Playhouses, Inc., $897,000.

Defendants under stipulation have 30 days to answer the complaint.

Sen. Ferguson to Address Michigan Allied Meet

DETROIT: An address by United States Senator Homer Ferguson will be the highlight of the industry meeting for exhibitors at the annual election and conference of Michigan Allied October 29. Addresses by Robert Coyne of COMPO, on "The Admission Tax Campaign," and by Wilbur Snaper, president of National Allied, on "Theatre Practices," will precede the Senator’s speech. After luncheon at the Hotel Statler, delegates will view "The Roke," which is being featured at the Fox theatre with CinemaScope. Entertainment with dinner will follow at the Elmwood Casino in Windsor.

"Main Street" Opens Oct. 13

"Main Street to Broadway," Lester Cowan production being released by MGM, will open Tuesday, October 13, at the Astor theatre on Broadway. Produced in cooperation with the Council of the Living Theatre, which will share in the proceeds, "Main Street to Broadway" has a large cast of stage and screen stars and other celebrities who play themselves.

STEVE BROIDY, president of Allied Artists, left, introduces his new assistant, Roy M. Brewer, at a press conference in New York.
IT'S DYNAMITE!

EXPLodes NEW YORK!

CRITERION—BIGGEST NON-HOLIDAY OPENING IN THEATRE'S HISTORY! NOW IN ITS 6th SMASH WEEK!

BLASTS MILWAUKEE!

PALACE—HOLDOVER! SENSATIONAL OPENING AND CONTINUED FOR 2 TERRIFIC WEEKS!

ROCKS BALTIMORE!

TOWN—HOLDOVER! BEAT "HIGH NOON!" GOING GREAT IN ITS 3rd WEEK!

and it knocked 'em dead all over! BUFFALO (SHEA'S BUFFALO); CLEVELAND (LOEW'S STATE); MINNEAPOLIS (STATE); PHILADELPHIA (GOLDMAN); PORTLAND, ORE. (PARAMOUNT); SYRACUSE (LOEW'S STATE).

MICKEY SPILLANE'S "I, THE JURY" in 3-Dimension with STEREOPHONIC SOUND

Introducing BIFF ELLIOT as MIKE HAMMER with PRESTON FOSTER • PEGGIE CASTLE • MARGARET SHERIDAN • ALAN REED

Written for the Screen and Directed by HARRY ESSEX • A Victor Saville Production

Another BIG ONE thru UA
People in The News

Eric Johnston, president of Motion Picture Association of America, addressed the Birmingham News Public Affairs Forum, Birmingham, Ala., Thursday evening on "U.S. and the World—Business Friendships."

Dave Goldman has been appointed booker and buyer attached to the Milwaukee office of Stanley Warner Corp.

Mr. and Mrs. Emanuel Schlossman have announced the engagement of their daughter Caryl, to David Victor Picker, son of Mr. and Mrs. Eugene Picker. Mr. Eugene Picker is an executive of Loew's Inc.

Warren Pennington, who resigned early this year as Paramount branch manager in Denver to go into business for himself, is returning to his former post as sales manager for the company in San Francisco.

Paramount Sales Meet

Paramount division managers and home office executives will gather for a week-long meeting, starting Monday in New York, A. W. Schwalberg, president of Paramount Film Distributing Corp., has announced.

The meeting, which has been called in accordance with Mr. Schwalberg's policy of having the field managers assemble occasionally to analyze current and future production, the market advertising-publicity-exploitation developments, will take place at the home office with Mr. Schwalberg presiding.

Progress of the "Adolph Zukor Golden Jubilee Salute," the company's sales drive honoring its board chairman, which will end December 5, also will be discussed at the meeting. Special sessions dealing with advertising, publicity and exploitation will be conducted by Jerry Pickman, vice-president in charge of advertising and publicity.


Baldwin on Tour

A. F. Baldwin, vice-president and export manager of National Theatre Supply, has begun a trip through Brazil, Columbia, Venezuela, Mexico and the West Indies, to consult with exhibitors on the installation of CinemaScope and wide screen equipment sold by Simplex distributors.

Max A. Cohen, circuit executive and chairman of the Organization of the Motion Picture Industry of New York, left New York for Europe last Friday to survey developments there.

J. Hayward Bartlett, director of advertising for Eastman Kodak, and a veteran of 40 years with the company, has retired from his post.

L. N. Muzzy, Altec Service Corp., former field engineer in the Southern division, has been promoted to field representative. He will work out of Asheville, N. C.

Dore Schary, MGM production head, plans to leave for the coast this weekend after two weeks in New York.

Harold Mirisch, Allied Artists vice-president, arrived in New York from London this week.

Youngstein, Roth Leave

To Set Hollywood Unit

Max E. Youngstein, vice-president of United Artists, and Leon Roth, the company's newly-appointed publicity coordinator on the coast, left New York Monday for Hollywood to launch the United Artists program of vastly-strengthened collaboration in the advertising-publicity field between the distributing company and its Hollywood producers.

Mr. Youngstein will be in Hollywood about a week, visiting various independent producers now preparing films for U.A.

Mr. Roth's publicity operations, which will be under the direct supervision of Francis M. Winikus, national director of advertising, publicity and exploitation, will be designed to speed and improve liaison between Hollywood and the company's home office in New York.

Corwin to Europe for Public Relations

Preliminary steps for the establishment of a public relations program in France, Italy and Germany on behalf of the American industry, will get underway shortly following the departure to Europe of Al Corwin of the public relations staff of the Motion Picture Association of America and the Motion Picture Export Association.

Mr. Corwin plans to confer in Frankfurt, Germany with Marc Spiegel, MPEA European manager, who has been in Holland negotiating with the Dutch.

The project, originated by MPAA president Eric Johnston in the light of the importance of the foreign market, calls for the retention of a public relations man in each of the three countries to correct misinformation about the American film industry.

Form Unit To Aid 3-D Progress

To promote better three-dimensional films, a Council for 3-D Film Progress, Inc., has been formed in New York and has asked some 500 industry leaders in production, distribution, and exhibition to heed its advice, and to join.

Robert H. Odell, former magazine executive and reviewer for the National Board of Review, is its executive director. The Council hopes to aid every type of new dimensional process, including those using the wide screen, he said in New York last week. He added the Council will ask producers to "cast" their stories in the medium most suitable. He said, in part:

"Hollywood is just now starting to put out its first top quality 3-D pictures. If producers don't receive every assistance, it will probably be the first time in American film history that an industry participated in destroying something that was doing great business."

Membership in the Council will be from every branch of the industry, he declared. The temporary board comprises: Mr. Odell; Al O'Keefe, in charge of sales for Pola-Lite; and Chester Ross, executive vice-president of the National Film Service. Other incorporators are Edward T. Ingle, former director of radio and television for the Republic National Committee; and Julian Jawitz, general counsel. The Council is non-profit.

Odeon Canada Honors

Martin at Award Lunch

TORONTO: Probably one of Canada's youngest theatre managers, Jacques Martin, 21, Mercur theatre, Montreal, was honored at the third Odeon Theatres (Canada) Ltd. annual showmanship awards luncheon. He was the winner of this year's "David Griesdorf Big League Picture Race," named in honor of the company's general manager. Chief speakers were Leonard W. Brockington, president of the J. Arthur Rank Organization, and Mr. Griesdorf, general manager, pointed out the contest had a special significance for the distributors. He paid tribute to the distributors, "for it is they who keep our theatres open."

Approve Patton Film

Warner Bros. has received from the Department of Defense official priority on filming the life story of the late General George S. Patton. The studio immediately assigned writers to work on the screenplay. It will be filmed in wide screen WarnerScope and WarnerColor.

Mary McCaffrey Dies

Mary McCaffrey, talent assistant with RKO Pictures since 1934, died October 6 in New York, following a brief illness.
Meet The Little Man Who WAS THERE! (At the BOXOFFICE!)

SAN FRANCISCO 7 WEEKS!

Biggest boxoffice sleeper of the year! Had 'em standing in line and rolling in the aisles!

WASHINGTON 7th WEEK!

"It's a howl! Not in months anything quite as diverting!"
—WASHINGTON TIMES-HERALD

NEW YORK 5 WEEKS!

"Delightful! The earth-shaking involvements are launched in highly amusing fashion."
—N.Y. DAILY NEWS

CHICAGO 5 WEEKS!

"Hilarious free-for-all. Pokes fun in briskly amusing fashion."
—CHICAGO TRIBUNE

Mr. POTTS GOES TO MOSCOW

OSCAR HOMOLKA • GEORGE COLE • NADIA GRAY in "MR. POTT'S GOES TO MOSCOW" • Produced and Directed by MARIO ZAMPI • Screenplay by Jack Davis and Michael Pertwee • with Charles Goldner • Eleanor Summerfield • Frederick Valk • Wethil Hyde White

VARIETY says:
"Goes NINOTCHKA one better! HILARIOUS!"

Watch MR. POTT'S Kill 'Em in
PHILADELPHIA
Baltimore • Los Angeles
PORTLAND • ST. LOUIS
ATLANTA

Released by STRATFORD PICTURES CORP.
1560 Broadway, New York 36, N.Y.
Available Through Your ALLIED ARTISTS EXCHANGE
ALBANY

The approaching end of the drive-in season brought varying reports on patronage comparisons with last year. Some management reported that the long rainy spell in the spring proved too great a handicap for equalization of grosses with 1952's, although business since June has been excellent. A few said that patronage parred last summer in Jules 15th, a little behind last year at his string of outdoor theatres, although summer and fall trade had been profitable. Fabian Molawek and Saratoga reportedly experienced fairly successful space. "From Here to Eternity" is getting extended playing time and pulling solid grosses everywhere.

Sid Kulik, Bell Pictures, New York, dined with Variety Club members on route to Schine Circuit in Gloversville.

ATLANTA

The Liberty theatre, Homerville, Ga., owned by Carl Carter, Jacksonville, Fla., closed because of no trade. O. G. Gryder, Talgar Theatres, Jacksonville, Fla., with the Mys., is back there after a vacation spent in North Carolina. W. O. Williamson, district manager, Warner's, is back in Atlanta from a visit to the Jacksonville branch. John W. Mangham, president, Realart Pictures, has returned to Atlanta from Florida. Evelyn Carter, booking, 20th Century-Fox, back after a vacation spent in St. Marys, Ga. The Athens theatre, Defuni, Fla., has been equipped for the showing of 3-D pictures. W. B. Smull, manager of the Victoria theatre, raw Smyrna, Fla., since it opened in 1923, has retired and will be succeeded by Hewett A. Tedder, who has been with Small for a number of years. The New 20-Circle drive-in, Conover, N. C., has been purchased by the Colonial theatre of Valdese, N. C. Don L. Holler has been appointed manager. Mrs. Lillian Anglin, Monogram Southern Exchanges, all smiles since her son is home from Korea to visit her.

Baltimore

John Alderson, Centre theatre manager, has resigned to enter another business. Bob Kanter has closed the Astor theatre and the property is up for sale. Fred Perry, operator of the Edgemere and the Water's Edge, has taken over the Cameo theatre recently closed by Herman Ginzberg. Frank Durkee, Sr., of the Durkee circuit, has re-opened his city house after a summer on the shore. Ted Rounton, manager of the Playhouse, is back in Smo Island Hospital for possible surgery. The William Brzdzens, he's general manager for the Schweizer Circuit, are back from a vacation.

Dave Polland, U-1 advance man in town to work on "All-American" campaign was married last week in Washington and is honeymooning in Nassau. The Durkee circuit has opened the Playhouse in Amityville, N.Y., with an art policy. Coffee and tea are served to patrons without cost to the newly refurbished theatres. Morris Mechanic, New theatre, getting his theatre ready for the showing of "The Rode" Oct. 20. Pete Prince, MGM salesman, and Aaron Seidler, New Albi theatre, are serving on the Community Chest Theatre committee along with Jack Sidney, chairman. Lou Cohan, New Essex theatre, back from Atlantic City; George Brown, Stanley publicist, back from New York.

WHEN AND WHERE

October 10-11: Colosseum of Motion Picture Salesmen of America, annual convention, Jung Hotel, New Orleans, La.

October 31-November 5: TESMA convention and trade show, Conrad Hilton Hotel, Chicago.

November 1-5: Theatre Owners of America, annual convention, Conrad Hilton Hotel, Chicago.

November 3-4: Allied Theatre Owners of Indiana, annual convention, Hotel Lincoln, Indianapolis.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

November 15-17: Annual convention, Motion Picture Exhibitors of Florida, Roosevelt Hotel, Jacksonville.

November 22-24: Annual convention, Theatre owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

December 1-2: Kansas-Missouri Theatres Association, annual convention, Kansas City.

December 7-8: Theatre Owners of Oklahoma, Inc., annual convention, Bilmore Hotel, Oklahoma City.

December 14-15: Annual convention, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Sheraton Hotel, St. Louis, Mo.

BOSTON

The farewell and testimonial luncheon for Nathan Levin, former city salesman for Allied Artists who was promoted to branch manager in the Detroit exchange, was well attended. Bern Rosenwald was eneue, who announced from the platform that Jerry Callahan, Massachusetts and Rhode Island salesman, had been promoted to city salesman, replacing Levin. Head table guests included Herman Rifkin, Ed Morey, Ben Abrams, Walter Brown, Maurice Wolf, E. M. Loew and Harry Goldstein. Mrs. Norman Glassman, wife of the general chairman of the Allied national convention here, is in the Lowell General Hospital and could not attend the convention festivities. Raphael Sandler, former manager for various circuits here, has taken over the operation of the Palace theatre, Medford, under the former lease of Nate Hochberg. Closed all summer, the theatre will reopen around October 18 with single shows at night. Saturday matinees and continuous Sunday showing. A new 1,000 car drive-in will be built in Burlington, Mass., at the junction of Routes 3 and 128 by Bob Waldman at a cost of $250,000. William Black is the contractor and builder.

BUFFALO

The crew of Tent 7, Variety club, has called a general meeting for Oct. 12 for the purpose of presenting reports and action on international constitution and by-laws and such other business as may be pending. The club also has scheduled a general meeting Oct. 26 for the purpose of nominations for the crew and delegates and alternates to the international convention in 1954. The annual election will be Nov. 9. Oscar A. Doob, general representative, Loew's, and Arthur Canton, MGM division public relations representative, were the other day to assist Sam Gilman of Loew's theatre on promotion plans for the advance campaign for the world premiere of "Torch Song." A variety shower was staged in the Stonecroft Hotel the other afternoon for Catherine Turano, Republic booker, who will be married this month.

CHICAGO

B. J. Christos, Chicago exhibitor, and his wife will accept the silver star, awarded posthumously to their son, Percy, killed in action in Korea. Manny Smerling of Confection Cabaret Corporation was conferred on Heinroth Hospital for observation and treatment. Louis De Wolfe, veteran Chicago movie picture industryite, joined the staff of the Clark theatre. Sybil Goldfinger of Allied Pictures went to Cleveland for the Cleveland premiere of "The Rode" at the Hippodrome. "Seven Deadly Sins" is setting a record by playing 20 weeks at the World Play-

(Continued on page 34)
DON'T STACK THE CARDS AGAINST YOUR 3-D PROFITS!

Prove to yourself that your patrons see 3-D best through Polaroid® glasses!

The optical quality of the glasses you supply can make or break your potential profits on 3-D. Inferior glasses will spoil any show for your patrons—and stack the cards against your coming 3-D pictures.

You can prevent this from happening simply by checking the quality of the glasses yourself—before you buy.

It's quick and easy. On the right are three simple tests. Any pair of glasses should pass all three with flying colors—if your patrons are to enjoy 3-D.

You'll find that genuine Polaroid 3-D Glasses pass these tests, and any other quality tests, easily. Their high optical quality is maintained by the same careful quality control that Polaroid Corporation uses on goggle lenses made for the Armed Forces.

So why take chances? Order genuine Polaroid 3-D Glasses and be sure.

IMPORTANT!

Polaroid 3-D Glasses are now available from your RCA THEATRE SUPPLY DEALER.

FINGERPRINT TEST: Wet thumb and press against glasses. Take handkerchief and try to rub off. Fingerprints are almost impossible to rub off inferior lenses and polarization is often destroyed completely. You'll find fingerprints can be rubbed off genuine Polaroid lenses without damage.

DISTORTION TEST: Hold glasses at arm's length. Close one eye, and look through one lens at a distant straight line. Move glasses back and forth. Through genuine Polaroid 3-D Glasses, the line will stay straight. Through inferior lenses line will appear wavy. Patrons will see a watery, fuzzy picture.

BLACKOUT TEST: Take two viewers. Hold one upside down against the other. Look through lenses at light. Inferior lenses that are not correctly polarized will let through light from wrong image and patrons will see "ghosts". Genuine Polaroid lenses are polarized correctly. Each eye sees only the image intended for it.
house, longest run in the house’s twenty-year history as an art theatre. . . . Three old-timers in the industry are being mourned here following their deaths in the past week. They are veteran Bloomington, Ill., exhibitor Charles Irvine; long-time Chicago film distributor Clyde Elliot, and Joseph Bernstein, operator for thirty years at the Avalon, Chicago.

CINCINNATI

Box office history is being made here by “From Here to Eternity,” which did an estimated $38,000 on its first week at the 3,300-seat RKO Albee, constituting the biggest opening for a new theatre since the early 1900’s. . . . Realart Pictures Co. has acquired the local franchise of Lippert Pictures from Eugene Tunic, which transaction includes additional products, namely, Favorite Pictures, Burstyn and Bell, formerly distributed by the Tunic Releasing Co. Founded nearly 40 years ago by the late Lee Goldberg, the Realart branch is now under supervision of Jay Goldberg and Switzerland. Mr. Goldberg, who has not disclosed his future plans, . . . Louis Wiethe, operator of the suburban Valley theatre and other area houses, and the founder of the extensive Valley Shopping Center, immediately adjoining the theatre, has purchased additional nearby property to provide more parking facilities. . . Phil Chakkes, head of the theatre chain bearing his name, with headquarters in Springfield, Ohio, has been named honorary chairman of the Springfield drive for relief of Greek earthquake victims. . . R. A. Enrick has reopened his Bi-Jo theatre, at Germanstown, Ohio, dark since last spring. . . J. A. Spencer and Chester Smith have opened their new Skyline theatre, at Verda, Ky. . . Mrs. Evelyn Hamilton now is sole owner of the Arista theatre, in Lelaoon, Ky., having acquired the interest of her partner, O. D. Hopper.

CLEVELAND

“From Here to Eternity” is doing tremendous business in its third week at the RKO Palace where it is being held as long as box office times continue. A 25 ft. x 50 ft. billboard on Euclid Ave. advertising “The Robe” has been contracted for two months. . . Abraham E. Gordon of Ohio Drive-In Theatre Management Company, with outdoor theatres in Ohio, Michigan and Pennsylvania, died. His wife, a daughter, three sons and a brother, Morris, with whom he was affiliated in business, survive. . . Moe Durcel, former United Artists dist. manager, has opened offices in Mid- dalie, with Fox Theatre Bldg., Detroit, to conduct his new business of selling pictures to Michigan TV stations. . . Miles Mutcher is back with National Theatre Supply as salaried colour in charge. He is en- sioned to Seattle for his son’s health. He is on a six-month leave of absence until re- assigned to a west coast NTS branch. . . Arthur Luthi, Jr., son of Arthur Luthi of the Luthi Sign and Display Co., has re- turned to Oxford University, England, to complete his studies. . . Washington Circuit’s Haltworth theatre opened with 3-D equipment this week. . . Frank Slavik of the management has operatives in Med- dlefield, Rittman and Tiltonsville, has named Mrs. Marguerite Borise manager of the

BOND DRIVE LEADER CIRCUIT EXECUTIVE

DENVER: Ralph Batschelet, manager of the Tabor, succeeding Ralph Batschelet, who resigned to become vice-president and general manager of the newly formed Television Theatres, Inc., has taken over the Warner from Fox Inter-Mountain Theatres, and is building a 1,280-car drive-in at the Centennial Race Track, Littleton, Colo., for a spring opening. Mr. Batschelet has been manager of several Denver theatres, including the Bluebird, Paramount and Tabor. Winner of countless citations for exploitation, he was the No. 1 war bond salesman during the Fourth War Loan drive. He let his whiskers grow dur- ing this campaign, and threatened the patrons at the Bluebird that they would have to look at them henceforth if they let him down in the drive. He was awarded a trip to Washington, D. C., and the whiskers were shaven by the White House barber. Mr. Batschelet is active in civic affairs, is married and has one daughter.

DENVER: Nell Beesley, president, and John Wolf- berg, national board member, went to Bos- ton to attend the national Allied board meet- ing, representing the Allied Rocky Moun- tain Independent Theatres. . . . Jack Cayton is opening a new 400-seat theatre, as yet unnamed, at Lovington, N. M., and will use mainly Mexican product. . . . Paul Lyday, of the Fox Inter-Mountain Theatres Denver

publicity department, has been named man-ager of the Tabor, succeeding Ralph Batschelet, who resigned to become vice-president and general manager of the newly formed Television Theatres, Inc., which will operate the Warner and the new Centennial drive-in. . . . Wm. Steege, formerly manager of the Montana district for Fox Inter-Moun- tain Theatres, later city manager for them in Great Falls, Mont., was taken to a Great Falls hospital after he suffered a stroke and a brain hemorrhage.

DES MOINES

Judy Brooks, wife of Judge Howard Brooks, is again pinch-hitting at Paramount. Judy, who for many years kept the office in the Paramount office, is back to replace Fran Boys who resigned to become a full-time housewife. . . Carol Streete has resigned at NSS to move to California. Taking over the receptionist duties at the exchange is Queen Shaw, who lived in Africa until a year ago. . . Kenny Weldon, Republic branch manager, attended a sales meeting in Chicago. . . RKO salesman H. O. Peterson’s son, Bob, is en- tering the married stage. . . John Lippert, president of the company and chairman of the board, is back from a five-year visit to Africa. . . Evelyn Arista, owner of the theatre with the same name, has reopened her theatre and will hold her fall premiere of “The Des Moines.” The wedding will take place in Decem- ber. . . Charles Laughlin, Universal salesman, was involved in an accident which damaged his car but, fortunately, did no injury to his wife, Rose (Bunny) Allen, the gene hunter, and his wife were in Des Moines to publicize the picture “Mogambo,” for which he led a 4-month expedition. Both of the Allens spoke before civic groups here from United Artists is reading “The Joe Louis Story.” Premiere. This will be large size with Joe doing personal duties about town. . . Because Walter P. Chrysler is the bank- roll back of the picture 13 Chrysers will be given the Joe Louis Story, personal favors of them the fabulous $50,000 President. Meanwhile, B-C manager Mark Parsons is in the hospital having cataracts removed. . . “Cinerama’s” longevity is getting to be bad news with this week seeing the 400,000th customer through the gate. . . Art Weisberg, manager of the Carlton, A&W theatre, is instituting a policy of foreign and art films. . . Wayne Amusement Company has filed for a restraining order to prevent the village of Wayne and Nankin Township from dumping garbage only 500 feet from the Wayne drive-in.

DETROIT

“The Robe” opened at the Fox here with all the 4,500 seats filled. . . Next major promotional treat is shaping up at the Broadway-Detroit where Howard Pearl from United Artists is reading the “Joe Louis Story.” Premiere. This will be large size with Joe doing personal stuff about town. . . Because of Walter P. Chrysler is the bank- roll back of the picture 13 Chrysers will be given the Joe Louis Story, personal favors of them the fabulous $50,000 President. Meanwhile, B-C manager Mark Parsons is in the hospital having cataracts removed. . . “Cinerama’s” longevity is getting to be bad news with this week seeing the 400,000th customer through the gate. . . Art Weisberg, manager of the Carlton, A&W theatre, is instituting a policy of foreign and art films. . . Wayne Amusement Company has filed for a restraining order to prevent the village of Wayne and Nankin Township from dumping garbage only 500 feet from the Wayne drive-in.

HARTFORD

Morris Kepner, partner, Bursole Theatre Corpo., East Hartford, Conn., and Louis Lipman, Hartford automobile dealer, listed as principal officers of General Theatres, Inc., a West Hartford, Conn., corporation, have started construction of a $125,000 drive-in theatre, to accommodate 750 cars, at Mansfield, Conn. . . The Connecticut State (Continued on page 36)
When They Ask You About The New Screen Techniques...

"...let me explain about 3-D Cinemascope and Cinerama..."

I should have read Martin Quigley, Jr.'s new book!

The scene graphically related above (drawn by M-G-M's doubly-talented advertising manager, Si Seadler) can be happening in many places throughout the world right now.

It refers, of course, to "New Screen Techniques," the book through which 26 leading authorities make it so easy for YOU to be an authority on the subject.

To date, the continuous flow of orders for copies of "New Screen Techniques" has come from 46 of the 48 states and from no less than 44 other countries.

And the flow of thanks and appreciation for "New Screen Techniques," from all directions, likewise continues to be highly gratifying. If you haven't yet sent for your copy of "New Screen Techniques" you'll be glad you obeyed that impulse to rush the coupon right now!

New Screen Techniques—208 pages, 50 illustrations, cloth bound, $4.50 post-paid.

Edited by Martin Quigley, Jr.
MEMPHIS
Joy theatre, West Memphis, Ark., owned by Zell and Fred Jaynes, has been taken over under lease by Malco Theatres, Inc., and re-opened. Joy, closed for some time, has been redecorated and equipped with a wide screen. ... Van Duncan has bought Lindy theatre, Oxford, from O. V. Piland. He will book and buy in Memphis. ... C. W. Tipton, owner, has reopened his Tipton theatre at Caraway, Ark., which has been closed most of the summer. T. A. Ray, owner, has booked Bradford theatre at Bradford, Ark., which has been closed for some time. ... T. Oscar Baldridge, widely known film salesman and publicist, who has been on leave of absence because of illness, has returned to his Memphis home from Methodist Hospital and is now able to see friends. Baldridge, known by Tommy to his host of friends, had an operation on his spine to correct an ailment which has had him under the weather since last fall.

MIAMI
"Little Boy Lost" opened at the Embassy and Roosevelt for the first all Florida showing. ... Al Weiss, divisional supervisor for the s.e. district of Florida State Theatres, is on a combined vacation and business trip which will take him to Miami, Milwaukee and New York. While in the Big City, Mr. Weiss will look over the talent showcase for possible bookings at the Olympia, Miami’s only vaude house. ... For the avid World Series patrons, Womeneto’s Earth, Mamma and Miracle had TV space in the lobbies. ... Al Wilkie, formerly publicity director for the s.e. district of Florida State Theatres, resigned. ... Lou Fiske, president of the same circuit, was in Miami recently to scout a tour of the district and had returned to Jacksonville.

MILWAUKEE
Recently named the new mid-west zone manager of the Stanley Warner Theatres here, Alex Halperin, announced that Dave Goldman, formerly branch manager for Universal Pictures buy and booker for Stanley Warner, effective October 5. ... Mr. Goldman is taking Tom Cornell’s place due to Mr. Cornell’s resignation. ... Wisconsin’s Variety Club, Tom Cornell will hold their general meeting at the Fox Head Brewery in Waukesha Oct. 19. A free buffet supper will highlight the meeting. ... The downtown Atlantic theatre house, owned by John Freuler, has raised its children’s admission price from 9c to 25c. ... "Torch Song," an MGM picture, was screened at the Riverside theatre one morning last week. ... A holdover at the Alhambra theatre here is "All-American."

MINNESOTA
All drive-ins operated by Minnesota Entertainment Enterprises in the Twin Cities have closed for the season, but three independently-operated drive-ins in Minneapolis are remaining open. ... RCA stereoscope sound and astrotile walls have been installed in the Park at Hayward, Wis., and the Norwood at Phillips, Wis. Both houses are operated by Pete Donellan. ... Stan McCulloch, booker at RKO, is vacationing in New York. ... Russell Stevens, manager at RKO Pan, Minneapolis, and his assistant, Howard Walsted, have been shifted to the RKO Orpheum in St. Paul in the same capacities. Stevens replaces Norman Wrobleski, resigned. ... James Heuser, former assistant at the Orpheum, Minneap. has been named new assistant at the Pan. ... Wayne Popham, former treasurer, has been promoted to assistant at the Pan. ... Leonard Wood, formerly at the RKO Iowa, Cedar Rapids, Iowa, has been named new assistant at the RKO Minneapolis. ... Appointments were made by Harry Weiss, RKO Theatres district manager. ... Bill Mussman, Paramount sales manager, is returning home after being hospitalized with a heart condition. ... Delores Johnson, clerk at 20th-Fox, has left the exchange to be married. ... Ivan Fullmer, MGM midwest press representative, has been named new assistant at the Polyscope.
Let's go to
CHICAGO
to the 1953
TOA CONVENTION
AND TRADE SHOW
(COMBINED WITH TESMA TRADE SHOW)

New Dimensions
Hollywood Stars
Gala Entertainment
Industry's Greatest Trade Show

Conrad Hilton Hotel
November 1-5

If the answers to our current problems are available, you'll find them in Chicago!

REGISTRATION FEES: $50 FOR MEN, $25 FOR LADIES. FOR REGISTRATIONS AND ROOM RESERVATIONS: CHARLES McBREEN, CHICAGO THEATRE BLDG., CHICAGO, ILL.
PHILADELPHIA

Stanley Warner chain has put up for sublease the Roxy here, Rialto in West Chester, Pa., and the Washington, Chester, Pa. . . . Downtown Arcadia, first run house, installed a large screen for the opening of "Mogambo." Joe Schaefer, Republic, and Eugene Ganz, RKO, were named delegates to the convention of the Coloroscope to be held in New Orleans, with William Doyle, United Artists, named alternate. . . . Assad Kazes resigned as manager of the Ritz-Richmond, Del. . . . Franklin Pease, last with the Stanley Warner theatres, takes over the manager’s post at the downtown World. . . . CinemaScope screen being installed at the Rialto, Wilmington, Del., as the Queen, in the same city, puts its new wide-screen to use. . . . Louis J. Goffman, local attorney associated with the law office of Morris Wolf, Warner Brothers director and attorney for the picture company here, has accepted chairmanship of the Heart Fund Campaign of the local Variety Club with Oct. 19 the kick-off date. . . . Earle W. Sweigert, former Paramount branch manager here and last with RKO in Pittsburgh, returns to Philadelphia to join Universal-International as local sales manager to succeed Harold Saltz, who was promoted to New Haven branch manager.

PITTSBURGH

The talk of Film Row is the huge business racked up by "The Robe" which took in $49,000 and "The Ten Commandments" following an invitation premiere the night before. Spyros P. Skouras, president of Twentieth Century-Fox, and John H. Harris co-hosted a luncheon for the press, radio and TV gatecrashers to the opening of the film. . . . Cinerama will finally make its debut here sometime in December, according to Stanley Warner zone manager, M. A. Silver. It will play the downtown Warner theatre. . . . Mrs. John Walsh, wife of the late Fulton manager, returned here from the funeral in Newport, R. I., to announce that she and her children will continue to live in Pittsburgh. . . . "From Here To Eternity" continues to do smack hit in its third week in the Stanley, but "The Moon Is Blue" comes out after only two weeks in the Fulton, with "Dangerous Crossing" set.

PORTLAND

Business has taken a nosedive here with holdovers doing all of the coin-grabbing. . . . "From Here To Eternity" moves into a fourth week. . . . Evergreen's veteran manager Herb Royes is scratching his head and wondering about the fabulous grosses being racked up at his Mayfair theatre by the "Moon Is Blue." The film now in its 10th week. . . . Guild manager Marty Foster bought "The Sea Around Us" for one week and now is showing it a fourth. . . . Broadway shows are reported in town, and a radio show in the lobby for the opening of "All American." . . . Hanrick's city manager Marvin Fox came to the rescue of many natives this week. His Roxy theatre is a partner of the International Picture Company, who leased the world series as a public service. TV session is free to the public with regular film program starting after completion of game.

PROVIDENCE

After being closed all summer, the Metropolitan opened Friday. Six performances, offering a two-and-one-half hour stage show featuring Sarah Vaughan, Nat "King" Cole and other musical favorites. No indication of resumption of the Met's regular screen schedule has been forthcoming. . . . Due to capacity crowds, the Avon Cinema held over "The Cruel Sea," its opening fall attraction, for a second week. . . . The Hope, neighborhood house, located in the east side area, increased seven side prices from 50c to 60c. . . . The Community theatre is pleasing feminine patrons with a deal featuring beautiful Currier & Ives dinnerware. . . . Harold Lancaster, manager of the Pawtucket Strand, announced that instead of the double feature, two stage performances, featuring "The Little Singers" would be given on the stage of his house, October 3. . . . Following a sudden but short-lived record-breaking cold snap, mild weather returns to this area, favoring the open-air houses.

SAN FRANCISCO

Pete Vigna will return to the booking department, Fox West Coast, replacing Robert Weeks, who returns to his former position of booker at National Theatres, Los Angeles. Arthur Kloth, formerly manager of the Parkside, and more recently manager of the Parkway, Oakland, will return to the Parkside replacing Vigna. Jack Lucy, manager, Grand Lake, Oakland, will temporarily manage the Parkway also. . . . Blumenfeld Theatre and the Stockton, has been equipped with giant screen and Ashcraft super-power high intensity lamps in the projection booth. The circuit has closed the Sierra theatre at Stockton. . . . Westland Theatres closed the Rio, Vallejo. Edward Penn, JFE salesman, resigned to sell an advertising gimmick to rural theatres. . . . He has been replaced by Harry Weaverling, at one time a 20th Century-Fox salesman and recently a theatre operator. . . . Dick Colbert, Universal sales manager, was low man based on handicap with a score of 56 at the Variety Golf Tournament. . . . John Parsons, district manager, Telenews, just completed one of the most ambitious assignments of news reporting in the history of Telenews theatres in covering the Chester murder case. . . . Robert Kronenberg, Manhattan Films, Los Angeles, was in town buying film.

TORONTO

John Dufort, proprietor and manager of the Crystal Palace theatre in Montreal, is reported in town for the opening of "The Moon Is Blue." . . . Arthur Manson, an exploiteer in Canada for MGM, is leaving to join Cinerama in Pittsburgh. No one has been named to replace him. . . . "From Here To Eternity" will play two houses day and date first-run. Houses tied together are Shea’s and Loew’s and big campaign is being worked out by managers Bill Gordon and Don Edwards. . . . Toronto Telegram is running a daily story in connection with a contest to find a girl who looks most like Claire Bloom. "From Here To Paris." Prize is a trip to Paris for two. Another Claire Bloom film, "Limelight," has been given a number of bookings recently. . . . Gerald Saunderson resigned his post as manager of the International-Cinema to devote his efforts full-time to his radio, TV and show business. Barney Simmons, formerly of Ottawa, replaces . . . Dawson Exley resigned from the booking staff of Odeon Theatres (Canada) Ltd. John. . . . the sales staff of the 20th Century-Fox here. Bernard E. Norrish, for many years prior to his recent retirement president of Associated Screen News, will be tendered a testimonial dinner by his associates and friends in Montreal Oct. 20.

WASHINGTON

The first of an annual series of Thanksgiving Day Service football games, to be sponsored jointly by the Variety Club of Washington and the Department of Defense, will be played this year at Griffith Stadium between the Quantico Marines and the Fort Belvoir Engineers. . . . Net proceeds of the game will be divided, with two-thirds going to the welfare funds of the Armed Services in the Washington area, and the remaining one-third to go to Children’s Hospital where Variety Club has built an annex. . . . Washington’s downtown movie theatres are admitting “all well-behaved persons” which looks as though racial barriers are quietly being dropped. Joel Margolis returns to his post as manager of Loew’s Capitol. Angie Ratto will return to his post as manager of Loew’s Palace. Allan Zee, manager-producer at Loew’s Capitol, returns to New York. . . . David Polland, Universal publicity representative in Washington, was married September 26 to Madeleine Martin of Paris, France. . . . Frank M. Boucher, general manager of the magazine, TV Guide, and a member of the Variety Club board of governors, was named president of the United Cerebral Palsy Association of Washington.
What the Picture did for me

Allied Artists

BATTLE ZONE: John Hodiak, Stephen McNally. Direction: Mark Robson. Sumptuous production values, but the pictures, by and large, do not care to see them as they want a rest from war. THEATRE: Henry Hale, Hope Theatre, Hope, S. Dak.


Columbia

FORT TI: George Montgomery, Joan Vohs. This was our first 3-D offering and as expected, did tremendous business. Hope that the 3-D novelty doesn't wear off. Good Technicolor scenery and quite a lot of action pleased most of our trade. Played the picture for 14 days, Thursday, September 13, to Thursday, August 12, inclusive. Rock Salser, State Theatre, St. Petersburg, Fla.

FROM HERE TO ETERNITY: Montgomery Clift, Burt Lancaster, Deborah Kerr. Bought this for 14 days and held it over three more due to big gross. This is truly an outstanding picture, cast well and with realism. Another big one from Columbia! Played Monday, September 17, to Thursday, September 20, inclusive. Rock Salser, State Theatre, St. Petersburg, Fla.

LET'S DO IT AGAIN: Jane Wyman, Ray Milland. An excellent musical comedy that did swell at the boxoffice. Suitable for the war pictures, but the public making it a top attraction. Columbia can be proud of this one for it won the Academy Award. Played Tuesday, August 7, to Tuesday, August 18, inclusive. Rock Salser, State Theatre, St. Petersburg, Fla.

Metro-Goldwyn-Mayer

CONFIDENTIALLY CONNIE: Janet Leigh, Van Johnson. Despite the fact that I won't say too much against it. Louis Calhern ruined it for me. Many complaints on this picture. S. T. Jackson, Jackson Theatre, Florence, Ala.

NEVER LET ME GO: Clark Gable, Gene Tierney. Good picture business not so good. S. T. Jackson, Jackson Theatre, Florence, Ala.

NEVER LET ME GO: Clark Gable, Gene Tierney. Very timely and well done. Did not gross up to expectations, for believing it was due to off-season, so tourists, and local folks on vacation—as the picture seemed make good comments, although quite a number said it should have been in color. Played Monday, August 17, to Thursday, August 20, inclusive. Rock Salser, State Theatre, St. Petersburg, Fla.

RK-O-Radio

SECOND CHANCE: Robert Mitchum, Linda Darnell. This is a swell picture, well done in all departments. The Technicolor is beautiful, and so was Linda. Even without the 3-D, this is above average entertainment. This was one of the second 3-D features and did slightly above normal business. The 3-D novelty is wearing off, as it doesn't do the business that "Fort TI" did. Played Thursday, Friday, Saturday, September 13, 14, 15. Mike Olenyik, Belfield Theatre, Belfield, No. Dak.

Twentieth Century-Fox

CALL ME MADAM: Ethel Merman, Donald O'Connor. Customers all smiles and whistling as they left the theatre. Received many favorable comments on this from the clergy and mothers clubs; it makes a manager feel good too. Color excellent, cast outstanding. You can't go wrong on this for musical. Small town and rural patronage. Played Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, September 24, 25, 26, 27, 28, 29; D. P. Savage, Capitol Theatre, Listowel, Ont., Can. da.

GIRL NEXT DOOR, THE: Jane Hayter, Dina Dallas. Very pleasing Technicolor musical with a great parent from the good business it did. Nothing spectacular but it seemed to be what they want. So many commentors said that it was a shame that Jane Hayter is not going to make any more pictures. D. P./setup not used to bring happiness to the millions who go to the movies, and not on the shelf. Played 3 days, Tuesday, September 25, Wednesday, September 26, Thursday, September 27. August 4—Rock Salser, State Theatre, St. Petersburg, Fla.

INVAIDER FROM MARS: Helen Carter, Arthur Franz. This one drew better than I expected. I believe people will go for the science fiction type of picture as long as they are not too far fetched. Played Sunday, September 6—Marcella Smith, Vinton Theatre, McArthur, Ohio.

PICKUP ON SOUTH STREET: Richard Widmark, Jane Peters. If you have an audience that likes action plenty, then this picture. For suspense, action and drama, it will be hard to beat. You may get some word of mouth on this one because of the family. But they will be few. Small town and rural patronage. Played Thursday, September 30, Friday, October 1, Saturday, October 2, inclusive. Rock Salser, State Theatre, St. Petersburg, Fla.

PRESIDENTS LADY, THE: Susan Hayward, Charles B. Fitzsimons. This one had my audience as a rule does not follow for biographical pictures, but I believe it is for this one. It is a wonderful picture. Played 14 days, Monday, September 16, Tuesday, September 17,—to Monday, September 23, inclusive. Rock Salser, State Theatre, St. Petersburg, Fla.

SILVER WHIP: Rory Calhoun, Dale Robertson. It was expected great results from this, but instead was greatly disappointed. Perhaps it didn't draw because it wasn't in Technicolor. Too bad. Played Sunday, September 23—Marcella Smith, Vinton Theatre, McArthur, Ohio.

STEEL TRAP: Joseph Cotten, Teresa Wright. Second variety. I didn't know whether to show this or close down for the night, but I took a chance—and it drew and was very well liked. So suspended that even the children were quiet. Played Wednesday, September 26—Marcella Smith, Vinton Theatre, McArthur, Ohio.

TREASURE OF GOLDEN CONDOR: Kenneth Willett, Constance Smith. They came to see this one, but several walked out before it was over. Period pictures do not draw here, but I thought the jungle scene would hold their interest. No enough jungle scenes, apparently. Played Sunday, September 25—Marcella Smith, Vinton Theatre, McArthur, Ohio.

United Artists

ONE BIG AFFAIR: Dennis O'Keefe, Evelyn Keyes. It's the type we finally find the time when UA had shipped C.O.D. Express, instead of by our usual car, in some of the fact they had rushed over for same 20 days before, the only big affair we found seemed to be the expense of trips to Grand Junction hunting the celluloid. We didn't get back normal expense, let alone all these extras. So I am sure no one was happy over this "Affair." Played Wednesday, Thursday, August 26, 27—Bob Waller, Uni-Tah Theatre, Fruit, Colo.

SHOOT FIRST: Joel McCrea, Evelyn Keyes. English made, but pretty good. Evelyn Keyes didn't look so bad this—S. T. Jackson, Jackson Theatre, Florence, Ala.

THAT MAN FROM TANGERI: Nils Asther, Roland Young. Abbott and Costello brought them in (doubled with "Abbott and Costello Go To Mars") but too soon drove them out. It is the poorest of the poor, so look out, small towns. They can see it for free on TV. Weather hot. Played Sunday, Monday, September 16, 17—Charlies Reynolds, Marco Theatre, Waterford, Cali.

Universal


DESERT LEGION: Alan Ladd, Arlene Dahl. This did the lowest of any Ladd picture I've ever played. Personally, I think it deserved better—S. T. Jackson, Jackson Theatre, Florence, Ala.

LAW AND ORDER: Ronald Reagan, Dorothy Malone. A top western for any town, and Ronald Reagan is at his best. Color good and the story—well, it is unlike any western we have ever played. Lots of people compared this to "Shane" (Par). It was kind of a picture. Played Thursday, Weather warm, B. O. above average. Played Friday, September 17—Charles Reynolds, Marco Theatre, Waterford, Cali.

LONE HAND: Joel McCrea, Barbara Hale. Here is a good picture for the small town—a good western story, good acting and good color, should do all right anywhere. B. O. above average. Weather warm. Played Sunday, Monday, August 17, 18—Mike Olenyik, Belfield Theatre, Belfield, No. Dak.

SEMINOLE: Rock Hudson, Barbara Hale. Here is a picture that is hard to figure out. The price is too high to start with, and it is the same old story—cavalry and Indians. Rock Hudson just doesn't fit into a picture of this type. B. O. Below average, comments were not good, weather warm. Played Friday, Saturday, September 11, 12—Charles Reynolds, Marco Theatre, Waterford, Cali.

Wwaner Bros.

DESSERT SONG, THE: Kathryn Grayson, Gordon MacRae."A" grade version of the Technicolor—Me, Adie Gallup. A combination that should please everyone. It did here. Would have been better during winter tourist season. Gave it too much playing time for this time of year. However, the picture is an excellent one and played 17 days, Thursday June 25 through Saturday, July 11. Rock Salser, State Theatre, St. Petersburg, Fla.

MOTION PICTURE HERALD, OCTOBER 10, 1953

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Washington: General admission tax collections for July, reflecting June business, were up considerably from June collections but slightly below those of July, 1952, the Internal Revenue Department has reported.

The figures were not exactly comparable to those used previously. Service officials said the strictly comparable figures had been delayed slightly and would be available later. But all figures released now do indicate the general movement.

They indicate general admission tax collections for July of about $28,300,000, compared to about $26,269,741 in June and $28,369,934 in July, 1952.

Golden Heads New Unit Replacing NPA Function

Washington: Commerce Secretary Sinclair Weeks said a "scientific, motion picture and photographic products division" would be one of 25 industry divisions in a new business and defense services administration formed this week to take over the functions of the National Production Authority.

The division will be headed by Nathan D. Golden, who headed the NPA film division and the Commerce Department film division before that.

The new Business and Defense Services administration will be in the Commerce Department, as was NPA. The new administration will serve as a focus for cooperation between industry and government, as did the Commerce film section before the Korean War.

See Biggest TOA Meet

The 1953 convention and trade show of the Theatre Owners of America will not only be the greatest in the industry's history, according to evidence of heavy advance registration, it also will give a "lion's share" of attention to trade practices, Alfred Starr, TOA president, said this week. The show is being held in Chicago November 1-5, in conjunction with the Theatre Equipment and Supply Manufacturers Association.

Mr. Starr said probably the most important phases of the convention will be the TESMA-TOA theatre equipment and new processes forum and the theatre concessions buyers and supervisors general meeting. He added the trade practices to be discussed will include arbitration, film rental, print shortages, and the Senate Small Businesses Committee hearings, and he stated:

"All effort is being made to attract exhibitors who have never attended a national TOA convention. . . . The agenda this year is being arranged to give every member ample time to gain the most from all meetings."

Mr. Starr also said the stand Allied's board and members take on arbitration this week in Boston convention will be extremely relevant to TOA's treatment.
TIMELY topic for theatre managers is contained in the title of Adolph Zukor’s new book, “The Public Is Never Wrong”—because this clear-cut observation stands out in his personal experience, and it is this truth that provides the background for his nostalgic story.

The reviewers have been kind in their comments on the new issue, published this week by G. P. Putnam’s Sons, for they enjoy with us, all the colorful details of pioneer days and the early building of our romantic, emotional industry, from the era of nickel-odeons through the production of feature pictures, innovated by Mr. Zukor in 1912.

Terry Ramsaye, in Motion Picture Herald, says it is “time-glamoured enrichment of the contemporary literature of the motion picture, a contribution of colour and emotion, an invitation to sit as one might through a long evening, at fireside, hearing Mr. Zukor in reflective mood, recall his observations of half a century.” Sherwin Kane, in Motion Picture Daily, said, “Out of his memories, Mr. Zukor has mined a wealth of history and incident, pertaining to film industry and the great names thereof,” appropriate to his 80th year and 80th anniversary.

Our particular reason for reference to Mr. Zukor’s book on this editorial page is to again urge theatre managers to acquire books of this kind and character, and utilize them with opinion-makers, to tell and sell our story in a light removed from Hollywood press-agentry. Such volumes are far too rare for our own good. It is time we cultivated some of the patina that the public will associate with an industry grown to maturity. Managers can use many of Mr. Zukor’s tales to augment their speeches, and dress up our historic past.

Most of all, there is the lesson learned by the author in fifty years of the most substantial experience, and expressed by him in the few short words of the title, “The Public Is Never Wrong.” If you remember that, and believe in it as business policy, you’ll always be right in matters of management and public relations.

BATTLE OF BEANTOWN

We liked what Charlie Jones said about Boston. “It’s a great town for the Allied convention, because that’s the place where the patriots tossed the tea overboard, and it’s time for another party.”

We think, perhaps, it’s time for another Paul Revere, who will ride again—to warn both industry and public alike, that there’s a great change coming. We’ll look for lanterns in the Old North Church—“one if by land and two if by sea”—not so much to tell what the impending invasion may be, but how our troops, valiant and scattered as were the early patriots, may be prepared to meet superior strategy with the weight of public opinion.

And we have this to say to many old friends in the smoke-filled rooms of other conventions, across the nation: There are too many small-time politicians and not enough small-town showmen. Industry aims and gains, over the past twenty years, may be rendered obsolete by the inevitable change that is the only permanence in any business. Film industry owes no man a living, nor are there personal guarantees of the future, for any who have grown up in it, and who lack showmanship.

POSTCARD from Korea! We’ve heard from Vincent Trotta, who is in Korea for the Chipper Enthusiasts, the Society of Illustrators and the USO, to draw portraits of veterans in hospitals (he has done over 600 of them here.) He sends a postcard picture of Pusan harbor and says he made his first contact with Robert W. Sage, director in South Korea for the Foster Parents’ Plan, and will make some portraits of war children for our Round Table plan, to give your children’s club an objective (important news coming up). When Vincent is back from the Far East, Montague Salomon will have a “one man show” of his portraits on the Rivoli Theatre mezzanine.

BOB WILE, executive secretary of the Independent Theatre Owners of Ohio, offered a recent suggestion that field exploiters men employed by major companies in exchange cities be present at the trade showings to tell and sell the exhibitor on exploitation angles. Nobody should know better than Bob how well this might be done, or whether it was ever tried during the years that he was a field exploiter.

MGM has responded to Bob’s suggestion, and that’s not too surprising, for MGM has also utilized the force of its field staff to stimulate their new “Lucky 7” contest, with thirty-odd field men pushing this drive to successful volume. In the past, we’ve known some contests to wind up with about one per cent of the entries that are now apparent from Mr. Doob’s contenders.

Reading the Ohio bulletin, we note that Bob has discovered that managers can mail their monthly programs under a postal permit, without the necessity of addressing each copy to any particular individual. For years and years, any number of small town and rural theatre managers have enjoyed this privilege, which is a simple formula at the post office.

ANOTHER FIRST for Irving Mack. Now, for the first time in our industry, Filmack has issued a special “Fall Promotion Brochure” which is aimed directly at drive-ins that are closing for the season. Filmack has also published a “Mid-Summer Catalogue of Ideas” for drive-ins, and so, between special issues, they take good care of all the problems of this fast-growing and thriving field on new theatre operation.

Folks who drive in count as much at the box office as any who are stopped and sold by lobby exploitation, and we believe applause is justified when there is this manifestation of showmanship at the point-of-sale. Irving is a showman, and a pioneer, and also, as will be presently revealed, a philanthropist.

—Walter Brooks
Wallace Shaffer, manager of the State theatre, Dubuque, Iowa, had this seasonal event as a picture tieup—with the town's own "Kid From Left Field" as the guest of popular sports announcer.

Below, Boyd Sparrow's realistic gorilla, as really remarkable street ballyhoo for "Mogambo," at Loew's Warfield theatre in San Francisco—part of a challenging campaign for prize-money.

Below, intriguing lobby display for "The Sea Around Us" at the Stage Door theatre in Los Angeles, with rare and exotic fish—to ensnare unwary patrons at the box office.

At right, the prize-winning Indian-head penny (actually worth $12 as a collector's item) in a contest which drew 750 entries to promote "War Paint" at the Fox theatre, Detroit.

Joan Leslie, star of Republic's "Flight Nurse" autographs her photographs for graduates at the USAF School for Aviation Medicine at Montgomery, Alabama.
Round Table Has Twins!

You can congratulate us—for the first time, the Round Table has twin managers, as members of our association of showmen, in our current mail, with news of their exploitation. Merl Halford, city manager for Martin Theatres Thompson, Ga., where he operates the Martin theatre and the Melody drive-in; and his very obvious twin, Earl Halford, city manager for Martin theatres Cordele, Ga., where he has the Crisp and Cordele theatres. It's our pleasure to welcome such lively twins, and it's news!

There's a similarity in style, which is probably even more apparent in personal appearance. Both managers issue throwaway programs, from the same press, and both have smartly written copy to express their local viewpoint. We note that they cater to both white and colored, with a 25c tilt in admission prices for the white adults.

Drive-in theatres should help to solve this problem of segregation, which is vital, and necessary, in some sections.

Merl Halford writes that he posted a 24-sheet on "Gentlemen Prefer Blondes" on the lobby floor; played MGM's record album of hit tunes from the picture; used the local disc jockeys in tieups they had never known before, and generally promoted the picture with all the pressbook and other practical methods. We think Merl must be a few minutes older than his brother, for he was first to send in his Round Table membership.

Loewenthal Stages Beauty Contest for Blondes

Alfred Loewenthal, manager of Skouras David Marcus theatre in the Bronx, where he has everything for audience participation, has a contest to advertise "Gentlemen Prefer Blondes" under way, and promises pictures of the winner after Oct. 9th. Winner gets $25 bond, nine runners up get record albums, and all winners, their husbands and/or one boy friend, are invited to a midnight snack, after the theatre on the opening night.

Loew's Worfield staff in San Francisco—
all out to win those "Lucky 7" prizes—here are assistants George Uribe, James McMillin with manager Boyd Sparrow and assistants Harry Morgan, Joe Pitrusello—looking over the "Megambo" pressbook.

CONTENDERS FOR QUIGLEY AWARDS

L. H. ALLEN
doll, Southend, Eng.
MARK ALLING
Golden Gate
San Francisco, Cal.
R. W. G. BENNETT
Corona, Liverpool, Eng.
HUGH S. BORLAND
Louis, Chicago, Ill.
JOSEPH S. BOYLE
Poll, Norwich, Conn.
BRADLEY
Park Plaza
New York, N. Y.
C. F. BRODIE
Regal, Barrow, Eng.
R. N. BROWN
Astra, Kirtlin, Eng.
DEANE BROWNE
Lyric, Indianapolis
JOHN P. BRUNETTE
Studio, San Jose, Cal.
BILLY BURKE
Capitol
Bradford, Can.
JOHN F. BURKE
Fox, Brooklyn, N. Y.
MAX COOPER
Cove
Glenn Cove, N. Y.
ART CAULEY
Paramount
Peterborough, Can.
NEIL CHAPPELL
Palace, Guelph, Can.
LOUIS COHEN
Poll, Hartford, Conn.
JOHNNY CORBETT
Glove
Gloversville, N. Y.
BOB COX
Kentucky
Lexington, Ky.
S. J. DARGUSH
Paramount
Syracuse, N. Y.
JOHN DAVIES
Odeon
Manchester, Eng.
ROBERT E. DIEM
Colonial, Reading, Pa.
FRANCISI GENNARO
Merrick, Jamaica, N. Y.
CHARLIE DOCTOR
Capitol
Vancouver, Can.
DOUGLAS EWIN
Regal, Oxford, Eng.
JACK FOXE
Loew's Theatres
Washington, D. C.
ARNOLD GARY
College
Birmingham, Ala.
ARNOLD GATES
Stillman
Cleveland, O.
H. HIPPODROME
Liverpool, Eng.
SAM GILMAN
State, Syracuse, N. Y.
JOHN W. GODFROY
Paramount, Ashland, Ky.
ADAM G. GOELZ
Paramount
Steubenville, O.
F. H. GOPHER
Odeon, Chichester, Eng.
D. GORDON
Fulton
Jersey City, N. J.
J. MEL GOW
Capitol, Toronto, Can.
T. F. GRAZIER
Arcade
Darlington, S. C.
HAROLD HALL
Cavendish, Derby, Eng.
MERL F. HALFORD
Martin Theatres
Thomson, Ga.
J. P. HARRISON
Campus, Denton, Tex.
BOB HARVEY
Capitol
North Bay, Can.
BILL HAREWELL
Palace, Lorain, Ohio
A. HEATON
Regel, Beverly, Eng.
BOB HELM
United Artists
San Jose, Cal.
MARK HIRSCH
Eglinton, Toronto, Can.
D. HUGHES
Regel, Cheltenham, Eng.
TOM ICAN
Kentucky, Lexington, Ky.
K. INGRAM
Astra, Birkenhead, Eng.
ROY H. KANE
Reeves, Elgin, N. C.
J. J. KIRCHHOFF
Rialto, Tulsa, Okla.
ARNOLD KIRSCH
De Luxe
New York, N. Y.
SIDNEY KLEPER
Colony, New Haven, Conn.
JULES KOKEN
Beacon
Pt. Washington, N. Y.
JOHN E. LAKE
Savoy, Utica, Eng.
R. W. LESTER
Skiline Drive-In
Waynesboro, Va.
LARRY R. LEVY
State
Providence, R. I.
A. LOEWENTHAL
Ward, New York, N. Y.
ABE LUDACER
Valentine, Toledo, O.
DALE MCCOY
State, Cambridge, O.
J. C. Mcdonald
Odeon
Blackheath, Eng.
CECIL McGLOHON
Avon, Savannah, Ga.
RUSSELL MCKIBBON
Imperial, Toronto, Can.
C. G. MANHIRE
Savoy, Edinburgh, Scot.
TONY MASSELLA
Palace, Meriden, Conn.
KEITH MAUPIN
Richland
Richland, Wash.
L. MITCHELL
Princess, Barnsley, Eng.
S. V. MURDOCH
Gaumont
Liverpool, Eng.
F. B. PAGE
Rex, Islington, Eng.
G. J. PAIN
Gaumont
Glasgow, Scot.
ROBERT W. PARKER
Regal, Torquay, Eng.
T. L. PIKE
Georgie, Columbus, Ga.
MATT PLUNKETT
Uptown, Detroit, Mich.
LESTER POLLOCK
Loew's, Rochester, N. Y.
C. A. PURVES
Astra, Hemswell, Eng.
BILL RAILEY
Royal, Blackheath, Ga.
CHARLES REYNOLDS
Marko, Waterford, Cal.
EDW. RICHARDSON
Granada, Cleveland, O.
JAMES ROBERTSON
Regal, Govan, Scot.
TED C. RODIS
Astor, Astoria, N. Y.
CARL ROGERS
Loew's, Dayton, O.
ANTHONY ROSATTO
Playsheen
Great Neck, N. Y.
SYDNEY L. SALE
Granada, Dover, Eng.
W. S. SAMUELS
Lamar, Beaumont, Tex.
GENE SANTERAMO
State, Jersey City, N. J.
MATT SAUNDERS
Poli, Bridgeport, Conn.
DALE SCHUDER
Circle, Indianapolis
IRVING SCHWARTZ
Nemo, New York, N. Y.
WALLACE SHAFER
State, Dubuque, la.
HAROLD SHANMAN
Gaumont
Islington, Eng.
OLGA SHARABARA
Orpheum
E. L. SHEMDINE
Ritz, Haslins, Eng.
G. H. SHEPHERD
Gaumont
Leicester, Eng.
H. E. SMITH
Odeon, Torquay, Eng.
SOL SORKIN
Keith's
Syracuse, N. Y.
BOYD SPARROW
Worfield
San Francisco, Cal.
MURLY SPECTOR
Telephone, Teaneck, N. J.
EVAN THOMPSON
Fox, Hackensack, N. J.
JOE TOLVE
Capitol
Port Chester, N. Y.
BILL TRAMBUKIS
Regent, Harrisburg, Pa.
DALE TYSINGER
Shea, Ashitaba, O.
LILY WATT
Odeon
Coatbridge, Scot.
A. C. WELLER
Odeon, Reading, Eng.
BOB WESTERMANN
Loew's, Richmond, Va.
G. C. WILLIAMS
Regent, Chatham, Eng.
FRANK WITTS
Hippodrome
Gloucester, Eng.
JAMES R. WOBBLE
Lompoc, Lompoc, Cal.
“Nothing Like This Has Happened
In Portland Before”

by RAY FEVES

PORTLAND, OREGON: Take a swell unknown personality, add a sizzling publicity and promotion campaign, plus a receptive and responsive community, equals a good solid step towards stardom for that person and money in the theater till. Portlanders last week proved that an unknown could enter a community and three days later have their name a household word.

Portland Was Waiting
For the Celebration

Several weeks ago, the Portland Retail Trade Bureau were looking for a star to be their official guest for their 1953 Fall opening. Evergreen’s Oregon District Manager Russ Brown was on the committee. Paramount Field Man Walter Hoffman contacted his studio and obtained the services of one Pat Crowley. Although Pat had made three pics, none of which have been released as yet, no one had ever heard of this person.

To make things worse, the committee thought a male actor was involved instead of a beautiful young lady. At any rate, Miss Pat Crowley was set. Hoffman and Evergreen’s hard rolling Paramount Theatre Manager Oscar Nyberg set up a scouring campaign—one that would make the name of Pat Crowley a household word. Too, it made her a star in the eyes of Portlanders and her pics will pour plenty of coin into the boxoffice. Oscar and Walter set up a screening of “Forever Female” for the Trade Bureau. That really started the ball rolling as some of the local brass now knew what Crowley looked like and liked her. Incidentally they also knew that she was female.

Two days before her arrival, the Oregon Journal ran a 4 color picture of her on the front cover of the Northwest Magazine Section of the Sunday paper. The main sections of both the Journal and Oregonian carried several stories and pictures every day. Her picture depicting some activity of her visit made the front page every day of her stay.

Top Brass Turns Out
To Meet the Visitor

State, City, and Business officials met the up and coming Paramount Star at the Airport. From the time Pat stepped off the plane till she re-entered the airliner for her return trip to the film capital, there was ceaseless action. In addition to the usual round of breakfast, luncheon, teas, dinners, and banquets, she was given a jeweled key to the city that was made to ornament and hang from a gorgeous bracelet. Jerome Margulis displayed some outstanding pieces of jewelry valued at $100,000 and called it the Princess Pat Ensemble. At the Portland Meadows, there was a Pat Crowley Handicap race. World famous Jantzen Knitting Mills was inspected by the visitor. For three hours one evening, Pat visited and acted as saleslady in leading downtown stores. Pat was guest star on a live TV show in addition to many radio shows. Add to this her personal appearance at Portland’s ace niterly, Amato’s Supper Club, for the opening of The Continentals; a trip up the Columbia River Highway; and sitting for an oil painting for one of the Bureau’s top brass. An autograph party was also held in the lobby of the Paramount Theater on the opening of the Martin and Lewis picture “The Caddy.”

All of the big stores in downtown Portland had windows, pictures, or banners or a combination telling about the lovely lady’s appearance. They also ran slugs in their ads calling attention to her being here.

Hoffman and Nyberg worked hard and steady on this campaign for sensational and unbelievable results. Their real reward will be when her pics play here. The two some looked over the tally sheet when Pat left and they found that more newspaper space, radio and TV time, and other publicity was obtained for the Paramount star than any other similar promotion held here. The visit of Miss Pat Crowley will never be forgotten. She is rated as a top star in this city despite the fact she has yet to appear in a picture. Bidding will no doubt be brisk for her three pics as natives will put cash on the line to see this gal. Men, women, and children found that she is a wonderful person and it must be written that Pat Crowley did a scouring job for Paramount Pictures and a bang-up public relations job for the motion picture industry.

Thanks to showmen like Walter Hoffman and Oscar Nyberg, Portlanders will see and read the name of Pat Crowley in the future, and there will be no doubt about her sex or her position as a full fledged star. This type of class promotion should also benefit the exhibitor and the industry. It is possible for a small area to take an unknown and make her known. Hence, the beginning equation is proven.
Universal reports many tieups with Atlantic Gasoline for "Thunder Bay"—with pictures of such good managers as Harry Rose, of the Majestic, Bridgeport, contacting service men.

Merl Halford, city manager for Martin Theatres in Thompson, Ga., says he rushed in his promotions before it was too late for the September 30th deadline in the Quigley Awards competition.

Joseph S. Boyle arranged for the distribution of the American Weekly's annual movie supplement, dated September 13th, as a give-away, which adds to the terrific total of these issues that have been used by theatres.

For the third time this year, Balahan & Katz, in Chicago, have used a four-color, full-page ad in the Chicago Tribune, the time for the opening of "The Robe" at the State Lake theatre. "Makes a great splash!"

Cecil McGlohan, manager of the Avon theatre, in Savannah, sends snapshots of his false front for the showing of "Tarzan"—with appropriate business at the box office, and at the concession stand.

The two Ed's—Seguin, of B. & K., and Borgan, of U-I, arranged an effective street ballyhoo for "Thunder Bay"—using a famous Chicago model, giving away matches.

New Name for the Steno's Vacation

Bob Retzer, manager of the Solano theatre, Fairfield, Calif., types his own letter with the comment that his girl is out on her "two weeks' man-hunt"—which is a new phrase to us, but seems likely. He says for some time now he has envied breakfast food—because they have box tops, and so he invented a special World Series game, to be played with the sponsorship of the local grocer, with prizes for those who filled out their coupons most correctly. His monthly program is delivered to box-holders, rural route, local patrons and carrier route, without addressing and by payment of 11c postage in advance, under postal permit No. 1 at Suisun, Calif.

SINS OF JEZEBEL—Lippert. Wide-screen in new Anso color. With Paulette Goddard as "the most wicked woman who ever lived!" It's this company's biggest effort and has been given its biggest campaign, wrapped up in an outsize 3-color pressbook. One of the first productions actually filmed for wide-screen, it offers special ads, publicity, ad snipes and free poster snipes plugging the wide-screen angle. Key art for the ad and poster campaigns is a life-like drawing of Paulette in the title role, which is ideally suited to giant cut-outs for lobby and front display. A 4-page, 2-color illustrated tabloid herald in "Life" Magazine style is a sure-fire attention-getter. To sell the new Anso color, there's a national tie-up involving 5,000 Anso film dealers, all supplied with window cards and requested to cooperate with theatres, as well as special set of Color-Glow stills. Tie-ups on Cell Chapman dresses and Sally Victor hats also allow for windows and other co-op endeavor on the theatre level—and dealers are listed in the pressbook.
NEW EQUIPMENT

SAVE 30% ON MARQUEE LETTERS! TEM-

INCREASE B.O. RECEIPTS WITH WIDE-

HELP WANTED

WANTED: TWO MANAGERS WITH CONSIDER-
able amount of exploitation and promotional experience for large theatre chain situated in the Eastern States. Good starting salary. Group insurance, Hospitalization. Answer giving past experience and whether available for interviews. Box 234, MOTION PICTURE HER-
ALD.

MANAGER, EXPERIENCED, SOBER AND RE-
liable. Good ad man. Salary and vending commission. Opportunity for advancement. Family group insurance. Write completely in confidence, BOX 2345, MOTION PICTURE HERALD.

OPERATOR, SOBER, RELIABLE, NEIGH-
borhood situation, steady full time work, must know care and maintenance of equipment. BISON THEATRE, 1314 N. E. 23, Oklahoma City, Okla.

BUSINESS OPPORTUNITY


SERVICES

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

POSITIONS WANTED

MANAGER—OVER 30 YEARS FIRST-RUN CUR-
tain experience. Excellent knowledge of operation. Available October 5th, New England preferred. Box 2740, MOTION PICTURE HERALD.

BOOKS

“NEW SCREEN TECHNIQUES”—the new book that is a “must” for everybody in or connected with motion picture industry—the clearly, presented, authoritative facts about 3-D, Cinorama, Cinemascope and other processes—covering production, exhibition and exploitation—contains 36 illustrated articles by leading authorities—edited by Martin Osley. 270 pages. Price $4.50 postpaid. QUIGLEY BOOK-
SHOP, 1270 Sixth Ave., New York 30, N. Y.

RICHARDSON’S BLUEBOOK OF PROJECTION.

Best seller, since 1911. Now in 7th edition. Revised to present the complete Sound Theatre Chart. Expert information on all phases of projection and equipment. A book every projectionist should have available to beginner and expert. $7.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 24, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—
the big book about your business—1953-54 edition. Contains over 15,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of all shows. Order your copy today. $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 24, N. Y.

STUDIO EQUIPMENT

BECOME A PRODUCER—SHOOT LOCAL NEWS-
reels, documenats, documentaries. Make advertise-
ing tie-ups with local merchants. Film production equipment catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

DEVRY’S AGAIN AVAILABLE! COMPLETE drive-in-projection-outfits from $1195 (seed for lists). Time deals arranged. In-car speakers w/12" cones $15.90 pair w/function box, under-ground cable $65M. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

THEATRES

FOR SALE—AIR-CONDITIONED MOTION PIC-
ture theatre, fully equipped and sound capable. Well-
known and operating for many years. Located in fast growing suburban section of New Orleans, La. Box 2249, MOTION PICTURE HERALD.

USED EQUIPMENT

LOWEST PRICES EVER! HOLMES EDUCAT-
om equipment. Custom design. 35mm projection and sound complete, excellent condition $1295. Buy on time! S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

YOU CAN’T BEAT STARR’S VALUES! RCA PG-
200 sound system, rebuilt, $1595; Ashcraft D Lamp-
houses, rebuilt, $495.90 pair; Simplex Standard Rear Shutter mechanisms, rebuilt, $453 pair Imperial 65130 generator, complete, built, $675; Strong 1 kw. Lamp-

Theatre TV Fight Series

 Gets Under Way Oct. 27

The weekly series of theatre TV boxing attractions, announced two weeks ago by Cappel-MacDonald and Company, and to be handled by the firm’s subsidiary, Theatre Television Associates, will get under way October 27, Leo Rosen, in charge of operations, announced in New York. The boxing attractions will be available every Tuesday thereafter. The principal purpose of the new company is the establishment of a theatre TV network covering the country which will be available not only for box office attractions, but for sales conventions and public and semi-public service groups.

Rapid Film Technique

 May Open Coast Unit

Jack Bernard, president of Rapid Film Technique, Inc., New York company, is seriously considering opening a branch of the organization in Hollywood, he said last week following his return from a seven-
week visit to the coast. The company, which was a pioneer in the work of film rejuvenation, scratch removal and preservation, han-
dles work for many types of film users, and Mr. Bernard said the suggestion of a possible coast branch was most favorably received by all of the laboratories on the coast. The company handles originals, negatives and release prints, and has done a great deal of work on film for television for NBC, CBS and other networks. Mr. Bernard has noted the sharp expansion of the company’s activities, among producers, laboratories and educational institutions, using the “Rapidweld” method for old or used film and the “Rapid-
treat” process for new film. The importance of the work is especially apparent with today’s increased use of special film in the new techniques now in use.

Reprint Altec Brochure

Continuing demand for the brochure, ent-
titled “Stereoephonic Sound and Altec,” has
necessary a second printing, according to L. D. Netter, Jr., general sales manager of Altec.

“Decameron” Release Nov. 15

The date for release of “Decameron Nights” has been set back to November 15, RKO Radio has announced. The picture, starring Joan Fontaine and Louis Jourdan, was originally scheduled to open this month.

Jessel to Be Toastmaster

At Pioneer Dinner

George Jessel again will be toastmaster of the annual dinner of the Motion Picture Pioneers, it has been announced by Jack Cohn, president of the organization. Mr. Jessel will officiate at the 15th anniversary dinner, which this year will honor Barney Balaban, Paramount president, at the Astor Hotel November 12.

Sovereign Starts Schedule

HOLLYWOOD: First production schedule announcement for the newly reorganized Sovereign Productions has been made by Stuart Reynolds, president and executive producer. The schedule under the super-
vision of Edward Gray and Rudolph Monter, will start with “Eye of the Beholder,” starring Richard Conte.

William Jacobs Dies

HOLLYWOOD: Private funeral services for William Jacobs, 65, Warner Brothers’ producer, who died September 30 were held at Forest Lawn Cemetery. Mr. Jacobs, who had been with Warners since 1938, died after a long illness.

MOTION PICTURE HERALD, OCTOBER 10, 1953
**FILM BUYERS RATING**

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 129 attractions, 5,260 playdates.

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

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

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Kid from Left Field, The (20th-Fox)...
Latin Lovers (MGM).............
Law and Order (Univ.)...........
Let's Do It Again (Col.)........
Lil' Abner (20th-Fox)...........
Lone Hand (Univ.)............... 
Loose in London (AA).......... 
Ma and Pa Kettle on Vacation (Univ.)
Main Street to Broadway (MGM)...
Man from the Alamo (Univ.).....
Man in the Dark (3-D) (Col.)...
Man on a Tightrope (20th-Fox)...
Marshall's Daughter, The (UA)...
Master of Ballantrae, The (WB)...
Maze, The (3-D) (AA)...........
Melba (UA).....................
Mister Scoutmaster (20th-Fox)...
Moon Is Blue, The (UA)........
*Moulin Rouge (UA)............
Never Let Me Go (MGM).........

No Limits (Para.)..............

Perilous Journey, A (Rep.).....
Peter Pan (RKO)..............
Pickup on South Street (20th-Fox)....
Plunder of the Sun (WB)....... 
Pony Express (Para.).........
Powder River (20th-Fox)....... 
President's Lady, The (20th-Fox)...
Queen is Crowned, A (Univ.)...

Raiders of the Seven Seas (UA)...
Remains to Be Seen (MGM).....
Return to Paradise (UA)........
Roar of the Crowd (AA)........

Roman Holiday (Para.).........
Sailor of the King (20th-Fox)...
Salome (Col.)................
Sangaree (3-D) (Para.)....... 
Scandal at Scourie (MGM)......
Scared Stiff (Para.).........
Sea Devils (RKO)............... 
Second Chance (3-D) (RKO)....
Serpent of the Nile (Col.)...
Share (Para.)................ 
Shoof Fly (UA)................
Siren of Bagdad (Col.)........
Slight Case of Larceny, A (MGM)...
Small Town Girl (MGM)....... 
Silent Bite of Love (WB).....
Sombrero (MGM)..............
Son of Belle Starr (AA)......
South Sea Woman (WB)........
Split Second (RKO)...........
Stalag 17 (Para.)............... 
Story of Three Loves, The (MGM) ....

Strange Wore a Gun, The (3-D) (Col.)...
Sun Shines Bright, The (Rep.)
Sword and the Rose, The (RKO)...

Take Me to Town (Univ.)......

Tarsan and the She-Devil (RKO)...
Thunder Bay (Univ.)...........
Titanic (20th-Fox)............
Tonight We Sing (20th-Fox)...

*Trouble Along the Way (WB)...

Vanquished, The (Para.).....

Vice Squad (UA)..............
War of the Worlds (Para.)....
White Witch Doctor (20th-Fox)...
Wings of the Hawk (3-D) (Univ.)...

*Woman Almost Theyed (Rep.)...

Young Boss (MGM)...........

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... in the series:

Theatres and the New Techniques

By BEN SCHLANGER

EXHIBIT DIRECTORY
Tesma-TOA Trade Show

PAGE 33

OCTOBER ISSUE
Section 2 of Motion Picture Herald of October 10, 1953
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MOTION PICTURE HERALD, OCTOBER 10, 1953
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PUBLIC REACTIONS to "The Robe" as presented at the Roxy theatre in New York promise a brilliant career for this lavish production. And if the response of press and public continues to be comparable to that of this witness, the distinguished effectiveness of the production will owe much to the technique which has brought the Lloyd C. Douglas novel to the screen.

The essential theme of "The Robe" has been used for the screen on many an occasion in the past, with elaborate investiture in set and supernumeraries, withal to make a mighty spectacle. The spectacle is the mightier, we find, for the dimensions given it by CinemaScope. The scope of its events seemed more real, and the events themselves therefore more convincing, than ever the screen had made them for us before.

In the scale of the huge Roxy auditorium, the screen image was not large enough to eliminate visual competition from that theatre's bold architectural forms (except, of course, in the most forward rows); however, its width of 65 feet certainly supplied the conditions of a big picture in a theatre which, until recently, projected a picture only 27 feet wide. Part of the impact of "The Robe" thus came, as we measured it, from the picture's extraordinary occupancy of the field of vision.

But it came also from a relatively large volume of material which, with the performance area available, nevertheless possessed clarity and proximity; and it came from a continuity of environment the while critical action was brought into sharper focus. Close-ups in "The Robe" do not lose contact with time and place.

The production and CinemaScope confirmed us in our prejudice. We think the "Big Picture" can do quite what we long have imagined it could.

Notable in the traditional terms of motion picture production, important as an application of the anamorphic method, "The Robe" is significant as well for the experience data it provides the industry in a period of technical transition. Its worldwide exhibition, applying the methods of CinemaScope to a variety of theatres, will be valuable to the current effort to define a greater art.

—G.S.
Theatre Built For 3-D and Wide-Screen

Especially built to accommodate the "new techniques" is the new Plaza theatre in Vernon, Tex., a first-run operation of Texas Consolidated Theatres, Inc., Dallas. The theatre, which seats 1204, was wired during construction for 3-D and stereophonic sound and a 37-foot wide-screen was installed. The theatre opened late in June.

**THE FRONT:** Located on the east side of the city's Court House Square in downtown Vernon, Tex., (with a drawing radius of 20,000), the Plaza theatre is next to commercial stores which form a part of the building in which the theatre is housed. The upper facade (above), a part of which consists of windows to the manager's office on the second floor, is constructed of Roman brick in three shades of red and a cast-stone trim. The triangular marquee is faced with stainless steel Adler attraction panels and mounts two name signs of stainless steel with channeled neon. The marquee soffit, made of porcelain, contains recessed R-30 lamps. Front walls beneath the marquee are ceramic tile in three colors, with blue and red figures in a buff background. Entrance doors are plate glass with aluminum trim. Display poster cases are Universal.

**STANDEE AREA:** The "L-shaped" floor plan extends the auditorium behind commercial stores to the left of the lobby. Doors of birch wood lead directly into a standee area (right) at the rear of the auditorium, which is 180 feet long and 62 feet wide. The standee area is 16 feet wide and is painted in grey-green with the ceiling a lighter shade than the side walls. Doors to the rest rooms and lounges are at each end of the rear wall of this area, which also contains two Universal 40X60 coming attraction display panels on either side of two water fountains, one at a lower height for children. The fountains are backed by a 6x6-foot slab of vari-colored marble. Off the rear side wall of the standee area, adjacent to stairs leading down to two exit doors, is a cry-room, which is seated with 12 Kroehler "push-back" chairs. The floor in the cry-room is of rubber tile, while the standee section is covered with Alexander Smith carpeting in red and gold.

**LOYBY:** The entrance leads into the lobby (above), which goes directly into the rear of the auditorium through two sets of doors on either side of a refreshment stand. Walls of the lobby are painted a soft medium red, and the ceiling is a light grey-green. The ceiling was lowered over the refreshment stand to accommodate a metal egg-crate canopy concealing slimline fluorescent lamps. Materials used in the stand include walnut for the front counter base and back bar, and red Formica for the top counter. Velcion mirrors are on the wall behind the stand. The floor is terrazzo in three colors.

Architect: Jack Congan, Dallas
AUDITORIUM: The side and rear walls of the auditorium are built up in a series of triangular forms for sound diffusion, with construction of metal lath and brown coat plaster, over which are laid U. S. Gypsum "Acoustone" tiles, which are grey-green. The ceiling is of similar formation but finished in acoustic plaster painted velvet red. During construction the Plaza was wired for 3-D and stereophonic sound, including provisions for auditorium speakers, which were placed along the side walls. Lighting of the auditorium is by egg-crate fixtures set flush in the ceiling. Draping of red damask is installed across the proscenium and around and down each side wall approximately 25 feet. There is also a picture set of legs, borders and close-in, the legs and borders being of salmon mohair, the close-in of gold satin. Seating, consisting of 1204 Kroehler "push-back" chairs upholstered in red mohair, is in a three-bank, two-aisle plan with rows spaced 34 inches back-to-back. The theatre presents a normal picture 27 feet wide by 18 feet high on a curved Walker screen 37x22 feet. The distance from the screen to the first row is 20 feet and approximately 125 to the last, giving a maximal viewing factor of about 5W for the normal picture and a little less than 4W for the full-width. Projectors are RCA equipped with Bausch & Lomb "Super Cinephor" lenses of 31/4-inch focal length. Projection lighting is by RCA "Bright Arc" lamps with 10mm positive trim. The sound system is also RCA and includes a 4-channel stereophonic system. Arc supply is by two 80-ampere RCA rectifiers. Rewinds are Goldberg. The air conditioning system is Westinghouse. The selection, purchase and installation of all equipment, signs, and decorations was carried out by the Sterling Sales & Service, Inc., Dallas.
Sizing the Picture for "Wide-Screen"

By BEN SCHLANGER
Theatre Architect & Consultant

Second article of a series: THEATRES and the NEW TECHNIQUES

Prior to early 1953 the average projected picture of indoor motion picture theatres in the United States measured, according to surveys, 18 feet wide by 13 1/2 feet high, giving it a total area of 243 square feet. For a theatre representative of the seating capacities of many thousands of the nation's film theatres—a capacity of about 750 seats, which is approximately 125 above actual average capacity, including the smallest places of more or less regular motion picture exhibition—an 18 x 13 1/2-foot picture had an area amounting to a third of square foot per viewer.

In the period between 1923 and 1945, a typical seating pattern evolved in theatre construction in which the distance from the screen to the last row of seats tended to be substantially twice the greatest width of the seated area of the auditorium. In studies of seating patterns and their relationship to picture size, the maximum viewing distance—that is, distance from screen to the last row of seats—was found to be more than five times the width of the picture in most cases; indeed, on the basis of surveys, including one conducted some years ago under the auspices of the Society of Motion Picture and Television Engineers, the average maximum viewing distance was 5.2W, with W standing for picture width. Applying the average to the average picture width, we get a maximum viewing distance, in theatres typical of the majority, of 93 feet.

There have been proponents of larger pictures for many years—that is, screen images having a maximum viewing distance factor much smaller than 5.2W. But the conditions of cinematography which were themselves encouraged by the typical seating pattern of theatres, had a reciprocal effect of keeping picture sizes as they were. Predominant among the cinematographic factors of such effect was the close-up. This device allowed the smallest detail to be seen clearly from remote points...
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MOTION PICTURE HERALD, OCTOBER 10, 1953

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of the auditorium. It also supplied a sense of “intimacy,” by seeming to bring the viewer closer to the screen through sheer magnification.

There is, naturally, a definite relationship between the size of a projected picture and the devices of cinematography that are employed. Thus it is that in dealing with the question of picture size with respect to “wide-screen” applications, the relationship of production technique to this new type of exhibition asserts itself.

There are other factors, of course, which influence picture size; these will be discussed later. Concerning ourselves first with cinematographic factors, we have to consider that there are three general types of “scenes” of obvious bearing on viewing distance. These are the “close-up,” the “middle shot,” and the “long shot.”

The “long shot” is the one which typically has the greatest number of component images on the screen at one time. In the “long shot” components of the scene are relatively small, and with conventional practice, as in the past, many if not most of these components have been too small for full, or at least desirable, effectiveness in the perception of persons seated more than three and a half times the width of the picture (studies of viewing conditions have indicated a factor of 3.5W as a reasonable one for such visual limits of “long shots” generally).

It seems safe to say that the “spectacle” type of film production is likely to be characterized by long and middle shots; it is from such that it gets its spectacular quality. Pictures of this kind have made deep impressions on audiences, but they doubtless would have had even greater impact on the majority of the people who saw them if they had been projected in larger dimensions than those ordinarily given them, since most patrons had to sit at 3.5W and farther from the screen.

PSYCHOLOGICAL VALUES

Should this be taken to mean, however, that larger pictures are necessary for only certain types of films—specifically the spectacular? This may seem to be true on first thought; however, the expanded area allows advantage of “close-up” technique for certain narrational and dramatic purposes without leaving out environmental material. Moreover, the content of the scenes is not the only consideration. If the area of the performance is so small that it occupies but a minor portion of the field of vision it seems psychologically remote, perhaps too “far away” for conviction (hence the term “presence” is often applied to the larger picture).

Without going more deeply into the psychological aspects of the “big picture,” we submit as being more or less apparent that there is an advantage to perception and mental engrossment in a performance area which is big enough to dominate physically the field of active vision. To have that condition, the maximum viewing distance in any auditorium should not be greater than approximately 3.3W. That’s calling it pretty fine, but we have studied this function in an effort to arrive at data exact enough to be of practicable use.

To apply a factor of 3.3W to a picture 30 feet wide, let us say, would give us a maximum viewing distance of 99 feet. At that distance, a viewer concentrating on the screen from a point opposite its middle would have the picture filling at least the central portion of his whole field of view. This “dominant” effect is enhanced if the viewer’s field of vision is not deeply invaded by surfaces and forms of the auditorium, and especially so if the walls of the auditorium do not constitute a screen surround of brightness in noticeable contrast to picture brightness.

VARIABLE ASPECT RATIOS

Now in an effort to determine what the dimensions of the screen should be in any instance in order to enjoy the advantages of a “big picture” as soon as possible, one has to take into further consideration the film product that is to be available for exhibition. Some of this product involves technical “systems” having certain restrictions and requirements. Some of it is more flexible in its adaptability to existing auditorium conditions; and some of it has been produced without reference to “wide-screen” presentation.

In the first group cited above are, of course, productions of the CinemaScope and Vistarama anamorphic lens systems (not to mention Todd-AAO, which is being developed for use of 65mm film). The other two groups embrace pictures which can be given “wide-screen” presentation by reducing the height of the aperture plate and using lenses of shorter focal length without any other means of optical expansion. These latter, in turn, are divided into productions which have been produced with critical material confined within vertical limits according to certain aspect ratios; and into pictures which can be projected in similar aspect ratios, but only at the risk of “chopping off some heads and legs” occasionally. These “B.W.S.” pictures (before “wide-screen”) may not be of practical concern to most theatres some months from now; however, the difference between “anamorphic” and “aperture” productions is likely to require adjustment of aspect ratio for some time to come.

With these three general physical classes of product to exhibit, and with theatre operators doubtless wanting to have the
fullest possible choice of pictures, a flexible “wide-screen” installation is indicated. Let us therefore examine how such a practical solution can be satisfactorily worked out, with consideration of its requirements as an “interim” facility, but with an eye to the less immediate future as well.

Provisions for increasing the picture width 30% would effect a practicable compromise in most theatres, according to data on existing auditoriums, for the projection of pictures produced either with or without “wide-screen” presentation in mind, filling the aperture plate for an aspect ratio of approximately 1.66-to-1. Despite the reduction in picture height, the increase in width requires more projection light (as explained in the preceding installment and also as indicated in Table 1 accompanying this article). If the existing arc lamps could not be retrimmed and powered for greater output, new equipment would have to be installed, and in such cases it probably would be economical in the long run to anticipate the need of even more light later on.

POSSIBLE COMPROMISES

A similar approach could then be taken with respect to the screen. Here the question of 3D product enters the problem. If one judged that, at least for the present, one could get along without 3D bookings, a diffusive (non-metallic) screen could be used, and if an effective increase in picture width could be held to 26 feet or less, while the projection throw was at least two and a half times the picture width, a flat screen (uncurved) could be used. Such a proposition is based, of course, upon a need for strict economy in setting an “interim system.” Quite possibly the cost of such an installation could be amortized by the time there is a preponderance of film product produced specifically for “wide-screen” presentation, both anamorphically and with use of wide-angle lenses.

The aspect ratio suggested, of 1.66-to-1, has been found acceptable for the older product (it is title material, rather than heads and legs, which seems to suffer most from the reduced relative height); and it is the ratio established for much of the later product. But regardless of the specific proportions for which camera hairlines were set, the film frame remains in the 1.33-to-1 ratio, so that considerable flexibility is allowed in projection, hence later on, when product is entirely of “wide-screen” type, or almost so, one might well wish to increase the width of the picture even further, going to a larger aspect ratio, so as to take fullest advantage of the wide-angle cinematography employed.

Then, of course, a wider screen would be indicated, with a curvature to suit the auditorium dimensions and projection throw; and of course projection lenses of focal length to produce the new picture size. Whether projection lighting equipment would have to be changed would depend on what was done to provide the added light needed for the previous picture presentation; if liberal allowance had been made for the future, the equipment would probably be adequate for the second increase in picture size, especially with the use of a metallic curved screen.

The procedure indicated above is a conservative one that may be applicable to some situations. In others it may be thought wiser to anticipate future developments, to a reasonable degree, in the original installation. To be able to vary picture dimensions requires improvisations in the form of screen markings, possibly augmented by drapery, in order to expand and contract the picture area; and it also

![Image](image-url)
The purpose of lighting in the auditorium is two-fold. In a motion picture theatre it is only between shows that the so-called "house lights" are brought up, and that is more to indicate an intermission than to provide an important lighting effect. However, when the lights are brought up, they should be in keeping with the more general use of the space and should tend to enable people to see more readily to leave and take their seats.

The basic requirement of lighting during the show is to provide a general glow of light to promote safety and for finding seats, yet without interference with the performance. Downlights are most effective for this purpose. Downlights in themselves, however, while tending to create a dramatic effect, also produce a gloomy one unless they are accompanied by some general illumination.

Physiologists believe that the eyes of the audience are less fatigued if there is fairly high general illumination over the entire auditorium space to cut down the contrast between the bright screen and the surroundings.

Actually, from the standpoint of accent, this can only be effective when screen brightness is relatively high. A lighted space is always more cheerful; however, there is no general acceptance of this feature as yet.

Cove lights on the front of the balcony and on the rear wall to light the ceiling over the balcony are the most practical means of obtaining this effect. Secondary luminosity can be provided by wall lighting coming from overhead ceiling slots or from downlights specifically directed to the walls.

**DIMMING REQUIRED**

In any case, illumination from this source need only be of secondary nature even when the seating area lights are on full. All of these units must be of the type which can be dimmed. Accent or feature lighting—such as murals, ultraviolet displays, grille lights, changing colors, etc.—can be provided as special sources but they should not compete with the motion picture. Musical interludes (which, however, are featured in very few theatres) can be accompanied by changing tonal lighting in color. A front curtain may be lighted either by footlights or by balcony front spots or proscenium strips as may be desired in each case.

**OVER-BALCONY LIGHTING**

Inasmuch as the main ceiling extends over the balcony, the same lighting methods continue here except that the downlighting must become more closely spaced and of less power toward the rear of the balcony. A rear cove is very effective, inasmuch as the backs of the audience are toward it, in giving general illumination for a large portion of the rear of the ceiling of the auditorium.

Step lights in the form of aisle lights provide an important measure of safety in (Continued on page 66)
Emphasizing Variety of Display
To Capture Snack Bar Attention

The refreshment stand can be given a "new look" regularly through simple changes in display material, in the opinion of Charles W. Barnes, Jr., manager of the Granada theatre in Kansas City, Kan. Here is how he exploits that and other possibilities in promotional activity at the snack bar.

In placing display signs at the snack bar, Mr. Barnes points out, it is important to remember that they must first of all serve two basic functions. These include directing attention to the kind of merchandise available and its specific location at the counter. And these markers should be at "eye-level," he contends.

"Most regular customers are already familiar with the position at the stand of each kind of refreshment," Mr. Barnes explains. "They know that the ice cream
varieties, 5c candies, popcorn and soft drinks are regularly to be found there—and at specific places.

"But new patrons—and indeed some of the old ones—sometimes seem to think it too much trouble to walk along, head bent, watching for the commodity they may be interested in. And they may never think of looking for this or that at all—unless reminded.

"Therefore, the eye-level sign not only tells the customer where each article is to be found but sets up in his mind the idea of securing one or another of the items. It spurs 'impulse' sales."

Thus it is at the Granada snack stand that two displays of 5c candy on either side of the stand are identified by a large sign directly above each. The front display of the more expensive candy is in a glass-enclosed case with a sign reading "Refrigerated FRESH Candies!" Plainly marked also are popcorn and ice cream, the former with a sign right on the machine and the latter featuring an icicle-shaped sign bearing the letters "Ice Cream." This is directly above the bowl on the counter containing the merchandise which is dispensed in self-service fashion.

ADDITIONAL DISPLAYS

Supplementing these identification signs at the Granada stand is other display material including two window showcases in front of the stand itself and a large sign on the back wall above the stand reading "Candyland." In addition, use is made of a narrow mirror on the back bar wall, on which are written promotional words and phrases about the various kind of merchandise. These can be changed frequently with a minimum of effort and expense, Mr. Barnes points out.

This mirror has other advantages aside from display purposes, he adds. For one thing it has been found that patrons like to glance at themselves in it. For another, the sales attendant is able to keep an eye out for approaching customers while engaged in arranging candy stock on the back bar or in other activity during which his back is turned. He can also observe a customer picking up an item from a self-service display and turn at once to receive the coin.

Changing the promotional copy on the mirror is a comparatively easy thing, as noted, but giving variety to other types of signs requires more effort and ingenuity. Mr. Barnes is a firm believer in the value of changing the appearance of all such material to give it additional appeal.

"People often get so used to seeing a sign that they no longer are aware of it," he points out. To give such signs as the large "Candyland" panel above the stand a "new" look, Mr. Barnes arranges for rearrangement of the letters themselves. Instead of being placed straight up and down, they are tilted at various angles from time to time.

Alterations are made in the make-up of smaller display signs, too. The 5c candy sign on the back wall, for instance, has been enlivened by an exclamation point. At another time it was "dressed up" with a popcorn streamer, thus attracting new attention to an old sign and promoting two products simultaneously.

With such alterations, Mr. Barnes believes, the customer is given a "new outlook" on the snack stand and "insensibly becomes freshly aware of the availability of the merchandise." Such devices can be employed, he contends, at least once a week or even oftener, if the occasion presents itself. The change may consist of simply moving a display piece from one end of the stand to the other or facing a cut-out figure in a different direction. Variety's the thing!

"KEYING IN" ON SEASONS

There are also a number of times through the year—seasonal periods such as the coming of spring or holidays like Christmas—when the stand can be given a more thorough decorative renovation. These events provide an opportunity for "keying in" on the public's "immediate concern," according to Mr. Barnes. He adds that such decorations establish a "mental accord" between the theatre and the patron.

(Continued on page 31)
WELCOME
T.O.A  T.E.D.A.  T.E.S.M.A.
DELEGATES

Refreshes without filling
Pepsi-Cola

The Light Refreshment for Heavy Traffic
Now GREATER PROFITS than ever with the new

CRETORS IMPROVED Hollywood

Automatic push-button seasoning pump! Elevator well for extra popped-corn storage capacity!! A new kind of heating system that keeps popped corn crisp always!!!

Any one of these years-ahead features would make headlines, even for Cretors, but when you roll them all into the same glamorous package—WOW!

And that's just what Cretors has done for you in the sensational new Improved "Hollywood" incorporating a list of important developments being offered to the world for the first time in a cabinet model popcorn machine.

See the highlights on this page. Then write today for the full story of this brilliant new machine and what it can do for your popcorn sales and profits.

MAIL COUPON TODAY!

No Obligation

ELEVATOR WELL

Heated storage capacity for up to 100 boxes of popped corn beneath the level of the popper case.

AUTOMATIC SEASONING PUMP

... Delivers correct amount of oil to kettle at the push of a button! Saves time, saves labor, saves seasoning.

FILTERED FORCED-AIR HEAT CIRCULATION

... Keeps popped corn hot, fresh, and crisp even on damp, rainy days!

WORLD-CHAMPION 16/18-OZ. STEEL KETTLE

... Biggest, fastest pop-out, according to independent outside tests. Fully automatic thermostatic heat control.

CRETORS Corporation
P. O. Box 1329-M, Nashville, Tenn.

Please rush full information about the new CRETORS Improved "Hollywood" Cabinet Model Popcorn Machine.

NAME _______________________________________________________

ADDRESS ___________________________________________________

CITY & STATE _______________________________________________
A NEW CABINET model popcorn machine for indoor theatres, incorporating a number of recently developed improvements, has been announced by the Cretors Corporation, Nashville, Tenn. Called the "Improved Hollywood," the unit features an automatic push-button seasoning pump, a 3-cubic foot elevator well for extra storage of popped corn, and filtered forced-air heat circulation.

The first of these new features, the seasoning pump, delivers the correct amount of oil directly into the kettle automatically at the push of a button on the control panel. This button activates an adjustable timing device which in turn controls the positive-displacement, centrifugal-type pump, driven by a 20 h.p., totally-enclosed electric motor. The self-draining pump is incorporated with an electrically-heated seasoning drawer that keeps the seasoning liquid at all times.

Advantages of the push-button pump, the manufacturer points out, include assurance of a uniform product, conserving of seasoning oil, and cutting down the work required for this function, thus freeing the operator for other duties.

WELL SPECIFICATIONS

The 3-cubic foot elevator well, which measures 12 inches across and 20 inches front to back, provides heated storage space for up to 100 extra boxes of popped corn, either packaged or in the bulk, in addition to the corn in the popper case itself. In the topmost position, the perforated floor of the elevator well is flush with the bottom of the popper case. When the floor is fully lowered, the well is 23 inches deep, giving a total of more than three cubic feet of extra storage space.

As corn is used from the top of the elevator well, the floor of the well can be raised with the twist of a crank, bringing more corn into view. The perforated stainless steel floor of the well raises and lowers smoothly and locks itself in place wherever it is stopped. A 960-pound-test aircraft control cable is used for the elevating mechanism.

The popped corn stored in the machine is heated by a filtered, forced-air system, the chief components of which are a "stove" containing a 650-watt standard, resistor-type electric heating element; a large-capacity, squirrel-cage blower; and a removable filter. The blower forces filtered air through the "stove," where it is heated, and then forces it into the floor of the elevator well.

See Spacarb...the cup drink dispenser designed especially for theaters!

★ strategically-placed spotlight illuminates dark theater, but does not distract audience.
★ only Spacarb gives you 15 flavor variations out of a 4-tank dispenser!

Booth 98
Conrad Hilton Hotel
Tesma-T.O.A.
Oct. 31 to Nov. 5
Spacarb, Inc.
America's Oldest Manufacturer of Automatic Beverage Dispensers
375 Fairfield Avenue
Stamford, Conn.
Seventh Edition—
Bluebook of Projection
By F. H. RICHARDSON $7.25
Postpaid
The Seventh Edition of this standard textbook on motion picture projection brings to all persons concerned with screening 35 mm. film, up-to-minute guidance. Additionally, the Seventh Edition contains four chapters on Theatre Television, prepared for the practical instruction of motion picture projectionists. Send your order to—
QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York, 20

A NATURAL for Movie Theatres!

CONNOLLY AUTOMATIC
ROLL-A-GRILL

Now Operating in Thousands of
• INDOOR THEATRES • DRIVE-INS

Boosting FRANKFURTER Sales and Profits

These are SOME of the THEATRES now roasting more ROLL-A-GRILL:

Ely Drive-In Theatre, Ely, Me.
Colonna Drive-In Theatre, Caldwell, Id.
Stickney Theatre, Tulsa, Okla.
Mission Theatre, Dubuque, Iowa
Latham Drive-In Theatre, Parkersburg, W. Va.
Batta Drive-In Theatre, Vancouver, Wash.
Alamo Theatre, Indianapolis, Ind.
Two Mile Drive-In Theatre, Chehalis, Wash.
Graves Theatre, Parkersburg, Va.
Park Theatre, Basset, Montana
Bue Drive-In Theatre, Thermal, Calif.
Twin Palms Drive-In Theatre, Corpus Christi, Tex.
Lemmon Theatre, St. Joseph, Mo.

Yes! These theatres are finding ROLL-A-GRILL an important
cost source of added income. You too can increase your "take" with this sensational
chick-pleaser! Write today for details.

NO SMOKE—NO ODORS. No installation needed—Just Plug In! Saves time and labor—No attendant to watch or turn franks—no scraping of grill. And it's EASY TO CLEAN! Gleaming stainless steel ROLL-A-GRILL remains bright, shiny, attractive—grills clean, wholesome-looking franks!

STOP TRAFFIC with its fascinating slow rotary motion—SELLS MORE FRANKFURTERS—Makes "em FASTER—Makes "em BETTER!" SELF-BASTING, seals in juices, barbecues frankfurters evenly on all sides, retains natural flavor—frankfurter expands in size—looks worth more, and you GET MORE for it! Turns out up to 500 deliciously barbecued franks per hour!

NEW FEATURE: "No-Waste" Stand-by Control

TYPICAL ROLL-A-GRILL INSTALLATION at KENMORE DRIVE-IN THEATRE, KENMORE, WASHINGTON

J. J. CONNOLLY, Inc.
MANUFACTURER
457 W. 40th St., N. Y. 18, N. Y.
Phone: CH 4-5000 Cable JAYCONLEY

and up through the popped corn stored in the elevator well.

One of the advantages of the new heating system, the company explains, is that it keeps popped corn hot and crisp even under adverse humidity conditions through the hot, dry air. Popped corn left over at the end of the day can be carried over, emptied into the elevator well the next day and reheated.

Also included in this new model is Cre tors' steel kettle with 16/18-ounce capacity. Kettle heat is controlled by a sin-
Brock, Jr., president. Mr. Scott will continue to head the sales promotion division of the company from his offices in Atlanta. He has been with the firm since 1937, serving as a sales representative in Raleigh, N. C., Danville and Richmond, Va., and other Southern cities before becoming sales promotion manager in 1950.

New Serving Unit
For Hot Sandwiches

A new sandwich serving unit, equipped with bun toasters and food warming wells, has been developed for the National Minut-Bun Council, by Helmco, Inc., both in Chicago.

Called the “Minut-Bun Bar,” the unit is designed to permit rapid service of hot meat sandwiches in a toasted bun. The toaster heads cut and toast a pocket into the buns, and the warming wells keep food at constant serving temperatures. Attendants simply place the food into the bun by ladles and serve the sandwiches either in bags or napkins.

Meats used for the sandwiches are precooked, packed and branded by the company. There are 10 different meat fillers, including barbecued beef, pork, turkey, chicken, frankfurters and hamburgers.

A double sandwich bar unit is available (Model NMB-2) with four bun toasters, each of which has an individual switch and a heavy-duty thermostat. It weighs 20 pounds and requires 20 inches of back bar space. All units feature a four-color sandwich on a bright yellow background on the front panel.

Details on securing the units and their use can be obtained by writing the Council at 333 North Michigan Avenue, Chicago.

REX BAG APPOINTMENT

Jerry Hiles of Pittsburgh, Pa., has been named as representative of the Rex Specialty Bag Corporation of Brooklyn, N. Y., to cover the western Pennsylvania and northern West Virginia territories. Mr. Hiles has been associated with the popcorn and concession industry for many years, handling leading lines of popcorn and sundries.

New Drink Machines
In Variety of Models

Four new automatic beverage dispensers, designed to meet a variety of requirements in capacity and size, have been added to its line of such equipment by Apco, Inc., New York.

Combining the mechanisms of the Bert Mills’ hot coffee vendor and the Apco “4-Drink SodaShoppe” is the new “SodaShoppe-Coffee Bar.” It offers a selection of four cold drinks (three carbonated and one non-carbonated) and hot coffee in all its forms (black, black with sugar, with cream only, or with sugar and cream). It has a capacity of 1200 cups and three syrup tanks provide 1900-drink capacity. Weighting 685 pounds, it requires a floor space of 26½ x 33½ inches and has a height of 68 inches.

An intermediary model is the new “4-Drink SodaShoppe,” which vends three carbonated and one non-carbonated from three syrup tanks. It has a 1200-cup capacity and a 1900-drink syrup capacity. Floor space is 24 x 27 inches; height, 67
GROSSES and Average-Cents-Per-Person

JUMP 60%-AND MORE!

6-DRINK & 8-DRINK
SODASHOPPES!

Reports from theatres all over the country have thoroughly established the superior money making power of the 6-Drink SodaShoppe over any other type of drink machine! Not only does SodaShoppe gross more, but certified reports prove it more than doubles the “Average-Cents-Per-Person”!

The 6-Drink and 8-Drink SodaShoppes offer complete selectivity in all popular flavors, in both carbonated and non-carbonated drinks. There’s a delicious drink for everyone—served quickly and efficiently! The 8-Drink SodaShoppe is a true 8 drink cup dispenser because it can serve both Cola and Root Beer besides fruit flavors—which cannot be said of other types of so-called 8-drink machines!

SodaShoppes are marvels of mechanical and electrical simplicity, assuring continuous service-free performance. They have enormous cup and drink syrup capacities, which means they serve more people with far fewer servicing calls.

For the smaller theatre APCO has especially designed the

SODASHOPPE JUNIOR

which has all the service-free features of every SodaShoppe and yet allows for bigger profits per patron. It is a 3 drink machine—vends 2 carbonated and 1 non-carbonated drink—and has 1000 cup capacity and a 1000 drink syrup capacity.

APCO, INC.

America’s Foremost Pioneers of Beverage Dispensers

See the complete line of SodaShoppes at the TOA Convention! Booths #81 and #82

SodaShoppe Makes More Money For Thousands of Theatres Throughout The Country Including Some Of The Biggest Theatre Chains!

RKO • PARAMOUNT • CENTURY

LOEW • WARNER
inches; and this unit weighs 530 pounds.

The new "8-Drink SodaShoppe" serves five carbonated and three non-carbonated drinks from five syrup tanks. It has 2500-

Three carbonated and one non-carbonated cold drinks, plus hot coffee in several combinations, can be dispensed from Apco, Inc.'s "SodaShoppe Coffee Bar," shown above. The top of the "8-Drink SodaShoppe" cabinet is shown below. The company's two other new machines (see text) are similar in cabinet design to the models shown except, of course, for difference in the name panels and number of selector buttons according to size and capacity in each instance.

drink syrup capacity and 1200-cup capacity. Floor space is 24x27 inches; height, 67 inches; weight, 560 pounds.

Designed for the smaller location is the new "SodaShoppe Junior." It vend two carbonated and one non-carbonated drinks from two syrup tanks. It has a 1000-cun

Available in both 5c and 10c sizes, packed 100 bars per case.

See your Nestlé representative or write for more details
THE NESTLÉ COMPANY, INC., 2 WILLIAM STREET, WHITE PLAINS, N. Y.

BETTER THEATRES SECTION
capacity and a 1000-drink syrup capacity. Floor space is 17\times 27\frac{1}{2} \text{ inches}; height, 66 inches; weight, 385 pounds.

[Apcor, Inc.'s Exhibit at Tesma-TOA Trade Show, Booth No. 81.]

Self-Service Ice Cream Merchandising Case

A self-service ice cream merchandising case designed especially for use at theatre refreshment stands has been announced by Supurdisplay, Inc., Milwaukee.

Trade-named “Coldisplay,” the unit is 3 feet in width and has a capacity of about $100’s worth of ice cream. Its outer finish is of baked enamel grained to simulate light mahogany, and it is trimmed with stainless steel. Multiple angle mirrors and lighting are used to magnify the display. The refrigeration system was designed by Kelvinator.

Field tests of the new equipment have already been completed in a number of theatres by the company, which reports that ice cream sales jumped from as much as 100\% to 500\% when the case was installed. The tests also showed that pilferage was negligible, the company points out, amounting to less than 1\%.

[Supurdisplay, Inc.'s Exhibit at Tesma-TOA Trade Show BoothNos. 21-22]

Candy Makers Schedule New “Youth” Campaign

Leading candy manufacturers will direct their promotion and advertising guns this fall and winter to the youth market to a greater extent than ever before, according to a survey recently completed by the publication Candy Industry. Motion picture theatres are among the major outlets for candy for the teen-age and younger set groups, it is pointed out, and special displays for theatres are to be included in the manufacturers’ promotional campaigns.

Special likes of the youth market, as determined through the manufacturers in studies, will be exploited through types of product made, as well as marketing approaches and advertising programs, the publication disclosed. It has been found that bars are very popular with boys and girls in practically every age group; and among the most favored types are those containing peanuts, peanut butter, coconut, nougat (especially with almonds or peanuts)—and they must be coated or flavored with chocolate. Teen-agers especially like “large, full-value” dime bars, studies have shown, while the younger age groups are partial to penny goods, two-cent items and nickel bars. Among the other candies both groups like are licorice and jellies.

Companies planning to emphasize the youth market in their upcoming campaigns include the Fred W. Amend Company, Danville, Ill.; the Curtiss Candy Company, Chicago; the Walter H. Johnson Candy Company, Chicago; Mars, Inc., Chicago; Nestle’s Chocolate Company, White Plains, N. Y.; Peter Paul, Inc., Naugatuck, Conn.; Quaker City Chocolate & Confectionery Company, Inc., Philadelphia; and others. TV programs and magazine and comic book ads will be among the principal media employed.

The manufacturers will also give considerable play to the promotion of candy for

“KIDDE” PRIZES DONATED

Through a tie-up with the Post Cereal Company, manager J. J. Kirchoff (above with young patron), of the Rialto theatre, Tulsa, arranged for two special “kiddie” matinee shows at which a number of prizes were distributed, the company donating the gifts in exchange for the lobby display of its products visible above. Prizes included a “Nelly-belle” jeep, Roy Rogers’ tent, gun and holster sets and trick ropes, in addition to Post’s “Corn Fetti” and “Sugar Crisp” puppets.
various holidays and occasions with the youth market in mind, the report reveals. On Hallowe'en, for instance, "there will probably not be a single candy or chewing gum company of any consequence that will not have a 'trick or treat' item on tap," it declares. In addition, special promotions will be set for Easter, Christmas, and Valentine's Day, along with such occasions as school commencements, birthday parties, general kiddy parties and numerous carnivals.

Accelerated interest of the manufacturers in the youth market is attributed by the publication to a number of reasons, one of which is the fact that while candy consumption among other groups has shown a decline, the youth market has shown sharp increases. In addition the youngsters are not "food faddists," it is pointed out, "concerned with their waistlines and overweight." Instead the youngsters eat candy for "sheer enjoyment." Also, "candy provides them with energy"—a good selling point with which to impress parents, the publication contends.

**NEW "SNOW-BOY" DIXIE CUP**

A new "Snow-Boy" Dixie cup, designed for use in serving "Sno-Balls" and "Sno-Cones," has been marketed by the Dixie Cup Company of Easton, Pa. The new cups are cone-shaped to fit the hand and are offered in a 6-ounce size.

**Variety of Display**

**At the Snack Bar**

(Continued from page 22)

making the latter feel that the theatre is "up to the minute"; that it is a "personality"; and that "the personnel are the same sort of people the patrons are."

Examples of how the Granada stand has been decked out for seasonal events are provided in illustrations accompanying this article. One of them shows a layout centered around the idea of "going back to school." Boy and girl cut-out figures were placed at each end of the large "Candyland" panel; and fountain pens, rulers and erasers were scattered at odd angles on top of and alongside the individual letters. A spring decoration (also pictured) features lively bird and gay flower cut-outs. And for the Christmas season the large sign gave way last year to a new one reading "Season's Greetings from the Granada"—which provides a personal touch.

In making use of the window showcases built into the front of the stand counter, Mr. Barnes has found them to be especially effective in promoting packaged goods. The space there provides an opportunity to feature a reproduction of the contents of the package, along with the box itself. "If the

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**Popcorn Campaign**

**Beamed at Theatres**

A $1,500,000 full popcorn promotion campaign, an important part of which is beamed toward increasing popcorn consumption in motion picture theatres, has been announced by the Popcorn Institute, Chicago.

The program was launched on October 1st and will continue through December, according to Clark Rhodes, Institute chairman. Theatres are being supplied with special kits containing point-of-sale pieces, he said, designed for use about the refreshment stand, box-office, stub box and other parts of the lobby. These kits are available through processor members of the Institute.

**PHOTO MURALS FOR THE REFRESHMENT STAND**

How photographic murals can be mounted on the walls to enliven the refreshment stand area is demonstrated in the above application of murals supplied by the RCS Studios, Chicago. The five scenes shown are in full color. The company has available a stock supply of such scenes or it will reproduce special photographs if desired.
customer sees the package only," he explains, "there is a gap between knowledge and conviction. Persons familiar with the contents of the box shown naturally know what to expect if they buy. Their taste buds are stimulated, however, only by this recollection—if at all."

One example of this technique is offered by material supplied by the DeCicco Company for their chocolate covered bon bons. In the window case directly below the ice cream container Mr. Barnes has featured banks of "snow" on which several bon bons are scattered among empty boxes. "This makes for complete identification," he points out. "The display shows there are several bon bons in each package available at the counter; it shows the size of the product; and it also conveys an intimation of the convenience with which they can be handled and eaten."

Such a display is similar to one used also at the Granada for popcorn with a loose mass of the corn placed alongside the actual-size cardboard containers in which it is sold. The idea is to show to the customer: "This is what you get when you buy this package."

It is through such extensive use of all the display materials available from manufacturers along with that specially designed by management itself sales are bolstered.

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**It's the Dipper That Counts In Selling Bulk Ice Cream!**

For the theatre refreshment operator handling bulk ice cream the difference between profit and loss is chiefly in how he handles the ice cream dipper. That's the advice of Francis Gill, manager of the Paonia theatre, in Paonia, Colo., who wrote BETTER THEATRES offering his own solution to this problem after it was discussed in an article in the August issue.

Agreeing emphatically with the theory that profits depend upon careful supervision of such sales, Mr. Gill tells of his experience as follows:

"We sell an 11/4 ice cream cup and use a No. 12 dipper. I would buy 5 gallons of ice cream on an average of three times a week in 21/2-gallon containers. And I thought we were doing a land-office business in ice cream—which we were, though strictly for the customers!

"The trouble was that our fountain girl was trying to fill the cup instead of the dipper. It is how you use the dipper that is the difference between profit and loss. When you cut a gash right through the ice cream and come up pressing the cream into the dipper, you are pressing out air—and PROFIT. Ice cream contains a lot of air, so when you open a new container start the dipper into the cream about 1/4-inch deep and bring it around in a circular motion. The cream will then curl into a well-molded dipper full instead of making a heavy cone with no air."

"Also, when you buy ice cream check the container while the driver is still there. If the container is not full or is shrunken from the sides, he should allow you at least 1/2-gallon credit on each 21/2 gallons."

"There was a time when there was 50% profit on ice cream—but no more. It is very easy to slip over the profit line in ice cream when you figure the cost. We average anywhere from 140 to 150 cones from 5 gallons of ice cream. If you get less than that, you are losing money. Some flavors don't take as much to roll up a full dipper as others. But roll up some air with it. Don't press out your profits!"
Tesma-Teda Convention Program:

With the Theatre Owners of America meeting in national convention November 1-3, Tesma is joined this year by that exhibition organization in sponsorship of the theatre equipment and supply manufacturers' exhibits, which will be conducted throughout the period in the exhibition hall of the Conrad Hilton Hotel. The following program, however, refers only to the concurrent conventions of the Theatre Equipment and Supply Manufacturers Association, and the Theatre Equipment Dealers Association.

SATURDAY (Oct. 31):
Setting up of exhibits; Tesma and Teda registration begins at 12 noon.

SUNDAY:
9:30 a.m.—Tesma board meeting, Room 4.
Exhibits open at 12 noon. Close at 6 p.m.
3 p.m.—Teda board meeting, Room 4.

MONDAY:
Exhibits open at 10 a.m. Close at 10 p.m.
10 a.m.—Special convention performance of Cinerama at Palace theatre.

TUESDAY:
9:30 a.m.—Tesma breakfast and business meeting (members only) in West Ballroom.
9:30 a.m.—Teda breakfast and business meeting (members only) in North Assembly Room.

Exhibits open at 12 noon. Close at 5 p.m.
8 p.m.—Tesma-Teda Jamboree in Main Ballroom.

WEDNESDAY:
Exhibits open at 10 a.m. Intermission at 2 p.m.
2 p.m.—Tesma-TOA Forum on theatre equipment and new technical processes, with panel of experts to answer questions from delegates.
Exhibits reopen at 4 p.m. Close at 6 p.m.

THURSDAY:
Exhibits open at 10 a.m. Trade Show ends at 4 p.m.

The TOA banquet will be held in the Main Ballroom Thursday evening. On Friday morning a meeting of the Tesma board is scheduled at 9:30 a.m. in Room 9.

Exhibit Directory:

Companies with displays listed alphabetically with booth numbers referring to plan on next page.

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Altec Lansing Corp., Beverly Hills, Calif... 77
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American Seating Co., Grand Rapids, Mich... 48-49
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The Ballantyne Co., Omaha... 54-55
Bausch & Lomb Optical Co., Rochester, N. Y... 59
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J. ROBERT HOFF
President of Tesma

LEE JONES
Vice-President of Tesma

ROY BOOMER
Secretary of Tesma

RAY COLVIN
Executive-Director of Teda

DAVID WALLERSTEIN
TOA Convention Chairman
Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA
1—Queen Theatre Service, 1912 5th Ave., Birmingham.

ARIZONA
2—Shaw Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS
3—Arkansas Theatre Supply, 1008 Main St., Little Rock.

CALIFORNIA
Fresno:
8—Miller Theatre Supply, 1923 Thomas.

Los Angeles:
6—Jack P. Filbert, 3907 S. Vermont Ave.
National Theatre Supply, 191 S. Vermont Ave.
7—Pommes Theatre Supply, 1908 S. Vermont Ave.
8—F. E. Shearer, 1904 S. Vermont Ave.

San Francisco:
National Theatre Supply, 2315 5th Ave., Golden 8.
—Presidio Theatre Supplies, 1315 10th Ave.
—E. F. Shearer, 2415 10th Ave.
—Western Theatrical Equipment, 337 10th Ave.*

COLORADO
Denver:
National Theatre Supply, 2111 Champa St.
Service Theatre Supply, 2004 Broadway,
—Wesner Service & Supply, 2170 Broadway.

CONNECTICUT
New Haven:
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
6—Brinell & Sons, 523 New Jersey Ave., N. W.
10—Van Lord, 1091 New Jersey Ave., N. W.

FLORIDA
10—Joe Herbst, 223 W. Flagler St., Miami.
17—Theatre Equipment, 206 E. 8th St., Jacksonville.*
15—United Theatre supply, 14510 Stark St., Tampa.
19—Western Supply, 329 W. Flagler St., Miami.

GEORGIA
20—Drake Theatre Service & Supply, 1918 N. Shappey Dr.

Atlanta:
21—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 1225 E. Broad St., N. W.
—Southeastern Theatre Equipment, 225 1st St. N., N. W.
—Wesner Theatre Supply, 51 N. 7th St., N. E.

ILLINOIS
Chicago:
6—Abbot Theatre Supply, 1311 S. Wabash Ave.*
10—C. C. Anderson Co., 237 S. Sangamon St.
22—Gardner Theatre Service, 1225 S. Wabash Ave.
26—Movie Supply, 1218 W. Adams St., National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
20—Evansville Theatre Supply, 2900 E. Chandler Ave.
Indianapolis:
3—Car-Bat, Inc., 442 N. Illinois St.
10—M-5 West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 446 N. Illinois St.

IOWA
Des Moines:
31—Des Moines Theatre Supply, 1212 High St.
National Theatre Supply, 1102 High St.

KANSAS
Wichita:
32—Southeast Theatre Equipment, P. O. Box 2198.

KENTUCKY
Louisville:
38—Faith City Theatre Equipment, 427 S. 3rd St.
—Federal Theatre Supply, 209 S. 3rd St.

LOUISIANA
New Orleans:
13—Hedger Theatre Supply, 1300 Clermont Ave.
13—American Theatre Service, 229 S. Liberty St.
17—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:
16—Alex Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Ealing:
2—J. F. Drocourt Co., 12 East 25th St.
National Theatre Supply, 417 E. Paul Place.

MASSACHUSETTS
Boston:
40—Capital Theatre Supply, 28 Piedmont St.
41—Joe Cilfey, 61 Washington St.
42—Rinaldino Theatre Supply, 28 Washington St.
43—Massachusetts Theatre Equipment, 28 Piedmont St.
National Theatre Supply, 71 Washington St.
14—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
40—Southeastern Supply, 208 W. Monroe St.
47—Kress Theatre Supply, 314 W. Montcalm St.
50—Michigan Theatre Equipment, 460 W. Columbia St.
National Theatre Supply, 2515-16 Cass Ave.

Grand Rapids:
49—Bishop Theatre Equipment, 166 Michigan St., N. W.

MINNESOTA
Minneapolis:
50—Erling Theatre Supply, 1216 Niblett Ave.*
51—French Theatre Supply, 1114 Cuprie Ave.*
53—Missouri Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
54—Missouri Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
54—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 225 W. 18th St.
60—Hawley Theatre Supply, 217 W. 18th St.
65—Glidden Theatre Equipment, 160 Wyandotte St.
St. Louis:
57—McCarthy Theatre Supply, 3120 Olive St.
National Theatre Supply, 1106 Olive St.
60—St. Louis Theatre Supply Co., 3120 Olive St.

MONTANA
50—Montana Theatre Supply, Missoula.

NEBRASKA
 Omaha:
40—Central Supply Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
22—United Motion Picture Supply, 1513 Davenport St.
6—Western Theatre Equipment, 214 N. 15th St.*

NEW MEXICO
60—Ex-Actor, New Mexico Theatre Supply, Box 600, Clovis.

NEW YORK
Albany:
64—American Theatre Supply, 441 Pearl St.
National Theatre Supply, 620 Broadway.

Auburn:
65—Auburn Theatre Equipment, 5 Court St.

Buffalo:
56—Ex-Actor Theatre Supply, 406 Pearl St.*
National Theatre Supply, 406 Pearl St.
57—Parker Theatre Supply, 505 Pearl St.
68—United Projector & Film, 228 Franklin St.

KENTUCKY
Louisville:
38—Faith City Theatre Equipment, 427 S. 3rd St.
—Federal Theatre Supply, 209 S. 3rd St.

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National Theatre Supply, 406 Pearl St.
57—Parker Theatre Supply, 505 Pearl St.
68—United Projector & Film, 228 Franklin St.

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about Products . . .

* news and views of the market and its sources of supply

“Simplex XL” Button-On Soundhead Developed

A new “button-on” type soundhead for reproducing 4-track magnetic sound from a single film has been developed by the International Projector Corporation, Bloomfield, N. J., for distribution by National Theatre Supply.

Called the “Simplex XL Magnetic Reproducer,” the unit is designed for adaptation to any standard make projector. It weighs 24 pounds; has a width of 9 inches; a depth of 13 inches; and a height of 4 inches—which is the most an upper magazine would need to be raised for installation of the new soundhead, the company points out. Since it is also offset toward the back, allowance is made for head room and front wall clearance.

The soundhead is completely film-driven, requiring no drive motor or mechanical coupling. Adequate clearance in threading is also provided for, since the reproducer is simply by-passed for normal operation. Pre-amplifiers, the effect switch and the power supply are plug-in units, mounted in compact wall cases.

The reproducer employs the “tight loop” system; shielded ball bearings; and a film speed stabilizing system with the main drums made of non-magnetic, hardened, ground stainless steel. Flutter is held down to less than 1/10th of 1%, according to the company’s announcement.

[New “All-Purpose” Screen With Aluminum Coating

Production of a new “all-purpose” screen for theatres has been started by the Da-Lite Screen Company, Chicago. Developed especially for 3-D and wide-screen projection, the new screen, named the “Wonder-Lite,” is described as of extra-strong fabric with a “controlled-process” aluminum coating which does not tarnish and is flame and mildew resistant.

In reflectance characteristics it is said to surpass standards set by the Motion Picture Research Council, with wider distribution of light over the entire screen and low hot-spot contrast. The announcement asserts that in 3-D projection the screen holds approximately 99% polarization.

For full sound range transmission, SMPTE diameter and spacing perforation recommendations are followed. A seamless appearance is said to be achieved through perforated seams on sizes up to 23½ x 62½ feet; larger sizes have solid seam stripping.

[Da-Lite Screen Company’s Exhibit at Tesma-TOA Trade Show Booth No. 50]

New Bausch & Lomb Heat-Reflecting Filter

The new heat-reflecting filter used publicly for the first time at the premiere of the Twentieth Century-Fox CinemaScope production, “The Robe,” at the Roxy in New York, is the product of research during the past two years by Bausch & Lomb group headed by Dr. A. F. Turner, one of America’s foremost lens-coating experts.

The filters are polished discs of either pyrex or quartz, coated on one side with alternate layers of magnesium fluoride and zinc sulfide. The other side has a single coating of magnesium fluoride. They are inserted in the projection system between the arc lamp and the film gate, and transmit over 90% of the visible spectrum. The heat is reflected back toward the light source where it is dissipated by fans.

Bausch & Lomb asserts that the new filter transmits most of the visible light produced by the high-intensity arc lamps used to project the wide-screen film, reflecting the infra-red (heat-producing) rays back into the lamphouse, where the heat can be drawn off by ventilation.

[Bausch and Lomb’s Exhibit at Tesma-TOA Trade Show Booth No. 59]

New Line of Drive-In Lighting Equipment

A new line of drive-in theatre lighting equipment has been announced by the Steber Manufacturing Company, Broadview, Ill.

Included is a “moonlight” flood designed to illuminate areas between the refreshment stand and car ramps. These should be installed in pairs, the company points out, one with an amber lens and a 300-watt clear lamp, the other with a green lens and a 500-watt daylight lamp. Three pairs, mounted approximately 100 feet high at the rear of the theatre, are generally sufficient for the average-sized drive-in.

These flood units have a heavy gauge spun aluminum reflector 12 inches in diameter with a detachable service head for quick and easy wiring. The flange permits mounting to any flat surface or to pipe up to 2 inches and has universal adjustment features.

The company also has a new entrance
AIRBORNE
ACCESSORIES CORPORATION

You save time and money with Airborne ANGLgear
WHY NOT SWITCH the Easy Way to

3-D

3-D

The fast, economical way to convert is with Airborne ANGLgear.

WHAT IT IS. ANGLgear is a standardized right angle bevel gear unit with a universal mounting.

WHAT IT DOES. ANGLgear synchronizes projectors in both stereoscopic and Cineramic 3-D systems.

HOW IT SAVES. ANGLgear is simple, compact and inexpensive. You save on usual separate costs of shifting, pillow blocks and mitre gears. Installation is fast and uncomplicated.

QUICK DELIVERY. Our distributors can have ANGLgear in your hands within two to three weeks. Operators all over America are saving through ANGLgear. Write for details.

Write for Information
Theatre Distributors:

J. E. ROBIN, INC.
267 RHODE ISLAND AVENUE
EAST ORANGE, N. J.

SOLD THRU INDEPENDENT SUPPLY DEALERS

and exit lighting fixture which may be mounted to either 4-inch wood posts or to 2-inch pipe. This lamp is shielded by a drawn steel reflector, finished outside in greentone Ultramamel, and inside with a high-glow white, reflective finish.

Also included in the company's line are column lights for dressing up the areas adjacent to and in front of the box-office; enclosed floodlights for over-all lighting between and after performances; and cast aluminum fixtures designed for spot or flood lighting signs, refreshment stands, etc. A pamphlet (Bulletin No. 136-53) containing specifications of this lighting equipment is available from the company.

New Wide-Screen Frame With Adjustable Curve

A NEW CURVED frame for wide-screen projection, so designed that the desired radius of curvature can be established on the stage after the frame is assembled, and then varied as might be needed for future requirements, has been announced by the H. R. Mitchell & Company of Hartselle, Ala.

Called the "Bowline Screen Frame," the unit can also quickly be adjusted to any degree of tilt. To obtain the desired curve in a matter of seconds, the proper radius is simply laid off on the floor and the screen frame set directly over the position.

The Steber "moonlight" floor.

line, the manufacturer explains. Height is also adjustable so that any aspect ratio can be obtained.

If required the frame can be instantly converted to a flat unit. It weighs approximately one pound to the square foot of screen surface. It can be flown, permanently attached to the floor or mounted on casters. Complete installation can be achieved in less than one hour, according to the manufacturer.

[MITCHELL & COMPANY'S EXHIBIT AT TESMA-TOA TRADE SHOW BOOTH NO. 142]

Screens for CinemaScope Reduced in Price

A REDUCTION in price has been announced for two screens developed for CinemaScope films—the "Miracle Mirror," manufactured by CinemaScope Products, Inc., New York, and the "Magniglow Astrolite," made by the Radiant Manufacturing Corporation, Chicago.

The announcement was made by Al Lichtman, director of distribution for 20th Century-Fox.

Screen stock sizes ranging from size 1 to 4b are considered applicable to theatres seating up to 1000; while those from size 5 to 8a are for theatres seating from 1000 to 2500. The list of sizes is as follows:

<table>
<thead>
<tr>
<th>Size</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>S5</td>
<td>37'-0&quot; x 18'-11&quot;</td>
</tr>
<tr>
<td>S6</td>
<td>42'-0&quot; x 22'-0&quot;</td>
</tr>
<tr>
<td>S7</td>
<td>46'-2&quot; x 25'-1&quot;</td>
</tr>
<tr>
<td>S8</td>
<td>50'-4&quot; x 30'-4&quot;</td>
</tr>
</tbody>
</table>

Screens for theatres using width in excess of 50 feet are also available from the companies at a slightly higher price per square foot than that of the stock sizes. Both the stock sizes and custom-made are of the same materials.

[RADIANT MANUFACTURING CORPORATION'S EXHIBIT AT TESMA-TOA TRADE SHOW BOOTH NO. 23-23]

Westrex "Button-On" Magnetic Reproducer

A NEW "button-on" type magnetic sound reproducer has been developed in its Hollywood laboratories by the Westrex Corporation, New York.

Called the "R9 Stereophonic Reproducer," the unit employs two impedance drums for a tight loop; the Davis drive and flutter suppressor; an idler which can be adjusted to the length of the film path of different makes of projectors; and a large 32-tooth sprocket which controls the
film on both sides of the magnetic head and which is locked when either of the associated rollers is in the open position to facilitate speed and accurate threading. The announcement states that the flutter content is below .10% as compared with the Academy standard of .15%.

The reproducer has been designed for use with standard theatre projection equipment. Since the upper magazine is offset toward the rear, the use of the reproducer will not interfere with operation of projection equipment throughout the range of vertical projection angles normally incurred in theatres, the manufacturer explains. When the "stereophonic" features are not in use, they are simply by-passed in the film threading operation and the photographic sound head functions normally.

The reproducer measures 6\(\frac{1}{2}\) inches in height, 13 inches in width and 6\(\frac{1}{2}\) inches in depth. A material known as "nylatron," which is nylon impregnated with graphite, is used on all pad rollers. Oilite bearings are used on the filter rollers and the guide rollers. The impedance drums have ball bearings and thus do not require special lubrication or maintenance.

The reproducer is distributed in this

---

**PERFECT DEFINITION to the Outer Edges of the Screen**

Here's the new Ballantyne short focal length f 1.9 wide angle lens. Ready for IMMEDIATE DELIVERY

**COMPARISON** of the new Ballantyne wide angle lens (part of the Ballantyne all-system package), with any other will prove to you that here is the last word in optical engineering skill. This lens was originally designed for use by the military for photo reconnaissance when definition over the entire picture surface is an essential requirement. Now this lens has been released and adapted to the new motion picture technique by The Ballantyne Co. Without question, it gives, in the opinion of engineers, the finest picture ever seen.

**COLOR CORRECTION** is superb, vignetting has been reduced to a minimum and correction of aberrations is so fine as to give a more crisp, higher contrast image over the whole frame.

**THE AIR SURFACES** are coated with the hardest and most durable magnesium fluoride coating known to science. This greatly increases the amount of light passing through the lens and increases the contrast factor as well.

**A UNIQUE NEW CEMENT** is used which will withstand the high temperatures which projection lenses are subjected to in today's high amperage systems.

**ALL INTERNAL SURFACES** are sealed against oil and moisture. It is never necessary to clean any surface except the front and back exposed lenses. Lens barrels are aluminum and anodized to dissipate heat. Inside barrels and edges are treated to keep internal flare to a minimum.

**THE LENSES** come in focal lengths from 2.4" in increments of \(\frac{1}{4}\)". The speed is f 1.9.

**SPECIAL ATTENTION** has been paid to the engineering design of the adaptors. Unlike many adaptors which vignet the light and even the picture itself, the new Ballantyne wide angle lenses was designed only after a careful study of all projectors. Their skillful engineering of each adaptor eliminate vignetting in each case. Scouring and treating assures you that no stray light will be projected on the screen.

**THESE LENSES** are available for immediate delivery from Ballantyne dealers everywhere. When ordering specify model and make of projector.

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**THE BALLANTYNE COMPANY**

1712 Jackson Street
Omaha 2, Nebraska U.S.A.

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**BETTER THEATRES SECTION**
country through the Century Projector Corporation, New York, and Moviograph, Inc., Chicago, and abroad through 64 Westrex offices located in 36 countries.

[Century Projector Corporation's Exhibit at Tesma-TOA Show Booth No. 109; Moviograph, Inc., Booth Nos. 60, 61, and 62.]

Floor Runner Made In New Patterns

A NEW pattern for its runner floor matting, incorporating a “snow-flake” design in eight different colors, has been introduced by the American Mat Corporation, Toledo.

Called “Sunny Hue,” the new design consists of white flakes on any one of the following colors: Sandalwood, Seafoam Green, Russet, Forest Green, Mist Gray, Lipstick Red and Ebony. The runner will also be made in White Sand, with flakes in a wide range of colors.

The runner is made of rubber and is available with cross ribs in 23-inch and 35-inch widths and also in long-ribbed style in 34-inch widths. Both are 7/32-inch thick and come in rolls of 30-foot or 60-foot lengths. The ribs are open on the ends to permit ease of cleaning.

Literature will be sent to anyone addressing a request to the company (1722 Adams Street, Toledo 2, Ohio).

“Button-On” Reproducer And Audio Systems

EQUIPMENT “packages” for stereophonic sound, including “button-on” reproducers for four-channel magnetic sound and complete or partial audio systems, have been announced by the Magnasync Manufacturing Company, Ltd., North Hollywood, Calif.

Trade-named the “Magnaphonic P-435” model, the reproducer features the dual-flywheel “Synkinetic” film transport; pre-

The seamless wide-screen developed for its “all-system” theatre equipment “package” by the Ballantyne Company, Omaha, was demonstrated recently at the Admiral theatre, Omaha, as shown above. The screen surface is produced by spraying an aluminum and plastic coating in which the plastic base is constituted to prevent oxidation of the aluminum. The screen can be fully installed in a theatre within three to five hours. [Ballantyne’s Exhibit at Tesma-TOA Trade Show Booth Nos. 54-55.]
has a plate glass opening to afford full view of the film transport. It adds only 5 1/4 inches to the magazine height, the company points out, and feed-in and feed-out offset compensates for added height to assure booth front clearance. Non-magnetic materials are used throughout.

The amplification system contains four plug-in pre-amplifiers with positive “Blue Ribbon” connectors mounted in a cradle on a rack panel 5 1/4 x 19 inches. There is a ganged-fader to control the house volume for all four channels. A separate power supply for the pre-amplifiers is mounted on a rack panel 5 1/4 x 19 inches. Four 50- or 70-watt (as desired) high fidelity power amplifiers are mounted in banks of two in vibration-damped cradles, and each bank is mounted on a 10 1/2 x 19-inch rack panel. The complete audio system is housed in a steel cabinet with a platinum gray wrinkle finish. Terminals and connectors for speaker systems and a.c. power are provided to facilitate and reduce the cost of installation.

Alternate equipment “packages” offered by the company have audio systems ranging from those for theatres where no stereophonic equipment has been installed at all to those for theatres having power amplifiers already. Theatres equipped with the “Magnaphonic 335-T” system can convert to the 4-track standard at a nominal cost, the company explains, with cash credit granted for unused elements of the separate reproducer returned to the factory by the purchaser.

**PAMPHLET ON 3-D PROJECTION**

A new pamphlet dealing with the projection of three-dimensional motion pictures is now being distributed to interested exhibitors by the Pola-Lite Company, manu-
Electronic System for Filtering Dirt from Air

An electronic air filtering system designed to purify air by removing all airborne pollens, dirt, dust, soot, and cigarette smoke, has been marketed by Trion, Inc., McKees Rock, Pa. The equipment, known as the "Trion Electronic Air Cleaners," operates by combining air from the outside atmosphere with recirculated air from within the theatre.

Upon entering the system, all particles pass through an electrostatic field and each receives a positive electrical charge from fine tungsten wires carrying 13,000 volts of direct current, it is explained, and the positively charged particles are then attracted to negative collector plates.

At periodic intervals, from one to four times a month, a built-in water spray system washes all collected matter from the plates to a sewer drain.

How these advantages have been achieved at Wometco Theatres' Gateway theatre in Fort Lauderdale, Fla., is explained in a brochure of the company.

"Kinevox" Four-Track Single-Film Soundhead

A new soundhead combining four-track, single-film magnetic sound reproduction with the "Kinevox" film transport mechanism and designed for installation on all standard-make projectors has been announced by the Natural Sound Corporation, Hollywood.

The new unit features "tight loop" transport action and is nine inches in length, 3 3/4 inches in height and has an offset to 6 inches in height and 4 3/8 inches in depth. The upper magazine is raised a total of only 3 3/4 inches so that it does not interfere with the operation of the...
projection equipment. Either 2,000 or 5,000 feet magazines can be accommodated.

Rollers and other moving mechanisms are non-magnetic stainless steel. Oilite bearings are used, and all shafts are hardened and ground. For regular single-track sound reproduction the film by-passes the new head, threading through the projector in the normal manner, the manufacturer explains.

**New Sanitizing Units**
**For 3-D Spectacles**

An apparatus for washing, sanitizing and drying permanent-type 3-D glasses and a separate storing cabinet from which to dispense the glasses in the theatre lobby have been developed by the Hospital Supply Company, Inc., New York.

In operating the washer-sanitizer-dryer unit, the glasses are placed in wire baskets for bulk handling, with 500 being serviced at one time. These baskets are then inserted in the appliance which first washes them in a detergent solution. They are then sanitized in a germicide solution and next rinsed with running water. Finally, they are dried with a hot-air blowing device.

When ready, the glasses are removed in the dispensing cabinet.
about 1000 glasses. An illuminated panel above it reads: "Sanitized for Your Protection." Other sizes are available, if desired.

New Norpat Line of Selenium Rectifiers

A line of heavy-duty selenium rectifiers has been marketed by Norpat Sales, Inc., New York. In announcing the new units, M. D. Faige, president, states that "every major part of the rectifiers from the 50,000-hour selenium stack itself to the line transformers has been designed to meet and surpass NEMA specifications."

All models, large and small, have full glass insulated transformers. Ripple is held to 1%, and with 12-phase full-wave rectification, giving 720 impulses per second, results in a very low flicker, according to the manufacturer. By means of a 21-position, 8-point switch, wired to each phase of the 3-phase line transformer, output current and voltage are controlled to the arc.

In addition to a thermal switch, which shuts off the unit in the event of fan blower failure to prevent damage to the transformer and stacks, an audible signal device is provided to warn the operator of excess temperatures. This would enable him to install an auxiliary floor fan at once and prevent failure until there was time to check the cause, it is explained.

Every unit is coated against corrosion and humidity effects. The equipment is designed for 50/60 cycle operation and rectifier stacks are rated for 50% voltage overloads and for continuous duty at 25% current overloads. Completed equipment is tested for prolonged periods at 25% overload and detailed test reports, approved by chief electrical and mechanical engineers, accompany each unit.

[Norpat Sales, Inc.'s Exhibit at Tesmo-TOA Trade Show Booth No. 123]

New Aperture Plates In Wide-Screen Ratios

Projector aperture plates in the new aspect ratios for wide-screen pictures have been announced by the La Vezzi Machine Works, Chicago. Made for regular "Simplex," "Super Simplex," "E-7," and Century projectors, the new plates are produced in ratios of 1.66-to-1, 1.75-to-1, 1.85-to-1, and 2-to-1. Each is also made in undersize widths—that is, with the width reduced by .025-inch to permit filing for Keystone conditions. Special files for this purpose are also available from the manufacturer.

For quick identification the aperture ratio is clearly stamped on each plate. A pamphlet containing descriptions and prices can be obtained from the manufacturer (4635 West Lake Street, Chicago) or from theatre equipment dealers.

[La Vezzi Machine Works' Exhibit at Tesmo-TOA Trade Show Booth No. 78]

10mm and 11mm Carbons Added to "Orlux" Line

Two carbons for high-amperage operation for the illumination of "wide-screen" and 3-D pictures, have been added to the "Lorraine" line of carbons manufactured by Carbons, Inc., Boonton, N. J. An announcement by Edward Lachman, president of the company, lists the new carbons as an "Orlux" 10mm, 140-ampere special grade; and an 11mmx20-inch 120-ampere Grade 552-09. All carbons in the line, it is added, are now called "Orlux." Mr. Lachman continues: "All Lorraine 'Orlux' carbons are able to give the full running of a 5000-foot reel at near maximum recommended amperages. Full hour burning and adequate light are available with the 7mm, 8mm and 9mm copper-coated carbons from 40 to 85 amperes in the non-rotating reflector lamps; and 9mm, 10mm and 11mm for 65 to 120 amperes in rotating reflector lamps, including the new 10mm 120-140 ampere carbons."

For condenser lamps, the line now in-
cludes a 175-180 ampere “air-cushion, cored super-high-intensity carbons.” This carbon, Mr. Lachman asserts, “has a patented serrated inner shell upon which a special high-intensity core rests. With this serrated inner shell, it is possible for the air to surround the core evenly, thus creating a cooler, more even-burning carbon. The air-cushioning of the core tends to give increased steadiness and economy, and eliminates splitting and unevenness of crater because of high-intensity thermal shocks when these high-amperage carbons are first struck for an arc.”

[Carbons Inc.’s Exhibit at Tesma-TOA Trade Show Booth No. 20]

New Remodeling Fabric For Theatre Walls

A new plastic wall covering, adapted to remodeling needs in theatres, has been placed on the market by the United States Plywood Corporation, New York City.

Called “Kalistron,” the covering is a transparent vinyl sheet with its colors fused to the under side of the sheet to make them immune to the marring effects of wear. By this method of application the colors are abrasive resistant. The covering shows no marks when chairs scrape the walls or if luggage, boxes or other heavy articles are banged against the surface, according to the manufacturer.

The product comes in 32 standard colors and in rolls 54 inches wide, containing sufficient of the material to cover an area of approximately 480 square feet. It can be cleaned easily with soap and water and for a more thorough cleaning mild detergents may be used. For stubborn spot removal, solvents such as alcohol, gasoline, turpentine, benzine or lacquer thinner may be used without harmful effect to the material, it is explained.

The covering is also resistant to the more common stains such as from motor oil, cup grease, perspiration, mercury-chrome, fountain pen ink, catsup and mayonnaise; and finger nail polish will not harm it, the manufacturer points out.

For those who desire the best in WIDE SCREEN PICTURES

An All-Steel Screen Frame That Has Many Advantages!

- In making the change to large screen don’t throw away money by buying one too small now.
- The Cinematic Screen Frame is so constructed of square slotted steel tubing that it can be readily enlarged in both height and width with no trouble whatsoever and without loss.
- The pitch angle can be adjusted readily, the curve can be changed readily and masking track makes picture size adjustable to fit any aspect ratio.
- Simply draw the curve desired on stage floor and set the curved members to this curvature.
- Cinematic Screen Frame can be erected in one hour, there is no cutting or drilling necessary, the only tool required is a wrench.
- Cinematic Screen Frame is provided with rings placed every 6 inches for hanging of screen.

STEREOPHONIC SOUND

Cinematic Stereosound adapter system allows you to play magnetic recorded sound through your present sound system with a minimum cost for equipment. Write us for details before spending thousands of dollars for a new sound system.

- CINEMATIC can supply all WIDE SCREEN and 3-D EQUIPMENT for your theatre

CINEMATIC CORPORATION 122 WASHINGTON STREET BLOOMFIELD, N. J.
method in Management

Building a Public Relations Program

Eighth Article in Series, MOTION PICTURE THEATRE MANAGEMENT by CURTIS MEES

In the preceding installment we submitted the idea of a survey as a valuable aid in developing an operating policy and a Public Relations program, and a questionnaire was suggested as a basic method of conducting such a survey. A second, and supplementary approach, in arriving at a fairly complete survey of the situation is to have personal “depth” interviews with persons of varying influence in your community.

A more complete list of questions may be submitted in this way, as the interviewers can hurriedly write in detailed answers and relieve the public of any burden in that respect. This is, of course, a more sure way of obtaining the information you seek under circumstances most favorable to your inquiry, as the interviewee is usually flattered to be given this attention and need exert no physical effort in replying.

In making these “depth” interviews in person, once again the calling list must be carefully drawn up to get a representative sampling, in proportion to their interest, from each of the income groups. Regardless of their patronage at your particular theatre, however, your principal civic leaders should be included in this personal survey (the mayor, chiefs of police and fire departments, leading bankers, civic club officials, Chamber of Commerce leaders, and various others).

It would be an act of the best Public Relations if the manager himself made a good many of these interviews, as it would give him an opportunity to get to know first-hand some of the problems facing him, permitting him to answer some of the adverse comments right on the spot, and getting to know his public (and letting them know him) much better. Naturally, if the survey is to cover a great number of people, it will be necessary to bring in outside help to conduct some of these interviews.

PERSONALITY REQUIREMENTS

Not just every one can conduct such interviews, as you may well know if you have ever submitted to such a session of questions and answers. A pleasing personality, courtesy and a sympathetic attitude are definite requirements, and a person of maturity will be better received than a teen-age youngster. The idea is not to distract the attention of the person called upon from serious consideration of the questions at hand, and to encourage full responses by gentle prodding when required.

The questioner should never attempt to impose his views upon his host through leading questions, or “don’t you think…” comments, which can be twisted to different meanings than those intended by the subject. Have interviewers stick to the factual presentation as outlined, taking as little time as necessary in exchange for the courtesy of the interview.

There is still another group of interviews which should be accomplished in bringing into focus the position of your theatre and its public. This is one covering the people in theatre business itself in your locality. Breaking this down into two groups, the industry leaders nearby and the theatre’s own employees, the methods of interviewing are almost automatically indicated.

The manager is best equipped to deal with these people, and might well take his questionnaire in person on visits to his film exchanges, his fellow showmen (why not get opinions and help from the opposition—if possible?), and the amusement editors of the newspapers, etc. In the case of his employees, an initial group meeting might be held, at which the object of the interviews is outlined and an opportunity presented for the employees to be giving the matter thought, prior to individual interviews in the manager’s office at a slower pace.

As these replies start piling up on the manager’s desk, an initial scanning of the responses will bring an awareness of the fact that Public Relations is a two-way street, for not only will we find points upon which we must try to influence a
change in public opinion, but we will find that our own thinking is being influenced by many of the comments which bring out changes which are definitely indicated in our own policies! (Straight publicity, in contrast, seeks only to influence in one direction—towards the public.) Either we must change some of our policies to conform with strong public opinion, or we shall have to make our position crystal clear to the public so that objections to them can be overcome.

Tabulation of the replies can be done by hand, and if the questions were designed to bring out the pattern of opinion through simple answers, it shouldn’t be too difficult to summarize the conclusions on many basic points of concern to management. For example, the replies to the questions on advertising might suggest the advisability of channeling some of the appropriations into different media which enjoy greater reader interest.

Questions on TV and radio should indicate “off nights” deserving of reinforcement so far as theatre patronage is concerned when particular programs are aired. At the same time, the manager would know which radio and TV programs it might pay him to precede or follow with theatre commercial announcements.

If parking the family car is demonstrated to be a problem, we might work out an arrangement with a nearby parking lot to give a cut-rate to theatrogoers in the late evening hours, possibly with the theatre trading publicity on its screen for this service. And if infant children are a real problem in many cases, consideration might be given to establishing a “cry room” where parents could park the little ones, or a special glassed-in booth where parents could sit with the youngsters and still watch the show without having their crying bother patrons outside this sound-proof enclosure.

GUIDES FOR OPERATION

Are your employees as polite and courteous as you think they are? If you get a rude shock from your patrons’ replies, a change in policy is indicated.

Similarly, all questions and answers should provide guides for better operation all around. It is only when we arrive at the general comments that we are apt to encounter any problem in evaluating the responses, for here each reply must be dealt with on a separate basis according to the nature of the complaint or suggestion. However, it is also at this point that some of the most worthwhile “meat” of the survey comes to the table!

Here we find out what is “wrong” with our operations—at least what John Q. Public thinks is wrong, and that is practically the same thing. Also, we find out
what the public likes about our theatre, though that is not so important to us as finding out what needs correcting—either making a change within the theatre to meet the objection, or planning on influencing the public viewpoint towards a better understanding of our own problem.

Each of these suggestions, comments or complaints should be listed in a separate list and retained for study. Along with the tabulations on the questions asked and answered, they should be passed along to the “top brass” (if you are working under such an arrangement) so that they may be fully advised on the status and needs of your Public Relations program as it is being developed. Some of these comments may well apply to their sphere of operations, particularly in so far as policy is decided.

Now we have an armload of material to work with. What is the next step? Logically it will be . . .

**CREATING A PR PROGRAM**

As we are beginning to find out, there is more to this than first meets the eye. We find that we are dealing with three publics—the general public (which is very important to us both for possible patronage and for its good opinion of us as a community enterprise); our own patron-public, which has definite ideas about what we should and should not be doing (and is paying all our bills); and lastly our own employees, who play a large part in our enterprise.

On the other end of the scales is our “top management,” which sets the policies and balances the plan as we conceive it. Obviously, if we look at this as we would a pair of scales, with our three publics on one side, and management on the other, we realize the situation cannot be loaded in favor of either side, or it will not be in balance. There must be a give and take on each side, with fair value for all who are concerned.

We must, for our part in management, give a full measure of satisfaction as our share. *We must serve our communities well to merit the esteem of the general public.* *We must give full value in our programs, with comfortable surroundings and due service, to continue to gather the dollars at our box-office from our patron public.* And lastly, *we must deal fairly in all respects with our employees to earn their loyalty to the degree that we may appear in their eyes both as friends and employers who offer a way of living comparable with or better than that of our competitive businesses!*

Not a small order by any means. If we do these things, however, and do them well—and through our Public Relations program we let our publics know what we are doing, our operation as a whole cannot help but succeed.

Our survey will have enabled us to pinpoint those things which we wish to clarify in our PR program, with emphasis on matters which do not seem previously to have “got across” to the public. We should draft a plan for each of our three “publics” (some of which must, necessarily, overlap) to be sure all groups are covered, because we will utilize different media in reaching each of these groups. To itemize but a few of the principal points of concern, we might break this down somewhat as follows to start with:

**GENERAL PUBLIC:**

1. Demonstrate community service of theatres.
2. Graphically show how little admission prices have advanced compared with other costs of living.
3. Sell them on newest innovations in motion picture entertainment (3-D, wide-screen, etc.).
4. Co-operate with civic groups by lending our physical facilities as well as personal services in advancing community projects (trailers to promote Community Chest, etc., serve on campaign committees).
5. Take a positive rather than a negative stand on the future of the movie theatre.
6. Seize every opportunity to appear publicly in support of your enterprise, directly or indirectly.

**PATRON-PUBLIC:**

1. Keep pounding away on your better type shows as being best money value for general entertainment.
2. By means of special trailers, bring home special selling points to be covered in your PR program.
3. Let them know of the improvements being made and planned in your facilities (plans for wide-screen, stereophonic sound, new seats, redecorating, etc.).
4. Try to have a personal greeting for as many as possible while on the floor during the day.
5. Have a special lobby display on the outside to sell both patron and general public on special activities.
6. Run institutional copy occasionally in your ads, supported by news stories, on PR activities.

**EMPLOYEES:**

1. Maintain friendly relations and keep them advised of company policies affecting their business activities.
2. Hold friction to a minimum in labor relations.
3. Take employees into your confidence
within reason on the status of your operations.

4. Emphasize to them that each member of the staff is a Public Relations agent for the company, as they reflect official policy to the public. (Have them turn in all comments important to house operation and policy.)

5. Check to insure courtesy and proper response to patron queries within the theatre.

To these few points can be added the many which arise as a result of your detailed survey covering the shortcomings of your operation from a Public Relations standpoint.

Having obtained the many viewpoints expressed in your poll, and considering the way in which they conflict with existing policy, it is important that the "boom-crazing" be directed to the proper level of the "top brass" concerned in each case. The "bosses" must be kept constantly aware of the entire Public Relations program, particularly in so far as questions of top policy are concerned. In this respect, it is certainly desirable that the manager sit in on conferences where these matters come up for discussion so that he may direct thinking along lines acceptable to a strong PR program as well as the company interests.

EVALUATING POLICIES

We shall undoubtedly discover, in our survey, that there are policy principles which were accepted in the past and continued for lack of more recent consideration which are deserving of changes. Furthermore, new policies which are up for consideration must be given the eagle eye for their possible adverse reaction from a fickle public. Or for the manner in which their positive values can be "sold" to strengthen the PR program.

In this respect it is essential that the manager have a strong voice in any PR program changes to be adopted, as it is he who must live with his three publics in harmony and with hopes of deriving a profit as a result of good Public Relations. Which is one of the reasons for the failure of any too-large centralized theatre operation, as it is simply impossible for top management to sit in some far-away spot, removed from contacts with different communities, and dictate (and we do mean dictate) policies as absolute. Local influences must be given consideration beyond the ken of outsiders who cannot hope to become familiar with so many differing customs and attitudes in various localities. In most large circuit operations enjoying success you will find—or certainly should find—the local manager operating on a relatively independent basis in the field of

(Continued on page 52)
It's the Exceptions That
Prove Most Patrons Normal

says

Charles Jones

...owner-manager of the Dawn theatre in Elma, Ia.

ELMA, IA.

AN EXHIBITOR coming in contact with more people per day than any merchant on Main Street, except possibly the manager of the variety store, is always stepping out with best foot foremost, doing his best to make the proper impression on his patrons. He is careful about his appearance, his language, his show of interest in them, and he does all in his power to impress his patrons with the romance, glamour and attractiveness of his house and the people who operate it. At least, if he is a good showman he does these things.

He deals with a group which, for lack of a better term, we could call a horde. The majority of the horde consists of pretty average Joe's and Jane's. They create and expect no special handling other than the normal courtesies and services. There are a few at both extremes of the normal group that demand extra attention and extra firmness. These latter test the metal of a good exhibitor. And at one far end is the group we can call "screwballs."

Everybody has them. At least I like to think everybody has them, and that they are not a particular curse to my particular mental balance. I'm sure this is right, for as I think back over the score or more years I've been snooping around theatres, I can recall some of the damnedest "screwballs" you ever saw—all movie fans, bless 'em—and they are not all confined to this great cornbelt center of Elma.

You haven't got anything else to do, anyway, while you're waiting for someone to make up our collective minds about 3-D, wide-screen, "anthropomorphic" lenses and north-east-west sound, so let me beg your indulgence while I list my own private roster of "screwballs"—not necessarily in the order of their impudence. We used to have one that we called "Old Curt." His chief claim to fame was that he was a flier in some obscure parachute battalion in the War Between the States. "Old Curt" had a favorite seat in the theatre right over next to the wall and woe be unto the unsuspecting stranger whom Curt found sitting in it. Of course, no self-respecting stranger would stay there long anyway, for Curt used to chew tobacco and used a 7 square-foot area on the surrounding wall and floor for his spittoon. It was hard losing Curt, as he was a nightly customer, but the situation found a remedy when we took the cushion out of that chair and Curt caught on. Exit Curt. These were in the "good old days." Today we have bubble gum and Hadacol.

And there was "Old Bob." Bob was a man completely without self-respect. A man of letters and titles, and refreshing in conversation, Bob was allergic to water. Especially when it was soapy. This "screwball" nightly contributed his bit to the tearing down of the management's precariously balanced sanity by sitting well down in front and removing his shoes. This did little to enhance the romantic atmosphere of the theatre. We were always glad to see the winter season approaching.

"Arbour Day Annie" was another oddity of no mean proportions. She lived in the past when she wasn't living in the theatre. She too had her own private personal seat. But Annie was otherwise individualistic. She never paid for the seat. Some manager in the dim and low-intensity past had told her she didn't need to pay to come to the show. And with good cause. Being given to hallucinations, Annie spent each night in the theatre looking for Douglas Fairbanks—Senior, that is. She seldom failed to ask if he was here tonight, though he hadn't been for some 30 years.

Annie always carried an umbrella and a market basket. She'd park the basket in the seat next to "hers" and use the umbrella to beat over the head anyone who innocently parked in "hers." Some problems are easier handled by assimilation. You either accepted Annie, or else.

We are now confronted with a fellow vying for top spot on the misfit parade whom we call "Old Donald." Donald is really not so old in years, but he practiced
hard to become such an accomplished “screwball” so soon. Donald walks out. He has never seen a whole show! We don’t regard Donald too seriously for he is a “screwball” that will fit into certain situations. After many moons of curiosity as to why Donald left the theatre about when the chase started, or when the heroine was preparing to swoon, we asked him how come he never saw the show clear through. Well, sir, Donald was quite surprised to learn that the show wasn’t over yet. He asked, “How do you know when it’s over?”

We explained in words not too long that it was over when a lot of the people got up and walked out. This was too much for Donald. The next time he came to the show, sure enough out he comes on schedule and asked what time it was. Though the auditorium clock was as plain as the blank look on his face, he apparently was going by instinct. I guess Donald figured the show was supposed to be over at 4 o’clock (he always comes to matinees), and if it was 4 o’clock, that was it for Donald. He asked how else you could tell when the show was over. Donald is going to create a booking problem for me. However, although he walks out as he pleases, Donald always pays to walk in.

Then there is the local thrush, who is so movie-struck that she sends all her time in and out of the theatre being an actress. In her substitute for a mind, she already has what it takes to be a star. To prove it to the local populace, she Marilyn Monroe’s it down the street, Jane Powelling it at the top of her adolescent voice, noon or night, through sleet, snow or fog.

Her ultimate aim, of course, is to get through school, hitch-hike to Hollywood and sit on the curb in front of a studio and sing until she attracts attention (which won’t take as long as she thinks). Then after some studio exec “discovers” her, she’ll soar to stardom. And then, in a few short years, she’ll return to Elma “in three mink coats and not speak to a damn one of you.” The dear girl!

We’ve got more, but we better knock it off. Now if you fellows will just send me a list of your own “screwballs,” I’ll make up a book called “Screws Loosed” and cut you in on the royalties. With all that money coming in, we’ll be able to buy everything the gimmick boys think up.

---

**INTRODUCING . . . THE NEW ADJUSTABLE SCREEN BOWLINE FRAMES**

- **OUTSTANDING FEATURES . . .**
  - Revolutionary in Design
  - Adjustable to Meet Every Requirement
  - Optically Perfect
  - Strong, but Light in Weight
  - All Metal Construction
  - Precision Made in Every Detail
  - Easily and Quickly Installed
  - Amazingly Low in Cost
  - Made to Last a Lifetime
  - Designed for Erection on Stage or in Front of Proscenium

This new screen frame is astonishingly simple and can be easily installed by anyone in less than an hour, yet it is revolutionary in design whereby the curve can be quickly and precisely set to the proper radius after the BOWLINE SCREEN FRAME is assembled on the stage, making the screen optically perfect. The BOWLINE FRAME is also completely adjustable in height in order to obtain any aspect ratio, and any degree of tilt can be set instantly. The BOWLINE FRAME is all metal construction, precision engineered and built to last a lifetime.

SEE THE BOWLINE SCREEN FRAME AT THE CONRAD HILTON HOTEL CHICAGO, ILLINOIS—OCTOBER 31st TO NOVEMBER 5th T.O.A.—TESMA—TEDA CONVENTION BOOTH #142

H. R. MITCHELL AND COMPANY HAUTESSE ALABAMA AVAILABLE THROUGH YOUR LOCAL THEATRE SUPPLY DEALER

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**American Bodiform Chairs**

**DRIVE-IN SPEAKERS REPAIRED!**

Completely rebuilt and tested—returned to you within ten days.

Modern facilities and top quality weather-proof components mean satisfaction! Get set for next season, have your drive-in speakers repaired now! All workmanship and materials fully guaranteed.

3"—$1.40 each
5"—$1.50 each
6"—3.65 each
Prices on all other sizes available on request. Write to:

MINNEAPOLIS SPEAKER RECONING CO.
2312 CEEDAR AVE. SO. • MINNEAPOLIS 4, MINN.
Building a Public Relations Program

(Continued from page 49)

Public Relations. And if he is making a success of it locally, you will probably find he has a strong voice which is distinctly heard back at the Home Office when he has a change to suggest or comment upon.

Probably the most important thing to remember about this or any other Public Relations Program, is that it is a continuing project, subject to constant changes to meet new conditions. There can be no quick “one-shot” PR Program, and there are times when it is difficult to define specifically the day-to-day progress of your program; but with emphasis on a broad program which is constantly surveyed and studied at all levels of management, Public Relations should be at the peak and a decided influence on the office.

PUBLICITY AND PR

There is, as we have seen in a previous installment, an inter-relationship between Public Relations and Publicity. Through Publicity we hope to implement our program of Public Relations, as well as to build up immediate program interest and work on matters which are only remotely connected with our PR program.

Generally, in Publicity commonly think of something which will promote ticket sales. This may take many forms, such as an item we would like to plant in a newspaper “column,” a personal interview with a visiting star on radio or TV, or a gratis “plug” on our picture from a public speaker. But Publicity is deserving of planning just as much as our Public Relations and other promotional efforts; accordingly, whenever there is a specific objective, all phases open to Publicity should be examined.

Just what channels are open to Publicity? We might compile such a list as newspapers, radio and television, public speakers, co-operative efforts, churches and schools, clubs and societies.

This might be extended to a number of related fields, but these will probably be your principal outlets for Publicity. How you contact them will be up to you, but the following general routines are outlined as having been tried successfully by others in the past.

NEwsPAPER MATERIAL

Press releases, properly prepared and dated, may be submitted to the city editor, or through the amusement editor, to assure that written memoranda are at hand to remind them of your plans. Personal contact, however, is highly desirable, and if possible this should be handled by a personal visit to the newspaper.

If you are fortunate enough to have a visiting personality who can add “color” as well as substance to your proposed story, you should arrange an appointment for a personal interview, preferably in quiet surroundings outside the newspaper offices if possible. This is a splendid opportunity to invite the reporters who wish to cover your story to have lunch with you and your guest, where you may talk at leisure.

In some instances, when the occasion would seem to warrant inviting a number of reporters from various media at one general interview, a cocktail party may be resorted to. This should be followed up by short personal contacts afterward to see that the bar did not receive the major attention of your reporters.

Be sure to include your newspaper friends on the invitation list to any special screenings; they may give you an extra break on the review, and they are almost certain to be offended if not included.

RADIO AND TELEVISION

These media may be handled almost identically to newspapers, with the exception that any written material supplied should be “scripted” along the lines of the announcement you would like to have aired over their facilities. True, they may re-write this in many cases, but it will show that you are thinking along their lines, and occasionally it will help them in slanting copy towards your attraction on the angle you wish attacked.

Personal appearances with guests must be given even more thought than the newspaper interview, as there is no opportunity for editing and correcting errors once they
are aired. Of course, if a tape is cut, it may be edited; but your primary aim should be a quick one-shot appearance to save time.

Time is of the essence in radio and TV work, and this must constantly be borne in mind when considering the publicity you desire from them. Condense your copy to its minimum requirements without sacrificing your message. And give notice as far in advance as possible to these sources so they may make allowance for the time.

MISCELLANEOUS PUBLICITY

Your other sources of publicity demand individual attention to secure the best results. Public speaking on the part of the manager is of course a red-hot opportunity to get in a quick lick at publicity, but care must be paid to constructing a speech which will not seem to be all bragging about one’s own facilities and products. Fortunately, nearly everyone is interested in “the movies,” so this can be rather elastic.

Other public speakers whom we may want to utilize in our publicity campaign should be carefully briefed on exactly what it is that the management would like to have brought out. In addition to a verbal briefing, it is also advisable to supply the speaker with a set of carefully typed notes.

Co-operative efforts at promotions designed to benefit your theatre should be handled to insure that the theatre is credited in complete detail. For example, a joint sale of tickets with the Junior League for some production on which they will be granted a percentage of the sales, should be given publicity through their chairman direct to the press. It will be found that these groups have their own avenues of approach to publicity media which are in many cases different from your own contacts and result in “plus” coverage.

Churches, schools, clubs and social groups are frequently glad to co-operate in publicizing through their own papers and bulletins, theatre programs which they feel deserving of their support. To “sell” them on the idea of helping the theatre on a particular picture, usually a private screening is given to which they are invited.

But no matter what the medium, good Public Relations and Publicity must be carefully planned!

Technical progress and promotional enterprise in Japan are demonstrated in the photograph above, which was submitted by Toshio Miyamoto, manager of the Shinbashi theatre in Tokyo.
The Needle’s Eye

A Department on PROJECTION & SOUND

A manufacturing engineer summarizes —

What Is Needed to Present All Types of Products Now

Due to circumstances which compelled Gia Gagliardi, conductor of this department, to spend several weeks in Europe last month, the article which he was preparing for this issue could not be completed in time. In its place we present an article by an engineer who has been identified with the manufacture of projection equipment for many years, offering suggestions on installations for "wide-screen" and 3D projection.

By J. K. ELDERKIN

Cinematic Corporation, Bloomfield, N. J.

IN ORDER to take advantage of "wide-screen" technique, every exhibitor should have his theatre equipped to enable him to show the pictures that are and that will be available to him for such projection. This means being able to show standard pictures in an aspect ratio of 1-to-1.66 (thus increasing the width of his picture 25%), and also in other aspect ratios, such as 1-to-1.85 and 1-to-2.

In addition, he should be equipped to offer CinemaScope and other anamorphic lens pictures with an aspect of 1-to-2.55 or more, which is an increase in width of approximately 90%.

In purchasing a new screen, then, the width should be as much as the stage or nearby space will permit. For ease of calculation, Table 1 shows standard picture sizes in height and length (columns 1 and 2) and the increase in width for aspects from 1-to-1.66 up to 2.00. Thus you can see at a glance the increased length obtained with each aspect.

For example, let's say the widest screen you can place in your theatre is 33 feet. In column 7 find 33.1 feet; going across the table to column 3, you find that with an aspect of 1-to-1.66, your regular "wide-screen" pictures will be 21.6 feet wide, and in column 7 the height for that width is shown as 13 feet.

In column 7 you will see what width you would have with an aspect of 1-to-2.55, and from this column you can select the CinemaScope width for your theatre.

CREATING "DEPTH ILLUSION"

It is important that you keep in mind that in showing pictures of different aspect ratios it is well not to vary the height of the pictures very much. The ultimate objective is to present the widest picture feasible in your particular theatre. This will aid realism. It also helps to create depth illusion. The picture will not be three-dimensional, but a greater sense of perspective can be obtained with a wide screen because of peripheral vision—the points of reference at the sides of the visual field. The wider the picture the greater this sense, therefore do not defeat this effect by making the picture narrower than necessary.

Another reason for maintaining approximately the same height for all pictures is that if you show a high picture at one time, then follow with one not so high, the audience reaction will not be good—patrons
TABLE 1 (above)—Screen width for various aspects. Heights and widths are in feet.

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<thead>
<tr>
<th>Height</th>
<th>Width</th>
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<tbody>
<tr>
<td>10</td>
<td>13.3</td>
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<tr>
<td>11</td>
<td>14.6</td>
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<td>12</td>
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TABLE 2 (at right)—Nearest focal length objective lenses for CinemaScope prints [aspect ratio 1-1.33].

will think you have reduced the size of the picture.

For different aspect ratios are needed lenses of different focal lengths. Table 3, column 1, gives picture widths from 17 to 51 feet. The remaining columns give lens focal lengths for various projection throws, in steps of 10 feet, from 50 feet up to 180 feet. For example, if the picture is to be 24 feet wide, and your projection distance is 100 feet, then in the table you find that the required focal length of lens is 3 1/2 inches.

Focal lengths for the projection of CinemaScope productions are shown in Table 2. Now by retaining the height that we had with a 24-foot picture in the above example, the width of the CinemaScope picture becomes 33 feet, and for this size, with a throw of 100 feet, the focal length of the lens is 5 1/2 inches.

SOUND SYSTEM

Your standard film will of course operate through your present sound system, but pictures having sound on four magnetic sound tracks require a magnetic sound pickup. This system, in the case of wide screens where speakers can be advantageously placed apart from each other, will give a stereophonic sound effect. At least three amplification channels are ordinarily needed for such reproduction (for the three screen speaker systems); however, a magnetic pickup designed to pick up the signals from the four tracks and feed them through present amplifiers and speakers has been designed by the writer. This stereo sound adapter is flexible enough so that at any later date the exhibitor can add amplifiers and horns to have full stereophonic sound. Quality of the sound is greatly improved with magnetic pick up and it is probably only a matter of a short time until all film will be made with magnetic sound track.

MORE LIGHT REQUIRED

If you are to maintain the same standard of screen brightness as you now have with a standard aperture, your wider picture, because of its increased area, will require more light. This means that if your present lamps are capable of operation at considerably higher amperage, you may be able, by changing carbon size and raising arc amperage, to obtain sufficient light. In many of the smaller theatres this can be done; if
not, then higher power lamps will have to be installed.

It must be borne in mind that a very important point is the arc power supply. If you step up the arc amperage you must be sure that your power supply is of sufficient capacity to handle this increased load; if not, it may be possible to parallel present equipment for operation of one lamp and purchase one additional device for the second lamp.

3-D PRODUCTIONS

More, and apparently better, 3-D pictures are being produced, and certainly the exhibitor wants to be in a position to show these films. Proper presentation of this type of picture is all-important. In the press of time, haphazard installations were made and pictures shown out of synchronism, to the point where customer reaction was not good. In my opinion, the exhibitor who put in mechanical interlocks should go to electrical interlocks, which are dependable.

The arc power supply must have capacity to operate continuously for the running of these pictures, therefore while you are going into wide-screen, which requires more light and consequently more arc supply power, get a power supply of enough capacity to run both arcs continuously at the increased amperage required by the larger screen, then you will have enough current to operate new lamps of higher power later, when you will certainly need them to properly present pictures much wider than your present picture. Arcs of 40 to 65 amperes will have to go up to 65 to 100 amperes, or more, to give the larger picture effective brightness.

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TABLE 3—Nearest focal length of lenses for picture widths 17 to 51 feet at standard aperture width.
Equipping the Roxy Theatre for Stereophonic Sound

By FRED HALL
Branch Manager, Northeastern Division,
Altec Service Corporation

Approximately six months before the gala premiere of "The Robe," the new process called CinemaScope was demonstrated at the Roxy theatre in New York City. At that time, the four-track penthouse reproducer for four-track composite film was only little more than in the drawing board stage. Therefore, the stereo-sound portion of the CinemaScope system was on the conventional, separate 35mm triple-track magnetic film, and no optical or magnetic effects track was included. Since it was the desire of Twentieth Century-Fox to simulate the four-track composite film and demonstrate what this four-track-recording would do, some means had to be provided, to secure an effects track for the demonstration.

(In normal stereo systems, an optical effects track is recorded on the picture print, which utilizes the regular existing house sound system, the output of which is switched to the auditorium speakers all connected together through matching transformers. This arrangement provides no separate segregation of side or rear speakers, as the same sounds would go to left and rear right surround speakers at the same time.)

Surround System Included

In view of the above facts, with an eye to the future of stereophonic sound, it was decided to provide not only the normal three-channel stage stereophonic system, but to include a three-channel surround stereo system as well. This meant that in addition to the normal stage set up, the surround speaker systems would be split up into three channels, each on a separate circuit driven by their own power amplifier. Therefore, the left surround speakers are on one channel, driven by its own power amplifier, the rear surrounds separate and driven by its own amplifier, and the same for the light surrounds. By an arrangement such as this, should future developments decide that there will be a controlled three-channel effects track on CinemaScope film, the Roxy is so equipped. In addition to this, such an arrangement provides

First and only lens giving full edge-to-edge sharpness on widest screens!

Now...the one lens series that gives you today's brightest, sharpest image on any screen: CinemaScope, 2-D, expanded 2-D, and 3-D! Finest edge-to-edge definition ever achieved. White glass—no color absorption...transmits full image color and brightness. Fastest projection lens made. Complete range of focal lengths. You're all set now and throughout the foreseeable future with this revolutionary new f/1.8 series—new world's standard for the motion picture industry.

WRITE for complete information. Bausch & Lomb Optical Co., 67922 St. Paul St., Rochester 2, N. Y.
greater efficiency of the surround speaker channel.

The question then arose as to how we would feed the surrounds for the demonstration. This was overcome by "stealing or bleeding" a portion of the signal from each track of the three-track magnetic film, each "bled" signal going through its own gain control and feeding its appropriate surround channel. In other words, a signal was "bled" from the left track (which goes to the left stage) and fed to the left surrounds; the "bled" signal from the center track to the rear surrounds; and "bled" signal from the right track to the right surrounds. Since all the six stereo channels were controlled by individual gain controls, any desired effect could be produced.

DEMONSTRATION EQUIPMENT

The demonstration equipment included a Westrex magnetic reproducer interlocked to the projector, Altec A150 preamplifiers and Altec modified A 256D power amplifiers. Stage equipment included three A2 Altec VOT Horn systems. Surround speakers: 30 Altec 629A speakers, 6 Altec 606 systems.

For "The Robe" premiere, all that was necessary was to fit the "Simplex" pent-house reproducers, plus "Simplex" pre-amp and power supplies with gate or switch amplifiers for the fourth with track effects channel into the system. This was worked out by using "Simplex" changeover cabinets, as the Westrex magnetic reproducers were retained. The installation of the "Simplex" equipment was straightforward. The only changes necessary were to modify the Altec A150 pre-amp to conform to "Simplex" input impedance, and the extension of the "input bus" by using the "Simplex" control cabinets to include these separate reproducers.

Since the fourth effects track on the CinemaScope film feeds all surrounds at the same time, it was necessary then to remove all existing "bleeding circuits" and feed all three surround channels, from the output of the fourth track switch amplifier.

Provision had been made to utilize the PA speakers for thunder effect reinforcement, which was done through proper switching circuits, using a "bled" signal from the fourth track, and going through the existing house optical system whose output was switched from the regular small screen horn system to the two Altec A2 VOT horn systems which are used for the PA system.

Switching was also provided to use the center stereo stage speakers for subjects other than CinemaScope, where optical tracks are used, such as news shorts.

Of course, the installation of the "Robe" equipment was not as easy as it sounds. Many technical details had to be overcome, not with the equipment to be installed, but with fitting the new equipment into the existing system, which by virtue of its complexity and special nature presented problems which ordinarily would not be found in other theatres.

New Motiograph Pent-House Head

A PENT-HOUSE magnetic soundhead to reproduce three or four tracks, as recorded on either the picture film or a separate sound film, has been announced by Motiograph, Inc., Chicago.

The reproducer is designed to fit between the mechanism and the upper magazine of any modern model of projector.

The position of the idler rollers of the Motiograph magnetic head, cataloged as the "AAA," may be changed to accommo-
date variation between the point of sound pickup and the projector aperture in the different makes and models of projector mechanisms. When the photographic track reproducer is used, the film by-passes the magnetic pickup on the "AAA," and the magnetic reproducer is retained in position during conventional sound pickup.

**EITHER 3- OR 4-CHANNEL**

The "AAA" is delivered with a four-channel magnetic pickup to reproduce stereophonic sound recorded on a composite print (as with CinemaScope prints). Motiograph will also make available, however,
a three-channel magnetic pickup to reproduce stereophonic sound recorded on a separate sound film. The unit, the announcement points out, may be quickly substituted for the four-channel pickup.

Theatres with three projectors, therefore, may install two "AAA" magnetic reproducers with four-channel pickups, and one "AAA" pent-house reproducer with a three-channel pickup and by properly interlocking the projectors, thus reproduce stereophonic sound recorded on a separate sound film and also 3-D pictures with stereophonic sound.

For theatres not already equipped either with a separate magnetic reproducer or with three projectors, Motiograph will make available a separate reproducer which will include a three-channel "AAA" pent-house reproducer. This unit, it is stated, will sell for less than the console type of separate magnetic reproducer recently marketed by Motiograph.

**NEW SUPER-LITE HILUX**

with the brightest clearest picture

* NEW FORMULA ANASTIGMAT
* ONE PIECE HERMETICALLY SEALED ANODIZED MOUNT
* NO CEMENTED OPTICS - NO RECENTIMENT, EVER
* ALL AIR-GLASS SURFACES HARD-COATED
* MINIMUM VIGNETTING

Now your patrons can enjoy the brightest, clearest pictures ever projected—with the sensitively fast f/1.8 Super-Lite HILUX! Just note the exclusive features of the new HILUX—a true fully corrected anastigmat of the finest quality with absolutely no cementing to fail from the extreme changes encountered in today's hi-intensity projection. Comes in a one-piece hermetically sealed mount, permanently preventing oil, moisture and dust from entering. Send for literature today on the amazing new Superlite HILUX—truly designed for today's projection.

**PROJECTOR OPTICS COMPANY, INC.**

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MP JR. COIN CHANGER: ECONOMICAL, MAINTENANCE FREE.

Available Now: NORPAT SALES INC. 113 W. 42 St., N. Y. 36, N. Y.
The New Ashcraft "Super-Power" Projection Lamp

By C. S. ASHCRAFT

OPINIONS MAY differ regarding the relative merits of various aspect ratios and the various methods of wide-screen picture presentation and threedimension, but it is the unanimous opinion that all of these require the maximum amount of light which can be projected.

Anticipating the necessity for higher powered projection lamps, the C. S. Ashcraft Manufacturing Company several months ago placed on the market and has installed in many of the world’s largest and finest theatres the new Ashcraft "Super-Power" projection lamp, which projects more light per ampere than any other type of arc.

The "Super-Power" has an arc current range of from 80 to 135 amperes. This wide range is accomplished without any gear or motor change whatever. The complete current range of carbon capacities of both the regular 10mm ("National H. I." and the like) projector carbon, and the new 10mm special carbon, such as the "National Hi-Tex," can be used.

Particular attention has been given to the problem of heat—both that created by the arc at high currents, and that of the projected beam centered on the aperture. Heat and carbon ash created in the lamphouse is completely controlled by a new system of forced lamphouse ventilation consisting of large screened vents in the lower section of the lamphouse and a unique draft tube located directly over the arc, which draws off all heat and smoke as rapidly as it is generated. This not only keeps the interior of the lamphouse cool and clean, but prevents overheating and clouding of the reflector, maintaining maximum reflective power.

The large high-speed reflector, designed to closely co-ordinate with the most modern high-speed projection lenses, is manufactured for the "Super-Power" by the Bausch and Lomb Optical Company under a new and exclusive process which not only insures the maximum of optical efficiency, but eliminates "hot spot," the main cause of poor light distribution in interior reflectors.

A new method of carbon rotation by means of a chain drive rotates the carbon at an ideal speed of 15 r.p.m., providing maximum arc stability without gearing.

Carbons used in the "Super-Power" at various currents are as follows:

<table>
<thead>
<tr>
<th>AMPS</th>
<th>POSITIVE</th>
<th>NEGATIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>80-92</td>
<td>10mm regular</td>
<td>5/16, or 8mm</td>
</tr>
<tr>
<td>92-100</td>
<td>10mm regular</td>
<td>11/32</td>
</tr>
<tr>
<td>100-110</td>
<td>10mm regular</td>
<td>11/32</td>
</tr>
<tr>
<td>115-123</td>
<td>10mm special</td>
<td>3/8</td>
</tr>
<tr>
<td>123-135</td>
<td>10mm special</td>
<td>7/16</td>
</tr>
</tbody>
</table>

To obtain the maximum illumination compatible with reasonable carbon economy (two double reels—4,000 feet of film) the regular 10mm carbon, at 105 amperes, produces substantially the same light as when the special 10mm is operated at 123 amperes and two double reels are obtained from each carbon.

One of the outstanding and exclusive features of the "Super-Power" is the Ashcraft air-cooled heat deflector, a method of protecting the film from the high temperatures of the light beam.

The most efficient heat filters are of the dichroic type, which pass 95% of the visible light, but reflect 30% of the film damaging heat rays. The life of these filters is comparatively short and their use expensive when merely placed in the light beam without adequate protection from the extremely high temperature of the light beam. The Ashcraft air-cooled heat reflector eliminates this protection.

It is mounted directly on the lamphouse front and consists of a powerful blower which directs a blast of air through a duct and over the surface of the heat reflecting...
disc, which is mounted on a removable door at an angle to the air blast. A large surface is thus presented to the cooling air,

The interior close-up view (above) with the rotating head in forward position illustrates how the carbon is burned to an extremely short stub. This view also shows the method of liquid cooling the new AG contact head and pure silver carbon contacts. Note also the heavy-duty chain drive for carbon rotation (which eliminates all gearing) and the draft flue directly over the arc. This flue does not obstruct the reflector, drawing off all heat and arc smoke as rapidly as it is generated.

which sweeps over the filter disc and maintains the filter coating at a low temperature. By properly protecting the filter coating, not only will the life be prolonged but discoloration of the filter, always present when uncooled, will be prevented.

Placing the filter disc at an angle to the light beam, allows the useful light to pass directly through to the film, but reflects the heat downward to the lamphouse base, not back toward the reflector.

The Ashcraft water recirculator (above) is constructed mainly of anodized aluminum casting. It is driven by a full ball-bearing, direct current motor connected directly across the arc terminals. Starting is automatic with lighting of the arc. At the center is the water supply outlet and at left the visible water flow return. The air cooled helical coil radiator is at top. Photograph (left above) is a front view of the positive contact head assembly showing the method of liquid-cooling the carbon and silver contacts.

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Closing Down for the Winter

Eighteenth and concluding article of GETTING INTO THE DRIVE-IN BUSINESS

By WILFRED P. SMITH
Former drive-in circuit executive, now operator of his own drive-in at Ledgerwood, N. J.

YOU LIVE and learn, as the saying goes, and I have yet to meet anyone in the drive-in field who professes to have written the book. There are probably as many varied ideas and opinions about how to operate an individual drive-in as there are drive-ins. As in other phases of drive-in operation, policies and methods differ as to closing for the winter months where drive-ins cannot be kept open all the year around. In my own case, closing has become a process of preparing for opening the following spring. The reasons for this will appear as we discuss the procedure now employed.

There is much to do in opening a drive-in in the spring. Whatever can be accomplished in advance is that much removed from the spring schedule of work. Last spring, when we experienced a vast amount of rain, our improvement program outdoors was retarded. This included painting speaker posts, fences, attraction signs, buildings, etc. The result was that when we opened, the drive-in (and there were many others in the same situation) actually appeared run-down. This year I am making our closing date the beginning of a vigorous “Get Ready for Spring” campaign.

But even before that date, while the theatre is still operating, we have started our painting schedule, which includes the main building, picnic tables, benches in front of the refreshment stand, speaker posts, attraction signs, restrooms, lamp fixture poles, etc. This has brought surprise but favorable notice from patrons. They point out that this is generally done in the spring, and we reply, yes, but keep reminding we are preparing for next year right now.

Then, too, the drive-in takes on a fresh, clean appearance after the wear and tear of a strenuous summer. It could possibly be helpful in holding attendance up in the fall, inasmuch as the premises does not look to be in a rundown condition and about to close.

When the weather becomes too bad to operate, the picnic tables and benches will be moved into the restrooms for storage; then when spring arrives all that will be required is to dust them off.

COPY FOR ATTRACTION SIGN

There is nothing that looks worse than a peeling attraction sign. This unit, which is in a most conspicuous spot, should look fresh and attractive all winter long. Even the letters should be freshly painted and put to use while the theatre is closed. It tends to maintain continuous interest in the theatre.

Copy can be tied into community functions such as: Go To Church Sunday—PTA Meeting Tuesday Nov. 10—Hunting Season Opens Nov. 25—Season’s Greetings to Our Patrons. Any number of co-operative lines can be worked out.

The worst word in theatre business is closed. It would be better to have your attraction sign read “See You in the Spring—Thank You for Your Patronage.”

Also, even before closing, we are preparing our renovation program for the refreshment service. During the season we naturally came across ways of improving it. Instead of waiting until next spring we are remodeling this fall. This allows employees to become familiar with the changes during the slow weeks. Furthermore, if there are any “bugs” in the new system we have plenty of time for correction and further experimentation.

PROTECTING BOOTH EQUIPMENT

When closing time finally arrives, then work must begin in earnest on proper protection of the expensive equipment at your drive-in. We shall begin with that housed in the projection booth, for that’s where the greatest damage could occur without adequate precautions.

Until recent months the procedure for protecting this equipment was quite a “big production,” what with having to cover the moving parts with a petroleum jelly as a guard against winter condensation and wrapping amplifiers in newspapers to keep out moisture. This task can now be reduced to a minimum effort with even more effectiveness simply by installing a humidifier. With this one unit you accomplish all the old protective methods without additional labor cost—both for closing down the equipment in the fall and readying it again in the spring.

The cost of a humidifier which will be
effective in a large booth having dimensions 22 feet long by 12 feet wide and 9 inches high, will run in the neighborhood of $90. A reduction or increase in cost can be determined using the above figures as a basis. The cost of operation is about 10c per day for a booth of the described proportions.

No longer will it be necessary to have a thermostatically controlled heater installed in the booth as the humidifier keeps the air free from condensation at a constant level, thereby preventing rust of the equipment. In addition, it will not be necessary to remove the lenses, reflectors, or condensers from the projection equipment.

SERVICING MOTOR-GENERATORS

In the care of your motor-generator, it is important to have it serviced at the end of the season to make certain it will be in perfect condition next spring. The brushes may be seriously worn after a season or two of operation and by checking your generator at this time of year you can hibernate for the winter without being worried about what damage you might possibly discover next spring. Also, I still advise continuance of the practice of covering the motor-generator with a close-fitting, heavy tarpaulin, snugly tied. This is not so much for protection against condensation but rather to avoid the possibility of rodents getting into and resting in the electrical wiring. All portholes of the projection booth should be sealed with Mystic tape, both inside and out.

CARE OF THE SPEAKERS

After the winter of 1952, we came across a very important discovery in relation to the speaker terminal blocks on top of each post. Upon preparing for our reopening for the spring of 1953, we noticed quite a bit of distortion in the sound coming from nearly 100 speakers. When we brought one of these back into the projection booth for further testing, it reproduced sound with the same clarity as a brand new speaker. Our operator then found the answer: Corrosion had set in about the connections on top of the posts and screws, which, in turn, was causing the distortion of sound.

To remedy this we purchased small wire brushes (about the same size as a tooth brush)—small enough to get in and around the smallest spaces and cleaned every terminal block in the field. We also brushed the connecting wire leading from each speaker before hooking up the speaker itself. After making the connection, we saturated every bolt and screw with No. 3 motor oil. The outcome was perfect! So before you determine conclusively that the...
speaker itself has gone bad, experiment in this manner.

The above procedure is highly recommended both for fall closing and in the spring—and whether or not you dismantle your speakers from each post in the fall. For the drive-in operator who will leave his speakers mounted on the posts all winter, it is further recommended that he cover each with a waterproof bag. A half-dozen small holes should be punctured in the under side of the bag to allow air to circulate, thus preventing condensation.

**CARE OF THE RAMPS**

The care of ramps is just as important during the winter as it is during the operating season. All ramps should be roped off to prevent cars or trucks driving over them; if they should do so during a warm day in the winter then thawing would set in, causing depressions or ruts. When spring arrives, roll the area with at least a six-ton roller after the ground has thawed.

The proper care of plumbing is also a "must" for the winter. All water pipes, flush boxes, commodes, drinking fountains and urinals should be drained. As a further precaution anti-freeze or kerosene should be placed in all traps.

**REFRESHMENT BUILDING**

In preparing the refreshment building for the winter it is advised that a humidifier also be installed there. This will eliminate the necessity of greasing units susceptible to rust or corrosion. Also it removes the need of wrapping any equipment in cloth, newspaper or canvas. All refreshment counters and shelves should be thoroughly cleaned with hot water and ammonia. After drying a generous application of clear wax is advised. For the proper care of refrigeration equipment, a service man should be consulted.

**COVERING ALL LOCKS**

All locks at the drive-in should be covered with Mystic tape. In this manner you can readily get into the building during the winter without having to heat the key to penetrate ice that might accumulate due to a driving rain going into the lock and freezing. To preserve the ticket machine properly, it is advised that it be removed from the box-office and placed in the projection booth where the humidifier is located.

**AUDITING OF TICKETS**

And, finally, in considering closing, you should carefully audit all tickets on hand at the end of the season’s business. It is well to go so far as to prepare the opening box-office statement for next spring and place it in the safe. This is a double check in that should any tickets be tampered with it would be discovered immediately upon checking the opening number in the spring.

---

In preparation for wide-screen projection and also for the showing of 3-D films, the screen tower of the Gloria drive-in at Lima, Ohio, was recently redesigned and rebuilt. Remodeling, as shown in the process of completion above, included enlarging the screen to almost twice its original width and painting it with EPRAD’S “Uni-Max” paint, which is designed for both 2-D and 3-D projection. The work was done by the Theatre Equipment Company, Toledo. The drive-in also installed new Strong projection lamps and generators and new aperture plates. Over 12 other drive-in theatres have been equipped for 3-D by the same company, according to Al Boudouris, president, including the Gratiot at Detroit and the Tower, between Elyria and Lorain, Ohio.
SIZING THE PICTURE FOR "WIDE-SCREEN"

CONTINUED FROM PAGE 19

requires sets of projection lenses of different focal lengths according to the varying sizes of the screen image. (Naturally, with uncertainty as to maximum picture width, the screen cannot be given a definite setting designed to enhance further the presentation.)

PICTURE EXPANSION

Data applying to the selection of screen dimensions under current conditions—which are likely to persist for quite a long time—are given below, with an average picture size in the 1.33-to-1 ratio projected at an average throw of 93½ feet as a basis of comparison:

1. Average Standard Picture: 18 x 13½ feet; aspect ratio 1.33-to-1; maximum viewing distance 5.2W; picture area 243 square feet.

2. "Interim" Picture (for product including films produced without "wide-screen" contemplation): 23½ x 14½ feet; aspect ratio 1.66-to-1; maximum viewing distance 4W; picture area 341 square feet; increase in area over average standard (1) 40%.

3. Non-Anamorphic "Wide-Screen" Picture (specifically for product of larger aspect ratio, employing wide-angle cinematography): 31½ x 17½ feet; aspect ratio 1.8-to-1; maximum viewing distance 3W; picture area 551 square feet; increase in area over average standard (1) 126%.

4. Anamorphic System Picture: 35 x 13½ feet; aspect ratio 2.55-to-1; maximum viewing distance (compared, as in the other cases, with the "average standard" conditions in 1) 2.63W; picture area 481 square feet; increase in area over average standard 100%.

If, however, one preferred to present standard product in the meantime at an aspect ratio which did not risk cropping off desirable material, and yet be able to exhibit at least "wide-screen" product adapted to an aspect ratio of 1.8-to-1 (as in case 3), one could do so by installing a screen accommodating a picture 26 x 17½ feet, which would allow maintenance of the height indicated in case 3, and approximately that of the "standard" of case 1. This would provide for a compromise aspect ratio of 1.5-to-1, which would give a maximum viewing distance of 3.5W under the conditions of the "average standard" example, an available picture area of 459 square feet, representing an increase over an 18 x 13½-foot picture (case 1) of 88%.

There is, of course, the further possibility of pictures being made specifically in an aspect ratio of 2-to-1. Thus, to provide for that without changing the picture height of our "compromise" example, the screen would have to accommodate an image 35 feet wide. The absolute necessity of that, however, would depend on the technique of production.

PICTURE HEIGHT

It is desirable to establish one picture height which will adequately serve all the needs of product presentation, so that any change in aspect ratio will require expansion or contraction only horizontally. Furthermore, it is not advisable to obtain the effect of a wider picture by reducing the height since that would make for a smaller picture and would contribute nothing to the objective, which is to fill more of the patron’s field of vision.

A first step in sizing the new screen is to determine the maximum picture height adapted to structural and visual conditions of the auditorium. This must be measured accurately.

This measurement involves the position of the new screen. It may be advisable to keep it where the present one is, or to move it forward or back. Where it is possible to move it rearward, this may well be the thing to do, for that would increase the distance between the screen and the forward seats.

In many if not most instances, some structural element will limit rearward positioning. The cost of removing such structures will of course have to be weighed against the advantages to be gained in front sitting conditions.

In theatres with large stages (relative to the size of the auditorium) it is current
practice (and under the circumstances doubtless advisable) to confine expansion of the picture within the proscenium opening. In theatres with mere screen platforms, however, it may be better, perhaps necessary, (and the writer has encountered no hesitancy to do so) to place the screen in front of the existing platform.

In any case, all vertical and horizontal sightline and projection beam clearances must be checked for each possible screen position, because the feasible picture height will vary according to location.

After deciding on the best position for the screen according to the approximate maximum picture width desired, the theatre should be checked for the following:

1. Sightline clearance to top of picture from seating under the balcony.
2. Structural obstructions that limit the position of the upper edge of the projection beam.
3. Clear structural height at the screen position.
4. Elevation of stage, or platform, at screen position.
5. Curtain and masking requirements.
6. Affect of maximum picture size and screen position on the seating pattern.
7. Maximum lateral space (width) available for the screen installation.

MEASURING FOR HEIGHT

Measurements should be made carefully to determine the maximum picture height. The projectionist should project a white light from each projector and raise the beam of light until it just meets the first physical obstruction. This will fix the highest point of the picture provided it is one at which the top of the picture can be seen throughout its width from all seats in the last row under a balcony overhang.

If the new position of the screen is in front of an existing stage or platform apron, and it is not desired to extend the apron, the screen should be so installed that the bottom of the picture is approximately 3 feet, 8 inches above the floor of the auditorium.

When the screen is placed on an existing stage, it need be only 2 inches above the platform floor if the floor is 3½ feet above the auditorium at the first row of seating, as it usually is. The 2-inch space provides for wrapping the screen material around the bottom member of the frame, thereby eliminating bottom trim or masking.

This low position for the bottom of the screen also helps to avoid the common picture-on-a-wall effect obtained when the masking continues around the bottom of the picture. Such a low position is about 2 feet below that of a conventional screen in most theatres; with the new projection, some slight part of the bottom of the screen image will be blocked from view at some seating positions by heads in front, but this amount of obstruction is not significant because of the great increase in total picture area.

THE LARGER RATIOS

It will be noted that the 17½-foot picture height, which is used in the examples for both 1.5-to-1 and 1.8-to-1 aspect ratios, is not maintained for an anamorphic system with a ratio of 2.55-to-1, which is that of CinemaScope. With a height of 17½ feet, the width goes to 44½ feet, whereas the examples were prepared with the majority of theatres in mind, particularly those of moderate size.

In data above (case 4) we gave a width of 35 feet for a 2.55-to-1 aspect ratio, which produces a height of 13½ feet. While it is fundamentally wrong to suggest any tampering with creative work put onto the film, current circumstances do provoke the thought that picture material at the extreme sides might be expendable to the extent of allowing some reduction of the original aspect ratio in projection—down to, say, 2.2-to-1. In some instances in which the exhibitor had very limiting conditions, yet wanted as wide a choice of product as possible, inquiry into this possibility might produce an acceptable solution.

This would permit retention, in many instances, of the same picture height; for example, if height for aperture-created dimensions were 17½ feet, a 2.2-to-1 ratio would give that height for an anamorphic system film at a width of 38½ feet.

An exhibitor planning a "wide-screen" installation will also want to refer, in considering picture size and screen dimensions, to projection light requirements. Table 1, taken from a recent bulletin of the Motion Picture Research Council, gives light availability according to various aspect ratios and to anamorphic and standard wide-angle lens systems.

In another chart (Table 2) data are given to assist in projection lens selection for a "wide-screen" presentation. This gives the various picture widths obtainable with focal lengths from 2 to 4½ inches at various projection distances, which are presented in 5-foot steps, thereby allowing close calculation. The projection throw should measure accurately by stretching a tape from the existing projection lens to a point halfway up the height available for the new screen, at the middle of the position for it adopted.

Projection angle is, of course, a factor of the ultimate picture dimensions. Keystone will have the effect of increasing the picture height relative to the width. The amount of this effect can be computed; however, it is simple enough to adjust dimensions to a projection angle in filing the aperture plate.

Functional Lighting Of Auditoriums

(Continued from page 20)

the balcony, and shielded downlights over landings are essential, particularly during the showing of pictures.

UNDER-BALCONY LIGHTING

This is a difficult space in which to combine the downward seating area lighting, and upward general lighting, because the ceiling is relatively low. Cove-lighted domes, or flush sources of broad, low brightness, are generally the means resorted to in this area. Aisle lights may be necessary. If tonal lighting is desired, color strips in domes or in slots can be employed.

STANDEE AND STAGE

Downlighting, or decorative tonal lighting, is indicated for the area behind the main floor seating. This cross-aisle or standee space may, and usually should, be illuminated at a somewhat higher level than any other part of the auditorium.

Typically, a motion picture theatre requires only rudimentary stage lighting. Front lights, including follow spots, may be used to accent a stage specialty or speaker (if slides or a motion picture were to illustrate the remarks of the speaker, the light sources would have to be of the framing type so that their beams did not fall on the screen). Such familiar stage lighting equipment as footlights and border-lights may of course be desirable in some instances; sources for illuminating the stage or screen curtain, and general auditorium lighting itself, can contribute to illumination of the stage; however, all of these should be of such character that they are secondary in effect to the accent sources.

In concluding this series of discussions of modern lighting tools for the motion picture theatre it is pointed out that each theatre should be regarded as a specific lighting problem. Here as elsewhere, the exception proves the rule. Architects and engineers should use their own judgment as to the effective applicability in any particular instance of the suggestions we have made.

Remember that artificial light can serve purposes today that no other medium can meet so well. It can provide comfortable visibility where and when it is wanted; it can supply color, accent and charm at less cost than any other means. One day we may view motion picture performances in well-lighted theatres rather than the gloomy caverns that are still quite generally the rule today.

MOTION PICTURE HERALD, OCTOBER 10, 1953
Edward Lachman, president of Lorraine Carbons, Inc., Boonton, N. J., is now on an extended trip around the country visiting exhibitors and dealers to exchange views and experiences concerning use of his new “Super-Charged Orlux” carbons, developed for 3-D and wide-screen projection.

Walter B. Guinan has rejoined the Bigelow-Sanford Carpet Company, New York, as contract sales manager, Bigelow Rugs and Carpets, according to an announcement from Robert W. Howison, general sales manager. At the same time it was announced that Robert W. Neall, who has been in charge of the company’s contract sales since 1930, has been appointed director of Carpet Counsellor, an advisory service for users of public space carpet. Mr. Guinan started his career in Bigelow’s sales division 26 years ago, seven years of which were spent with contract sales in the company’s Chicago district office. He resigned as style and design manager for the company in 1952 to become director of sales and merchandising for Karastan, the rug and carpet division of Fieldcrest Mills. In his new position with Bigelow, Mr. Guinan will head an expanding company sales program for public space carpets. Mr. Neall has long been associated with the carpet industry and the sale of public space carpets. In his new capacity he will counsel and assist on major contract installations.

Four changes in the sales organization of General Precision Laboratory, Pleasantville, N. Y., made to expand television broadcast activities and offer more engineering services to television broadcasters, have been announced by Blair Foulds, vice-president. The engineers and their new assignments are as follows: E. Arthur Hungerford, Jr., returning from a leave of absence for special work with the Joint Committee on Education Television, has been named manager of the television department. Nathaniel M. Marshall has

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Theatres and the New Techniques
... and GIO GAGLIARDI discussing the characteristics of stereophonic systems and their effect on practical projection procedure in—

Magnetic Sound Reproduction
... in addition to other special feature articles and all regular departments.

Better Theatres Section

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been designated eastern district manager. A field representative for GPL since joining the company in 1950 and former head of television operations at the U.S. Navy Special Devices Center, he will cover the northeast states from Washington, D. C., through New England. Edward Manzo has been assigned as southeastern district manager with headquarters in Atlanta. He has a background of TV studio design for the Navy plus commercial station operations in New York. Robert F. Johnston, formerly chief engineer of radio station WLL in Champaign-Urbana, has joined GPL as manager of the midwest district, with his headquarters to be in Chicago.

J. H. Elder, for many years head of maintenance and construction of the Interstate Circuit in Texas, was in charge of many of the installations of Interstate's new Plaza theatre in Vernon, Tex. (pictured and described on pages 14-15), but handled this project as a member of the Sterling Sales & Service, Inc., of Dallas. In sending data on the Plaza, Mr. Elder adds, "Sterling has a complete staff of trained people in all phases of theatre planning, construction, remodeling, sound service, air conditioning service, all theatre equipment and supplies needed by any theatre. We can furnish and install any item needed by any size or kind of theatre. Half a dozen of our department heads, including the writer, have experience of something like 125 years in the kind of work we are now doing."

Basil T. Wedmore of Westrex Corporation, New York, left September 18th for the Far East where, at the request of 20th Century-Fox, he will assist the staffs of theatre owners and supply dealers in the installation and adjustment of the picture and sound equipment required for CinemaScope showings. Mr. Wedmore's itinerary includes Japan, the Philippine Islands, Thailand, Singapore, Indonesia, Australia, and New Zealand. He has worked closely with the engineering department of 20th Century-Fox and, prior to leaving New York, took part in supervising the demonstration of CinemaScope in Winnipeg, Canada.

Plans for a new drive-in theatre at Winter Haven, Fla., have been announced by B. B. Garner, president of Winter Haven Theatres. An opening is planned for about December 1st.

Carl Williamson and James Swafford of Liberty, Ind., just across the Ohio state line, have taken over the Union theatre there, formerly operated by Mr. and Mrs. Donald French.

Nick Kounaris and Paul Tolis, operators of the Kounaris and Tolis theatres, in Newington and Meriden, Conn., respectively, have disclosed plans for a drive-in theatre, their first, to be situated adjacent to their Meriden theatre.

John P. Stearns, formerly assistant manager at the Circle theatre, Indianapolis, has been named manager of Keith's, also in that city, by Dale McFarland, general manager of the Greater Indianapolis Amusement Company, Inc.

G. T. Edwards has assumed ownership of the Ritz and Royal theatres in Hattiesburg, Miss.

Daniel Flanagan, formerly manager of the Chief theatre and Kiaway drive-in at Hiawatha, Kan., has been transferred to Nebraska City and Marion Gilder-

C. D. Hoover (left), newly appointed regional sales manager for the Breuer Electric Manufacturing Company, Chicago, and A. M. Anderson, general sales manager, look over a new squeegee being introduced to the trade by Breuer, manufacturer of a complete line of commercial vacuum cleaners, floor machines, portable electric blowers and dust collectors. Mr. Hoover now conducts intensive sales training programs for Breuer distributors in his new territory, which includes New England, upper New York State, and Pennsylvania outside of Philadelphia.

Sleeve, formerly assistant manager at Junction City, is now manager of the two Hiawatha theatres.

Plans for the installation of CinemaScope and wide-screen equipment in South America and the West Indies will be discussed by A. F. Baldwin, vice-president and export manager of National Theatre Supply, on an extensive trip he is making through Brazil, Colombia, Venezuela, Mexico and the Indies. In Mexico the 18 CinemaScope installations already have been sold, Mr. Baldwin said before his departure. Acceptance of the new processes, he added, is widespread south of the border and is steadily increasing in all sections.

The Plaza theatre, Asheville, N. C., has been sold by Publix-Bamford Theatres, Inc., of that city to the newly formed Asheville Theatres, Inc. At the head of the new firm is Jack S. Fuller of Columbia, S. C., president, and Sam L. Irwin, Darlington, S. C., secretary-treasurer. The group also owns theatres in Columbia, Orangeburg, Spartanburg, and Darlington, all in North Carolina.

Thomas L. Rawlings has been appointed assistant manager of the Palace theatre, Jacksonville, Fla.
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The stereophonic sound presentation at Carnegie Hall, New York City, in April 1940, was the first public auditorium demonstration of stereophonic sound. It was the result of years of research along this line by the Bell Telephone Laboratories.

**WESTREX THEATRE EQUIPMENT** provides quality presentation of stereophonic sound, 3-D films, and wide-screen projection.

**WESTREX MULTIPLE TRACK** magnetic recording equipment, using advanced techniques, is the accepted studio standard.

The complete Westrex theatre supply and service organization is the answer to every equipment supply problem for theatres in 62 countries outside the U. S. A. and Canada. Offices in over 100 cities are staffed with Westrex-trained engineers who have installed over 5000 Western Electric and Westrex Sound Systems, and who service our systems plus hundreds of installations of other makes.

For studios throughout the world, Westrex offers a full line of Western Electric and Westrex studio recording equipment and accessories to meet every photographic and magnetic recording and re-recording need. This equipment—like the Westrex Theatre Sound Systems—is the outcome of many years of research by Bell Telephone Laboratories and the Westrex Hollywood Laboratories.

**No one else serves the industry so well as Westrex**

**SOUND AND PROJECTION SYSTEMS.** Academy Award Winning Hydro Flutter Suppressor is featured in Westrex Master, Westrex Advanced and Westrex Standard Systems.

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**MAGNETIC RECORDING SYSTEMS.** Magnetic recording on film offers maximum quality, immediate playback, re-usable film, higher signal-to-noise ratio, and eliminates film processing.

**LOUDSPEAKER SYSTEMS.** Designed for theatres of every size and shape, these systems are built around Western Electric loudspeakers for single or multiple installations.

**RE-RECORDERS.** The Westrex line provides facilities for 35mm and 16mm, 100 mil standard, 100 and 200 mil push-pull photographic, and also for magnetic film recordings.

Research, Distribution and Service for the Motion Picture Industry

Westrex Corporation

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HOLLYWOOD DIVISION, 6601 ROMAINE STREET, HOLLYWOOD 36, CAL.
Pending Tax Action:

EXHIBITORS HOLDING

TICKET PRICE LEVEL

ACROSS THE COUNTRY

### THEATRE TRADE SHOWS — OCT. 26*

(Except Kansas City — Oct. 27th • Dallas — Oct. 28th)

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<tr>
<th>CITY</th>
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<td>ALBANY</td>
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<td>19 Clinton Ave.</td>
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<td>CHICAGO</td>
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<td>M-G-M Penthouse</td>
<td>4322 N. Western</td>
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<td>CINCINNATI</td>
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<td>OKLAHOMA CITY</td>
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<td>CLEVELAND</td>
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<td>Loew’s Penn</td>
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<td>DES MOINES</td>
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<td>PORTLAND</td>
<td>Laurelhurst</td>
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<td>Loew’s State</td>
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<td>SEATTLE</td>
<td>Washington, D. C.</td>
<td>Westlake &amp; Stewart</td>
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<td>KANSAS CITY</td>
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<td>LOS ANGELES</td>
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*Dates and times may vary. Please check local listings for exact dates and times.
IMPORTANT TO READ THIS!

We have planned the Theatre Trade Shows of M-G-M’s marvelous color musical “KISS ME KATE” in a manner suited to the stature of this famed musical hit of two continents.

The Theatre Trade Shows make it possible for showmen to see how “KISS ME KATE” is presented in both 3-D and flat, with wide screen and stereophonic sound, in full color glory.

At the Theatre Trade Shows, with audiences, you will realize how M-G-M, creator of the screen’s greatest musicals, has immortalized another great stage property in a screen production rich with its famed songs, eye-filling in its spectacular beauty, Big in its renowned entertainment qualities.

See it and enter M-G-M’s “Lucky 7” Showmanship Contest for Big Money Prizes!

THE COMING INDUSTRY EVENT IS M-G-M’s FIRST CINEMASCOPE PRODUCTION
“KNIGHTS OF THE ROUND TABLE” (Technicolor)
had come, intense, unashamed.
She was ready to forget she’d ever been a lady...

"So Big"

IS SO-O-O-O GOOD!”—LOUELLA PARSONS...
MUCH IN THE RUNNING FOR AN OSCAR A...
IN ‘SO BIG’. THE WOMEN USED THEIR HAN...
IN OUR PARTY SNIFFED SUSPICIOUSLY. A
"JANE WYMAN CERTAINLY WILL BE VERY AFTER HER MAGNIFICENT PERFORMANCE KERCHIEFS FREELY- THE STALWART MEN GREAT, GREAT PICTURE!" — LOUIS SOBOL
AND NOW

CINEMASCOPE

WILL BRING YOU MORE BUSINESS
THAN YOU CAN HANDLE!

20th Century-Fox presents

Marilyn MONROE
Betty GRABLE
Lauren BACALL

IN

THE SECOND GREAT PICTURE IN

CINEMASCOPE

YOU SEE IT WITHOUT SPECIAL GLASSES!

How To Marry A Millionaire

TECHNICOLOR

co-starring

William POWELL
Realistic Admission Scales

MANY exhibitors are in acute need of producing more revenue at the box office. Reports indicate that simply increasing admission prices without a satisfactory explanation may arouse patron resentment. On the other hand, some showmen recently have reported an understanding reaction from the public when adjustments in price scales are timed with the introduction of a wide screen. Thus far almost one thousand theatres have installed wide screens. These houses range from small theatres seating a few hundred to the largest metropolitan showcases.

In these days when everyone’s patience has been tried with years of inflation—and while the Eisenhower administration is attempting to stabilize the purchasing power of the dollar—no potential patron should be asked to pay more at the box office unless he is going to get more for his price of admission. Undoubtedly in many places there is lingering unhappiness about sharply advanced prices for special engagements of poor quality 3-D films. Where such is the case the problem of making a realistic adjustment in admissions is further complicated.

Motion picture admissions still are one of the public’s best bargains. The percentage increase over pre-World War II “normal” is far below that of most cost of living items. In a number of situations the prices charged children are extremely low. Some exhibitors have increased such prices from 15 cents to 25 cents without cutting down attendance. However, these increases—as well as those in the adult tickets—were put into effect when the theatre had something to shout about.

The time of installation of a new wide screen, with or without stereophonic sound, presents an opportunity to reexamine established ticket prices. It is an opportunity that does not occur often. Its timing, unlike the matter of tax relief, is entirely under the control of the individual exhibitor operating in his community. Attention to the matter of realistic but popular admission prices is pertinent now because no one can predict with any degree of assurance whether the next session of Congress will extend tax relief to motion picture theatres and whether such relief—this time—will be acceptable to the President.

Going to the Movies

EXHIBITORS found much food for thought in the address on trends in theatre attendance delivered by Albert E. Sindlinger at the Allied convention in Boston. Mr. Sindlinger is a statistical expert for the COMPO tax committee. Before going into research work ten years ago he served many years in the motion picture industry as a theatre manager and as director of advertising and promotion for The March of Time.

Of particular interest to every theatre operator is the fact (brought out in a detailed study of motion picture attendance habits in an area of Philadelphia) that only half the total number of patrons attend pictures regularly, that is, more than twice a month. Yet the same group spends about $85 of every $100 taken in at the box office. In this, Mr. Sindlinger finds grounds for being optimistic about the future of motion picture exhibition. A small increase in the number of “frequent” movie patrons—even a five per cent increase—would make a marked difference in total dollar receipts over the period of a year.

There are two general motives for motion picture theatre attendance: 1) A desire to see a particular picture; or, 2) a desire simply to go to the movies. In the second case the potential patron naturally selects—if a choice is available—the particular film of most interest to him at that time. While patrons do “shop for their pictures,” a very considerable segment has already decided to go before making their particular selection. This habit of millions of persons of all ages relying on motion picture theatres to provide their staple entertainment is a priceless treasure of the motion picture industry. Nothing must be done to destroy it.

Should all the studios in Hollywood embark upon a policy of making only a limited number of productions annually, there is grave danger that the habitual patron will be forced to cut down on his attendance. This would be a serious blow to receipts. Depending on local theatre conditions, a certain total number of feature films are needed annually to fulfill the needs of the frequent movie patron. There is a clear danger that Hollywood will not produce a sufficient number of pictures in 1954 to satisfy the normal minimum requirements in many exhibition areas.

Exhibitors who wish to take a long look at the future will be encouraged to note that the U. S. Census Bureau has predicted that the total population will increase during the next twenty years at a tremendous rate. By 1975 there are expected to be over 220,000,000 persons in the United States. Of special interest is the fact that the number in the frequent theatre-going age group of from 10 to 24 years of age will jump seventy-one per cent, from 33,600,000 to 57,330,000. One thing is certain—there is and will continue to be plenty of potential theatre patrons. It is safe to predict that as years go on great box office attractions will continue to break all attendance records.

—Martin Quigley, Jr.
Letters to the Herald

Tax Fight and Goldwyn
To the Editor:
I read Samuel Goldwyn's clarification of his stand on the veto of the tax repeal. At the conclusion he states, "But the motion picture business has always been proud of the fact that it has never thought, nor would it accept, any form of subsidy from the Government. Let us not now appear before the public in the role of pleading for special favors from the Government."

It is very difficult to understand this statement. Why doesn't Sam, instead of insisting that we want a subsidy, make claim that our industry is different in many aspects, including how much we have done for the war effort, national campaigns, for health and other worthy causes at our own expense. Has any other industry done the same?

With regard to his very last sentence, "Let us not now appear before the public in the role of pleading for special favors from the Government"—he damned us with a statement that we are asking for special favors, when the reverse is true. All we want is not to continue to be the victims of special discrimination.

While I respect Samuel Goldwyn greatly because of the fact that his remarks are newsworthy, he is doing the industry a continued disservice. In fact, I don't know any other individual, in public office or out, who is doing the industry more harm in our fight for survival. As President Hoover said, we are the only industry who gives its wares free for many worthy efforts.

Goldwyn is trying to be adroit and straddling—but he is hurting the tax fight.

EDWIN SILVERMAN, Essences Theatres Corporation, Chicago, Illinois.

Sports on Theatre TV
To the Editor:
As a small city exhibitor I would like to file the strongest sort of protest against those eastern theatres who are buying exclusive television rights to major sporting events. It is my opinion that responsible exhibitors all over the country should sue these promoters for antagonizing millions of home viewers against our theatres at the very time we are trying to woo them back.

It is also my opinion that we do not need and never will need exclusive television channels for theatre use. The thing we do need is the right to simultaneous reproduction of major events. I have talked time and again with our local television station owners. Neither I as an exhibitor nor they

who own the station can see any reason why I shouldn't be permitted to reproduce their television programs on my theatre screen. After all they are paying to an audience of 200,000 while I would be only selling to an audience of less than 1,000.

There is no doubt in my mind that out of 200,000 at least 1,000 television viewers would be willing to pay to see a sporting event on the large screen. To say nothing of accommodating the hundreds of families who cannot afford home television. Even some nominal reimbursement scheme might possibly be worked out with the local television station.

Projecting this idea into the future when one of my theatres may be equipped with Fox's Eidophor color television system, wouldn't it be a lot more sensible to tie in with the local television station in buying or renting the coaxial cable necessary for color television and sharing it on major events? Surely any one can see that a good portion of the home viewers would rather pay to see a major football game on a 40-foot screen than to see it on a 21-inch screen at home. They not only could see the action better but also would have the audience participation, which makes the game so much more enjoyable.

Again I say that it is imperative that we stop exclusive theatre television broadcasts and start thinking along the sensible line of cooperating with our television stations.

—JOE TURNER, Lawton Theatre, Lawton, Oklahoma.

Tax on Receipts
To the Editor:
Are we wrong in our thinking? When we can get only 30 cents and 12 cents admissions. When we are required to send 20 per cent of this to the Government, whether or not we have taken in enough to pay the cost of operation. If this is not in effect, a tax on gross receipts? We can see it in no other way—from a small town exhibitor who hopes that the Government realizes: 1) that conditions now are not what they were when the tax was put on us, and 2) if you're going to help a drowning man, you don't wait until next January to begin considering it.—Texas Exhibitor.

Distributor Attitude
To the Editor:
Attitude of distributors toward small theatre owners implies that we are all through!—C. J. BENNY, Paramount Theatre, Connellsville, Pennsylvania.

MOTION PICTURE HERALD
October 17, 1953

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On the Horizon

Federal Trade Commission chairman Edward F. Healy suggested in Chicago Tuesday a separate small business division be established within the Commission to work on complaints by small businesses. "One of the principal complaints of small businessmen," he told the convention of the National Association of Retail Druggists, "is the mystery and delay surrounding their requests for action against unfair competitors or other suspected (anti-trust law) violators. They say they drop their complaints in the hopper and never hear from them again unless and until a formal complaint is issued. One of the duties of the small business division would be to keep small concerns informed and to expedite the movement of their matters through the Commission."

Milestone: Let it be recorded that this week the Capitol theatre in New York sold the 1,000,000th ticket for "From Here to Eternity," currently in its 11th week and holder of every Capitol record. To keep the files straight, the purchaser of the ticket was Mrs. Bertha Klausner, a local lady and literary agent, who was presented an orchid corsage and two passes to see the Capitol's next tenant, "Miss Sadie Thompson," but nobody knows when latter will arrive.

"You can't ask the public what it wants to see; you just have to make pictures and hope they'll come to see them," says Jerry Wald, executive producer for Columbia Pictures. Mr. Wald, in Charlotte, N. C., told Emery Wister, film editor of the "Charlotte News," that "the public doesn't know what it wants."

The largest motion picture screen in the world, for the Radio City Music Hall in New York City, is now on order. The screen, which will measure 120 feet wide by 48 feet high, is being manufactured by the General Corporation of North Tonawanda, N. Y.

If the Nord system or an equivalent takes the off-screen over-costs out of 3-D exhibition (extra projectionist, current costs, shipping expenses), the distributors will be able, it is expected, to trim their rental terms proportionately from the present levels.

Discussing the possibility of the swing of theatre TV to color, Frank A. Cowan, engineering staff member of the long lines department of the Amusement and Theatre Centers, Company, said in New York last week that the color system may be similar to the N.T.S.C. color system or it may be of the sequential type. In black and white or color, said Mr. Cowan, if theatre TV is to have "simultaneous presentation and spontaneity" it will require networks similar to those now furnished TV broadcasters.

San Francisco exhibition seems to be taking a lead in promoting various local devices designed to promote increased attendance at motion picture theatres. The showmen's bid for patronage is taking the form of price changes, special family admissions and free shows which are attracting newspaper space. Earl Long, district manager of AB-Paramount Theatres, speaking before a Motion Picture Council group recently, cited the importance of exhibition response to calls for speakers at civic functions. He expressed gratification at "the interest these people are taking in the problems of the motion picture industry and by their enthusiasm about the future of motion picture theatres."

It's still taking longer and longer to get final Federal court action on antitrust and other civil suits, according to a report by the Director of the Administrative Office of the U. S. Courts. He cites as reasons a continually increasing load of new cases and Congressional failure to enact legislation providing additional Federal judges.


The Securities and Exchange Commission this week dropped its quarterly report form for gross sales and operating revenues. Some 2,000 firms, including major film companies, have been filing these reports. The Commission first proposed to cancel the form in August, and now has made its decision final. At the same time, the Commission proposed new rules to give a company's management more power to judge which stockholder proposals should go into proxy statements. For example, under the new rules, a management would be empowered to leave out of its proxy statements proposals that were repeatedly defeated in earlier stockholder meetings.

A total of 41 additional television stations in 35 cities have been linked in the past month to the Bell System's nationwide TV network facilities, according to the American Telephone & Telegraph Company. This, the largest group in any single month, the company says, makes an aggregate of 199 stations in 127 cities and 39 states and the District of Columbia. Three Canadian transmitters also are linked to the network at Buffalo. When TV network service began, there were 12 transmitters in five cities.

MOTION PICTURE HERALD, October 17, 1953
This week in pictures

AT THE SHOWMANSHIP luncheon in Toronto, tendered by Canadian Odeon Theatres to theatre manager Jacques Martin, winner of the "David Griesdorf" sales drive. In order at the head table are L. M. Gruburn, advertising director; F. H. Fisher, H. Friedman, Mr. Griesdorf, general manager; L. W. Brockington, president; Mr. Martin, C. R. B. Salmon, E. G. Forsyth and H. Hunt. Mr. Martin won cash, a vacation and a trophy.

D. J. GOODLATTE, managing director of Associated British Cinemas circuit, is in this country to see how the new techniques are being used, and to chat with friends in northeast and midwest exhibition. See page 26. Mr. Goodlatte is here for one month.

ON THE SET of Warners' "A Star Is Born," executive vice-president Jack L. Warner is host to visitor Nat Lapkin, Stanley Warner circuit vice-president. In array above are producer George Cukor, cinematographer Winton Hoch, Mrs. Lapkin, Mr. Warner, James Mason and Judy Garland, stars; Mr. Lapkin; associate producer Steve Trilling, and Transcona Enterprises executive Sid Luft.

CECIL BERNSTEIN, left, managing director and co-owner of the Granada circuit, England, has been inspecting Cinerama and CinemaScope and inquiring about other processes, during a New York visit. See page 12.
PETER BOUDOURES, left, San Francisco restaurateur, is in New York negotiating for release of "The Barefoot Battalion," which he made in Greece. See page 29.

IN MOBILE, Mamie Van Doren, new U-I star, helps promote "The All-American" by meeting local showmen. With her are Eddie Jones, Giddens and Rester Theatres; Ken Montiel, Downtown theatre manager; W. E. Limroth, circuit general manager.

ROBERT ROSSEN, left, will produce two pictures for United Artists release, the first of which will be "Alexander the Great," he told reporters during a New York visit last week. This will be made on location on the sites of Alexander's travels, Greece, Persia and India, he anticipates. His second will be "Fame," written by him and Jerome Weidman. He also is making "Mambo," an Italian film.

MARTHA HYERS, right, arrives in New York for interviews. She is featured in Warners' "So Big," picturization of the Edna Ferber Pulitzer Prize novel.

AT THE Stanley Warner Philadelphia zone meeting last week at which winners of the recent managers' sales drive received their awards. In array are Martin Quigley, publisher; Samuel Rosen, vice-president; Harry Kelmine, general manager; Ted Schlanger, zone manager, and Nat Fellman, national film buyer.

WELCOME TO HOLLYWOOD. Sir Roger Makins, British Ambassador to the United States, and Lady Makins, are welcomed by Y. Frank Freeman, left, board chairman of the Association of Motion Picture Producers, host at luncheon in the Beverly Hills Hotel following a visit to the MGM studio.
“New Screen Techniques the Most Important Book Since Sound”

“New Screen Techniques,” the recently published Omnibook dealing with 3-D, wide screen, CinemaScope and Cinerama—26 illustrated articles edited by Martin Quigley, Jr., received a fine send-off in Clevel-
dand, where last week W. Ward Marsh, noted film critic and the “Cleveland Plain Dealer,” devoted his entire October 7 column to the book.

Comparing it in value to Dore Schary’s “Case History of a Movie” and Mervyn LeRoy’s “It Takes More Than Talent,” Mr. Marsh said of “New Screen Techniques,” published by Quigley Publishing Company: “It is quite the most important book to come to the newsstands since the advent of sound . . . Quigley went directly to the ablest and best informed sources for his book’s discussion of these new techniques in movies, all of which are revolutionizing the film industry.”

Bernstein Is ‘Bewildered’

Confessing “bewildement” and unable to say whether his visit here had set matters, Cecil Bernstein, managing director and co-owner of the Granada Theatres circuit of Great Britain, left New York for Eng-
land Wednesday after a week inspecting Cinemarama, CinemaScope and inquiring about other new processes in which the circuit might be interested to improve business.

Mr. Bernstein said large screens were no novelty in Great Britain, and hadn’t in-
creased attendance. He said he was bewil-
dered by all the talk in his country about the new processes, and the CinemaScope demonstration in June, and felt a first hand trip would help, but it found it hadn’t cleared up the problem of determining which way the industry is going.

As a result of bad pictures, British theatre owners aren’t going near 3-D, he said. He said “House of Wax” was the best in the medium. Mr. Bernstein’s houses, in suburbs and provinces, run from 1,500 to 3,400 seats. They have 10 wide screens, which he uses only with special films.

Partmar Asks High Court Review on Dismissal

WASHINGTON: The Supreme Court was asked Tuesday to rule that a Los Angeles District Court erroneously dismissed without trial a triple-damage counterclaim brought by Partmar Corporation against three Paramount companies. Partmar had filed the counterclaim, charging that Para-
mount had been engaging in an unlawful conspiracy, after Paramount had brought suit in 1947 against Partmar—the lessee of the Los Angeles Partmar theatre which was owned by Paramount. Partmar attorney Russell Hardy told the high court that the Los Angeles court had decided to try the eviction suit first and then try the counter-
claim separately. Consequently, he said, Partmar did not introduce any evidence in support of its conspiracy charge during the eviction trial. The District Court denied the eviction suit and at the same time threw out the counterclaim.

Warning: Ben Kalmenson, Warner vice-

Discussion

Productions discussed were “So Big,” with Jane Wyman and Sterling Hayden; “Calamity Jane,” musical in color by Technicolor with Doris Day and Howard Keel; “Tono- do,” a Wayne-Fellows WarnerColor production in 3-D with John Wayne; “The Beggars’ Opera,” Technicolor, with Laure-

District managers attending the meeting were Norman J. Ayers, eastern, with head-
quarters in New York; William G. Mansell, central, with headquarters in Philadelphia; Robert H. Dunbar, midwest, with headquar-
ters in Chicago; Art W. Anderson, north prairie, with headquarters in Minneapolis; Hall Walsh, south prairie, with headquarters in St. Louis; W. O. Williamson, Jr., south-
east, with headquarters in Atlanta; Ed. Wil-
liamson, southwest, with headquarters in Dallas; Henry M. Herbel, west coast, with headquarters in Los Angeles; Haskell M. Masters, Canada, with headquarters in To-
ronto, and Robert Smetzer, with headquar-
ters in Washington, D. C. George Letko, Chicago branch manager, also attended.

Major Warner Attendees

Home office executives present were Maj-
or Albert Warner, vice-president; Samuel Schneider, vice-president, and Mort Blumenstock, advertising and publicity vice-

To Remake "Covered Wagon"

Director Michael Curtiz and producer Irving Asher have been assigned by Para-

MOTION PICTURE HERALD, OCTOBER 17, 1953
EXHIBITORS HOLD LINE ON ADMISSION PRICES

Few Increases Since Tax Repeal Failed; Product Often Dictates Rise

Exhibitors throughout the country generally have held the line against any increase in admission prices following the veto last August of the Mason tax relief bill by President Eisenhower.

A Herald survey, covering 24 cities and towns in key areas of the nation, last week, revealed the following highlights:

† Thirteen cities reported no price increases whatsoever as a result of the Mason bill’s end, although three of these reported there had been some increases in the year prior to the bill’s demise.

† Only two cities reported general increases by a large proportion of theatres in the last two months; seven more reported definite trends towards increased prices, and two were said to be seriously considering increasing prices on an overall scale.

† All seemed to indicate that in lieu of flat, overall price increases, exhibitors were tending to raise prices according to individual pictures. One correspondent estimated that the number of “advance-price” pictures had increased by at least 100 per cent this year over last.

Cities reporting definite price increases include Atlanta, Cleveland, Kansas City, Memphis, Milwaukee, Mobile, Hartford, Winston Salem and Savannah. Of these only Memphis and Kansas City seem to have been hit on a big scale.

All five of Memphis’ first run houses and a majority of the neighborhood houses raised prices following the veto of the Mason bill. The price actions—and the Mason bill explanation—were announced to the public in big newspaper stories, quoting both first run and neighborhood owners.

Kansas City Takes New Admissions in Stride

The increases in Kansas City, estimated to have been made by at least 20 per cent of the city’s theatres, have been accompanied by announcements to the effect that prices there have not gone up in some cases for as long as 10 to 12 years. The increases were on children’s and adults’ tickets. No adverse reaction reported.

Price increases in Atlanta have been primarily in the field of children’s admissions, at the Paramount, Loew’s Grand and Roxy. The reported increase in Savannah and Winston Salem all have been on the part of drive-ins, with the Winston Salem drive-in prices going up as much as 20 per cent. Indoor theatres in the areas are reported to have discussed price increases, but none as yet has been effected.

The price increases in Cleveland after the tax veto, at the subsequent run Garden and Southern, actually are a part of a trend towards higher prices which is said to have been evident in the city all year. As in other communities, the exhibitors in Cleveland have found that the public doesn’t hesitate to pay increased admissions to top films, but displays some resistance to average films at average prices. In this city, as in most others, product dictates the individual price.

In Milwaukee, although there has not been an overwhelming trend towards increased prices, two circuits and one theatre have increased their scales a bit. These include the Delf circuit, Stanley Warner Theatres and John Freuler’s Atlantic theatre. The likes in the Mobile area were said to have been in theatres operated by Giddens & Reuter Theatres and Paramount Gulf.

Five theatres in Hartford, belonging to the Hartford Theatre Circuit and Perakis Theatre Associates, have raised prices and a general increase throughout the state is anticipated. In raising its prices, no theatre has used an “education” campaign to inform the public. “At times like this,” according to one executive, “it’s just easier to let the price scale change and let the public adapt.”

Like the Connecticut theatre owners, the managers of Providence, R.I., first runs are reported to be considering an increase, but exactly how much and when has not been decided upon.

In all situations where the Herald’s correspondents reported price increases already in effect, or contemplated, one thing appeared certain: that the subsequent run houses felt the need for an increase more acutely than the first run houses and that in all cases the subsequent runs were only waiting the price-raising action of the first runs.

Cities reporting fairly steady admission prices and no concerted action to raise them as a result of the loss of tax relief include Albany, Boston, Buffalo, Columbus, Denver, Detroit, Jacksonville, Miami, Minneapolis, New Orleans, Oklahoma City, Portland and San Francisco. Of these, Albany, Detroit and Minneapolis report that some increases in prices have been effected before the tax repeal campaign.

Advance-Price Pictures Increase in Albany

It was the Albany correspondent who reported the estimate that the number of advance-price pictures had increased possibly 100 per cent this year over last. Theatres in that area which were said to have increased their prices in the last six months include those belonging to Fabian and the Stanley Warner circuits.

The only increases noted in Boston were in outlying areas or in situations playing 3-D films, with the price increases presumably going, in many cases, for the polarizing viewers.

Columbus reports increased prices on a picture-to-picture basis only. Denver theatre owners, described as contemplating no changes, are said to be “willing to hold what prices they have.”

The only price change reported by the Jacksonville correspondent was a decrease, rather than an increase, and only one theatre it was not considered a trend. In Miami, theatre owners were holding firm, although some discussion of an increase was known to have taken place in the office of Florida State Theatres.

Contemplate No Price Changes in Portland

In Portland, where the theatre scene is dominated by Evergreen, J. J. Parker and Hamrick, no changes are contemplated. However, it is interesting to note that all the city’s theatres have adopted a “family” policy which has proved successful—admitting free all children who are accompanied by an adult. San Francisco, like the others in this group of cities, reports increases only on an individual picture basis.

The last finding applies to it does to almost every situation, may be the reason why there has not been the flat increase in prices which many industry observers felt was certain to follow a veto of the Mason bill. If there are enough so-called “big” pictures for which the public will, with a minimum of grumbling, pay increased prices, there is no need to increase the ticket cost on an over-all basis, it is felt.
YOU DON'T NEED G
CINEMA
IS THE SENSATION

WUB027DL PD SALTLAKECITY UTAH OCT 6NFT

AL LICHTMAN=

THE ROBE IS OUTGROSSING ANYTHING IN HISTORY AT THE LYRIC
AND OUR AUDENCES ARE WILDLY ENTHUSIASTIC ABOUT
CINEMASCOPE. THIS GREAT NEW SYSTEM IS JUST AS EFFECTIVE
AND THRILLING IN OUR 1120 SEAT LYRIC ON 36 FOOT SCREEN
AS IN DEMONSTRATION I SAW ON GIANT SIZE SCREEN AT YOUR
STUDIOS. AM CONVINCED THAT CINEMASCOPE IS THE KEY TO
THE FUTURE OF ALL THEATRES LARGE OR SMALL=
JOE ROSENFIELD LYRIC THEATRE.
LASSES TO SEE THAT ASCOPE OF THE INDUSTRY!

Is your theatre equipped for The Robe TECHNICOLOR and the big parade of wonderful CINEMASCOPE pictures coming your way from M-G-M, Walt Disney, Columbia, Universal-International, United Artists, Allied Artists and 20th Century-Fox.
The establishment of standards, demanded by numerous segments of the industry, occupied engineers at the closing days of the Society of Motion Picture and Television Engineers 74th semi-annual convention, in New York last week, with results merely tentative but nevertheless representing to industry observers a beginning of a desirable trend.

Tentative operating standards for multitrack magnetic sound reproduction will be set by the making of some eight test films at behest of the organization. The decision to make these followed meetings of the sound committee and the magnetic subcommittee, and a stereophonic sound panel discussion moderated by John K. Hilliard. It also followed presentation of papers from three equipment companies offering reproducers in conjunction with CinemaScope.

The papers were by C. C. Davis, and H. A. Manley, Westrex; J. D. Phye and C. E. Hittle, RCA; and S. W. Athey, Willy Borberg and R. A. White, General Precision Laboratory. New advances in magnetic recording also were disclosed by Dr. Wilfrid Wetzel, technical director of the magnetic recording division of the Minnesota Mining and Manufacturing Company. These are processes for applying magnetic recording to 35mm, and a playback head for magnetic sound in theatres.

The new sprocket holes and sprockets used for CinemaScope will increase film life, Dr. E. K. Carver, Eastman Kodak, predicted.

The eight test films will measure sound balance of the three speakers behind screen in the CinemaScope process and determine the general over-all performance in frequency range.

More than 70 per cent of the theatres which replied to an SMPTE questionnaire and which have 501 seats or more, have converted or plan to convert to 3-D and wide screen before the year's end, Ben Schlanger, consulting theatre architect, reported Friday morning. Geographical distribution of replies was satisfactory, but Mr. Schlanger admitted the bulk of replies came from circuits and larger houses.

Others whose papers were read during closing days were Chester E. Beachell, National Film Board of Canada; R. Clark Jones, W. A. Churchiff, and L. W. Chubb, E. R. Blout, and E. H. Land, of the Polaroid Corp.; A. J. Cardile, and J. J. Hodhn, RCA Victor; Raphael Wolf, Wolf Studios; Ralph E. Heacock, RCA Victor; Fred Walser, Cinerama; John D. Hayes, Bansch and Lomb; Edward Greeter, Zurich; C. E. Greider, National Carbon; M. A. Hankins and Peter Mole, Mole-Richardson; R. J. Youngquist, and W. W. Wetzel, Minnesota Mining; William E. Cowles, General Electric, and Otto Rault, Condor Films.

WARNERS BEGINS "A STAR IS BORN" IN 2-D, WIDE SCREEN

Warner Brothers Monday began filming its "A Star Is Born" in 2-D and for the wide screen. It had first been announced for 3-D, then for the anamorphic WarnerScope process. Jack L. Warner, executive producer, said the change was because the musical is "an intimate story" and should not be "stretched out to the enormous area of WarnerScope. The picture stars Judy Garland and is her first picture since summer stock.
Paramount Leads Industry In Boxoffice Champions!

"ROMAN HOLIDAY," "SHANE" AND "THE CADDY"
SEPTEMBER TOPS, REPORTS MOTION PICTURE HERALD

Paramount has had more boxoffice champions during the first nine months of this year than any other company in the industry, is the findings of The Motion Picture Herald's poll based on the gross revenue at key city theatres throughout the country.

<table>
<thead>
<tr>
<th>THE SCORE BY COMPANY</th>
<th>Jan. thru Sept. 1953</th>
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<tr>
<td>PARAMOUNT</td>
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<td>Next Company</td>
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<td>TOTAL</td>
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Perlberg and Seaton's
LITTLE BOY LOST
THE WAR OF THE WORLDS
Color by Technicolor
THOSE REDHEADS FROM SEATTLE
3-D and Color by Technicolor
BOTANY BAY
Color by Technicolor
Hal Wallis'
CEASE FIRE
3-D
FLIGHT TO TANGIER
3-D and Color by Technicolor
HERE COME THE GIRLS
Color by Technicolor
**Films in World War I**

The extensive obituarial attention to George Creel was concerned much with his contribution to propaganda in World War I. As a journalist, a military correspondent, and a politician, Creel was not only capable of writing on the subject, but he was also capable of writing with vigor and accuracy. As a result, his contributions to the war effort were recognized by both the American public and the Allied powers.

President Wilson appointed Mr. Creel head of a Committee on Public Information. His press release, while criticized by some, was noted as being capable—even if he was charged with having invented a U.S. victory for Fourth of July publication.

Mr. Creel knew what to do about the press, with all of its traditions of practice, and its familiarity with official releases. With the motion picture, it was different. It had no patterns related to journalistic practice. It was found that the film report of the war, made mainly by the Signal Corps, and some of the allies, could not be given away. The Red Cross had tried. To get a report through the best channels film had to be sold. So presently Mr. Creel was in the movie business, through his motion picture division. There were a lot of problems.

The Division of Films proceeded into the production of the weekly "Official War Review," put into trade, along with an ultimate total of three official features, through Pathé, a concern of old Patents Company antecedents and the least hostile to invasion by Government pictures.

There came, incidentally, a touch of drama, not until today recorded, early in that activity. One day the head of the French high commission called President Wilson, who called Mr. Creel to say he was informed that the Division of Films was employing in important post a deserter from the French army. The Mr. X involved had for years been a figure of prominence in the American industry. His "resignation" was waiting when he arrived at the New York office the next morning. That became immediately hush. Mr. X faded.

The Government pictures were competent enough flag-waving documentaries of the day. Your commentator negotiated, rental free, the premiere for the last of them, "Under Four Flags." In simultaneous gala presentation at the Rialto and Rivoli in Broadway. It was a hurrah success. Roy, resplendent in uniform as an honorary lieutenant of Marines, was happy. The picture subsequently played 1,820 bookings. High was the earlier "America's Answer" with 4,548. The Government pictures in total reached less than a third of the theaters.

The Congress suddenly overnight killed the Division of Films. Mr. Creel out of his own pocket hired watchmen to close the offices. When the furniture was sold more than eighty thousand dollars worth of unbanked checks were found in the files. The honest, off befuddled, Creel, had done his damnest.

**Expeditionary—** As this page comes to you, your correspondent is off into a winding three thousand-mile tour of lands west of the Hudson, a revisiting of America and scenes familiar before his days were filled with concerns of hectic, striving New York and fantastic Hollywood.

There is a hope of somewhere discovering a little island in time where some of the old days linger. Perhaps up some narrow gravelled road there will be a farm which is a home, not a motorized food factory. It should have a shaded, mossy spring house where crooks of milk stand cooling on washed stones where clear water gurgles through, between sweeping fringes of moss into slow stream patterns. That will be milk the way the cow made it with no cooked tinge of pasteurization in it. The cream will come off with a skimmer, no whispering separator, and it will be so thick it will hold a spoon upright in the pitcher. With luck, too, there will be butter milk as it came from a patient hand churn on the back porch, flecked with the gold of tiny butterflakes. There might be, too, some sparkling cider, with just an edge of authenticity in it. There will be no radio, no television, and the party line telephone should be out of order.

It will be perfection if the reading lamp casts the mellow yellow glow that comes from kerosene, so appropriate to illuminate the pages of last week's country paper. There can be adventure in seeing what is the latest in the "boiler plate" syndicate type that fills the smudged columns.

After that to be awakened by a big red barnyard rooster announcing the dawn, breakfast of home cured ham and fried cornmeal mush with white clover honey—then back down the little road, nosing into the broad mad turnpike speedway to be again a flying speck among the racing thousands in that river of haste.

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**Columbia in Sales Talks In New York**

A two-day division managers' meeting at the Warwick Hotel in New York was scheduled by Columbia Thursday and Friday, it was announced early this week by A. Montague, general sales manager, who was to preside at both sessions. Attending in addition to the division managers were key office sales executives and department heads and a representative of the Columbia organization.

On the agenda was discussion of sales and distribution plans for forthcoming product, headed by "Miss Sadie Thompson," in 3-D and color by Technicolor, starring Rita Hayworth and Jose Ferrer; "It Shouldn't Happen to You," with Judy Holliday, and "The Caine Mutiny," with Humphrey Bogart, Jose Ferrer and Van Johnson, produced by Stanley Kramer in color by Technicolor.

Also on the agenda was a discussion of distribution and liquidation plans for Columbia's lineup now in release, highlighted by "From Here to Eternity," "The Big Heat" and "Salome."

Among those attending the meeting from the home office, in addition to Mr. Montague, were: Rube Jacker, assistant general sales manager; Lou Astor, Louis Weinberg and Irving Wornser, circuit sales executives; George Josephs, sales executive; Maurice Grad, short subjects sales manager; H. C. Kaufman, manager, exchange operations; Joseph Freiberg, manager, sales accounting department; Seth Risler, manager, contract department; Vincent Borelli, assistant to circuit sales executives, and Sydney Singerman and George Berman, assistant managers, exchange operations.

Division managers present included: Nat Cohn, New York division; S. A. Galanty, mideast; Carl Shalti, central; R. J. Ingram, southeastern; B. C. Marcus, midwest; Jack Underwood, southwestern; I. H. Regovich, New England; H. E. Weiner, eastern Pennsylvania and southern New Jersey; L. E. Tillman, southwestern, and Harvey Harnick, sales manager, Columbia Pictures of Canada. Also in attendance were Wayne Bull of Los Angeles and Ben Lourie of Chicago.

**SIMPP Approves Foreign Field Information Program**

A foreign field information program, as broached by Ellis G. Arnall, president, has been approved unanimously by the Society of Independent Motion Picture Producers. Mr. Arnall will immediately begin collecting data, and will tour world capitals for latest information on licenses, monetary restrictions, and foreign distributors. The whole of this is a prelude to the SIMPP establishment of the Independent Motion Picture Export Association as an export agency of the society selling product abroad.
CHALLENGE MET,
SAYS SKOURAS

Tells 20th-Fox Sales Meet
Response Great; Plans
for Product Outlined

Declaring the challenge of CinemaScope was one of "life or death" Spyros P. Skouras, 20th-Century-Fox president, asserted before the company's two-day sales convention in New York last Thursday and Friday that the response was magnificent.

At the meeting Al Lichtman, distribution director, said that 16 CinemaScope productions, 10 pictures to be made by Panoramic Productions, and other independently-made films will be released by 20th-Fox between this month and the end of next year. Charles Einfeld, vice-president, said a program of promotion, rivaling that of "The Robe" will be accorded the lineup.

Cites Lichtman Drive

Citing the Al Lichtman drive, Mr. Skouras said: "In my opinion, in all the history of this industry, no distribution department of any company has ever rallied with such determination or has achieved so much as our own has in this tribute to a great man in our business. . . ."

"Our spirit has been that of 'do or die' because we know from our experience of the last five or six years, with the gross of every average picture continually declining, that this challenge to us has been one of 'life or death.' This has been an inspiring and compelling factor that has moved every one of our experienced and capable men in executive positions and their associates to fight as men have never fought before for the preservation of this business."

"They knew that 20th-Fox was staking its existence and its future, as no corporation has ever done before on its belief in CinemaScope, committing an investment of more than $10,000,000 to meet the emergency in spite of the desperate state of the business in order that screen lens and sound equipment could be provided to the theatres in a miraculously short time."

Lauds Zanuck and Einfeld

Mr. Skouras singled out Darryl Zanuck, production head, and Mr. Einfeld for their CinemaScope efforts.

Mr. Lichtman asserted that the caliber of pictures scheduled for release in the coming months "will see a revitalized motion picture industry once more asserting its pre-eminence in the entertainment field." He said shooting had been completed on 10 CinemaScope productions as well as five of the 10 films being made by Leonard Goldstein's Panoramic company.

Twelve pictures will be released between October and February, he said, five of which are in CinemaScope with color by Technicolor, one standard Technicolor film, one in Eastman Color and five in black and white. Leading the October product roster is "The Robe," Others are "Thy Neighbor's Wife" and "Vicky."


Addressing a session of the company's national sales conference, Mr. Einfeld stressed that all openings of CinemaScope pictures, as well as other major attractions, will be supervised and conducted as important regional and local events.

Describing the care and planning exercised in opening "The Robe," in first engagements, Mr. Einfeld emphasized that commensurate jobs will be undertaken to pre-sell other films.

Stating the conviction that it is the task of the company's sales and promotional staffs to work in conjunction with exhibitors in mapping campaigns, he added that showmanship can be demonstrated for every type of picture.

"The Robe," in release some four weeks and playing in 25 situations across the country, has set a new world box office record of $3,000,000 gross as of the conclusion of business last Monday, it was announced by the company. At the Roxy theatre in New York a total gross above $1,000,000 was chalked up as the picture completed its fourth week. According to the company, 31 key theatres across the country will be playing the film by the end of the week.

Later this month and next CinemaScope will be introduced to thousands of exhibitors and the press in 11 Central and South American countries in special showings.

Mr. Lichtman said "The Robe" will be opened in 169 domestic and Canadian theatres by November 26. He also asserted that 1,000 theatres in the United States will be equipped with the single film stereophonic sound system by the end of 1953.

Milwaukee "Robe" Decision
Still Under Advisement

Twentieth-Century-Fox's motion in Milwaukee Federal Court to dismiss the Riverside Theatre petition to prevent "The Robe" from being played by the Wisconsin theatre, at midweek was still under advisement by Federal Judge Julius Hoffman. The Towne decree is considered to have bearing on the case. Standard Theatres has alleged that under its provisions the Wisconsin cannot run a picture more than two weeks without court permission, even if the Towne waived objection to the extended run. Judge Hoffman gave permission to Emil Levin, attorney for the Riverside, to find precedent for the intervention of a third party.

Bible Group Cites Skouras
For "Robe" Production

A special plaque, citing Spyros P. Skouras for his contributions to good will through motion pictures, and toward keeping the public awareness of religion alive through specific films such as "The Robe," will be presented to the 20th-Century-Fox president next Tuesday by Herman Steinkraus, national chairman for National Bible Week, October 19-25, and head of the Bridgeport Brass Company. The presentation, on behalf of the Laymen's National Committee, will be made at the 20th-Fox New York office.

AT THE SALES MEETING 20th-Fox held in New York last week, General James A. Van Fleet, a member of the board, is applauded by executives Al Lichtman, director of distribution; Spyros Skouras, president, and Charles Einfeld, vice-president.
High Court Will Hear “M” Case

WASHINGTON: The Supreme Court, meeting Monday in its second session of the Fall term, among other things agreed to hear a case involving the motion picture industry, refused to review another.

The case which the court accepted for review involves a decision of the Ohio Supreme Court upholding the right of that state to bar the motion picture “M” from its theatres on the ground that brutal crimes were depicted.

The case, which was turned down involves a Charlotte, N. C., ordinance prohibiting the operation of motion picture theatres and other entertainment, including baseball and other sports, at certain hours on Sundays when church services are being held. The North Carolina Supreme Court upheld the ordinance and its ruling was appealed to the U.S. Supreme Court. The latter Monday held that no substantial Federal question was involved.

The Supreme Court also agreed to review three cases brought against the National Broadcasting Company, the Columbia Broadcasting System and the American Broadcasting Company by the Federal Communications Commission in an effort to ban giveaway shows on radio and television.

The Commission seeks a reversal of a ruling by a special three-judge Federal court in New York that limited an FCC prohibition against such shows to programs where contestants were required to furnish money or anything of value, or possess a sponsor’s product.

"Decameron Nights" Uses Radio and Television

Radio and television were employed extensively by RKO in promoting the world premiere of “Decameron Nights” Wednesday evening at the Beverly theatre, Los Angeles. The company arranged guest appearances of Joan Fontaine and Binnie Barnes, stars, on national and local radio and television programs. The picture, in color by Technicolor, and produced by Mike Frankovich and William Slezely, and directed by Hugo Fregonese, also stars Louis Jourdan.

"Louis Story" Opens in Champion’s Home Town

“The Joe Louis Story” had its world premiere Wednesday in Detroit, home town of the champion, at the Broadway-Capitol theatre. The gala opening of the United Artists release was attended by numerous dignitaries headed by Michigan’s Governor G. Mennen Williams and Mayor Albert Cobo of Detroit. The opening was backed by a comprehensive publicity and exploitation campaign. October 14 was proclaimed “Joe Louis Day” by Mayor Cobo.

BOOK REVIEW


King Vidor, motion picture dramatist extraordinary, has set down a story of his career with a rare skill in words and style. It is continuously, calmly, consistently commendable work of interest. His title “A Tree is a Tree” is only obscurely relevant and inadequate. The work contains the two essentials, a career worth recording and an ability to record it with a simple grace and clarity. As an autobiography it stands apart. Without sensation or touch of scandal or purple phrase, and without obvious euphemism it tells a lot about movieland.

Mr. Vidor is mostly concerned about his work and working contacts. He takes the reader to points of observation that other writers have not reached. He seldom argues, never pontificates. His flattest statement, over on page 277, is: “The motion picture is the greatest medium of expression ever invented.” He makes the reader feel that.

The entertainment quality of the book is inherent in the material and the sensitive viewpoint. There are glints of twinkling humor, merry quips and endless episodes of adventure, touches of glamour, all woven into the continuous flow of the narrative. One reads about the excitement of the great sea-food disaster in his native Galveston; how he came to be a newswriter cameraman without a camera; a mad running battle with gypsy bandits while en route in a "Model T" to Hollywood; the night that Elinor Glynn, reclining on a synthetic tiger skin, kept him up until 4:00 A.M. reading from her novel, "His Hour"; how he happened to attend Mabel Normand’s funeral, wearing his loudest sweater and a pair of white sneakers; how he flubbed a cinch shot for a $500 ball in a pool game with David Selznick.

If you care for "names" and intimacies of un-public social contacts they will be found numerous — Hearst and Davies, Garbo, Gilbert, Thalberg, Chaplin, both Coopers, Laurette Taylor, and many a figure of today. He gets frank, but never does anybody any harm.

It is to be remembered that Mr. Vidor’s record includes an imposing array of pictures, to name a few: "Peg O’ My Heart," "La Boheme," "The Big Parade," "The Crowd," "Stella Dallas," "The Bird of Paradise," "Duel in the Sun." The appendix lists fifty-one titles. With pleasant candour he records the making of "An American Romance," taking three years and costing three millions, ending in a bust.

One of the most interesting chapters is on the making of "The Big Parade," "a ballet of death," done to the death-march beat of the drums of war.

In all, a tale of action, emotion, vivid living, and a dignified pride without vanity. It is also fun.

—Terry Ramaye

Johnston to Paris to End Stalemate

Eric Johnston, president of Motion Picture Association of America, who left Wednesday for Paris, will strive to end the stalemate in France.

Decision to take the trip, which may take him to Spain and Italy, was made last Friday at a meeting of the Motion Picture Export Association board of directors. The MPEA president will be joined in Paris by Griffith Johnson, MPEA economist, who left New York last weekend.

The present four-month extension of the U.S.-Franco pact expires in November and indications to date, according to word from Paris, are not promising. The French, it was stated, are seeking to pare down the number of permits from 110—the 90 plus 20 under the current agreement—to 70. In addition, it was reported, the French are attempting to eliminate or reduce the so-called "capital account" under which American film companies remitted some extra revenues earned by U. S. films.

At last Friday’s meeting, Mr. Johnston, with the support of Spyros Skouras, 20th Century-Fox president, highlighted the problem of getting more revenue out of the Far and Near East. Mr. Johnston noted that India with a population of 350,000,000 has turned over a total of about $1,000,000 in remittances to U. S. film companies. Cooperative action is needed, he stressed, to cultivate the Indian market.

The Spanish situation remains unaltered following discussions in New York and Washington to evolve an interim agreement. Under present circumstances with no pact in effect no new American product is being shipped into Spain, nor is any revenue being taken out.

Tennessee Theatre Owners Elect Stacey Wilhite

Stacey Wilhite, Cookeville, was elected president of the Tennessee Theatre Owners, at a board meeting October 7, in the Noel Hotel, Nashville. Other officers elected are M. C. Tune, Shelbyville, vice-president; and Charles Simpson, Chattanooga, treasurer. The directors commended the COMPO tax committee campaign; thanked state legislators for their support in that campaign; resolved to continue fighting taxation at state level, and appointed George Gaughan, Memphis, as executive secretary.

Sued on Percentage

Six major distributing firms have sued James Jesse Booth and James Jesse Booth, Jr., at Greensboro, N. C., Federal Court, on percentage returns. The men were named as operating theatres at Walnut Cove, King and Walkertown.
That's how one theatre owner, with a talent for putting a lot of meaning into a few words, describes the vital role the branch manager can play in the success story of the exhibitor.

We believe that this is especially true of the Allied Artists branch manager, for he is encouraged to think of a film sale in terms of your needs ... your profits ... your good will.

He is about to demonstrate that policy of friendship—and you can too—more convincingly than ever in the forthcoming Allied Artists Branch Managers' National Championship celebration, from October 31, 1953 to January 29, 1954. This unusual testimonial event has been designed to give the honors, as well as the prizes, to your "best friend" in show business. The sales drive in your territory will be given the name of your Allied Artists branch manager. Likewise, the sales drives in all of the other branches will bear the names of their respective managers.

Allied Artists will be sincerely grateful for your support of our company's representative in your territory to help him win the national championship. His genuine desire to merit your friendship will be backed by a lineup of outstanding attractions which promise to yield more boxoffice revenue than any previous product in Allied Artists' exciting history.

Marty W. Goldstein
Vice-President and General Sales Manager
Some of the Outstanding Releases Timed for Your Branch Managers
Sales Drive!

MARK STEVENS in "JACK SLADE"
with DOROTHY MALONE

"FIGHTER ATTACK" in Color starring STERLING HAYDEN, JOY PAGE, J. CARROL NAISH

IDA LUPINO, HOWARD DUFF in "JENNIFER"

"DRAGONFLY SQUADRON" in 3-D starring JOHN HODIAK, BARBARA BRITTON, BRUCE BENNETT

LOUIS HAYWARD in "The ROYAL AFRICAN RIFLES" in Color
co-starring VERONICA HURST

RICHARD CONTE, JOAN BENNETT, WANDA HENDRIX in "HOUSE IN THE SEA"

"THE MAZE" starring RICHARD CARLSON, VERONICA HURST

LEO GORCEY, HUNTZ HALL and THE BOWERY BOYS in "PRIVATE EYES"

"THE GOLDEN IDOL" starring BOMBA of the JUNGLE
played by JOHNNY SHEFFIELD

WILD BILL ELLIOTT WAYNE MORRIS in "VIGILANTE TERROR" "TEXAS BADMAN"

"The LITTLE RASCALS"
in The Funniest Shorts in the World!
BARNEY BALABAN, president of Paramount Pictures, addressed the opening session Monday of the company’s week-long series of meetings of division managers and home office executives held in New York.

A. W. Schwalberg, president of Paramount Film Distributing Corporation, Tuesday announced at the meeting that because of the many requests from exhibitors and exhibitor organizations, Paramount is making available immediately prints on “Sangaree,” “Those Redheads from Seattle” and “Flight to Tangier” for both standard and 3-D exhibitions.

Approximately 24 executives, including assistant division managers and heads of various departments attended the meetings.

Monday both Mr. Schwalberg and E. K. (Ted) O’Shea, vice-president of Paramount Film Distributing Corporation, shared in keynoting the meeting. Each of the two executives outlined basic principles around which the sessions to follow would revolve.

Pictures on which the meetings concentrated included “Roman Holiday,” “The Caddy,” “The War of the Worlds,” “Little Boy Lost,” “Those Redheads from Seattle,” “Flight to Tangier,” “Cease Fire,” “Here Come the Girls,” “Forever Female” and “Money from Home.”

ZUKOR AND WELTNER OFF TO EUROPE ON ZUKOR FESTIVAL

Adolph Zukor, chairman of the board of Paramount Pictures, and George Welts, president of Paramount International, left New York last weekend for Paris, first of five European capitals they plan to visit in conjunction with the world-wide celebration of Mr. Zukor’s 50 years in the film business.

They are to visit Rome, London, Frankfurt, Stockholm, and also Paris several times.

Russell Hohman, production executive, was to leave New York this Friday for Rome, where he was to join the two men.

PARAMOUNT’S ‘REDHEADS’ OPENS ON WEST COAST

Paramount’s Fine-Thomas “Those Redheads from Seattle” opened in 3-D in three west coast cities Wednesday. These are the first engagements on the coast following the two-week world premiere run at the Seattle Paramount.

It was set for Los Angeles at Loew’s State, Hawaii and five drive-ins including the Olympic, Century, Gage, El Monte and Van Nuys. It opened the same day at the Paramount in San Francisco and Paramount in Oakland.
Cauldron boil . . . and kettle bubble . . .

Difficult though they may be, situations like these do come off; thanks to the care with which film and chemicals are keyed to specific photographic situation and production methods; thanks, also, to the rigid control of processing solution strength and temperature.

In this area—in production, distribution, and exhibition, too—representatives of the Eastman Technical Service for Motion Picture Film are proud to serve the industry.

To maintain this service, the Eastman Kodak Company has branches at strategic centers . . . invites inquiry from all members of the industry. Address: Motion Picture Film Department, Eastman Kodak Company, Rochester 4, N. Y. East Coast Division, 342 Madison Avenue, New York 17, N. Y. Midwest Division, 137 North Wabash Avenue, Chicago 2, Illinois. West Coast Division, 6706 Santa Monica Blvd., Hollywood 38, California.
PUSH AN EADY PLAN METHOD

Four British Units Work to Formulate Means of Continuing Procedure

by PETER BURNUP

LONDON: The four trade associations met here Tuesday in an earnest last minute endeavor to arrive at a scheme for the continuation of the Eady plan on a voluntary basis. The meeting followed the return of the Board of Trade's Sir Albert Dean from the United States last week, at which time he warned trade leaders that they had only three weeks left in which they could act.

Kernel of the situation which was to face Tuesday's critical meeting is the producers' insistence that they jointly require £3,000,000 annually in order to survive. That is an unchecked sum.

Asks Financial Figures

Exhibitors are not alone in looking on the figure as bland blackmail. Even the customers have become used to Hollywood newspaper chit-chat of extravagance.

Belatedly, Sir Henry French has asked his producer members to prepare for submission to the Board of Trade figures of their costs and earnings. That, say exhibitors whose theatres have to bear the Eady levy, should have been done long ago. The turn of business this year resulted in handing over something like £2,750,000 only to the Eady fund.

Clearly, if indeed Sir Henry's estimate of £3,000,000 being the price of ransom for British production be justified, two courses only are open to the Government: give a subsidy to producers out of the Exchequer Fund, or reduce the entertainment tax to a degree which will permit exhibitors to meet the present levy. Neither course, however, seems likely in the immediate future.

Allport Returns

Fayette W. Allport, of the Motion Picture Association of America's London bureau, arrived back here last week unexpectedly. He had anticipated a six-week leave of absence in the United States, but the onset of affairs obviously demanded his presence here.

One thing which demands his immediate attention is the "block figure" controversy with exhibitors which arises in Eady debates. Exhibitors demand that the old block figure formula be abandoned. They are reinforced in the demand by J. Arthur Rank's attitude. Mr. Rank has said that he favors individual dealings with his customers in the matter of film rentals.

Hitherto, American renters have refused to concede the point. One of Mr. Allport's immediate concerns is to discuss with the American group here some way of accommodation in the vexed matter of individual trading with the customer. Exhibitors are in an extremely tense mood in that regard. They assuredly will raise the point forcefully in their talks with Government officials over the Eady plan. They are definitely in the mood of accusing American film salesmen of endangering Anglo-American relations. And that is an extremely touchy business this side right now.

Zukor to Be Honored

Adolph Zukor will be the guest of honor at a banquet and ball promoted by the industry here at the Mayfair Hotel October 20. On the committee organizing the occasion are representatives of the Producers' Association, the Retailers' Society and the Association of Specialized Film Producers. Mr. Zukor will attend the Royal Film Performance at the Leicester Square Odeon October 26 and will be entertained at lunch October 30 by the Cinema Veterans.

RANK REPORTS 16 FILMS IN PRODUCTION

LONDON: The J. Arthur Rank Organization has announced a record number of films—16—in various stages of production at British studios. Ten of the films are in color by Technicolor, said to mark the greatest use of color in the history of British film production. In addition to those films in production, the Rank organization has four already released here and which now are waiting their American premieres. These include "The Love Lottery," "The Rainbow Jacket," both in color by Technicolor, and two black and white comedies, "Highland Fling" and "Meet Mr. Lucifer."

Something definitely is needed by British theatre owners, whether it be new screen processes, new 3-D processes or, new methods of merchandising, in the opinion of D. J. Goodlatte, managing director of Associated British Cinemas, now on this country for a month's tour of inspection.

Speaking in New York, where he saw CinemaScope and Cinaroma, and talked to the heads of distributing companies, Mr. Goodlatte said British theatre attendance had declined some 20 per cent, which in his opinion is a big decline considering the hefty 40 per cent British entertainment tax.

"We have a sort of half promise about that tax from our Mr. Butler, Chancellor of the Exchequer, but we can't rely on it, and we have had the same rising costs of operation as you've had. My opinion is, if the tax isn't reduced, a lot of our theatres must close. The increased burden has just become impossible to shoulder."

Mr. Goodlatte said he was here to get an answer to the confusion which has arisen in England, a combination of the circumstances above and the introduction of new screens, and all other sorts of equipment. He had seen CinemaScope and Cinaroma and was also curious about "other scopes," having made no commitments to 20th-Fox for its process. He intended, in the next two weeks, to confer with exhibitor friends in Philadelphia, Chicago, and other places in the middle west and east to see how they operated with the CinemaScope and other large screens.

He believes CinemaScope good for the industry because it developed public interest. Its technical faults will be overcome, he said. He also believes 3-D can be killed in England as it may, he said, he killed here because of bad pictures; but, in England, he said, it still has great potential.

Alex T. Boyd, 50, ABPC Official, Dies in London

LONDON: Producer Alex T. Boyd, 50, died here October 3 following an illness of some weeks. Mr. Boyd joined Associated British Cinemas in 1930 as chief accountant. He went to Hollywood in 1947 to make a survey of production and administration methods for Associated British Pictures Corporation and afterwards supervised a number of productions for the company, including "Silent Dust," "The Hasty Heart" and "Talk of a Million."

Sinclair Frank Ditcham

LONDON: Sinclair Frank Ditcham, 69, industry executive, died October 12, after a serious lung operation. Mr. Ditcham at time of his retirement in 1946 was managing director of General Film Distributors, handling Universal product.

MOTION PICTURE HERALD, OCTOBER 17, 1953
A Personal Invitation... to the TEDA TESMA TOA Trade Show!

All roads lead to the Conrad Hilton Hotel in Chicago during the week OCTOBER 31 - NOVEMBER 5. Your Theatre Equipment Dealers far and near from all over America assemble for their annual conclave.

All Exhibitors especially, are cordially invited to attend this outstanding convention. Plan to be there and give your equipment dealer an opportunity to show you all the latest developments in this great show world of ours. 3-D, Stereophonic Sound, CinemaScope and Wide Vision Screen Equipment will be discussed.

Things are happening and it is vital that you should be in on all of them first hand. It’s a great place for an exchange of ideas and inspection of everything that is new in modern theatre equipment.

So . . . We’ll be looking for you . . .
EXHIBITORS REPORT
ON 3-D REACTION

THE ANALYSIS of exhibitor experiences with 3-D by the Herald Institute of Industry Opinion, published September 26, was hailed by exhibitors and other industry executives as a timely and penetrating study of a confused subject. One of the most interesting phases of the study were the comments appended to the questionnaires by the panel members who participated. Below is a further sampling of the opinions set down.

"I think this is a fad and as we play additional pictures, public interest seems to lag. It probably will resolve itself into two or three good pictures—cast, story, production—each year."—K. C. STENGEL, Nashville.

"I feel that 3-D pictures should continually be sold as an unusual attraction. Special advertising campaigns should accompany each 3-D attraction. Do not double-bill a 3-D picture unless it is absolutely necessary.

"If the exhibitor does not sell 3-D as something special, then our patrons will quickly accept it as just another movie."—WILLIS E. SHAFFER, Fox Theatre, Hutchinson, Kan.

"I feel that the answer to our business is the same as it has always been—good pictures. In my experience, a good picture on a reasonably wide curved screen (one that is not too big) will do more business than during the good business days of 1946, '47 and '48. Hollywood has proved they can make them and the public has proved they want them. During the past few months, pictures like 'Shane,' 'Gentlemen Prefer Blondes,' 'The Band Wagon,' 'Stalag 17,' 'Scared Stiff,' 'Moulin Rouge' and many others have and still are piling up good gross—better than 3-D. The public does not want any tricks or glasses. They want good pictures in a comfortable theatre and projected well with a light that's clear and soft and not too bright."—ALBERT M. PICKUS, Stratford Theatre, Stratford, Conn.

"The main thing wrong with the present 3-D pictures, besides the type of viewers we have had, is the percentage terms demanded by the Distributors.

A certain amount of people dislike the idea of having to wear viewers, but many people expressed their dislike of double features, but they kept going to them.

"The only undesirable conditions to playing 3-D features are: (1) that an extra operator or projectionist is necessary for the best results, which doubles our booth cost during the showing of 3-D pictures; (2) most distributors are demanding 50 per cent for their share of the box office receipts on 3-D pictures. The distributors should stand any extra production expense, and let the exhibitor stand the extra booth expense, including new equipment, extra projectionist, and shipping charges on 3-D viewers, but leave the percentage deals the same as on regular 2-D pictures.

"All of the 3-D pictures have played have been to increased grosses, but that gross is taken away by increased costs. I personally like the 3-D pictures in spite of all the extra trouble and increased costs, but they will have to become more practical if they are going to be widely accepted by the exhibitors and the general public, and the film companies shouldn't take too much, as the exhibitor has to spend extra money for equipment also."—CLARENCE GOLD-ER, Civic Center Theatre, Great Falls, Montana.

"The writer has spent a good deal of time observing patrons response (on the scene) to 3-D in Ohio, Pennsylvania, Massachusetts and New Hampshire this summer and spring, and feels that if quality pictures are produced in 3-D occasionally, the public will respond favorably."—GERALD SHEA, New York.

"Quality of 3-D to date, plus ridiculous sales policies, have combined to cook the 3-D goose before it got a chance to spread its wings. Most small towns have had poor results after the initial curiosity shot was over. The chopped up program changing from 2-D news and shorts, to 3-D feature, to intermission, to another break to 2-D news for the second show, etc. results in a hodge-podge completely out of keeping with a well-run theatre. If ever 3-D can be developed without the need for glasses, two projectors and an intermission, then I would say it would really go over. At present, it's about as 'theatrical' as a carnival side-show. Six months ago, I looked forward to 3-D with great anticipation. Today, after seeing several, I believe the present method of projecting and viewing it is for the birds."—CHARLIE JONES, Dawn Theatre, Elma, Iowa.

"3-D for drive-in theatres is all but impossible as no treatment of screens has been found as yet, that is satisfactory for use of both 3-D and standard subjects. Glasses do not fit children, who are responsible for a large part of drive-in theatre audiences."—C. C. EZEELL, Dallas, Texas.

"Good pictures—in 3-D or 2-D—will still make money. Let's stop fooling the public. If all 3-D pictures would have been major product, then this medium would have been successful today. As it is, it's dying out."—DAVID ROTHSTEIN, Winnipeg, Man., Canada.

UA to Handle
Allied Artists
In Australia

United Artists will distribute Allied Artists product in Australia, according to a joint announcement last week by Arnold M. Picker, vice-president of U.A. in charge of foreign distribution, and Norton V. Ritchey, president of Allied Artists' foreign subsidiary.

Details of the agreement, which is effective immediately, were worked out in Sydney by Ron Michaels, United Artists managing director in Australia, and William Osborne, Allied Artists representative in the territory.

A contract has already been negotiated with the Hoyts Circuit, which will showcase the entire program of A.A. pictures in all of its theatres in Australia, the announcement indicated.

Commenting on the deal, Mr. Picker added: "The acquisition of the Allied Artists product will strengthen United Artists' position and increase the company's importance in the Australian market. It will further assure exhibitors down under of a continuing supply of outstanding attractions in all screen techniques."

Mr. Ritchey declared it represented a vote of confidence in U.A.'s selling and exploitation methods around the world.

July Admission Tax Total Announced as $28,152,118
WASHINGTON: General admission tax collections in July, reflecting June box office business, were the highest for any 1953 month reported so far, according to the Internal Revenue Service.

It put July collections at $28,152,118, up sharply from June collections of $26,269,741, the second highest 1953 monthly total. The collections were well above figures for the similar month last year, which amounted to $28,369,934. Earlier figures were announced as preliminary.

Total July Admission tax collections, including general admissions, cabaret taxes and taxes on various overcharges, amounted to $32,118,629, compared with $32,692,511.

Filmakers Hold First Meeting in Chicago
CHICAGO: Filmmakers Releasing Organization's first regional sales meeting was held here Wednesday and Thursday at the Blackstone Hotel, Irving H. Levin, president, announced. The second meeting will be held at the Warwick Hotel in New York October 25-26 and the third in San Francisco next month. "The Bigamist," FRO production starring Joan Fontaine, Ida Lupino, Edmond O'Brien and Edmund Gwenn, will be screened at each meeting. Harry L. Mandell has been named vice-president in charge of domestic sales.
Monogram's Year Profit Is $411,113

HOLLYWOOD: S. Broidy, president, last week announced that consolidated net profit before taxes shown by Monogram Pictures Corporation for the fiscal year ended June 27, 1953, was $761,113, compared with $589,259 for the preceding fiscal year, as disclosed in the company's annual report just released.

After provision of $350,000 for Federal income taxes, the net income amounted to $411,113 as compared with $589,259 in 1952 when no provision for Federal income taxes was required. The 1953 net income was equivalent to 53 cents per share on the 775-218 shares outstanding at the year end. These per share earnings were not adjusted for the 50-cent stock dividend paid July 10, 1953, which increased shares outstanding to 852,739. Last year's gross income of $9,994,000 compares with $9,223,700 recorded in 1952.

Mr. Broidy further announced two important matters which will be presented to the stockholders at the annual meeting November 12, 1953: (1) the proposed increase from 1,000,000 to 1,500,000 in the number of authorized shares of $1 par value capital stock of the company; and (2) a change in the corporate name of the company to Allied Artists Pictures Corporation. The management is recommending that the stockholders approve these two proposals.

Carl Cooper Succeeds Brewer On Hollywood Film Council

HOLLYWOOD: The Hollywood Film Council has unanimously elected Carl Cooper, new coast chief for the International Alliance of Theatrical Stage Employees, as its president. He succeeds Roy M. Brewer, whom he also succeeded in the IATSE post. Mr. Cooper is an IATSE vice-president.

Before Mr. Brewer's appointment in 1946 during the great strike at the studios, Mr. Cooper had been in temporary charge there. His appointment currently is linked to contract negotiations with the studios. The council reelected Ralph Clare, business agent for studio drivers local 399, as vice-president, and also all its other officers. Buck Hausman, Screen Actors Guild and Screen Extras Guild public relations executive, was given a similar job by the council.

Aboaf Shifts Overseas Universal International

Personal realignments in the overseas personnel of Universal International were announced this week by Americo Aboaf, vice-president and general sales manager.

Tony Garcia, formerly Trinidad manager, becomes Venezuela general manager, replacing Robert Ferber, resigned. Walter Lampert, formerly with the J. Arthur Rank Organization, takes over Trinidad. Y. K. Yao, formerly head of the China office, goes to Singapore, replacing Wallace Orr, who goes to Japan as general manager. Mr. Orr replaces Arthur Doyle, who was appointed eastern and far eastern supervisor. Geoffrey Boret, assistant to managing director William Broun in India, becomes manager in Indonesia, replacing George Hyde, resigned. Charles Oecserny, formerly with MGM in Switzerland, replaces Andre Consandiney resigned, in the Swiss office.

Restaurant Owner Shows Plight of Greek Orphans

A gesture of patriotism and philanthropy has brought a San Francisco restaurant owner into the film business. Peter Boudoures, owner of the Maison Paul, San Francisco, is in New York negotiating for release of the film he made in Greece, "The Barefoot Battalion."

Mr. Boudoures, active in Greek affairs during the war, Greek War Relief director, and in 1945 in Greece with the UNRRA, took $150,000 to that country in 1952, and until June of this year filmed the plight of the post-war orphans. It results in a documentary which he hopes art film theatres may use. He may distribute himself to such theatres if a national distributor doesn't take it.

Gregg Tallas produced and directed, from a screenplay by himself and Niki Katsiotes. The Athens Symphony provides a musical background. Leo Kachtcher wrote the English subtitles. Mr. Boudoures said in New York, Monday: "I have seen a lot of misery, especially of children. I thought that story should be told to the world. The penalty children paid in Greece would be the penalty children may pay here."

Golden Says Spanish Eager For Co-Production Deals

Production interests in Spain are "eager" to make co-production arrangements with American factors, Herbert Golden, of the amusements industries division of the Bankers Trust Company, said in New York last week after his return from that country. He added the Spaniards have many pesetas to invest; all that is needed is American stars, directors, and scripts. He also declared Spanish production facilities are adequate. Madrid alone has three large studios, he said. The country also has ideal production weather. Some productions currently in Spain are "The Black Knight," for Columbia, starring Alan Ladd, and being made by Irving Allen and Cubby Broccoli, and "Blood and Light," starring Zsa Zsa Gabor, for a French company. Mr. Golden also stated English production hadn't improved, but its economy and optimism had, in respect to future operations.
by WILLIAM R. WEAVER
Hollywood Editor

ANTHONY MANX says reports of the decline and imminent fall of the motion picture business are useful in the measure that they incite the production branch of the business to bolster itself, but shouldn't be taken seriously enough to induce despair. He says the chief thing the film industry has to fear is by no means merely fear itself, as the saying goes, but television, severest of the hindrances inflicted upon it so far, but only, for all that, a hindrance, and to be seen as only that.

It's a thing to be faced, he says, with full understanding, with considerable resourcefulness, and with a great deal of energy. He has an impressive row of box office proofs that there are no problems in the present scheme of things that the right kind of product and promotion can't cope with. "Bend of the River," "Winchester '73," "The Naked Spur" and "Thunder Bay" are a few of them.

Director Mann says it's up to players, producers, directors and others to go out and sell their pictures directly to the people, by personal appearances in the secondary cities as well as the big ones, on the radio and on TV, in newsprint and on lecture platforms, anywhere and everywhere within view and earshot of the public. He says this is a two-edged benefit.

Sells Everyone on Vitality Of Their Art-Industry

It prospers the picture, by pin-pointing public interest in it at the place and time of its exhibition, and it sells the players, directors and so on, once again, on the importance and vitality of their art and industry. It takes some re-selling now and then, he says, to keep Hollywood people from losing touch with the facts of their relationship to the world and its interests, and nothing brings them back to plain realities so effectively as a personal appearance tour.

Given a correct property to work with, and a proper disposition on everybody's part to follow through from shooting stage to selling season, it is not tremendously difficult to fortify a picture against failure at the box office if—a most important if—it isn't financed beyond its prospects. As he told a group of college students a fortnight ago, in an address bravely entitled "The Reason for a Successful Box Office Picture," "It's the cost and not the gross that determines the box office success of a picture."

Pointing out that only a relatively few pictures gross as much as $3,000,000 nowadays, he told his listeners that it's good business to keep costs down close to the $1,000,000 mark. He said, "We have seen instances in recent years where pictures have grossed as much as $4,000,000 and $5,000,000 and still lost money. They just cost too much at the outset, and although the gross indicated that they were popular with the public, they never had a chance on the profit-and-loss sheet."

FOUR pictures were started during a dull week, and three others finished, bringing the over-all total of pictures shooting in Hollywood, inclusive of those being shot elsewhere than here by Hollywood producers, to a slim 22.

Universal-International's "Drums Across the River" is the week's outstanding starter, being a production in color by Technicolor with Audie Murphy, Lyle Bettger, Walter Brennan and Lisa Gaye in the cast directed by Nathan Juran for Melville Tucker, the producer.

Columbia's Wallace MacDonald began photographing "The Massacre at Moccasin Pass," directed by Fred F. Sears, with Phil Carey, Audrey Totter, Douglas Kennedy, Jeff Donnell and Charlotte in the cast.

Ben Schwalb started "Paris Bombshells," a Bowery Boys romp for Allied Artists, with Leo Gorcey, Huntz Hall and the others directed by William Beaudine.

Trinity Productions, independent, went to work on "Congo Killer" at the Key West studios, with Jerry Thomas producing and Seymour Friedman directing. Myron Healy, Karen Booth, Ross Elliot and Ralph Dunke are among the players.

Technicolor Studies 3-D Vectograph of Polaroid
CAMBRIDGE, MASS.: Technicians of the Technicolor Corporation were here this week confering with officials of the Polaroid Corporation on the utilization of the Vectorgraph 3-D process in conjunction with Technicolor. Polaroid officials, who developed the one projector 3-D process, claim it will be the "mechanical solution to 3-D" and estimate the system will be fully developed and ready for use in a matter of months. The process is said to require no additional equipment on the standard projector and to employ a right and left eye image on a positive print. Reported to be interested in the system are Paramount, Warner Brothers and MGM.

Werners Sign Walsh
AWARDS: Jack L. Warner, executive producer, has signed Ronald Walsh to a new long term exclusive contract at Warner Bros. Mr. Walsh's first assignment under the new pact is to direct the filming of the life story of General George S. Patton, for which the studio has received Defense Department approval.

THIS WEEK IN PRODUCTION:

STARTED (4)
ALLIED ARTISTS
Paris Bombshells

COLUMBIA
Massacre at Moccasin Pass

COMPLETED (3)
ALLIED ARTISTS
Arrow in the Dust
(Yukon Vengeance)

SHOOTING (18)
ALLIED ARTISTS
Ghost of O'Leary

COLUMBIA
Black Knight (Warwick Prod., Technicolor)
Mad Magician (Edward Small Prod., Technicolor, 3-D)

INDEPENDENT
Captain Kidd's Slave Girl (Wisberg-Pollack Prod., U.A. release)
River Boat (Diabcon Prod.)
Americano (Moulin Prod., U.A. release)
Duel in the Jungle (Moulin-Assoc. British, Technicolor)

MGM
True and the Brave
(1953)

REPUBLIC
Fortune Hunter
(Trucolor-formerly "Red Horizon")

PARAMOUNT
Johnny Dark
(Trucolor) Magnificent Obsession
(Trucolor) The Far Country
(Trucolor) Black Lagoon (3-D)

WARNER BROS.
Them (3-D, Warner-COLOR)
Phantom Ape (3-D, Warner-COLOR)

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Columbia's Wallace MacDonald began photographing "The Massacre at Moccasin Pass," directed by Fred F. Sears, with Phil Carey, Audrey Totter, Douglas Kennedy, Jeff Donnell and Charlotte in the cast.

Ben Schwalb started "Paris Bombshells," a Bowery Boys romp for Allied Artists, with Leo Gorcey, Huntz Hall and the others directed by William Beaudine.

Trinity Productions, independent, went to work on "Congo Killer" at the Key West studios, with Jerry Thomas producing and Seymour Friedman directing. Myron Healy, Karen Booth, Ross Elliot and Ralph Dunke are among the players.

Technicolor Studies 3-D Vectograph of Polaroid
CAMBRIDGE, MASS.: Technicians of the Technicolor Corporation were here this week confering with officials of the Polaroid Corporation on the utilization of the Vectorgraph 3-D process in conjunction with Technicolor. Polaroid officials, who developed the one projector 3-D process, claim it will be the "mechanical solution to 3-D" and estimate the system will be fully developed and ready for use in a matter of months. The process is said to require no additional equipment on the standard projector and to employ a right and left eye image on a positive print. Reported to be interested in the system are Paramount, Warner Brothers and MGM.

Werners Sign Walsh
AWARDS: Jack L. Warner, executive producer, has signed Ronald Walsh to a new long term exclusive contract at Warner Bros. Mr. Walsh's first assignment under the new pact is to direct the filming of the life story of General George S. Patton, for which the studio has received Defense Department approval.
Canada Had
$118,434,481
1952 Gross

TORONTO: While total receipts for 3,416 theatres of all types in Canada were up nine per cent in 1952 over 1951, the total number of admissions was up but four per cent. According to a preliminary report issued by the Dominion Bureau of Statistics, a total of $118,434,481, including taxes of $12,975,298, was taken in, compared with the 1951 receipts of $96,319,583, exclusive of taxes. The number of paid admissions was 252,159,125 in 1951, while the new total was $262,980,287. Every province in the country shows an increase, ranging from 20 per cent in Saskatchewan to five per cent in Newfoundland. Summarizing theatre operation in Canada, the report breaks down the different types of theatres in operation, their receipts, exclusive of taxes, the amusement taxes received from that group of houses and the number of paid admissions. In the first group were the regular theatres, numbering 1,843, with receipts of $98,851,349, taxes of $12,308,148, paid by 247,732,717 persons.

Next group were the 104 drive-in theatres whose receipts were $4,409,426, with taxes of $540,391, paid by 8,379,586 persons. Community enterprises accounted for 657 units, where receipts were $1,762,824, taxes of $96,314, and 5,363,504 persons buying their way in.

By provinces, the report indicates that Ontario took the lion's share of receipts, $40,463,904, with Quebec registering $24,932,302, while British Columbia racked up $9,522,143, all exclusive of taxes.

The other provinces, in order, and exclusive of taxes were: Alberta, $6,937,911; Manitoba, $4,812,497; Saskatchewan, $4,249,432; Nova Scotia, $3,688,920; New Brunswick, $2,527,474; Newfoundland, $1,150,686, and Prince Edward Island, $336,700. The theatres paid out a total of $18,868,116 in salaries and wages.

During 1952, 22 new drive-in theatres were opened, with drive-in receipts jumping 32 per cent, compared with a nine per cent gain by the regular theatres.

Columbia Pictures Votes Three Stock Dividends

Directors of Columbia Pictures Corporation have declared a dividend of 25 cents on the common stock and voting trust certificates for common stock, payable November 5, 1953, to stockholders of record October 22. There was also declared a 2 3/4 per cent stock dividend on the stock and voting trust certificates for common stock payable in common stock December 7, 1953, to stockholders of record October 23. Cash will be paid where fractional shares of common stock are due. In addition, the board set a quarterly dividend of $1.005 per share on the $4.25 cumulative preferred payable November 16 to holders of record October 30.

National Film Service to Handle "Living Desert"

National Film Service, Inc., will handle the physical distribution and other aspects of Walt Disney's first True Life Adventure program, "The Living Desert," Leo F. Samuels, general sales manager of the newly formed Buena Vista Film Distribution Co., announced this week. The Buena Vista organization will distribute the program, including actual sales, booking, advertising and publicity. All other exchange functions, including billing, collection, cashiering, servicing of accessories, prints and trailers will be undertaken by National Film Service, Inc., nationwide exchange operation, headed by James P. Clark of Philadelphia. The expanded operation, Mr. Samuels said, will insure complete coverage to the distributor and assure an all-inclusive service to each exhibitor playing "The Living Desert" program.

Brandt Dinner Gets Bigger Quarters

Tremendous response to the testimonial dinner for Harry Brandt, New York theatre owner and philanthropist, will receive from the Joint Defense Appeal of the American Jewish Committee and the Anti-Defamation League, has forced changing of the date from October 21 to 28, and site from the Sert Room, Waldorf-Astoria Hotel, New York, to that hotel's grand ballroom. The announcement of the change came from Max E. Youngstein, vice-president of United Artists, who is dinner chairman.

Fitzgibbons Voices Pride In Industry

TORONTO: Pride in his association with the motion picture industry was expressed by John J. Fitzgibbons in his closing address at the Eastern Conference of Famous Players Canadian Corporation managers, partners and associates meeting here.

The president and managing director of the company, this year celebrating "one-third of a century of leadership in entertainment," pointed out "We can be proud of our business regardless of the commercial aspects." Mr. Fitzgibbons said the motion picture industry had done a great deal towards keeping the avenues of communication open.

Others who spoke at the closing dinner were: W. W. O. Fenety, Famous Players partner in Fredericton, N. B.; Gordon Lightstone, general manager, Paramount Film Service in Canada; Rube Bolstad, vice-president, Famous Players, and Norman Robertson, a director of Famous Players.

The four-day conference started off with a demonstration of CinemaScope at the Imperial, introduced by Alex Harrison, of 20th-Fox, New York. A discussion on the coming year's product was held at Shea's with Ben Goldsaler, chief buyer leading, and trailers of the product shown. Other speakers were Jules Wolle, maintenance, and James Nairn, advertising and publicity.
**MEXICO**

by LUIS BECERRA CELIS

in Mexico City

Work in the five local studios is now normal with the ending of labor trouble that hampered production—the 55-day strike of unionized technical and manual workers against 19 Mexican producers, and the more recent six-day strike of 450 studio employees to enforce demands for a 15 per cent wage increase and a 40-hour work week. The studio strikers accepted outright a seven per cent pay increase.

Intensification and expansion of exhibition of Mexican pictures in Europe is the aim of an enterprise, Euromexicana Films, that the producers, the Rodriguez Brothers and Jose Luis Celis have established with headquarters in Rome and branches in Venice and Paris. Business started with 17 selected pictures. The company is capitalized for $100,000. An agency is being established by Mr. Celis in Beirut, seeking to cut in on American dominance of the Near East film market.

Great Britain is not disposed to make a reciprocal film exhibition pact with Mexico, considering such an arrangement unnecessary since good pictures always will find distribution outlets, according to a spokesman for the British Embassy here among Mexico’s ban on British films. The Government indicates the ban was enacted to force a pact. The spokesman said that British exhibitors have complete freedom in booking Mexican pictures and they do not consider any Government intervention necessary because they can accept the films they like and reject those which they don’t like. The Embassy is not commenting officially.

**AUSTRALIA**

by FRANK O’CONNELL

in Sydney

It looks as if Australia will have its first drive-in built in Melbourne. Hoyts is interested in a drive-in to accommodate 600 cars at Burwood, to be operated by a company called Auto Theatres Australia Pty., Ltd. It is hoped to open the drive-in before Christmas.

The theatre will feature a children’s playground and a self-service dining room to provide meals for early show patrons. The screen will be 35 by 90 feet and will be adaptable also for wide screen and 3-D.

Greater Union Theatres’ consolidated net profit for the 12 months to December 27, 1952 rose to £148,722 from £140,754 the preceding year. The profit comes from four holding companies covering the operations of Greater Union Theatres, Pty., Ltd., Union Theatre Investments, Cinesound Productions, Automatic Film Laboratories, British Empire Films, National Theatre Supply Co., and Sixteen Millimetre Aust., Ltd. Australian group dividends absorb £62,500 and the Rank Group gets £37,000.

It is hoped to have 20th Century-Fox’s first CinemaScope feature, “The Robe,” showing in Australia by mid-October or early November. Arrangements for being made to accommodate the large screen in both the Sydney and Melbourne Regens. Certain equipment has been flown out to Hoyts and the return to Sydney of screen manufacturer Gordon Brakell (who has been in America acquiring technical data) has speeded plans.

There continues to be a lack of interest toward 3-D here. Metro, which was going to hop in early with “Arena,” has not bothered to rush the film into release—and Metro usually strives to lead the field. Also, Universal has not gone to any pains to get “It Came from Outer Space” into release, and current talk is that Warners is not going to distribute “The Charge at Feather River” here in 3-D.

**Honor, RKO’s Folliard with December Sales Drive**

Robert Folliard, chief of the RKO Radio eastern district, will be honored by a sales drive during the month of December. He came to the company in January of 1920, as a salesman, and has been district manager since July of 1942.

**Shea Managers to Meet**

All Shea circuit managers will meet Octo-
ber 27 and 28 in Pittsburgh, Gerald Shea, president, announced in New York this week. Topics, he said, will be New Year’s and Thanksgiving bookings; advertising, exploi-
tation and promotion; new processes; theatre management; concessions; labor relations. The circuit has houses in New York, New Hampshire, Massachusetts, Pennsylvania and Ohio.

**Disney’s "Peanuts" in 3-D**

Walt Disney’s first 3-D Donald Duck cartoon, “Working for Peanuts,” will be available later this month, Sid Kramer, RKO Radio short subjects sales manager, announces.

**Coast Wage at $116.16**

**HOLLYWOOD:** The average weekly earnings for craft union workers in studios here during August was $116.16, representing a very small decrease from the $116.91 registered for July.

**Odell Applies for Patent**

Virgil Odell, who operates the Emmett Drive-in, Emmett, Ohio, and the Terrace Drive-in, Caldwell, Idaho, has applied for a patent for a new screen surface material for use in drive-ins.
The National Spotlight

ALBANY
The Variety Club is debating a plan to advance the election of the crew and officers (the former selecting the latter), in order that the new group may direct the annual Denial Week drive for the Variety-Albany Boys’ Club Camp Thacher. The latter is scheduled to start Dec. 14. Several hundred needy youngsters were given vacations at the mountain base last summer. . . . The question has been raised whether the failure of a trio of 3-D pictures recently shown here—Inferno,” “The Moonlighter” and “Second Chance”—to draw well is a sign the novelty appeal of three-dimension has worn thin. . . . The Palace and Strand were the scene of daytime meetings for 6,500 teachers attending the annual eastern zone meeting of N. Y. State Teachers Association, Oct. 16. . . . Sam Davis went to Florida for the winter after transferring the Phoenixia to Phoenixia to Earl Every, son of the theatre building owner, Davis, who previously had disposed of the Woodstock in Woodstock to former manager David Myers, still holds a summer situation in Fleischmanns. . . . Kingsley Ryan, of the Ausable in Ausable Forks, renewed acquaintances during a booking trip here.

ATLANTA
Roth Hook, owner of theatres in Alabama, and Mrs. Lucile Cobb, also a theatre owner in Alabama, were married recently. Branch manager Leonard Burch of United World Films checked in from a trip to Tennessee. . . . President Ed Stevens, Stevens Pictures, back at his office from New York. . . . The Katz, president Kay Exchange, back in his Atlanta headquarters after visiting his Memphis, Tenn. and New Orleans branch. . . . Floyd Stowe, Stowe Booking Service, Jacksonville, Fla., was in Atlanta visiting friends. . . . Bob Moscow, manager of the Rialto, Atlanta, was named chairman of the theatres’ 1953 Red Feather campaign. . . . The stock passed over the home of Mr. and Mrs. Bob Anderson (he is manager of the Main Street drive-in, Jackson- ville, Fla.) and left a little baby girl. . . . Manager Don Holcomb, of the Palace theatre, Tampa, Fla., has installed a new widescreen at a cost of $25,000.

BALTIMORE
Orville Crouch, Loew’s eastern division manager, was in town visiting the local Loew house. . . . Edward O’Malley is the new manager of the Centre theatre, replacing John Alderson, who has resigned. . . . Elza Berliner, associated with the Howard theatre, has moved back to Baltimore from Washington. . . . Harry Cluster, Rialto projectionist, attended the World Series . . . Stanley Baker, Hicks Theaters’ general manager, has returned from an auto trip. . . . Grace Fisher has re-purchased the Maryland theatre in Cumberland. The Alleghany Theatre Corporation had been operating the house on lease from Mrs. Fisher. . . . Astor theatre, recently closed by Bob Kantor, has been put up for sale. . . . The Variety Guild, ladies auxiliary of the Variety Club, started its fall meetings with a luncheon held at the club rooms last week.

BOSTON
In its first day at the Keith Memorial theatre, 20th-Fox’s CinemaScope feature, “The Robe,” pulled in a $10,000 gross for a new record. Prices were $1.50 top. . . . K. R. Douglas, president of Capitol Theatre Supply, who has appointed Ernest J. Coni, well known in the equipment field in New England, as his general manager. . . . The Rifkin Theatres and Philip Lowe have signed a long term lease on the operation of the Meadow-Glen drive-in, Medford, tentatively October 11. This acquisition marks the fifth drive-in under the Rifkin banner. . . . Cyrus Harvey, Jr., and Bryant Haliday, operators of the Brattle theatre, Cambridge, have signed a long term lease on the Copley theatre in Copley Square, Boston. They will show foreign language and art pictures using first run product and re-issues. The first program is “Mr. Potts Goes to Moscow” with the cartoon “The Tell Tale Heart.” . . . Joe Cronan has given up the operation of the Community theatre, Guilford, Maine and has retired. The owners are expected to take over the theatre after putting in 3-D and CinemaScope equipment for the winter season.

WHEN AND WHERE
October 31-November 5: TESMA convention and trade show, Conrad Hilton Hotel, Chicago.

November 1-5: Theatre Owners of America, annual convention, Conrad Hilton Hotel, Chicago.

November 3-4: Allied Theatre Owners of Indiana, annual convention, Hotel Lincoln, Indianapolis.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

November 15-17: Annual convention, Motion Picture Exhibitors of Florida, Roosevelt Hotel, Jacksonville.

November 22-24: Annual convention, Theatre owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

December 1-2: Kansas-Missouri Theatres Association, annual convention, Kansas City.

December 7-8: Theatre Owners of Oklahoma, Inc., annual convention, Bilmore Hotel, Oklahoma City.

December 7-9: Annual convention, Tri-States Theatre Owners, Hotel Gayoso, Memphis, Tenn.

December 14-15: Annual convention, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Sheraton Hotel, St. Louis, Mo.

BUFFALO
The Glowmeter Corporation, whose newtype wide screens are being seen by Buffalonians at Shea’s Buffalo and Basil’s Lafayette, has many new products planned. One of these is a projection screen for television viewing, Ag. Milton Potts, president of Glowmeter, says. . . . J. Robert Hoff, executive vice-president of Ballantyne Company, was in Buffalo the other day for conferences with Carl E. Bell, manager of the Perkins Theatre Supply company, distributors of the Ballantyne products in this area. . . . The annual gin rummy tournament of Tent 7, Variety club, started last Wednesday in the Delaware Avenue headquarters with a goodly crowd of entrants. . . . The crew of the Variety club has announced a general meeting in the club headquarters Oct. 26, when nominations will be made for the crew and delegates and alternates to the international convention in 1954. . . . The Arnett in Rochester has re-opened after being closed for the summer season. The house, operated by Phil Cohn and Maury Slotnick, has been redecorated throughout and equipped with a new wide-screen. . . . Downtown theatres in Buffalo this week are showing a special Community Chest trailer telling all about the local Red Feather campaign. . . . Next week some 50 theatres in the area will show a short Chest trailer, featuring Conrad Nagel. These trailers are being distributed for the Chest by Jack Cinell, manager of the RKO exchange. . . . “The Robe” is doing tremendous business at Shea’s Buffalo.

CHICAGO
Ed De Lemuy, veteran B. & K. manager, has been transferred from the downtown Roosevelt to the neighborhood State at his own request, with State manager Ken Edgerly and Uptown assistant manager, (Continued on following page)
Sara Levine, back with the company after being in another business for a while, taking over as co-managers of the Roosevelt. Howard Blackwood of Abbott Theatre Equipped in Pavilion for a safe surgery. Steve Chorba has rejoined the Clark theatre staff as a manager. Rollin Stonebrook, recently-leased managing director of Eitel’s Palace, has been appointed to head the division of the Cole-Spa vending company. The Clark theatre has scheduled its second annual Fall Film Festival, to run Nov. 1 through Nov. 15. Ansel Hilton, late manager of the Carol Grand here, has been promoted to city manager for RKO in Dayton, Ohio. Tyrus Anderson takes over as manager of the Grand. Mr. and Mrs. John Balaban are expected back from Europe before the end of October. The Illinois Cerebral Palsy campaign, sponsored by Balaban and Katz, has raised a sum of over $145,000 in the collection campaign so far this year.

CINCINNATI

Something new in local neighborhood cooperation and advertising is being projected by the Hyde Park Art theatre, with Lawrence Oliver in “The Beggar’s Opera,” set in for an extended run. The newspaper advertisement is unusual, in some cases space used by the downtown first runs. Keith’s theatre, unit of the S. & S. Amusement Co., has equipped with a giant stereophonic sound system. The majority of downtown first runs have installed similar equipment. Robert B. Frederick, formerly a booker at the Paramount branch here, has been named manager of the Guild. An “art” house owned by Willis Vance in suburban Hillsboro, Ohio, has inaugurated a 9 P.M. curfew for juveniles 16 years of age and under, to be effective until October 31, the purpose being to curb vandalism during the Halloween period.

The Valley and Monte Vista Theatres, suburban units of the Local Louis Wiete circuit, last week played Walt Disney’s “Melody,” Disney’s first animated cartoon in 3-D. The innovation was given considerable newspaper publicity. Joseph Murdock, who has filled several managerial posts, has been appointed manager of the Ohio theatre, at Mansfield, Ohio, succeeding Robert A. Lytle, resigned. Roy Walker has sold his Roy theatre at New Concord, Ohio, to Don Richardson and son, who have reopened the house.

CLEVELAND

Gala opening of “The Robe” at the Hippodrome Wednesday, drew some 5,000 people to three evening performances. Response was enthusiastic and business has been excellent starting with the early bird 8:30 A.M. show through the late 11 P.M. show... Ernest Schwartz, president of the Cleveland Motion Picture Exhibitors Association, just back from Boston, said the National Allied convention was “enlightening and very worth while.” Herman Isand, NSSC presipaper and Shaker theatre assistant manager, reported for army duty... Dave Shia, St. Clairsville, O. theatre owner, and Mrs. Shia announced the adoption of a 3-month baby boy... “Martin Luther,” starring Bette Davis at Lane, is holding over a second week... “From Here to Eternity” is in its fourth

big week at the RKO Palace... Bernie Rubin of Imperial Pictures is reading the first 3-D midnight horror show for Halloween... RCA stereophonic sound, in preparation for the city is being installed by M. H. Fritchle of Oliver Theatre Supply Co. in the State theatre, Findlay; State theatre, Sandusky; and Paramount theatre, Youngstown... Howard Lindsay is directing, 1,800-seat neighborhood house Tuesdays and Wednesdays for showing of Italian films, with satisfactory results.

COLUMBUS

Eighty-six-year old William H. Claspill, who was a member of almost every hotel and theatre orchestra in Columbus during the past half-century, died in White Cross Hospital. He played for the opening of the RKO Palace, the old Empire theatre, the B. F. Keith’s theatre and the High Street theatre, now the Uptown. He was a life member of the musicians’ union. Harry Simon Jr., former manager of RKO Grand and now sales manager of radio station WFAU, Augusta, Maine, was in town for the Ohio State-Illinois game. Harry K. Hess, publisher of Bill Elliot, the Mike Hammer of “I, The Jury,” on his local visit to publicize the 3-D feature at Loew’s Broad. Test engagement of MGM’s 3-D version of “Kiss Me Kate” has been postponed until October 22 at Loew’s Ohio. “The Beggar’s Opera” is playing the World at $1 top with a students’ price of 70 cents. “From Here To Eternity” went into a third week at Loew’s Ohio, the first feature to rack up three weeks at that theatre in many years.

DENVER

Roht, Tankersley, National Theatre Supply salesman, has been promoted to assistant manager of the Omaha branch... Herman Wolber, western division manager 20th-Fox, was in to pick up James Dugan, branch manager, who was with the office in N.Y., sales meeting... Paul Allmeyer, salesman at Paramount, has quit to become associated with Robert Patrick in Preferred Pictures, which handles Reallot. Roht, Evans, co-manager for the first years, has become a salesman for Robert Patrick, owner of the Reallot franchises here and Salt Lake City. Charlotte Steuver, State co-manager, has been promoted to manager, and will do the booking and buying. Charlotte started in the theatre business in St. Louis, working for Harry Robar, uncle of Norman Probstein, owner of the State... Bruce Marshall, Columbia salesman, underwent an eye operation at a city hospital. RKO is putting on a short subjects drive in honor of Al Kolitz, district manager, in December, and Allied Artists will stage an Oct. 31-Jan. 29 drive in honor of C. J. Duer, branch manager... Lester Zooker, district manager for Universal, and Foster Blake, western sales manager, were in for conferences with Mayer Moskyn, the company’s branch manager.

DES MOINES

“The Robe,” first picture made in CinemaScope, has been booked by Tri-States Theatre Corp. for its Des Moines theatre here in an extended run to open Oct. 28. A. H. Blank, Tri-States president, who made the announcement, said the Des Moines engagement will be the first showing in Iowa.

The new screen, now being installed at the Des Moines, is 42 feet wide by 17 feet high... Admission prices at the Avery theatre in Garner were raised last week. Adult fares are now 35 cents with tax, an increase of 20 cents. Children under five must have a ticket unless accompanied by an adult. John Banks, Avery manager, said this was the first increase in tickets in more than five years. A drive-in theatre near Ames was broken into and a 200-pound safe carted away by the thieves. Inside the safe was nearly $350 in cash... Construction of a drive-in theatre at the southeast city limits of Algona has been started by the McClain Theatre Co., which operates the King theatre there. The project will be on a 10-acre plot and will accommodate 500 cars. It is expected the outdoor house will be ready for business in the spring... Fred Armitage, MGM salesman, has returned to the office following hospitalization for treatment of an ulcer... Arleta Sipson is a new employee at Republic.

DETROIT

Showing of “Hannah Lee” in the downtown theatre Capitols and the rest of the downtown houses to switch to 3-D... United Artists theatre has installed Ampyxcope sound along with their new CinemaScope screen. According to Dillon Krepps this is the first theatre Ampyxcope announces that “From Here to Eternity” is still doing stand-out business at the Madison... Fox manager, David Ideal, predicts a six month stand for “The Robe.”... Palms theatre staged two of Houdini’s most famous escapes on stage at the opening of “Houdini.” Will Rock, who got out of a straitjacket and a packing case, was formerly with the late Howard Thurston... Hospitalized is Mrs. Ella Bennett of the Broadway Capitols... Eddie Love is back managing the RKO office after a month of vacation... MGM division manager, John J. Maloney, was in this part of the division a few days... Studio’s Bill Flention has been in New York looking over foreign product... Harlan Starr leaves his Allied Artists post that position will be assumed by Nathan Levin.

HARTFORD

Sal Adorno, Sr., 75, general manager of the M&D Theatres, Middletown, Conn., is observing his 45th year in the motion picture industry... M&D operates the Palace, Capitol and Middlesex theatres in that city... Richard Wildmark has purchased property, consisting of a large house and 100 acres of land, at South Sandisfield, Mass., just over the Connecticut state line... William M. Logan, president of TOA and executive secretary of MPTO of Connecticut, and secretary, incumbent, of the New Haven County (Cont.) Bar Association, has been renominated for the latter post... T. W. Ferguson, for 15 years with Cadillac and 12 years with the Whitney theatre, New Haven, is now with the Lincoln-Mercury sales staff in that city... Five theatres operated by the Hartford Circuit, the Middletown, Lenox, Lyric and Art, have dropped Monday through Friday matinee performances. A similar policy went into effect some weeks

(Continued on opposite page)
Indianapolis

Headliners at the Allied Theatre Owners of Indiana fall convention here Nov. 3-4 will include Al Studdinger, independent circuit manager, Bob Crone, counsel for COMPO; and Abram F. Myers, general counsel for National Allied Claude McKean, WB branch manager, is distributor chairman for the Will Rogers Xmas salute, "So Big." Will have a mid-western premiere at the Circle-Indianapolis, and Palace, Fort Wayne, to coincide with state teacher conventions in the two cities.... Bill Elliott, star of "The Jury," will be here for press and radio interviews Monday.... Greater Indianapolis has instituted a first run policy at Keith's specializing in 3-D.... Rex Carr, operator of the Ritz, has revived children's film library classics for special Saturday matinees. The Variety Club will have a dinner and dance in the Hotel Antlers ballroom Oct. 17. Sam Caplan is chairman.

Kansas City

Variety in policy among drive-ins is displayed in the fact that six of the twelve near Kansas City have midnight shows the week-end of October 10; six not. Three of the midnight shows start between 11:15 and 11:30 fairly close together. The midnight attraction being a third feature on a double-bill regular program. Three theatres are in holdover weeks: the Orpheum with "The Robe," a second week; the Vogue with "My Little Chickadee," second week, and the Kimo with "Lili," twenty-second week. The Paramount announces "Anna" for five days—which will bring its routine back to regular Thursday starting. Exhibitors here are awaiting a shooting schedule in September and early October patroonage; which they say is seasonal with school openings, and is pretty sure to be overcome at the year advances. Kermit Carr, of the Tri-States home office, was a visitor at the Paramount (a tri-state theatre). Los Angeles

Mike Newman, of Columbia's exploitation staff, returned from a trip to San Francisco. Selig Pitt, who managed the Uelan, Westwood, for Duetsch and Feldstein, has been appointed office manager for Mike Levin's Paramount. Joe Hartman, for many years associated with National Screen Service as salesman, has resigned his position and has been succeeded by Fred Weimer, Arizona salesman for Republic Pictures. Roger Harper is the new owner of the Victory, San Diego. Harry L. Mandell has been named vice-president in charge of domestic sales for the Filmmakers Releasing Organization, by Irving H. Levin, president. The company recently signed the production representative for "Moulin Rouge," and was in distribution with both Warner Bros. and Eagle Lion for many years. The Valley, Camarillo, operated by Mr. and Mrs. Phil Kassin, has been equipped with wide-screen curved screen.... Wes Becker and associates have opened the Marana theatre, Marana, Arizona, with the booking and booking chores assigned to the Midway Enterprises headed by Floyd Bernard.... Warner Bros. branch manager Fred Greenberg was back at his desk after recuperating from major surgery at the St. Vincent's Hospital.

Memphis

Tri-States Theatre Owners (TOA affiliate) will hold its annual convention at Hotel Gayoso in Memphis Dec. 7, 8 and 9. Leon Rouges will succeed host president, and the organization's board is planning a program which will include national speakers and reports on 3-D, wide-screen and drive-in operations. William C. McCarthy, manager of Warner theatre, held an advanced screening of "Martin Luther" for 125 Memphis ministers. The picture will be shown to the public Oct. 26 at Warner. M. S. McCard, United Theatre Corporation, and M. J. Pruniski, North Little Rock Theatres Corporation, were in Memphis on business and to see Malco's presentation of "The Robe." Malco's first few days of "The Robe," with advanced prices and a reserved seat section, were highly successful, W. Watson Davis, manager, reported.... Rudolph Burger, district manager, MGM, Washington, was a visitor at the company's Memphis exchange.... Tom Young, branch manager, 20th-Fox, was in New York for a company sales meeting.

Miami

Jack Miller, manager of the Shores, recently returned from a vacation spent touring Florida. Reason for the close to home holiday was the imminent return of his son from the service. A goblin appearance of goblings and pumpkins, the Wometco neighborhood theatres will again stage their annual costume parade with prizes for the youngsters.... Mel Haber, house manager of the Miracle, returned from a vacation trip to New York, where he picked up his wife and children who had been spending a holiday with her family. Key Biscayne in the Miami area has been the scene for some shoot-out dramas by the William G. Beal Productions, Inc., of Pittsburgh, with John Bresson at the camera. Variety Children's Hospital will be the beneficiary of a new 13-week "Key to Happiness" message which is being arranged by television station WTJU, according to Mitchell Wolfson, president. Project is expected to raise about $20,000, which is needed for a complete rehabilitation center at the hospital.

Milwaukee

It was rather quiet along film row this past week, with a few attending the National Allied Convention in Boston. Through terrific promotional work, Estelle Steinbach, manager of the Fox-Strand theatre here, knows theatre will be filled for every performance of "Martin Luther" for the first two weeks which started October 15.... Letters were sent to 360 congregations with special exchange tickets.... The Fox-Jackson and Venetian theatres have reopened.

Minneapolis

Upper Midwest première of "The Robe" at Radio City theatre last week was termed a "huge success" by Harry B. French, president of Minnesota Amusement Co., operators of the house. The 4,030-seat theatre was sold out for the premiere. George V. Doolittle, Disney business manager for Disney productions was at the RKO exchange.... Casper J. Chouinard, former city salesman for Warners, has been named an account executive for Television Programs of America in Upper Midwest.... A "grass roots" program for the betterment of small business will be presented to Gov. Sigurd Anderson of South Dakota in the near future by William D. Rouges, administrator of that state's Small Business Administration.... A wide screen has been installed in the RKO Pan, according to Harry Weiss, RKO Theatres district manager.... Leland Davis has been named manager at the RKO Iowa, Cedar Rapids, Iowa.... The closed-in of the Arion, neighborhood house, in not having any screen ads or commercials was written up in Time magazine.... Officials of the Minnesota Amusement Co. will attend the annual meeting of AB-Paramount Theatres at Shawnee, Pa., Oct. 18-21.

New Orleans

J. E. Adams' East Forest drive-in, Petal, Miss., has opened. It accommodates 300 cars.... Monogram-Southern personnel are all set to win the Number 1 spot in the company's national marketing of the latest from the Henry Glover's Drive, which will get under way October 31 and run through Jan. 30, 1954.... In one of the many preopening newspaper announcements, the Do-driv-in, installed 20th-Fox for "The Robe" and Columbia Pictures for "From Here to Eternity." The message acclaimed both magnificent examples of entertainment. Edward Kaffenberger, Paramount's shipping department, is well on the road to recovery after an appendectomy at Mercy Hospital.... Southern Amusement Company, Lake Charles, La., assumed ownership-operation of Surf Twin Screen drive-in in that city. It was built and operated by Percy Dupuissey, Matthews Guidry and Roy Navarre, Theatres Service Company, who will do the buying and booking, also acquired the buying and booking for Chas. Lamantia's Ritz, Bogalusa, La.

Oklahoma City

"Vicki" is now showing at two theatres, the Harbor and Plaza.... "From Here to Eternity" is now in its 2nd week at the Center theatre.... The Criterion Theatre, did not open until 4:30 p.m. to allow preparation for "The Robe" Inaugural Premiere started at 4:45 p.m. George Fisher, MGM branch manager, Oklahoma City, returned this week from Center City, Calif., headquarters where he attended a studio conference. "The Moon is Blue" was shown for six weeks at the State and Centre theatres in Oklahoma City.... During the showing of "Mr. Scoutmaster," at the Ritz theatre, Shawnee, Okla., Boy Scouts in uniform were admitted at special prices.

Omaha

F. V. Turney, editor of the Omaha, Neb., Republican, got a break in connection with National Microwave Week when the Strand theatre played "It Happens Every Thursday." Editor Turney advised his readers to see the movie and learn "a little
PHILADELPHIA

A. M. Ellis Theatres relinquished operation of the Dante, key neighborhood house in South Philadelphia, and the house is now being operated by Joseph Lombardi, the owner and local builder. ... Stanley Warner Theatre reopened the Lansdowne, neighborhood house. ... Paul Resnick left as manager of the Greenway with the neighborhood house closing down. ... The former Harrowgate Theatre, which was leased for a term of years to Malcolm Carey for conversion into a roller skating rink, ... William Yuraso, out-of-town booker for the Stanley Warner Theatres, and Ruth Murphy, a former company employee, were married a week ago. ... Although Mel Geller and Sam Taucin closed their Brandywine drive-in near Wilmington, Del., they will continue the Sunday night auto racing at their adjoining Wilmington Speedway. ... Earl Siffling resigned as assistant manager of Loew’s Aldine, Wilmington, Del. ... Berlo Vending Company, headed by international chief Barker of the Variety Clubs, was the highest bidder for the bar and restaurant concessions at the new International Airport terminal building here. ... Nat Abelese, former exhibitor and now head of the Exchange Finance Company, an industry loan company, was operated upon. ... and "Star," Wilmington, Del., dropped its “Movie Time Table.”

PORTLAND

“The Robe” opened at the Orpheum theatre with a terrific promotion throughout the entire area. This is the first house that presented the picture with a forenoon opening. Orpheum was closed for 3 days for installation of equipment with ads telling that the cashier was on hand to answer questions about the picture. ... Russ Brown and the entire management worked hard getting set for the new layout. ... William Thedford, Evergreen, vice-president from the Seattle Office, was in town. ... Ditto Carl Maine, Evergreen manager. Carl Wodehouse, National Theatres architect; Russell McCul- lough, National Theatres chief engineer; and Charles Skorunas. Group also worked on the complete facelifting of Evergreen’s Mayfair theatre which is set to start any day. In town for a couple of days was Zolly Volchock, NW Releasing Corp. ... Guild manager Marty Foster back at his desk after a biz trip to the film capital. ... Kathrin Marshall, secretary to Hamrick’s city manager, Marvin Fox, is recovering in St. Vincent’s Hospital from an operation.

PROVIDENCE

A near-record was established here when “From Here to Eternity” held for a fourth week at Loew’s State. With the exceptions of “Red Shoes.” “Snow White,” and a very, very few others, pictures are seldom held for such a period in this area. The Avon Cinema was the scene of the New England premiere of “Fanfan the Tulip.” ... That Dean Martin and Jerry Lewis are top favorites in this locality was evidenced last week when they simultaneously opened the showing of “The Caddy” at the Strand. ... In conjunction with the presentation of Cliffon Webb in “The Scout- master” at the Hope, the management added a full hour of cartoons, for the edification of the young fry. ... The doom of another downtown movie house was practically sealed this week with the announcement that the Carlton Theatre, and the ground it stands on, was for sale.

SAN FRANCISCO

Something new in concessions: Irving H. Levin, division manager, San Francisco Theatres Inc., now is selling books in his Balboa (neighborhood) lobby. They are the “better sort of pocket books.” ... Harry Rice has returned to the Embassy (manager) after sick leave. ... Julian Harvey has taken over personal management, booking and buying of the Crown, Vallejo and the Village, Sacramento. Both theatres were formerly under operation of Westland Theatres. ... Sam Gommon Brothers closed the San Jose drive-in, San Jose. ... Golden State Theatres is expanding to the theatre equipment business. Edward Sutro will be in charge of the new division to be housed in the Golden State Theatres building on Golden Gate Avenue. ... Mrs. Doris Hamilton has been hired as secretary in an expansion move of Film Booking Agency of Northern California (William Greenbaum). ... Maury Schwartz gave his Bridge theatre a repaint job to celebrate opening of “The Cruel Sea,” ... “The row was saddened with news of the death of Carl Ronab, 16, son of Lydia McGrath of United California Theatres, who died suddenly in this classroom at Holy HI, Oct. 7. ... Gladys Paul, head contract clerk, Warner Brothers, is on sick leave until November 15. ... S. J. Gardner, resident manager, MGM, is vacationing in Las Vegas and Palm Springs until October 26.

TORONTO

Special invitations were sent out to mem- bers of the industry by the Centre theatre, St. Catharine’s, to demonstrate the theatre’s new screen. ... Ontario managers of Odeon held their annual conference with discussions on management, exploitation and policy. ... The Motion Picture Association of Ontario has sent out a questionnaire to all members on the recommendations for a Motion Picture Institute for the film industry in Canada. ... Mayor of Hamilton officiated at the reopening of the Playhouse Theatre in Hamilton following reconstruction of the house by Anthony and Stanley Patzake. It seats 624. ... Veteran Toronto exhibitor, William Bailey, who was connected with the early exhibitors association, passed away here recently. ... Wilf Jobbins has been confirmed as chief of the National Board’s Commercial Division. ... Capitol, Quebec City, recently celebrated its 50th anniversary.

VANCOUVER

Local theatres are all loaded with ace product for the Canadian Thanksgiving weekend. Oct. 12, with outdoor downtowners playing midnight shows. ... Charlie Doctor is installing a cinematicScope system at his Capitol and will play “The Robe” Octo- ber 29. ... Uranium City, Sask., has a new theatre, the ROXY, on the outskirts of town. It will seat 800. ... Phil May has opened his new Stardust drive-in, Wain- wright, Alberta. ... Local theatres are still juggling box office prices until patrons are getting to a point of anger. ... Doris Walls, Orpheum cashier, was married to Ermit Santic, Vancouver, at Bellingham, Wash. ... Les Young reports that he will not open his New Westminster drive-in this season. ... No outdoor circuits have closed to date and are expected to stay open until the end of November. The only menace is Pacific Coast fogs which may arrive any day now. ... Ivan Ackery, Orpheum manager, was lost to 1000 local newboys at his Saturday matinee show.

WASHINGTON

The Weiner, president of Waldorf theatre, Plymouth Cinema, Inc., is recuperating from recent surgery. ... Rudolph Berger, MGM southern sales division manager, made a tour of the southern territory, covering Charlotte, Atlanta, Jacksonville, and New Orleans. ... Charles Wainwright, former manager, and chairman of the Variety Club Women’s Committee, had a meeting of her captains for the current Welfare Awards Drive. ... L. A. Flowers, Rex theatre, Berkeley, Virginia, died on September 29. ... The members of the Variety Club’s Golf Tournament and Dinner Dance Committee, are being commended for an outstanding tournament on October 2 at the Woodmont Country Club. Universal International will be housed in a new building at 3rd and H St. N.W., now under construction. ... “This Is Cinerama” will make its Washington debut on November 5, as a benefit for Children’s Hospital, under the auspices of the American Newspaper Women’s Club.
Motion Picture Stocks Are a Good Investment

TRUEMAN REMBUSCH offers a constructive suggestion to Allied members in his proposal that they buy film stocks—and we predict that if they do this, as individuals, across the nation, it will result in more industry harmony rather than in further friction. Shareholders in our major companies can acquire substantial respect for the value of their holdings, and the dividends that accrue.

Over a period of years, we have accumulated ten shares at a time, in five motion picture companies. The aggregate has cost us about $1,000 and has paid an average annual dividend of 6.7% on our original investment. We have 20 shares of Loew's, which we bought out of loyalty to the company we were with at the time, and it cost us (in two purchases) a total of about $400. Since 1946, it has paid $150 in dividends, which we consider a very satisfactory deal.

At the moment, it is paying $16 a year, and that is 4%—the lowest return of any of our motion picture stocks, but with a split-up coming, we look for increased income.

One of our holdings (talking like a big operator) pays 10% right now, and it is accumulative preferred stock—when they dropped behind a few years ago, they paid up, in full. Another stock, worthy of special mention, is 20th Century-Fox, which we bought at 15½. Now, we have ten shares of Fox, worth 15¼ and another ten shares of National Theatres, in a split-up, quoted yesterday at 6½. The combined value is 21½, which is 3 points better than we paid for it. 20th Century-Fox formerly paid a $2 dividend, and it now pays $1 on the Fox stock and 60¢ on the National Theatres stock, which is quite remarkable. We also own ten shares of ABC-Paramount Theatres, which we bought at 18½ and since the merger with ABC (radio-television) we sometimes wonder what the final score will be. When UPT and ABC were merged, the theatre circuit had a thirty million dollar cash position, and the broadcasting company had an eleven million dollar deficit. We are sitting back, waiting, for this to change, in our favor.

PUBLIC RELATIONS

There's P. R. in the shine on your doorman's shoes—and in the smile on his face. There's public relations in every sight, sound or smell that meets and greets the eye, ear and nose of your patron.

And, of course, there's more to it than merely that. You must start public relations far afield, away from the theatre, to build patronage until it becomes permanent clientele. Thus, the sweeping phrase includes all of advertising, exploitation, publicity and promotion, in addition to good theatre housekeeping and management skills.

We recognize a fine line of demarcation between the Round Table and Better Theatres, in which we aim for merchandising, and George Schutz aims more for basic housekeeping. Also, there's so much in the rudiments of showmanship that we can't keep saying over and over again in this limited space. We have to assume that if you are a member of the Round Table, you are already a manager.

So, we take this opportunity to suggest that you and your staff read carefully the articles now running in Better Theatres, under the series title, "Method in Management" by Curtis Mees. In the most recent issue, he outlines a public relations program as it should be discussed in a theatre staff meeting. The entire series, bound together in book form, would cost you more than a year's subscription to the Herald.

One thing you can be fairly sure of—if you buy film stocks in line with Trueeman Rembusch's suggestion—you will get a share of earnings, and a dividend rate better than you obtain today with bonds or savings at interest on a non-withdrawal account. In our considered opinion and belief, Trueeman has hit upon a fine way to restore confidence in motion picture industry.

IT MAY NOT BE in season, but with Congressional elections coming up there may yet be time for some exhibitor leader (and we nominate Trueeman Rembusch) to run for Congress and go to Washington. It's time we had a real representative of our industry in either the Senate or the House of Representatives, so we could have an inside opinion of motion picture business affairs on record, rather than the obligation of standing with our hats in our hands, waiting for a chance to speak in our own behalf. Other industries, other lines of trade and merchandising, are considerably closer to the feel-box than film industry, and that seems strange, in the light of history. It's also quite possible, for an opposite point of view, that film industry is approaching a time when the aim and purpose of exhibitor organizations will be showmanship, with neither legal nor legislative advantages asked or expected of these theatre units.

SOME OF the magazines and the leading financial writers in the daily press are making it clear to their readers that the only way the motion picture industry keeps afloat in these trying days is through the sale of popcorn and at the candy and concession counters. That's partly right—just as correct as any half-truth. We sometimes think this argument is similar to the definition the Russians placed on religion. Popcorn is the opium of showmanship, which dulls the senses and fools the customers into thinking they really didn't come to the movies—just went out for some fresh popcorn. If enough theatre managers in enough places think the same thing at the same time, it won't be necessary to worry about the future of film business. Our future will be all behind us—we can just sell popcorn and provide a place for cars to park, for a fee.

—Walter Brooks
Russ McKibbin had this comic sentry in the lobby of the Imperial theatre, Toronto, as an unserious reminder that "Stalag 17" was a story of prisoners-of-war.

Monty Salmon's atmospheric, artistic, nostalgic and heart-warming front display for "Little Boy Lost" at the Rivoli theatre, on Broadway. The 24-sheet will make the same kind of display in your town.

Bob Diem, manager of Loew's Colonial theatre, in Reading, Pa., had these interesting, intriguing and curiosity-compelling cages of tropical birds as lobby display for "Return to Paradise."

Rhonda Fleming kisses the first veterans returned to Seattle from Korea, as a demonstration of devotion from "Those Redheads From Seattle" at the Paramount.

And they had two cute redheads in bathing suits, making snowballs on the sidewalk in front of Loew's State theatre on Broadway, for "Those Redheads From Seattle." The critics threw snowballs, too.
Small Theatres Make Substantial Showing in “Lucky 7” Contest

Description of Entries Received From Towns Of Less Than 10,000

It was a pleasure, acting as a judge in MGM’s first “Lucky 7” promotion contest, “Mogambo,” were announced at the weekend, following the decision by three trade paper judges who selected the campaigns submitted by Marvin Fox of the Liberty Theatre, Portland, Ore., as the best in the 100,000-to-100,000 population group; Jerry Germain of Dipson’s Palace Theatre, Jamestown, New York, named for top honors in the 10,000-to-100,000 population group; and Harold Armisted of the Colony Theatre, Eastley, S. Carolina, chosen for the best submission in the under 10,000 population category.

According to the rules of the contest, MGM will pay for the individual campaigns in each of the three groups. Additionally, Marvin Fox will be given $500 in cash as an extra bonus, Jerry Germain will be tendered $250 for his efforts, and Harold Armisted will be given $100 in cash as his award.

Commenting on the judges’ decisions, Howard Dietz, vice-president and director of advertising, publicity and exploitation, stated:

“The results of the contest seem reasonable to me here at Metro we had no hand in the judging. We did a clerical job of collating the submissions. The winning contestants deserve high praise, but so do the judges who had a lot of homework to do and were most conscientious about it. One thing strikes me. Some of the contestants offered campaigns of a most costly nature, quite consistent with the kind of campaigns the theaters put on with their own money. I don’t know much about how good these contests do, but they are a stimulant to theater men to think creatively about the promotion of the pictures they play. Local men should know more about their local conditions than the film company home office staffs. Of incidental comment is the fact that all the winners were independent theatre men.”

We Have a Hankering For the Small Towns

Wayne Berkley, manager of the Eskin and Richland theatres, Richland Center, Wisc., mailed his entry at midnight on the closing day, but it arrived safely. And he stayed up late to propose a campaign which will cost $93, which is $13 above his usual budget. Rance Mason, manager of the Kerredge theatre, Hancock, Mich., attended a trade showing and wrote his campaign accordingly, in food style, at a proposed cost of $172. J. Gallagher, manager of the T&D State theatre, Martinez, Calif., didn’t include standard lobby service, and added the total up to $110.

Bert Funks, manager of one of the small situations for Fox Midwest, the Libert in theatre, Marysville, Kansas, has a local town patronage, and he says “There is not a theatre of its size, and we might say, elegance, in the county.” That’s the spirit that wins with campaigns or contests. John D. Conner, manager of the Pulaski theatre, Pulaski, Virginia, indicates a total cost of $151 which is inclusive of newspaper and radio use.

W. F. Shelton, manager of the Louisburg theatre, Louisburg, N. C., writes up a formal campaign in good showmanship style, starting with general approach and ending with a cost summary that totals $88.44 in a town in which he uses a local mailing permit to distribute his house programs. An old friend, French S. Harvey, manager of the Howell theatre, Palatka, Florida, bobs up with a campaign from our favorite southern state — we had them arranged in a sort of geographical order — and Carlton Bowden, manager of the Ritz theatre, Bartow, Florida, is another to remind us that when we retire to the deep south, it will be in a town this size, and general description — less than 10,000 population and with an ad budget of $100, including radio and TV. That’s the life! W.B.
Mr. Quigley Brought Back the Evidence

When Martin Quigley, Sr., president and publisher of The HERALD, went to Philadelphia on October 1st to present S. H. Fabian and Sam Rosen with appropriate "Man of Achievement" awards, he brought back to the Round Table the kit which was prepared by the Stanley-Warner circuit for their managers, entering a showmanship contest for "men of achievement" which runs to August, 1954, and which not only has incentive prizes, but still another price to top all the rest—a two-week, all-expense vacation trip to Hollywood, for two people! More details, later.

Three thousand supermarkets in 37 states salute Victor Mature as star of "The Robe", with a promotion tieup on the theme, "Plan a Meal with Man Appeal."

Handing Out Funny Fives For "Lili"

C. A. Matthews, supervisor for Alliance theatres at the Wabash theatre, Terre Haute, Indiana, is in the mail with a simulated five franc note—only it isn't, for close examination reveals that it is really five franc reasons why you should like "Lili" at the Grand theatre. He says it's a gag that is getting a lot of attention as a throwaway.

Charles Reynolds, manager of the Marco theatre, Waterford, Calif., and frequent contributor to "What the Picture Did For ME"—running a magic show on stage as a special attraction.

Bill Burke, manager of the Capitol theatre, Brantford, Ont., filing his comprehensive and intensive campaign on "Gentlemen Prefer Blondes" as an entry for the Quigley Awards.

Uses "Eternity" Pages To Make Throwaways

Joe Meleher, manager of the Grand and Carlton theatres, Evansville, Ind., cut copies of the 75c edition of "From Here to Eternity" to separate the pages, then overprinted each page in red with his theatre advertising. The excerpt from script attracted lots of attention, and in addition, the first 20 in line received complete copies of the 75c edition (which compares with the 25c edition of lesser books—after all, this is a thousand pages!).

He also obtains very exciting publicity breaks in the Sunday Courier and Press—at least, that's our description of a top of the page photo of film starlet Irish McCalla, wrong side up and with all dimensions showing. She's a perfect 39 1/2 (it says here).

Along somewhat similar lines, but not exactly, he also lands newspaper photos of his new "Flying" wide screen, with the engineer who built it, himself and a newsman, viewing these new dimensions, on the theatre stage. Good newspaper contact, good showmanship displayed in tear-sheets of advertising and free space.

Showmen in Action

W. S. Samuels, manager of the Lamar theatre, Beaumont, Texas, puts a publicity slant at work with his billing "Is Kinsey Wrong About—'South Sea Women'?" which is the subject of his latest program herald.

Matt Plunkett, manager of the RKO Uptown theatre, Detroit, had his entire staff in western attire for "Shane"—and landed a news picture in neighborhood papers with his street ballyho.

James A. Womble, manager of the Lom- poc theatre, Lompoc, Calif., produced a double-truck co-op ad with the sponsorship of local merchants, and says it is good public relations, involved with unity, as any community project.

H. G. Boesel, manager of the Palace theatre, Milwaukee, is in the third quarter Quigley Awards competition again, with a good campaign on "Mission Over Korea" with Audrey Totter, in person.

Earl Peter-on, manager of the Fox theatre, Anaheim, Calif., whose name will also be in the news next week, was winner of the Charles Skouras Showman's plaque, in a picture we would reproduce here if we had the original photograph.

John W. Godfrey, manager of the Paramount theatre, Ashland, Ky., whose showmanship attracts attention, getting more local newspaper breaks with his handling of "City of Badmen."

D. P. Savage, manager of the Capitol theatre, Listowel, Ont., obtained practically free publicity for "Titanic" by advertising for actual survivors, their friends or relatives, who could be his guests and available for interviews on the local radio station.
F. J. SMIDMORE (above), manager of the Odeon, Manchester, has been declared the world's champion showman in the J. Arthur Rank International contest in connection with the Corporation film, "A Queen Is Crowned." He gets £250 as an additional cash bonus, and a two-weeks, all-expense holiday to any country in the sterling area.

We hope he goes to Canada via New York—so we may congratulate him in person.

Second prize, of £150 and a holiday in London, goes to D. W. Lane, manager of the Playhouse, Durban, South Africa—that trip is a good one, too; and the third prize of £75 and two weeks in London was awarded to Henry F. Pol, Cinema de l'Avenue, Brussels, Belgium. In addition, the judges had particular praise for J. W. Gerard, manager of the Tasma and Memorial theatres, Coff's Harbour, N.S.W.; Elliott Brown, the Odeon theatre, Vancouver; Rudolf Jastrow, Luli-Palast, Schweinfurt, Germany; Orlando Ordalini, Cinema Al Parterre, Florence, Italy; A. R. Chapman, St. James theatre, Dunedin, New Zealand; and the Neues Cinema, Rapperswil, Switzerland. In addition, the judges gave special commendation to monsieur Jean-Robert Aymard, of the Etoile cinema, Montauban, France, whose town was the smallest represented among the finalists. We invite these good showmen to participate in future Round Table meetings as new members from around the world.

Lansing Drive-In Now Closing for Season

Pearce Parkhurst sends us formal notice of the closing of the Lansing Drive-In for the season, on October 18th, and the card which he handed out to patrons has an additional gimmick—typical of the showman. If you keep the card until the Lansing Drive-In opens in the Spring and bring it with you on the opening night, you will receive a special gift, which is now wrapped and waiting, with the appreciation of the management for your continued patronage.
NEW EQUIPMENT
SAVE 70% ON MARQUEE LETTERS: Tempered Masonite $4.37 each, 10" X 10"; $18.00; 12" X 12"; $27.50. 14""” X 14"”, 16"” X 16”. $51.50 each. All sizes available. For Warner, Adler, Bevleite signs. S.O.S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT
LOWEST PRICES EVER: HOLMES EDUCATOR dual equipments 35mm projection-sound complete excellent condition $495. Buy on time! S.O.S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

YOU CAN'T BEAT STARS’ VALUES: RCA PG-200 sound system, rebuilt, $195; Ashcraft D Lamphouses, rebuilt, $459.95 per pair; Standard Xenon Shutter mechanisms, rebuilt, $457 pair; Imperial 65/120 generator, complete, built, $683; Strong J lw Lamphouses and Reflector, rebuilt, $85. What do you need? STAR CINEMA SUPPLY, 44 West 52nd St. New York 19.

STUDIO EQUIPMENT

BOOKS
"NEW SCREEN TECHNIQUES"—the new book that "must" be in everybody’s or everybody's, connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinemascope, CinemaScopeStereophonic sound, CinemaScope projection and exploitation—contains 36 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 288 pages. Price $4.90. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 26, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—The book every movie lover wants contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $1.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 26, N. Y.

HELP WANTED
WANTED: TWO MANAGERS WITH CONSIDERABLE amount of exploitation and promotional experience for large theatre chain situated in the Eastern States. Good starting salary. Group Insurance, hospitalized. Accepts three years’ experience and whether available for interviews. Box 2345, MOTION PICTURE HERALD.

MANAGER EXPERIENCED IN ALL PHASES, particularly newspaper advertising and exploitation. Tell all facts. Apply now. RIBER’S INC., 1184 N. 23, Oklahoma City, Okla.

THEATRES
FOR SALE—AIR-CONDITIONED MOTION PICTURE theatre, fully equipped and successfully operating for six years. Located in busy urban section of New Orleans, La. BOX 242, MOTION PICTURE HERALD.

SEATING
OUR BEST CHAIR BUY! 1000 FULLY UPHOLSTERED back, front spring, metal lined, good condition. Only $45.00 per seat. RICHARDSON’S NEW, 1610 W 52nd St., New York 19.

WASHINGTON CIRCUITS BAR RACIAL SEGREGATION
WASHINGTON: The Stanley Warner circuit and K-B Neighborhood Theatres have issued orders barring racial segregation in their Washington area theatres. The action came following the disclosure earlier in the week that the three local Loew’s theatres had been operating on a non-segregated policy since last spring.

Allied Units Are Agents For Theatre TV Shows
BOSTON: William Carroll, executive secretary of Allied Theatre Owners of Indiana, and Robert Wile, executive secretary of Independent Theatre Owners of Ohio, concluded at the Allied States national convention here last week agreements with William W. Rosenbohm, vice-president of Box Office Television, Inc., under which the two Allied organizations will be exclusive agents in their states for sponsorship of the company’s theatre television setup.

It plans to furnish TV theatre projectors on a per-use rental basis, sharing 50-50 in receipts from a minimum of 20 theatre TV programs promised for next season. For large theatre RCA TV projectors will be available. Exhibitors will be required to pay estimated $3,000 installation.

MOTION PICTURE HERALD, OCTOBER 17, 1953
## Film Buyers Rating

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 126 attractions, 3,161 playdates.

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

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

### Attractions Listed

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<td><strong>Kid from Left Field, The (20th-Fox)</strong></td>
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<td><strong>Law and Order (Univ.)</strong></td>
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<td><strong>Let's Do It Again (Col.)</strong></td>
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<td><strong>Lili (MGM)</strong></td>
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<td><strong>Ma and Pa Kettle on Vacation (Univ.)</strong></td>
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<td><strong>Main Street to Broadway (MGM)</strong></td>
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<td><strong>Man from the Alamo (Univ.)</strong></td>
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<td><strong>Man in the Dark (3-D) (Col.)</strong></td>
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<td><strong>Man on a Tightrope (20th-Fox)</strong></td>
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<td><strong>Marshall's Daughter, The (UA)</strong></td>
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<td><strong>Mister Scoutmaster (20th-Fox)</strong></td>
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<td><strong>Never Let Me Go (MGM)</strong></td>
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<td><strong>Off Limits (Par.)</strong></td>
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<td><strong>Peter Pan (RKO)</strong></td>
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<td><strong>Plunder of the Sun (WB)</strong></td>
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<td><strong>Raiders of the Seven Seas (UA)</strong></td>
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<td><strong>Remains to Be Seen (MGM)</strong></td>
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<td><strong>Return to Paradise (UA)</strong></td>
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<td><strong>Ride Vaquero (MGM)</strong></td>
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<td><strong>Roman Holiday (Par.)</strong></td>
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<td><strong>Salome (Col.)</strong></td>
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<td><strong>Sea Devils (RKO)</strong></td>
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<td><strong>Second Chance (3-D) (RKO)</strong></td>
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<td><strong>So This Is Love (WB)</strong></td>
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<td><strong>Split Second (RKO)</strong></td>
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<td><strong>Tarsan and the She-Devil (RKO)</strong></td>
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<td><strong>War of the Worlds (Par.)</strong></td>
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<td><strong>White Witch Doctor (20th-Fox)</strong></td>
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<td><strong>Young Bass (MGM)</strong></td>
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THE BIG HIT!

Smash!
in
CLEVELAND
BOSTON
PORTLAND, Me.
BRIDGEPORT

Watch!
NEW YORK
LOS ANGELES
PROVIDENCE
BALTIMORE
BUFFALO
HARTFORD
AKRON
MILWAUKEE
PHILADELPHIA
MEMPHIS
OMAHA
SPRINGFIELD, Mass.
DENVER
JACKSONVILLE
CHICAGO
TRENTON
NEW ORLEANS
SAN FRANCISCO
GRAND RAPIDS
MIAMI
MINNEAPOLIS
ST. PAUL

starring
GLENN FORD
GLORIA GRAHAME
JOCELYN BRANDO

with
Alexander Scourby
Lee Marvin
Jeanette Nolan

Screen Play by
SYDNEY BOEHM

Based upon the
SATURDAY EVENING POST
serial by William P. McGivern
Produced by ROBERT ARTHUR
Directed by FRITZ LANG

FROM COLUMBIA
Hollywood Plans

A Minimum of 321 Features in 1954
THE BROADWAY IS VERY M-G-M

("Mogambo"—Tech.—Clark Gable, Ava Gardner, Grace Kelly) • ("Kiss Me Kate"—Anson Color—Kathryn Grayson, Howard Keel, Ann Miller)

("Torch Song"—Tech.—Joan Crawford, Michael Wilding) • ("All The Brothers Were Valiant"—Tech.—Robert Taylor, Stewart Granger, Ann Blyth)
"LILI"
8th Month!
and going strong!
Longest Run Hit
on Broadway!

"JULIUS CAESAR"
5th Month!

"THE ACTRESS"

(Tech.—Leslie Caron, Mel Ferrer,
Jean Pierre Aumont)

(Marlon Brando, James Mason, John
Gielgud, Louis Calhern, Edmond O'Brien,
Greer Garson, Deborah Kerr)

(Ansco Color—
Richard Widmark,
Karl Malden,
Elaine Stewart)

"TAKE THE HIGH GROUND!"
Coming
MAYFAIR

"Just a minute!
I'm joining
the Parade!"

THE COMING INDUSTRY EVENT IS M-G-M's FIRST CINEMASCOPE PRODUCTION
"KNIGHTS OF THE ROUND TABLE" (Technicolor)
NOTHING EVER SEEN ON ANY SCREEN CAN ENTERTAIN LIKE 'CALAMITY JANE'!
NEW YORK HAS GONE CinemaScope
CHICAGO HAS GONE CinemaScope
LOS ANGELES HAS GONE CinemaScope
BUFFALO HAS GONE CinemaScope
NEW ORLEANS HAS GONE CinemaScope
SAN ANTONIO’S GONE CinemaScope
BIRMINGHAM’S GONE CinemaScope
INDIANAPOLIS HAS GONE CinemaScope
ATLANTA’S GONE CinemaScope
PORTLAND’S GONE CinemaScope
HOUSTON’S GONE CinemaScope
KANSAS CITY’S GONE CinemaScope
SAN FRANCISCO’S GONE CinemaScope
BOSTON HAS GONE CinemaScope
WASHINGTON’S GONE CinemaScope
MEMPHIS HAS GONE CinemaScope
CLEVELAND’S GONE CinemaScope
SEATTLE’S GONE CinemaScope
PHILADELPHIA HAS GONE CinemaScope
DALLAS HAS GONE CinemaScope
DETROIT HAS GONE CinemaScope
SYRACUSE HAS GONE CinemaScope
SALT LAKE CITY HAS GONE CinemaScope
PITTSBURGH’S GONE CinemaScope
DENVER HAS GONE CinemaScope
NASHVILLE’S GONE CinemaScope
Tools of the Trade

SOME members of the industry in production, distribution and exhibition lately have been making statements about the fundamental value of the story as a component of a good film. That is proclaiming the obvious. It is tilting with a straw windmill. No one ever asserted anything to the contrary. The entertainment medium is a story-telling one. Without a good story—well told—everything is in vain.

The new techniques—and all the old ones—simply are "tools of the trade." When their skillful use can enhance the story-telling effectiveness of the motion picture or its dramatic impact on audiences, they are important. No device, system, method or trick may substitute for the basic values of plot, cast, direction and the other contributions of the creative crafts.

Those who are advocating development of the new techniques are confident that the best of them make valuable contributions to the power of the film medium. The opponents of all changes have already lost their battle. The days of the small screen in theatres of all sizes—all over the world—are numbered. No exhibitor now would think of installing a new screen without considering expanding its width, and if possible, height, too. Hundreds of wide screens have already been installed. A considerable portion of them are the largest that the particular theatres can handle without structural alterations. Some theatres have made extensive changes in the front of the auditorium in order to put in a big screen.

Admittedly the final form of stereophonic sound—and the extent to which it may be used—are at present unknown. Yet it would be foolish to assert that magnetic reproduction of multiple sound tracks will disappear from the industry. On the contrary, magnetically reproduced directional sound is certain to be used in more and more theatres of varying sizes. Stereophonic sound is a must for large theatres which install very wide screens. It also can be an asset in medium theatres and in some of the smaller ones.

Perhaps one of the more surprising of the current examples of "loose talk" is the assertion that implies a particular picture is a box office hit because it uses none of the new techniques and was shot in black and white. That position is equally as ridiculous as one which assigns mystical, enduring charms of box office value to techniques per se. Only a few years ago well-known and very experienced exhibitors spearheaded a drive calling for the production of all features in color. That was an extreme position and was pointed out as such. Color can and does enhance the box office appeal of many films. A comparatively small number of subjects do not need color. Then there is a middle class of stories where the use of color may be said to be optional.

Every picture in release today or to come on the market in the near future benefits because the industry has recently added to its "tools" and is showing signs of continuing to do so. In this country, where everyone considers the motion picture business as partially his own, the fact that the industry awoke this year from a technological slumber of long duration is a potent stimulus to theatre attendance. One lesson is that no industry may remain dynamic unless it constantly strives to improve its basic "tools" and adds to them as frequently as possible.

TOA & TESMA-TEDA Conventions

THIS is the last chance to make plans to attend the Theatre Owners of America and the TESMA-TEDA conventions running simultaneously at the Conrad Hilton Hotel in Chicago November 1-5. The jointly sponsored trade show is expected to be the largest in the history of the industry. Interest in the new techniques and modernization of theatres has attracted unusual attention to the importance of motion picture equipment and services. So far as TOA is concerned, it is anticipated that the agenda will be divided between the exhibitors' problems of handling—and paying for—new systems of screens, sound and projection and the more ordinary trade problems of competitive bidding and arbitration. Every exhibitor who can arrange to do so should try to be in Chicago for all or part of the conventions. TOA extends a welcome to all exhibitors, non-members as well as members. The trade show will be open to all without charge.

Q Although the Supreme Court recently declined to hear arguments on a case involving a Charlotte, N. C. ordinance requiring that theatres shut down during certain hours on Sundays, it is to be hoped that efforts will continue to be made to have the constitutionality of such local regulations tested. It seems inconsistent for television stations, for example, to be able to operate during hours which theatres must not.

Q That government film business is big business is attested by the hue and cry that has arisen as a result of the plan of the Canadian Government to move the National Film Board from Ottawa to a suburb of Montreal. The city of Ottawa has offered to donate 27 acres of land and also to build a low-rental housing project as inducements to get the government to reverse its decision.

—Martin Quigley, Jr.
"Buyers Rating" Helps
To the Editor:
It is my desire to contribute to the Film Buyers Rating each week because the information is often a help to me; therefore, I wish to add to other exhibitors' knowledge of what to expect in the way of receipts from pictures. We need earlier reports, if possible. However, the first run exhibitors, or early birds, I should say, are generally big city fellows who are not faced with the problems we small town exhibitors struggle with at buying time; hence, they do not contribute freely—HUGH G. MARTIN, MCM Circuit, Columbus, Ga.

Pictures Better
To the Editor:
No problems here except good pictures. We can always sell and do business on good pictures. The industry it seems has been trying and as a whole has been giving us a better product.—JOHN P. BRANDENHOF, Nicholas Theatre, Fairmount, Ind.

Wide Screen Showing
To the Editor:
In the letter you published in your "Letters to the HERALD" Department of the October 10 issue, Shirley W. Booth of the Booth theatre, Rich Hill, Missouri, in commenting upon the problem of converting small theatres to wide screen and stereophonic sound, is critical of the presentation of "Shane" in Indianapolis.

Among other things, Mr. Booth states that despite the fact that we advertised stereophonic sound and panoramic screen, "the picture seemed to be about three feet wider than usual, with the heads of the actors put off part of the time. The sound was no different than we have here in our own theatre."

To set the record straight, Mr. Booth must have been blind if he could not see the difference between our old presentation and the new. The former width of the standard screen in the Indiana theatre was 23 feet. "Shane" was projected at a width of 41 feet, nearly double. The aspect ratio at which "Shane" was projected was 1.66 to 1, so the height of the screen was approximately 23 ½ feet as against 17½ feet before.

Our new reel and short subjects were projected on the small size screen, with the change to wide screen coming at the opening of the feature. This was done for the purpose of contrast so that the public could see the vast difference in the size of the two pictures. If Mr. Booth actually saw "Shane" at the Indiana theatre, he could scarcely have been as unaware of the difference as his letter indicates.

The change from small screen to large screen was greeted with applause from the audience at nearly every performance of "Shane," and comments from the public following these performances were nothing short of wonderful. That is what counts.

I am also happy to say that business both the first and second weeks of "Shane," and on subsequent bookings in the Indiana theatre, have indicated the public's great preference for wide screen projection.

I will agree with Mr. Booth that the stereophonic sound on "Shane" was not impressive, nor has it been on any of the so-called stereophonic sound prints which we have shown, with the exception of "The Robe," which is currently playing. The answer to this, of course, is that "The Robe" is actually the first true stereophonic sound recording, and if Mr. Booth could see "The Robe" at the Indiana theatre, I think that even he would agree that stereophonic sound is a vital addition to proper wide screen presentation. Of course, to get the full effect of stereophonic sound, you must have a true stereophonic sound recording; and not a dubbed-in stereophonic print such as most of the prints have been to date.

—DALE M. MCFARLAND, General Manager, Greater Indianapolis Amusement Company, Inc., Indianapolis, Ind.

Needs Research
To the Editor:
This industry needs a research organization that will provide new ideas—with minimum of confusion—Theatre owners as well as producers would save money by contributing to such an organization—A. L. CRONAN, Community Theatre, Guilford, Maine.

CALLS "TECHNIQUES" "MOST INFORMATIVE"
To the Editor:
I have received my copy of "New Screen Techniques" and I, and all who have seen the publication feel that it is most complete and very informative.—WILLIAM M. TALLMAN, JR., Manager, Beach Cliff Theatre, Rocky River, Ohio.

SERVICE DEPARTMENTS
Film Buyers' Rating 3rd Cover
Hollywood Scene Page 28
Managers' Round Table Page 37
People in the News Page 26
What the Picture Did for Me Page 35

IN PRODUCT DIGEST SECTION
Showmen's Reviews Page 2037
Short Subjects Chart Page 2038
The Release Chart Page 2040

MOTION PICTURE HERALD
October 24, 1953
EXHIBITION will have plenty of strong feature product available for next season, HERALD study of company plans indicates Page 13
JOHNSTON to retain active MPAA post, despite Government mission Page 12
MYERS reports lively exhibitor interest in stock purchase plan Page 12
TERRY RAMSAYE Says: A column of comment on matters cinematic Page 16
WARNERS plan to suit the technique to the story, sales meeting told Page 18
"ROBE" continues to maintain hot pace throughout the country Page 20
AB-PARAMOUNT Theatres operating net for nine months is $3,182,000 Page 20
UNITED ARTISTS to mark 35th anniversary with year-long celebration Page 22
TOA and TESMA announce free admission at convention trade show Page 22
BRITISH trade groups finally reach agreement on Eady Plan procedure Page 24
FRISCH is named chairman of this year's Brotherhood Week drive Page 26
TECHNICOLOR new release prints have special value for wide screen Page 28
THEATRE telecasts of football games disappoint in initial test Page 29
FRENCH film interests seek to extend co-production deals Page 30
NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 31
VARIETY CLUB completing plans for big annual convention in Dallas Page 36
ROGERS Hospital drive fund committee members are named Page 36
On the Horizon

sold in recent weeks, and it’s hard to imagine a public slowly disintegrating into illiteracy. Columbia’s film version, one of the biggest hits in years, evidently is doing quite nicely by the book publishers, and vice versa. Culture and business are looking up.

Industry attorneys think the distributors have little to gain, much to lose in the Crest case now before the Supreme Court. That case involves the issue of whether distributors can refuse to license first run pictures to the Crest, a neighborhood theatre. Attorneys say if the distributors win, the results may be confined largely to the Crest case, but that if they lose, the entire present nationwide distribution pattern could be affected.

>The board of directors of the General Federation of Women’s Clubs has asked Samuel Goldwyn to re-release “The Best Years of Our Lives” as “an important public service.” In the telegram Mrs. Oscar Ahlgren, president of the Federation, and Mrs. Dean Gray Edwards, national motion picture chairman, said the reissue would be “an important and stimulating contribution to the solution of the problems of the returning service man.”

>MG M may have competition for its “Julius Caesar.” Charles H. Tarbox, distribution veteran and owner of the Film Classic exchange in Hollywood, intends to put out the version of the Shakespeare play produced in Italy in 1914 starring Antonio Novelli. It will have sound track narration added. The picture originally was brought to this country by George Kleine, pioneer distributor.

>Associated States regional units are proceeding with plans for the setting up of film buying and booking offices, it was learned this week. Present indications are that the first regional unit will be set up in the Midwest and may be ready to begin operating early in 1954. Groundwork for the project has been laid with a minimum of publicity over the past nine months.

>\[A decision as to whether or not Radio City Music Hall will make the 3-D version of MGM’s “Kiss Me, Kate” will be made only after full consideration of all the factors involved, Russell V. Downing, president of the Music Hall, said this week on his return to New York from Hollywood. Mr. Downing said both the 3-D and conventional versions will be screened at the Hall so that they can be appraised under the theatre’s own conditions. He added that he wanted to be certain that the 3-D version could be projected perfectly, and that if that version demonstrated itself to be a plus factor for the public and box office, it would be used.

>President Eisenhower has been invited to be the principal guest at the Screen Producers’ Guild “Milestone Dinner” in Hollywood November 22. The dinner will honor Darryl Zanuck.

>This should help dispel the fear once voiced by Fred Allen that future generations as a result of television will have minds like soft pillows and eyes the size of dinner plates. The cause of old-fashioned culture is not lost, according to a dispatch in last Sunday’s “New York Times.” The “Times” reported that James Jones’ novel, “From Here to Eternity,” after being off the best seller list since April, 1952, was back on the list in 13th place, reflecting huge sales of hard-backed editions. Add to this the reported 500,000 paper-bound copies of the novel which have been sold in recent weeks, and it’s hard to imagine a public slowly disintegrating into illiteracy. Columbia’s film version, one of the biggest hits in years, evidently is doing quite nicely by the book publishers, and vice versa. Culture and business are looking up.

>...
This week in pictures

AT THE NINTH annual convention of the Colosseum of Motion Picture Salesmen of America, in New Orleans. Standing, rear: James McCormick, vice-president; Ray Wild, president, and Glen Haviland, second vice-president. In front: Edgar Shinn, treasurer; David Beznor, counsel, and Jack Eckhardt, secretary.

THE DEAL. The agreement providing Republic distribution of the Hall Bartlett production, "Crazylegs" is signed in New York by C. Bruce Newbery, left, director of sales. With him are, right, George Schaefer, representing the producer, and Joseph E. McMahon, Republic counsel, standing.

AS 20TH - FOX'S "The Robe" opened in Dallas: Virgil Miers, Dallas "Times Herald"; James Gillespie, 20th-Fox; James O. Cherry, interstate Circuit; Mark Sheridan, 20th-Fox, and Frank O. Starz, Interstate.

LEON GOLDBERG, right, on November 2 will become United Artists vice-president in charge of finance, a new post. He had been financial vice-president of Universal-International. He was previously with RKO, and before that, an investment banker.

IN HONG KONG. Milton R. Rackmil, Universal president, and Alfred E. Daff, executive vice-president, are seen above with some of the city's leading citizens. In array around the table are Sir Chouson Sow, chairman of King's theatre; Mr. Rackmil; Ganarn Lao, U-I; Mr. Daff; Harold Lee, Lee Theatres; H. C. Mentzes, Australian Trade Commissioner; Kwok Chan, banker; B. C. K. Hawkins, Secretary for Chinese Affairs; Fung Ping-Fun, banker, and David McIllop, acting American Consul-General.

PLANNING this year's Brotherhood campaign for the amusement industry. Above, at the luncheon meeting in the Waldorf-Astoria, New York: seated, Max E. Youngstein, United Artists vice-president; Emanuel Frisch, Randforce Theatres, who was named chairman of the campaign, and J. Robert Rubin, Loew's, Inc., vice-president. Standing, Harry Brandt, Brandt Theatres; Sol Schwartz, RKO Theatres president; and Charles M. Reagan, MGM general sales manager. Story on page 26.


DRAWING PLANS for "Trouble in the Glen," which will be made in Scotland. The conferences are Herbert Wilcox, left, producer-director; and Frank Nugent, writer. The scene was at the studios of Republic, which will distribute.

FOR PRODUCING "Elephant Walk," Paramount, through A. W. Schwalberg, left, Paramount Film Distributing Corporation president, receives the 1953 Golden Teapot Award from Sam Winokur, president of the Tea Association, which with the Tea Council will assist the picture's promotion.
SEE APPROVED COLOR TV STANDARDS BY YEAR END

Indications that the new color television standards may be approved by Christmas were given last Thursday by Federal Communications Commission chairman Rosel H. Hyde following a demonstration for the FCC staged in the Waldorf Astoria in New York by the National Television Standards Committee in cooperation with the Radio Corporation of America.

Fifteen color TV sets tuned in three separate shows from various parts of the city during the demonstration. The over-all performance was reported to be good.

Representative Charles A. Wolpert, chairman of the House Committee on Interstate and Foreign Commerce, declared: "Color television is ready for the public. There's no reason for more delay."

Initial color sets, providing a 14-inch picture are expected to sell at $700 to $1,000, with lower costs and larger images coming at the start of mass production. The introduction of color TV will not interfere with the reception on present sets which will continue to receive images in black and white. Color programming on a regular though limited basis, is expected to begin coincidental with FCC approval of transmission standards.

Stock Buying Plan Looks Big: Myers

Exhibitor interest in Allied's proposal for the buying of stock in major companies by theatre men has been "tremendous," Abram F. Myers, Allied general counsel, said in New York this week.

Allied members have been sending in suggestions both voluntarily and on request, Mr. Myers said, and these suggestions are being studied. He said that the idea "holds promise" and that it can be constructive "if properly handled." The stock buying plan was proposed at the recent Allied convention in Boston by Truman Rembusch of Indiana Allied.

Mr. Rembusch asserted that voting control of a company, with adequate representation of exhibitors on the board of directors, might be obtained by the purchase of as little as 10 per cent of the outstanding stock. The purpose would be to initiate policies to assure against product shortages and more desirable sales policies.

Mr. Myers was in New York for a few days to discuss some unfinished business that was left over from the convention with Allied president Wilbur Snaper. A number of items need "following through," he said, among them being the theatre insurance study. A committee was appointed at the convention to study possible insurance inequities in rates for theatres.

Pittsburgh Holds First Regional Tax Meeting

The first regional meeting to discuss the new admission tax repeal campaign was to be held in Pittsburgh Thursday, Oct. 22, Col H. A. Cole, co-chairman of the Council of Motion Picture Organizations' tax repeal committee, was to attend the sessions and outline plans for the new drive. Other regional meetings are being set up, according to Robert Coyne, special counsel for COMPO.

Meanwhile, Charles P. Skouras, president of National Theatres, has agreed to serve as chairman of the Southern California tax repeal campaign committee. Al O'Keefe, who served as chairman of the Southern California group during the last campaign, has moved to New York.

Cinerama at $1,000,000 Gross Mark in Detroit

The second Cinerama theatre to pass the $1,000,000 mark is the Music Hall in Detroit, while the Warner, in Hollywood, also featuring "This Is Cinerama," is rapidly approaching the $1,000,000 mark.

Altogether, it was reported in New York, the film has grossed close to $5,000,000 in five cities thus far. Openings are slated for 15 more key houses between now and mid-1954, beginning with an engagement starting Nov. 5 at the Warner, Washington, D.C.

"This Is Cinerama," in its second year in New York City, already has grossed $2,225,000 on its Broadway run. It opened March 25th at the Music Hall, Detroit, where the Cinerama film has passed the $1,000,000 mark, shattering the box-office record of the house established by "Gone With the Wind." In Hollywood, the film is in its fifth month, while smash business is being recorded in Chicago and Philadelphia.

Sponsor Shrine Show

PORTLAND, Ore.: The Shrine "Show of Shows" will be presented in the Civic Auditorium November 4 with all proceeds going for the new building fund for the Shriners Hospital for Crippled Children. Sponsors this year are the musicians and stagehands unions, and the motion picture industry of Oregon.

Johnston to Retain Post
With MPAA

WASHINGTON: Eric A. Johnston, who was to be in the Near East this week as a special representative of President Eisenhower, will retain his post as the active president of the Motion Picture Association of America during his mission.

This was underscored by MPAA officials last weekend following the White House announcement last Friday regarding the appointment.

Mr. Johnston, who went to Paris last Wednesday to work on French-American film problems, was expected to leave here for the Near East this week to discuss economic development of the area with officials of the local governments. MPAA officials said it was Mr. Johnston's understanding with the White House that he would be free to return to Paris whenever his presence there was needed for film negotiations. Griffith Johnston and Ted Smith of the MPAA will conduct the French film talks in Mr. Johnston's absence.

It is understood that Mr. Johnston's mission to the Near East will require his presence there for two weeks or longer, and that he might have to return there for further work at a later date.

President Eisenhower's announcement said: "I am now sending Mr. Eric Johnston to the Near East as my personal representative with the rank of Ambassador to explore with the governments of the countries of that region certain steps which might be expected to contribute to an improvement of the general situation in the region."

"How to Marry" to Have Dual Broadway Premiere

Twentieth Century-Fox's second major production to be released in CinemaScope, "How to Marry a Millionaire," starring Marilyn Monroe, Betty Grable and Lauren Bacall, will have a simultaneous world premiere at two Broadway theatres. At midweek, the film was scheduled for an October 29 opening at the Rivoli and Gloire. If the Rivoli is not available, another theatre will be chosen. There also is the possibility that the opening may be delayed a week. Personal appearances will be made at both houses by Miss Bacall, it is planned. The Miracle Mirror Screen, of course, will be utilized for the showing at both the selected theatres.

MOTION PICTURE HERALD, OCTOBER 24, 1953
Product Crop Good, If Not Huge, for Coming Year, with Accent on Quality

by VINCENT CANBY

The product situation in 1954 will be tight, but not as tight as many exhibitors anticipate, according to a HERALD survey of current production plans comprising 11 Hollywood distributors.

Putting aside for the moment consideration of the new screen techniques, the HERALD comes up with the following product facts:

A minimum of 321 features now are scheduled to be produced by the companies in 1954. This figure, representing a decline of 103 features from the number of films released in 1953 (424), shows a substantial increase over the total of 384 films released in 1952.

The increase in the number of 1953 releases over 1952 is not accounted for by the increase in the number of reissues. There are to be 33 reissues this year, compared with 27 last year, an increase of only six, while 1953 releases will exceed the previous year's by 40.

Companies included in the HERALD survey are Allied Artists, Columbia, Lippert, MGM, Paramount, Republic, RKO Radio, 20th-Fox, United Artists, Universal and Warner Brothers.

No one of these companies has committed itself to a hard-and-fast 1954 production schedule. The HERALD figures are based in so far as possible on recent product pronouncements or on policy statements by leading company officials. This is the case with Allied Artists, Lippert, MGM, Paramount, Republic, RKO, 20th-Fox and United Artists. With the others—Columbia, Universal and Warners, none of which has indicated any anticipated cutback—it is assumed they will maintain their current production pace.

Leading the companies planning a marked decrease in production are MGM and, of course, 20th Century-Fox, the company which, by casting its lot with the CinemaScope process, succeeded in making a great portion of the film news of the last year.

The total of 22 films scheduled by 20th-Fox in 1954 (compared with 41 new films in 1953) includes 13 features in CinemaScope and nine features produced by Leonard Goldstein's Panoramic Productions. It does not include an unspecified number of independent films which Al Lichtman, director of distribution, recently indicated would be added to the next year's release schedule.

Although MGM has indicated it will put only 21 films before the cameras next year, current plans, outlined by Dore Schary, production head, in New York this month, call for the release of approximately 30 films, the nine extra presumably coming from the backlog of 1953 production. Last year MGM released 43 new films and the year before 38.

RKO Radio's plans for 1954 were sketched in London late last month by James R. Grainger, president. Emphasizing that his company intended to stay in the double feature market, he said RKO would make 16 to 18 films next year.

At the same time Mr. Grainger said this total number of films would be augmented by another six from independents as well as about 10 reissues of established subjects. This year RKO expects to have released 31 new films, only one less than the 32 released in 1952.

The United Artists schedule calls for 36 films for 1954, compared with 51 new films this year and 33 in 1952. However, since its role is that of distributor of independent product, it can be assumed that the number of films which will have been released by the company by the end of next year will be somewhat more than 36—many distribution deals not being set until after shooting on a picture has been completed.

The clearest indications as to what Paramount intends for the coming year were contained in a speech by Barney Balaban, president of Paramount Pictures, at a September testimonial luncheon in honor of Adolph Zukor in New York. Mr. Balaban said the company's 1954 production release schedule will equal this year's in number (30) and quality, and production expenditure will be greater than in either 1951 or 1952. Paramount released 22 new films in 1952, plus one reissue.

Another company talking increased budgets is Herbert J. Yates' Republic Pictures. Toward the middle of this year Mr. Yates foresaw the so-called "B" picture's inevitable demise and his company's policy of concentrating henceforth on fewer but more expensive productions. Actually, the company next year plans between 15 and 20 such films. This compares with Republic's 1954 estimate of 10 to 12.

* Company has announced no 1954 production schedule. It is assumed number of 1954 releases will approximate that of 1953. | Plus reissues and backlogs.

THE PRODUCT BOX SCORE

The table below is a company-by-company breakdown of the number of feature films released in 1952 and 1953, plus the number of films which have been tentatively set for production in 1954. The figures in parentheses represent the number of reissues included in each company's total number of releases.

<table>
<thead>
<tr>
<th>Company</th>
<th>1952</th>
<th>1953</th>
<th>1954</th>
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</thead>
<tbody>
<tr>
<td>Allied Artists</td>
<td>37</td>
<td>36</td>
<td>35</td>
</tr>
<tr>
<td>Columbia</td>
<td>50 (2)</td>
<td>50 (3)</td>
<td>47*</td>
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<tr>
<td>Lippert</td>
<td>19</td>
<td>29 (2)</td>
<td>29</td>
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<tr>
<td>MGM</td>
<td>38</td>
<td>45 (2)</td>
<td>21</td>
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<tr>
<td>Paramount</td>
<td>23 (1)</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>Republic</td>
<td>25</td>
<td>22</td>
<td>20</td>
</tr>
<tr>
<td>RKO Radio</td>
<td>45 (13)</td>
<td>41 (10)</td>
<td>18</td>
</tr>
<tr>
<td>20th-Fox</td>
<td>43 (6)</td>
<td>51 (10)</td>
<td>22</td>
</tr>
<tr>
<td>United Artists</td>
<td>38 (5)</td>
<td>53 (2)</td>
<td>36</td>
</tr>
<tr>
<td>Universal</td>
<td>40</td>
<td>36</td>
<td>36*</td>
</tr>
<tr>
<td>Warners</td>
<td>26</td>
<td>31 (4)</td>
<td>27*</td>
</tr>
<tr>
<td>TOTAL</td>
<td>384 (27)</td>
<td>424 (33)</td>
<td>321†</td>
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</tbody>
</table>

(Continued on page 16, column 3)
IS YOUR THEATRE EQUIPPED FOR

ALL THIS...

Marilyn MONROE
Betty GRABLE
Lauren BACALL
D CINEMASCOPE TOO!

HOW TO MARRY MILLIONAIRE

and co-starring

William Powell

20th's SECOND GREAT PICTURE IN CINEMASCOPE

YOUR CUSTOMERS WILL MAKE PASSES AT THESE GIRLS...WITHOUT GLASSES!
NEWSPAPER VIEWPOINT — The important "Baltimore Sun" has subordinated stage and screen by moving Donald Kirkley, twenty-five years top critic, into the now dominant post of editor of the Television Department. That appears to be a judgment of the relative importance of the media concerned in the eyes of readership.

This brings complicated considerations of journalistic patterns in which, with varying accents of attention, the papers present such a medley of departmentalizations and experts among the entertainment arts. There are stage critics, screen critics, dance critics, music critics, literary critics, art (painting) critics, etc., each functioning in their compartments. Often they are, in terms of space, typography and illustration, presented in proportions that seem irrelevant in proportion to their audiences. Generally the motion picture has won an important status among them. It was years attaining that. Today the waning stage, in sheer weight of tradition, in some metropolis journals still enjoys entertainment section pre-eminence.

The still growing television coverage, with maybe twenty-two or three million sets with family audiences, is possibly numerically close to the estimated motion picture attendance figures. Obviously they must have a large overlapping. It is also to be remembered that regardless of the rivalries television is motion picture and a method of film distribution.

The Baltimore decision is a sort of symptom but is not likely to become a wide precedent.

A "CLEM" IN FINE ARTS — Out of proportion to its importance the press has splashed attention on a difference between Helen Traubel, the Metropolitan Opera's ranking Wagnerian soprano, and Rudolph Bing, general manager. She insists on appearing in night club engagements, incident to a concert tour. Mr. Bing appears to consider that incompatible with the dignity of The Opera. She contends for folk art and popular American music for popular audiences. So they part.

There is merit in both sides. Miss Traubel appears to be playing, to borrow a phrase from Joe Breen, "strictly for the marbles." That takes her out where the art becomes entertainment and pays, its way. Mr. Bing, it is to be remembered, has been suggesting Government subsidy for his Opera, so productive of deficits. Plainly enough night clubs are "night spots," having much glitter but no glory. Much tawdry gossip, and worse emanates in their gauche publicity. The writing of it is a backstairs department of journalism. However, share a grin when we recall that there has been some lively copy about the cocktail appurtenances of the "Met" where so many of the wealthy and gaudy patrons of the art have been sitting out performances and enjoying the show of exhibitionist dowagers on display, now and then with legs on the table. Little dignity there. Take the tinsel and the social snobbery of the Opera away from it, and see what's left? The greatest cultural result is in pictures of "names" for the papers serving the gaping masses. That obviously is not really Mr. Bing's responsibility.

It is also certainly true that big names of the screen appear decidedly willing, eager, too, to lend their service to the allures of the gambling resorts of Las Vegas. The fact that they are out "strictly for the marbles," in current Hollywood unemployment, certainly confers no distinction on the institutional repute of the motion picture, which continues to have public relations problems aplenty—more than it recognizes. For some of the players that matters not at all. The discriminations of the masses of the box office being what they are, and what they are not, it is not a matter of devastating importance. But it is there, going into the record and the tradition. After all, in Las Vegas they buy names for sucker bait. That's not glory.

TWISTED PERSPECTIVE — Here's an example of how tradition gets upside down. In the "New York Herald Tribune," Otis L. Guernsey, Jr., film critic, remarks: "The movies in their incessant search for conflict and exaltation, have occasionally turned to church history for source material, as in the new film 'Martin Luther'..." The record clearly has indicated the exact reverse. Lutherans turned to the movies, for their own purposes. The project was not addressed at the general theatrical screen. Its attention there is sequel.

VANDAL THERAPY — In Sommerville, up in Massachusetts, five young hellions did $3,000 worth of damage to a fleet of new cars. Judge Charles F. Gadsby ordered that the boys, aged 12 to 14, should pay $600 each, without the aid of their parents. He said they must get after school jobs. The idea has merits. It would be interesting to have a report on enforcement a while later.

PRODUCT

(Continued from page 13)

lic's total of 22 releases set for this year and 25 last year.

Allied Artists' production remains fairly constant. Its total scheduled for 1954-55—

is only one less than in 1953 and two less than in 1952. The range in type of product coming from this company is increasing, however. The lineup next year includes in Cinemascope, several in 3-D and more in color than ever before in the company's history. The Lippert lineup of 29 also is the same as this year's total.

Barring any cutbacks, the coming year will see approximately 47 new films from Columbia, 36 from Universal and 27 from Warners. Not included in the Universal total is an unspecified number of special British films from J. Arthur Rank. This year Universal handled eight in that category.

Seen as inevitable results of the tightening product situation are (1) increasing numbers of reissues; (2) increasing use of short subjects to augment programs; (3) a growing market for foreign films; and (4) longer individual runs.

For one, RKO's Mr. Grainger does not fear a general product shortage. Said Mr. Grainger, "People have been talking that way for 30 years." He added that he thought cutbacks on the order of MGM and 20th-Fox will only result in the easing of the way for the independent producer.

Chicago Tax Receipts Show August Increase

CHICAGO: Reflecting a continuing rise in box office receipts, city amusement tax collections from theatres in September on August receipts were up ten percent over last year, rising from $93,939.00 to $103,079.00.

The total for the year to date from theatres are $297,484.00 against $295,659.00 in 1952, a rise of roughly two per cent. October collections, on September receipts, ordinarily show a drop from the previous month, but "Cinerama," "The Robe," and "From Here to Eternity" are offsetting the usual season decline in the rest of the theatres here and should keep the collection figures at a high level.

Two Illinois Houses Report Reopening

The Walnut Theatre, Walnut, Ill., is reopening Sundays, Mondays, Wednesdays and Saturdays. Local merchants are backing the venture, and are underwriting a free show Wednesdays to lure shoppers into town. The Royal Theatre, Chicago, closed since early spring, is being reopened by Ben Eisenberg, former branch manager of Monogram's Chicago office.

Approve Sunday Films

ATHENS, TENN.: The City Council here has voted to permit Sunday films at hours other than church services.

MOTION PICTURE HERALD, OCTOBER 24, 1953
ALAN LADD • JAMES MASON in "BOTANY BAY" Co-starring PATRICIA MEDINA • SIR CEDRIC HARDWICKE
A JOHN FARROW PRODUCTION • Produced by Joseph Sistrom • Directed by John Farrow • Screenplay by Jonathan Latimer
From the novel by Charles Nordhoff and James Norman Hall • Color by TECHNICOLOR • A Paramount Picture
Putting emphasis on top story properties, Ben Kalineson, Warner Bros. distribution vice-president, declared that every picture on the company schedule “will be marketed so as to reach the maximum possible audience, with whatever type of production best fits the subject” at a sales meeting of district managers and home office executives in Chicago last week.

“A variety of product for every kind of theatre situation will be produced for distribution by Warner Bros. in a manner designed to make best possible use of the individual story’s possibilities—whether in wide screen WarnerScope, 3-D, 2-D or anything else. Each picture will be available in the forms which give it maximum box office returns."

He declared, “Under Jack L., Warner’s experienced leadership, this company is continually on the alert for the best story properties all over the world, and is producing them with the kind of expenditure of time, talent and resources that the properties deserve.”

“You can assure every exhibitor that the aim of Warner Bros. is to produce quality entertainment for the quantity market,” he asserted, “Warner Bros. intends to continue and to expand the policy of top stories indicated by some of the recent Warner deals for current best-sellers like the Book-of-the-Month club selection, ‘The High and the Mighty,’ starring John Wayne, directed by William A. Wellman.”

He also cited “Battle Cry,” Leon Uris’ novel; George Stevens’ production of Edna Ferber’s “Giant,” to be directed and produced by Mr. Stevens in association with Henry Ginsberg; Edna Ferber’s “So Big,” starring Jane Wyman, produced by Henry Blanke, directed by Robert Wise; “Mr. Roberts,” a Joshua Logan-Leland Hayward production; and Alfred Hitchcock’s “Dial M for Murder” in WarnerColor, starring Ray Milland, which Mr. Hitchcock will also direct.

Among the first pictures for distribution in the new WarnerScope process, Mr. Kalineson told the meeting, will be “Helen of Troy.” This is scheduled for immediate production in Rome with an estimated budget of $6,000,000. A recently acquired Warner Bros. story is “Anastasia,” current London stage hit. It is a romantic drama by Marcelle Marquette, adapted for the stage by Guy Bolton. The play is scheduled for a Broadway opening.

Among other important properties which Mr. Kalineson mentioned as forthcoming productions were:

- The life story of General George S. Patton, on which the Warner studio has just received priority from the Department of Defense.
- East or West, based on John Steinbeck’s best-seller, to be directed and produced by Elia Kazan.
- The Talisman, Sir Walter Scott’s story of the Crusades, to be made on a lavish scale including filming in wide screen WarnerScope and WarnerColor, David Butler directing.
- Triple Jet Ace, Ted Sherden’s screenplay from the Korean war exploits of Captain Joseph McConnell, America’s triple jet ace.
- A Star Is Born, which returns Judy Garland to the screen, and also starring James Mason. Sid Luft is producing in color by Technicolor from a script by Moss Hart. George Cukor directs, songs by Ira Gershwin and Harold Arlen.
- The Enemy Canyon Story, Technicolor, starring Kent Smith, and Marilyn Erskine, produced by Sidney Skolsky and directed by Alfred E. Green.
- Calamity Jane, starring Doris Day and Howard Keel in a Technicolor musical, produced by William Jacobs, directed by David Butler, with original songs by Sammy Fain and Paul Francis Webster.
- Gown of Glory, from the best-seller by Agnes Sylh Trumbull, to be produced by Henry Blanke for the studio.
- Black Ivory, from the Polan Banks novel on the exploits of the pirate, Jean Lafitte, to be produced and directed by Howardawks. It is being developed as a novel by Nobel prize winner William Faulkner, who is also writing the screenplay.
- Daniel and the Woman of Babylon, story of one of the great Biblical heroes.
- Rear Guard, J. Warner Heilh’s “Saturday Evening Post” story, starring Guy Madison, in WarnerColor, David Butler directing, David Weisbart producing.
- His Majesty O’Keeffe, Technicolor, starring Burt Lancaster and Joan Rice, produced by Harold Hecht, directed by Byron Haskin from the book by Lawrence Kingman and Gerald Green.
- Lucky Me, starring Doris Day, Robert Cummings, directed by Jack Donohue, produced by Henry Blanke, songs by Sammy Fain and Paul Francis Webster.
- The Bounty Hunter, in 3-D, WarnerColor, starring Randolph Scott, with Dolores Dorn and Marie Windsor, directed by Andre de Toth, and produced by Sam Bischoff.
- Two Sailing and a Girl, Technicolor, starring Jane Powell and Gordon MacRae, with Gene Nelson, directed by Roy Del Ruth, produced by Sammy Calra.
- Thunder Over the Plains, starring Randolph Scott, with Lex Barker and Phyllis Kirk, produced in WarnerColor by David Weisbart, directed by Andre de Toth.

Kansas-Missouri Unit

To Meet October 27

KANSAS CITY: A meeting of exhibitors of the Kansas-Missouri exchange area will be held here Tuesday October 27 starting with luncheon, under the sponsorship of the Allied Independent Theatre Owners of Kansas-Missouri. An important feature of the program will be reports from delegates of the unit who attended the national Allied convention in Boston. The board of directors will meet that day also.

Three New Drive-Ins

Are Planned in South

Three new drive-ins will be added soon to those operating in the South. One of the three has just started, the second is under construction and the third is in the planning stage. Just opened is J. D. Young’s 250-car operation in High Springs, Fla. Plans for a de luxe 500-car drive-in have been completed by B. B. Garrett, Jr., Tel Talgate Theatre, Winter Haven, Fla., with an early December opening scheduled. Martin & Thompson Theatres has started work on a new 400-car drive-in at Blaxley, Ga.
The Thundering Story of Uncle Sam's "Flying Bullets"... and Their Women!

CLEVELAND*
KICKS OFF SATURATION REGIONAL BOOKING!
HUNDREDS OF ENGAGEMENTS ZOOMING IN!

THEN WATCH THESE KEY CITY DATES COMING UP:
LOS ANGELES (Loyola, Uptown, Iris, Los Angeles); PORTLAND, ORE. (Liberty); SAN FRANCISCO (United Artists); MILWAUKEE (Palace);
DETROIT (Broadway-Capitol); NEW YORK (Criterion).

*Gala opening with coast-to-coast television, radio and press coverage!

starring ROBERT STACK COLEEN GRAY RICHARD ARLEN JULIE BISHOP LEON AMES

with Amanda BLAKE - Reed SHERMAN - Michael MOORE - Lucille KNOCH - Produced by Carl Krueger - Directed by Louis King - Screenplay by Dale Eunson and Katherine Albert - Story by Carl Krueger - Music Composed and Conducted by Herschel Burke Gilbert - Associate Producer Perry Splitt
"ROBE" HOLDS ITS HOT PACE
Opening in Dominion; Fox Reports Picture Shows Power in Holdovers

This was another week of premieres, plaques and the breaking of records for 20th Century-Fox, its CinemaScope production of "The Robe" and its president, Spyros P. Skouras.

The premiere was Thursday night at Toronto's Imperial theatre and marked the Canadian debut for the first film in the new medium. It was reported to be an event of high fashion, the co-hosts Mr. Skouras and J. J. Fitzgibbons, president of Famous Players Canadian Corporation. In attendance were leading Government figures, celebrities, prominent exhibitors, the press and civic and social leaders.

Executives Attended

Attending from New York with Mr. Skouras were W. C. Gehring, executive assistant general sales manager, and Arthur Silverstone, eastern and Canadian sales manager. Peter Myers, Canadian division manager, and V. J. Beattie, Toronto exchange manager, also participated in the festivities for which reports from the United States had created much advance enthusiasm.

Awards coming to 20th-Fox and "The Robe" this week were three—from the Protestant Motion Picture Council and Christian Herald, from the Broadway Association in New York, and from the New York State Optometric Association.

The plaque from the Protestant Motion Picture Council, which named "The Robe" the Picture-of-the-Month for December, marked the second successive month that a 20th-Fox film has been so honored, "Mister Scoutmaster," starring Clifton Webb, received the award in November.

From Broadway Group

The award from the Broadway Association was a scroll commending the film for "the better business in the Broadway area which this outstanding motion picture has prompted." Presentation was made by Robert K. Christenberry, association president.

The Optometric Association plaque, presented by Dr. Harold M. Fisher, president, named Mr. Skouras and 20th-Fox "in recognition of their outstanding contribution to visual progress and for their furtherance of the science of optics and better vision through their introduction of CinemaScope."

Getting down to business, the company home office reported this week what it described as the "unprecedented holdover strength" of "The Robe" in first engagements, with grosses running 200 to 300 per cent better than the company's "David and Bathsheba" in comparable playing times.

At the Chinese theatre, Los Angeles, third week grosses are nearly 300 per cent ahead of the 1952 film. Grosses at the Fox, Philadelphia, are more than double those of "David and Bathsheba" in the third week of the engagement.

Equally powerful third week marks are announced at the State Lake, Chicago, better than 200 per cent; Harris, Pittsburgh, 200 per cent; Orpheum, Kansas City, better than 200 per cent; and the Fox, San Francisco, 100 per cent.

Big two-week holdover grosses are reported at the Lyric and Villa, Salt Lake City, 100 per cent; 5th Avenue, Seattle, 200 per cent; Palace, Dallas, close to 200 per cent; Capitol, Washington, more than Buffalo, Buffalo, better than 200 per cent; Buffalo, better than 200 per cent; Fox, Atlanta, close to 200 per cent; Malco, Memphis, over 100 per cent; and the Memorial, Boston, more than double.

First-week grosses outstanding on "David and Bathsheba" are recorded at the Majestic, San Antonio, 200 per cent; Metropolitan, Houston, more than 100 per cent; and the Hippodrome, Cleveland, 100 per cent.

Also the Orpheum, Portland, Ore., 100 per cent; Indiana, Indianapolis, 100 per cent; Radio City, Minneapolis, nearly 200 per cent; Criterion, Oklahoma City, more than double; Paramount, Syracuse, 200 per cent; and the Worst, Ft. Worth, more than double.

Deny Injunction Barring "Robe" Milwaukee Date

CHICAGO: The Standard Riverside's petition for an injunction enjoining 20th Century-Fox from licensing "The Robe" to the Wisconsin Theatre, Milwaukee, for its first run in that city was denied last week by Judge Julius Hoffman of the U. S. District Court here.

The denial was based on the failure of the Riverside attorney, Emil Levin, to produce evidence of legal precedent or authority for an outside party to enforce the provisions of a decree when one of the parties involved waived rights or permitted an exception to the decree's provisions. In this instance the Towne Theatre had waived objection to the Wisconsin, a defendant in the Towne anti-trust case, looking "The Robe" for an extended first-run, although the Towne decree limits first-runs in defendant theatres to two weeks.

This led the Riverside to step in after the Wisconsin had won the picture, in an effort to enforce the two-week provision of the decree. In the light of this decision, the Wisconsin is free to go ahead with its scheduled opening of "The Robe" October 22, and 20th-Fox's petition for an extended run on the picture in Milwaukee was taken under advisement.

Estimated net earnings from operations of American Broadcasting-Paramount Theatres for the first nine months of 1953 were $3,182,000, compared with $3,970,000 for the same period the preceding year. It was announced by Leonard Goldenson in a report to stockholders this week. The estimated total net for the nine-month period this year was $7,559,000, of which $4,375,000 was capital gains. Total for the same period last year was $5,435,000.

The estimated consolidated earnings for the third quarter of 1953, Mr. Goldenson said, were $1,009,000, including $946,000 for operations and $63,000 from capital gains. For the same quarter in 1952 the net earnings were $1,927,000, including $1,627,000 from operations and the balance in capital gains.

Per share earnings on 3,997,618 shares of common stock outstanding were 22 cents, including 20 cents from operations for the third quarter of 1953, after preferred dividends of $133,390, and $1.82 per share, including 71 cents from operations, for the first nine months of 1953, after preferred dividends of $354,928. In 1952, with 3,300,830 shares of common outstanding and no preferred stock, earnings per share for the third quarter were 38 cents, including 49 cents from operations, and for the first nine months $1.65 per share, including $1.20 from operations.

The earnings reported for 1953 reflect a profit in operations of the theatres and a loss in the operations of the broadcast division for the third quarter and for the year to date. Theatre earnings for the third quarter, and for the year to date, are above those of the same period of 1952.

AB-Paramount Theatres theatre operating partners and affiliated executives held their annual meeting Monday through Wednesday of this week at Shawnee, Pa.

Pennsylvania Drive-in Files Anti-Trust Suit

PHILADELPHIA: An anti-trust suit seeking $500,000 in treble damages has been filed in Federal Court here by the Roosevelt Drive-In Theatre, Levittown, Pa.

The plaintiff claims that the Roosevelt is not in substantial competition with Trenton or Philadelphia, but that pictures are first released in those cities as well as in Center City, necessitating a delay of 28 days for the Roosevelt. It was charged that the defendants' alleged conspiratorial activities have caused a loss of profits amounting to $50,000 and the loss of property value to be not less than $50,000.

Named as defendants are Warner Brothers, RKO Pictures, Paramount, 20th Century-Fox, Columbia, Universal, Loew's, U.A., Stanley Warner and RKO Theatres.
RKO Radio Pictures, Inc. congratulates WALT DISNEY on the selection of ROB ROY THE HIGHLAND ROGUE Color by TECHNICOLOR and BEAR COUNTRY* A True-Life Adventure · Print by TECHNICOLOR as the pictures of 1953 for THE Royal Film Performance on October 26, in London, before a distinguished audience headed by Her Gracious Majesty, QUEEN ELIZABETH, II

*"BEAR COUNTRY" now in release..."ROB ROY" national release date, February 1954
UA MARKS 35TH ANNIVERSARY WITH YEAR-LONG CELEBRATION

Arthur B. Krim, president of United Artists, Thursday announced the launching of a year-long, worldwide celebration of the 35th anniversary of the founding of the distributing company. It will mark the principal milestones in the company's history and will be highlighted by the commemoration of the April 17, 1919 incorporation of U.A.

Following the announcement, William J. Heineman and Arnold M. Picker, distribution vice-president and foreign distribution vice-president, respectively, jointly disclosed a worldwide sales drive would be held in honor of Mr. Krim. The drive will be an integral part of the year-long celebration of the anniversary. It will be launched in the United States and Canada November 15 and will continue for six months, until May 15, 1954. A parallel international sales drive, involving all U.A. branches outside of the U.S. and Canada, will begin December 1 and will be conducted for a full year in two periods of six months each. Prizes in the drive will be announced shortly.

Mr. Krim, in his announcement, said: "We feel the 35th anniversary of U.A. is an event of major importance not only to our company but to the entire industry. For the continued existence and growth of U.A. over so long a time reflects the continued health and growth of independent film production, the continued faith of exhibitors throughout the world in independently-produced films and the unflagging interest of the public in the industry."

Mr. Krim added: "The American motion picture industry has a great tradition in our own country and throughout the world. Through this worldwide, year-long celebration of United Artists' 35th anniversary, we intend to call attention to that tradition and to emphasize, for the public at large, that our company and the entire industry is doing its utmost now to maintain that tradition and that we will extend it far into the future."

A total program of events for the anniversary will be outlined by the U.A. executive staff.

The announcement by Mr. Heineman and Mr. Picker said in part: "It is fitting that, in its 35th year, U.A. should be able to release a record schedule of top productions, the work of many of the greatest stars, directors, producers and writers in the film industry. Our entire sales force recognizes its responsibility to this outstanding lineup of attractions."

TOA Meeting Trade Show Free to All

CHICAGO: Preparations were continuing apace here this week at the Conrad Hilton Hotel in preparation for the Nov. 1-5 joint convention and trade show of Theatre Owners of America and the Theatre Equipment and Supply Manufacturers Association.

In pre-convention bulletins details of the much-publicized "theater equipment...and new processes forum" were released, as well as plans for the concluding banquet the evening of November 5 to be presided over by George Jessel. Convention officials also stressed the fact that there will be no charge whatever for admission to the TESMA-TOA trade show.

All Theatre Men Are Welcome

Any exhibitor or member of a theatre staff, it was emphasized, is welcome to attend the trade show at any time without charge either for registration or for admission to the exhibits.

The equipment and processes forum will highlight activities at the afternoon session November 4. Since its purpose it to answer questions which have been plaguing exhibitors, it was stated that there will be a minimum of speeches. D. E. Hyndman, of Eastman Kodak, will be moderator and will be introduced by E. D. Martin of Martin Theatres, Columbus, Ga. The keynote speaker will be Robert J. O'Donnell, of the Interstate Circuit, Dallas. Speakers will be Herbert Barnett, president of the Society of Motion Picture and Television Engineers, and R. H. Heacock, of RCA.


Gen. Van Fleet to Speak

There also will be representatives from WarnerScope, Moropticon, and Todd-AO, to be named later.

Concluding the convention will be the banquet at which General James A. Van Fleet will be the principal speaker. Master of ceremonies Jessel will be performing two functions at the banquet, broadcasting his weekly ABC radio show, "George Jessel Salutes," from the grand ballroom before the guests.

Titles, Dates Set on New Disney Series

Titles and release dates of the 12 subjects in 1953-54 series of Walt Disney Technicolor cartoons have been announced by Sid Kramer, RKO Radio short subjects sales manager. The titles and their respective dates are: "Football (Now and Then)," October 2; "Rugby Bear," October 23; "Working for Peanuts," November 11; "Canvas Back Donald," December 4; "How to Sleep," December 25; "Spare the Rod," January 15; "Donald's Diary," February 5; "The Lone Chipmunk," February 26; "Dragon Around," March 19; "Grim and Bear It," April 9; "The Social Error," April 30; and "Chips Ahoy," May 21.

"Louisiana Territory" Opens in New Orleans

NEW ORLEANS: RKO's "Louisiana Territory" had its world premiere at Loew's State here last week in the middle of the sesquicentennial celebration of the purchase of the Louisiana Territory from France, with thousands of visitors crowding the town. Elaborate tempos were arranged on the film, produced for RKO Pathé by Jay Bonafield and Douglas Travers.

Set Hecht-Lancaster Film

HOLLYWOOD: Gary Cooper and Burt Lancaster will co-star in "Vera Cruz," $3,000,000 adventure spectacle with color by Technicolor, which will be produced in Mexico by Hecht-Lancaster Productions. The film will be released by United Artists, the second to be made by Hecht-Lancaster for U.A. distribution. "Bronco Apache" went before the cameras this week.

Columbia to Release

Columbia Pictures has completed a deal to release Hemisphere Producers' feature, "Fire Over Africa." Mike Frankovich will produce and Richard Sale will direct the film, which will star Maureen O'Hara.

"Desert" Opening a Benefit

The world premiere of "The Living Desert," Walt Disney's first full feature-length True-Life Adventure, which is to take place at the Sutton theatre in New York in November, will be sponsored by the Damon Runyon Memorial Fund for Cancer Research. The entire proceeds of the opening night event will be turned over to a hospital in New York to be designated by the administrators of the Runyon Fund.
MEMO
TO: All Exhibitors

I've met lately has been concerned about the availability of your problem and is helping to solve it by delivering four of the strongest pictures we've ever made available in any three-month period. You can count on us to keep up the same pace through 1954.

Steve Brody
President

IDA LUPINO
HOWARD DUFF

-mark stevens
in
"jack slade"

"fighter attack"
in color

-starring
sterling joy j. carrol
hayden page naish

"dragonfly squadron"
starring
john hodiak
barbara britton
bruce bennett

COMING!
"riot in cell block 11"

Walter Wanger's
FINALLY AGREE ON EADY PLAN

Four Trade Groups Find Basis of Formula for British Film Scheme

by PETER BURNUP

LONDON: Following a five-hour debate and reportedly occasionally bitter argument, the representatives of the four trade associations last week agreed on the basis of a formula for the voluntary continuance of the Eady Plan for a further three years.

It is proposed in the formula that the Eady levy be at the rate of ½d. up to scat-prices of one shilling, ½d. to 2s.3d. and above at ¾d. on all scat-prices. It is estimated that at the present run of business the levy on that scale will yield about £2,250,000 annually to producers.

Subject to Ratification

Before submission to the Board of Trade for its endorsement the formula must be ratified by the general councils of the respective associations. Ratification was regarded as a foregone conclusion except in the case of exhibitors.

CEA's general council Wednesday rejected the proposed Eady settlement by a vote of 33 to 30. The provincial branches were especially adamant. It was agreed that the branches be called within 10 to a meeting to submit their views to the head office.

Unanimity was to be discerned in the association's provincial branches. The important Hampshire branch, for example, earlier instructed its delegates to oppose the voluntary plan. Other branches were expected to take the same line, the thought being that short of Governmental control which would arise in a statutory measure exhibitors would have no say in the way producers spend the money provided out of their box offices.

Exhibitors Are Resentful

"Mess, muddle and make believe" is how one highly valued provincial exhibitor characterized the current production methods this side. In other words, theatre men don't fancy any proportion of their box office take, other than straight-forward film-hire, being handed over to producers with no check on how the money is spent.

There are plenty of exhibitors who prefer Governmental control (with all its embarrassments) to the unchecked disbursement of money to people whom they look upon generally as an ivory-towered, feather-bedded class.

MPAA's Fayette W. Allport expressed himself as delighted at last week's settlement. Mr. Allport characterized it as the most significant step forward toward industry prosperity. But his well known ameliorative influence will be in demand in the task given the joint exhibitors-distributors committee to find "within three months" a solution of the vexed break-figure dispute.

The four associations meeting decided to submit a document to the Government "expressing very strongly" the financial needs of the industry, along on the lines of entertainment tax relief. A committee was formed consisting of the presidents and secretaries of the associations to draft the document.

CEA Prepares Tax Story

CEA already had instructed its accountants—Stoy, Hayward and Company, architects of a previous plan for tax remission—to prepare a factual account of theatre men's present parlous fiscal position. The drafting committee has started its deliberations. The document is likely to be impressive, supported as it will be by the Stoy, Hayward evidence.

Hopes run high of tax abatement when the Chancellor of the Exchequer opens his Budget next April. None knows the secrets of the Budget until the Chancellor addresses the Commons. But Whitehall officials confess that the Chancellor must inevitably concede some amelioration of the industry's crushing tax burden now that all sections appear to have got together in support of the view that production must be sustained this side.

Jack Cohn in London

Jack Cohn has arrived here to set up arrangements for the premiere of "From Here to Eternity" November 12. He spoke of the extraordinary business being done with the picture in America and quoted a cable from Joseph McConnville to the effect that at the State theatre, Sydney, Australia—the first situation "Eternity" had played outside the U.S.—it had broken all records and excelled by £500 the previous record there held by "A Queen Is Crowned."

Ambitious plans have been made for the London screening. The film will play at J. Arthur Rank's Leicester Square theatre for five weeks, followed by four weeks at his Marble Arch Odeon. It will then go into the Strand Tivoli for an indefinite run. Columbia's Max Thorpe also announces that the company will continue production here in what Mr. Thorpe describes as a big way.

See 3-D Honeymoon Over

The 3-D honeymoon seems definitely over in this country. Following the announcement by 20th-Fox that "Inferrno" will go out in 3-D form only, EKO Radio states that its "Second Chance" will be offered in conventional form. It is not yet clear whether the latter film will be available in 3-D also.

Columbia's London people are in correspondence with their New York office in regard to the Company's 3-D policy but it seems likely that "The Stranger Wore a Gun" will be sold in 2-D form. Columbia's Max Thorpe went on record with the thought that it would be wrong to show the picture in, say, Manchester in 3-D followed by "that" screenings in the city's suburbs. The public, said Mr. Thorpe, would rightly feel that they had been gypped.

Distributors claim they have been driven to conventional form by the slowness of exhibitors in equipping for 3-D. Less than 200 theatres have been equipped with stereoscopic gear. It is indeed reliably stated that, in all, only 120 situations are available. Exhibitors who took the 3-D plunge are understandably wrathful. They say they were chiselled when they were talked into investing in the new process.

Rank Company to Make CinemaScope Equipment

LONDON: J. Arthur Rank and 20th Century-Fox Tuesday jointly announced the completion of an agreement under which the Rank British Optical and Precision Engineers Company will manufacture CinemaScope lenses and screens in England. The statement added that distribution of the equipment will be handled through GB Kale, another Rank company, domestically and overseas, but it is understood that other equipment manufacturers, for example RCA and Western Electric, are also prepared to make and distribute CinemaScope requisites.

Dudley Appoints Australian Agent on Vistarama Use

SYDNEY: Otto Camphion & Son, industrial film producers here, have been engaged as Australian representatives for Vistarama. By the terms of the contract signed by Camphion and Carl Dudley, president of Vistarama Corp. and Dudley pictures, Mr. Camphion will handle all deals involving use of the Dudley anamorphic lens system in Australian films. William Camphion will fly to Hollywood early next month to close co-production deals involving Vistarama, it was said.

Seek to Keep National Film Board in Ottawa

TORONTO: Offer of an outright gift of 27 acres of land and a plan for a 300-unit low-rental housing development has been made by the City of Ottawa to the Federal Government as incentives to retain the National Film Board in Ottawa. The offers are being studied. The board had announced plans to move to Montreal, and a building costing $6,000,000 is supposed to be constructed. But the Mayor of Ottawa, Dr. Charlotte Whitton, made the land offer, as well as the housing plan with special priority for NFB employees.

U.A. Acquires "Hindu"

Frank Ferrini's "The Hindu," produced in India, has been acquired by United Artists for foreign distribution. George Schaefer, the film's international sales representative, said domestic release may be delayed, and the title changed.

MOTION PICTURE HERALD, OCTOBER 24, 1953
When Christmas dawns you'll awaken with a glow of genuine happiness that comes from having given the greatest gift of all to those who need it most—The gift of help in healing to those in your industry who are afflicted with tuberculosis.

It's your gift to the CHRISTMAS SALUTE to "our own" Will Rogers Memorial Hospital.

CHRISTMAS SALUTE 1953

Sign the Salute Scroll at your office, and give to fight TB in your industry... give at least "an hour's pay."

Variety Clubs—Will Rogers Memorial Hospital

NATIONAL OFFICE: 1501 BROADWAY, NEW YORK 36, N. Y. Saranac Lake, New York

Will Rogers Hospital gratefully acknowledges the contributions of ad production by M-G-M and space by publisher of this magazine.
People in The News

SAMUEL GOLDYWYN arrived in New York Monday from Hollywood.


JOHN W. McGUIRE and MAURICE GRESHAM were appointed central division sales manager and western sales manager, respectively, of Motion Pictures for Television film syndication division.

SOL KONECOFF, assistant to the head of the U.A. print department, has been appointed head of the print department, replacing ROBERT HILTON, who resigned.

Mo ROTHMAN, assistant to CHARLES SMADJA, U.A. continental manager, has arrived in New York from Paris.

JAMES F. MCCARTHY, recently promoted to Stanley Warner Connecticut district manager, will be honored at a testimonial dinner in Hartford October 29.

FRANK MCPADEN, who resigned as publicity director at Universal's studio, has been named publicity director of Panoramic Productions.

NEC CLARKE, Walt Disney foreign sales manager, has returned to New York following a two-month sales trip abroad.

GEORGE E. LAWRENCE of Rochester, N. Y., has been appointed deputy director of the Scientific, Motion Picture and Photographic Products Division of the Business and Defense Services Administration.

Koken and Fitzgibbons Among Popcorn Officers

CHICAGO: Lee Koken of RKO Theatres, New York, and J. J. Fitzgibbons, Jr., of Theatre Confections, Ltd., Toronto, have been elected to the board of directors of the newly-formed International Popcorn Association at the ninth annual convention of the National Association of Popcorn Manufacturers here. Fitzgibbons previously was elected president of the new organization.

Other officers elected included: Bert Nathan, Theatre Popcorn Vending Corp., Brooklyn, first vice-president; A. J. Schmitt, Houston Popcorn and Supply Co., Houston, second vice-president; and Harry Alver, Premier Popcorn Co., Watseka, Ill., treasurer. Thomas J. Sullivan was re-elected executive vice-president and secretary.

RKO Southeastern Sales Drive to Honor Prince

The sales staffs of RKO Radio's four branches of the Southeastern District have joined forces to pay tribute to Dave Prince, their veteran district chief. The month of December will be Dave Prince Month in the territory with the Atlanta RKO manager, Ira Stone, as drive leader. Other RKO branch managers in the territory include Rovy Branon of Charlotte; Roger's Lamantia of New Orleans and Cam Price of Jacksonville.

Dore Scharry to Receive B'nai B'rhith Award

HOLLYWOOD: The seventh annual "Man-of-the-Year Award" from the Beverly Hills B'nai B'rith will be presented to Dore Scharry, production head of MGM, at the Beverly Bowl on Sunday evening, December 20. Sid Rogell and Stanley Bergerman have been named honorary chairman and Albert E. Isenberg general chairman at the presentation dinner. Previous recipients of the award were Artie Stebbins, Al Jolson, Darryl Zanuck, George Jessel and Charles P. Skouras.

Claggett Answers "Life" Attack on U. S. Films

An article in "Life" magazine which referred to the "criminal cunning of American movie makers" was attacked here in a letter to the editor, signed by Manning Claggett, associate director of public relations for the Motion Picture Association of America. The article, titled "A Dangerous European Luxury: Hating America," was published in the Oct. 12 issue. Mr. Claggett, in his letter, contended that the British writer "spoiled an otherwise penetrating analysis by indulging in another dangerous—but convenient—luxury: hating American motion pictures. This kind of absurd and damaging generalities," he continued, "can only make suspect the validity of his contributions to better U.S.-Europe understanding."

Honor Sophie Tucker

PHILADELPHIA: Industry leaders in Philadelphia have joined in the sponsorship of a Golden Jubilee Dinner honoring Sophie Tucker, to be held November 15 at the Bellevue-Stratford Hotel, International Variety Club Chief Barker Jack Beresin is honorary chairman. Local theatrical charities will benefit from the dinner proceeds.

Name Frisch
Brotherhood Chair

Emanuel Frisch of Randforce Amusement Company and president of the Metropolitan Motion Picture Theatres Association, will serve as chairman of the amusement industry division of the National Conference of Christians and Jews for the 1954 Brotherhood Week campaign, held annually in February.

The acceptance of the appointment was announced at a luncheon in New York last Thursday by J. Robert Rubin, first vice-president of Loew's, and general chairman of the amusement division.

The meeting also heard the report of Sol Schwartz, president of RKO Theatres, on this year's Brotherhood Week campaign, of which he was chairman of the amusement division. Mr. Schwartz reported total collections in the campaign of $117,825, which exceeded the collections for the previous year by $36,627, and which was approximately $1,000 more than the previous campaign high record set in 1947.

Mr. Schwartz was commended by Mr. Rubin on his conduct of the campaign and was presented with an NCJC plaque in recognition of his work. Mr. Schwartz in turn gave credit to his campaign assistants, in particular thanking Mort Sunshine for his handling of the annual Brotherhood Week dinner. An NCJC plaque was presented to Mr. Sunshine by Mr. Schwartz.

"There should be a minimum of 5,000 theatres collecting an average of $50 each, or a total of $250,000, to make such a campaign as this successful," Mr. Schwartz said.

Suggestions for increasing industry and public interest in the campaign were made by S. F. Sandler of MGM; Austin Keough, Paramount; Max Youngstein, United Artists, and Sam Rinzler of Randforce Circuit.

Delay "Kate" Test

MGM has postponed its six test engagements on "Kiss Me Kate," scheduled to start October 15, to October 29 and 30. The three theatres scheduled to play the 3-D version with stereophonic sound are the Loew's Ohio or Broad theatre in Columbus and Loew's State, Syracuse, October 29, and Interstate Majestic theatre in Dallas October 30. The regular flat version with stereophonic sound will open October 29 at Loew's theatre in Rochester, N. Y., Loew's State, Houston, and Loew's Victory, Evansville, Ind.

MOTION PICTURE HERALD, OCTOBER 24, 1953
In hundreds of letters to the editor of the ALMANAC—from all branches of the motion picture industry and from television executives, bankers, newspaper and magazine writers, advertising agency executives, business research men and women, librarians and many others—the most often-used words are those which are quoted above.

The ALMANAC is the ONLY thumb-indexed reference book in this industry. It is referred to more often and by more people than any other reference book in the motion picture and television fields because:

- **THE ALMANAC requires much less time** (and no discouraging bother) to find the information you need. It is thumb-indexed in 15 organized sections, and...

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There just isn't anything like it. It is the only accepted "Who's Who and What's What" for the entire field. Send for your copy of the revised, expanded new edition now—while it is still available from the remaining supply. (The previous edition was a sell-out, many late orders could not be filled.)

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**The 1953-54 Motion Picture and Television ALMANAC**

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Please send a copy of the 1953-54 Motion Picture and Television ALMANAC

Enclosed find check for $5.00 in full payment, including shipping charges.

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Name
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NEW TECHNICOLOR RELEASE PRINT VALUES HIGH FOR WIDE SCREEN

Esteeed Editor: Deadwood, S. D.

The technological teapot had begun boiling furiously again when vacation took-off time came 'round, and, as before, the turbulence dates from far back.

The thing that set the pot boiling this time was the Technicolor announcement of a new release print, especially beneficial when used for wide screen blow-up purposes, that is obtainable by a procedure consisting principally of passing a negative through a modified black-and-white camera horizontally, instead of vertically as customary, at twice normal speed (as to film travel) although at normal photographic rate (24 exposures per second), and then optically printing the resultant over-sized images on standard-sized and vertically-moving positive prints.

Spurred Competitive Studios To Make Investigation

The additional disclosure that such a procedure is being followed in filming Paramount’s “White Christmas” galvanized competitor studio executives into immediate investigation, which Paramount aided by inviting them in to see the camera and the process in action.

Now the principle involved in this technological development is not especially complex, and by no means new. It is the same principle that accounts for the fact that a 16mm television film which has been derived by optical-printing from an original shot on 35mm yields a picture far superior to one shot in 16mm originally. It is also, unhappily, the principle that explains why a standard 1.33:1 picture pales out and goes grainy when widened, by cropping, to 1.85:1 or beyond.

The procedure tipped off by the Technicolor announcement simply takes advantage of that principle in the same way the better television film makers take advantage of the 35mm-16mm reduction. That is, by exposing an area of negative twice as large as the 35mm frame that is to be the end result, roughly twice as much definition, detail and clarity are obtained on the negative, for transfer, reduced in size but unimpaired to the positive of the release print.

NINE pictures were started during the week, and two others finished, bringing the shooting level up(181,858),(668,889) to 29. Lindsey Parsons Productions began shooting “Off the Record,” for Allied Artists release, with Barry Sullivan and Dorothy Malone in the main roles and Harold Schuster directing.


Columbia’s Josie Taps began filming “Little Giant,” with Mickey Rooney, Dianne Foster and Kevin McCarthy, under direction of Richard Quine.

HOLLYWOOD SCENE

(Continued from opposite page)

Sonny Tufts, Susan Morrow, Douglas Fowley and Bill Philips are principals.


Producer Hal Wallis returned to the production scene with “About Mrs. Leslie” for Paramount release. Daniel Mann is directing a cast headed by Shirley Booth (of “Come Back Little Sheba” fame), Robert Ryan and Alex Nicol.

Producer-director Nick Ray started “Johnny Guitar” in TruColor for Republic. It has Joan Crawford, Sterling Hayden, Mercedes McCambridge and Scott Brady heading the cast.

“Tanganyika,” Universal-International, is being produced in color by Technicolor by Albert J. Cohen, and directed by Andre de Toth. Van Heflin, Ruth Roman and Howard Duff are the main players.

Producer Sid Luft and director George Cukor started shooting “A Star Is Born,” Technicolor, for Warner Bros. Jady Garland returns to the screen once again and is joined by James Mason, Jack Carson and Charles Bickford as the top stars of the picture.

Walsh, IATSE Head, in Hollywood to Aid Talks

HOLLYWOOD: His primary purpose is to aid Hollywood locals in obtaining contracts with the studios, Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, said Monday on arriving in Hollywood from New York.

The contracts expire October 25. Some locals have reached agreements; others have problems which require lengthy talking. Mr. Walsh said he didn’t know how long he’d stay. He also said he was undecided on filling the position held by Roy M. Brewer, resigned Hollywood IATSE representative. Carl Cooper, vice-president, temporarily is doing the work.

"Botany Bay" Given Big Opening in San Diego

One of the stunts highlighting the world premiere of Paramount’s “Botany Bay” October 14 at the Fox Theatre, San Diego, was celebration of the fourth birthday of three Koala bears at the local Zoo. They had been imported from Australia for atmosphere in the production, and then were turned over to the Zoo. The party was in front of their cages. Among the Hollywood personalities at these occasions and others were director John Farrow, and players Patricia Medina, Helen Winston, Marla English and Robert Strauss. Some 40 top Hollywod press, trade paper, wire service, fan, radio, and television representatives also were on hand. The premiere at the theatre had an accompaniment of kleig-lights, interviews, and enormous crowd attendance.

Plan Appeal on "Moon" Ban in Jersey City

United Artists and Stanley Warner will file an appeal immediately from Jersey City’s Court Judge Thomas J. Stanton’s decision banning “The Moon Is Blue” from showing in Stanley Warner’s Stanley Theatre or in any other theatre in the city. Judge Stanton handed down his verdict last week after seeing the picture at a private showing which was attended by city officials and attorneys for the circuit.

The distributing company, upon being informed by the judge of his decision, asked for a compromise under which an age limit would be attached to the admission of patrons. But this offer was rejected by the judge.

The action stemmed from an application by Stanley Warner for an injunction to prevent city interference with the showing of the film at the theatre. Previously, Bernard J. Berry, director of Jersey City’s municipal public safety, had directed police to seize the picture and arrest Arthur J. Manfredonia, manager of the Stanley, invoking an ordinance against the showing, possession or advertising of alleged “indecent or obscene films.”

Engel Assails Lessing’s Resignation from Academy

HOLLYWOOD: Resignation of Gunther Lessing from the Academy of Motion Picture Arts and Sciences has aroused a controversy about the composition of the Academy’s board and disclosed differences between independent and organized producers. Mr. Lessing had resigned to protest “loading of the board with major studio representatives.” He is president of the Society of Independent Motion Picture Producers. Monday, Samuel Engel, chairman of the Academy’s film committee, said Mr. Lessing’s action was an “irresponsible, flagrant and misguided” attack. He charged insincerity and declared Mr. Lessing during three years had contributed nothing to the Academy. He said: “We never even heard from him until he sent his letter of resignation.”

Universal Starts Studio Construction Program

HOLLYWOOD: In line with its expanding activities, Universal-International Tuesday broke ground for a new two-story building to house the studio advertising and promotion departments. Milton R. Rackmil, president, turned the first spade of dirt in ceremonies attended by N. J. Blumberg, chairman of the board; Alfred E. Daff, executive vice-president; Edward Muhl, vice-president in charge of production; David A. Lipton, vice-president; Morris Weiner, studio manager; and other company executives. In a brief speech Mr. Rackmil pointed out that the construction of the advertising building, which is only one phase of a $350,000 building program, reflects the confidence of U-I executives not only in the future of their own company but in that of the entire motion picture industry.

Theatre TV Of Football Disappoints

The first theatre telecast of the Notre Dame home football games last Saturday, which nine theatres in eight cities picked up, was disappointing from an attendance standpoint, although the reception was reported very good. Patron reaction, however, was good and it is believed word-of-mouth advertising by those who attended the telecast may stimulate business for the next game, between Notre Dame and Georgia Tech. In last Saturday’s game Notre Dame’s rival was Pittsburgh.

The Century Circuit’s Marine theatre in Brooklyn and the Prospect in Flushing, Queens, were less than one-fourth filled.

The houses have approximate seating capacities of 2,000 each. Walter Read’s 1,538-seat St. James theatre in Asbury Park, N. J., was reported to have sold only about one-fourth of its seats. Prices were scaled up to $1.50. Spokesmen for the two circuits asserted that they would “play along” for at least two more telecasts before deciding whether to continue them.

In Omaha, the 3,000-seat Orpheum had a disappointing attendance of 600 and manager Don Shae said it was a matter of “wait and see” what the Tri-State circuit planned to do for future gridiron offerings. Admission was $1.20 with a 75-cent admission for students.

Although Detroit’s Hollywood theatre did not have a sellout, the advance sale for Saturday’s Georgia Tech game was heavy. The audience reaction last week was excellent, management reported.

At the 1,700-seat Paramount theatre in Des Moines, the house was less than one-third filled, and on the basis of the poor attendance, the Tri States Theatre Corp. has decided not to continue its experiment there after its completion ends.

The Indiana theatre in Indianapolis, which had been scheduled to carry the game, did not join the network because of its presentation of “A Robe.” The house announced that it would carry from three to six of the games.

In Chicago Essaness and B. & K. executives were optimistic about attendance for forthcoming games despite disappointing receipts. This was explained by the excellent audience reaction and the fine reception of the game at the Essaness Crown and B. & K. Marboro. The 3,978-seat Marboro sold approximately 1,500 seats and 650 people attended the event at the 1,225-seat Crown. Both theatres charged $1.50 plus tax.

"Yesterday" to U.A.

"Yesterday and Today," producer Abner J. Gesher’s cavalcade of the films, narrated by George Jessel, has been acquired for release by United Artists.

MOTION PICTURE HERALD, OCTOBER 24, 1953

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FRENCH AFTER CO-PRODUCTION

by HENRI KAHN
in Paris

If the French Government can persuade Britain's Board of Trade to consider Franco-British co-productions outside of any quota restrictions, another link will have been forged in the growing chain of European film cooperation.

The French are particularly interested in what has been called a European film pool. They do not consider the present Franco-American film agreement very satisfactory and can see no other way of defending French films.

The Government itself would like to be able to lift all obstacles to the free exchange of films, but there are only two ways that this can be done. Either the national industry may be made strong enough to stand the competition alone, or it must find allies to help it.

All Have Same Problem

The French consider that all European countries are up against the same problem. They cannot see how any of them can extricate themselves without aid. They feel, however, that if a way can be found to combine the European energies, then the individual industries this side will be strong enough to stand up to Hollywood.

Over the past several years great progress has been made. France now has co-production agreements with Italy, Germany, Spain and others. Talks now are being carried on with Great Britain. The French insist, however, that all co-produced films be treated as national productions. They are optimistic about the British talks.

The following figures have been issued showing the development of French film production.

In 1949-50, France produced 122 films. Of these, 105 were all French, 16 were Franco-Italian, and one was a co-production with another country. In 1950-51, the number of films produced dropped to 112, with only 99 all-French productions. The remaining 13 were Franco-Italian co-productions.

In 1951-52, there was a further decline. Entirely French films declined to 80, Franco-Italian co-productions numbered 15, and two other co-produced films brought the year's total to 97.

Now the 1952-53 figures indicate the line France is taking generally. Total production stands at 111 films. Of these, only 70 are all-French productions, while the number of Franco-Italian co-productions has jumped to 36. Five other co-productions round out the total.

It is evident therefore that France intends reducing purely national production while stepping up co-production. She seems to be leading the continent in the effort.

Work on French documentaries is slowly coming to a standstill. Unemployment is expected to grow. This follows the Government's decision to permit the showing of double feature programs. Documentary producers say this will leave them without a market, since exhibitors will always prefer old films which already have paid for themselves, as second features. Therefore, the producers are demanding that the Government make an order which will compel exhibitors to include a documentary under 10 years old in each program.

SWITZERLAND

by ARTHUR GOEPFERT
in Zurich

The television situation here has a lot of people yelling, having received some adverse publicity in a recent, well-publicized incident.

Some time ago a Zurich restaurant owner asked by written form submitted to the Bureau of Post, Telegraph and Telephone (PTT) permission to put a TV set in his bistro. After waiting 50 days, he received a negative answer. Unknown to the general public, the PTT and the Association of Theatre Owners signed an agreement last April restricting TV sets to private homes only, because, presumably, TV sets in restaurants would hurt theatre business.

The disclosure of the agreement has brought forth a great hue and cry from the public and other interested parties who argue that about 95 per cent of the people here have not enough money to buy a home set, and therefore are without means to enjoy TV except by visiting rich relatives.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Individual producers may or may not—as they wish—accept the Garduno Plan for the rehabilitation of the Mexican film industry, they have been informed by their association.

The plan, authored by Eduardo Garduno, director general of the trade's own bank, the semi-official Banco Nacional Cinematográfico, S.A., features close Government supervision of the industry and demands limiting to 150 yearly the number of films imported.

Several top producers—comprising those who between them had produced over half of the films made in Mexico during the first six months of the year—recently told the Government that they could not accept the plan because it would mean too much Government in business. They even compared it to the way business is done in Russia. Rather than work under such a plan, they said they would quit the film industry.

Hollywood alone sends Mexico some 300 films annually. The aim of the plan, of course, is to stimulate local production through the curtailment of imports.

The plan is now in the hands of Angel Garvajal, Secretary of the Interior, the department in which most cinema matters are handled. Secretary Garvajal now is going about getting industry opinion on the matter.

Cesar Santos Galindo, president of the Producers' Association, in announcing that members of his organization had complete freedom of individual action regarding the plan, declared that he himself considers the plan "has many positive aspects that can aid our industry."

Charlie Chaplin's "Limelight" is getting the biggest moveover business ever seen in Mexico. After bringing in a very creditable gross of $86,800 in five weeks at a 46 cent admission at the select Cine Rolde, the picture grossed another $57,800 in seven weeks at a 36-cent admission at the Cine Palacio, where it is now in its eighth week with no sign of reduced business. That gross is a new high record in the Palacio's 30-year history.

While the trade generally agrees that 1953 production will barely reach 100, there is disagreement about the prospects for the 1954 output. One sector sees 150 pictures being made next year. This would be the highest number for any 12 months since the industry was started here in 1930. There is no reason to believe as Mexican money in the 1954 product, with Francia Films and Ultragraf Films being among those most likely to put up some foreign backing.

The Producers' Association, however, does not see more than 75 films being produced next year. Taking 100 as the average annual output, the Association said that production must be reduced by at least 25 per cent to stress quality and thus enable Mexican product to compete with other countries.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

Rafael Ramos Cobian, pioneer in the ranks of Puerto Rico's exhibitors, has signed a contract to take over operation of the 14 theatres owned by the T. Llamas Theatre Circuit, the second largest chain in Puerto Rico. The contract goes into effect November 1.

Mr. Cobian is planning an improvement program for the newly acquired theatres, including the installation of a new screen and equipment at the Broadway, in the heart of Old San Juan, and air-conditioning at the Oriente, a few blocks from the Broadway. The new Broadway screen, incidentally, will be adaptable to CinemaScope and will be the city's first house thus providing facilities for the new process.
ALBANY

“From Here to Eternity” held for a second week at the Palace—the usual for the Fabian 3-Der, but in keeping with picture’s record on exchange district dates. . . . F. Chase Hathaway, Hoosick drive-in, No. Hoosick, and Harry Lamont, operating a chain of open-air, reported profitable business with a series of 3-D features this season. Lamont, also president of Albany TOA, would like to see MGM’s “Kiss Me, Kate” released in 3-D. . . . Hathaway will install a wide screen and 3-D equipment in Haven, Fair Haven, Vt. He also conducts Ft. Warren drive-in, Castleton, Vt., which closed after a good summer. . . . Adam Mlinarik, president of B-43 and chief shipper for Columbia, has been a patient at Albany Veterans Hospital. . . . The Pontiac, Ogdensburg, closed. . . . John Borgin, new lessee of Crane, Schenectady, had theatre experience in the South. . . . A delegation from Film Row attended the funeral of Irvin H. Barker, New theatre, Hoosick Falls, who died suddenly at 71. “The Robe” is scheduled to open at Palace, Oct. 28, and, probably, at Charles Gordon’s Olympic, Utica, Nov. 4.

ATLANTA

Dick Kennedy, theatre owner in Alabama and Tennessee, was on the row booking. . . . The Parkway drive-in at Mount Pleasant, S. C., was damaged by fire. . . . Sidney Query, manager, said the loss was fully covered by insurance. . . . Stein Theatres, Jacksonville, Fla., has started work on a new 300-car drive-in at Sparks, Ga. Opening date is set for Nov. 15. Bailey Theatres, Atlanta, has closed the Avenue theatre, Sanford, Fla. . . . Mrs. Rose Lancaster, Astor Pictures, back after a spell of illness. . . . President Richardson, of same company, is back after his annual fishing trip to Florida. . . . Jack Rudd, who managed the Martin theatre, DeFuniak Springs, Fla., for the past several years, has resigned to go to Houston, Texas, to take over a theatre there. . . . Raymond R. Crosby has been appointed manager of the Silver Moon drive-in, Lakeland, Fla. . . . Leonard Wallace, Jr., has been appointed manager of the Madison theatre, Madison, Ga. . . . Martin Theatres closed the Liberty theatre Atalla, Ala. . . . Victor Martin has been appointed manager of the new Stuart drive-in in Stuart, Fla.

American Theatres Building with George Roberts, president, presidenting. . . . Tom O’Brien, Columbia branch manager, has been named chairman of the motion picture distributors group of the Mercantile Division of the 1954 United Red Feather Campaign. Frank Lydon, executive secretary of Allied Theatres of New England, was recently named exhibitor chairman for the campaign which kicks-off October 25. . . . Anne Gillis, producer of the TV show “Who Said That?”, NBC, has notified Bill Koster, executive director of the Children’s Cancer Research Foundation, that one of the October panel “fines” will be donated to the Jimmy Fund.

BUFFALO

The Evening News threw a bombshell into the local radio field the other day when it announced that WBEN and WBEN-TV, both of which stations it owns and operates, will switch from NBC to the Columbia Broadcasting System as soon as present contracts expire, or other arrangements can be completed. . . . Arthur Kroliek, district manager, UPT, Buffalo and Rochester, attended the UPT three-day pow-wow at Shawnee the first part of this week, flying to New York last Saturday with Murray Whitman, past chief booker, Tent 7, Variety club, who went to attend the dedication of a monument in honor of his late father. . . . Edward T. McCormick, president of the American Stock Exchange, will be the Fall Guy at the annual trolley of Buffalo Bill Tent, Circus Saints and Sinners, Nov. 14, in Kleinhans Music Hall. Richard T. Kemper, zone manager, Dipson Theatres, and Charles B. Taylor, UPT, are members of the committee staging the event. . . . Jim McSweeney is re-opening his Newfane theatre in the town of the same name, near Lockport, this week. . . . The Delaware drive-in, operated by Berkson & Dickman, and the Star drive-in, Blasdell, operated by the Blatt Bros, closed last week—two of the earliest closings in the area.

CHICAGO

Most notable development of recent weeks here has been the staying power exhibited by top pictures such as “The Robe,” “Martin Luther,” “From Here to Eternity” and Cinerama. Cinerama, in its 12th week at the Palace, still is playing to near-capacity business, while “Here to Eternity,” originally booked for eight weeks, is doing so well that managing director Charles Hogan has extended the run at least two extra weeks. . . . Ansel Winston, long-time manager of the Grand, has been promoted by RKO to city manager of Dayton, O., with three theatres under his personal direction. Tyus Anderson takes over as manager of the Grand. . . . The Kerasotes Circuit has taken over the Pekin drive-in, Pekin, Ill., from Rosenberg and Youngblood. . . . Rudd Lorentz closed his Bradford, Bradford, Ill., effective Oct. 19.

CINCINNATI

What is destined to be a high record in recent years for an all-film program is being chauked up by “From Here to Eternity” at the RKO Albee, where the picture is run-

(Continued on following page)
DENVER

Fete Bayes, Paramount publicity man for this and the Salt Lake City territory, is father to a new daughter, named Nora Bayes. . . Mrs. Ted (Elsie) Knox is serving on the Federal grand jury. . . Bruce Marshall, Columbia salesman, is recovering spectacularly at St. Luke’s hospital following an eye operation. Robert Patrick is completing a removal of his job on Preferred Pictures exchange. . . Don Hammer, former independent distributor here, was here from Indianapolis, arranging for his furniture. . . Ed Baumgarten, Lippert advertising president, and Arthur Greenblatt, sales manager, here for two-day conference with Tom Bailey, franchise owner. Bailey left Rapid City to attend a Filmmakers sales meeting in San Francisco. "The Robe" is breaking all existing records at the Denver, and is set for an indefinite run.

CLEVELAND

"The Robe" and "From Here to Eternity" are making local motion picture history. At the Robe’s opening the "The Robe" grossed a fantastic $70,000 in the opening week with performances daily starting at 8:30 A.M. At the RKO Palace, "From Here to Eternity" is the first picture ever to be held over for a second week. William Harwell has taken a leave of absence, as manager of the S-W Palace theatre, Lorain, where Vogel Gitter is now in charge, and at the S-W Ohio, Mansfield, Joe Murdock has been appointed manager to succeed Robert Lytel, resigned, to take over another business. Edward Graves, 20th-Fox booker, was named president of the Local F-5 to complete the 2-year term of Nate Gerson who is now longer in the motion picture business. Graves, who previously served two terms as president of the local, will now serve until Jan. 1, 1955. . . Harry Buxbaum, Paramount branch manager and distributor chairman, has been named General Manager of the Ohio Hospitals Foundation fund, outlined campaigning plans at a meeting of exchange personnel held at the 20th-Fox screening room, . . . 250-seat Town theatre, Marblehead, is being dismantled and the 250-seat Smithfield theatre, Smithfield, playing an open-and-closed policy, is again closed.

COLUMBUS

Charles Reeder, former program head of the WING, Dayton, Ohio, has been appointed acting manager of radio station WCOL, following the death of Neal Smith, well-known in local theatre and radio circles. "Kip" Smiley has been appointed Metro-Goldwyn-Mayer salesman in this territory, succeeding Art Adams. . . It is reported that the Avondale may be reopened if suitable seats can be found. . . Local motion picture operators’ union tried to acquire the Champion for its headquarters but the deal fell through. The Champion is expected to reopen soon, following renovation by new owner Herbert Stewart, former assistant in RKO Radio Pictures’ public relations department here, is now managing a new UHF TV station in Dayton, Ohio. . . Bert Charles, manager of radio station WOAI, has purchased a new house in the vicinity of Howard Ditzy that he is the winner of second prize of $250 in U. S. Savings Bonds in the “Band Wagon” disc jockey contest.

HARTFORD

Robert Kaufmann, formerly Connecticut exploitation representative, was recently placed in charge of the Paramount house office exploitation department, has joined CBS-Radio, Los Angeles, as program promotion manager. George Jessel addressed the Oct. 17 special gifts dinner of the Hartford Hadassah at Tumble Brook Country Club, Bloomfield, Conn. . . Edward G. Robinson and Conrad Nagel participated in the Homecoming activities for American Legion National Commander Arthur J. Connell at Middletown, Conn. Sal Adorno, Jr., assistant general manager of the M & D Theatres, booked MGM’s “Take the High Ground” for New England premiere showing at the Middlesex Theatre, as part of Homecoming weekend program. . . Mrs. Ted Harris, wife of the State theatre, Hartford, managing director, has returned from a visit to their married daughter’s home in Louisville, Ky. . . Ann Marie Sullivan has been named assistant manager of the Victoria theatre, Greenfield, Mass. . . Lou Brown, director of advertising and publicity, Loew’s Poli-New Haven Theatre, New Haven, has been elected treasurer of the Spring Glen Community Association.

INDIANAPOLIS

Admission prices are edging upward here. The Indiana has raised its regular scale. Two neighborhoods, the Uptown and Zaring, have jumped their prices. Other houses, both first and subsequent runs, are expected to follow shortly. . . Insurance underwriters will provide a panel to answer exhibitor questions at the Allied Theatre Owners of Indiana convention here Nov. 3-4. The Ohio Theatre will be giving another party in the Hotel Antlers ballroom Nov. 13. . . "The Robe" broke all box office records at the Indiana last week, grossing in excess of $43,000, according to manager Al Henshaw. Wolf, Y & W general manager, is exhibitor chairman for the Will Rogers Christmas salute. . . The Palko circuit has acquired the Logan at Noblesville from John Servas. The Swichow circuit was to reopen the Vondre at Seymour Oct. 25.

JACKSONVILLE

J. S. Carscallon, owner, Skyway drive-in theatre, Tampa, visited the Film Row branch offices. . . T. P. Tidwell, Fox branch manager, invited all his employees to a private screening of "The Robe," prior to its opening at the Florida theatre. Wolf, Louis J. Finseke, vice-president, Florida State Theatres, left for conferences at the ABC-Paramount offices in New York City. . . Sheldon Mandell’s new assistant at the St. Johns is Bruce Bellinger, formerly with the Roy Smith Co. . . Mrs. Mabel Leventhal, manager of the San Marco, only art theatre on the Southside, has booked in a new series of art pictures for Tuesday and Wednesday night. Joe Kitzman and Betty Preacher managed the Brentwood theatre while Mrs. Lilian Parker was on a leave.

(Continued from preceding page)
KANSAS CITY

"Mogambo" has had its first big week at the Midland, and is being held over at this 5,500-seat theatre. . . . Reports on the Allied unit in Kansas City, which will be made to exhibitors at a meeting October 27, starting with luncheon, set up the Allied unit of Kansas and Missouri. Beverly Miller, president; Jay Wootten, past president, and other members of the unit who attended the meeting will talk. The board of directors of the unit will also meet that day. . . . Many local exhibitors, including circuit representatives, and some from out of town, attended the trade screening of "The Brothers Were Valiant" at the Kimo, October 16. . . . "Lili" is nearing the end of its nearly six-month run at the Kimo. . . . James Head, manager of Commonwealth's Meine Theatre, has been much impressed with the recent address of the Rotary club of that city. . . . The Regent, downtown "all-night" theatre of the Commonwealth circuit, has installed plastic, seamless, curved wide-screen. . . . Drive-in theatres in this city's theatre exchange area are tending toward week-end business only.

LOS ANGELES

At the recent meeting of the Warner Club held in the club rooms at the Warner exchange, the following officers were elected to serve for the new term: president, George Tripp; vice-president, Milton L. Frankel; secretary, Vicki Pickle; and treasurer, Mildred Weber . . . Richard Gillis was the winner in the fall golf tournament of Variety Tent 38, with a net of 63, with thirty-nine exhibitors and distributors competing . . . Dick Carmine, U.A. manager, was back at his desk after being confined to his home with an illness. . . . Jack Jacobs, salesman for National Screen Service, after a four-month absence, during which time he underwent surgery for an eye ailment, was back on the Row. . . . Ed Penn resigned his position with IFE to join a television sales organization. . . . A re-opening in late October is plotted for the Banning theatre, which has been shuttered, which will boast a new front marquee, box-office and a CinemaScope screen. . . . Vaughn Taylor has been appointed manager of FWC's Monrovia theatre in Monrovia to succeed William Hertz. . . . Fox West Coast has shrunk five Southern California districts into three, with Bruce Fowler, present L.A. first-run manager, promoted to assistant manager to George Bowser, general manager.

MEMPHIS

Tennessee Theatre Owners Association directors elected Stacey Willhite, Cookeville, Tenn., president for the coming year at the annual meeting. . . . Directors are: Alfred Starr, Nashville; Cowan Oldham, McMin-

MIAMI

Ralph Packhauser, manager of the Florida, has a colossal exploitation planned for the run of "Mogambo," which will include a safari to the schools. African material—including spears, shields, leopard skins, and an African in native dress—and two cheetahs from Africa. . . . As president of the Symphony Club, Mrs. Mitchell Wolfson announced a membership drive for the year and a Fall concert of Miami's first Symphony Week, October 25-26. . . . The Florida Drive-in reports he is installing new Astrofile screen at the Florida and Miracle Screen at the Olympia. . . . Mitch Rubenstein has taken over the reins at the Parkway and Harry Garber at the New Mac, both manoeuvring Wometco theatres. . . . Bill Dock reports a highly successful manager's banquet at the Sherbourne, attended by the managers, wives and executives. Shindig was a kick-off for a manager's drivedicket line in honor of Lou Finse, vice-president of Florida State Theatres, who was speaker at the banquet.

MILWAUKEE

The Capitol theatre here is only opened weekends. It is an S & M house. . . . The Wisconsin state directors held their first meeting, since the regional meeting at Rice Lake, at their office October 21. . . . The new office manager at the Metro exchange here is Andy Kenny, formerly with Warner Bros. About six months carrying the new booker for Jake Eskin, replacing Dick Saeger. . . . The Bay theatre has closed. . . . Although "The Moon Is Blue" was banned in Milwaukee and Winnebago county, of which Oshkosh is the county seat, it has played in several other Wisconsin communities.

MINNEAPOLIS

"The Robe" reportedly broke all box office records in its first week at the Radio City theatre here, even out-pulling "Gone With the Wind" at the same admission price. . . . Fire in a pentomino machine competed with "The Robe" at Radio City on a recent Sunday night. Fumes were swept up into the theatre's ventilating system and sent through the theatre, but few patrons were disturbed. . . . About 40 students carrying signs protesting increases in admission prices marched up and down in front of the State and Marshall theatres in Marshall. . . . James, Minneapolis. The students, ranging in age from 8 to 17, formed picket lines in front of the two theatres, but caused no disturbances. . . . Harry Weiss, KRO Theatre district manager, returned from a visit to situations in Iowa. . . . "From Here to Eternity" went into its fourth week at the Orpheum. . . . Johnny Sheffield, Allied Artists' "Bombay Boy," will be in Anoka, Minn., for its Hallowe'en festival Oct. 30. . . . LeRoy Miller, U-1 branch manager, was in New Orleans for a conference with the Swinmore and Marcus circuit. . . . Gus Kakuris, Columbia home office auditor, is in. . . . Ernie Hill, Warner salesman, vacationed at home. . . . James Rangard of Staples, Minn., has taken over the Gilles at Wahteton, N. D.

NEW ORLEANS

Robert Molzon, Royal, Norco, La., is back from a month's vacation swing in the East. . . . Albert G. Pabst, manager of Buffalo Engineering Co., Dallas, Texas, was here to confer with Frank Smith, Smith Refrigeration sales and installations. Smith, who operates the Grand, Grand Isle, La. . . . Joyce Freeing, NTS, rounded out her 21st birthday Oct. 17. . . . Tringas Bros. Ranch drive-in, Pensacola, Fla., reopened officially after a brief closing with extensive damages by Hurricane Florence. . . . Mr. and Mrs. Wm. Sendy, Pato, before returning home after attending the Allied convention in Boston, journeyed to Montreal, Canada, for a week's vacation. . . . Roland Hoffman, Dixie Theatres, Inc., and wife, vacationed in Chicago, Ill. . . . Among recent National Theatre Supply sales of wide screen and lenses: to Doyle Maynard's Don, Natchitoches, La.; W. W. Hawklin's Hawkins, Newellton, La., and "Hap" Bruno's Bruno, St. Joseph, La. . . . C. J. "Jimmy" Brant, MGM manager; W. A. Hodges, Hodges Theatre Supply; John Eskin, Columbia salesman in New Orleans; Thompson, Paramount salesman, and Doyle Maynard, Don, Natchitoches, were among the many of the industry attending the funeral of W. W. Page at Robeline, La. . . . Redwood Theatre, Bogalusa, La., reopened after being re-equipped with new screen and projection techniques.

OKLAHOMA CITY

Oklahoma City high school students, facing complaints about misbehavior in theatres, promised better conduct and won the right to continue at the movies, having been cleared of all complaints, for good cut rates, in the majority of movie houses. . . . The Redskin theatre, closed for a few days, while new CinemaScope equipment and new seats were being installed. When completed, the Redskin will be a first-run house. . . . "From Here to Eternity" has been held over for the third week at the Center theatre—the first time in the history of the Center. . . . Twelve boys of Troop 221, Capitol Hand, attended "Mr. Scoutmaster" at the Knob Hill theatre last week through the courtesy of the manager, Mrs. Ethel Coxe. . . . Educational theatre workers from five states—Arkansas, Louisiana, New Mexico, Oklahoma and Texas—are expected to attend the sixth annual convention of the Southwest Theatre Conference at the University of Arkansas at Fayetteville, Oct. 29-31.

OMAHA

Glen Slipher, manager of the Omaha and Des Moines branches of the National Theatre Supply, is back in town from a trip to Denver. . . . Ray Berman, Manager of Denver will become assistant manager. (Continued on following page)
(Continued from preceding page)

of both offices November 1. Tankersley, native of Illinois, has been with the company seven years at the Denver office.

I. M. Weiner, Universal exchange head, spent his vacation in Dallas.

Joe Scott, 20th-Fox branch boss, returned from a divisional meeting in New York, Myer Stern of Hollywood Pictures, back from New York, said both he and Bob Hoff of Ballantyne won prizes in playing in the Variety Club tournament at Westminster.-The New York, C.M.N. Publicist Art Katzan revealed his engagement to an Augustana College freshman at Rock Island, Ill., Berta Weiler. The wedding will be June 20.

John Trude, Columbia producer and booking a new assistant, Chester Marshall, former manager of the Admiral theatre before joining the service. The Primghar, Ia., theatre, owned by Harold Klingman for many years, has closed its doors.

PHILADELPHIA

The Reading Fair, Reading, Pa., operating two Sundays and six week days last month—representing the most competing factor to the theatre box-office, last month showed an 11 per cent drop in total attendance, although there was only one period of- in the eight days. Other local in the territory also showed similar drop in attendance for the shows this year.

The Engel Brothers, of Temple, Pa., have taken over the Park, Scranton, Pa.

Clarence F. Brown, special assistant to the director of sales of the film department of the DuPont Company, Wilmington, Del., retired after 34 years' service. He was in charge of cellular sales since the film department was started.

Little Rainbow-Theater on Delaware, Scranton, Pa., by Ed and Fred DuPont

Exceptional Films starts off with the Mexican-made "The Pearl" for the first of its monthly programs offered on Thursday, Friday and Saturday nights at the Franklin Institute.

Ship Bloom, 20th Century-Fox salesman, became the father of a son born last week at the Albert Einstein Medical Center.

PITTSBURGH

The arrival of five new pictures has altered the local scene which for the past several weeks had been marked by holdovers. "The Stanley brought in "Little Boy Lost" after four big weeks with "From Here to Eternity," the Warners now have "Lion in the Streets" after three profitable sessions of "Martin Luther," and the Fulton brought in "The Big Leaguer" after three weeks with "The Moon Is Blue." The only holdover in town now is "Mogambo," which gave the Penn $21,000, its biggest in months. "The Big Leaguer" at the Ritz brought the Springs $4,000 a week in that small house in months. The Squirrel Hill will follow its current "Beggars' Opera" with "The Sea Around Us" by Pittsburgher Rachel Carson. The Warner, which will close for about six weeks after "The Lion in the Streets" to install Cinema, will lose at least 600 seats in the transition. Tent Number One of the Variety Club will hold its 26th annual dinner Sunday night, Nov. 22, in Hotel Wilkins. It is expected to continue strong in the J. P. Harris, doing $44,000 in its second week to top its first week by $1,000.

PORTLAND

Business at most first run houses is in a slump. Holdovers are doing all of the business. The Herald has broken every box office record held in the theatre and nearly some in a Pacific Northwest record. "Moon Is Blue" goes into a 12th week.

"From Here to Eternity" holds for a sixth frame. "The Deadly Sins" moves into a second stanza.

Keith Petzold, J. O. Parker publicity director, was selected as "Mr. J. C. of C. for the month of Sept... Portland's senior doorman, John Collins, at the Lewis film, Arlo for 12th week at the Strand.

The Majestic offered a triple header, with Barbara Stanwyck and Fred MacMurray in the 3-D "The Moonlighter"; "Sweethearts on Parade"; and the first 3-D cartoons, "Jonesy Jones and the Moonlighter." "Lumber Jack-Rabbit." LaStarza fight pictures, which appeared for the first time in this locality at the Majestic, were hitting neighborhood houses and drive-ins.

"Something of a new record was hung up when "Gentlemen Prefer Blondes" played simultaneously engagements at nine drive-ins and neighborhood theatres in this vicinity.

SAN FRANCISCO

Excitement of the week centered around the testimonial luncheon honoring H. Neal East at the Variety Club, yesterday. Members of the industry were loud in their praise of East, recently named assistant western division manager, Paramount Pictures.

Fay S. Reeder is now city manager of Oak-land for PDC- Pacific West Coast Theatres and was replaced on the peninsula as district manager, by Fred Glass, formerly of Southern California (F.WC). Reeder replaced Frank Burhans, resigned. Other changes in the circuit include the resignation of Amus Hansen from the post of manager of the Fox; replaced by George Barnes who stepped up from manager of the cinema. FWC put the 600-seat Redwood, Redwood City, on a week-end only policy and did the same with the 600-seat Hi-Ho, Paso Robles. Jerry Zigmund, western division manager, United-Paramount, was in New York from Los Angeles for sales meetings. He spent one day here conferring with district manager Earl Long and the local staff, then made Production West's office upon his return and his store manager. Dave Petersen, were scheduled to leave Oct. 28 for he TOA convention in Chicago, Robert Schulz, RCA representative planned to accompany them. The Jack Har, 3-D United Artists Exchange manager, has recovered from recent illness and is back at work. George Glosser, head booker, UA Exchange, is on a two-week vacation. Herman Rosen, owner, Bos & Bruhنس 3-D Co. of Honolulu, was in to look over the new processes of exhibition and to buy film.

VANCOUVER

Sheila Penherton, former secretary at Warner Bros., replaced Jean Nicholson as cashier with Belle Seman taking over as secretary... Jack Senor, of Paramount, is now electrician for the local R-71, film row back-shop workers, replacing William Warke, retired from film business.

Odeon circuit will play "From Here to Eternity" at three downtown houses with a saturation booking at increased prices... The Nitco line based on its operation in two Calgary theatres has been passed up by Calgary police because of insufficient evidence... Jack Waite, veteran doorman at the Orpheum, has retired from show business to manage an apartment block.

Violet Bedford, MGM cashier, is back at her desk after an appendectomy in Burnaby hospital... Vancouver City Council may take over the Star theatre as a site for a new jail. The Star, one of the city's oldest theatres, seats 449 and has a policy of Western and action pictures... Wally Hopp, of the International-Cinema, gave baseball fans a treat by showing "Big Leaguer" while world series interest was high... A 350-car drive-in theatre is planned at Cassidy, near Nanaimo on Vancouver Island, by local interests... Ipsdore Reinhorn has opened 800-seat Newton and Robert Gordon Brewerton, who operates two theatres at Cardston, southern Alberta, is building a 350-outdoor theatre located near the town.

WASHINGTON

Governor Theodore McKelhini, of Maryland, received tickets to the premiere showing of "The Beggars Opera" which will play at Rob's Silver Spring theatre at a special benefit for the Montgomery County Cereal Fund... Variety Clubs International has selected as the 1953 recipient of the Porellino Medal, the highest non-academic award by the College of Steubenville, Ohio, in recognition of "great benefactions to humanity, exemplifying in our age, the Christlike spirit of charity which filled the life of St. Francis of Assisi," Carl A. Michael, Seattle Variety Club president, will be honored in a banquet on April 10 at the Civic Auditorium. John Tassos, formerly with Paramount Pictures here, is the father of a daughter, Pene- lope. "The Robe" grossed close to $130,000 in two weeks of its engagement at Loew's Capitol here.

MOTION PICTURE HERALD, OCTOBER 24, 1953
Columbia

ALL ASHORE: Mickey Rooney, Dick Haynes—A nice musical comedy in color, full of laughs and praised right to the last curtain. Play is above average business. Weather warm. Played Friday, Saturday, October 20, Central, Monday, October 23, Charles Reynolds, Marco Theatre, Waterford, Calif.

MAN BEHIND THE GUN: Randolph Scott, Patricia Wynmore—A slow moving western which was a little slow at the box office. This one is not up to the usual standard for Randolph Scott—but an average western with too little suspense. Played Friday, Monday, Monday, September 13, 14.—James Hardy, Shoals Theatre, Shoals, Ind.

UNTAMED BREED: Sonny Tufts, Barbara Britton—This is a good west of a western that is different in story than most of the Westerns in the market. Weather warm. Played Friday, Saturday, October 22-3.—Charles Reynolds, Marco Theatre, Waterford, Calif.

Metro-Goldwyn-Mayer

NAKED SPUR, THE: James Stewart, Janet Leigh—A very good outdoor picture which did better than average business. I can always count on a Jimmy Stewart picture for he's always a good draw here. You can't go wrong on this one. I played it late, but still did O.K. on it. Thanks to MGM for this one. Played Sunday, Monday, September 20, 21.—James Hardy, Shoals Theatre, Shoals, Ind.

NEVER LET ME GO: Clark Gable, Gene Tierney—Comments were favorable on this, but weekend business reached a new low in this disaster area. Gable seems to have lost all drawing power, but possibly a bigger picture would help. Small town and country patrons. Played Saturday, September 17, 18.—James Hardy, Shoals Theatre, Shoals, Ind.

SKY FULL OF MOON: Carleton Carpenter, Jan Sterling—This one should do on any double bill. It is a reasonably good western re-told in a new way for all small towns. Play it with a short western. It will move Monday, Tuesday. Played Saturday, September 15.—James Hardy, Shoals Theatre, Shoals, Ind.

Paramount

COME BACK, LITTLE SHEBA: Burt Lancaster, Shirley Booth—If your patrons like dramatic, here is one that will please them. This is an excellent picture. If one surmised that one did better than average business both nights. Shirley Booth lives up to her reputation in this picture. Played an adult only picture. Played Tuesday, Wednesday, September 6, 7.—James Hardy, Shoals Theatre, Shoals, Ind.

HOUDINI: Tony Curtis, Janet Leigh.—This is ideal entertainment for the entire family. Dad will wonder as much as Junior. It will draw consistently if advertised, and you can use plenty on this. A swell show. Small town and rural patrons. Played Thursday, Friday, Saturday, September 24, 25, 26.—D. P. Savage, Capitol Theatre, Listowel, Ont, Canada.


SHANE: Alan Ladd, Jean Arthur—This opened tremendously on Sunday, but it could not combat the elements—Monday and Tuesday rain, and on the frosty side. Terrible picture which should do well in any situation. Played Sunday, Monday, Tuesday, October 4, 5, 6.—A. F. Peters, Bath Drive-In Theatre, Bath, N. Y.


COLUMBIA

NEW CONTRIBUTORS ARE WELCOME

New contributors to the columns of the What the Picture Did for Me department continue to swell the total of exhibitors who assist their fellow-showmen with reports on product in terms of box office performance. The new and welcome contributors:

WILLIAM A. BLAIR, Yoca Theatre, Yavapai, Calif.
SHARON BODENSTEIN, Telepix Theatre, Bos- ton, Mass.
EDDIE BRISTOW, Hamlet Theatre, Hamlet, N. C.
MILTON DORRIETY, Ga-Ana Theatre, Georgiana, Ala.
W. C. ENMARK, Legion Theatre, Bienfait, Sask., Canada.
DAVID FLEXER (Circuit Owner), Varsity Theatre, Amory, Miss.
J. MEL GOW, Capitol Theatre, Nanaimo, B. C., Canada.
ROBERT HARRIS, Capitol Theatre, North Bay, Ont, Canada.
JAMES J. HAYES, Roxy Art Theatre, Rochester, N. Y.
HUGH G. MARTIN, M. C. M. Theatres, Leesburg, Fla.
T. C. MONROE, Relax Drive-In Theatre, Lang- feet, Texas.
JAY SADOW, Starlite Drive-In Theatre, Roseville, Ga.
B. F. SAUTTER, Rex Theatre, Townsend, Mont.
D. F. SAVAGE, Capitol Theatre, Listowel, Ont, Canada.
EARLE H. SHOWE, De Anza Theatre, River- side, Calif.
ARTHUR J. SILBERMAN, Piccadilly Theatre, Chicago, III.

RKO-Radio

HANS CHRISTIAN ANDERSEN: Danny Kaye, Parley Granger—Lived the price but in spite of a very good picture, did not seem to click. Forced to run after the nearest drive-in. Business poor. Kids do not seem to read fairy tales any more, or at least did not get to know the title character. Small town and country patronage. Two years of drought and one of floods have about finished what the estates had started. Played Sunday, Monday, September 13, 14.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

NEVER WAVE AT A WAC: Rosalind Russell, Paul Douglas.—A slow moving comedy which failed at the last office for me. In fact, I started a Sunday-Monday date on it. Just an average picture. If you have a bank night, play it on that night. Had a few walkouts. Played Sunday, Monday, September 25, 26.—James Hardy, Shoals Theatre, Shoals, Ind.

ONE MINUTE TO ZERO: Robert Mitchum, Ann Blyth.—This one did extra business on. Play it on your slow nights. Mitchum always brings them in for some reason. This is also a very good Korean war picture. I played it late, which did not hurt too much. Play it. Played Thursday, Friday, September 17, 18.—James Hardy, Shoals Theatre, Shoals, Ind.

PETER PAN: Walt Disney Cartoon Feature.—In spite of the national baby boom on this one, everybody wanted to know just why we raised the price on it. We were very surprised at the reaction. Business poor. Run right behind the nearest drive-in (1/2 mile) Small town and country patronage. Played Monday, September 27, 28.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

Twentieth Century-Fox

LYDIA BAILEY: Anne Francis, Dale Robertson—Good picture. Did average business at box office. This high when one considers business generally isn't as good as last year. Played Tuesday, Wednesday, Thursday, September 22, 23, 24.—A. F. Peters, Bath Drive-In Theatre, Bath, N. Y.

PONY SOLDIER: Tyrone Power, Cameron Mitchell.—This is a very good picture, but did not pay off at the box office. Very good outdoor picture. Fox had this one priced too high for me. If you can get a fair rental price, you will do O.K. Play it; you can't go wrong on this one. Played Thursday, Friday, September 3, 4.—James Hardy, Shoals Theatre, Shoals, Ind.

MOTION PICTURE HERALD, OCTOBER 24, 1953

Shorts

LIPPERT

COLLEGE CAPERS: 3-D—This was an awful letdown. "Day in the Country" was one of the best, but not pay off at the box office. Very good outdoor picture. Fox had this one priced too high for me. If you can get a fair rental price, you will do O.K. Play it; you can't go wrong on this one. Played Thursday, Friday, September 3, 4.—James Hardy, Shoals Theatre, Shoals, Ind.

Universal

ARMY'S FINEST, THE: Variety View.—W. G. Davidson—Successful re-opening attraction of the 17-20 I.G.F. at group Korean war picture. Played Sunday, Monday, Tuesday, Wednesday, September 25, 26, 27.—Newly established exhibitor with the "Army's Finest, The" in the next to last month.—Bob Walker, Uintah Theatre, Fruitia, Colo.

SKY POLICE: Variety View.—Here is a 10 minute short that will please in large or small towns. The cops and robbers chase is the highlight.—Charles Reynolds, Maroo Theatre, Waterford, Calif.

WHAT THE PICTURE DID FOR ME

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.
Set Exhibitor Committee on Rogers Fund

Leading exhibitors comprise the committees in every area for the Will Rogers Memorial Hospital annual Christmas Sale, which began October 15 and continues through January 15.

The committees were disclosed this week by Moe Silver, Stanley Warner executive, national exhibition chairman, for the fund-raising campaign. He added:

"The goal this year is $250,000, with all of us pledged to reach it. We will appeal to every man and women employed in our industry, for signatures and contributions, seeking a minimum of one hour's pay from every individual. The demands confronting our hospital have grown to the serious point where every individual in our industry must feel its full responsibility."

The exhibitors' committees, by exchange areas, follow: Albany, Saul Ullman and Charles Smakwitz; Atlanta, E. E. Whittaker and John W. Harrell; Boston, Charles Kurtzman; Buffalo, George McKenna; Charlotte, Scott Leit; Chicago, Jack Kirsch; Cincinnati, Phillip Chakeres; Cleveland, Bert Lefkowitz; Dallas, William J. O'Donnell; Denver, Willton Hastings; Des Moines, Leo Wolcott; Detroit, Jim Sharkey and Art Robinson; Florida, Guy Keninner; Indianapolis, Marc Wolf; Kansas City, Elmer Rhoden, Jr.; Los Angeles, Milton Hossfeld; Memphis, Herb Kohn; Milwaukee, Ben Marcus; Minneapolis, Tom Burke; New Haven, Harry Feinstein and Harry Shaw; New Orleans, Henry Plitt; New York, Charles B. Moss; Oklahoma City, Morris Lowenstein and Ralph Drewry; Omaha, Glenn K. Slipper; Philadelphia, Ted Schlanger; Pittsburgh, Harry Handel; Portland, Tom Walsh and Art Adamson; St. Louis, Edward B. Arthur; Salt Lake City, Arthur Jensen and Roger Mendenhall; Seattle, Bill Conner; Washington, D. C., Morton Gerber.

AMPA Sets Schedules for Showmanship School

The 1953-1954 Showmanship School conducted by Associated Motion Picture Advertisers, Inc., will be held at the Hotel Astor, New York, it has been announced by Lige Brien, AMPA president, and Maurice Bergman, Showmanship School chairman. The sessions will be held in larger quarters as a result of the increased interest in the school, which is devoted to instruction in the fundamentals of motion picture advertising, publicity and exploitation. The AMPA committee conducting the 1953-1954 School includes: Mr. Bergman, chairman; Mr. Brien, Arthur De Bra, Albert Fleischmeyer, Jr., Blanche Livingston, Harry McWillians and Gordon White. For information, inquiries may be addressed to the AMPA Showmanship School, care of Lige Brien, United Artists Corp., 729 Seventh Avenue.

Theatre Owners Sue Lesses for Candy Profit

Charging failure to pay percentages due from the gross receipts of concessions in five Long Island theatres, owners of the houses filed suit in New York Supreme Court against Slouars Theatres Corp., Metropolitan Playhouses and Circuit Vendors, Inc., asking $200,000 in damages and an accounting. The theatres had been leased by the owners to Slouars and Metropolitan.

The plaintiffs are the Rivoli Theatre Co., operating the Hempstead Theatre in Hempstead; the Hempstead Theatre Corp., operating the Rivoli in Hempstead; the School Street Corp., owner of the Cove Theatre, Glen Cove; the Calderone Corp., owner of the Valley Stream Theatre, Valley Stream, and the Erone Corp., owner of the Calderone in Hempstead.

Appoint Committee Heads For Pioneers Dinner

Committee heads were appointed this week for the annual dinner of the Motion Picture Pioneers, New York, November 12, at the Waldorf-Astoria. Harry J. Takiff and Marvin Kirsch again will be in charge of the dinner, assisted by Gil Josephson; handling physical arrangements, Ted Sullivan, Charles Al cioate, and Jack Levin will handle admissions and new inductees. Don Merson is in charge of the membership drive, and is assisted on the West Coast by Harry Joe Brown. Maurice Bergman is chairman of the publicity committee, and Dave Eader assists him as trade press contact. The dinner will honor Barney Balaban, Paramount Pictures president, as Pioneer of the Year.

Connecticut MPTO Reelects Wilkinson

NEW HAVEN: George H. Wilkinson, Jr., of Wallingford, has been unanimously re-elected president of the Motion Picture Theatre Owners of Connecticut. Irving C. Jacobs, Jr., of Bradford, and Herman M. Levy, of New Haven, were likewise unanimously re-elected treasurer and executive secretary, respectively. Two new members of the board were elected, Harry Feinstein and Albert M. Pickus. The balance of the board reelected included E. Michael Alperin, Louis A. Brown, Harry Browning, B. E. Hoffman, Mr. Jacobs, Arthur M. Lockwood, Samuel Roscn, Harry F. Shaw, Sam Weiss and Irwin Wheeler.

Depinet, Walker Aid Drive

Ned Depinet, former president of RKO, and J. Miller Walker, general counsel of that company, have accepted the posts of co-chairmen of the motion pictures division in the campaign of the Travelers Aid Society of New York to raise $364,000.

Variety Club Convention Program Set

Variety International's convention, to be held March 22 to 25 at the Adolphus Hotel, Dallas, already has its program set according to John Rowley, general chairman of the convention committee.

It will start with an "early arrival" party at the hotel the evening of March 21. First day sessions will then be held at the Gymnasium of the Dallas Variety Club's Boy's Ranch, Bedford, Texas, main charity of that club. A barbecue luncheon will be followed by a tour of the ranch projects. The evening will see entertainment provided at a ballroom of the hotel.

Tuesday, second day, there will be business sessions in the Grand Ballroom, with a luncheon, a "surprise" program, and a "special speaker." There will be a "Texas Jamboree" that evening.

Heart reports of various tents will be given Wednesday in the Crystal Ballroom. A film star will be guest at the luncheon. Several entertainment and social functions will give the day its climax.

Elections will be held Thursday morning. The convention climax, the annual Humanitarian Award Banquet, will be held that evening at the Automobile Building on the Texas State Fair Grounds. There also is to be an unusual round of activities for the women.

Last week in Dallas more than 25 members of the convention committee attended the official kick-off dinner which launched the effort to make the convention bigger than any in the organization's history. Robert J. O'Donnell, international chairman, Mr. Rowley, and Paul Short, managing director, led the discussions.

National Exhibitors Theatre Television Committee to Meet

The National Exhibitors Theatre Television Committee, scheduled to meet in the Conrad Hilton Hotel, Chicago, November 2, will probably hear a report on the recent Federal Communications Commission hearings in Washington on theatre television allocations, and may take action on FCC decisions, S. H. Fabian, its chairman, said this week in New York. He added that specific suggestions for exhibitor action in this field would be discussed. The FCC ruled in June common carriers transmitting theatre programs only should be allowed to use frequencies allocated to other common carriers.

Paramount Signs Pal

George Pal has been signed by Paramount to a new long term producing contract, with "Conquest of Space" as his next production effort. "The Naked Jungle," starring Eleanor Parker and Charlton Heston, is his next Paramount release.
Now You Can Believe In Community Relations

YOU COULD DO IT

Earl R. Peterson manager of the Fox theatre, Anaheim, California, has forwarded tear-sheets from the Anaheim Bulletin of Monday, October 5th, to show the marvelous publicity break which this event received at the hands of the local newspaper. It runs from the front page and is a half-page wide and two columns deep on an inside page.

We have reproduced the top half of the inside page—and the front page head, as well as we can in a small half-tone, on another page in this week's Round Table, since it arrived too late to be included in our original story. But the thing to note, and remember, is the way in which the local newspaper by-line writer and his editorial desk covered the subject, with their own newspaper sense to illustrate it.

What we want to stress, right here, is the fact that you can do the same thing in your town, large or small, for folks will warm up to this heart appeal, and your grown-up audience as well as your Children's Club will enthuse over the new objective you have provided for your Saturday morning crowd. We can readily imagine that country weeklies, and small daily papers as well as the larger towns, will respond to the same inspiration.

Let's not spare the horses in putting a good idea into effect while it can have the benefit of "Little Boy Lost."

WHEN WE SAW "This Is Cinerama" for the first time on October 1st, 1952, we were properly impressed with the fact that it would have the effect of an A-bomb in this industry. The consensus of opinion at the time was that the attraction would run a year on Broadway, and gross an average of $50,000 a week for the engagement. It has done all of that, with compound interest.

Since that time, the original Cinerama program has opened in four theatres, and will open in several more by the end of this year. Everywhere, the story is the same, of records broken for gross receipts, with the enthusiastic reception of both press and public. In Detroit, Chicago and Hollywood, it has made history.

Last week, announcement was made of the appointment of a new field organization of publicity and advertising men, under the direction of John Joseph. Harry Weiss has been assigned to the Warner theatre in Washington; Arthur Manson resigned his position with MGM in Canada to assume the post in Pittsburgh; Oscar Kantor is in charge in Los Angeles; William Green in Detroit and William Brooker in Philadelphia. The Lym Farnol office serves as central public relations consultant.

You will notice that this procedure puts one man in each theatre where Cinerama is playing, so we again call attention to the fact that this is big-time picture business, on legitimate theatre scale. It isn't possible to publicize Cinerama with mere repetition of the name, although the publicity may catch a ride on such ancient devices as "Cinerama hamburgers—with the new dimension." What we anticipate is a forward step in the treatment of this new kind of motion pictures, with up-to-date methods to match. We've grown up to new dimensions in showmanship, and with the addition of the weight and experience of the Stanley Warner top executives to the original Cinerama organization, we look for new scope in advertising, publicity and promotion to benefit all brackets in the exhibition of motion pictures.

—Walter Brooks
Lobby Stunts—Rain or Shine

Irwin Solomon, manager of the Ohio theatre, Canton, O., welcomes Mamie Van Doren, Universal-International star of "The All American" at an autographing party in the theatre lobby.

Dean Matthews, manager of the State theatre, Olympia, Wash., rigged out his entire staff in proper costume as efficient display for "Gentlemen Prefer Blondes"—to prove his point.

Attractive kiosk-type display arranged by Joe Sommers, city manager for Walter Reade theatre in Kingston, N. Y., for the special series of art-films, sold as "Curtain at 8:40"—for a one-time, reserved seat showing.

Fred Mindling, manager of the Ziegfeld theatre in Chicago, shows ladies of the famous Cradle Society his lobby display on "The Beggar's Opera" for which they sponsored a premiere tea.

Neither rain nor snow nor dark of night diminished the attraction value of street ballyhoo which Matt Plunkett, manager of the RKO Uptown theatre, Detroit, had out in front for "Shane."
SHOWMEN IN ACTION

Odeon Fetes Their New Champions

A very gala affair, at the Royal York Hotel in Toronto, was "The Champion's Luncheon" tendered by Odeon theatres (Canada) to honor Jacques Martin, manager of the Odeon-Mercer theatre, Montreal, top winner, and the all-star team of Odeon showmen who were runners-up. It was the climax of the David Griesdorf Big League Pennant Race, which was run in April, May and June, in a thirteen-weeks' drive to stimulate showmanship and concession sales. We even enjoyed reading the menu.

Baseball was the theme, and here's the winning team, in batting order. Marcel Desjardine, manager of the Rex theatre, St. Jerome, Que., was second, Elliott Brown, manager of the Odeon, Victoria, B. C., was third. Albert Miner, manager of the Cremaize theatre, Montreal; Don Gould, of the Odeon, Fort Williams, Ont.; Victor Nowe, at the Odeon, Toronto; Jean-Paul Legris, of the Champlain, Montreal; Roy McLeod, manager of the Hastings theatre, Vancouver, and Mrs. Constance Smith, of the Odeon, Duncan, B. C., complete the line-up. We like our official score-card, with the pictures of the winners, and we're going to try for reproduction.

Among other original photographs that we wish we had is one of Larry Graburn, Wannie Tyers and Mr. Griesdorf, viewing the pile of campaigns entered in this showmanship drive, a picture that speaks volumes for Odeon's esprit de corps.

Frank Bruton, owner-manager of the Towne theatre, Burlington, N. C., got a round of applause from Tom Baldridge—and from this corner—for catching a publicity ride during the shooting of MGM's "Big Leaguer" on location.

Sam Gilman had them turning their heads to see the largest book ever wheeled through the streets of Syracuse, for "From Here to Eternity"—with a lovely lady as the means of locomotion.

Marcia Henderson, star of Universal's "Thunder Bay," was feted with a luncheon by the I. G. A. grocery chain—"fit for a Queen"—they said, and the I. G. A. should know their groceries.

Bill Haver, manager of the Paramount theatre, Des Moines, had a pretty model attired in a sarong (not Iowa fashion) to attract attention for "South Sea Woman"—with the cooperation of the United States Marines.

Joe Real, manager of Warner's Midwest theatre, Oklahoma City, putting "Thunder Bay"—an oil picture—on his big screen, in the oil country.

Jack Foxe wrapped up a bundle of tear-sheets from Washington papers to show his front-page, inside spreads, art layouts, publicity stories, display advertising and general handling of "The Robes" at Loew's Capitol theatre.

Jack Janson, manager of the Strand theatre, Hartford, had a fine spread in Allen Widem's column, with added publicity pictures. On Myrna Hansen's personal appearance for "The All-American."

George E. Landers, division manager for E. M. Loew's theatres putting energy and enthusiasm behind the hold-over ads for "From Here to Eternity"—in its sixth week in Hartford.

Jack Silverthorne, manager of the Hippodrome theatre, Cleveland, has been named winner of the "Thief of Venice" showmanship contest which 20th Century-Fox has conducted since early this year. The campaign submitted was judged most productive and will give Mr. Silverstone a trip to Venice, for two.

Robert Heckin, manager of the Florida theatre, Jacksonville, had hundreds of double-faced, 36x24-inch colored show cards fastened to lamp posts lining all thorough-fares leading into the city, as a welcome to "The Robe" and CinemaScope.

William W. Howard, vice-president of RKO Theatres, is covering the circuit's houses on a trip through the midwest, where he will preside at managers' meetings to discuss theatre operation and current and future film bookings.

Adam G. Goelz, manager of the Paramount theatre, Steubenville, Ohio, sends an outline of his women's club story of "What Women Do in the Army" as campaign material for "Never Wave at WAC." First class advertising, too.

Vern Hudson, manager of the Capitol theatre, St. Catharines, Ont., sends a herald on "Scandal at Scornie" which he localized with these flaming words: "You'll cheer the fighting McChesneys of Ontario"—it's well understood up there.

Vic Morelli, manager of the State theatre, Manchester, Conn., promoted a nice full-page cooperative ad from local merchants to proclaim their interest in "Roman Holiday."

Raymond T. McNamara, manager of the Alllyn theatre, Hartford, Conn., put out throwaways for "The Caddy" with a golf ball attached, to lend authenticity and offer practical argument to golfers to enjoy this Martin and Lewis picture.

**Johnny Rudity Says: "Red Cross Blood Saved My Life!"**

**Help Honor Scioto County's Prisoners of War—Sunday—9:30 P.M. Laroy Theatre—Portsmouth, O.**

**Every Person Who Takes a 6,000-Boxer Blood Drive Card in Favor of Our Prisoners of War Will Be Admitted Free of Charge.**

**The Next Visit of Your Bloodmobile to Portsmouth Will Be Nov. 18th.**

**Move over, boys! Here’s another member of the full-page cooperative ad campaign.**

Paul Jacobs, manager of the Stanley-Warner Lary theatre, Portsmouth, Ohio, formed committee of the Scioto County Red Cross, American Legion, Blood Donor's Assn., Chamber of Commerce, with public officials, to appear on stage with TWELVE prisoners of war from the German camp.

**"Stalag 17" plus THREE Korean POW's, as an impressive finale for "The Caddy" will appeal for blood donors, supported by the terrific page ad, which had ninety-two local sponsors! A local jeweler gave each P.O.W. a personal gift, the aggregate worth of the fifteen presents being $300, as his contribution to the effort.**
HEARTS & HANDS ACROSS THE SEA

Demonstration of a New Round Table Idea For Children’s Shows

We were delighted to receive a letter from Earl R. Peterson, manager of the Fox theatre, Anaheim, California, with the good news that his Optimist Children’s Club has “adopted” a Korean war orphan, under the plan suggested in the Round Table of July 11th, and to get from Leonore Sorin, director of the Foster Parents’ Plan for War Children, the confirmation of this project, completed. You will find full details in these pages of new developments.

The Children Take Charge

Earl Peterson says the youngsters have elected their own “officers”—a president, secretary and treasurer—to take care of this project, and they have paid $45, which is three months’ upkeep for little Ui Kil Sung, eight years old, who is their charge. They have over a hundred dollars in their bank, and they are thinking about Christmas in Korea, and a little boy’s birthday, and the first anniversary of their plan. Earl says “Their enthusiasm is terrific!”—and we know that this idea will grow and grow and grow, as a continuing interest for children’s clubs in theatres throughout the world.

In Anaheim, the local Optimist Club “buys” the theatre for their program of children’s shows, with the cooperation of local merchants in the same manner that is so popular with Schine theatres, who “sell” their holiday shows extensively to local sponsors. Thus, the kids get their tickets to the Saturday morning shows from local stores—they don’t have to pay admission at the theatre. The Optimist Club has built this feature as a regular attraction, and they have 1000 youngsters as loyal members. The picture on this page shows the crowd waiting to get in, but doesn’t show the line down the block and around the corner—a crowd limited only by capacity.

Korean Veteran on Stage

At the theatre, to launch this plan, Earl Peterson had Sergeant Moreno, the first local veteran to be returned, after three years as a prisoner-of-war in Korea, to tell the children about conditions over there and to describe to them just what faces a little boy, destitute, hungry and cold, through a Korean winter. His best friends have been the GI’s, but the service men can’t do the whole job. Now, this little boy, and his orphaned “family” over there, have 1000 “foster parents” who will fill the void. The interchange of letters and photographs will be something out of this world.

The Anaheim project has been written up in the Optimist International magazine, to appear in the November issue. Under the local arrangements, ten merchants continuously underwrite the shows, and there is a waiting list of merchants ready to join. You can see that the plan has its own energy, plus enthusiasm, plus profits. Since the experiment in Anaheim, Earl says he has had letters and telephone calls from theatre managers all over the West Coast, asking for details. The entire Evergreen circuit in Washington and Oregon, and other Fox theatre affiliates, are ready to sign up.

We have purposely held back the development of our Round Table plan, to permit it to be of mutual advantage and benefit in the promotion of Paramount’s “Little Boy Lost”. After all, it was the Bing Crosby picture that inspired the idea, but it is in no way dependent on a tieup with the film, or is a looking of the picture necessary to launch the plan. In Anaheim, they didn’t use the picture—nor do you have to, in any situation. But it will help, for you’ll find the picture an inspiration, and the film tieup with the Foster Parents’ Plan, an active promotion with preview audiences.

It’s in the Pressbook

Paramount’s pressbook on “Little Boy Lost” contains full details of the unusual preview promotion for the picture to be obtained through the tieup. Lists of all the sponsors of the Foster Parents’ Plan, broken down by key cities, have been made available, so that actual persons in many communities who have participated in the “adoption” of 72,000 war children since 1937 may be contacted, invited to press previews to see “Little Boy Lost” and interviewed for their opinions in connection with the theme of the film story. By the way this Bing Crosby picture is building we have reason to believe it will win another Academy Award.

These Are His Foster Parents!

Ui Kil Sung was born above the 38th parallel in Korea, on March 4th, 1945. His father held a good position as chief of the railway station. The family lived in comfort until the father’s untimely death. Then, at the outbreak of the Korean war, his mother and her two children fled from their home under the attack of the Communists at Seoul.

His mother died of a fatal disease, and his elder brother married, only to be soon drafted into the ROK army, and nothing has ever been heard from him since. The bombing of Seoul made it impossible for Ui Kil Sung and his sister-in-law to remain there, and with her own two infants, the young mother joined the hoards of refugees. They lived in the hills, above Pusan.

She has had a small job doing needlework which is totally insufficient to keep her little family together. Ui Kil Sung has suffered terribly through Korean winters trying to help satisfy their urgent needs. The Foster Parents’ Plan means food, clothing, shelter and a small monthly cash grant, with some degree of security, which they need so much. His bitter experience has made him timid and quiet. He likes to read—wants to go to school. He has had few friends, but now he literally has a thousand of them. It is believed the friendship and love extended to him across the seas, will now give him the assurance and hope, that he needs so much.
GOOD SHOWMAN

ROMAN HOLIDAY—Paramount. The gayest entertainment event of the year. William Wyler's production, filmed in romantic Rome, with Gregory Peck in his best role, and Audrey Hepburn, the new "little princess" of the movies. You'll tingle when this runaway princess goes on a 24-hour holiday with the man of every girl's dreams. The happiest picture you'll see on big theatre screen, and the industry's reply to television competition. 24-sheet and other accessories are very fine examples of poster-quality, which is necessary to create lobby and marquee display. Newspaper ad mats in excellent assortment, from a good set of teasers to very large display and hold-over ads, with a 35c campaign mat for small situations that supplies all the mats and slugs for routine purposes. Folder herald keys the campaign in miniature pressbook style, because it has all the advertising slants. A special 40x60 display sells the shining new star, and she is your best bet in something new to meet competition. There's a contest to win a "Roman Holiday", with the sponsorship of Italian steamship services. Two solid pages of showmanship ideas in the pressbook need careful study to choose your best local exploitation stunts. Several kinds of trailers, and free television trailers and cards to obtain the full force of this powerful new advertising medium. Picture, and stars, have been extensively pre-sold in national magazines and press. Make no mistake about this little Audrey—she's an audience darling.

TORCH SONG—MGM. In color by Technicolor, Joan Crawford returns to her home studio for the greatest performance of her career. Could you fall in love with a man like this? Until tonight, she was just singing words—but suddenly the words had a meaning! The private life of a sultry torch singer. The star of "Sudden Fear" scores a new triumph. 24-sheet, part cartoon for art purposes, in advertising theme style. All posters have different material to create your own lobby and marquee display. Newspaper ad mats in good assortment and with differences to make the choice effective on your amusement page. Some unusual poses of the star with the unusual legs. The big economy mat, at 35c from National Screen, justifies belief that this MGM innovation is the best bargain along Film Row. It gives small theatres nine ad mats and slugs, two publicity mats and half a yard of borders, all for the price of a single mat on standing order. Poster from Cato Show Print, and 8x10 color stills at National Screen. These color stills are the same price as black-and-white, so you can sell color with color in your lobby display. MGM Record album, direct from Sol Handwerger, MGM Records, 701 Seventh Avenue, New York, in all three speeds. This is another of Metro's "Lucky 7" contest pictures, and the proposed campaigns from first-run theatres in three categories will soon be judged in New York. Then these campaigns will be carried out by real showmen who have entered to win campaign costs and extra cash prizes.

EARL R. PETERSON, manager of the Fox theatre, Anaheim, California, whom we greet as a new member of the Round Table, and as the first manager in America to provide a demonstration of the Round Table plan to give children's clubs a continuous objective, as outlined on the opposite page. He is further distinguished as one of four winners of the Charles P. Skouras Showmanship Award in the past year, and the only one west of the Rockies to win this National Award.

We especially commend Earl Peterson because he saw his opportunity and made the most of it. And his premonition was based on good solid business experience, with children's club activities over a period of years. The children are loyal to their sponsors, and sustained interest is assured.

We quote Earl Peterson with regard to sponsored shows: "First, and particularly in smaller communities, it is a revenue producing show, bringing in from $3000 to $5000 additionally, each year, plus another $4000 to $5000 in extra merchandise gross income. This in itself might mean the salvation of many small theatres.

"There are, however, greater values that accrue to the marginal theatre. As a public relations and publicity vehicle, it has proven of inestimable value, responsible for a renewed public interest in the neighborhood theatre, with results that have been definitely visible at the box office. We feel that we are doing something constructive to combat juvenile delinquency."

FOR FAST SERVICE
PLUS QUALITY
GET YOUR SPECIAL
TRAILERS FROM

FILMACK

Try Us
On Your Next Order!

MANAGERS' ROUND TABLE SECTION, OCTOBER 24, 1953
NEW EQUIPMENT

MASONITE MARQUETE LETTERS—FIT WAGNER, 2207 South 2nd Ave., S. O. S. CINEMA SUPPLY CORP., 664 W. 35th St., New York 19.

WIDE-SCREEN INCREASES RECEIPTS! Metalic screen w/invisible seams 50c sq. ft.; minimum order with sample house, some sizes immediate. S. O. S. CINEMA SUPPLY CORP., 664 W. 35th St., New York 19.

HELP WANTED

PROJECTIONIST - ASSISTANT MANAGER wanted for Modern small town house, 45 miles from Richmond and 96 miles from Washington located on beautiful river. Excellent equipment, dual sound, spare projector, air-conditioned, new seats. Good present and future opportunities. Write only GEORGE CLANCY, owarn, Dow, Tappahannock, Va.

OPERATOR, SOBER, RELIABLE, NEIGHBORHOOD situation, steady full time work, must know care and maintenance of equipment. BISON THEATRE, 1514 N. E. 23, Oklahoma City, Okla.

VENDING

PRE-POPT POP COW READY TO EAT shipped everywhere, Kraft and unlisted, bags, boxes. New poppers and warmers. NATIONAL POPCORN SUPPLY CO., 130 Commonwealth, Boston 16, N. Y.

BOOKS

“NEW SCREEN TECHNIQUES” — the new book that is a “must” for everybody in or connected with the motion picture industry. The clearest, presented with the minimum amount of jargon. Approximately 375 pages. Presents a complete history of the motion picture industry and explains dual processes—production, exhibition and exploitation. 50c.


“WORLD’S LEADING PICTURE—1953-54” — the big book about your business. Contains over 12,000 biographies of important motion picture personalities, all industry statistics, complete listing of feature pictures 1941 to date. Order your own copy today. 50c.

MOTION PICTURE AND TELEVISION ALMANAC — the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities, all industry statistics, complete listing of feature pictures 1941 to date. Order your own copy today. 50c.

DRIVE-IN EQUIPMENT

DEVYS AGAIN AVAILABLE! COMPLETE drive-in projection sound outfits from $150 (send for list). Time deals arranged, local speakers w/4” ears $15.50; w/junction box underground cables $35.50. S. O. S. CINEMA SUPPLY CORP., 664 W. 35th St., New York 19.

USED EQUIPMENT

S. O. S. MEANS SYMBOL OF SAVINGS! Holmes dual projection-screen complete, excellent $495; DC19, rebuilt, time deals arranged. S. O. S. CINEMA SUPPLY CORP., 664 W. 35th St., New York 19.

SEATING

CAN’T BEAT THIS SEAT FOR $4.95! 500 full upholstered back, box spring cushion, excellent, many more—send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 664 W. 35th St., New York 19.

SERVICES

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

STUDIO EQUIPMENT


Henry Herzbrun, Industry Attorney, Dies at 68

HOLLYWOOD: Henry Herzbrun, 68, industry attorney, officer and director of several motion picture enterprises, died here Oct. 15. A native of New York City, Mr. Herzbrun had served the industry since 1912. He joined Paramount as resident attorney in 1926, an association which continued until 1937, when he resumed general law practice in Los Angeles, continuing as counsel to Paramount and director of the Association of Motion Picture Producers.

David Pence

COLUMBUS, O.: David M. Pence, 45, general manager of J. Real Neth Theatres for the past 15 years, died suddenly Oct. 11 following a heart attack. He is survived by his widow, a son, his mother and two sisters.

W. W. Page

NEW ORLEANS: W. W. Page, 52, president of W. W. Page Amusement Company, operators of theatres in Louisiana, died in his sleep Oct. 11 at his home in Robeline, La. Survivors are his widow, daughter and one grandchild.

Arthur Winperis

LONDON: Arthur Winperis, 78, co-author of the 1942 Academy Award-winning screenplay of “Mrs. Miniver,” died Oct. 14 at his home in Maidenhead. His other screenwriting credits include “Random Harvest,” “Julia Misbehaves” and “Red Danube.”

Joseph E. Comer

SEATTLE: Joseph Earl Comer, 54, office manager in Seattle for MGM, died Oct. 10 in Doctors Hospital following a heart attack. Mr. Comer started with MGM in Minneapolis 37 years ago where he became head booker. He also was head booker in Los Angeles and Salt Lake City. He became office manager for Metro-Goldwyn-Mayer in Seattle in 1936.

William Steege

GREAT FALLS, MONT.: William Steege, 75, well known theatre owner-operator of the Rocky Mountain region, died here after a two weeks’ illness. He was at one time Inter-Mountain division manager for the Fox Circuit, with headquarters in Salt Lake City. He retired in 1949.

Frederic Leopold

Frederic Leopold, 75, an executive in the Warner Brothers theatre circuit in the Philadelphia area since 1931, died Oct. 12 after a short illness at his home in Lansdowne, Pa. In recent years he was a house manager for the circuit. His wife and two daughters survive.

Legion Approves Fourteen Of 18 New Pictures

The National Legion of Decency this week reviewed 18 films, finding seven objectionable for general patronage, seven objectionable for adults, and four objectionable in part for all. In the first group are “El Paso Stampede,” “Fighters Lawman,” “Gila Valley,” “The Joe Louis Story,” “Mexican Manhunt,” “So Big!” In the second were: “Champ for a Day,” “La Favorita,” “Genoese Dragnet,” “Gun Fury,” “The Night Is My Kingdom,” “Those Redheads from Seattle” and “Trent’s Last Case.” In the third group were: “Flight to Tangier,” “Marry Me Again,” “The Veils of Baghdad” and “What Price Innocence.”

Loew’s International to Meet in Belgium Nov. 22

Arthur M. Loew, president of Loew’s International Corporation, has called an “MGM European Panormamic Convention” for Brussels and Antwerp, Belgium, November 22 to 25. Mr. Loew, who will be accompanied by Samuel N. Burger, international sales manager, will meet with David Lewis, regional head of Continental Europe, and with all of MGM’s territorial managers, sales managers and publicity chiefs from the various company offices throughout Europe.

MOTION PICTURE HERALD, OCTOBER 24, 1953
FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 125 attractions 3,072 playdates.

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

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

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<thead>
<tr>
<th>EX</th>
<th>AA</th>
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<td>*Abbott and Costello Go to Mars (Univ.)</td>
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<td>A. &amp; C: Meet Dr. Jeckyll and Mr. Hyde (Univ.)</td>
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<td>Big Lug, The (MGM)</td>
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<td>Blueprint for Murder, A (20th-Fox)</td>
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<td>City That Never Sleeps (Rep.)</td>
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<td>Clipped Wings (AA)</td>
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<td>Columbia South (Univ.)</td>
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<td>*Cow Country (AA)</td>
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<td>Fair Wind to Java (Rep.)</td>
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<td>Half a Hero (MGM)</td>
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<td>*Hans Christian Andersen (RKO)</td>
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<td>Houdini (Para.)</td>
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<td>*House of Wax (3-D) (WB)</td>
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<td>I, the Jury (3-D) (UA)</td>
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<td>Inferno (3-D) (20th-Fox)</td>
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<td>Island in the Sky (WB)</td>
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<td>Jack McCall, Desperado (Col.)</td>
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<td>Jamaica Run (Para.)</td>
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<td>Jugulator, The (Col.)</td>
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EX AA AV BA PR
Kid from Left Field, The (20th-Fox) | * | * | * | * |
Latin Lovers (MGM) | 3 | 1 | 6 | 17 |
Law and Order (Univ.) | 8 | 32 | 28 | * |
Let’s Do It Again (Col.) | * | * | * | * |
Lie (MGM) | * | * | * | * |
Little Boy Lost (Para.) | * | * | * | * |
Lone Hand (Univ.) | * | * | * | * |
Loose in London (AA) | * | * | * | * |
Ma and Pa Kettle on Vacation (Univ.) | 48 | 33 | 28 | 20 |
Main Street to Broadway (MGM) | * | * | * | * |
Man from the Alamo (Univ.) | * | * | * | * |
Man in the Dark (3-D) (Col.) | 4 | 15 | 7 | 2 |
Man on a Tightrope (20th-Fox) | * | * | * | * |
Martha’s Daughter, The (UA) | * | * | * | * |
Master of Ballantrane, The (WB) | * | * | * | * |
Mata, The (3-D) (AA) | 1 | 2 | 8 | 11 |
Medusa (UA) | * | * | * | * |
Mister Skewsmaster (20th-Fox) | 3 | 7 | 36 | 11 |
Moon Is Blue, The (UA) | 25 | 14 | 5 | 2 |
Never Let Me Go (MGM) | 5 | 40 | 45 | 6 |
Off Limits (Para.) | 2 | 17 | 40 | 26 |
Perilous Journey, A (Rep.) | * | * | * | * |
Pete Rann (RKO) | 45 | 31 | 5 | 2 |
Pickup on South Street (20th-Fox) | 11 | 47 | 21 | 11 |
Plunder of the Sun (WB) | * | * | * | * |
Pony Express (Para.) | * | * | * | * |
Pony River (20th-Fox) | 1 | 27 | 30 | 12 |
President’s Lady, The (20th-Fox) | 11 | 26 | 46 | 20 |
Queen Is Crowned, A (Univ.) | 4 | 9 | 1 | 4 |
Raiders of the Seven Seas (UA) | 2 | 4 | 12 | 4 |
Remains to Be Seen (MGM) | 10 | 36 | 10 | 1 |
Return to Paradise (UA) | * | * | * | * |
Ride Vaquerro (MGM) | 1 | 25 | 15 | 3 |
Roar of the Crowd (AA) | 5 | 5 | 7 | 5 |
Roman Holiday (Para.) | * | * | * | * |
Sea Devils (RKO) | * | * | * | * |
Second Chance (3-D) (RKO) | * | * | * | * |
Serpent of the Nile (Col.) | * | * | * | * |
Shane (Para.) | 23 | 14 | 3 | 1 |
Ship (Col.) | * | * | * | * |
Son of Bela Starr (AA) | 6 | 4 | 7 | 1 |
South Sea Woman, The (WB) | 10 | 26 | 29 | 2 |
Split Second (RKO) | * | * | * | * |
Stalag 17 (Para.) | 3 | 25 | 14 | 3 |
Story of Three Loves, The (MGM) | 9 | 12 | 12 | 10 |
Stranger Came a Gun, The (3-D) (Col.) | 2 | 11 | 5 | 1 |
Sword and the Rose, The (RKO) | * | * | * | * |
Take Me to Town (Univ.) | * | * | * | * |
Tanzan and the She-Devil (RKO) | * | * | * | * |
Thunder Bay (Univ.) | 3 | 9 | 31 | 11 |
Titanic (20th-Fox) | 3 | 45 | 36 | 12 |
Vanguard, The (Para.) | 1 | 19 | 18 | 5 |
Vice Squad (UA) | * | * | * | * |
War of the Worlds (Para.) | * | * | * | * |
White Witch Doctor (20th-Fox) | 13 | 44 | 20 | 9 |
Wings of the Hawk (3-D) (Univ.) | * | * | * | * |
Young Bess (MGM) | 1 | 20 | 34 | 24 |

* Indicates attractions published for the first time.
Razzle-Dazzle is the Showman’s stock-in-trade... It’s the patron-lure that sells pictures... and builds patronage!... It’s the glitter and glamor of motion picture merchandising! It’s the seat-selling atmosphere that comes from “The Magic Touch of Showmanship”... and it results from plenty of HOLLER... from lobby, front and screen... from away-from-theatre exploitation... from posting and Heralds and eye-filling newspaper ads!

In today’s entertainment market your pitch must be more dazzling than ever... with more SELL... more YELL... more SHOWMANSHIP than ever before!

So get on the Ballyhoo band wagon! Make it Big... and make it LOUD! Put the DAZZLE back in RAZZLE-DAZZLE and ring up the results at your Box Office!
Shorts on Parade
-A Herald Feature

WARNERS SHIFT TO CINEMASCOPE
U-I Sets 34 for '54

REVIEWS [In Product Digest]: KISS ME KATE, CALAMITY JANE, GILBERT AND SULLIVAN, CRAZYLEGS ALL-AMERICAN, THE FAKE, SEA OF LOST SHIPS, APPOINTMENT IN HONDURAS, THE PASSIONATE SENTRY, LA FAVORITA
No wonder "Mogambo" is topping M-G-M's previous African adventure Champ "King Solomon's Mines" and beats even famed big grosser "Show Boat." Showmen are putting great campaigns behind a great picture. When you play "Mogambo" remember that EXTRA EFFORT means EXTRA DOLLARS! There's a wealth of circus-y, natural showmanship in this phenomenal attraction. Get every last dime!
EXHIBITORS MAKE "MOGAMBO" THE BEST EXPLOITED PICTURE OF THE YEAR!

Below are just a few ideas. Consult Press Book for many more!

JUNGLE BACKGROUND FOR "MOGAMBO" magnetizes crowds and makes busy box-oftices. Fronts, lobbies and floats sell big African adventure and wild animal thrills. Great demand by exhibitors for M-G-M's special line of display accessories. That 8-foot Lobby Standee sells tickets.

BATTLE OF THE SEXES (Gable-Gardner-Kelly) in ads, publicity, and promotion gets results. Use the Ava Gardner leopard-skin pose!

AVA'S OUTDOOR JUNGLE SHOWER-BATH widely used by Rotos, daily and Sunday newspapers results in smash spreads. This still is combined with photos of other movie bath scenes from other hit pictures, very popular with editors.

BIGGEST DEMAND BY STORES AND DEALERS for stills for local level merchandising—Dodge Trucks, Pepsi-Cola, B. O. A. C. and other travel outfits, Head Scarfs, Slave Anklets, Cameras, etc.

DISC JOCKEYS AND THEATRES use Jungle Platter before and during engagement. Made on locations—beat of drums, chants of natives, etc. Also available is an M-G-M Records Art Mooney recording, "Mogambo."

MERCHANTS CASHING IN on M-G-M's National Tie-Ups—Lustre-Creme, Coro Jewelry, Madcap Millinery, Alfred Shirts, Jane Irwill Sweaters, Chocolate Candy.

THEATRE ATTENDANCE MULTIPLIES with other M-G-M Special Accessories; 6 Trailers including Teasers, Jungle Background Paper, Fan Photos, Postcards, TV Slide or "Telop," Jumbo Heralds, 8x10 Color Prints, etc.

KIDS GIVE "MOGAMBO" a rousing reception when their imaginations are excited by "Mogambo Masks" and "Name 'Mogambo' Jungle Animals" in promotion and store merchandising.

M-G-M REVITALIZES P. A. TOURS with unprecedented American safari of mighty White Hunter, Frank ("Bunny") Allen guide during production of picture. Literally a sensation in 25 Key cities!

AND THE DRUM BEATING GOES ON by happy exhibitors. "Mogambo" is the exploitation natural of 1953

THE COMING INDUSTRY EVENT! M-G-M's FIRST CINEMASCOPE PRODUCTION "KNIGHTS OF THE ROUND TABLE" (Technicolor)

YOU TOO CAN BE LIVELY—find the enchantment of Clouard de Plouf.

DODGE JOB—RATED TRUCK... ON OFF THE ROAD... See For Yourself

T.W.A. meets the rigid TEST whether it's the FAR EAST or our glorious WEST.

M-G-M Stars using tape recorders in scene from M-G-M's mighty Technicolor Picture "MOGAMBO" on Loew's WARFIELD Theatre—NOW!
Ladeez & Gents
It's immense!
THE HALLMARK OF QUALITY

CINEMASCOPE

Warner Brothers ✓
M-G-M ✓
Walt Disney ✓
Columbia ✓
Universal - International ✓
United Artists ✓
20th Century - Fox ✓
Report on CinemaScope

CINEMASCOPE and "The Robe" continue week after week to make important industry news both in trade circles and at the box office. Of particular interest was the announcement October 23 that Warner Brothers has adopted CinemaScope. This is exciting information for theatres that have installed CinemaScope or plan to do so shortly because it opens another major source of feature productions made in the anamorphic process.

From the beginning of the CinemaScope era at 20th Century-Fox (still less than one year ago) Spyros P. Skouras has made it clear that his company wants other producers, at home and abroad, to use the system so that equipped theatres will have a regular flow of quality productions. Up to now seven Hollywood producing companies, in addition to 20th-Fox, have announced plans for pictures in CinemaScope.

Thus far "The Robe" has opened in about three dozen theatres. The theatre gross, exclusive of admission taxes, has already climbed to the five million dollar mark. The film will begin engagements in a number of other cities during November, including its first overseas premiere at the Odeon Leicester Square, London, on November 19.

A significant aspect of the expansion of CinemaScope is the stimulus it is giving to equipment companies in the domestic and foreign markets. For example, Ernest Turnbull, managing director of Hoyts Theatres in Australia, in announcing plans to spend approximately $2,500,000 on CinemaScope installations, said, "At least one new local industry, already in full swing, has been created by CinemaScope for the manufacture of screens. Additionally Australian electrical and engineering companies are now building all of the new sound and projection equipment."

Such activity will be duplicated in many countries. The equipment needs for CinemaScope of course will not be satisfied quickly. Sound systems cannot be manufactured on any assembly line basis. Installation of stereophonic sound has to be a custom job because each theatre's physical characteristics differ.

CinemaScope, which started out on a very high level with "The Robe," is bound to be improved with all the production and equipment talent currently mobilized for its further development.

- - -

"Chick" Lewis

THE sudden death in New York last week of Charles E. "Chick" Lewis, publisher and editor of "Showman's Trade Review," abruptly ended the career of one of the leading personalities of the industry press. "Chick" Lewis has been active in affairs of the motion picture since youth and in the course of a crowded lifetime he earned the respect and loyalty of a host of friends. In addition to a wide range of activities as a publisher and editor in the industry he found time to contribute importantly to many humanitarian interests including a whole-hearted dedication to the welfare of the Will Rogers Memorial Hospital. To his family and his associates the sadness of his passing will be tempered by the heritage of the good name which he has left to them.

—Martin Quigley

pictures Professor Rule's conclusion is interesting, "The motion picture industry has within itself the capacity to survive. Its new forms are imposing on it some very difficult technical growing pains. The three-dimensional form needs new camera and projector designs, much more careful optical control. The industry's prime consideration, however, should be to foster all those aspects of television which will promote the future of motion pictures." Dr. Rule believes that the exhibition of a new feature on television for just one night may result in a great box office stimulus for that attraction. He reasons there would be twenty million word-of-mouth critics, many of whom would want to see the picture in a theatre, and others would urge their friends to do so. On the other hand, should the attraction not measure up to expectations such a TV national "preview" probably would destroy its value for the theatres.

- - -

Q The new management team at United Artists has announced with justified satisfaction plans for celebrating the 35th anniversary of the company. It would be no exaggeration to say that the prospects of UA were never brighter than they are today. Arthur B. Krim, UA president, said, "The continued existence and growth of United Artists over so long a time reflect the continued health and growth of independent film production and the continued faith of exhibitors in independently-produced films." A feature of the 35th anniversary will be a year-long world sales drive. Other events will be announced during the year.

—Martin Quigley, Jr.
REATIONS RECORDED
ON 3-D EXPERIENCE

The Herald's recent Institute of Industry Opinion survey on experience with 3-D resulted in numerous interesting reactions. Below are additional comment appended to the replies of exhibition panel members.

"It was my opinion right from the very start of 3-D that producers and some big people in this industry were being highly intoxicated and were going completely overboard for a gimmick—saying that all future pictures would be in 3-D. Sure, gimmicks and novelties shown occasionally spice up our business, and 3-D will remain just that, and leaders in this industry should have recognized it for what it was (a helping hand in time of need) instead of losing their heads over a few early grosses.

"Furthermore, I believe, 3-D as a novelty is going to die an early death unless some means can be found to project it from one machine. Until that happens synchronization will always be a problem and lack of it will spoil the best production. Also one-machine operation will allow the small exhibitor to try out this novelty and have some reasonable hopes of getting his investment costs back before the novelty wears off."—G. R. MILLER, W'ynyard, Sask., Canada.

"In my opinion, 3-D with an ordinary picture means nothing. A very good picture in 2-D, either ordinary or wide screen, will outgross any 3-D picture released to date. Several pictures in current release prove this: such as, 'Stalag 17,' 'From Here to Eternity,' 'The Caddy,' 'Shane' and others. All the business needs is top pictures, properly advertised and we will be in business again."—GEORGE J. KIESTER, Capitol Theatre Bldg., Shamokin, Pa.

"If 3-D is to be an added factor in movie entertainment thrills, then each picture must completely utilize it for every scene... It is not enough to film a 2-D script in 3-D and hope for audience enthusiasm, handicapped as they are by poor synchronization and poor light and cheap viewers. Yet, when you can get such reaction from audiences as some of the scenes of any 3-D picture (even the poorest) arouse, you are on the right track for a certain particular kind of entertainment audience.

"Color has ceased to be effective—there are not enough good stories like 'From Here to Eternity' and 'Roman Holiday' to supply the theatres. Therefore, 3-D is needed to give that different realism to the average good picture which is made today by all. Audiences in spite of everything like it, but that means they want it fully used. The exhibitors want to kill it because it is too expensive. Who will win?"—JOHN T. LOWE, Garden Theatre, Greenfield, Mass.

"In my opinion, there will be a splendid market for 3-D pictures, provided they are made with a legitimate purpose and not just for gimmicks.

"We have booked 'Kiss Me Kate' from Metro, John Wayne in 'Hondo' from Warners, and expect to play Gina Hayworth in 'Sadie Thompson' and Martin and Lewis—all in 3-D—and with this star value, believe 3-D will be a terrific asset. All 3-D pictures played in 'A' theatres at slightly advanced prices, plus price of glasses, have done outstanding business."—R. J. O'DONNELL, Interstate Circuit, Inc., Dallas, Texas.

Selling 3-D Short

To THE EDITOR:

I am a small town exhibitor but I would like to put in my two-bits worth of pleading for producers to make more and better 3-D pictures and quit "selling them short." It may be that wide screen pictures will be an improvement but they will never take the place of true stereoptic pictures, and I don't think it helps the makers of wide screen pictures to lambast 3-D. If producers would see to it that their 3-D pictures are properly projected and the customers have comfortable glasses they would soon see that 3-D pictures are here to stay.

Before I showed my first 3-D, I bought permanent glasses to loan to my customers. During the last show, we wipe, stack in aluminum trays and sterilize these glasses under an ultra-violet lamp. I know the customers don't like the cardboard glasses and I don't think they want to be bothered with having to take care of permanent type glasses between shows, so I figure the only solution is to loan them. Chances are, if they bought their own glasses they would want you to keep them for them.

My last 3-D picture did as well as my first, which wasn't bad. I have a giant screen, my machines are synchronized, my lamps are balanced, my lenses are focused, my patrons have comfortable glasses and as long as the exchanges send me synchronized prints of good pictures I will let my last dollar that 90 per cent of my patrons will prefer 3-D pictures, and if grosses continue to hold up we will all be happy.—JOHN LAKEMAN, Dixie Theatre, Haleyville, Alabama.

MOTION PICTURE HERALD
October 31, 1953

TOA convention in Chicago draws record crowd of showmen
WARNERS to use CinemaScope in deal with 20th-Fox
"ROBE" in holdover engagements holding a strong pace
TERRY RAMESAYE Says—A column of comment on matters cinematic
THEATRE TV showings of Saturday football registers improvement
U. S. Supreme Court agrees to hear censorship case on "La Ronde"
ALLIED unit discusses forming an equipment buying cooperative
TAX fight cohorts urged to push efforts in all directions now
UNIVERSAL announces total of thirty-four features next year
CHARLES SKOURAS sees "The Robe" as opening way to prosperity
BRITISH trade groups on horns of dilemma regarding Eady Plan
BRITISH attendance at film theatres reported showing increase
SHORT SUBJECTS' NEW DAY
"Time for Shorts," an Editorial by Martin Quigley, Jr.
Shorts market a brimming reservoir—a tabulation of types
Resurgence of the short subject—by Walter Brooks
The shorts sales managers and what they think
Newsreels hold key position as keystone of program
NATIONAL SPOTLIGHT—Notes on industry personnel across country

SERVICE DEPARTMENTS

Film Buyers' Rating
Hollywood Scene
Managers' Round Table
People in the News
What the Picture Did for Me

IN PRODUCT DIGEST SECTION

Showmen's Review
Advance Synopses
Short Subjects
The Release Chart
Release Chart by Company
THE cycles in this industry are historic and expected. Sometimes, though, they’re very rapid. On Tuesday, in Los Angeles Federal Court, Milton J. Gunzburg, whose Natural Vision system caused a revolution after “B’wana Devil,” found himself on the receiving end of a $3,500,000 damage suit by his one-time representative, George J. Schaefer. Mr. Schaefer sued because Mr. Gunzburg allegedly failed to fulfill a contract said to provide equal shares in profits. Mr. Schaefer names members of Mr. Gunzburg’s family as co-defendants, asks for an accounting of profits of the Natural Vision Corporation and related companies, and then asks for their dissolution and a receiver.

Republic announced at its studio this week that Morton W. Scott plans a series of 52 television films, “Outlaws of the Century.” The statement said casting for 13 films should be complete by next week.

RKO Radio has paid off a debt and borrowed more money, the Securities and Exchange Commission disclosed Tuesday. The debt paid off was to the Bankers Trust Company, New York. It was for $2,500,000. The new debts, guaranteed by Howard Hughes, board chairman and principal stockholder, are $1,500,000 from the First National Bank of Houston, and $1,000,000 from the Texas National Bank of Houston, to pay off the Bankers Trust loan; and a $1,500,000 60-day loan from the National Bank of Commerce, Houston, with Mr. Hughes again a guarantor.

“Mr. Motion Pictures” will shortly be part of the display at the New York office of the Motion Picture Association of America. The impresario 40 by 60 inch portrait of Adolph Zukor, Paramount board chairman, which appeared on the dais during the Golden Jubilee dinner last year in New York, will be hung at special ceremonies shortly.

Twentieth Century-Fox’s good fortunes last week echoed on the stock market. The company stock gained 1/2 points Friday, after trading of 26,000 shares. It closed at 17 3/4. The two items of good news were, first, that Warners had abandoned other plans and would use 20th-Fox’s CinemaScope, and also that drillers on the company’s Westwood, Cal., lot had struck oil.

The country’s largest theatre, the careful deliberation due its importance, and also as a custom anyhow, has decided against 3-D for the time being. The question came up as executives of the Radio City Music Hall, New York, saw two versions of MGM’s “Kiss Me Kate.” Russell V. Downing, president, said: “We selected the simpler 2-D.”

What would seem to be a prime requisite for attendance at a drive-in theatre—a car—isn’t necessary at a Rochester, N. Y., drive-in. Patrons who don’t own an automobile may take a bus to the theatre, buy a ticket and be assigned to a theatre-owned car in which to sit and watch the show.

The FCC is reported considering a relaxation in its regulation limiting to five the number of TV stations that can be owned by any one licensee. But there’s certain to be a bitter fight in the industry over any such proposal.

Columbia’s “From Here to Eternity” is becoming the Paul Bunyan of the industry. From here to eternity, the industry will talk of the fantastic business this picture did. Currently in its 12th week at the Capitol, New York, where it seems to have halted indefinitely, it now is the second longest-running feature at the house. It has been seen at that one house by 1,000,000 persons. In Hollywood, Columbia president Harry Cohn wrote happily to stockholders, that it is “the biggest grossing picture our company has ever released” and that it “proves the public is hungry for fine entertainment.”

Having found the water fine, Decca is going in. Decca Records recently bought 29,900 more shares of Universal stock. The company now owns 598,275 shares.

“The Robe,” currently playing a record-breaking engagement at New York’s Roxy, soon will have company along Broadway. 20th-Fox announced Wednesday that its second CinemaScope feature, “How to Marry A Millionaire,” starring Marilyn Monroe, Betty Grable and Lauren Bacall, will have a gala “double” premiere November 9 at the Globe and Loew’s State theatres.

SHORTS ON PARADE

The shorts subjects program, many-hued and varied magazine of comedy, drama, general interest, education and entertainment, is coming into its own. Exhibitors are paying increasing attention to buildings programs that will interest and attract new patrons and hold the old ones. Extensive attention to the present and future plans of the short subjects producers and distributors is given in a series of feature stories starting on page 36 and running through page 48. Of special interest to exhibitors is a chart on page 38 listing available subjects by category.
A WELCOME to the special showing of "Blowing Wild" at the Warner studio. Producer Milton Sperling, right, greets Argentine Minister of Information Raoul A. Apold, who was guest along with members of his party.

BREAKING GROUND for the studio building for Universal-International's advertising-promotion department. Handling the shovel is president Milton R. Rackmil, returned from a world tour. Watching are Alfred E. Daff, executive vice-president; Nate J. Blumberg, board chairman; Morris Weiner, studio manager; and vice-presidents David A. Lipton and Edward Muhl.

GEORGE JESSEL speaks, below, to trade writers, his guests at New York luncheon last week. A narrator for UA's "Yesterday and Today," an oldtime film anthology, Mr. Jessel opines the film theatre is becoming like the legitimate theatre.

THE WORLD BROTHERHOOD TROPHY goes to MGM director Mervyn LeRoy, center, at the first World Brotherhood Testimonial Dinner in the motion picture industry, in Beverly Hills. Making the presentation for the National Conference of Christians and Jews is Louis B. Mayer, left. Watching are Jack L. Warner, Warner Brothers vice-president, and Dr. Everett R. Clinchy, president of the Brotherhood and of the Conference.

by the Herald
COMMAND PERFORMANCE. The selection is Walt Disney's "Rob Roy" at the Odeon, Leicester Square, London. Above, Queen Elizabeth greets Richard Todd, a star of the picture. The Duke of Edinburgh, her husband, also graced the premiere.

ADOLPH ZUKOR, chairman of the board of Paramount Pictures, was one of numerous personalities from the industry at the Command Performance, an annual event for the film industry. Above, he is greeted by the Queen. Next to him, background, is John Davis, J. Arthur Rank executive.

LOYD G. DORSETT, left, engineer and originator of the Panaphonic process for putting stereophonic sound cues between sprocket holes instead of altering film standards, showed his system to circuit heads and engineers in New York last week.

LEADERS OF THE CRUSADE FOR FREEDOM, as they conferred in Washington last week. They are Barney Balaban, Paramount president, and vice-chairman of the American Heritage Foundation; Mrs. Robert P. Patterson; and Henry Ford II, Foundation board chairman. The film industry is being asked to support the Crusade, which operates Radio Free Europe and organizes resistance to Communism.

AT THE Brookline, Mass., showing of "Little Fugitive": Joe Wolff, Embassy Pictures; John Glazier, Western Mass. Theatres; Sam Seletsky, Phil Smith circuit; Joe Levine, Embassy; Joe Liss, Stanley Warner Theatres; Ben Sack, exhibitor; Al Daytz, Daytz Theatres.

INTERVIEW, as Arthur B. Krim, United Artists president, and Ilya Lopert, film distributor and producer, announced UA would distribute five current Lopert films and future ones he will produce with Robert Dowling. Mr. Lopert will handle some distribution details, he said. He also will leave for Europe to prepare "Time of the Cuckoo" and "Beauty and the Beast." He and Mr. Dowling will make two per year for UA, which will aid financing.
TOA CONVENTION DRAWS RECORD ATTENDANCE

TEDA and TESMA Trade Shows Big Attraction at Chicago Meeting

CHICAGO: A record turnout of exhibitors is expected at the Conrad Hilton Hotel here Sunday for the annual convention and trade show of Theatre Owners of America in conjunction with the Theatre Equipment Supply Manufacturers Association and Theatre Equipment Dealers Association, November 1-5.

David Wallerstein, convention chairman, reported that advance registrations indicated the highest attendance in TOA's history. These registrations, he added, also are "indicative of the importance these leaders (of exhibition) and top men from allied interests attach to this year's business meetings and trade show."

Trade Practices, Arbitration Among Scheduled Topics

Top items at the business meetings, according to Mr. Wallerstein, will be trade practices, arbitration, reports on the Senate Small Business Committee hearings, film rentals, print shortages, drive-in operations and theatre television.

Heralding the new era in motion picture entertainment and dimensions will be exhibits on current and future product by all the major companies. These exhibits will be situated in the foyers and corridors leading to the meeting halls on the hotel's second and third floors.

"The companies," said Mr. Wallerstein, "will stress the quantity and quality of pictures that are now available and soon will be available to the exhibitors of the nation and, no doubt, should allay the fears of any exhibitors who have any doubts about obtaining sufficient top product for their screens."

The trade show, which opens Monday morning and closes the last day of the convention, is free to all theatre men, whether or not they are registered for the convention. One hundred companies are represented by exhibits.

Leading Concessions Men To Attend Meeting

Among the executives convening for the convention will be top theatre concessions officials and leading concessions manufacturers. According to Abe Z. Bloom, TOA concessions committee chairman, "this will be the most comprehensive, as well as the most representative meeting of theatre concessions buyers and supervisors and concessions manufacturers ever held."

Certainly not among the least items of business to be tackled by the convention will be the election of new TOA officers. Last week R. R. Livingston of Lincoln, Nebraska, was named chairman of the TOA nominating committee, comprising John Rowley, Nat Williams, Albert M. Pickus, A. Julian Brylawski, Roy Cooper, George Kernsates and Jay Solomon. The committee will meet Sunday and election of officers will be held at the open board of directors meeting late Monday afternoon.

Invited to be special guests at the convention are the presidents and sales managers of major and independent producing companies. Alfred Starr, TOA president, reported recently that "a good percentage" of those invited have accepted, adding that he was certain that these industry leaders will be happy to learn that we plan to give emphasis, as never before, to showmanship and glamour in our industry."

Convention Program Is Detailed by Days

The following is the convention program, including the names of the chairmen of the business sessions:

SUNDAY: 9:30 A.M., TESA board meeting; Trade Show; 1:30 P.M., TOA concessions committee meetings, Abe Z. Bloom, chairman; 3 P.M., TEDA board meeting; 8 P.M., TOA executive committee meeting, Walter Reade, Jr., executive vice-president.

MONDAY: Trade Show; 10 A.M., special convention performance of "This Is Cinema" at Palace theatre; 2 P.M., TOA theatre concessions forum, Mr. Bloom; 4 P.M., TOA open board of directors meeting, Charles P. Skouras, chairman of the board.

TUESDAY: Trade Show; 9:30 A.M., TESMA breakfast and business meeting, members only; 10 A.M., TOA industry discussions session, John Balaban, honorary convention chairman, and Mr. Wallerstein; 12:30 P.M., luncheon, Roy Cooper; 2 P.M., TOA industry discussions session, Mr. Starr; 8 P.M., TEDA-TESSMA jamboree; Coca Cola beefsteak party at Saddles and Sirloin Club.

WEDNESDAY: Trade Show; 10 A.M., TOA industry discussions sessions, S. H. Fabian and Mitchell Wolfson; 12:30 P.M., luncheon, Nat Williams; 2 P.M., TOA-TESSMA forum on new technical processes with panel of experts to answer questions from delegates, E. D. Martin; evening, Pepsi-Cola party, and "Ice Polites of 1954."

THURSDAY: Trade Show; 10 A.M., TOA industry discussions session, H. H. "Heck" Everett; 12:30 P.M., luncheon, Tom Edwards; 2 P.M., TOA industry discussions session, Joseph Rosenfield; 8 P.M., President's banquet, George Jessel, master-of-ceremonies, and General James A. Van Fleet, speaker.

The agenda for Monday's concessions forum, to be presided over by Mr. Bloom, includes talks by representatives of concessions manufacturers, including Lester Rosskam, of Quaker City Chocolate and Confectionery Company, for candy; Harry Bresler, president of Bresler Ice Cream Company, for ice cream, as well as speakers for popcorn and soft drinks.

List Exhibits Planned by Distributing Companies

Among the major distributing companies who have scheduled exhibits at the convention are:

Columbia Pictures, keynoting its display with the 850-pound model of the "U. S. S. Caine" used in the filming of "Caine Mutiny," with Humphrey Bogart, Jose Ferrer, Fred MacMurray, and Van Johnson. Also highlighted will be "Miss Sadie Thompson," starring Rita Hayworth and Jose Ferrer, and "It Should Happen to You," starring July Holiday.

Twenty-first Century-Fox will feature CinemaScope—showing the application of this new medium to the average theatre.

Metro-Goldwyn-Mayer will have an animated "surprise" exhibit, displaying current and future product, with an "important message to all exhibitors." Paramount Pictures will spotlight "Paramount Pictures and Personalities."

New Product Will Be Stressed by Companies

Republic Pictures will herald its forthcoming product for the next three months. Universal Pictures principally will stress its forthcoming production, "The Glenn Miller Story."

United Artists will have an elaborate three-dimensional exhibit, pointing out the "U-A Big Ones of the Future."

Warner Bros. will play up its forthcoming product, underlining producer-director George Stevens' production of Edna Ferber's "The Giant."

Allied Artists, RKO and others are expected to join in presenting exhibitors the most optimistic and most profitable "forecast" for the motion picture industry yet recorded.

Actor to Play Eisenhower

President Dwight D. Eisenhower has granted permission to Columbia Pictures to portray him in a motion picture for the first time, in the Technicolor production, "The Long Grey Line." The film, based on "Bringing Up the Brass," the autobiography of Sgt. Marty Maher, West Point athletic instructor, will be made on location at West Point next spring with Tyrone Power starred as Maher, John Ford directing and Robert Arthur producing.
WARNERS TO DO "MANY" FILMS IN CINEMASCOPE

Deal With 20th-Fox Ends "Uncertainty"; to Drop Use of WarnerScope

Announcements from 20th-Century-Fox and Warner Brothers late last week, to the effect that Warners would produce "many" of its top productions in CinemaScope, at last have brought to peaceful and quiet conclusion the situation of the "scopes."

Warner Brothers, by concluding negotiations with 20th-Fox for use of the latter's anamorphic process, thus abandoned its plans to produce pictures in the WarnerScope anamorphic system, reported to be very similar to CinemaScope and Carl Dali-

Both the Warner vice-president, Albert Warner, and 20th-Century-

Announcements of 20th-Century-Fox's president, Spyros P. Skouras, hailed the move as underlying co-

The day following the announcement 20th

Century-Fox stock on the New York Stock

The conclusion of the 20th-Fox and War-

ended in production in Rome, December 1,

We already have begun production in

"A Star Is Born," which earlier had been announced for standard production, and plans five more

top budget pictures in the anamorphic proc-

The deal, according to Mr. Skouras, was negotiated by Al Lichtman, 20th-Fox
director of distribution.

Skouras Lauds Warner For Ending "Confusion"

Said Mr. Skouras in his statement: "I be-

believe the trade will applaud Warner Broth-

ers for eliminating the confusion and adopting the CinemaScope process. Warner Brothers has spent a great deal of money and effort in research, and now, together, we can accomplish greater things than ever before."

Albert Warner, in a separate statement, said he felt CinemaScope "is best suited for many of the important productions we plan." He added, "we are adopting CinemaScope in an effort to clarify and standardize for the exhibitors and the public a single proc-

SKOURAS HAS NO FEAR OF FILM SHORTAGE

Spyros P. Skouras, president of 20th-Century-Fox and CinemaScope's first and biggest booster, in Toronto last week for the premiere of "The Robe," told exhibitors and members of the press not to worry about any future product shortages. Mr. Skouras predicted that the 15 CinemaScope features to be produced by the company in 1954 will chalk up longer enga-
gagements than the total of 36 standard films which are in production by the company this year and scheduled for early release.

Warners to Do 'Robe' Holds Fast Pace in Holdovers

Holdover figures for 20th-Century-Fox's "The Robe," first feature in CinemaScope, show third and fourth week grosses still topping all-time house records previous to the engagement of the Biblical spectacle, the company reports. This achievement, giving the picture the greatest box office record in the history of the industry, is being repeated in every situation, it was stated.

At the Chinese theatre, Los Angeles; the State-Lake, Chicago, and the Fox, Phila-

delphia, all in four-week holdovers, the film has surpassed any previous mark, prior to "The Robe," in its initial and subsequent weeks.

Similar record figures are reported for three-week holdovers at the Harris, Pitts-

burgh; Lyric and Villa, Salt Lake City; 5th Avenue, Seattle; Palace, Dallas; Capit-

tol, Walton, Houston; Fox, Detroit; Buffalo, Buffalo; Fox, Atlanta; Fox, San Francisco; Orpheum, Kansas City, and two-week stanzas at the Malco, Memphis; Saenger, New Orleans; Majestic, San Antonio; Metropolitans, Houston; Memorial, Boston; Hippodrome, Cleveland; Orpheum, Port-

don, Ore.; Indiana, Indianapolis; Radio City, Minneapolis, and the Criterion, Oklaho-

oma City.

Meanwhile, Fox continued with preparation for the lamelbling of its second CinemaScope feature, "How to Marry a Millionaire," now set for a two-theatre pre-

miere in New York in the near future. The latest bit of promotion is a contest cur-

rently being conducted among young ladies who are asked to submit letters telling why they would like to marry a millionaire. The 12 winners will be awarded appropriate gifts, including perfumes, petticoats, beauty kits and swim suits.

TV Set Production

At 603,760 in August

WASHINGTON: Television set production in August totaled 603,760 sets, compared to 397,769 sets in August, 1952, the Radio-

Electronics-Television Manufacturers Association has reported. It said that output dur-

ing the first eight months of the year was at the highest level on record for that period, amounting to 4,754,283 sets. In the like 1952 period, only 2,914,925 sets were pro-

duced. Of the eighteen-month total, 726,690 units were manufactured with tuners for the new UHF frequencies.

Trinz Will Teach

Bruce Trinz, manager of the Clark The-

atre, Chicago, and The HERALD correspond-

ent in that city, will deliver lectures on "Pictures, Popcorn and Profit" at the Uni-

versity of Chicago, the lectures scheduled to begin in December.
"I'll be at THOSE Trade Shows!"

"ESCAPE FROM FORT BRAVO is SO 'EASY TO LOVE'!"

TWO TRADE SHOWS TO SING ABOUT!

Let's say it again: "There's nothing wrong with this business that BIG pictures won’t cure!" Go to these M-G-M trade shows (on opposite page) and SEE FOR YOURSELF! "ESCAPE FROM FORT BRAVO" is a NEW HIGH in the industry’s famed color outdoor adventure spectacles. "EASY TO LOVE" M-G-M's Magnificent Cypress Gardens of Florida Musical, is the Christmas-New Years attraction that will write new tops in holiday business at the nation’s box-offices.

See both pictures! Then rush your campaign entries for M-G-M's "Lucky 7" Showmanship Contest! Big Money Prizes!
CHAMPION BUST—Returning to a browsing of "The Public Is Never Wrong," memories are titillated by Adolph Zukor's account of an interlude when he and Marcus Loew were veranada chums in years of high success, often sitting in persiflaging conversation, amid Georgian magnificence at the Loew mansion.

"This was pleasant," Mr. Zukor recalls, "because we could make fun of each other's pictures. Our company had stationed Enrico Caruso in a picture entitled 'My Cousin.' Marcus claimed the picture was the greatest bust in all history. I was never able to argue him down on that point, and never tried very hard...."

This reader also remembers that classic well. It was one of his chores to sell that picture's opening at the Rivoli in New York. That was in the silent film days, mind you, where Caruso could be a name but not a voice on the screen. Projection room exhibition brought painful awareness of a problem. In an attitude of hopeful desperation the highest promotion was concentrated on the foreign language press, in lavish measure.

The picture opened to capacity and played to almost as many the second day. The customers were largely strangers.

Caruso, and party, guests of honor in a taped-off loge, got a big hand. He was whisked off to audience with Roxy, impatiently waiting in his office. They were introduced and therewith launched into a badminton sequence of batting out appreciations of each other. Waiting reviewers demanded an expression from Caruso, and got this: "The picture, it is not silly like all the rest of them."

By midweek the high-hat Rivoli was filled with nothing much but a lingering scent of garlic. Mr. Zukor does not mention the bigger bust; that was the second Caruso picture, made at the same time, title now happily forgotten, which was never offered for exhibition.

HOMESIDE COMPETITION—The exhibitor who may be wondering just what is keeping the customers away can reflect with interest upon the phonograph trade's reports on its magnificent grosses on sales of records. All its majors are experiencing a record year with figures beyond precedent.

James B. Conkling, president of Columbia Records, Inc., subsidiary of the Columbia Broadcasting System, is quoted: "This year for the first time since television invaded the country's living rooms dealers find customers more interested in new phonographs than in television sets."

Emanuel Sachs, vice-president and general manager of Radio Corporation of America's R.C.A. Victor division, whose plant is running overtime, predicts that sales of the record industry for the year will reach $225,000,000, and that is up from $200,000,000 in 1952.

All added up, those dollars would buy a lot of theatre admissions, and the listening time of those records would fill many an hour of theatre show time. Examination of the sales records seem to indicate a wide diversity of taste levels in the musical wares delivered, from be-bop to corn to classic. The classics, say, the dealers rate higher and higher. In fact it is suspected that they are habit forming.

Long ago when New York's Rialto and Rivoli theatres had famous orchestras under Hugo Riesenfeld, they had a special music customer mailing list of five thousand. Motion picture advertising and publicity rarely even mentions the musical components of the pictures, save for the hit songs. Yet many the picture has a magnificent scoring.

GADGET APPEAL—Over there in Britain a man of 77 years, one Francis Rickett of Chipping Norton, who had not seen a motion picture for twenty-three years, mounted his bicycle and rode twenty-six miles to the Grand at Banbury, to see 3-D as demonstrated by "Metropolitan." The manager gave him "one for the road" which the local press recorded. However, there seems to have been no report on what the old man thought about it.

THE NOISE TRAFFIC—In behalf of a simplification of a technology all shot through with long Greek root words, Bert Ennis has brought forth a lucid little booklet entitled "Stereophonic Sound and Altec." It is illustrated and it tells about sound systems, multiple magnetic tracks and directional microphones. There is a slight touch of history and the pioneering by Bell Telephone Laboratories. You'll be remembering that Altec Service Corporation can trace back its ancestry through Erpi and Western Electric to the Telephone company, which has been researching in sound traffic since then.

Theatre TV Of Football Shows Gain

The theatre telecast of the Notre Dame-Georgia Tech football game scored heavier grosses last Saturday than the initial telecast on the previous Saturday. Two of the eight houses that picked up the game were complete sellouts, while one played to 95 per cent capacity. Other theatres showed a marked improvement over the previous week.

The sellouts were at the Marboro theatre in Chicago, 4,000 seats, and the Prospect in Flushing, L. I., 2,200 seats. The 2,100-seat Marine theatre in Brooklyn was 95 per cent filled. The Prospect and Marine were less than one third filled the first week.

The Rivoli in Toledo sold 1,700 of its 2,300 seats, and the Hollywood in Denver played to an audience of 2,000. It has a seating capacity of 3,434. The Grand in Albany was almost a sellout, playing to 1,100 in the 1,500-seat house. The Crown in Chicago, 1,500, had an audience of 1,100, while the St. James in Ashbury Park, N. J., sold 500 seats. The house seats 1,500. In Albany, the Grand's audience was doubled over that of the previous week.

The Fabian circuit, which operates the Grand, had a two-game deal for the grid games and has renewed the agreement, as has Walter Reade for the St. James in Ashbury Park. The Stanley Warner circuit has contracted with Boxoffice Television for the forthcoming Navy-Notre Dame game for the Stanley in Baltimore and the Stanley in Philadelphia.

MGM to Hold "European Panoramic Convention"

Loew's International will hold, November 22-25, in Brussels and Antwerp, Belgium, a "European Panoramic Convention," to be attended by Arthur M. Loew, president; Samuel N. Burger, international sales manager; and David Lewis, regional director for Continental Europe. The convention will bring to focus the company's endeavor to get installed in all major theatres on the Continent a wide screen of some sort. It has taken a lead in installing all-purpose screens in its own houses. Belgium is site of the meeting because for demonstration purposes there will be available the new panoramic screen at the Metro Theatre, Antwerp, one of the largest and best in Europe.

Cinerama into San Francisco

Talks leading to installation of Cinerama in the 2,440-seat Orpheum, San Francisco, were to be ended in New York this week. Sherrill Corwin operates the house. The theatre not only is to have its screen converted, it will be redecorated, at a reported cost of $50,000. It is to be closed mid-November and reopen Christmas Day.
Plan Allied Equipment Cooperative

CHICAGO: Allied Theatres of Illinois announced here last week, following a regular membership meeting, plans for the initiation of a group equipment purchasing plan. To this end, Jack Kirsch, president, has appointed a committee to study the project with special emphasis on wide screens and stereophonic sound.

According to Mr. Kirsch, the committee also will look into the entire equipment situation and, if necessary, engage a competent person with technical and engineering knowledge to advise members on their needs in order to accomplish suitable wide screen projection.

The feeling of the membership was that exhibitors' problems with respect to wide screen can be greatly overcome through intelligent counseling by an authority familiar with the technical and engineering aspects of the new medium and thus save thousands of dollars in costly and unnecessary experimentation. They also expressed approval of the resolution adopted by the national convention in Boston calling for standardization on a 2-to-1 aspect ratio for all productions, including anamorphic, "because of the dangers that exist in the present confused equipment situation."

On the subject of arbitration, the local Allied group endorsed the position taken by the national Allied board. They agreed with the national board's contention that there is no practical benefit to Allied's members in any arbitration plan which does not provide for the arbitration of film rentals and selling policies on a national and regional basis; that court decisions are based on case law and are not binding; that court decisions can be appealed; that court decisions are based on case law and are not necessarily binding.

Approval also was given to national Allied's renewal of its COMPO membership. With Allied of Illinois due to celebrate its 23rd anniversary in December, the membership directed that plans be made for the holding of an affair at one of Chicago's night clubs to observe the occasion. The place and date will be announced by an arrangements committee to be named by Mr. Kirsch.

Kansas-Missouri Meet Airs Industry Topics

KANSAS CITY: The meeting of Allied Independent Theatre Owners of Kansas-Missouri held here Tuesday heard reports from Beverly Miller, president, who presided, and Jay Wooten, former president, on subjects of the convention at Boston. Praise was given Spyros Skoukas for his extensive answers to questions in Boston on CinemaScope. There was unanimous approval of the objectives expressed in a letter from Robert Odell, of the Council for 3-D Progress, and remarks were made on the need for such activities.

Tax Fighters Urge Speed

Legislative pledges of support against the admission tax should be obtained by Dec. 1, the Council of Motion Picture Organizations warned exhibitors this week. The pledges should be obtained by that time from Senators and Representatives so the national COMPO may know how it stands and how to proceed in its Washington maneuvers.

Several state tax committee chairmen have told Col. H. A. Cole and Pat McGee, co-chairmen of the national tax repeal campaign committee, that their Senators and Congressmen have agreed to renew their 1953 actions supporting the campaign. Mr. Cole and Mr. McGee in writing to exhibitors have pointed out that the Congressmen should be met by delegations also individually.

Cooperation between Allied and TOA groups in the Kansas City exchange area, to combat the admissions tax, is urged by the board of directors of the Kansas-Missouri Theatre Association, which met in that city last week.

Report 4,625 Theatres In Western Germany

WASHINGTON: There were 4,625 motion picture theatres in Western Germany at the end of 1952, with a seating capacity of 1,867,463. U. S. Commerce Department film chief Nathan D. Golden has reported. He said that in addition to these permanent theatres, there were approximately 300 itinerant exhibitors and some 400 other small theatres operating intermittently.

High Court to Hear 'Bonde' Censor Case

WASHINGTON: The U. S. Supreme Court Monday agreed to review the right of the New York State censors to ban the film "La Ronde." The justices earlier in the month had agreed to consider the right of Ohio State censors to prohibit showings of the film "M." Monday in taking the New York case, the court said it should be argued immediately after argument in the Ohio case.

Tuesday it was disclosed that argument in the two cases had been tentatively scheduled for the week of January 4. This decision to delay argument until next year means that it probably will be March or April before a decision is handed down.

The Ohio case had been set for argument in the week starting November 30, but the court Monday said the two film cases should be argued consecutively, and the need for additional time for lawyers to prepare the New York case required that both be set back until January.

In both the Ohio and New York cases, lower courts upheld state bans on the films. In both cases, the films' distributors appealed to the high court, seeking full protection for films from prior censorship under the First and Fourteenth Amendments.

By taking the New York case as well as the Ohio case, the high court insured a fair reaching decision on the rights of state censorship boards to censor motion pictures before exhibition. It was always possible that as long as the court took only one case, it would decide it on the narrow, technical grounds rather than broad precedent-setting grounds. Taking the two cases practically makes certain a broader approach, since the decision will have to be broad enough to cover both cases. The cases will be decided separately, but decision will have to be interwoven and each will have to take account of the other.

Pennsylvania Allied Has One-Day Meet

PITTSBURGH: More than 150 exhibitors attended an industry meeting and open forum in the William Penn Hotel, October 22, sponsored by Allied of Western Pennsylvania. The speakers included Col. H. A. Cole, co-chairman of COMPO, who spoke on the new admission tax repeal campaign, Al Sondlinger, COMPO statistical expert; Lou Gerard, head of Box Office TV and Ed Lachman, general sales manager of the Nord 3-D System. Also present to speak and answer questions was "Mr. Cinemascopic." Alex Harrison, sales manager of Cinemascope equipment, Morris Finkel, chairman of the board of Allied in Pittsburgh and a national director reported to the members on the national meeting just held in Boston.
The Man From 20th Century-Fox Has A Great Line-up Of Exploitation Pictures For You!
MISTER SCOUTMASTER
starring CLIFTON WEBB EDMUND GWEEN
GEORGE (Foghorn) WINSLOW

DANGEROUS CROSSING
starring JEANNE CRAIN
MICHAEL RENNIE

A BLUEPRINT FOR MURDER
starring JOSEPH COTTON
JEAN PETERS
GARY MERRILL

MAN CRAZY
starring NEVILLE BRAND
JOHN BROWN
A Security Pictures Production

MAN IN THE ATTIC
starring JACK PALANCE
CONSTANCE SMITH
and BYRON PALMER
A Panoramic Production

JUSTICE BROWN
starring JEFFREY HUNTER
DEBRA PAGET
A Panoramic Production

BUSINESS LIKE 20th CENTURY-FOX BUSINESS!
U-1 ANNOUNCES
34 NEXT YEAR

22 Technicolor Pictures Included in Plans for Year Beginning Nov. 1

HOLLYWOOD: Thirty-four pictures, 22 of them in color by Technicolor, will be produced at Universal-International Studios during the next fiscal year beginning November 1, it was announced in Hollywood this week by Edward Muhl, production vice-president.

From a standpoint of expenditures and scope of product, the new production schedule is the biggest undertaken by U-1 in recent years, Mr. Muhl stated.

The new program, "entailing the most ambitious plans in the company's recent history," was disclosed at the conclusion of a series of high-level executive conferences at the studio. Among those participating in the discussions, in addition to Mr. Muhl, were Milton R. Rackmil, president; N. J. Blumberg, chairman of the board; Alfred E. Daff, executive vice-president; David A. Lipton, vice-president; Charles J. Feldman, general sales manager; James Pratt, executive manager; Morris Davis, business manager, and other executives.

In commenting on the forthcoming program, Mr. Rackmil said the company's present successful production policy will be continued without change. The high level of production will be maintained as in the past and the product again will be highly diversified in order to appeal to all segments of the movie-going public throughout the world. It is a reflection of the company's confidence in its own future and the over-all prospects for the film industry as a whole, he said.

In line with these plans, facilities at the studio are now being expanded to meet the demands of the increased activity planned for the coming year. A $350,000 construction program is already under way and all departments, from producers down, are being strengthened to handle smoothly the increased production load.

To Use New Techniques

Both Mr. Rackmil and Mr. Muhl emphasized that the various new techniques developed by the industry will be fully exploited in U-1's program. Further research in all media is being conducted and as these researches bear fruit they will be adopted for use when deemed suited to the subject matter, it was said.

As in the past, the policy of using big-name personalities, which brought to the studio such stars as James Stewart, Gregory Peck, Jane Wyman, Tyrone Power, June Allyson, Alan Ladd and others, will be maintained with several such deals now pending. Full use also will be made of the studio's own roster of stars, which includes Jeff Chandler, Rock Hudson, Tony Curtis, Piper Laurie, Audie Murphy, Julia Adams, and the comedy team of Abbott and Costello.

U-1's talent development program, calling for an expenditure of $1,000,000 annually and which has been responsible for all of the stars now under term contract, will be another high point in the year's activity, the announcement said.

New Pictures Listed

Pictures to be made during the coming production season will draw heavily on important story properties. Included are:

FOXFIRE, adapted from Anya Seton's novel, to be filmed in color by Technicolor with June Allyson and Jeff Chandler starring.

MEN OF IREON, adapted from the Howard Pyle novel of England in the days of chivalry, also Technicolor.

Dawn at Socorro, Technicolor, Sign of the Pagan, a story of the conquests of Atilla the Hun, Technicolor.

The Galileans, based on the Biblical novel by Frank G. Slaughter; Technicolor.

Bengal Rifles, Technicolor production adapted from the novel by Hall Hunter.

Song of Norway, a Technicolor adaptation of the famous operetta.

The Long Hunters, a Technicolor story of the War of 1812.

Rose and the Flame, Technicolor, and adapted from the novel by Jonread Lauritzen.

Dolly Hessian, based on a novel by MacKinlay Kantor.

Pillars of the Sky, Technicolor. To Hell and Back, a Technicolor version of Audie Murphy's book on World War II in which Murphy will star.

Tacey Cromwell, a love story based on the novel by Conrad Richter.

Captain Lightfoot, a Technicolor version of W. R. Burnett's novel of the same title.

Chief Crazy Horse, a Technicolor story of the famous Indian chief.

Spring Song, a light romantic musical comedy to be filmed in color by Technicolor.

Francis the Talking Mule

Francis Joins the Wacs, fifth in U-1's series starring Donald O'Connor and the talking mule.

Fremant, Save My Child, starring Abbott and Costello and Spike Jones.

The Stunt Men, another Abbott and Costello film harking back to the old Mack Sennett days.

Pantang, a South Sea Island story, in color by Technicolor.

Electronic Man, a science-fiction story.

Three Sons of Zantara, a story of the Near East during the middle ages; Technicolor.

Play Girl, modern story of a small town girl who becomes the play girl of New York.

There are 12 other story properties as yet untitled, according to the announcement.

General Precision Sales and Earnings Increase

Consolidated Precision Sales Corporation for the first eight months of 1953 exceeded the figures for the nine months ended September 30, 1952, and for the entire 1952 calendar year, according to the company's registration statement issued in connection with a proposed offering to stockholders of new convertible preferred stock. Consolidated net sales of the corporation and its subsidiaries for the eight months ended August 31, 1953, totaled $55,614,913 which compares with sales of $53,633,521 for the nine months ended September 30, 1952, and with $54,326,849 for the year ended December 31, 1952. Consolidated net income for the eight months ended August 31, 1953, amounted to $2,032,013. For the nine months ended September 30, 1952, consolidated net income amounted to $890,433, while consolidated earnings for the calendar year 1952 amounted to $1,255,278, or $1.88 per common share.

Buys Rhode Island House

PROVIDENCE: Joseph G. Jarvis, who until a few weeks ago operated the James-town theatre, Jamestown, R. I., has taken over the Lyric, 432-seat neighborhood house, in Riverside, R. I., and re-named it the Gilbert Stuart.

Club in Member Drive

ALBANY: The Albany Variety Club will mark October with a membership drive, Chief Barker Jules Persmutter announced. "A new member for each present member" is to be the slogan. Television and radio men will be among those canvassed.

MOTION PICTURE HERALD, OCTOBER 31, 1953
**C. P. SKOURAS SEES:**

**“ROBE” BASIS OF PROSPERITY**

In Unusual Letter to Studio Heads Cites Circuit Run of Film in Nine Spots

HOLLYWOOD: The phenomenal grosses rolled up by “The Robe” were quoted chapter and verse this week by Charles P. Skouras as proof that in CinemaScope the industry has within its grasp the means of bringing unheard of prosperity to the motion picture industry.

In an extraordinary letter written to Y. Frank Freeman as chairman of the board of the Motion Picture Producers Association, with copies to every studio head, and elaborated upon at a press conference at Hollywood’s Ambassador Hotel Tuesday, Mr. Skouras declared:

**“Our company, National Theatres, has now opened “The Robe” in nine key situations. In all of my experience as an exhibitor we have never had such phenomenal response from the public in every single situation.”**

Making the point that the picture is outgrowing top productions of the past and present, he continued:

“Our theatres showing “The Robe” are grossing more than four times their average grosses over the past year, and the picture is breaking all theatre records.”

The National Theatre president pointed out that “The Robe” grossed $364,427 in its first week at the Roxy, “more than has ever been taken in at the box office in any theatre at any time in the history of this business.”

At the Ambassador press conference Mr. Skouras gave the five-week total for the Roxy run as $1,119,000, of which he said $561,000 has been paid to 20th Century-Fox for film rental.

**Cites Theatre Records**

Continuing examples from the table of grosses and averages attached to the letter, Mr. Skouras said, “‘Shane,’ which has been recognized as one of the finest and most popular pictures of the year, grossed $34,000 in its first week at the Chinese, Hollywood, which was about three times the theatre’s average gross. The ‘Robe’ in its first week at the Chinese grossed $70,000 and in its third week $90,000.

The circuit head stressed his belief that the “almost fantastic” grosses for the picture are due to the CinemaScope process and stereophonic sound. Also, admitting the fact that higher admission prices account in part for the size of the gross, he pointed out that the new process presents the exhibitor with the opportunity to raise admission prices for first run showings.

**“Our success,” he said, “is evidence that the public is willing to pay the higher prices. Furthermore, it is not just curiosity on the part of patrons that is keeping our theatres filled. If you could hear their comments on leaving the theatre you would understand that they have enjoyed a completely new experience—one that no television set can give and one that I believe they are going to demand in the future, just as they demanded sound in the late 1920’s... It is up to our industry to produce the pictures that will fill this demand.”**

**Asks Other Production**

Mr. Skouras pointed out the necessity of maintaining a high level of quality production for use in the new medium and said that first rate pictures produced in CinemaScope offer “the best present chance, in my judgment, to bring back to the motion picture theatres of America, millions of patrons whom we have lost.”

Stressing this point he said that both 3-D and Cinerama, the two other principal entrants in the race for new presentation methods, have developed limitations—the one because it has been exploited with poor quality pictures, and the other because it is physically limited to a few theatres in large centers.

The circuit head also pointed out that CinemaScope presentations offer a chance for elimination of double bills and even of stage shows because it presents the showmen with a really effective means of meeting the competition of television.

For his company he said that because he and his associates believe so thoroughly in the future of CinemaScope that they are launching a wide program of equipment installation. The total amount to be spent, he said, will exceed $5,000,000, with the cost of new equipment averaging about $20,000 per theatre.

“It is not my purpose to exploit the cause of CinemaScope,” he said. “It may not be the final answer to the current problems of this industry. But until new and better processes are developed it will bring our patrons back to the theatres. Our experience with ‘The Robe’ justifies the conclusion that this new process has furnished the greatest stimulus since the innovation of sound.”

Concluding with a plea for production of CinemaScope pictures by all studios, he said, “Both you and I have a grave responsibility to the industry of which we are a part. The entire industry should strike while the iron is hot. The exhibitor needs the best efforts of your studio and all the other studios. If you will provide the country’s theatres with the product, I am certain that good showmanship, combined with this new and exciting entertainment, will produce real results for all of us.”

**Saskatchewan Exhibitors Elect W. E. Winterton**

TORONTO: The annual meeting of the Saskatchewan Motion Picture Exhibitors’ Association held in Saskatoon decided to go along with the proposed Motion Picture Institute, if the cost was to be one-fifth of one per cent of the film rental paid by the exhibitor, as suggested by the National Council. W. E. Winterton was elected president, while honorary president is P. W. Mahon.


**Universal Board to Meet**

Eugene Walsh, assistant treasurer of Universal Pictures, is expected to be elected treasurer of the company at a board of directors meeting scheduled to be held next Wednesday in New York.

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**“ROBE” GROSSES vs. AVERAGES**

<table>
<thead>
<tr>
<th>City</th>
<th>Theatre</th>
<th>1st Week</th>
<th>2nd Week</th>
<th>3rd Week</th>
<th>4th Week</th>
<th>2-yr. Average</th>
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<tr>
<td>New York</td>
<td>Roxy</td>
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<td>28,060*</td>
<td></td>
<td></td>
<td>13,200</td>
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*Three days. †The Tower theatre.
CASH REWARDS ARE TREMENDOUS AS THE BOXOFFICE DISCOVERS
LITTLE BOY LO
A PERLBERG-SEATON PRODUCTION

ALL-TIME RECORD set in Philadelphia...
ONE OF TOP GROSSERS EVER in Baltimore...
WEEK’S GROSS IN FIVE DAYS in New Orleans...
RIGHT UP THERE WITH "STALAG 17" in St. Paul and New Haven, as well as smaller situations like Hazelton, Pa. and Modesta, Calif....

MATCHING RECORDS OF "COME BACK, LITTLE SHEBA" in Buffalo, Easton, Miami and St. Louis...

HELD OVER 6 weeks New York, 6 weeks Los Angeles, 3 weeks San Francisco. Des Moines and Duluth too...

"BIG-SOCKO-BEST-SMASH!" reports Variety from San Francisco, Cincinnati, St. Louis and Seattle...
Walter Winchell
AND
Louella Parsons,
THE MAN AND WOMAN WHO SEND
MORE MEN AND WOMEN TO THE
BOXOFFICE THAN ANY OTHER OPINION-
MOULDERS, DISCOVERED IT TOO:

"The big town is flocking to Crosby's latest
movie, one of the warmest and most appeal-
ing of entertainment. Full of laughs and
tears. One you can take your kids to."
— Winchell

"Paramount has another winner. I beg you
to take your whole family to see it. This is
unquestionably the finest Crosby picture
since 'Going My Way'!"
— Parsons

PARAMOUNT is the hottest company
today with this and THE CADDY
ARROWHEAD - THE WAR OF THE WORLDS
ROMAN HOLIDAY. And great ones
coming up, like BOTANY BAY
CEASE FIRE and HERE COME THE GIRLS.
BRITISH BATTLE EADY DILEMMA

CEA Council Act Rejecting Officer Approval Sends Industry Into Jitters

by PETER BURNUP

LONDON: Dismay if not consternation was evinced in many quarters at the rejection by the general council of the Cinematograph Exhibitors Association—albeit by the small majority of 33 votes to 30—of the exhibitors officers’ plan for the voluntary continuance of the Eady Plan. But to those in close touch with the climate of thought prevailing among provincial exhibitors the decision came as no surprise.

The "revolt" was touched off in the Scottish and North of England branches—always given to defiance of London—with the occasion an allegation that the officers charged with reaching a last-minute agreement with the equally stubborn producers’ body had not only exceeded but defied the mandate given them.

Cite Recent Resolution

The mandate, it was suggested, was contained in a resolution adopted October 7 which reiterated exhibitor support of the Eady Plan, but cited the weak CEA financial situation which requires a "substantial reduction in the entertainment tax."

In other words, they wanted the Government to assure them in advance of tax remission as the price of their agreeing to Eady continuance. The officers were informed the Government would not accept an agreement with strings attached and that Whitehall would not make a bargain involving future taxation. That, Board of Trade officials said, was a matter for the Chancellor of the Exchequer only and in any event not until next April.

CEA men also were reminded bluntly that they had only until the end of October to dispose of the matter, otherwise the Government would proceed with legislation. Faced with that ultimatum, CEA’s officers made the tentative agreement with the other trade associations which has now been rejected.

Opposition in the Branches

Fierce opposition to the agreement was expressed in several branches, particularly the North of England. One member, Sol Sheekman, controller of the Essoldio Circuit with 96 important theatres, wrote to W. R. Fuller, general secretary, accusing the officers of treachery to independent exhibitors with no interest in production and declaring that he (Sheekman) will withdraw from CEA if the present plan for voluntary continuance goes through.

But it is difficult to see what Mr. Sheekman and the other revolters can do in view of the time limit given by the Board of Trade. Unless the voluntary agreement is accepted within the next few days the board will proceed with its legislation. Theatre men must decide forthwith whether they want a voluntary or statutory plan. It is as simple as that.

Emergency meetings of all branches had been called and in anticipation thereof what is called “a full and reasoned statement of everything at issue” by the officers has been sent to the whole membership of the association.

See Eventual Agreement

Bitterness will continue in the branches but the forthright declaration by the officers will inevitably bring up the members with a sharp jerk. No man wants statutory control of his affairs, for that is what the Government’s threat comes to, in the event that agreement is not reached by those concerned.

Moreover, the consideration arises of public opinion. Future tax remission depends largely on the general feeling of the House of Commons. It would be easy to arouse the sentiment among M.P.’s that exhibitors generally were an avaricious crew with no regard for the future of British production.

But it is the opinion of this Bureau, reinforced by that of many influential exhibitors, that the revolters will come to heel at their branch meetings.

The American MPA’s Fayette W. Allport has been in close touch with the situation throughout these last critical days. Although no official statement has yet been issued, KRS met to consider the draft agreement and, it is understood, ratified it. But in the event of a statutory scheme coming into operation grave repercussions might readily occur.

It may well be that Americans trading here would claim the statutory imposition of an Eady levy to be a discriminatory form of taxation and so violate long-standing agreements between the U.S. and this country. Embassy officials also are closely watching developments.

Washington Tent Host At International Meet

WASHINGTON: Washington Variety Club, Tent No. 11, will play host for the mid-winter meeting of Variety Clubs International at the Statler Hotel, Washington, November 20-21. Chairman of the meeting is Nathan D. Golden, head of the motion picture division of the Commerce Department and chairman of Variety International’s heart committee. Highlight of the meeting will be a dinner dance at which Dr. Wakman will be presented with the club’s Humanitarian Award and Jane Froman with the Washington Tent’s annual award as the country’s show business personality of the year.

See British Attendance Improving

LONDON: Motion picture theatre attendance for the quarter ending June 27, 1953, was less than one per cent below the total for the second quarter of 1952, according to the British Board of Trade Journal published Wednesday. The total for the second quarter of 1953 was 323,545,000 admissions.

The Journal commented that this represented an improvement over the previous two quarters when admissions ran at the rate of five and six per cent, respectively, below those of the corresponding quarters of the previous year.

Moreover, admissions during the second quarter of 1953 were only 1.5 per cent below those for the first quarter of this year whereas in earlier years there has been a substantial drop between the first and second quarters.

The gross box office receipts were £27,390,000 or $.7 per cent higher than those for the second quarter of 1952 and 1.5 per cent lower than the first quarter of 1953. The average admission price remained constant at 20.3 pence.

The returns cover 4,543 theatres with a total seating capacity of 4,180,000.

The total amount of gross film rentals charged during the first half of 1953 was £11,886,000, of which £3,679,000 were charged on British films.

Columbia’s Net $942,000

Net profit for Columbia Pictures Corp. for the 52 weeks ended June 27, 1953, are estimated at $942,000, equivalent to earnings per share of common stock of 99 cents. The net profit for the 52 weeks ended June 27, 1952, was $803,000, equivalent to earnings per share of common stock of 78 cents.

The net profit before Federal, state and foreign income taxes for the year ended June 27, 1953, was $2,149,000, and the estimated provision for income taxes was $1,207,000. For the same period last year the net before income taxes was $2,246,000 and the provision for taxes was $1,443,000.

The number of shares of common stock outstanding on June 27, 1953, was 687,436, and the number of shares outstanding on June 30, 1952, was 670,660.

Italy Film in CinemaScope

Italy’s first CinemaScope production will be “Judith and Holophernes,” in color by Technicolor, with Silvana Mangano and Yul Brynner, it was announced by Italian Films Export here, Jean Negulesco will direct the Ponti-De Laurentis project.
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... and still doing smash business!

NOW! Buy and book it for your best playing time!

CONTACT your RKO Exchange today!

Walt Disney's

PETER PAN

COLOR BY TECHNICOLOR

With BOBBY DRISCOLL as the Voice of Peter Pan

Copyright Walt Disney Productions • Distributed by RKO Radio Pictures
When They Ask You About
The New Screen Techniques...

"...let me explain about 3-D
Cinemascope and Cinerama..."

"I should have read
Martin Quigley, Jr.'s
new book!"

The scene graphically related above (drawn by M-G-M’s
doubly-talented advertising manager, Si Seadler) can be hap-
pening in many places throughout the world right now...

It refers, of course, to "New Screen Techniques," the book
through which 26 leading authorities make it so easy for YOU
to be an authority on the subject...

To date, the continuous flow of orders for copies of "New
Screen Techniques" has come from 46 of the 48 states and
from no less than 44 other countries...

And the flow of thanks and appreciation for "New Screen
Techniques," from all directions, likewise continues to be
highly gratifying. If you haven’t yet sent for your copy of
"New Screen Techniques" you’ll be glad you obeyed
that impulse to rush the coupon right now!

New Screen Techniques—
208 pages, 50 illustrations,
cloth bound, $4.50 post-paid.
Edited by Martin Quigley, Jr.
H. M. Richey Dies at 59

Henderson M. Richey, director of exhibitor relations and sales promotion manager for Loew’s-MGM, died suddenly October 27 of a heart attack in his home office headquarters.

Mr. Richey was born in Angola, Ind. After newspaper and civic work in that state and in Ohio, he became general manager of Allied Theatres of Michigan. He served in that capacity until 1938 and later became associated with Co-Operative Theatres of Michigan. In 1939 he came to New York as director of exhibitor relations for RKO Radio Pictures, and MGM the following year in a similar capacity. He was active in industry campaigns during World War II, serving the industry War Activities Committee on War Loan drives.

Mr. Richey also was active in Council of Motion Picture Organizations work, and in industry arbitration negotiations. He was a former officer of the amusement industry division of the National Conference of Christians and Jews, a former president of Cinema Stamp Club, and was a director of the Huguenot Trust Company of New Rochelle.

Stanley Neal

Stanley Neal, head of Stanley Neal Productions, Inc., died last week in Chicago. Mr. Neal was at one time with National Screen, in charge of distributing sponsored films; and with Associated Filmmakers. His widow, a daughter, and grandchild survive.

Robert C. Vignola

Robert C. Vignola, actor and director, died October 24, in Hollywood. He was 71. Born in Italy, he lived during childhood in Albany, N. Y., and started in show business as a Shakespearean actor. He was a director of outstanding pictures of the early film era. His sister and three nieces remain.

Mrs. Anna Lynch Smith

Mrs. Anna Lynch Smith, sister of George Lynch, chief film buyer for the Schine circuit, Gloversville, N. Y., died October 20 in that city. Mrs. Smith had been deputy city clerk there from 1914 until her retirement in 1949.

F. E. Ahlert, Former ASCAP President

Fred E. Ahlert, 61, former president of the American Society of Composers, Authors and Publishers, died of a heart attack in the RCA Building, N. Y., October 21. He was ASCAP president from 1948 to 1950 and a member of the board 20 years.

During his presidency, the first network television licensing agreement was negotiated with the telecasters. Mr. Ahlert composed the score for Marion Davies’ first talking picture and for “Free and Easy,” Buster Keaton’s first sound production. Among his well known songs were “Mean to Me,” “Walking My Baby Back Home,” “I’ll Get By” and Bing Crosby’s theme song, “Where the Blue of the Night Meets the Gold of the Day.”

Republic Net Shows Gain

For the 39 weeks ended July 25, 1953, Republic Pictures Corporation and its subsidiaries reported a net profit of $1,677,447 before Federal tax provisions estimated Federal normal and surtaxes of $870,000, or a net after taxes of $807,447.

Final Decree Date Governs Limitations, Judge Rules

The final decree date in consent judgments governs the statute of limitations in anti-trust suits, Judge Sylvester Ryan declared in New York Federal Court last week. His decision came during his ruling in favor of Leonia Amusement Corp., which claimed major distributors put the Leonia Theatre, Leonia, N. J., out of business in 1935. The $1,800,000 suit now will go to trial. The judge ruled that the statute of limitations is suspended during a period a Government suit is pending, and still suspended during interim consent decrees, becoming effective again only when final decrees are entered. He also held the six rather than three-year statute governed the suit.

Southern Exhibitor Unit Plans December Meet MEMPHIS: The annual convention and trade show of the Motion Picture Theatre Owners of Arkansas, Tennessee, and Mississippi, will be held in the Gayoso Hotel, in Memphis, on Dec. 7-9, Jim Carbery, secretary and treasurer, announced last week. Many vital subjects will be discussed, such as the adaptation of theatres for widescreens, new types of sound, CinemaScope, tax relief, trade, public relations and concession sales. Leon Rountree, of Holly Springs, Miss., and president of the organization, will be general chairman.

Lewis Dies Suddenly

Charles F. “Chick” Lewis, 57, editor and publisher of “Showmen’s Trade Review,” and executive vice-president of Variety Clubs - Will Rogers Memorial Hospital at Saranac Lake, N. Y., died suddenly October 23 of a heart attack at his Scarsdale, N. Y., home. Mr. Lewis presumably was in good health prior to the attack, having been at his office as usual during the week.

He is survived by his widow, Marjorie R. Lewis, and two daughters, Patricia Ann and Judith Ellen.

Mr. Lewis was one of the early national officers of the Variety Clubs International and in that capacity became interested in the Will Rogers Memorial Hospital at a time when it was threatened with closing for lack of support. He aided not only in saving the institution by helping to gain financial assistance for it, but also was instrumental in effecting the partial sponsorship of the hospital by the Variety Clubs.

Mr. Lewis spent his entire working life in the industry. At the age of 13 he started as a studio boy for the IMP Company and continued with other enterprises of the late Carl Laemmle, Sr. He handled roadshows of “Paul Rainey’s African Hunt,” for Jungle Film Co., later editing the film for state’s rights. He handled distribution for World Best Film Co., which made Capt. Jack Bonavita animal pictures in Florida.

In 1915 Mr. Lewis joined Kinetophone Corp. as eastern sales manager for its K. C. Booking Co. He went into exhibition in 1916 and operated theatres as division and circuit general manager in New York State and New England and later while with Homack Construction Co. built about a dozen theatres.

He entered the trade paper field in 1928 with “Motion Picture News” and following the consolidation of the “News” with “Exhibitors Herald World,” which formed the present “Motion Picture Herald,” Mr. Lewis continued in charge of the Managers Round Table department of the Herald. He started “Showmen’s Trade Review” in 1933.

In addition to his posts with Variety International, Mr. Lewis was a member of Motion Picture Associates and of Motion Picture Pioneers.

Realigns Districts

Present booking problems have forced a realignment of districts for the Fox West Coast circuit. George Brower, general manager, said five districts are being changed to three. Each district manager will have theatres with comparable problems.
ONE OF DETEVE

A WOMAN'S KISS THAT KILLED!

“A MASTERPIECE”
says EDGAR WALLACE

HERBERT J. presents

TRENT’S LAS

starring MICHAEL WILDING

MARGARET LOCKWOOD

ORSON WELLES

Screen play by PAMELA BOWER

Based on a story by E. C. BENTLEY

Produced and Directed by HERBERT WILCOX
THE BEST TIVE STORIES WRITTEN!"

Agatha Christie

YATES

T CASE

JOHN MCCALLUM • MILES MALLESON
OX • A REPUBLIC PRODUCTION
SIX pictures were started during the week and the same number of others were completed.

Vincent M. Fennelly began shooting "Bitter Creek" for Allied Artists release, with Wild Bill Elliott and Beverly Garland in the main roles. Thomas Carr directing.

"My Pal Shep" is being produced by William Magginietti and directed by William Claxton, for Robert L. Lippert, Jr., Productions. Charles Chaplin, Jr., Onslow Stevens, Margia Dean and Freddie Ridgeway are in the cast.

Palo Alto Productions, independent, started filming in Mexico "The Sea Demon," for wide screen, with Roger Corman producing and Wyatt Ordung directing and also acting. Anne Kibril, Stuart Wade, Dick Tanner and Inez Palange are among the players.

"Bronco Apache," a Hecht-Lancaster Production for United Artists release, started with Bert Lancaster, Jean Peters, John McIntire, Monte Blue, Charles Buchinski and many others in a cast directed by Robert Aldrich. It's being produced at the Key West studios, for wide screen, in color by Technicolor, by Harold Hecht.

Producer Mel Epstein began shooting "Legend of the Inca." Technicolor, for wide screen, for Paramount release. Jerry Hoppe directing Charlton Heston, Nicole Maurey, Wendell Corey, Thomas Mitchell and Vina Sumner. Also for Paramount release, in color by Technicolor and for wide screen, producer Paul Jones started the Dean Martin and Jerry Lewis picture, "Living It Up." Janet Leigh, selected Number One in the Herald's 13th annual Stars of Tomorrow poll, Edward Arnold, Fred Clark and Sheree North are in the cast headed by the two comedics, and Norman Taurog is directing.

**Rogett New President Of Screen Directors**

HOLLYWOOD: Screen Directors, Inc., has elected Albert S. Rogett, president, George Sidney first vice-president, Mervyn LeRoy second vice-president, Lesley Selander treasurer and George Waggener secretary.

The organization has approved "Hollywood U. S. A." as the title for the proposed industry-wide television program.

**Directors Guild Names Six "Best Directed"**

HOLLYWOOD: Results of balloting by members of the Screen Directors Guild for the six best-directed pictures for the period from January 1 through September 30, 1953, were released recently by George Sidney, Guild president. The films and their directors are: "Lili," Charles Walters; "Come Back, Little Sheba," Daniel Mann; "Shane," George Stevens; "From Here to Eternity," Fred Zinnemann; "Roman Holiday," William Wyler, and "The Robe," Henry Koster.

**Hollywood Council Moves Against Overseas Filming**

Declaring John Austin's proposed television film series, "Oversea Assignment" to be "runaway production," the Hollywood AFL-Film Council thus began the first of a series of moves aimed at filming abroad. Having been shown the Austin Television Corp's script, the Council's special committee stated the majority of its scenes were interiors, which could just as well be shot in Hollywood; that none of the action sequences required foreign location shooting, and that process and background shots also could be made here. Bruce Bennett was to have starred in the series.

**Buys Packard-Rank Film**

HOLLYWOOD: Theatre and television rights on a worldwide basis to the Biblical film, "Moses," which Fred M. Packard produced in association with the J. Arthur Rank Organization, have been acquired by Tom Rose, California cattle and oil man. Added sequences will be made here in time for holiday release.

**Lee Doyle Joins Romer Grey**

Lee Doyle, sportsman, has become associated with Romer Grey Productions, Hollywood. He has joined director Nate Watt and associate producer Ted Sierkes at Flagstaff, Ariz., where they are shooting a Zane Grey Sports Trail short for theatres and TV.

**Ober for "Mrs. Leslie"**

Phillip Ober, who was featured with Shirley Booth in "Come Back Little Sheba," rejoins the Academy Award-winning actress in Hal Wallis' "About Mrs. Leslie" which Daniel Mann is directing. Robert Ryan is Miss Booth's co-star in the picturization of Vina Delmar's popular novel.

**Burt Lancaster Injured**

A location accident suffered by Burt Lancaster in California's High Sierras has halted production on "Bronco Apache," the wide-screen Technicolor Western for United Artists release. Lancaster, who stars

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**THIS WEEK IN PRODUCTION:**

**ALLIED ARTISTS**

**Bitter Creek**

INDEPENDENT

My Pal Shep [Robert L. Lippert, Jr., Prod.]
The Sea Demon (Palo Alto Prod., Mexico, Wide Screen)
Bronco Apache (Hecht-Lancaster, Wide Screen)

**COMPLETED (6)**

**ALLIED ARTISTS**

Paris Bombshells
COLUMBIA

Massacre at Moccasin Pass

INDEPENDENT

Congo Killer (Trinity Prod.)
Captain Kidd's Slave

**SHOOTING (23)**

**ALLIED ARTISTS**

Off the Record (Lindsay Parsons Prod.
Ghost of O'Leary (Technicolor)

COLUMBIA

Sarahen Blade (Esskay Pic., Co., Technicolor)

Little Giant

Black Knight (Warwick Prod., Technicolor)

INDEPENDENT

Cat Woman on the Moon (3-D Pict., Inc., 3-D)
River Beast (Abtcon Prod.)
Americano (Moulin Prod., U.A. release)
Duel in the Jungle (Moulin-Assoc, Brit.

MG M

Panther Squadron (Anco Color)
True and the Brave (Technicolor)

Lancaster Prod., U.A. release, Technicolor, Wide Screen
Paramount
Legend of the Inca
(Tricolor, Wide Screen)
Living It Up (Technicolor, Wide Screen)
MGM
Rose Marie (Eastman Color, CinemaScope)
Universal-Int'l
The Far Country (Technicolor)
Republic
Johnny Guitar (Tricolor)
Universal-Int'l
Tanganyika (Technicolor)
Drums Across the River (Technicolor)
Johnny Dark (Technicolor)
Magnificent Obsession (Technicolor)
Black Lagoon (3-D)
Warner Bros.
A Star Is Born (Technicolor)
Theem! (3-D, Warner Color)
The Murders in the Rue Morgue (3-D, Warner Color) (formerly, "Phantom Ace")

**Music for "Country Girl"**

Harold Arlen and Ira Gershwin, long two of the nation's top tunesmiths, will write the music for the William Perlberg-George Seaton production of Clifford Odets' "The Country Girl," which will start at Paramount early next year. Bing Crosby, as an alcoholic actor, William Holden, as a stage director, and Jennifer Jones, as Crosby's wife, will be starred in the film version.

**MOTION PICTURE HERALD, OCTOBER 31, 1953**
THE "BOMBER" HITS...AND CONNECTS!

THE CHAMP OF CHAMPS' STORY IS HAILED AS GREAT ENTERTAINMENT FOR ALL AUDIENCES!

"UA has a sure-fire winner! Headed for b.o. wallops among all kinds of audiences!" — VARIETY

"A strong draw!" — SHOWMEN'S TRADE REVIEW

"Excellent! Smashing good motion picture entertainment!" — M. P. HERALD

"Packs a powerful dramatic wallop, sure to be enjoyed by all who see it! Fine for everyone!" — HARRISON'S REPORTS

"Should draw vast attendance! Has considerable b.o. potential!" — FILM DAILY

"Headed for b.o. glory among all kinds of audiences!" — DAILY VARIETY

A BOXOFFICE HAYMAKER!

2 SENSATIONAL WEEKS DETROIT, BROADWAY-CAPITOL

NOW WATCH NEW YORK!

NOV. 3—HOLIDAY THEATRE

The JOE LOUIS Story

THE JOE LOUIS STORY with PAUL STEWART
HILDA SIMMS - JAMES EDWARDS - JOHN MARLEY
DOTTIS JOHNSON and introducing COLEY WALLACE as JOE LOUIS

A Walter P. Chrysler, Jr. Presentation - Produced by Stirling Silliphant - Directed by Robert Gordon
Original Screenplay by Robert Sylvester - Music by George Bassman

Another BIG ONE thru UA
Seymour Borde and Lloyd W. Krause have been named RKO Radio branch managers for Los Angeles and Cincinnati, respectively, by Charles Boasberg, general sales manager.

Montague Salmon, executive director of the Rivoli theatre in New York, has been made an honorary member of the 20th Century-Fox Family Club.

Nick Tronolone, formerly of Pathe Laboratories, has been awarded a contract by Louis de Rochemont Associates to serve as technical consultant on Mr. de Rochemont’s operations in Djakarta, Indonesia and Rangoon, Burma, under their agreements with these governments.

Cecil Cupp, owner of the Cupp Theatres, Inc., in Arkadelphia, Ark., is serving as a district governor of Rotary International, for the 1953-54 fiscal year.

Ernest L. Scanlon has resigned as treasurer of Cinemama Productions, Inc., as of October 31, and he will leave New York early in November to New York City, where he will assume his new position as special consultant to the company.

Samuel Goldwyn and Dave Golding, advertising-publicity director of Goldwyn Productions, were scheduled to leave New York for Hollywood this weekend.

Charles Jones of Elma, La., secretary of Iowa-Nebraska Allied, has been appointed to Allied’s national Caravan Committee.

Charles P. Skouras, president of National Theatres, addressed the press on “New CinemaScope Process” at a luncheon Tuesday at the Ambassador Hotel in Los Angeles.

Show Ampex In New York

The new Ampex, multi-directional stereophonic sound system, was greeted with enthusiastic response at its first public demonstration in New York at the Rivoli theatre last week. The demonstration was co-sponsored by Ampex and Circuit Construction, the distributor of the system and a subsidiary of Skouras Theatres Corporation.

Utilized for the show were three behind-the-screen speakers and four in the auditorium. Observers reported “clarity and fibre” in the sound which, on occasion, came from various and all sources. Used in conjunction with the demonstration were reels from “The Robe,” an Altec test reel, and clips made especially by Ampex.

Spyros Skouras, Jr., president of Skouras Theatres, made a few introductory remarks at the demonstration. Mel Sprinkle, in charge of theatre operations for Ampex, said that the cost of equipment, exclusive of installation charges, ranges from $4,500 to $9,000, according to the size of the house. He estimated that the cost of the Ampex equipment at $9,000 for the Roxy in New York.

Douglas Fairbanks, Jr., and Yolanda Donlan, and “Obsessed,” starring Geralda Fitzgerald and David Farrar, which were UA releases, and “The Years Between,” starring Valerie Hobson, Flora Robson and Michael Redgrave, and “Thunder Rock,” with James Mason, Lilli Palmer and Redgrave, formerly distributed by Universal. The television sales will be handled by Irving Lesser through Major Film. Seymour Poe, through Producers Representatives, is supervising the theatrical distribution.

"Sabre Jet" Opening Uses Jets, Parades, Bands

United Artists’ “Sabre Jet,” opening Monday at the Criterion, New York, will have as aids a colorful Broadway premiere jet fighters, a searchlihted sky, a parade through Times Square led by an Air Force band and featuring Air Force personnel, cadets, and a color guard, ceremonies in the lobby covered by radio and TV, and the attendance of Air Force top officers, jet aces, civil defense officials, and celebrities of the entertainment business. There also will be trailers carrying planes and flying equipment.

Poe and Lesser Acquire Right to Four Films

Theatrical and television rights to four British pictures, two of which formerly were released by United Artists and two by Universal, have been acquired by Producers Representatives and its TV associate company, Major Film Productions. The pictures are, “Mr. Drake’s Duck,” starring Douglas Fairbanks, Jr., and Yolanda Donlan, and “Obsessed,” starring Geraldine Fitzgerald and David Farrar, which were UA releases, and “The Years Between,” starring Valerie Hobson, Flora Robson and Michael Redgrave, and “Thunder Rock,” with James Mason, Lilli Palmer and Redgrave, formerly distributed by Universal. The television sales will be handled by Irving Lesser through Major Film. Seymour Poe, through Producers Representatives, is supervising the theatrical distribution.

Motion Picture Pioneers Will Attract “Outside” Notables

Many notables outside the motion picture industry have accepted the invitation to the Motion Picture Pioneers 15th annual dinner November 12, in New York. Among such are Henry Ford II; Gardner Cotes, publisher: Frank Folson, RCA president; Ernest E. Blake, Eastman Kodak, London; Gen. Ted Curtis, Eastman Kodak vice-president, Some 100 new members will be initiated that evening, Barney Balaban will be honored as “Pioneer of the Year.”

Plan 1954 Campaign for Boy Scouts of New York

Presided over by Spyros Skouras, Jr., Skouras Theatres president, and Charles Boasberg, RKO Radio general sales manager, the planning committee of the amusement division for the 1954 fund drive, Boy Scout Councils of Greater New York, met last week in that city. On the planning committee are Leon Bamberger, RKO Radio; Pluto Skouras, Nick Matsoukas, and Sidney Newman, of Skouras Theatres. Mervin Houser, RKO Radio eastern publicity director, will be general campaign publicity director. The campaign begins January 6 with a Dawn Patrol breakfast for all fund workers.

"So Big" Will Have Fancy Coast Opening

Warner Brothers’ “So Big” will have a “carriage trade premiere” Tuesday evening at the Paramount Hollywood Theatre, Hollywood. Keyed to the turn-of-the-century theme--the picture portrays, the premiere will accent the modes of that period in costume, carriages and old time automobiles. Another fortuitous feature is that it coincides with the launching of Hollywood’s Golden Anniversary Celebration, for which the Hollywood Chamber of Commerce is giving important aid.

JDA Dinner For Brandt Aids Fund

More than 1,000 attended the testimonial dinner for circuit operator Harry Brandt in the Grand Ballroom of the Waldorf Astoria in New York Wednesday night, sponsored jointly by the Joint Defense Appeal and Cinema Lodge of B’nai B’rith.

The industry and Cinema Lodge had set a goal of $75,000 before the function to help JDA contribute New York’s share of the $5,000,000 needed to finance the activities of the American Jewish Committee and the Anti-Defamation League of B’nai B’rith.

General chairmen of the affair were William J. German, president of W. J. German, Inc., and Max E. Youngstein, vice-president of United Artists. A. W. Schwabberg, president of Paramount Film Distributing Corp., was dinner chairman.

In a pre-dinner announcement Mr. German and Mr. Youngstein declared that the industry had an additional incentive to attend the affair besides paying tribute to Mr. Brandt. It was revealed that the all-star cast of screen, stage, radio and TV performers would star in a dramatic presentation titled “Target for ’53.” The presentation related effective methods of combating bigotry and discrimination. In the cast were Thelma Ritter, Paul Stewart, Jack Palance, Everett Sloane, Jane Pickens, Robert Strauss and others.

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"... indispensable"
"... great time-saver"
"... most-used book in our office"

In hundreds of letters to the editor of the ALMANAC—from all branches of the motion picture industry and from television executives, bankers, newspaper and magazine writers, advertising agency executives, business research men and women, librarians and many others—the most often-used words are those which are quoted above.

The ALMANAC is the ONLY thumb-indexed reference book in this industry. It is referred to more often and by more people than any other reference book in the motion picture and television fields because:

- THE ALMANAC requires much less time (and no discouraging bother) to find the information you need. It is thumb-indexed in 15 organized sections, and...
- THE ALMANAC contains a wealth of reliable and useful information which is not to be found in any other reference book.

There just isn't anything like it. It is the only accepted "Who's Who and What's What" for the entire field. Send for your copy of the revised, expanded new edition now—while it is still available from the remaining supply. (The previous edition was a sell-out, many late orders could not be filled.)

The 1953-54
Motion Picture and Television
ALMANAC

A QUIGLEY PUBLICATION
Allied Artists

FORT VENGEANCE: James Craig, Rita Moreno.—A very good feature, but the casting is very poor. One patron said she had seen it at a drive-in, but it was so muffled, she hardly knew what was going on. Below average drama. Played Thursday, Friday, Saturday, Sunday, October 8, 9, 10-11, Woody, Palace Theatre, Golden City, Mo.

YOUNG BENS: Jean Simmons, Stewart Granger, Deborah Kerr.—Anticipation of Queen Elizabeth in color, cast terrific, acting the same. But it's not for our small town. Had poor business and many walkouts. Small town and rural patronage. Played Sunday, Monday, October 20, 21, 22, B. F. Sautter, Rex Theatre, Townsend, Mont.

Universal

LONE HAND: Joel McCrea, Barbara Hale.—This is a natural for small towns. This little Jimmy Hunt and the picture. Friday is all right. It is an excellent outdoor picture. If I sure makes top picture for the year. Played Sunday, Monday, Tuesday, Wednesday, Thursday, October 12, 13, 14, 15, Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

Warner Bros.

TWENTIETH-CENTURY FOX

GENTLEMEN PREFER BLONDES: Marilyn Monroe, Jane Russell.—Here is one musical that really lived up to the pressbook claims. It was a honey of a musical. Marilyn Monroe's one of the stars of this year's Academy Award for it, but you can't have everything. The music, our money, she was good. And in spite of the obvious efforts to keep her just a shade in the background, we managed to make of these should be orchids, too, for the screenplay. The dialogue was wonderful, business was very good and comments were terrific. Played Friday, Saturday, Monday, Tuesday, Wednesday, October 2, 3, 5, 6, 7-8, Robert Harvey, Capitol Theatre, North Bay, Ont., Canada.

MOTION PICTURE HERALD, OCTOBER 31, 1953
NOW... another practical answer from RCA

easiest, most dependable way to handle STEREOPHONIC SOUND

NEW RCA "BUTTON-ON" SOUNDHEAD

- FOUR-TRACK magnetic sound feeds into four magnetic soundheads.
- SINGLE FILM carries picture and stereophonic sound. Only one film to thread—only one film to watch.
- "BUTTON-ON" soundhead becomes an integral part of projector—not an extra accessory.
- ENDS PROJECTION-ROOM CONFUSION. Projectionists handle single film in the same way they have always handled standard sound film. No synchronization problems—no extra equipment to operate.
- PRECISION CONSTRUCTION gets all the smooth, wide-range response that magnetic recording offers.
- DESIGNED BY EXPERTS in magnetic recording and all phases of motion picture recording.

PRODUCERS, EXHIBITORS, AND DISTRIBUTORS are becoming more convinced every day that the single-film, four-magnetic-track system is the logical way to handle stereophonic sound. Actual "in-theatre" experience proves the RCA "Button-On" Soundhead and RCA Stereoscope Sound have been designed to make these new films as easy to handle as standard optical-sound prints.

Here is the final answer to the problems of stereophonic sound—the new RCA "Button-On" Soundhead. This compact unit fits easily on your present projectors—lets you show the new single film, four-track features without changing standard projection procedures.

See your RCA Dealer today for information on RCA's true-to-life Stereoscope Sound and the new "Button-On" Soundhead for single-film, four-track productions.

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal
Time for Shorts

THIS IS A YEAR of opportunity for short subjects. The revolutions and evolutions of the new techniques inevitably have resulted in a certain tightening of the feature product supply. There has been some decrease in production schedules and also a delay in playoff due to long runs of outstanding hits. Major emphasis has been on "the big picture." All of this is good for the future prosperity of short subjects.

Producers of short subjects are especially well prepared for the promising new season with an impressive array of diversified films. In this special feature of The HERALD there is a summary of the short subject outlook. Included is the first publication of an over-all check-list, showing the categories of shorts on the market. An exhibitor may determine at a glance just what short subjects of any type are available, and from which major distributor.

It should be frankly acknowledged, with a few exceptions, neither exhibitors nor distributors in recent years have been giving the attention warranted to short subjects and the newsreels. Too often they have been simply regarded as "fillers," to be bought as so much running time, to be used, cut or dropped with little or no regard to their content. Such an attitude—which can and must be changed—does not take into consideration the fact that short subjects and newsreels fill an important part of the over-all theatre program. They contribute markedly to the sense of satisfaction felt by a contented patron. Hence they deserve a commensurate amount of care in selection and in presentation.

Short subjects worth paying for are also worth at least occasional advertising, exploitation and promotional efforts. A considerable number of high quality subjects are not seen by as many patrons as they should because they have not been brought to the public's attention. Theatres which exercise care in the booking of their short subjects are certain to increase goodwill among regular customers. No matter what the quality and drawing power of the feature attraction may be, many film programs are helped to success—from the individual patron's point of view—by the short subjects and news.

If anyone doubts the audience appeal of short subjects and newsreels, let him visit a number of different theatres and observe the reactions of the ticket purchasers. Often a good cartoon or a striking newsreel arouses an audience from a state approximating boredom after viewing a feature of less than hit quality.

This year should go down in motion picture history not alone as the year of the introduction of 3-D, wide screens and stereophonic sound, but also a year of rebirth of keen interest in one- and two-reel subjects.

—Martin Quigley, Jr.

FIND NEW DAY DAWNING FOR SHORT SUBJECTS

by MANDEL HERBSTMAN

THE SHORT SUBJECT is coming into a season of expanded revenue, demand and scope. This is the measured opinion of a number of short subjects executives recently questioned on the prospects for today and tomorrow. And their view is buttressed by the man who uses the short subject—the exhibitor.

Pointed to is the lowered pool of feature product, stemming from emphasis on quality pictures and a concentration on such spectacular new techniques as CinemaScope, Cinerama, 3-D, wide screen and stereophonic sound. Also cited is a decrease of the double feature policy and an increase of a single feature policy. Out of this situation there is developing a greater place in the program sun for the short subject.

Last week this view was reinforced by remarks made by Oscar A. Morgan, Paramount short subjects and newsreel sales manager, on the occasion of the celebration of Oscar Morgan Week (October 25-31). He pointed out that with wide screen, 3-D and other developments now at a stage which points to a general increase in the number of "important" feature productions and a consequent decrease in so-called "borderline" pictures, exhibitors who have been rooted in the double-bill policy soon will have to think seriously about adopting the single feature program.

"There is at this time definite evidence of what might be called a trend toward single bills," This, Mr. Morgan believes, will make possible a renaissance in the short subjects and newsreel field. He forecast an expanded short subjects market, with a sharp rise in short subjects production within a few years if the trend continues. "And there is no reason to believe it won't continue," he contended.

The exhibitor viewpoint on shorts is crisply reflected by Montague Salmon, managing director of the Rivoli theatre in New York, who emphasizes that "no astute showman can overestimate the vital importance of the short subject in contributing to a fully-rounded and enjoyable program." Mr. Salmon points out that even though a feature may not be 100 per cent satisfactory to all patrons, "a wisely selected surrounding program can go a long way towards sending a patron out of the theatre with a glow of satisfaction that will bring him back."
WHEN IS A SHORT SUBJECT A TALL SUBJECT?

Exhibitors who are faced with a new need for Short Subjects because of changing times are invited to compare notes with showmen who know from experience. They use M-G-M Shorts. When the industry says "produced in the M-G-M manner," it means quality. And M-G-M Shorts get quality production just like M-G-M features. It's no wonder they win the top awards in all trade paper polls of theatre men. Don't compromise your Main Attraction with a mediocre Short. Make your whole show click with a Short that adds stature to the program. Below are the BEST you can get:

M-G-M CARTOONS  
(1 Reel-Technicolor)

Tom & Jerry:—
 "Just Ducky"
 "Two Little Indians"
 "Life With Tom"

Barney Bear:—
 "Half Pint Palomino"

PETE SMITH SPECIALTIES  
(1 Reel)

Tops in Live-Action Fun:—
 "This Is A Living?" • "Film Antics"
 "It Would Serve 'Em Right"
 "Landlording It"
 "Things We Can Do Without"

GOLD MEDAL REPRINT CARTOONS  
(1 Reel-Technicolor)

Academy Award Cartoons, the best of all time, more popular than ever.

FITZPATRICK TRAVELTALKS  
(1 Reel-Technicolor)

Timeliest of all Short Subjects:—
 "Seeing Spain"

The first in many years on this much-discussed country.
SHORTS MARKET A BRIMMING ENTERTAINMENT RESERVOIR

The rich reservoir of short subject material available for programming covers an encyclopedic variety of subjects. By selecting subjects with an eye on his patrons’ preferences an exhibitor can build a show which is sure to please all sectors of his audience. For convenience The HERALD here-with lists the various series available on the 1953-54 schedules of the major distributors, arranged by major categories. The number of releases scheduled for release in each series is indicated after the series title.

CARTOONS
Blue Ribbon Hit Parade (WB) 13
Bugs Bunny Specials (WB) 8
Cartoon Champions (Para.) 6
Casper (The Friendly Ghost) Cartoons (Para.) 6
Color Favorites (Col.) 15
Walt Disney Cartoon (RKO) 18
Gold Medal Reprint Cartoons (MGM) 8
Herman and Katnip Cartoons (Para.) 4
Walter Lantz Technicolor Cartunes (U-I) 13
Walter Lantz Technicolor Reissues (U-I) 6
MGM Cartoons (MGM) 16
Merrie Melodies and Looney Tunes (WB) 22
Mickey Mouse Birthday Cartoons (Re-release) (RKO) 6
Noveltoon Cartoons (Para.) 6
Popeye Cartoons (Para.) 8
Terrytoon Toppers (20th-Fox) 10
Terrytoons (20th-Fox) 20
UPA Assorted (Col.) 4
UPA Mr. Magoo (Col.) 6
UPA Specials (Col.) 2

COMEDIES
Leon Errol (Re-releases) (RKO) 6
Edgar Kennedy (Re-releases) (RKO) 6
Lew Lehr Reissues (20th-Fox) 7
Joe McDoakes (So You Want) Comedies (WB) 6
Pete Smith Specialties (MGM) 10
Two Reel Comedies (Col.) 26

MISCELLANEOUS
Adventures in Music (RKO) 2
Art Subjects (20th-Fox) 7
Candid Microphone (Col.) 6
Classics of the Screen (WB) 6
Color Parade (U-I) 8
Color Specials (RKO) 2
Coronation Parade, The (20th-Fox-Cine-scope) 1
Day with the F.B.I., A (Col.) 1
Headliner Champions (Para.) 6
My Pal Releases (RKO) 2
Paramount Pacemakers (Para.) 6
Paramount Toppers (Para.) 6
RKO Pathé Specials (RKO) 8
Screen Snapshots (Col.) 12
Screenliners (RKO) 13
See It Happen (20th-Fox) 6
Technicolor Specials (WB) 12
Top Notchers (Col.) 8
Tru-Life Adventures (RKO) 2
Two Reel Black and White Specials (RKO) 2
Two Reel Specials (U-I) 2
Variety Views (U-I) 8
Vitaphone Varieties (WB) 7

MUSICALS
Melody Master Bands (WB) 6
Music to Remember (Col.) 6
Musical Featurettes (U-I) 13
Thrills of Music (Col.) 8
Ray Whitley Releases (RKO) 2

SPORTS
Movietone Sport Reels (20th-Fox) 6
Grantland Rice Sportlights (Para.) 12
Sports Parade, The (WB) 10
Sportscopes (RKO) 13
World of Sports (Col.) 12

TRAVELOGUE
Fitzpatrick Traveltalks (MGM) 4
This World of Ours (Rep.) 6
The first great short in **Cinemascope**

**"THE CORONATION PARADE"**

**TECHNICOLOR**

Available Right Now!

**The Celebrated TERRYTOONS**

**"KARTOON KARNIVALS"**

**TECHNICOLOR**

"IMMORTALS OF THE CANVAS"

**TECHNICOLOR**

Including the Academy Award Winner

**"LIGHT IN THE WINDOW"**

**TECHNICOLOR**

**"SPORTS SHOW"**

Unforgettable sports thrills!

"SEE IT HAPPEN!"

Re-creating highlights from history!

**"LEW LEHR LAFF-TIME"**

(RE-ISSUES)

"Monkies is the Cwaziest People!"

**plus MOVietone NEWS** Issued Twice Weekly

Released by 20th CENTURY-FOX
FIND NEW DAY FOR SHORTS

(Continued from page 36)

short subjects for the coming season, will find a rich variety of topics and categories. Through the travelogues he can transport the patron to scattered sections of the globe, and with the cartoons he can bring chuckles to the diversion-seeking ticket-buyer. Then there is the musical short, the educational ones, and the comedies and sport reels. Indeed the shorts run the full range of motion picture entertainment.

The shorts cover not only all types of entertainment form but also aim at meeting various tastes, from the simple to the sophisticated, from child to adult.

Prominent among shorts aimed at the sophisticated, cultured audiences are those gotten out by United Productions of America, and released by Columbia. In March, 1951, UPA was awarded an Academy "Oscar" for its "Gerald McBoing Boing." A little over a year ago the first run Regent Park theatre in London put on a program made up of UPA's "Mr. Magoo" subjects. Plans were to keep the program for one week but it proved so popular that it was held over a second week. Since then the theatre several times has put on programs made up entirely of the popular UPA subjects.

Columbia Leads List In Numerical Output

In numerical output Columbia leads the shorts parade with some 106 for release in the 1953-54 season. Among them in addition to the various UPA subjects are such favorites as the two-reel comedies (four of which will be in 3-D, Thrills of Music, and Music to Remember, World of Sports, and others such as Candid Microphone, Screen Snapshots, Top Notchers, and A Day with the F.B.I.

The announcement of the first short in CinemaScope from 20th Century-Fox was made last weekend by Lem Jones, shorts sales manager. The subject, "The Coronation Parade," in color by Technicolor, runs seven minutes and goes into immediate distribution.

Although there has been no official announcement, it is reported that 20th Century-Fox will bring out other shorts in CinemaScope presently. The company has been active in the exploitation of its shorts program. Backing them up in the coming season will be tie-ins with comic books, dolls, jigsaw puzzles, T-shirts, card games, balloons, etc. For the third year in a row a giant Mighty Mouse balloon will appear in Macy's New York Thanksgiving Day parade, which NBC-TV will carry.

Included in the program of shorts from 20th Century-Fox are Terrytoons, Terrytoon Toppers (reissue), Movietone Sport Shorts, See It Happen Shorts, and some Lew Lehr reissues.

Cites a Few Changes In Shorts Program

Irving Sochin, Universal-International shorts subjects sales manager, this week announced the new shorts program, which basically is similar to the previous season. Citing a change, he disclosed that both the Two-Reel Specials this season will be in color. Among others coming from Universal-International will be the entertaining Musical Featurettes, the Color Parade series, Walter Lantz' Technicolor Cartunes, and Variety Views.

An abundant crop of shorts is available from RKO for the coming season. There are the pre-eminent Walt Disney cartoons, as well as the famous Mickey Mouse reissues. Others from RKO include the RKO Pathe Specials, the My Pal re-releases, Ray Whitley re-releases, Edgar Kennedy re-releases, Leon Errol re-releases, Two-Reel Black and White Specials, Color Specials, Sportscapes, Screenliners and Color Specials. From Warner Brothers comes the ever-popular Merrie Melodies-Looney Tunes, the Bugs Bunny Specials, the Technicolor Specials, the featurettes Classics of the Screen, the Blue Ribbon Hit Parade, Joe McDoakes Comedies, the Sports Parade, Vitaphone Varieties and Melody Master Bands.

MGM will have the MGM Cartoons, the (Continued on page 48, column 1)
We’re Proud of These Warner Stars, too!

These are the happy fellows who put Warner Bros. Cartoons on top of every exhibitor poll year in and year out.

It’s one of the joys of our business to watch how the folks welcome them whenever they’re shown.

No other cartoon series has so many established, recognized favorites.

And it’s a pleasure to announce that this year, here and abroad, they are being played in more theatres than ever before!

Warner Bros. Cartoons

**MERRIE MELODIES**

**LOONEY TUNES**

Color by TECHNICOLOR

Make a note to ask your Warner man about the following:

**BUGS BUNNY’S ALL-STAR CARTOON REVUES**

- BUGS BUNNY’S CARTOON JAMBOREE
- BUGS BUNNY’S CARTOON FESTIVAL
- BUGS BUNNY’S CARTOON CARNIVAL

Color by TECHNICOLOR
Sales Heads and What They Think

SHORT SUBJECT managers, queried on the outlook for the coming season, were unanimously optimistic. A sampling of their opinion follows:

WILLIAM B. ZOEULLNER; MGM: Everybody's talking about the growing trend toward single bills as the reason for the rebirth of short subjects. From our experience at MGM, we can truthfully say that shorts have been very much alive, whether in single or double bill operations. Quality shorts are in constant demand. With many theatres going single bill, the thinking showman will give his whole show quality by getting the best available in the short subject market.

NORMAN H. MORAY; Warner Bros.: With the current trend in the entire industry committed to the production of big and important releases, the future of the short subject market has never loomed so bright. The exhibitor demand for important short subjects to complement the forthcoming array of high calibre feature product is inevitable. The Warner Bros. studios in Burbank, from where I have just returned from conferences with Jack L. Warner, is geared to the production of the very tops in quality shorts to meet this expected need.

OSCAR MORGAN; Paramount: There is at this time definite evidence of what might be called a trend toward single bills. Three-D pictures, for the most part, are shown singly; giant screen showings involve a single feature; top-quality productions without new technical advantages are being shown singly with increasing frequency. This turn of events will make possible a renaissance in the short subjects and newsreel field.

LEM JONES; 20th Century-Fox: With the advent of CinemaScope and its wide acceptance by the industry, I believe we will see a rebirth of the short subject. Short subjects suffered principally because of the increased use of double features. With CinemaScope features I feel we will see a return to the single feature and therefore to complete a program it will be necessary for the exhibitor to once again feature this type of entertainment on his bill.

MAURICE GRAD; Columbia: Here at Columbia it is our firm conviction that short subjects and serials are, and will continue to be, a most important adjunct to feature distribution...a very real and vital "show builder" for the exhibitor. Now more than ever before, every picture whether it be a feature, short, or serial, whether it be big or small, has to be sold to the fullest degree advisable in order to accomplish the greatest result. An examination of top names, and of the top product in Columbia's 1953-54 shorts and serial program, and of the pressbooks with the many ticket-selling aids provided therein for theatre use, gives concrete evidence of the great importance we place on the "show builder" here at Columbia.

LEO F. SAMUELS; Walt Disney Productions: With the advent of interesting

(Continued on page 48, column 2)
PARAMOUNT HAS WHAT YOU NEED FOR THE "Shortest" Days of the Year...

Do you know why more exhibitors play more shorts in November, December and January than at any other time? Because there are 6 big holidays—Christmas shoppers like to relax at a full show—the kids are out of school—and everybody's entertainment-minded. So fill your date book, fill your theatre with Paramount Shorts

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<tr>
<th>8 POPEYE CARTOONS</th>
<th>6 NOVELTOON CARTOONS</th>
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<td>(including special 3-D release)</td>
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<th>6 CARTOON CHAMPIONS</th>
<th>4 HERMAN AND KATNIP CARTOONS</th>
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<td>Color by Technicolor</td>
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<th>6 CASPER CARTOONS</th>
<th>6 HEADLINER CHAMPIONS</th>
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<td>(The Friendly Ghost)</td>
<td>(re-issues of the best of Sportlights, Speaking of Animals and Paramount Headliners)</td>
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<td>Color by Technicolor</td>
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<th>6 PARAMOUNT PACEMAKERS</th>
<th>12 Grantland Rice SPORTLIGHTS</th>
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<td>One-reelers featuring a wide variety of subjects</td>
<td>The undisputed leader among film sports subjects</td>
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<td>Produced by Justin Herman</td>
<td>Produced by Jack Eaton</td>
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<th>6 PARAMOUNT TOPPERS</th>
<th>COMICS ON THE NATION'S NEWSSTANDS</th>
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<td>These include Haeseler animal films and a wide range of other interesting subjects</td>
<td>constantly popularize Paramount's cartoon characters — and presell them to your patrons.</td>
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Paramount News

"THE EYES AND EARS OF THE WORLD"

THE GREATEST NEWSREEL OF THEM ALL IS ISSUED TWICE A WEEK
Resurgence of Short Subjects

by WALTER BROOKS
Director, Managers "Round Table"

It seems this might be a standing headline. We're sure that the old files of "Motion Picture World," "Motion Picture News" and "Exhibitor's Herald" on these premises would show recurring proof that short films have stepped into the foreground, over features, or on equal footing. Along in the early '20s, when "Motion Picture News" was at 729 Seventh Avenue, and we were upstairs with Educational Films Exchanges, we knew the publication had a slogan, slightly biased in our favor, which called for "fewer and better pictures"—features, that is.

Required Sense of Humor

The essence of this particular drive was to call proper and vigorous attention to Educational's short subjects lineup, by far the best step forward in short film production and distribution up to that time. Educational was badly named—it required a sense of humor to display the company's lamp of knowledge on slapstick comedy, but the audience started laughing when they saw the trademark, and they went out laughing, which is the way to send any audience away, if you want them to come back.

There have been many demonstrations of putting the short film in the top billing. Roxy did it, at the Knickerbocker theatre on Broadway, as his first step in major showmanship, which led to the building of five major first run showcase theatres on Times Square, under his successive management. Roxy used Robert C. Bruce's "When the Mountains Call"—a scenic picture, as a first quality, top-bracket audience attraction, in that period.

It's a long way from that remote and forgotten era to the dawn of Cinerama, which has just completed its first year on Broadway, with a gross in the one engagement in excess of $2,000,000. But Cinerama is a short film program, too, and it is also a scenic. The difference was, Bob Bruce had to climb his mountains, while Lowell Thomas et al fly over them today. Bob used Lyman Howe's tint and tones.

Has Today's Technicolor

Cinerama has today's fine Technicolor. Bob gave us broad expansive and wonderful scenes, and we appreciated them, as much then as we do Cinerama today. Bruce worked his way east, with his first film, showing it for what it would earn at frequent stopovers, until he arrived in New York—to launch a new departure in motion pictures.

Another great feature in Educational's early days was the Ditmar's Living Book of Nature, a series of 52 half-reels, mostly titles, which were photographed in the Bronx Zoo. This series was tremendously popular all over the world, and the series grossed "a million dollars"—which was spoken of, with awe, in those days. Now, Walt Disney has a much better series, in much better color, made all over the world, and it's not impossible that they might gross as much as individual releases as the whole Ditmar's series did collectively. The Ditmar's series cost $62,000.

Part of the fun working with Educational was to adjust the slapstick product from the west coast with the ostensible aim and purpose of the corporation, keeping our sense of humor—and the profits. Those early day slapstick comedies, made by Al Christie and Jack White, really had something. We once lamented, haphazardly, that these were missed, and Jules White was quick to call us from Hollywood. He said he had made 700 of them, since, for Columbia. And he's right, you can still laugh, just as heartily, at "The Three Stooges"—and they are just as slap-happy.

Our first experience with cartoons was with Mutt & Jeff—and Roxy's old drummer, Joe LaRose, made history when he provided the music score for "Sound Your A." Henry Ginsburg was in the same building, at that time, working with the production sources of this and future short films, but Henry was always looking out the window, towards Hollywood. It took us years to find out that Henry knew what he was (Continued on page 46, column 2)
COLUMBIA MEANS BUSINESS!
WITH
THE "BEST IN THE BUSINESS" SHORTS!

TWO EXTRA SPECIAL 3D TWO-REELERS
The 3 Stooges in 3 Dimensions!
"PARDON MY BACKFIRE"
"SPOOKS"

TWO UPA ONE-REEL TECHNICOLOR SPECIALS
that the nation's newspapers
and magazines are shouting about!
JAMES THURBER'S "A UNICORN IN THE GARDEN"
EDGAR ALLAN POE'S "THE TELL TALE HEART"

26 TWO-REEL COMEDIES
8 THREE STOOGES RIOTS
6 ALL-STAR LAUGH HITS
6 ASSORTED FAVORITES (REPRINTS)
6 COMEDY FAVORITES (REPRINTS)

71 ONE-REELERS
4 UPA ASSORTED (TECHNICOLOR CARTOONS)
6 UPA MR. MAGOO (TECHNICOLOR CARTOONS)
15 COLOR FAVORITES (TECHNICOLOR CARTOON REPRINTS)
6 CANDID MICROPHONE SPECIALS
12 SCREEN SNAPSHOTs
12 WORLD OF SPORTS
8 TOP NOTCHERS (REPRINTS)
8 THRILLS OF MUSIC (REPRINTS)

4 SIZZLING SERIALS
THE GREAT ADVENTURES OF CAPTAIN KIDD
JUNGLE RAIDERS (REPRINT)
GUNFIGHTERS OF THE NORTHWEST
BATMAN (REPRINT)

WAY OUT FRONT... IN ENTERTAINMENT... EXPLOITATION POSSIBILITIES... IN PRE-RELEASE DEMAND!
Independent Units Offer Wide Range

Away from the main stream of short subjects there flow numerous other outlets from which the discriminating showman can choose his short product. This selection is a wide-ranging one, covering art, dance, travel, music, sports, cartoons, documentaries, etc.


30 from British Unit

British Information Services has announced more than 30 short subjects, many in color by Technicolor. They include everything from travel subjects to documentaries on world affairs. Lester Schoenfeld, distribution manager, has announced that in the past six months more than 270 bookings of new B.I.S. shorts have been set in theatres throughout the country.

From Noel Meadow Associates there is available "Introduction to Jazz," which deals with the development of jazz music; "Crucifixion," a treatment of the Rico LeBrun painting with commentary by Vincent Price; "Three American Ballads" sung and played to the background of still life sketches, and "The Lorelei," a story enacted without dialogue, of an insane artist and a girl who becomes involved with him. The subjects were made under the University of California banner. Other Meadow shorts are "A Student in Paris," "The Story of Life in the University of Paris," and "The Merry Chase," a satirical history of man's perennial chase of women.

Sam Baker-David Brill Associates announces Sadler's Wells Ballet "Birth of a Ballet," "Drums for a Holiday," rituals, dancing and singing from the Durbars; "The Man in Room Six" and "Prisoners of the Tower."

Cornell Releases Named


Arthur Mayer-Edward Kingsley, Inc., has the Academy Award winning short, Norman McLaren's "Neighbors."

NEWSREELS HOLD POSITION AS KEYSTONE OF PROGRAM

The American newsreel, in recent years regarded as low man on the totem pole in any compendium of motion picture categories of material, nevertheless has always shown and continues to show a high degree of staying power.

From the earliest days near the turn of the century, when what may loosely be described as artificial or manufactured scenes purporting to have emerged hot and fresh from the Spanish-American War made a deep impress on the paying customers, the newsreel has survived. There have been bad days and good days, periods when the fortunes of the newsreel appeared at a low ebb, indeed. And there were other times, through the fortunate happenstance of great events and great moments in history, when the newsreel found a place, unique and powerful, all its own in the motion picture scheme of things.

During the grey, then brighter days of World War I, the American newsreel flashed into its greatest period of acclaim and offered probably its most distinguished public service. Bitter and bright moments of history, domestic or world-shaking, came to a hungry populace in imperishable picture and stirred that public to attendance.

The point was reached not too many years ago when the newsreel found, and merited, theatres of its own, and there are still several, in the larger metropolitan centers, catering to patrons who want their news on the screen, or for whom a brief time in the theatre is best spent at the newsreel. The success which newsreel theatres have enjoyed, no matter how few there are, argues that there is a place and a need for the newsreel as such, in the field of motion picture provender.

Its critics contend the newsreel is too expensive to produce at today's cost, in view of the revenue it returns. But few, indeed, have the temerity to go so far as to suggest that the newsreel be abandoned entirely by the industry. It is perhaps too much a part of the warp and woof of the motion picture program, no matter how often given the "little orphan" treatment by exhibitors in preparing programs.

Not many years distant there was a movement of some little strength in the direction of the utilization of color in the production of newsreels, but little actually materialized, probably because of the cost factor. Then, too, at another time, was the thought expressed, which came close to deed, that the newsreel should take on more of a "magazine" type of construction, offering its material in "feature" style, rather than in the surveying of "fresh" news. Television, it was argued, was usurping the position of the theatre newsreel in offering the news of the moment—at the moment.

But despite all these starts and stops, these setbacks and stumbles, the newsreel moves on apace. And today, perhaps more than in many a recent year, the case for the newsreel is bright. For today, with less feature product coming and to come from major sources of supply, there is an increasing tendency to move in the direction of single bills; and the single bills at the theatre means short—and the newsreel. —C. S. A.

RESURGENCE

(Continued from page 46) looking for, in that direction. The Internal Revenue Bureau has the records of his personal vision. And, they told the story of Walt Disney, who stood on the corner of 46th Street and Broadway, and flipped a coin, to decide his westward trek to fame and fortune.

Now, there will be "fewer and better features"—again, and now, there are better and better short films, beyond any we dreamed of, in the old days. There's been a vogue of "omnibus" features, containing several short lengths combined in one package. Our voluntary critics, spread across the newspapers of the nation, are quick to tell us that double features are the death of the film industry, and it's taken us too long to find out. Probably, double features are a lazy way of building programs—it takes longer to assemble a good short film program and you can't be as careless about your selection. But with sweeping changes—and a brand new film business, just ahead—from production to exhibition, it's time to look in the files. There's nothing wrong with the film industry that some of our old ideas won't fix—if we go back to where we turned in the road, and try again.
RKO celebrates 16 successful years with WALT DISNEY the No. 1 name in short subjects

WALT DISNEY SINGLE-REEL CARTOONS
Color by TECHNICOLOR

"Name" attractions that can't be matched at any price... backed by year-in-year-out publicity, merchandising and promotions throughout the world... with those stars loved by young and old—MICKEY MOUSE, DONALD DUCK, GOOFY, PLUTO, CHIP n' DALE and many others.

WALT DISNEY'S TRUE-LIFE ADVENTURES
Prints by TECHNICOLOR

The "Academy-Award Series"... and the most sensationnally successful in history... backed by tons of spontaneous publicity and acclaim! Booked by the nation's finest theatres!

Current:
"PROWLER OF THE EVERGLADES"

CELEBRATE MICKEY MOUSE'S 25th ANNIVERSARY!
SPECIAL FEATURE-LENGTH LAUGH RIOT!

MICKEY'S BIRTHDAY PARTY
Color by TECHNICOLOR

INCLUDING
"MICKEY'S 25th BIRTHDAY PARTY"
"THE BLUNDERER"
"THE NEFFY NINETIES"
"THE WHEELER"
"MR. MOUSE TAKES A Trip"
"TIGER TROUBLE"
NEW DAY DAWNS

(Continued from page 40)

Gold Medal Reprint Cartoons, the Fitz-Patrick Traveltalks, and the Pete Smith Specialties. Mr. Smith has won more than 150 awards, including two "Oscars."

From Paramount there will be the inimitable Popeye cartoons, Noveltoon Cartoons, Cartoon Champions, Herman and Katnip Cartoons, Casper (the Friendly Ghost) Cartoons, Headliner Champions, Paramount Pacesmakers, Grantham's White Spotlight, and Paramount Toppers.

Walt Disney, in addition to the shorts released through the regular RKO channel, is releasing a short in Cinemascope, "Toot, Whistle, Plunk, and Boom." Also the first two-reel cartoon short, "Ben and Me," is being released as part of the program with Disney's "The Living Desert."

Republic's six "This World of Ours" subjects mark their only shorts program.

"Life" and "Post" Carry The Walt Disney Story

Walt Disney's celebration of 25 years creating fun and fantasy, mostly in cartoons, and beginning with Donald Duck, has become a national event. "Life" magazine this week carries nine pages, in color and black and white, on Mr. Disney and his creations, and how he does it all. "The Saturday Evening Post" issue of October 31 carries the first of two articles by writer Jack Alexander, entitled, "The Amazing Story of Walt Disney." One of the "Life" comments is, "Two elements have remained constant: one is the Disney touch itself; the other, merchandising of the valuable names in the Disney stable."

SALES HEADS SAY

(Continued from page 42)

new techniques in production and exhibition, we are on the brink of a great new showmanship era of fewer—and better motion pictures. This trend will most certainly result in the virtual elimination of the double feature program. In view of this, any prediction for the future of the short subject must be extremely optimistic. The stature of the short subject will increase in importance in direct proportion to the increase of "quality" feature product.

SIDNEY KRAMER; RKO: It should be rather elementary that when the competition is keen, as it is today, consumer is attracted and held only when they are given a complete show. A complete show consists of the feature, newscast, cartoon, and running time permitting, carefully selected short subject... The show is still the thing, with feature pictures only being part of the show... if they are a major part... with feature product looming in short supply for many theatres, now is the time for such exhibitors to help themselves and build audiences with the astute use of shorts in theatre programming. Such usage will make for better shows, in addition to filling possible voids.

British Show Their Information Films

Headed by a record of the first British atom explosion, "Operation Hurricane," several new British films were shown to press, radio, and other interested groups and certain selected notables Wednesday evening, at the Museum of Modern Art, New York. The sponsor was the motion picture division of the British Information Services.

20th-Fox Sponsors Two Football Broadcasts

Broadcasts over radio station WMCA of the Notre Dame-Georgie Tech, and Notre Dame-Navy games, last Saturday and this Saturday, are partly sponsored by 20th-Fox for "The Robe" and its forthcoming "How to Marry a Millionaire," both of them in Cinemascope. The broadcasts cover the Greater New York, New Jersey and Connecticut areas.
ALBANY

"From Here To Eternity," which was held for a second week in Fabian's Palace after one of the theatre's biggest seven days in the past 18 months, was shifted to the Grand for a third week. "Little Boy Lost," which Strand patrons found to their liking, was moved to the Ritz (also Stanley Warner) for a second week. This meant first-run business was divided between the Palace and Strand. A Golden Gloves boxing tournament between entrants from Albany, Chicago, Boston and New York, is planned for RPI Field House, Troy, in January, under a tiptop between the Variety Club and the district AU. Tent 9 proposes to turn over profits to Variety-Albany Boys Club summer camp at Thompson Lake.

STANLEY O. Loughlin, district division manager, chairman of the Big Brother commit-
tee in the annual drive to aid the camp.

BUFFALO

David Cheskin, chairman, announced that Tent 7, Variety club of Buffalo, was to stage a gala Hallowe'en dance Oct. 31. Ben Bush and Ben Malinoff are co-chairmen of the affair. Stanley Kostisky, manager of the local UA branch, explained the annual Christmas Salute in behalf of the Variety Clubs will Rogers Memorial Hospital, at a meeting of distributors the other day in the Fox exchange. Kostisky is chairman of the Salute in the Buffalo area. Dave Miller, U-1 branch manager, and Marvin Jacobs, spoke at a meeting of exchanges heads the other day on forthcoming collections to be made in theatres for the Variety Club Cere-
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bral Palsy clinic in the Children's Hospital.
DESMOINES

The first closed circuit TV football game in Des Moines was shown at the Paramount theatre to a meager crowd. The 1,700-seat house decided not to continue the plan. . .

Theatre in Iowa, large and small, are installing large, curved screens. Last week alone the following theatres announced plans for wide screen installation: the Majestic at Centerville, the Capitol at Clinton, the Excal at Exira, the Enquirer at Iowa City, the Capitol at Iowa City, the Majestic at Ottumwa, and the Uptown at Sioux City. . . The Urban theatre in Des Moines has been reopened under new management. Charlie Jones, Elmwood exhibitor, attended the national board of directors meeting and annual convention of the AITO in New York City and Boston.

CLEVELAND

Twenty-seven first run Northern Ohio theatres participated in the saturation premiere of "Sabre Jet" this weekend with a 16-wing Sabre Jet group covering the territory on Saturday. . . "From Here to Eternity" shattered all RKO Palace policies with a 6-week run which is two weeks longer than its runner-up "Peter Pan." . .

Jack Shulman, manager of the Imperial theatre owner and Mrs. Shulman were in New Haven visiting their son Ronald, a Yale sophomore, before going on to New York. . .

Max Miller, RKO Palace manager, appointed Edna R. Starks as assistant manager, first woman ever to hold that post in the theatre. . . Jerome Steel is playing a second run of "From Here to Eternity" at his Skyview drive-in, Norwalk, first drive-in to the area. . .

March 28 at the Norwalk theatre, Norwalk, . . . Edward Cutler, RKO booker and Elaine Clayman of Akron will be married in Akron on March 21.

COLUMBUS

Manager Robert Sokol of Locov's Broad announced the booking of "The Robe" starting November 1. . . RKO Grand is the fourth downtown first run house to install wide screen. . . Demolition of buildings on the site of the city's first municipal parking garage is expected to begin in March following completion of the embankment which is located on E. Long Street, two blocks from the RKO Palace and Locov's Broad. . . Leo Yassenoff, of Academy Theatres, was given a citation on behalf of Rev. Bernard J. Shell of the Pilot Dog Foundation for his part in building the new guide dog kennels here. . .

Annual Columbus Dispatch cooking school will be held at RKO Palace Nov. 12-14. . . Samuel T. Wilson, theatre editor of the Dispatch, said in his column that "less than a year after 3-D got going, its novelty is worn thin." . . Waverly drive-in at Waverly, Ohio, has been sold by H. & S. Theatres of Columbus to the Theatre Equipment Co. of Toledo, Ohio. Raymond Coulburn will continue as manager of the drive-in.

DENVER

Fay Boyd, who resigned recently as manager of the Unique, Gunnison, Colo., because he thought he was to be drafted soon, is now running the drive-in at Denver that changed its mind. . . Joe Ashby, general manager for Allied Rocky Mountain Independent Theatres, and Mrs. Ashby, went to Miami, Okla., for a short visit at the home of her mother and her family. Mr. and Mrs. R. J. Morrison celebrated their 50th wedding anniversary here last week. Morrison, formerly branch manager here for 20th-Fox, retired in 1942. . . Earl Bell, branch manager Warner Bros., on vacation with Las Vegas, Nev., his first stop. . . Bruce Marshall, Columbia salesman, underwent a second operation on one of his eyes at St. Luke's hospital. . . Henry Friedel, Metro branch manager, spent his vacation fishing in Wyoming.

INDIANAPOLIS

Kenneth Collins, former general manager of Greater Indianapolis, has taken over operation of Zaring's Egyptian from Rex Carr, buyer and booker for Y & W. Carr still retains the Ritz. . . Al Hendricks, manager of the Indiana, and Alice Most, manager of the Indiana Ballroom, will be married Nov 4. . .

ningham, operator of the Fountain Square, has installed a wide vision "Miracle Mirror" screen. . . Venice is now in its third week, grossed $73,000 in the first two weeks at the Indiana. . . Howard Rutherford, manager of Loew's, held a trade showing of "Kiss Me Kate" in 3-D and 2-D Monday morning. . . C. A. Hill, 20th-Fox branch manager, was here Thursday and Friday. . . The Circle has increased its regular scale from 50-76 to 60-65. . . Clyde Nelson is reopening the Star at Geneva.

JACKSONVILLE

Bill Wallace, Benton Brothers film exp, spent several days in Chicago on business. . . Visiting exhibitors on Film Row included Jim Cartwright, Florida State Theatres district manager, Daytona Beach; Frank Bell, PST district manager, St. Petersburg and Joe Taylor, manager, Hillsboro drive-in, Tampa. . . James Biddle, owner, Fay theatre, Jasper; M. B. Argo, Clay theatre, Green Cove Springs; and Harry Dale, Lake theatre, Lake Butler near the Sebastian in-plant. . .

The independent theatre owners in Jacksonville have closed their bookkeeping offices. . . An alert night watchman and his dog frightened away a team of would-be safecrackers at the Rialto drive-in theatre, reported Carl Carter, owner. . .

Carroll Ogburn, Waukegan, Ill., returned from a tour of downtown theatres. . . Fred Hull, Metro branch manager, and his family are back after an annual leave spent in Atlanta. . . It is stated that Z. A. Huff will re-open the old suburban Fairways theatre which closed last November. . . The Stein Theatres circuit expects to have a new drive-in at Sparks, Ga., ready for opening for a mid-November date. . . The Liberty theatre in the Florida, Ga., has closed its doors. . . Walter Colby is the new manager of the Florida theatre, West Palm Beach, replacing George Baldwin, resigned.

KANSAS CITY

MGM's Kansas City branch held a "two-way" screening of "Kiss Me Kate," in the downtown first run Midland, Tuesday morning. The first half was in 3-D, the second half on wide screen with stereophonic sound—for comparison by exhibitors of the two types of projection. . . The Encyclopedia Reference Bureau (which includes appliance distributors) recently estimated 324,352 television sets in the Kansas City area, an increase of 10,290 in September. Radios in the area are estimated at 1,303,846. . . "The Robe" is being held over into the sixth month, at the Kinoma. . . The Vogue is holding over "Desperate Moment." . . "The Robe" is now in its fourth week at the Orpheum, . . . "Mogambo," held over for one week, opened in 3-D for four days into the third week—which will permit return to midweek opening in preparation for the usual holiday shows. . . Fine open weather encourages drive-ins to show through the weekend, two of them are on a restricted week-end schedule.

LOS ANGELES

Joe Sarafian, Warner Bros. salesman, accompanied by his wife, off to Las Vegas on vacation and determined to break the bank there. . . After being closed for a few weeks, the Village theatre in Commone has been re-opened by Burton Kramer ap.
MINNEAPOLIS

"From Here to Eternity" has broken the house record at the RKO Orpheum in St. Paul as it went into its fifth week. In Minneapolis the picture tied with "Bells of St. Mary" as it went into its fifth week at the RKO Orpheum. "Calamity Jane" had its upper Midwest premiere at the Orpheums in both Minneapolis and St. Paul Oct. 28 following "Eternity." Grace Merle, former booker at Warners, was killed in an auto accident in Wisconsin. Ben Berger, president of the Variety Club of the North Central Allied, attended a conference at the White House with President Eisenhower for all state chairmen for the Crusade for Freedom. Variety Club of the North Central Allied will hold its annual election Nov. 9 at the clubrooms in the Niccollet. The New Ray, St. Paul neighborhood house, has been re-opened by Mrs. George Sampson. Robert Levy, son of M.A. Levy, 20th-Century-Fox, Midwest district manager, is new Fox salesman in northern Minnesota. Sam Niefeld has rejoined Allied Artists as booker replacing Marty Braverman, who has been named AA salesman in southern Minnesota and South Dakota. Peter A. Jeub, former operator of Pete Jeub's bar, meeting place for many in the industry, died at age of 67.

OMAHA

The RKO-Braudeis hit one of its best marks when "From Here to Eternity" more than tripled the normal gate receipts in the first week. Tommy Carlton, who plays the youthful Tarzan, brought a lot of smiles on a visit to Children's Memorial Hospital. Jimmy Schlatter, manager of the Town theatre, has resigned to start up the Midwest Advertising Agency with Jack Carlson. Paul Foreman has been named manager of the Town. Foreman formerly was assistant manager of the State and Broadway theatres and manager of the Ames, other Ralph Goldberg houses. Al Gardner, ex-Omaha film salesman with Warner-Western and United Artists, is reported recovering satisfactorily in Council Bluffs Mercy Hospital with severe cuts suffered in an auto accident near Logan, la. He now operates theatres at Logan and Woodbine. The Colonial at Hamburg, la., formerly owned by the late Howard Colon, has been purchased by G.H. Downey, whose State theatre at Hastings, Neb., was destroyed by fire.

PHILADELPHIA

The Stanley Warner Theatre Circuit, heartened by a marked pick-up in theatre business, particularly in the neighborhoods, reopened the Ogunzoo and the Lindsey, and is getting several other neighborhood houses ready for reopenings next month. Edward Singer, an executive of the Melvin J. Fox theatres, left for New York last week with Ralph W. Pries, chief booker of the local Variety Club, and Councilman Victor H. Blanc, serve as coordinating chairmen for the Sophie Tucker Golden Jubilee Dinner to be held here on November 15th at the Belle Vue-Stratford Hotel. Increases of approximately 50 percent in all real estate assessments for city and county taxes has been announced on all business properties in Reading, Pa., including the theatres. Walt Finch has taken over the Capitol, Lebanon, Pa., with Tri-State Buying and Booking Service here handling such services. Tri-State will also service the Plaza, Reading, Pa., when taken over by Mr. Finch November 4th. After 22 yea-rs in the industry, H. Douglas Carpenter resigned as manager of the Elks, Middletown, Pa., a Chertoff Circuit house, to accept the position of Postmaster. He was succeeded by Benjamin W. Holman, who was the first open-airer in the Wilmington, Del., area to close down for the season.

OKLAHOMA CITY

Skysview drive-in theatre, Ardmore, Okla., has installed the giant panoramic screen.

(Continued from opposite page)
Eternity" just completed at Stanley; "Mogambo" now in its third week at Loew's Penn; "The Robe" in the fourth week of an indefinite engagement at the J. P. Harris. The Warner closed now for the installation of "This Is Cinerama" after three big weeks with Martin Luther and the Fulton after three weeks with "The Moon Is Blue" set to open shortly with the second CinemaScope production of "How to Marry a Millionaire." .. "Rotary Bay" set to follow "So Big" at the Stanley. Bob Suits, manager for Stanley Warner at their Ritz-Clarkburg, W. Va., named managing director for Cinerama set to open in Warner, Pittsburgh, sometime in December, with Max Silverman, manager at the Warner for past two years shifted to Manor in Squirrel Hill, and Milton Weil moved from Manor to Warners' deluxe neighborhood, the Vogue in Shaker Heights, Cleveland. Arthur Manson, recently resigned Canadian ad-pub head for Metro, already on the job here as advertising publicist director for Cinerama.

PORTLAND
Town is loaded with single billed and raised admission films this week. Only two houses have double bills at regular admission prices. Warner Brothers has three first run pictures opening here this week in four houses. MGM's western district manager, Ted Gaharke, was a visitor here from the Bay area. Mrs. J. J. Parker just returned from the Film Capitol where she spent some time with former Portlander, Jane Powell. M. M. Mesher takes over the 3,400-seat Paramount theatre from the Evergreen Chain Nov. 1. He will head the Portland Paramount Corp. Herb Royster is now manager of Evergreen's Oriental theatre, having left the Mayfair. Paramount manager Oscar Nyberg will become headman at the New Pre-Show Fox. Assistant Fox post at the Orpheum while Don Cooley takes similar post at the Fox in Spokane. "The Robe" is still packing them in at the Orpheum for a third week.

PROVIDENCE
Olive Tindler, who daily trips from Boston to Providence to present "Matinee Time" to kids of the WARB, is looking over TV, selects an outstanding picture, currently being screened at a local house, shows scenes from the film, and gives it a rousing recommendation. The theatre in which the picture is being presented should benefit materially. The Ayn Cinema presented the first local showing of Noel Coward's "Tonight At 8:30." Companion feature was Beatrice Lillie in "In Approval." "Vice Squad" opened and continued to play to good houses at the State. Local operators cooperated to a large extent in the Red Feather (Community Chest) campaign. Many of their newspaper advertisements carried the official insignia of the drive, and patrons were urged to "Give." Unusually balmy weather has been working advantageously for the open-air theatres. With the end of daylight-saving time, some drive-ins are able to present two complete performances between dusk and midnight.

SAN FRANCISCO
In a surprise move here, Sherrill Corwin's 2440-seat Orpheum went to Cinerama. The deal was expected to be closed at the Stanley Warner Corp., in New York during the past week. The Telenevis, Oakland, is scheduled to go first-run, Nov. 6; first picture to be "The Cruel Sea." According to district manager John Parsons, an extensive newspaper, radio and TV campaign will announce the new policy. Manager Hargis L. Arnett of the St. Francis is setting a new precedent here, in promoting cashier Helen Lasho to announcing manager, replacing William Wommack, resigned to leave the industry. Lucille Krieger, former cashier, St. Francis, returned to replace Miss Lasho in the box office. Variety Club has taken a vote to mortgag and it is expected quarters chosen to film row will be chosen by the first of the year. Publicist James McMillan of Loew's Warfield has been pinch-hitting for assistant Henry Morgan during Morgan's hospitalization. New at Warner Brothers are Helen Ciecy, replacing general publicist Adele Rogers and Dorothy Hawkins, booker's stenographer. Ward Stoops, formerly projectionist at California Theatre in Kernan, is second shipper at WB and Art Thibodeau, shipped up from third to head shipper, there, replacing Don Taylor, resigned.

TORONTO
Hilda Cunningham who in the past has filled in when necessary has become assistant publicity chief for MGM in Canada. She will help Chet Freeman, newly appointed publicity chief in this country. Murray and Donald Davis Productions have signed a two-year lease for the 800-seat Crest, a unit which has been operated by Twentieth Century Theatres for Famous Films. The house will provide the city with a repertory theatre group. The organization also has an option to renew or buy the theatre. Tourists who visited Canada left $250,000,000 behind according to the Canadian government. They numbered 6,000,000. The Bite more, owned by the Okuns, in downtown Toronto, has opened with a new giant curved screen. This makes the fourth wide screen in the city. The underground garage project at City Hall Square, is also being brought up. The project involves Shea's theatre, which is now owned by the city. Frank Kozioi is manager of the Palace, St. Catharines. J. Gambin who has taken over the helm of the Odeon at Brampton.

VANCOUVER
Distributors estimated that a 300-car drive-in is on the level of the average small-town theatre when it comes to the competition for the purchase of product, and the grass-root figures are now glad to play percentage pictures to outbid the drive-in exhibitors. The Green Hills drive-in, at Claresholm, in Southern Alberta, built by Hector Ross and Ward MacDonald, a 350-car spot, opened recently. Jack Walters, manager, has been很好, with Betty Simon, Happy-go-lucky, cashier, and Cecil Neville, of Famous Players district office, are hospitalized. Rose Kears, International-Cinema cashier quit show business and is moving to Prince Rupert, B. C. Dave Bax is being replaced at Cinema by Helen Tomich. Jack Walters and Bud Rice have replaced Jack Waite and Jimmy Thorp on the Orpheum floor staff.

WASHINGTON
The Variety Club board of governors played host to the District Commissioners at a meeting in the club. Chairmen's cards were presented to the Commissioners by chairlady Victor J. Orsinger. Ben Caplon, Columbia branch mgr.; Joseph Gis, Universal-International branch manager, and Sid Zins, Columbia publicist were included in the list of Motion Picture Pioneers to be inducted on November 12. Newest name to be approved by the Variety Club membership committee is Victor J. Orsinger, Spool, chief of information, HDQ, Military District of Washington. The Branch drive-in theatre will remain open on Friday, Saturday and Sunday nights during the winter, with the new policy effective on October 25. Variety Club elections for 1954 were held October 26. Bernheimer's Jesse theatre will be renovated and reopened under an art policy.

To Remodel Raleigh Theatre
The State theatre, Raleigh, N. C., will be completely remodeled, reports W. S. Jordan, manager. Construction will include a complete new front and entrance lobby with modern design. The theatre will be re-seated.

MOTION PICTURE HERALD, OCTOBER 31, 1953
An Industry Training Film for Theatre Managers

"COURTESY IS CONTAGIOUS" --a training film for theatre staff employees—will be unveiled at the T.O.A. convention in Chicago this week. It was inspired by reports of a similar training film created by the J. Arthur Rank Organization in England; it was instigated here by Walter Reade, Jr., and it was paid for by Irving Mack, who advanced the cost as his contribution to showmanship. We haven't seen it, so we can speak freely.

Irving Mack deserves great praise for his underwriting of more than $10,000 to produce the new, 20-minute training film. He looks to recoup some of this through the sale of prints to theatre circuits, and he hopes he gets all or most of his money back. If this example can be proven successful, there may be other training films in our industry. Such films have long been known and used in other merchandising fields.

But we strongly believe that this film should have been made for the public, and to be shown in theatres, and we've said so repeatedly on this editorial page. It should have been made by Pete Smith, on the Metro lot, and distributed by MGM to a minimum of 15,000 theatres, on a rental basis, as any short film. Aimed at the public, it would have told the manager, and his audience, what to expect in theatre courtesy. It would be a very stupid manager who couldn't take so broad a hint.

When the industry short films were made some years ago, we deplored the fact that so much of that series was devoted to studio skills—most of which would be better kept as industry secrets, if we are to keep illusions on our screen. There was one film of the lot which bordered on the manager's job, and as Charlie Jones said just the other day, it made him proud of the business he's in.

But the public should be told more of what the manager has to do—and in the telling, many managers can apply the lessons to themselves. We would like to see a picture of the personal duties and obligations of a theatre manager to his patrons—staff courtesy, theatre housekeeping, public relations and the numerous community affairs in which he has a part, every day of his life. Newspaper by-line writers would obtain a comprehensive review of the responsibilities of his job, by viewing such a film.

ASSOCIATED PRESS, in a dispatch to the New York Herald-Tribune from Hollywood, says, "The movies' most lucrative property is the Western star. No other type of movie star issues financial statements, like big corporations. For instance, Roy Rogers Enterprises recently issued a statement that gross retail sales from the enterprises was $24,000,000 in the first seven months of 1953—a 36.5 per cent increase over 1952. The Rogers Enterprises are not concerned with the cowboy star's income from the entertainment field, but only the royalties on cowboy suits and cap pistols."

That's interesting, since there have been no new Roy Rogers films for theatres in several years. With such a backlog of license merchandising, you might think the producer could reconcile differences with the guilds and unions, who want to be paid twice for double-use, in theatres and on television.

Such production was never costly, and in the past, Western stars have been notoriously economical in obtaining results on the screen, by various devices. A little ingenuity might disclose a workable method to provide new films for 2,200 Roy Rogers Riders Clubs, with two million juvenile members, essentially based in theatres.

Oscar Doob, in a recent conversation regarding the Round Table plan for children's matinees, had a further suggestion which we hasten to get on the record, for it likewise appeals to us. He was thinking of an MGM picture, coming up—"The Knights of the Round Table"—and he thought it would be a natural, for our own knights of the Round Table, to show their strength as showmen, in a tournament. We can think of some of our members who would fight on horseback, armed with lances, to win supremacy on the field of battle, with this first MGM picture in CinemaScope as inspiration. And the added incentive, as part of the Quigley Awards competition for next year, would be something new and different in promotional contests.

Walter Brooks
"Are Your Lips as Kissable as Kate's?"—was the idea in Lester Pollock's interesting display at Loew's theatre, Rochester, and a contest invited kissable patrons to deposit lipstick impressions in a lobby box—we don't know who won or how. Below, you'll see the three-fold design of his window and counter display card—very satisfactory.

What Do Showmen Really Prefer?

The picketing at upper right was planned by Pete Latsis, Fox West Coast Theatres publicist, and Dave Hall, assistant manager, for Grauman's Chinese theatre, Los Angeles. At right, Alfred Loewenthal, manager of the David Marcus theatre, Bronx, New York, with the winner and sponsor of his "Blondes" contest.

Carl Ferrazza, manager of Keith's theatre, Cincinnati, built the seasonal lobby display below, using the football motif of "The All American" to offer coming attractions.

Delmo Larison, manager of the Paramount theatre, in Seattle, had an eye-catching Air Force honor guard on hand for the western premiere of United Artists' "Sabre Jet."
THE DOCTOR & THE TEXAN WIN IN THIRD QUARTER

There was no argument between our distinguished judges as to who ranked first in large and small situations, and overseas—to determine the top winners in the third quarterly judging for the Quigley Awards. Charlie Doctor, manager of the Capitol theatre, in Vancouver—an eager beaver if there ever was—one is all out to win the Grand Award, and he had two terrific campaigns entered, one on "Salome" and one for "Young Bess." Each panel of judges, usually a different group, are always impressed with Vancouver showmanship.

In small situations, it was the venerable and capable J. P. Harrison, manager of the Campus theatre, Denton, Texas, also by acclamation. His interesting campaign on "Greatest Show on Earth" was "mechanized, personalized and dramatized"—in the formula that he prescribes for getting public attention—and ticket sales. The Seven Scroll of Honor winners, in alphabetical order, are as follows:

Max Cooper, Cove Theatre, Glen Cove, New York.
Robert Harvey, Capitol Theatre, North Bay, Ont., Canada.
George Peters, Loew's Theatre, Richmond, Va.
Boyd Sparrow, Warfield Theatre, San Francisco, Calif.
Lily Watt, Odeon Theatre, Coatbridge, Scotland.

We are glad to note Jim Cattell, Temple Theatre, Bellaire, Ohio, among these winners—for Jim had a fine campaign based on his selection in Bellaire of the contest winner who was "Miss Ohio" in the "Miss Universe" pageant in California—and Vincent Trott was one of the judges out there! Also, Harry Boesel is again a contender for Quigley Awards, and we're glad to see his activity represented. Max Cooper is a great showman, and Bob Harvey was a visitor last week—he will read here of his standing in the quarterly decisions. Boyd Sparrow was first to file a completed campaign on "Mogambo," and George Peters had a typical campaign from another of Loew's top-bracket theatres.

Overseas, we had an expert in the foreign field as Chief Justice, and the others concurred, that Ernesto Peralta, of the Metro and Dante theatres, Santiago, Chile, was the winner. Even those of us who couldn't read Spanish could see the evidence of showmanship in this exhibit. It's a source of satisfaction—and wonder—that there is so much sheer skill in the work of showmen around the world, and that they often lead. It's noticeable—in comparison with entries from closer at home.

HUGH S. BORLAND Louis, Chicago, Ill.
JOSEPH BOYLE Poli, Norwich, Conn.
JIM BRADLEY Park Plaza, New York.
BILL BURKE Capitol, Bradford, Conn.
JOHN F. BURKE Fox, Brooklyn, N. Y.
LOU COHEN Poli, Hartford, Conn.
JOHN G. CORBETT Glove, Gloversville, N. Y.
JOHN DAVIES Gaumont, Charlton, Eng.
F. DI GENNARO Merrick, Jamaica, N. Y.
DICK EMPYE Granada, Duluth, Minn.
JACK FOXE Loew's, Washington, D. C.
ELAINE GEORGE Star, Homestead, Ore.
HUGH S. BORLAND Louis, Chicago, Ill.
JOSEPH BOYLE Poli, Norwich, Conn.
JIM BRADLEY Park Plaza, New York.
BILL BURKE Capitol, Bradford, Conn.
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DICK EMPYE Granada, Duluth, Minn.
JACK FOXE Loew's, Washington, D. C.
ELAINE GEORGE Star, Homestead, Ore.

Meet the judges! In the usual order, Leon Bamberger, sales promotion manager for RKO-Radio Pictures, in New York. Leon travels the country, knows his promotions both before and after the playdates; Vincent Trotta, commercial artist to the film industry and former head of Paramount's and National Scour's art departments in New York, who is just back from an exciting trip to Korea, and Fortunat Baranot, overseas advertising and publicity director for Universal-International Pictures, who are our judicial experts on showmanship matters as reflected in this quarter's entries.

3rd Quarter Citation Winners

S. V. MURDOCH Gaumont, Liverpool, Eng.
ROBERT W. PARKER Regal, Torquay, Eng.
D. GORDON Fulton, Jersey City, N. J.
J. MEL GOW Capitol, Nanaimo, Can.
H. HALL Cavendish, Derby, Eng.
J. F. MURDOCH Brantford, Ont.
PAUL JACOBS Le Ray, Portsmouth, O.
JULES KOENIG Beacon, New York.
JOHN W. GODFROY Paramount, Ashland, Ky.
ADAM GOELZ Paramount, Steubenville, O.
B. W. PHILLIPS Chinook, Milw, Wis.
A. LOEWENTHAL David Marcus, New York.
RANCE MASON Kerridge, Hancock, Mich.
DEAN MATTHEWS State, Olympia, Wash.
JOE MELCHER Grand, Evansville, Ind.

by the Herald

MANAGERS' ROUND TABLE SECTION, OCTOBER 31, 1953
**SHOWMEN IN ACTION**

This is Oscar Morgan Week, and we have said so in the Round Table, but we bow deeply in recognition of the part he has played in short subject exploitation, especially timely in this particular issue of The Herald.

Col. Bob Cox, manager of Schine’s Kentucky theatre, Lexington, Ky., proud of his good contact with the University of Kentucky, which brought a “Movietime 1953” theme to the attention of 35,000 fans at the Kentucky-Mississippi State game. Kentucky’s marching 100-piece band is something to see and hear!

Matt Saunders said it with street banners, at Loew’s Poli theatre, Bridgeport, to publicize “Torch Song” right next and adjoining the political campaigning which is very hot in that Connecticut hillbilly.

Bill Daugherty, manager of the Webb Theatre, Wethersfield, Conn., had a two-day revival of “Macbeth”—wrote letters to 80 high school and college instructors enlisted their support, put reduced price tickets on sale for students.

Fred Greenway, manager of Loew’s Poli-Palace, Hartford, had news breaks on Edward G. Robinson, visiting star of “Vice Squad.” The actor participated in homecoming celebrations honoring the new American Legion National Commander, Arthur J. Connell, at nearby Middletown, Conn.

Ernie Greulich, advertising and publicity director of the Hartford theatre circuit, had local cartoonists drawing pictures of Burt Lancaster as a newspaper break for “From Here to Eternity,” playing in ten houses.

Bob Carney had a gang of good-looking high-school kids wearing “Mogambo” helmets and seeming to be on safari, to see the MGM picture at Loew’s Poli, Waterbury, Conn.

Jack Moynihan, manager of Keresotes Lawford theatre, Havana, Ill., had three Boy Scouts on constant duty to demonstrate Scout equipment in the lobby, during the run of “Mr. Scoutmaster.”

Paramount is distributing a special folder written by famous author James Michener in which he expresses his high regard for Bing Crosby’s “Little Boy Lost”—and says, “It’s a different kind of movie and ought to answer all the critics who claim they like only foreign films.”

Members of the unfair sex who submit letters to show their best reasons explaining “Why I’d Like to Marry a Millionaire” will have a chance to compete for glamorous prizes when this new CinemaScope picture opens in two Broadway show spots.

Jack A. Sanson, manager of Stanley-Warner’s Strand theatre, Hartford, ran a sneak preview of “Blowing Wild,” with teaser copy planted in Allen Widen’s column in the Times.

Morris Keppner and Lou Lipman, General Theatres, Inc., West Hartford, Conn., had front-page breaks on the start of construction of a new drive-in, and ran a prestige ad on the announcement page the same day, for next year’s opening.

Clarence Cropper, manager of Schine’s Van Wert theatre, Van Wert, N. Y., had a football rally to precede the big homecoming game which is an event with lots of local interest.

Jack Mitchell, manager of Schine’s Auburn theatre, Auburn, N. Y., has his Saturday morning show sold to the local Kiwanis, who will have from 450 to 600 youngsters on hand for that show, which is the way the Kiwanians go after things.

Troop 239, Boy Scouts of America, Bronx, N. Y., have sent us a press release (their own) to announce that they have been invited by manager Alfred Loewenthal, of the David Marcus theatre, to see “Mr. Scoutmaster”—and that five troops will march with full colors to the theatre!

A. W. Schwalberg, president of Paramount Films Distributing Corporation, has been presented with the Golden Teapot Award of the Tea Association of the U.S.A., for having produced “Elephant Walk”—with so many promotional opportunities of mutual interest and advantage.

Arthur Pincus reports an exploitation stunt for MGM’s “Dangerous When Wet,” arranged by field exploiter Rod Gurr, at Sydney, Australia, to tie in with Esther’s swimming—but with a shark-proof enclosure provided! We only worry about wolves.

Skouras Have Many Entries

Skouras Theatres in New York were well represented in the current quarterly judging, with a collection of campaigns that originated with many old friends of the Round Table. Max Cooper, manager of the Cove theatre, Glen Cove, L. I., was outstanding, with good examples of his showmanship. Among them we especially noted a “Clothes for Korea” drive in which the theatre led in community giving which resulted in 16 tons of garments. The various newspapers in the area gave plenty of space to news pictures, accruing to the credit of the theatre and its manager.

Ted Rodis, manager of the Astoria theatre, and Tony Rosato, manager of the Playhouse, Great Neck, had good campaigns on “Ammi” while Murray Specter, at the Tea-neck; Jules Koenig, at the Beacon, Port Washington; Irving Schwartz, of the Norm, on upper Broadway; Jim Bradley, at the Park Plaza and D. Gordon, at the Fulton, had campaigns on “Call Me Madam.”

Alfred Loewenthal had several campaigns from his new assignment, the David Marcus theatre in the Bronx, including one on “It Came From Outer Space”—which was also covered in a complete campaign, unsigned, from the Plaza, Englewood. Another unsigned entry from the Fulton, Jersey City, was a particularly well planned handling of “White Witch Doctor” that was more complete than most. The aim and purpose of the Round Table is to give credit to managers and we need their names to do so.

The Navy Likes Our Foster Parent Plan

Two hundred members of the crew of the destroyer escort U. S. S. George E. Davis, in port, had a terrific news story with pictures in the New York Herald Tribune, with credit for “adopting” little Maria Carmela La Vecchia, through the Foster Parents’ Plan, and bringing her to this country for a visit on the first anniversary of their foster parenthood.

Salute to the Winners!

Meet Marvin C. Fox, manager of the Liberty theatre, Portland, Ore, at left above, who won $500 in MGM’s first “Lucky 7” contest for his proposed campaign on “Mogambo” in large cities; next, Gerry Germain, manager of Dipson’s Palace theatre, Jamestown, with $250 in cash for his proposal in medium-sized situations; and at right, Harold Armstead, manager of the Colony theatre, Easley, S. C., who gets $100 in small situation. MGM paid all the costs of each of the proposed campaigns, as part of the original deal.
Selling Approach

EAST OF SUMATRA—Universal-International. In color by Technicolor. The saga of the last of the plunderers, the story of “Dutch” Mulane, the jungle he plundered, and the women he loved, in the last-forgotten corner of the earth! Jeff Chandler, Marilyn Maxwell, Susan Ball, Anthony Quinn, in a tale of the South Pacific. 24-sheet and other posters have atmospheric art to make cut-outs for lobby and marquee display. Spread herald keys the campaign with all the best showmanship angles. Color-Gloss photos that look like real, to sell color with color, in a special lobby frame. Newspaper ad mats, large, small and in-between, with the big economy mat, selling for 35c at National Screen, to supply everything needed for small theatres. Six well selected ad-mats and two publicity mats, one of which is the best illustration of the picture in any form—and very good form, too. The utility mat, made up of small bits and pieces, is only for large situations where a complete advertising layout is needed in the bigger towns. But special mat No. 1 is a real bargain for the small theatre manager. Pressbook has exceptionally good suggestions for capitalizing the Sumatra setting, the South Pacific background, the tropical and dangerous locale. You’ll find these ideas will make the picture attractive to many people.

THE ALL AMERICAN—Universal-International. The fighting, loving, and thrilling story of a guy from the other side of the tracks—and the girl they said he couldn’t have! The saga of Nick Bonelli, the sport that made him famous, the girl he dared to love, the battle he fought when the game was over. Football is the timely theme, Tony Curtis is the man who turned his back on the cheering crowds for the love of Lori Nelson. Six-sheet and other posters have portrait heads of the stars, for cut-outs in lobby and marquee display. The herald sells the picture with all the best advertising slants in miniature pressbook style. Newspaper ad mats are big and varied, with a good assortment for small theatres in the big 35c bargain mat, at National Screen. Six ad mats and two publicity mats, all for the price of one mat, on standing order. Give your newspaper composing room a break! Football pool, “Pick your own All-American Girl” and local grid stars, are featured in pressbook suggestions for exploitation. It’s timely, through the end of the year and over into next. Football is one sport the public can find on the screen, for entertainment as well as excitement. A good idea is to tie in immediately with a local sponsor who is a football fan.

INFERNOS—Century-Fox. Filmed against the fabulous background of the Mojave Desert, in color by Technicolor. In all the western sagas of violence and adventure, there has never been one to equal this—for reckless daring, spellbinding excitement, paralyzing suspense! Robert Ryan, Rhonda Fleming and William Lundigan in the most breath-taking manhunt and flaming love story ever to cross your screen. 24-sheet and all posters designed to make cut-outs for lobby and marquee display. Strong stuff, sold to your patrons in the herald, which keys your campaign with all the advertising slants. Newspaper ad mats in sufficient variety, but the complete campaign mat, selling for only 35c at National Screen, gives you six ad mats and slugs in one and two-column widths, plus two publicity mats, and all chosen, and enough to inspire the cooperative foreman, down at your newspaper composing room. Give him a chance to work with this good selection, and see if he doesn’t come up with better results, all for the cost of just one mat on standing order. Story has tremendous power and will please adults, as a superior western. It isn’t necessarily for kids, and the dramatic action is tense and exciting to those who understand it. When you have a top western for grown-ups, don’t book it for the children, as part of their Saturday morning schedule. Not a single Indian bites the dust!

THE ACTRESS—MGM. Unusual picture with an all-star cast. Critics say this is one of the best roles Spencer Tracy ever had, and with Jean Simmons, and Teresa Wright, too. The picture is one that MGM is trying in “art theatres” for that selling approach. Press book gives you an entirely different treatment than the usual one. It’s the glorious story of a small-town girl with big ideas, and her hot-headed, warm-hearted father. You’ll like it as much as “The Father of the Bride.” 24-sheet and all posters give star portraits in huge dimensions for lobby and marquee display. The posters and the newspaper advertising are all in unusual style and you can carry out the hand-lettering idea in all your display. Ads are in good assortment, with the big 35c bargain campaign mat containing eight ad mats and slugs, plus two publicity mats, plus that-much linotype border to give your display space a new look. It’s funny, touching, romantic and thrilling—a great family film.
**NEW EQUIPMENT**

MASONITE MARQUEE LETTERS—FIT WAGNER'S, Allbright Sign C-35, 50¢—$2.50; 50¢—$6.00; 125¢—$8.00; 145¢—$12.50 60¢—$4.50 any color. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WIDE-SCREEN INCREASES RECEIPTS—Metallic screen w/iridescent seams .90c sq. ft.; minimum delay wide angle lenses, some sizes immediate. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

**HELP WANTED**

PROJECTIONIST ASSISTANT MANAGER wanted for Modern small town house, 9 miles from Richmond and 96 miles from Washington located on beautiful river. Excellent equipment, dual sound, spare projector, air-conditioned, new seats. Good present and future. Write only GEORGE CLAYTON, owner, 38, Towaco, New Jersey.

OPERATOR, SOBER, RELIABLE, NEIGHBORHOOD situation, steady full time work, must know care and maintenance of equipment. ISBON THEATRE, 154 N. 63, Oklahoma City, Okla.


THEATRE MANAGERS—DO YOU WANT TO IMPROVE YOUR POSTION? One of the country's finest eastern theatre circuit is looking for a couple of aggressive managers whose past performances have established them as outstanding showmen. The managers we select will receive top salary, vacation with pay, group insurance, hospitalization. For interviews November 2 to November 5 in Chicago phone Andover 3-6225 immediately for appointment, or write Box 247, MOTION PICTURE HERALD, New York City. Interviews preferable.

**BOOKS**

"NEW SCREEN TECHNIQUES" — the new book that is "must" for everybody in or connected with the motion picture industry—the clearly presented, easy to understand material is supplemented and other processes—covering production, exhibition and exploitation—contains 16 illustrations by leading authors—edited by Martin Onigle, Jr, 96 pages. Price $4.50 prepaid. QUIGLEY BOOKSHOP, 1276 Sixth Ave., New York 30, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION, Four editions, 1931, 1932, 1933, 1934. Edited to present latest word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 prepaid. QUIGLEY BOOKSHOP, 1276 Sixth Avenue, New York 30, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953-54 edition. Contains over 12,000 items of important motion picture statistics. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $14.95, postage included. Reorder to QUIGLEY BOOKSHOP, 1276 Sixth Avenue, New York 30, N. Y.

**DRIVE-IN EQUIPMENT**

DEVRY'S AGAIN AVAILABLE! COMPLETE drive-in projection sound systems from $195 (send for list). One-piece theatre speakers w/comes $15.50 pair w/junction box; underground cable Made in U. S. A. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

**THEATRES**

ONLY DRIVE-IN THEATRE NEAR CITY OF 20,000 in New York State. Drawing population 0.000, 120 cars. Small screen. Opened 1947. Selling price $20,000, $15,000 cash. LAMONT THEATRES, 100 State St., Albany, N. Y.

**USED EQUIPMENT**

S. O. S. MEANS SYMBOL OF SAVINGS! Holmes, deal projection sound complete, excel. $495; DeVry's rebuilt 890; Time deals arranged. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

YOU CAN'T BEAT STARR'S VALUES: RCA PG-230 sound system, rebuilt, $1395; Advertis on Lamps, rebuilt, $489.50 pair; Simplex Standard Reel Shutter mechanisms, rebuilt, $425 pair; Imperial 6.130 generator, complete, rebuilt, $625; String 1 kw. Lamps and Reflectors, rebuilt, $625. What do you want? TO ORDER CINEMA SUPPLY, 40 West 52nd St., New York 19.

**SEATING**

CAN'T BEAT THIS SEAT FOR $4.95! 500 fully upholstered back, box spring cushion, excellent, many more —read for Chalk Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

**SERVICES**

WINDOWS CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

**STUDIO EQUIPMENT**


**VENDING**

PRE-PACK POP CORN READY TO EAT shipped everywhere. Kraft and instant bags, boxes. New poppers and warmers, NATIONAL POPCORN SUPPLY CO., 100 Commonwealth, Buffalo 16, N. Y.

**New York Exchanges Agreed on Contract**

After 11 months negotiating, the New York exchanges of major distributors and IATSE local H-63 reached agreement last week. The basis is a $1 per week increase for each employee; also some other provisions described as standardization of hours of employment and elimination of certain inequities of salary. The increase is retroactive to December 1, 1952. Only Boston, Buffalo, and New Haven remain to be settled. Local H-63 this week was moving to meet Paramount management for a new contract covering home office employees and publicists.

**RCA Sales Figures Reach Record High**

Sales of products and services of the Radio Corporation of America and subsidiaries attained an all-time record volume of $609,428,166 in the first nine months of 1953, for an increase of 29% over the same period in 1952, Bing Sarnoff, vice-chairman of the board, announced Monday. Corresponding figures for the first nine months of 1952 amounted to $473,501,673.

Earnings before Federal income taxes were $53,651,018, compared with $36,443,110 in the same period of 1952.

After reflecting Federal income taxes for this period, RCA net profits were $25,152,018 for the first nine months of 1953.
**FILM BUYERS RATING**

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 121 attractions, 4,835 playdates.

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

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

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Blowing asterisk product 49th Island Gentlemen.*
SCALING NEW HEIGHTS IN OUTDOOR ADVENTURE!

GUN FURY

in 3D

COLUMBIA

COLUMBIA PICTURES presents

GUN FURY

starring

ROCK HUDSON 
DONNA REED 
PHIL CAREY 
ROBERTA HAYNES

COLOR BY
Technicolor

Screen Play by IRVING WALLACE and ROY HUGGINS
Based upon the novel, "Ten Against Caesar" by K. R. G. Granger
Produced by LEWIS J. RACHMIL • Directed by RAUL WALS
TOA 1954 Program

Arbitration in Action

Bigger Product Supply

Unity for Exhibitors

REVIEWS (In Product Digest) DECADE NIGHTS, ESCAPE FROM FORT BRAVO, THUNDER OVER THE PLAINS, LAST OF THE PONY RIDERS, FLIGHT NURSE, PRISONERS OF THE CASBAH, SHARK RIVER, THE NEBRASKAN, PARIS MODEL. (In News Section) HOW TO MARRY A MILLIONAIRE

Better Theatres for NOVEMBER

FALL BUYERS NUMBER containing THE BUYERS INDEX

ADJUSTMENT OF ASPECT RATIO: An Editorial


In Two Sections, Section One
M-G-M's Technicolor Super-Musical "EASY TO LOVE" filmed in Florida's Cypress Gardens will play in hundreds of theatres this Christmas and New Years. We predict that such headlines as shown above will appear throughout the trade press. Do your Holiday Booking EARLY!

(Rush your campaign entry for M-G-M's "Lucky 7" Showmanship Contest! Big Money Prizes!)

THE COMING INDUSTRY EVENT! M-G-M's FIRST CINEMASCOPE PRODUCTION "KNIGHTS OF THE ROUND TABLE" (In Color)
MERRY XMAS!
HAPPY NEW YEAR!

with M-G-M's
"EASY TO LOVE"

M-G-M presents
In Color by TECHNICOLOR
"EASY TO LOVE"
Starring
ESTHER WILLIAMS
TONY VAN JOHNSON - MARTIN
Screen Play by LASLO VADNAY
and WILLIAM ROBERTS
Story by LASLO VADNAY
Directed by CHARLES WALTERS
Produced by JOE PASTERNAK
First she was afraid he'd stay—then she was afraid he wouldn't...
It is our conviction that the presentation of 'Hondo' gives your patrons the opportunity for the first time to fully evaluate 3-Dimension entertainment.

'Hondo' was filmed 5,000 feet high in the mountains of Chihuahua, Mexico. The clear air and the heights made it possible for the camera to reach a hundred miles into the distance for dimensional vistas inexpressibly beautiful and never before possible. 'Hondo' is a rare combination of intimate drama and vast-scale action. This is a big story of tremendous power — bigger and more powerful with the 3-Dimension technique.

WARNER BROS.
this exhibitor is equipped for Cinemascope
TOA Keynote by Goldenson

In several ways Leonard Goldenson's keynote address November 3 to the Theatre Owners of America convention in Chicago emphasized the realities of the exhibition situation which has followed in the wake of divestment of a number of theatre chains (now among the principal members of TOA) from producing-distributing companies.

As head of American Broadcasting-Paramount Theatres which operates the largest circuit in the U. S. A., Mr. Goldenson drew on his close familiarity with exhibition generally when he said, "Prior to divestment the industry had reached a balance of bargaining power between production and exhibition. Divestment has left the balance heavily weighted in favor of production."

For proof he referred to the financial statements of the larger production companies and implied that comparable statements of exhibition firms are much less healthy.

Producer-distributors were criticized on three grounds: 1. Opportunism in failing to provide "an adequate supply of product"; 2. "Unconscionable" film rentals, and 3. "Over-extended playing time". One effect of high rentals, according to Mr. Goldenson, is a physical deterioration of theatres because "no money is left to keep them in the condition that once made them the fairytale where worldly cares and reminders were checked at the door."

Mr. Goldenson called for "statesmanship" on the part of the producer-distributors. He made a special plea for theatres in one-theatre towns. "The producers cannot cut off these basic roots of the motion picture theatre and expect the trunk and branches to remain strong and healthy." On the matter of product supply he said exhibitors with their investment stake in the industry approximately four times greater than that of production-distribution, should protect themselves by producing pictures, by financing production or in some other manner.

"I don't know of a better time to go into production than presently when the demand for pictures far exceeds the supply," he commented.

It is likely that Hollywood would welcome production or production financing by Paramount Theatres and other exhibitors. Obviously exhibitors would be happy to have more product available. If there is any legal restriction against such activities by exhibitors, doubtless it could be removed in discussion with the Department of Justice just as the Stanley Warner circuit recently received permission to make a certain number of Cinerama productions. Should production or production financing by exhibitor circuits result in more good films, it would be a healthy development for the whole industry. Many in production and distribution have long felt that exhibitors would do a better job of merchandising features to their public if they had a greater financial participation in the results.

British Film Subsidy

It should be no surprise to those who have followed the history of government relations with the film industry all over the world that the original "voluntary" Eady plan of a short term exhibition subsidy of British production must be continued on what is far from a voluntary basis. After the British exhibitors raised a storm of protest this year, the British Government announced that the plan would be continued on a "voluntary scheme" or by statutory regulation.

Following long discussions between the motion picture trade associations a tentative agreement has been reached on an Eady plan subsidy to British producers that is expected to amount to about two-and-one-quarter million pounds sterling during the next year, assuming that box office receipts continue at their present level. The producers have retreated from their demand for a minimum of three million pounds. The levy would be obtained on a sliding scale formula from 1/4d to 3/4d, depending on the price of each admission ticket.

In a special poll the majority of the branches of the Cinematograph Exhibitors Association voted to accept the scheme rather than face the alternative of legislation which the Board of Trade has indicated it would submit to Parliament this month. The British Government presumably favors some kind of a "voluntary" subsidy because legislation to achieve the same ends might be held discriminatory against American producers and in violation of international trade agreements.

British exhibitors hope that the agreement with the other trade associations will result in a more unified campaign for tax relief. The next British budget is scheduled to be submitted to Parliament in April. Many exhibitors in Britain feel that a subsidy to producers would not be too high a price to pay for extensive relief from the admissions tax which averages about forty per cent. On the other hand the only alternative seems to be a subsidy imposed by law.

1 Quotable Quote: "Many people who are 'prepared' or 'conditioned' by advertising, still don't actually go up to a box office and lay down their admission money until they are 'triggered' by the enthusiasm of some friend whose judgment they respect and who has seen and liked the picture."—Henry King in The HERALD's Hollywood Scene.

—Martin Quigley, Jr.
Letters to the Herald

Only a Change
To the Editor:

In reading the newspapers, I am greatly annoyed when one of the pessimists says that the movies are definitely on the way out. On the contrary, I believe we are only witnessing a change in both product and presentation.

If Hollywood keeps turning out such product as "The Robe," "From Here to Eternity," "Shane," "Roman Holiday" and "Stalag 17," the pessimists will have to find something else to complain about, and with such movies as "Prince Valiant," "Rose Marie," "The Caine Mutiny," etc., to look forward to, I guess that's just what will happen.

In writing this letter, I have had a chance to let off some steam, which gives me a lot more personal satisfaction than silently cursing all pessimists.

Again let me express my appreciation for such a fine magazine—FRANCIS L. GALVIN, Cambridge, Massachusetts.

Don't Overlook Charm
To the Editor:

With all the current talk about better pictures and wide screen gimmicks regaining for us that "lost audience," it seems to me that we are guilty of overlooking one important factor which seems to be sadly lacking in current output—charm.

Walking through Times Square the other day, I was "attacked" by a marquee advertising a film that . . . stops you like a slug in the chest . . . shocks you like a kick in the face." Across the street another house was playing a 3-D melodrama which "dynamizes the screen" and "blasts you out of your seat." Right now another little opus threatens to "rip into you like a double-crossing dame" and proudly announces that it is "like a kick in the teeth."

Certainly there is a place for tough thrillers in movie fare, although I remember the days when classics like "G Men" were considered good enough to be sold on their own merits without appealing to the moviegoer's dormant sadism. Altogether, our films—or our advertising of them—seem to have developed an aggressive edge. We're making many fine musicals, but show me one that has the gaiety and warmth of one of the early Durbin vehicles. Comedies seem to be falling away from sophistication and wit into a rut of smart-aleck go-getting and violence. "Dream Wife" was quite a welcome oasis of sophistication. Gone forever, it seems, are the films with the spontaneous charm of "The Rage of Paris" and the early Lubitsch films.

"Roman Holiday" was a delightful film with strategically placed high spots (as opposed to Lubitsch's "Trouble in Paradise") and (a more direct comparison) "The Student Prince," which were delightful films with occasional four spots. I suggest that "Roman Holiday" was a success not because of any outstanding writing or direction (good as they were) but because it did recapture this vanished quality of charm. As for Audrey Hepburn, her appeal is not new. Betty Bronson had precisely that same appeal in the twenties. But today, surrounded on all sides by tough over-sexed babies, Miss Hepburn seems refreshingly different and pleasing.

Let's make tough stuff certainly, since there seems to be a market for it, but let's not forget that some of the biggest moneymaking names in the business—Shearer, Gish, Chaplin, Lubitsch, Mal St. Clair, and others—came from and stayed in essentially gentle schools—WILLIAM K. EVESON, New York City.

Not Enough Ads
To the Editor:

Pictures are still not being advertised enough and to the people who would be interested in them. There should be press-books better prepared with different types of ads—lots of eye-catching displays available like Warners' new material—and at a price theatres can afford—blowups, cutouts and various displays. The 3-D with proper stars and stories will combine with wide screen but remember to excite them, stimulate them with 3-D. Don't subdue it!

New stars should be brought to pairings' attention and kept there. Film companies should advertise their product in special programs over TV and combine in various magazines before different holidays for groupings of coming big hits. And think twice before each picture is made. Has it got appeal in all departments, cast, story, treatment?—JOHN P. LOWE, Garden Theatre, Greenfield, Mass.

Newspaper Attention
To the Editor:

Why, as advertisers in local papers, can't we convince the press to give each theatre (taking turns) once a week a plug on the show we are playing, instead of doing the same thing for a summer playhouse, especially when they don't even advertise locally but get the wireout for their play and we have to struggle to plug our own shows with excessive newspaper ad rates?—GEORGE E. VINCENT, Medina Drive-in Theatre, Easton, Pa.
ALL Universal-International "standard" productions will be photographed so that they can be projected in a 2 to 1 ratio after January 1, Edward Muhl, vice-president in charge of production, said at a press luncheon in New York Monday. U-I also plans to produce in CinemaScope but has not yet selected a story for its first production. "I feel that CinemaScope is the best wide screen system developed thus far," he said, "but there certainly will be a large market for standard films for some time to come and we intend to serve that market."

Both Mr. Muhl and Alfred E. Daff, executive vice-president, indicated that the company would continue to provide occasional 3-D pictures.

This is upbeat news. Chicago's city tax collector is taking more from theatres there, September receipts were $106,669. Last year, the same month yielded $100,808. This year, the take is $1,086,153, against last year's, at the same time, of $1,059,467. Observers credit the reversal of a trend to "The Robe," Cinerama, and "From Here to Eternity."

The Motion Picture Association of America has got around to accepting the new processes as here to stay. Its Academia Theatre, snug, small, smart, Washington screening room for the great, gradually is being equipped for new projection methods. It now has a large screen. Other improvements such as stereo sound and the CinemaScope system are to be installed in coming months.

The film theatres know something about this. San Francisco's Civic Auditorium never again will have a jazz concert. Too much damage by an audience of vandals. They threw bottles through washroom windows, kicked holes in corridor walls, drenched patrons with water from fire hose, and their gangs fought pitched battles. "Jazz at the Philharmonic" was a night to remember.

Word comes from The Netherlands that practically all of that country is being turned into a giant location for the filming of Gottfried Reinhardt's MGM picture, "The True and the Brave." Said to be participating in the production, which stars Lana Turner and Clark Gable, are 4,000 civilians as well as Dutch and English troops.

Anything can happen at a drive-in. Take the case of Joe J. Miller, a maintenance man at Walter Reade's Lawrence drive-in, Trenton, N. J. This drive-in features, along with motion pictures, a small zoo where the passers-by who come early can feed the rabbits, lambs, chickens and raccoons. The other night Mr. Miller was feeding two raccoons when a passing dog wandered into the cage. The ensuing free-for-all left dog and raccoons badly ruffled, and Mr. Miller with a large bandage on his hand. He should have stayed in the booth.

"The Robe" is again a best seller. as a consequence of the CinemaScope picture. The "New York Times" Sunday reported it on the lists. This is the 161st time it has appeared there. The Lloyd C. Douglas novel was published ten years ago.

The 3-D cycle is changing, and the westerns are giving way to some more unusual and doubtless more attractive fare for a bigger audience. But the thrills will remain. Hal Wallis' Paramount release "Cease Fire" is being praised by the Army brass in unrestrained fashion. Much of the 3-D footage was made in Korean battle. Said Major General Clark Rulfer, Army information chief: "I've been in the Army for 30 years, from private to general, and 'Cease Fire' is the only realistic war picture I've ever seen."

The Anglo-Saxons like their comforts, and all the world knows about the tea breaks, even in bustling offices and roaring factories. Not so well known is the picture break. At Townsville, Australia, recently, the waterfront labor squabble was settled when the men agreed to work until nine at night, with the exception of Thursdays. That's family picture night.

FCC attorneys say that hearings on subscription television are likely for early next year.

**IN BETTER THEATRES**

Believing that most product allows the adoption of one aspect ratio for "wide-screen" presentation, Ben Schlanger continues his series, "Theatres and the New Techniques," with a basic method of determining picture size for any theatre, by calculating the width according to the screening pattern. Explanation of the method (page 16) includes all factors with which the width can be found by ample arithmetic.

The new product for "wide-screen" presentation by the aperture-mask method may very well lend itself to a single aspect ratio, it is pointed out editorially on page 13, while ratios above 2-to-1 may be more amenable to such a screen installation than the mere figures have seemed to indicate.

Magnetic sound technique is here and growing. How does it differ from sound as we have had it? Gino Gagliardi answers the question in "Advantages of Magnetic Sound," page 14.
AS HAL WALLIS was host to military men who aided his "Cease Fire." The scene at the Paramount studio luncheon last week. Seated are Y. Frank Freeman, studio head; Brig. Gen. Frank Dorn, U. S. Army Deputy Chief of Information; and Shirley Booth, actress. Standing: Major Raymond Harvey, Congressional Medal of Honor winner, and "Cease Fire" technical adviser; Mr. Wallis; Owen Crump, director; Col. Pendleton Hogan, Army Information Los Angeles chief; and Robert Ryan, star of the film.

ABANDONED. Opened only in 1932, the Center Theatre, Rockefeller Center, New York, one block from the Radio City Music Hall, will be torn down for a 19-story, $11,000,000 office building. Once a film house, it also had ice shows, opera, and, lately, NBC's biggest "live" television shows.

BRIEFING, on the expected arrival of King Paul and Queen Frederika of Greece. Spyros Skouras, 20th-Fox president, introduces lady-in-waiting Nita Siniassoglou to the press, at a company home office conference, in New York.

SOME OF THE NEW OFFICERS and board members of Washington Variety Tent No. 11. In array are J. E. Fontaine; Phil Isaacs, property master; George Couch, Hirsh de La Vieez; Alvin O. Ehrlich, first assistant chief Barker; Jack Fruchtman, chief Barker; Sam Galanty, dough guy; Joseph Gins, second assistant chief Barker; Nathan D. Golden, and Sam Wheeler.
HELPING THE JOINT DEFENSE APPEAL of The American Jewish Committee and the B'nai B'rith raise part of a $5,000,000 fund. Scenes at the dinner in New York last week attended by more than 1,000 from the industry. At the right, Harry Brandt, right, New York theatre owner and philanthropist, with the plaque he received from Edmund Waterman, JDA co-chairman. Above, left, William J. German, general chairman of the JDA drive, and Max E. Youngstein, dinner chairman for the industry. Above, right, Leonard Goldenson, AB-Paramount Theatres president; and A. W. Schwalberg, dinner chairman for the B'nai B'rith.

HOPE BURNUP, manager of The HERALD's London office, is inducted into the British Cinema Veterans at a luncheon honoring Adolph Zukor. Presenting her an inaugural gift is Thomas France, president of the Veterans. (See page 21.)

A LITTLE SHOWMANSHIP at the exchange. Don Tibbs, manager of the Allied Artists Salt Lake City exchange, constructed a marquee to call attention to the branch managers' playdate drive.

CASTING. Doretta Xerou, 19-year-old Grecian beauty, is measured by Warners' casting director Solly Baiano for a possible part in "Helen of Troy." Miss Xerou was "Miss Greece" in the recent Miss Universe contest.

MICHELE MORGAN of "Seven Deadly Sins" visits Boston during its opening at the Kenmore, and meets three showmen of note. They are, left to right, E. M. Loew, E. M. Loew Theatres president; Louis Richmond, owner of the Kenmore; and Samuel Pinsinski, American Theatres president.
TOA, LOOKING FORWARD, MOVES ON ARBITRATION, DEMANDS MORE PRODUCT

by MARTIN QUIGLEY, JR.

CHICAGO: Striking proof of the renewed vitality and enthusiasm of the industry was given here this week.

The TOA convention and the concurrent TESMA and TEDA equipment trade shows and conventions established an all-time high in attendance with a total registration of substantially over 2,000. In addition hundreds of others from Chicago and surrounding areas were on hand.

Meeting November 1 to 5 at the Conrad Hilton, exhibitors and their suppliers maintained a high degree of interest in crowded programs. In contrast to some exhibitor conventions of the recent past this one was without gloom. Uncertainty, principally about product supply, film rentals and equipment amortization, was ever present but without any sense of despair. Delegates generally reflected the basic optimism and determination of Leonard Goldenson's keynote address.

The degree of optimism that dominated the convention may be judged, in part, from TOA's goals for the year:

- Establishment of an arbitration system, with or without Allied and other exhibitor groups participating;
- Exploration of methods of smoothing the way to the formation of a single national exhibitor organization; and,
- Determination to exhort producers to increase production and release schedules.

Responsible for implementation of these and other TOA plans are the new officers, headed by Walter Reade, Jr., president; Alfred Starr, chairman of the board and of the Executive Committee; Robert R. Livingston, secretary; S. H. Fabian, treasurer, and Herman M. Levy, general counsel.

Equipment—principally screen sizes and shapes—received much attention. CinemaScope was a burning topic at the one closed session held for TOA members only. Lines in the coming battle of theatre television vs. home TV were drawn.

A highlight of the convention was the new processes and equipment forum, believed to be the largest attended session of any convention in film history. Well in excess of 1,000 exhibitors, manufacturers and suppliers listened to addresses by R. J. O'Donnell, Herbert Barnett and Ralph Heacock. In addition, 16 technical experts answered exhibitor questions.

On Monday Mr. Reade was elected president by the TOA directors. The vote was unanimous as it was for all other officers who are E. D. Martin, Albert Pickus, Myron Blank, John Rowley, Pat McGee, Roy Cooper, A. Julian Brylawski, vice-presidents; Robert Livingston, secretary; S. H. Fabian, treasurer; Mitchell Wolfson and M. A. Lightman, Sr., co-chairmen of finance committee; Herman Levy, general counsel; Alfred Starr, chairman of the board and executive committee; Charles P. Skouras, honorary board chairman, and the following executive committee: Art Adamson, Tom Bloomer, Jack Braungel, C. E. Cook, Ed Fabian, L. S. Ham, Russell Hardwick, Mack Jackson, George Kerastos, Arthur Lockwood, Morris Loewenstein, Roy Martin, Martin Mullin, J. J. O'Leary, Sam Pinanski, Elmer Rhoden, J. J. Rosenfield, William Ruffin, Jr., A. Fuller Sams, Jr., Jay Solomon, Morton Thalhimer, David Wallerstein, R. B. Wilby and Nat Williams.

Standing committees, chairmen and co-chairmen, are: research, Myron Blank and Elmer Rhoden; organization & membership, George Kerastos and E. D. Martin; COMPO, Sam Pinanski and Pat McGee; theatre television, Si Fabian and Mitchell Wolfson; national legislation, Julian Brylawski; state and local legislation, Robert Bryant and Lamar Sarra; legal advisory, Herman Levy; film reviewing, H. F. Kinney; drive-in theatres, Jack Braungel; arbitration, Robert Wilby and Alfred Starr; building and safety codes, Henry Anderson; concessions, Herbert Hahn and Andrew Krappmann; theatres and accessories, Joseph Zaro and Lucian Pope; public relations, Elmer Rhoden and Emil Bernstein.

Mr. Starr announced at the Monday board meeting that the Stanley Warner circuit has joined the TOA as a unit and had paid the first year's dues amounting to $10,000. He also announced at the board meeting that the Century Circuit of New York, headed by Fred Schwartz, also had joined TOA.

Scrolls expressing the appreciation of TOA for their efforts in behalf of the tax repeal bill are to be presented to Congressman Noel Mason, who introduced the Mason bill, and to Leo Allen, chairman of the House Rules Committee. The scrolls were prepared by Dick Pitts, TOA public relations director.

Both retiring president Starr and incoming president Reade, at informal convention discussions, expressed the hope that the coming year would see the establishment of one big exhibitor organizations whose power would be felt in Washington. Said Mr. Starr: "We are moving in that direction."

The National Exhibitors Theatre Television Committee, meeting during the convention voted Monday to continue the group as a separate entity for the furtherance of theatre TV. It was voted to file the applications with the FCC for theatres' own channels on an inter-city, intra-city, or both, basis.

The NETTC originally was formed to get the FCC to recognize theatre TV as an existing service and the committee now will expand its scope. It was voted to petition major manufacturers to change equipment to accommodate a different aspect ratio—that is, a large screen instead of the present 4 to 3 scale. It was further resolved to discuss with the manufacturers the possibility of theatre TV color research.

Declaring the motion picture industry "one of the greatest in the world," Leonard Goldenson, president of American Broadcasting-Paramount Theatres, and keynote speaker at the opening Tuesday expressed optimism in the future of the business based on the vitality and the firm acceptance of the film-going habit in our cultural way of life.

Mr. Goldenson voiced concern over the

(Continued on opposite page)
increasingly high film rentals being paid by theatres to distributors which he felt was due largely to a shortage of product. He emphasized the great importance of adequate supply of pictures for the theatres so that the theatres could operate at a profit and be in a position to properly maintain their physical plants and stay in business.

He said that if "producer statesmanship" is not applied to the solution of these problems, then the exhibitor "must protect himself either by producing pictures, financing production or in some other manner."

Mr. Goldenson said that in the twin problem of high rentals and picture shortages the "industry has the power to destroy itself. Our industry has need for great statesmanship to avoid the pitfall." He placed the blame on theatre divortence.

Agreeing that television, like other forms of entertainment, also competes for man's leisure time, Mr. Goldenson maintained that motion pictures and television differ significantly in their types of programs so that one is not a replacement for the other. Commenting on the many technical changes that have taken place within the year in the industry, he declared "This revolution in screen presentation has brought to the motion picture industry a resurgence of public interest."

At a convention meeting Tuesday afternoon attended by TOA members, the subject of arbitration was delved into thoroughly and the consensus was that TOA should initiate a plan for all exhibitors who desire to use it. The board was to act on the recommendation at its executive session.

It is expected that the distributors' draft of the proposed system prepared last August will be the basis for the plan. It was pointed out by both Herman Levy, general counsel, and Alfred Starr, retiring president of TOA, that events that have occurred since the last draft was prepared will necessitate some changes. However, they declined to elaborate on the probable changes until after the board takes action.

May Feel Out Members on Going Along Without Allied

While it was understood that the distributors had not made a direct approach to TOA to launch an arbitration system, it was learned that some overtures had been made to TOA leaders to "feel out" the membership on going along without Allied.

The Norde single projector, single film 3-D process was demonstrated at the Tuesday convention luncheon. It was announced that in an Italian deal with the makers of Magic-Vue glasses Norde theatre equipment will be supplied to exhibitors free of charge on condition the exhibitor uses Magic-Vue glasses exclusively. The exhibitor must keep the equipment for two years or show at least 12 3-D films.

Also at the luncheon was a 12-minute training film, "Courtesy Is Contagious," produced by Filmack, was shown.

The Wednesday morning session was devoted to Theatre television under the chairmanship of Mr. Fabian and Mitchell Wolfson. Exhibitors were urged to get into theatre television and to select the events the public wants to see.

Claude Lee, Motion Picture Advertising Co., and Abe Montague for the Will Rogers Memorial Hospital were the speakers at the convention luncheon Wednesday.

Mr. Montague made an earnest plea for contributions to the fund for the hospital, which he said was in grave need. Mr. O'Donnell presented Mr. Montague a scroll intended for the late Charles E. Lewis, in tribute to his contributions to TOA conventions and trade shows.

The membership luncheon Tuesday also explored the various new exhibition media, with the accent on CinemaScope. Members expressed concern on the question of whether CinemaScope is here to stay and whether there will be sufficient flow of product to warrant the investment.

Director-producer George Stevens, guest (Continued on following page)
Pays Tribute to Those Responsible for Forum

In his keynote speech at the equipment forum Mr. O'Donnell paid special tribute to those responsible for "the very first all-industry equipment and new dimension forum."

The introduction of this forum will be another form of pioneering for us, we have pioneered every phase of every other new development in our industry as you men of 20 and 30 years of service whom I see around this room will testify.

Mr. O'Donnell urged theatre men not to close their minds to the new changes and developments, "for what you and others have done in this field will determine how and which way it will buy and have its motion picture served."

"Believe me, please, if the public is given its opportunity to decide, it will do just that, and quickly too. You need only go as far as your box office to find the result of that decision. It will surely come and probably rapidly."

Thursday morning featured a discussion of drive-in theatres and their problems under the chairmanship of Jack Braunagle and a talk by Alfred E. Sindlinger, industry researcher.

In his valedictory speech Thursday night at the President's Banquet, Mr. Starr urged the need for arbitration, reminded producers of their grave responsibility to supply sufficient product to keep the industry moving, and referred to the need of keeping the small theatres open and functioning. "To ignore any product is to ignore the amusement-seeking population is to drive them to other and competing forms of recreation," he said.

The following are summaries of the committee reports submitted to the convention on Monday:

THEATRE TELEVISION, S. H. Fabian, chairman

The FCC order of June 25, 1953, providing that applications may be filed for use of certain frequencies in order to transmit theatre TV programs, is a victory for the industry, as theatres, if they choose to mandate their plans into concrete action, "We are faced with a serious threat of home metered TV." Unless this challenge is met, theatres will have no one but themselves to blame if business "herselfed up."

COUNCIL OF MOTION PICTURE ORGANIZATIONS, Samuel Pinan- sk, chairman

Continued TOA support of COMPO is strongly recommended. It also is recommended that TOA endorse decisions of the COMPO executive committee that the triannual IDA convention be held in 1954 and that a professional program will be included in the program.

THEATRE EQUIPMENT AND AC- cessories, Joseph J. Zaro, chairman

Cinerama more than any other factor stimulates the "de-mothballing" of ideas which had been lying dormant in the research departments of film studios and equipment manufacturers. Except for the improvement in 3-D projection due to eliminating the moiré effect, the picture was cut down to a fraction of its regular size, wide screen aspect ratios add little to a film unless it has been filmed for the particular aspect ratio. Recommended is the use of the 60:70 Aspect ratio in conjunction with the largest practical screen for the exhibitor's particular theatre for other than CineEffect or similar systems. The usual assembly and installation of more amplification and speaker equipment and magnetic sound reproducing mechanisms will not produce stereophonic sound which will please the customers. In general, maintenance and remodelling costs have held pretty firm in most situations since second quarter.

ORGANIZATION AND MEMBERSHIP, E. D. Martin and George Kerasotes, co-chairmen

TOA was considerably strengthened during the past year through the alliance of Theatre Owners of Washington, Northern Idaho and Alaska and the Drive-In Theatre Owners of Washington. Seattle's largest local exhibitor organization have been planted in Portland, Oregon, and are being kept alive by Art Adamson. Hope is that this territory will organize and join TOA within the coming year.

STATE AND LOCAL LEGISLA- TION, Robert E. Bryant and La Marce Smith, co-chairmen

State lawmakers still appear adequately willing to grant and delegate to cities and towns enabling acts which grant unlimited taxing power to their political subdivisions. Theatres and other amusements are the prime targets of such municipalities. Probably one of the most important recent developments from the industry point of view was the failure of the Pennsylvania legislature to pass a proposed 10 per cent tax on amusement charges and admissions.

DRIVE-IN THEATRES, Jack Braun- agel, chairman

This year has been marked by uncertainties of new techniques, added competition and the fulfillment of predictions made last year that this season would see drive-ins reaching the over-building stage in most situations, causing a leveling off of business in individual situations. More people attended drive-ins in 1953 than in any other year.

"During the past year your drive-in committee has conducted all-industry public relations in conjunction with several TOA unit conventions." These schools are steps in the direction of training young manpower to carry on our business.

PUBLIC RELATIONS, Elmer C. Rhoden, chairman

COMPO still offers the best means for developing "a sound, all-industry public relations program" and should be acknowledged and supported as the "Voice of the Industry" in a renewed and continuing effort to build public confidence and respect for the motion picture industry.

BUILDINGS AND SAFETY CODES, Henry Anderson, chairman

The presence and use of nitrocellulose film is the most important matter concerning the committee. "The time has come, we believe, to take definite and possibly drastic steps to stop the use of nitrocellulose in new productions, newssheets, imports and, to discontinue exhibition of old pictures on nitrocellulose base film. Whether this is economically practicable at this time, we do not know but this we should determine."

RESEARCH, Byron N. Blank, chairman

Many new developments, not yet in use, are being discussed. The committee feels that these developments will bring exhibitors techniques that "will surpass any other method of reproducing visual and audio entertainment conceivable to man."

FILM REVIEWING, H. F. Kinney, chairman

During the past year five films were submitted to the committee, all of them trailers of short length and all of them approved for recommendation to the membership. The five were "American Cancer Campaign," "American Red Cross," "March of Dimes," "American Education Week" and "Christmas Seal Sale."
Ask The Men Who've Seen It!

20th's SECOND GREAT PICTURE IN 
CINEMASCOPE

YOU SEE IT WITHOUT GLASSES!
TEST OF "KATE" IS 3-D BOOST

Two Theatres to Switch to 3-D; Results Reported Showing 40% Increase

"Kiss Me Kate," which opened test engagements last week to demonstrate audience acceptance of both 3-D and standard projection, will be held over in five of the six cities—Dallas, Columbus, Houston, Rochester and Syracuse. The sixth city, Evansville, is not sufficiently sizable to warrant a second week except in extraordinary circumstances. Three of the engagements were in 3-D, three in 2-D. Houston and Rochester, which opened it in 2-D, will switch to 3-D for the second week.

In all cases the business done was on a par with what may be expected of top pictures, a spokesman for MGM said. Comparisons were made with such outstanding MGM attractions as "Bad and the Beautiful," "The Band Wagon," "The Merry Widow," "Dangerous When Wet" and "Above and Beyond."

3-D Shows in 3 Cities

The towns playing the picture in 3-D were Dallas, Syracuse and Columbus. The towns playing the picture in standard projection were Houston, Rochester and Evansville.

The result in the 3-D towns was 40 per cent better than in the standard towns. This average was augmented by the results in Texas. Dallas was sixty percent better than Houston.

In all situations "Kiss Me Kate" was well received by the patrons and the press. The reviews were outstanding. It was considered the best of all MGM musicals. In the 3-D towns it was described as the first quality picture to be shown in the new medium. Some of the critics, who were opposed to 3-D presentations, admitted the possibility of error in their pre-opening judgment.

It is significant that Rochester and Houston, which had played the picture in standard presentation in the first week, are switching to 3-D in the hold-over continuing engagements.

New Glasses Used

The latest model of Polaroid glasses was used. There were also slip-on 3-D glasses for those who customarily wear spectacles. These glasses have larger vision area and the frames are supportable.

"In the light of these experiments," said Charles Ragan, general sales manager of MGM, "we strongly urge theatres to play 'Kiss Me Kate' in 3-D. We are furnishing prints in standard dimension as well as in 3-D, but it seems that good business indicates 3-D."

The 3-D versions have received a boost from the new Council for 3-D Film Progress, Inc., which sent two representatives to promote the picture in two of the test cities, Syracuse and Columbus.

"Kiss Me Kate" stars Kathryn Grayson, Howard Keel and and Ann Miller. It has a score by Cole Porter and is adapted from the Broadway's "Babes in Arms" by Sam and Bella Smet- wick. It was made in Ansco Color with Technicolor printing.

MPAA Votes To Continue COMPO Aid

Continued support of the Council of Motion Picture Organizations' activities was voted at a special meeting of the board of directors of the Motion Picture Association of America in New York last Friday.

The unit anticipated that less would be needed to finance COMPO next year and thereby the contributions of distribution and exhibition will be less, according to Al Lichtman, distribution's representative on the governing COMPO triumvirate. LICHTMAN

Exhibition, which paid dues ranging from $10 to $100, according to seating capacity, next year will pay approximately 75 per cent of that amount, scaled according to the number of seats, Mr. Lichtman said. Distribution's contribution will be approximately 25 per cent less. Ratification by the MPAA of its participation in COMPO leaves only the Theatre Owners of America as a major organization yet to formally approve participation.

A reduction of next year's COMPO budget was explained by many factors, including the existence of a sum of money in the treasury left over from the current year. It was also pointed out that expenditures allotted to spade-work activity in the tax campaign last year probably will be less this year.

"Botany Bay" Opens Big

"Botany Bay," Paramount's Technicolor sea film starring Alan Ladd, James Mason and Patricia Medina, opened last week at New York's Maxfiah theatre to capacity audiences, with the first day's gross equaling the highest opening-day business during the past two years, the company said.

Walsh Universal Treasurer

Eugene F. Walsh, comptroller of Universal Pictures Company since 1925, was elected vice-president and treasurer of the company by the board of directors in New York City on Wednesday, previously was assistant treasurer of Universal.

Coyne Asks Work to Win Tax Repeal

DETROIT: Conceding that success in the renewal of the campaign for the removal of the 20 per cent admission tax may be difficult, Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, asserted that it can be attained. He spoke Thursday before the Convention of Allied Theatres of Michigan.

"We can win," Mr. Coyne said, "if we have the financial support we had last year. We can win if you do your work at home. We can win if you are willing to shuttle into Washington on call, as so many of you did last year. We can win if we keep to a sound control plan but retain the courage to turn around on a dime if necessary. We can win if we think big but have the wisdom not to neglect little items."

Mr. Coyne said that since the condition of theatres has worsened since the Presidential election of Mr. Truman. It is obvious that there can be no major shift from our tax campaign planning of last year.

"Complete relief is the only measure of help that will do the whole job. We will not, naturally, preclude from our thinking, a compromise that may do the best partial job," he said, "if circumstances make complete relief beyond our reach. We will preclude nothing from our thinking.

"Our over-all strategy is to retain and renew our Congressional friendships on a basis of support accorded last year. You have been requested to put this in action. If full relief seems unattainable this stretch can be the last efface the best compromise."

"In view of all this there is only one thing we can do: We must start from scratch. In other words, we can take nothing for granted. Accordingly we are listing all Senators and Congressmen as being uncommitted until we have received definite word that they have been interviewed all over again by delegations of exhibitors and have given new pledges to vote for elimination of the tax."

Suit Names Majors on Bidding for First Run

CHICAGO: A suit asking an injunction preventing the major film companies, Balaban and Katz Corp. and Great States Theatres from interfering with the right of the Lee theatre, Joliet, Ill., to bid for first run product in Joliet has been filed by Edward and Ruby Codo. It also asks triple damages to be determined after examination of the defendant's books, for the period from July 13, 1946, when the Codos took over the theatre, to July, 1953, when the Lee ran its initial first-run pictures.

The suit, filed in the U. S. District Court here, contends that the defendants conspired to withhold first run product from the Lee, in favor of Great States in Joliet.

MOTION PICTURE HERALD, NOVEMBER 7, 1953
now get aboard the big grosser,

BOTANY BAY

- launched big in its first 20 dates! your big attraction to date too!

"another boxoffice winner from paramount!"

— says Hollywood Reporter

ALAN LADD • JAMES MASON • "BOTANY BAY" Co-starring PATRICIA MEDINA • SIR CEDRIC HARDWICKE
A JOHN FARROW PRODUCTION • Produced by Joseph Sistrom • Directed by John Farrow • Screenplay by Jonathan Latimer
From the novel by Charles Nordhoff and James Norman Hall • Color by TECHNICOLOR • A Paramount Picture
**Terry Ramsaye Says**

TEMPUS FUGIT NOTE—Now one hears that the Center theatre in Radio City is to be razed to free the site for a nineteen-story office building. It seems not so long ago that it was opened to be the motion picture theatre while the Music Hall was to be an international capital of supervaudeville. Roxy's idea, you'll remember, when he bustled his cinema britches. Now the Music Hall has long been the world's greatest motion picture theatre. Just now it seems to be the last to have a stage show. The passing of the Center is of course progress. It brings impressively to mind an utterance of Frank Lloyd Wright, eminent architect, and one might say also the Salvador Dalí of the builders' art, babolney and all. Said Mr. Wright: 'New York is a species of atom, like the pyramids, every man- or nature-made structure is debris on its way to happen. Time is swifter now. We are to do about it, what?'

TOUR REPORT—Your correspondent has just thrown a motor loop of 3,006 miles west into the interior reaching to the dry prairies of Kansas. He found that "island in time" the old fashioned farm with springhouse up, a quiet side-road well away from the roaring great turnpike hissing with speed. The little old farm house was boarded up, because the old folks had sold out and gone to Florida. Bulldozers had levelled the fence lines and hedgrows and tactorked breaking plows were integrating those old eighty acres with the vast fields adjacent. We hear much about the marginal theatres. Out yonder there is the equally debated marginal farm. The basic elements of issue are very much alike. Those marginal village theatres out there, and many in larger towns, too, are marking time and look a little dustier than when I saw them last year. They, indeed, presented an atmosphere of invitation. The principal signs of hopeful enthusiasm to be observed were among the newer drive-ins. There seemed to be an epidemic of "The House of Wax." Many closed drive-ins, with expensive equipment, had shut down in an apparent casual sort of abandonment with speakers dangling in the wind. The effect reminded one of the days when farmers used to unhitch and leave the mowing machine in the hayfield where they stopped cutting, to rust there over winter.

Food, at least along the highways of the interior, is increasingly incompetent and expensive. The butterfat out there goes to market while the natives, including farmers, serve and vend margarine, and not the best of that. Their vegetables and fruits come by truck from California, canned and frozen. Outside the sprinkling of well staffed chain restaurants the cooking is a crime against nature. The best is bad. Hamburgers and hot dogs are the curse of the hinterland. They are hell on gadgets, though. The current rage is a plastic cutup dispenser in the form of a corrupulent tomato. You squeeze it and it applies an airbrush sort of squirt. The kids have fun—little darlings! The press of the interior seems to be casually friendly to the screen. The over-all trend is to shoot motor vehicles from Hollywood and local reviews that read amazingly like they came from a third class press-book.

The movie industry has a lot of work to do.

HENDERSON RICHEY, sitting at work in his Broadway office, leaned down upon his folded arms for a rest at his desk. He had been doing that often of late. This time he bowed to the inevitable and was gone. He was among the unostentatious competent of the industry. He was gifted with a suave poise and such a skill of clear expression, ever so carefully adjusted to the capacities of his listener, dumb or clever, that the measured manner of the saying never became apparent. The foundation was in the training that he got in the experience of small town newspaper work, where everyone does everything and knows everybody. His internal judgments were sharp, rarely confided.

TRAFFIC NOTE—Concerning drive-ins and theatres with parking problems, it is of interest to have the Automobile Manufacturers Association's annual statistical report that now 29 per cent of the American drivers are women. That statistic does not take cognizance of the importance and influence of the backseat drivers, either. It is estimated that motor vehicle registrations this year will total 54,700,000. We seem to be a lot of hurried people very busy going somewhere. It is the continuous opportunity for the amusement industry to provide 'some-place-to-go.' Once it was ponderantly the movies.

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**RKO Circuit 9-Month Net Is $788,331**

Consolidated net profit of RKO Theatres Corporation and subsidiary companies for the third quarter of 1953 was $370,728.83, after taxes and all other charges. This compares with consolidated net profit for the third quarter of 1952 of $448,608.89, after taxes and all other charges (including loss of $173,640.02 on sale of capital assets.)

Consolidated net profit for the first nine months of 1953 was $788,331.15, after taxes and all other charges (including profit of $10,480.70 on sale of capital assets, before taxes), as compared with consolidated net profit for the first nine months of 1952 of $623,411.88, after taxes and all other charges (including loss of $157,121.47 on sale of capital assets).

Consolidated net profit for the third quarter and for the nine months of 1953 stated is after making allowances for extraordinary charges to expense relating to the cost of installing and adapting equipment for the exhibition of pictures in the CineScope and other new processes.

Orders Interrogatories Sealed in 16mm Case

HOLLYWOOD: Federal Judge Ben Harrison last week ordered that interrogatories filed by six defendants in the Government's 16mm case against 12 producers and distributors be sealed. The order was issued after attorneys for the six defendants declared that public disclosure of information in the interrogatories would harmfully reveal vital trade data. The six defendant companies are Warner Brothers Pictures, Inc. Warner Brothers Distributing Corp., RKO Radio Pictures, Inc., Columbia Pictures Corp., and Screen Gems, Inc. The interrogatories are required to outline details of all transactions in 16mm films since 1928. All defendants are accused by the Government of withholding 16mm films from use for television, educational and other purposes.

Dean of Cathedral to Be Pioneer Speaker

The Very Rev. James A. Pike, J.S.D., D.D., dean of the Cathedral of St. John Divine, New York City, has accepted the invitation of the Motion Picture Pioneers to be a guest speaker at the fifteenth annual dinner November 12 at the Astor Hotel, it is announced by Jack Coln, president of the film pioneers' organization. Reverend Pike is one of the many outstanding figures from the church, the industry, civic and industrial life, who will attend the dinner honoring Barney Balaban, president of Paramount, Pioneer of the Year. George Jessel will be dinner toastmaster and Eric A. Johnston chairman.

MOTION PICTURE HERALD, NOVEMBER 7, 1953
You’ve got a date with BIG crowds!

FILMED FOR BOTH CONVENTIONAL AND WIDE SCREEN.

GLENN FORD • ANN SHERIDAN
in Appointment in Honduras
co-starring ZACHARY SCOTT

Emotions stripped bare!...
Adventure beyond compare!
with six snarling men and
a red-headed woman on a
thousand-mile trail of terror!

Print by TECHNICOLOR

with RODOLFO ACOSTO • Produced by BENEDICT BOEHAUS
Directed by JACQUES TOUERNEUR • Screenplay by KAREN DeWOLF

Distributed by RKO RADIO
C.E.A. FINALLY ACCEPTS EADY
Agreement by Trade Units Introduces a New Rate Under British Plan

by PETER BURNUP

LONDON: Acceptance by the Cinemato-
graph Exhibitors Association of the contin-
ueance of the Eady Plan is now assured. At
this reporting, of the association's 25
branches, 19 have voted in favor of the
scheme with four against. The remaining
two branches are holding postal ballots of
their members but the results thereof cannot
affect the outcome.

CEA's general council met Wednesday,
four days after the expiration of the ultima-
tum given the industry by the Board of
Trade—to implement the decision and to
authorize its president, John W. Davies, to
sign the agreement already ratified by the
other three associations.

New Rates of Taxation

The agreement introduces new rates of
tax on one farthing, one halfpenny and
three farthings per seat according to price
and is estimated to yield on the present run
of £2,300,000 in a year.

There's a disposition here to respect the
decision as a return to good sense and gen-
eral amity among rebellious provincial ex-
hibitors. That is not a true picture of the
situation.

This Bureau warned weeks ago, contrary
to facile forecasts elsewhere, that the CEA
officers' scheme would have no easy passage.
Analysis of the voting in a number of
branches, indeed, shows that even now ma-
jorities largely arose in the votes of circuit
representatives. Normally, the latter take
little active part in branch debates but on
this occasion they were directed by their
chiefs, with their obvious and vital interest
in production, to get on parade and register
their votes.

Bitterness Persists

Bitterness persists and it will take all the
tactful and ameliorative influence of the asso-
ciation's officers to hold the warring fac-
tions together. By general consent, the
officers—faced as they were not only by the
demands of the other three associations but
by the virtual orders of the Government—
did a considerable job in negotiating their
schemes.

In the prevailing climate of thought among
independent exhibitors the officers didn't
look for bouquets. On the other hand they
were saddened and disappointed by the
shower of brickbats which, in the event,
came their way.

The burden of the discontent among in-
dependents continues to be the Government's
refusal to link Eady with tax remission.

(As previously reported, Sir Wilfrid Eady
persuaded exhibitors to accept his scheme
originally with the bait of a reduction in
tax.) A general example thereof is to be
seen in the case of the powerful Scottish
branch.

Branch Rejected Scheme

Led by fiery Sir Alexander King the
branch rejected the officers' scheme by 15†
votes to 76, following angry accusations
during the debate of Government "chican-
ery" and the like. The branch decided to
send a "carefully worded letter" to Sir Win-
ston Churchill deploring the manner in
which the Board of Trade have dealt and is
dealing with Eady problems.

A great deal more will be heard of that
in the near future but when the dust of dis-
pulse subsides the association will—and in-
deep must—get down to its job of convinc-
ing the Chancellor of the Exchequer of
the vital necessity of tax remission. CEA's
accountants, Stay Hayward, are already en-
gaged in a factual exposition of the fiscal
position of every exhibitor.

During the last Budget debate Chancellor
Butler held out a vague hope that tax relief
"might" come to theatre men some time in
the future. Their prime task in the long
ights of winter will be the preparation of a
convincing brief. The more sober-minded
among them believe that their acceptance
now of Eady will stand them in good stead
when the time comes for discussion with the
Chancellor.

IFP Plans Big Ad Budget
For Bergman Vehicle

Jonas Rosenfield, Jr., I.F.E. Releasing
Corporation vice-president in charge of ad-
vertising, exploitation and publicity, has
announced an advertising budget of $250,000
for the launching of the new Ingrid Berg-
man film, "The Greatest Love," Winner of
the 1953 Selznick Silver Laurel Award
for Italy, "The Greatest Love" marks Miss
Bergman's first screen appearance in four
years. Her husband, Roberto Rossellini,
produced and directed the drama, which
features Alexander Knox, Bernard Jacon,
I.F.E. vice-president in charge of sales, sold
225 prints of "The Greatest Love" have
been ordered to permit simultaneous book-
ing in each of the country's six major
regions. A special promotion field force
will be under the supervision of Bernard
Lewis, exploitation manager.

Set Reissue Deal

Mort Sackett, president of Guaranteed
Pictures Co., Inc., has concluded a contract
with Snake Richardson of Astor Pictures
of Georgia for the reissue of the theatrical
rights of Guaranteed's eight Range Buster
Westerns, covering the southern states.

INDIANAPOLIS: New equipment and its
attendant problems occupied the Allied
Theatre Owners of Indiana, in convention
here Tuesday and Wednesday. The subject
placed trade problems as the main topic
of discussion.

Since the regular movie-goers have shifted
to television, with its lower standards, the
motion picture, by refusing to lower its
standards, and instead giving superior type
of entertainment, has a chance to attract a
new type of customer who already is coming
to the box office occasionally, Abram F.
Myers, Allied general counsel, said, in his
address Wednesday.

Mr. Myers also had some words on Cine-
maScope. Its advertising may have been
exaggerated, with implications of 3-D, but
nevertheless was a tremendous job and shat-
tered public indifference, and with "The
Robe" as a great story, it has had a good
start, he said.

Nevertheless, he attacked as a "lethal blow" Spyros Skouras' "present attempt to
reduce it (the industry) to a single medium—
his own." The business needs variety
more than ever before and it needs the facili-
ties of every theatre that can possibly be kept
open.

Mr. Myers also assailed 20th-Fox's al-
ledged insistence upon certain screens for
CinemaScope and its four-channel sound
system—"something that is not needed for
the proper presentation of CinemaScope or
any other kind of picture."

Other speakers were Robert Coyne,
COMPO special counsel; H. E. Bragg, 20th-
Fox research executive; William Rosensohn,
Boxoffice Television vice-president; Albert
Sindlinger, statistician, and Edward Rash,
counsel for the Indiana unit. Insurance
problems were discussed with a panel of ex-
erts and there were clinics on problems on
small and larger city theatres, and drive-ins.
The new board also elected officers, and
the convention closed with the traditional
banquet.

Form Producing Unit

HOLLYWOOD: Joseph Kaufman, Robert
Newton, Byron Haskin and Martin Rackin
have announced the formation of Treasure
Island Productions to produce independ-
ently "Long John Silver" and other features
based on the characters in the novel "Treasure
Island."

Set "Decameron" Opening

RKO's "Decameron Nights," in color by
Technicolor, will have its New York pre-
miere at the Fine Arts Theatre Novem-
ber 17. The picture stars Joan Fontaine
and Louis Jourdan. It was filmed in several
countries in Europe. Supporting the stars
are Binnie Barnes and Godfrey Tearle.
ZUKOR TELLS BRITISH STORY IS MOST VITAL INGREDIENT

Zukor Cites Success of Italian Films in U. S.

The success of Italian films in America "can only help the American film industry," Adolph Zukor, chairman of the board of Paramount Pictures, told Italian industry leaders at a recent luncheon in his honor in Rome. "Good pictures are good for everybody no matter who makes them," Mr. Zukor declared. "The important thing is to get the public into the theatre."

Mr. Zukor was officially welcomed to Rome by Dr. Eitel Monaco, president of AMICA (National Association of Motion Picture and Allied Industries) and Marchese Ettore Incisa, president of AGIS (General Association of Show Business) and presented an inscribed gold medal.

The veteran showman hailed the Italian industry. "You have a potential audience of 180,000,000 in the United States," he added, counselling the producers to "study their tastes with great care." Declaring, "motion pictures have become international business," Mr. Zukor urged his audience to "adapt your product for distribution in an international market."

Paramount on Broadway To Drop Stage Shows

"Hondo" will usher in the new all-picture policy of the New York Paramount, which traditionally has featured a stage show, Robert Shapiro, managing director, announced last week. He said the decision to end the stage show policy at the American Broadcasting-Paramount Theatres Broadway showcase was due to what he called "the lack of talent." He said "Hondo," a 3-D Warner Brothers release, will follow "Calamity Jane," which opened November 4 in conjunction with a stage show.

LONDON: With a zest which would have become a man half his age, Adolph Zukor spent his celebratory week here proclaiming his lasting faith in motion pictures.

Addressing the Critics' Circle Tuesday he laid it down that it's the story which matters first, last and all the time in pictures. "The future of the film business is as good as the stories we can find for pictures," he said. "Of course, we shall use the wide screen; of course, we shall use 3-D; of course, we shall use better color; in fact, we will use anything which helps to make a good story even better," was another of his dictums.

The essentiality of story was the keynote of Mr. Zukor's talk when he switched that night to the 5,000,000 TV audience on the B.B.C. service. There'll be fewer films in the future, he said, but they'll be finer films.

Wednesday was a dual-function occasion. At lunch Mr. Zukor spoke to 150 members of the Paramount organization in Britain and Eire and inducted 17 of them into the company's 25-year Club. In the evening Paramount gave a reception at Claridges to enable its chief to meet 400 members of the industry here.

Thursday was marked by the luncheon given Mr. and Mrs. Zukor by the industry here. Three hundred people crammed the hall. There would have been more had room been available. From the chair, J. Arthur Rank paid moving tribute to Mr. Zukor's achievements. "All through your years you have worked to raise the dignity of this industry so that all over the world it is respected," Rank said to Zukor. Mr. Rank referred also to the British Film Production Fund (the Eady Plan), saying "I would like to extend our thanks to you and your industry in America for their very generous and friendly co-operation in enabling us to have this voluntary scheme and for their willingness to continue it."

In his reply Mr. Zukor outlined what he called the "fabulous history of motion pictures" but he returned quickly to his exhortatory mood. In the lush times, he said, producers went in for quantity methods. "We made a great many pictures we should never have made. We did not make pictures, we just made footage," was one comment.

"Our business cannot live phlegmatically. We are in an exciting business. Certainly we must have something new all the time. We have to hold our heads high. But we have to look into our shortcomings and face up to things when they don't measure up to public expectation," he declared.

In Mr. Zukor's own words "the crowning glory of his glorious week" came with the luncheon given him on Friday by the Cinema Veterans here. They numbered 140 men and one woman, who, he said, had shared with him the early battles.

The woman member, inducted at that meeting, was Hope Williams Burnup, manager of The HERALD'S London office.

Mr. Zukor was inducted a member of the British Veterans and presented his badge of membership.

Said one man who had followed the crowded Zukor week: "He has reminded us and made it clear again that motion pictures are worthwhile." That is a sentiment widely current here at the conclusion of a memorable week.

A WELCOME from the British film industry for industry pioneer Adolph Zukor, chairman of the board of Paramount Pictures. The speaker at the Mayfair Hotel banquet in London is J. Arthur Rank. Others at the dais are Mrs. Rank, Sir Michael Balcon, Mr. Zukor, Mrs. Zukor and Sir David Griffith.
by WILLIAM R. WEAVER  
Hollywood Editor

EVEN THIS dramatically commercialized community where tall talk and fat figures are standard equipment got a belt out of the news that George J. Schaefer had sued Milton L. Gunzburg for $5,300,000. That amount, according to the complaint filed, represented benefits assertedly due Mr. Schaefer under a 50-50 contract entered into with Mr. Gunzburg back in the days when 3-D was going begging. The complaint stated, among other things, that the benefits derived by Mr. Gunzburg from his Natural Vision enterprises during the term of the contract added to total between $6,000,000 and $8,600,000.

Town Excited by Indicated Rapidity of Making Million

It was not the fact that Mr. Schaefer and Mr. Gunzburg had come to the point of legal action that gave the community its table topic of the day, for many of the town's best pals appear in court frequently as the unfriendliest of litigants. Nor was it the size of the sums involved, for a town acclimated to the fiscal activities of Howard Hughes doesn't heat up about sums stated in only seven figures. Neither was there any widespread choosing up of sides in the matter.

The thing that gave Hollywood a belt was the legally proclimated disclosure that it is still possible for a person knee-deep in debt on a given date to make himself a millionaire within the swift space of one calendar year. For it was not until the morning of November 27, 1952, when "Bwana Devil" went into first run at the Hollywood and Downtown Los Angeles Paramount theatres, following a press premiere the evening before and to the sorriest array of newspaper reviews any picture ever survived, that this persevering screen writer and former newspaper reporter collected a nickel on the Natural Vision process of 3-D photography and projection that he'd been hawking around the trade for upwards of three years without raising a taker!

**NICKELS BEGAN TO ROLL IN WHEN PUBLIC GOT STARTED**

How the nickels rolled in after that is one of the great stories of the thing that it so conspicuously proves to be one of the greatest businesses—still.

The Gunzburg story, of course, is the prime American story, the story of the young man who won't take no for an answer and wins through to success. More than that, it's the Hollywood story, which is the same in essence as the American story, but different in that the hero wins through to millions of dollars worth of success. It is a long time since Hollywood people have witnessed the Hollywood story being acted out so swiftly in plain view of the whole world wide, and it's good for them. (Does something to you, too, doesn't it?)

CRITICS OF THE just-plain-folks-like-you-and-me publicity policy adopted by the trade a few years back as an offset to inquisitorial attentions that were doing box office talent and the box office itself no good, have been having things their way in recent weeks.

It was their contention, it will be recalled, that the plain citizenry, long accustomed to thinking of their screen favorites as somehow-special people living glamorous lives more or less independently of social convention, might not attend the theatre so often to see the same people if they believed they were in reality normal family folk engaged in rearing children and so on. They sought to prove their point by citing the decrease in theatre grosses, and they recommended reactivating the mechanisms of propaganda in behalf of a greater, gaudier repute.

**NO DECLARED CHANGE OF PUBLICITY POLICY**

There has been no declared change of publicity policy on the part of the industry. (Indeed, and properly, the adoption of the gingham-apron policy was never openly declared, either.) But the simultaneity of the headline breaks in the real-life stories of the Wave, Sinatra and Haynes families have had the same effect a reversal of publicity policy could have been expected to produce for the public.

Thus the trade has had thrust upon it an opportunity, more dependable than a deliberate test could have been, and quicker, to determine, by checking grosses over the period, which publicity policy is the better in the long run.

**THREE PICTURES WERE STARTED DURING A WEEK THAT WITNESSED THE COMPLETION OF FIVE OTHERS**

"Echo Canyon," a new Universal-International undertaking, is going in color by Technicolor. John W. Rogers is producing and Jesse Hibbs directing. Joel McCrea, Mari Blanchard and Irving Bacon are principals.

Republic is represented in the new work by "The Outcast," which William A. Seiter, associate producer-director, is shooting in New Mexico. Dorothy McGuire, Stephen McNally, Mary Murphy, John Howard and Edgar Buchanan are in the cast.

Audrey Schenk and Howard W. Koch, who release their product through United Artists, began filming "War Clouds," directed by Lesley Selander, with a cast that includes Roy Calhoun, Peggie Castle, Warner Anderson, Noah Beery, Rita Moreno, Peter Gregory and Lee Van Cleef among others.

**INDUSTRY ESSAYS IN NEW LASKY BOOK**

Several articles of interest to the motion picture industry are contained in the new book "The American Legion Reader," edited by Victor Lasky and published by Prentice-Hall. The Motion Picture Alliance in Hollywood has purchased 1,000 copies of the book. An essay on Charles Chaplin by Mr. Lasky is in the book.
"Thoroughly satisfying!"  
- M. P. DAILY

"Excitement and action a-plenty!"  
- SHOWMEN'S T. R.

"Should give okay account of itself!"  
- VARIETY

"The action fan will get his 'kicks'!"  
- M. P. HERALD

"Hard-hitting, suspenseful!"  
- DAILY VARIETY

"Holds attention constantly!"  
- FILM DAILY

"Solid grosser!"  
- HOLLYWOOD REPORTER
LATE FEATURE REVIEW

How to Marry a Millionaire

20th-Fox—CinemaScope Scores Again!

(Color by Technicolor)

Perhaps of greatest moment and significance in an evaluation of "How to Marry a Millionaire" is the examination of what CinemaScope, of which this is the second prime example from 20th-Century-Fox, does to or with the story and its production.

Let it be said here and now, and for all to take note: Miss Monroe’s latest offering in motion picture technique scores decisively, even brilliantly, in chief support of a talented film which is good comedy, and good gloves to millions. To say it differently, the CinemaScope process takes a good, happy, laughing-laden farce which is a genuine piece of entertainment, and makes of it, viewed as a rounded experience of entertainment, an outstanding item of screen merchandise. It should make any exhibitor in the land only too happy to stay up late standing at the door to smile back at the patrons as they smile their way out of the theatre.

It may well be said that this picture is the actual birth of CinemaScope, since in the final venture, "The Robe," the subject matter was such as to lend itself most readily to such space and wide scope as the new process provided in full measure. There was general acknowledgement that the process succeeded admirably in its own right, but "The Robe, How to Marry a Millionaire" was quite literally a different story entirely, being the kind of material for which one might well say: this needs no wide scope, this doesn’t even need color. But to appreciate what the process and incidentally the color by Technicolor, does for the material, you’ve got to go see it for yourself, and if you don’t, this writer is wasting time and space.

In this masterly utilization of technical skills at hand, credit by the fistful must be thrown at all concerned. Nunnally Johnson produced, and the whole result is his reward. Negulesco directed, and with such consummate clever use of his materials, human and otherwise, that he may long rest on these laurels. In the screenplay is quite often discerned the fine Nunnally hand of Mr. Johnson, from way back a man possessing a way with a word, or a phrase, or a piece of business to bring a laugh or a chuckle. Plays, it is said, by Zoe Akins and Dale Ramson, and by Katharine Alberti formed the story base.

A most unusual and effective opening and closing device is the picturization of the full 20th-Century-Fox orchestra under the direction of Alfred Newman, playing his own composition, "Street Scene," which establishes the mood music for the film. The conclusion of the composition is the main line and credits, and we’re on our way. The orchestra on stage again wraps up the film at the end.

The cast is a marquise mechanic’s delight and an exhibitor’s bonanza bait. Take a look: Marilyn Monroe, Betty Grable and Lauren Bacall will attract the little babes from Model-land, prettily predatory creatures if ever you saw some, out to hook, wrangle, snare, trap, trick, or in other words to assure a Dad with Dough, and incidentally to amass a million in the process. And as the trio of beautiful bandits pursue their merry way, with headquarters in a magnificent New York apartment, the CinemaScope camera, with a natural ease which has made this such an effective production job, slices across the screen, breath-taking views of New York, from close up and afar, and incidental scenes in snow-covered mountains and breezy seashores, hopping on the air strips. None of it seems to be dragged in, which is one of the secrets of this success.

In her blonde Southern gallop and Cameron Mitchell are the three "miss in their lives," and they all, and inclusive of the total support, do exceptional well. William Powell and Fred Clark rate special mention. The personification of the three girls, under the generalship of Miss Bacall, fresh from Reno, with Miss Grable having a real "way" with her, and Miss Monroe blind as a bat without the glasses she refuses to wear, Miss Bacall gives as delicious a set of situations and dialogue as you—or your patrons—will want.

It’s an inn bit of the way, with the running time tiring by unheeded, and an occasional "Oh!" and "Ah!" as magnificent scenic effects unfold via CinemaScope. The payoff as it happens is not in the telling, believe us, it’s in the seeing, and it’s money in the bank for exhibition all the way down the line, as CinemaScope has a thousand in major league entertainment.

Recommended at screening at home office, where a knowing audience really loved it on Reviewer’s Rating: Excellent.—Charles S. Aaronson.

Release date, November, 1953. Running time, 96 minutes. PCA No. 1045. General audience classification: PCA A.


To Reissue "Pinocchio" in Boston in February

"Pinocchio," Walt Disney feature released by RKO Radio, will be reissued, with opening scheduled for the school holiday week in February in Boston, it was announced last week by Irwin Ludwig, Disney sales executive. The Boston campaign will be backed by extensive television exploitation, Mr. Ludwig indicated. He said that "Beaver Valley," the "Disney’s True Life Adventure" subject, also will be available for exhibition in February. Leo Samuel, world sales supervisor for Disney, and Merwin Houghton, director of advertising and publicity for RKO Radio, were in Boston last week to set up details on the opening.

Releases for "Line"

RKO’s, the "French Line," musical in color by Technicolor, starring Jane Russell and Gilbert Roland, was announced for re-release engagements on Christmas day in Dallas, Fort Worth, Houston, and San Antonio.

"Robe" Over $6,000,000

Twentieth Century-Fox’s "The Robe," the first CinemaScope production, passed the $6,000,000 gross mark last weekend, "playing to record crowds" in 55 first engagements and "establishing itself as the biggest hit in film history." This figure, which does not include taxes, is the highest accumulation of film earnings for a six-week release period, it was said.

The company reported that the picture has shattered previous all-time records in every key theatre in which the picture has opened.

Openings of "The Robe" at seven domestic and Canadian theatres last weekend were turned into impressive civic events. Theatres staging the openings were the Ti- voli, Chattanooga; Tennessee, Knoxville; Kearse, Charleston, W. Va.; Keith, Dayton, Capitol, Vancouver, British Columbia; Regent, Baltimore, and Carolina, Charlotte, North Carolina.

Radio Promotions for "Millionaire" Opening

A heavy radio advertising campaign on 20th-Century-Fox’s "How to Marry a Millionaire," totaling more than 335 spot announcements, was launched Monday in New York. The campaign will continue through the opening week of the picture following its twin debut Monday at Loew’s State and Brandt’s Globe theatres on Broadway. The saturation promotional barrage will be concentrated on the leading independent stations WNEW, WINS, WMGM and WMCA and will see a lineup of eight different announcements, running from station breaks to full one-minutes messages.

Lawrence Bearg Dies; Canadian Veteran

TORONTO: Lawrence I. Bearg, 53, general manager of the western division of Famous Players Canadian Corporation, died in the Mount Sinai Hospital November 1 after a long illness. He was born in Spring- field, Mass., and educated at Boston University. He became associated with the old Paramount—Famous Players Lasky organization in 1930. In 1939 he came to Canada at the request of J. J. Fitzgibbon, who had become its director of theatre management the previous year. He is survived by his widow, the former Florence Lyons; two sons, Hugh Lyon and Stephen Arthur Bearg, both of Toronto.

Charles Segall

PHILADELPHIA: Charles Segall, veteran local exhibitor, died in the University of Pennsylvania Hospital, October 28, after a short illness. He was a past president of the Motion Picture Exhibitors of Pennsylvania, New Jersey and Delaware, and a member of the Variety Club. His wife, a son and a daughter survive.

MOTION PICTURE HERALD, NOVEMBER 7, 1953
Loew's Gets Divorce Extension

WASHINGTON: The Justice Department has agreed to extend from February 6, 1954, to August 31, 1954, the deadline Loew's to complete the first phase of its divestiture.

Under the original decree, the company was to have set up a new theatre company and to have transferred all theatre assets to that company by February 6, 1954. Loew's asked the Department to extend the deadline at least until the end of 1954 and possibly longer, but the Justice Department refused that long an extension and finally the August 31, 1954, compromise was set.

Justice officials said a main reason why the company asked the postponement and why the Government agreed to give it was that a company retirement plan goes into effect March 1, 1954, Loew's declared that many key employees were expected to retire on that date, and that the loss of these workers would be particularly damaging if it came right on the heels of divestiture, before new workers could be trained as replacements.

The August 31 date also seemed a natural one, Justice officials explained, because that is the end of Loew's fiscal year.

Justice spokesmen emphasized that no other deadline is affected by the postponement. Specifically, they said, there is no change in the February 6, 1955, deadline for completing the actual distribution of stock in the new company to Loew's stockholders. Loew's has asked for no extension in this deadline, it was declared.

A provision in the decree states that if Loew's cannot complete an equitable re-financings of its funded debt between the two companies by February 6, 1955, it can ask the New York Federal Court to retain all stock in the theatre company until February 6, 1957, provided the Federal Court appoints and governs half of the Loew's directorate during that period.

Allied Artists Starts National Sales Drive

Morey R. Goldstein, Allied Artists vice-president and general sales manager, and managers of the company's 30 domestic exchanges, this week opened the Branch Managers National Championship Drive. In each branch area the drive will bear the name of the manager of that branch. "Jack Slade," the Lindsay Parsons-John H. Burrows production starring Mark Stevens, will be the kick-off picture. The company's 30 domestic branch offices have been divided into three groups, the winning manager in each group to receive a prize of $1,500 and his salesmen and bookers to receive a bonus of two weeks' salary. Cash prizes for runners-up will also be awarded. The drive will close January 29, 1954.

Telemeter Goes To Public

WASHINGTON: The head of the Government's overseas information program said there would be more room in the future for private industry to work with the program.

Theodore C. Streibert, director of the U.S. Information Agency, made the statement as he and President Eisenhower announced their objectives for the program.

They said the agency's overseas efforts would in the future avoid any "propagandistic tone," and would instead concentrate on "objective, factual news reporting and appropriate commentaries, designed to present a full exposition of important U.S. actions and policies, especially as they affect individual countries and areas." The emphasis, Mr. Streibert said, would be on "the community of interest that exists among freedom-loving people," and activities will be pinpointed "on fewer but more vital" programs.

"Under these more clearly defined objectives," Mr. Streibert said, "there will be greater opportunity for us to use the resources of patriotic private American business and non-governmental groups in support of the information program. Private groups have given splendid support in the past, and we plan an intensive drive to further increase this support and thus multiply the effectiveness of the program."

Shea Circuit Discusses New Process Business Effect

Six Shea circuit houses now are installing CinemaScope equipment. They are the Colonial, Akron, 0.; Paramount, Youngstown, 0.; Shea's, Erie, and Fulton, Pittsburgh, Pa.; Shea's, Jamestown, N. Y.; and State, Manchester, H. H. Many of the other houses already have all-purpose screens.

The statistics came out during the general meeting of Shea managers at Pittsburgh last week. CinemaScope for the small town was a matter of much concern. Gerald Shea, president, said his company is cooperating with 20th-Fox but also proceeding cautiously. Resistance to advanced admissions was noted, especially in showing 3-D, where cost of the glasses, hidden or disclosed, was an advance. Discussed throughout the meeting was showmanship, including its corollaries, good housekeeping, exploitation, advertising and goodwill.

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ALBANY

The Menands drive-in, directed by Joe Miller, former Columbia Pictures branch manager, was the first area theatre to play "House of Wax" in 2-D. Rain made it difficult to gauge the 2-D drawing power of the film. The Anti-Vision, East Greenbush, operated by Alan Iselin, was the second to show it in the traditional process. The Troy, in predominantly Catholic Troy, spotlighted, via newspaper and marquee advertising, that "Little Boy Lost" received a Christopher Award. Visitors: Edward L. Fabian, Bernard Brooks, Louis R. Golding, Ben Perse, Fred Haas and Earl Wingart, New York; Louis W. Schine, Donald Schine and Ray Polack, Gloversville; Phil and Dan Baroudi, North Creek; Geraldine Van Ornum, Williboro.

ATLANTA

Ed Strange, Jewell theatre, Gordon, Ga., was in booking. . . Ted Musson has been appointed manager of the Grand theatre, Winter Haven, Fla. He replaces J. J. James, who goes as manager of the Twinkle Star drive-in, same city. . . The Straub theatre, Wiggins, Miss., under the management of Bill Straub, honored the scouts of Stone county by City Home scouts in a united free to the showing of "The Scoutmaster." . . . Marshall Fling, U-I head booker, Jacksonville, Fla., with the family has returned there after a vacation in Sandersville, Ga. . . Gar G. Farrow, manager of the Starlight drive-in, Atlanta, died at his home. . . E. J. Hunter, Colquit theatre, Colquit, Ga., was in with friends. . . Jimmy Bello, Astor's Atlanta special sales representative, on a trip to Florida.

BOSTON

Louis W. Richmond has purchased the property from the House Theatres theatre to a reported $80,000, from the estate of the late Louis Rothenberg, et al. Richmond, who has been the lessee for the past ten years, is well known in the exhibitor field. For 20 years he was executive assistant to E. M. Loew and prior to that had been general manager of other circuits in this area. . . Frank Vennett, manager for New England Theatres at the Paramount, Rutland, Vt., is in Rutland City Hospital for the amputation of his left leg, caused by gangrene. . . Charlotte Cutler, secretary to Herman Ritchin, is engaged to marry Eli Handelman of Dorchester. . . Edward X. Callahan, Jr., former 20th-Fox salesman, has resigned to join ZIV, selling films for TV, with his territory New England. He is the son of E. X. Callahan, Sr., now retired.

BUFFALO

Buffalo's second CinemaScope attraction, "How to Marry a Millionaire," will go to the Century theatre, starting Nov. 10, according to an announcement by Robert T. Murphy, manager of the UA circuit house. WBUF sales manager Pat Swift reports his son recovering from serious burns suffered while playing around a leaf fire near his Eggertsville, N. Y., home. . . Harry Altman, operator of the Town Casino, hurried to New York last week to sign up Julius LaRosa for a personal appearance in the "near future." . . . "Martin Luther" now is being shown at Shen's Teck and it is learned here that the Rev. Martin O. Dietrich, pastor of the Lutheran Church of the Ascension in Snyder, N. Y., a Buffalo suburb, acted as liaison between America and Germany in making the production possible. . . John A. Kane, formerly associated with the Schine, Stanley Warner, and recently with Cohen & Slotnick in Rochester, is the new manager of the local Cinema.

CHICAGO

Joe Doyle has been appointed manager of Lambert and Felix' Adelphi theatre, Chicago. . . Clarence Jallas of the Operators' Union is sojourning in Florida. . . Variety Club of Illinois quarters were kept open all day Sunday during the TOA convention and TESMA-TEDA trade show. . . James Coston, well-known Chicago exhibitor, has been appointed to the mayor's committee for the dinner honoring the King and Queen of Greece at the Conrad Hilton Hotel Nov. 10. Van Nonnoks, vice-president of Allied Theatres of Illinois, is chairman of the committee to greet the royal couple at a formal reception in the Civic Opera House; S. J. and James Gregory also are on the reception committee. . . John COURTESY has resigned from his position as manager of the Kim theatre, Chicago, after three years' service. . . Jerry "Kid" Mooney, former manager of the Liberty, is attending Roosevelt College and handling public relations for the school's student activities.

CLEVELAND

"From Here to Eternity" chalked up an all-time record of seven weeks at the 3,300-seat RKO Palace theatre where it reportedly grossed over $140,000. Record run of four weeks was previously held by "Peter Pan." . . . "How to Marry a Millionaire," second CinemaScope picture released, is booked to open Nov. 11 at the 3,000-seat S-W Allen theatre. . . Henry Hellekriegel, theatre contractor, has moved to Cleveland from Youngstown where he constructed and supervised construction of the Wick drive-in hotel. . . F. E. Essick, of Modern Theatres, and Herb Ochs, with their wives, were in Canada on a combined business and pleasure trip during which Ochs put the finishing touches to the closing of his drive-in theatres. . . "The Robe" was the subject of Rabbi Richard Frank's sermon at the Eulenid Ave. Temple last Friday night. . . Howard Reif, of Modern Theatres, left for his Miami winter home where his mother preceded him.

COLUMBUS

Livingston, East Side neighborhood of the Fred Rowland's circuit, is the first local suburban house to install an Astrolite wide screen. The screen measures 18 feet six inches by 30 feet. . . Target date for completion of the city's first municipal parking garage is next October. . . New 550-car parking garage has been opened by the Ladies Auxiliary of the American Legion on Front streets, near Loew's Ohio and RKO Grand theatres. . . Ernest Emerling was here for the opening of the second 3-D test engagement of "Miss Me Kate" at Loew's Ohio. . . Ohio Public Utilities Commission will hold hearings here November 18 on the Huntington-Cincinnati Trucking Co. rate case. . . "Mogambo" went into a second week at Loew's Broad after a big first week. . . Joseph Rastatter, representative of the Board for 3-D Film Progress, and Lewis Chubb, engineer of the Polaroid Corp., were in town for the opening of "Miss Me Kate."

WHEN AND WHERE

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.
November 15-17: Annual convention, Motion Picture Exhibitors of Florida, Roosevelt Hotel, Jacksonville.
November 22: 26th annual dinner, Tent No. 1, Variety Club of Pittsburgh, Hotel William Penn, Pittsburgh.
November 22-24: Annual convention, Theatre owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.
December 1-2: Kansas-Missouri Theatres Association, annual convention, Kansas City.
December 7-8: Theatre Owners of Oklahoma, Inc., annual convention, Biltmore Hotel, Oklahoma City.
December 7-9: Annual convention, Tri-State Theatre Owners, Hotel Gayoso, Memphis, Tenn.
December 14-15: Annual convention, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Sherman Hotel, St. Louis, Mo.
February 2-4: National Drive-in convention, Netherlands - Plaza Hotel, Cincinnati, Ohio.

(Continued on following page)
DENVER
Fire broke out in the booth of the Theatre Estacado, Lovington, N. M., just opened two weeks previously, burned seven reels of film. Henry Inouye, of Service Theatre & Supply, spent several days cleaning up the equipment. Fred C. Folski, Universal booker at Salt Lake City, has switched to Lippert Pictures there, succeeding Art Proctor, who had resigned. Harold Green, Columbia branch manager, Salt Lake City, was in for a sales trip, conferring with Robert Selig, Fox Inter-Mountain layer. Bruce Marshall, Columbia salesman, is still in St. Luke's hospital, where he is recuperating from two operations on one of his eyes. Harold Copeland, RKO salesman, has been promoted to sales manager of the Chicago exchange.

DES MOINES
A program to provide small communities with motion pictures of the art theatre type was outlined at a recent Central States Theatre Corp. meeting in Des Moines. Films of operas, foreign features and other not-theatrical features, when not in demand on Saturday, will be available on an advance season ticket basis similar to that used by community theatres and concert series. Four Iowa theatres have announced plans for presentation of CinemaScope screens. They are the Roxy at Armstrong, the Clarion at Clarion, the Odeon at Oelwein and the Strand at Richland. Evabell Hubbard, assistant manager of the Watts and Odeum theatres at Oase, has been named employee of the week by the Osage Chamber of Commerce. "From Here to Eternity," which has been doing smash business at the RKO Orpheum, was held over for a third week.

DETROIT
Long runs seem to be the vogue here with records being set in several first run houses. Longest run for a standard picture is "From Here To Eternity" now in its twelfth week at Detroit's Madison. "The Robe" is doing the fifth week at the Fox and "Mogambo" the fourth at the United Artists. "Torch Song" goes into its third at the Adams. "This Is Cinemani," totals 33 weeks. Wally Hein has been in helping Howard Pearl blow horns for United Artists. While Pearl handled "The Joe Louis Story" Hein has been on "Sabre Jet" to follow in the Broadway Capitol. Joe Lee has been studying modern engineering in New York. He's now back in 20th-Century-Fox's office. George W. Craig, 80, head electrician at the Shubert theatre was badly hurt in a backstage fall. Craig is considered the historian of theatre in Detroit.

HARTFORD
"The Robe" has been scheduled for four Connecticut openings this month. State premiere will be held Nov. 11 at Loew's Poli, New Haven, to be followed by Nov. 19 book- ing at Loew's Poli, Hartford, and Nov. 25 at Loew's Poli Majestic, Bridgeport, and Loew's Poli Waterbury, according to Harry F. Shaw, division manager, Loew's Poli- New England Theatres. Abraham J. Bronstein, Hartford, has filed an application with State Police Commissioner John Kelly for authority to build a drive-in theatre at South Windsor, Conn. The 1,800- seat Court Square theatre, Springfield, Mass., operated by Sam Wasserman of New Haven, has resumed Friday-through-Sunday vaudeville. The 1,166-seat Parsons theatre, Hartford, downtown legitimate playhouse, has started a distinguished films policy, to fill in dark weeks between stage attractions.

JACKSONVILLE
Herman M. Levy, TOA counsel, New Haven, Conn., is expected to participate in the business sessions of the annual gathering, Motion Picture Exhibitors of Florida, in this city Nov. 15-17. Personnel of Paramount branch offices, under Ed Chumley, manager, took part in "Oscar Morgan Week," honoring Paramount's short subjects and newsreel sales manager. The Warner staff was campaigning for "So Big," which opened locally at the St. Johns. J. Bob Pettigrew, Benner Box Co., Miamisburg, called on theatre men and supply houses. After a trip through his territory, Walt Woodward, Wil-Kin Theatre Supply, was back in town. A visitor at looking offices was Hugh G. Martin, Sr., head of Martin theatres, Clermont, Fla. Hal- loween exploitation here was outstanding this year.

KANSAS CITY
Circuit houses, circuit house managers, and exhibitors in more than the usual number for a trade screening, were guests at the 2-D and 3-D showing of "Kiss Me Kate" at the Midland October 27. C. E. (Doc) Cook, Maryville, Mo., exhibitor, is chairman for theatres of the "March of Dimes" campaign in Missouri. Explaining their own business lag, merchants in many lines this week blame the United Funds campaign that takes the time of several thousand workers, deducts from spending budgets of scores of thousands. Elmer C. Rhoden, Sr., head of Fox Midwest, is a director of the American Royal Live Stock and Horse shows, the annual event recently held in Kansas City, and is credited with suggestions, from a showman's point of view, that have helped materially in the success.

LOS ANGELES
Ray Richman, former owner of the Pico theatre and now a salesman for National Screen Service in San Francisco, became the father of a baby girl. Russell Dow- ness, president and general manager of New York's Radio City Music Hall, took off for Gotham after an extended stay. Local participation in the fund-raising campaign for the Will Rogers Memorial Hospital at Saratoga Lake, N. Y., was inaugurated at a meeting held under the auspices of Abe Swerdlov, U-1 branch manager and distribution chairman for the drive, and Milton Hossfeld of the Gamble-O'Keefe circuit, exhibition chairman. The guest speaker was Ken Derby, former Paramount salesman who was a patient of the hospital for three years. In from San Francisco to check on the operation of his Orange theatre was Norman Goodin. Back from a fishing foursome were Norman Newman, Ralph Carmichael, Judy Poynter and "Chuck" Newman.

CAPE BRETON EXHIBITOR, 85, HAS NO IDEA OF RETIRING

ST. JOHN, N. B.: At 85, J. S. Liscombe, owner of the Royal in Dominion, N. S., on Cape Breton Island, has been improving his theatre. He has re-seated, installed new sound, a new heating layout, and air-conditioning.

Mr. Liscombe is now devoting all his business attention to operating the Royal. Previously, for about 40 years, he had been holder of several offices in the town government of Dominion in the soft coal mining belt. The improvements to his theatre have led the Town Council to officially praise him for the improvements. While he was a town official, including the post of magistrate, he devoted his nights to the theatre, with a daughter in charge daytimes.

All the town residents look on the Royal as a semi-official institution and its veteran owner-manager likewise. There is only one exhibitor in the world older than J. S. Liscombe, it is believed, and he, singularly, resides in the province of Nova Scotia. He is Samuel Herman who in early December will be 89, and is managing the Capitol theatre at Lunenburg, N. S. According to Mr. Liscombe, a person is as old as young as he or she feels. As for retiring, he has not even considered it.

J. S. LISCOMBE

(Continued on opposite page)
MIA MI
After a summer closing, the Cameo reopened November 7, freshly redecorated with a new decor scheme, according to Roy Shechter of the Wometco office, Gene Race resumes as manager. The Variety reopened after renovations and installation of a drive-in screen and is now managed by Larry Ishino. A lively hero, 14-year-old Mike Berenguer, who rescued a drowning 3-year-old boy, was guest of honor at the Shores for the opening of the "Scoutmaster." The hero, who received the Honor Scout Award Trophy from Mayor S. D. Phillips of Miami Shores, has a new receptionist, Margaret Brieg. Wometco's Art Department added Robert McGauley to the staff, but he continues as post-room clerk.

MEMPHIS
A $40,000 fire almost completely destroyed Ritz theatre, New Albany, Miss., owned and operated by Flexer Theatres, Inc., Memphis. David Flexer, owner, said about half the loss has been insured. Incidental to the fire, attendance records are being established by "The Robe," at Malco after three full weeks. A group of Memphians, including N. B. Blount and L. A. Mitchell, from Monarch, and Larry E. C. Bach, National Theatre Supply, are attending the TESMA convention in Chicago. Robert Kilgore, salesman, Paramount, is recovering at Baptist Hospital from injuries received to a leg when he fell from a chair in his Memphis residence trying to swallow a mosquito. K. K. King, owner, was set to re-open his Plaza theatre, Scarey, Ark., Nov. 1. Tom Robertson, owner, Poppers Supply Co., is back at work after a week's illness from a virus infection.

MILWAUKEE
The Milwaukee premiere of "The Robe," October 29, at the Fox-Wisconsin, played to a packed house including most exhibitors from town and many from throughout the state. For the second time Albert Golden, MGM's Midwest manager, received an award for the outstanding film salesman in the middle west. Louie Orlove announced, that Wisconsin and Upper Michigan exhibitors that win in MGM's "Lucky 7" showmanship contest stand a good chance of winning the award by the local Motion Picture Herald correspondent, Betty LaVerne. Towns in Wisconsin that are now affected by TV are breaking records with "Mogambo." The towns include Green Bay, Oshkosh, Kenosha, Madison. Mr. Orlove's secretary, Rosemary Dentice, will become a Mrs. on January 30. She plans on remaining as Louie's secretary. Harry Karp, booker for Eakin Theatres, was recently married.

MINNEAPOLIS
"Martin Luther" has been set for a return engagement in Minneapolis and will open at the Century Nov. 13 at advance admissions with a $2.10 top. The film also will open first run at the Riviera, St. Paul, Nov. 18. "Those Redheads From Seatle" opened at the Riviera in 2-D in line with Paramount's new policy. The Navarre drive-in at suburban Lake Minnetonka was the last of the Twin Cities outdoor stands. A disc jockey for the season was Ben Fish, Samuel Goldwyn's brother, who was representing Samuel Goldwyn Productions. Abe Bernstein, 20th-Fox exploiter out of New York, was in helping on campaigns for "The Robe" in the territory including Minnesota Amusement Co. situations in Minnesota, North Dakota, Iowa and Wisconsin. William Comerford, RNK branch manager, was in Minneapolis for conferences with the Swinnord and Marcus circuits.

NEW ORLEANS
Warner Bros., district manager W. O. Williamson, Jr. was at the local exchange. . . . Star drive-in, Monroe, La., closed for the winter months. H. G. Prophit associate owner and manager said the spring is on the way with the name of Columbia Road drive-in theatre. . . . Billy Fox Johnson advised that the opening of Fox, Marksville, La., was postponed to November 4. William H. Murphy, Jr., manager and Raymond Gremillion, sales and service representative, Southern Theatre Equipment Co.; W. A. Hodges, Hodges Theatre Supply; G. Y. Harrell, Jr., Manley, Inc. attended the TESMA-TOA trade show in Chicago. Also Tom Neely, Sr., manager National Theatre Supply. Russell Callen, Associated Buying and Booking Service, is back at his desk after a week's illness. Tom Watson's home in Jefferson is being recently remodeled and equipped for 3-D and wide screen presentations.

OKLAHOMA CITY
New movie identification cards for junior and senior high school students should be ready for distribution by mid-November, Mrs. J. C. Davis, city PTA council president said. There is this pledge written by representatives of all the student councils "In appreciation of the privilege granted me by the theatre owners of Oklahoma City, I agree to obey the rules of the theatres and to show my card upon request. I will not permit others to use my card...." Mogambo is being held over for the second week at the Warner theatre. . . . "The Robe" is being held over for the third week at the Rogers, has a Kiddies Halloween Costume contest Saturday morning. . . George Cain of Arkansas City has opened the Tiger theatre at Kalson, Okla., and announced shows for November.

PHILADELPHIA
Distribution of "Martin Luther," handled out of New York for its opening here, goes to Screen Guild for the local area after its current run at the Stanton. Nat Abele, veteran exhibitor, leaves as manager of the Exchange Finance Co., industry loan company, with Frank Vandenbergh joining the company as vice-president of the company and Frank J. Vandenbergh joining the company as manager. . . . Motion Picture Associates held its annual meeting in the KKO projection room. The Max Hess Foundation dedicated the Towne, Allentown, Pa., to the Civic Little Theatre group there as its permanent playhouse. . . . The Dillsburg, Dillsburg, Pa., reopened under the new management of Trout, Calhoun, PA. M. Artists district manager reported that the local branch is looking around for new quarters. Joseph Singer was installed as commander of the Philadelphia Variety Club's American Legion Post, succeeding Jack Harris. Theatre manager Paul Resnick joined the theatre management division of the Sawbell Lumber Co. . . . William Comerford was appointed chairman of the theatre division for the Community Chest campaign in Scranton, Pa. . . . The Anthony Wayne in suburban Wayne, Pa., opened the inauguration of the "Curtain at 8:30" art film policy every Tuesday evening.

PITTSBURGH
Erie and Wheeling are the next two area towns to open "The Robe" Nov. 11. The second CinemaScope film, "From Here to Eternity," opened at Fulton Nov. 10. Large turnout of exhibitors for Metro's 2-D and 3-D screening of "Kiss Me Kate," with the 2-D version favored by the majority. Arthur Munson, ad-pub manager, Market Street, Pennsylvania, as his assistant. . . . "Mogambo" is in its fourth downtown week at Ritz. The Stanley is one of the first theatres to sneak preview Mayer-Burslyn's "Little Fugitive." 

PORTLAND
Evergreen's Paramount theatre was turned over to M. Mesher, president of the theatre. "Mogambo" at the hands changed at the 3,400-seater without fanfare. . . . Evergreen's Mayfair theatre has been cleared out and actual operation begun on the complete overhaul job. Paramount manager, Oscar Nyberg, will be moved to the Mayfair—to be renamed the Fox. . . . Mayfair manager, Herb Ryster, has been moved to the 2,000-seat Oriental. . . . Orpheum assistant manager has been engaged to Paramount cashier Mike Allen McGuire. . . . U1 district sales manager, Barney Rose, is in town. . . . Paramount field man, Walter Hoffman, also here. . . . Only one double bill at regular prices in the town.

PROVIDENCE
"Those Redheads from Seattle," 3-D film in Technicolor, was presented at the Strand, with prices upped to 60c for matinees and 90c for evenings. Children were admitted for 40c at all performances. . . . A special "Mickey Mouse" screening of "Toy Lost" was screened at the Strand in addition to the regular program. No extra admission was charged. . . . The Metropolitan once again opened briefly for a one-night stand of Staxenka and Frankel's Ballet Company. No word has been forthcoming as to the future plans of this house, one of the largest in the city. . . . Mogambo opened at Loew's Standard manager, on price tiers were upped to 74c and evenings to $1.00. Children were admitted for 35c at all times. . . . The Rustic Drive-In offered "From Here to Eternity," and prices were upped to 85c. Quality and general dissatisfaction among theatre patrons has been voiced locally due to the constant jockeying of admission prices.

SAN FRANCISCO
Irving Ackerman plans to renovate and remodel the Paramount-Marquis (Market Street) when he takes over the house the first of next year. . . . The Sunset, owned by Mrs. H. J. Strohmeyer, now has wide screen installation. . . . The Robert Clark Agency does the booking for Ace, Tom Neely, and H. J. Strohmeyer's Kings drive-in, Armona. . . . It is expected "The Robe" will close here very
Rogers Hospital Committee Takes Over Lewis’ Duties

Following the sudden death of Charles E. Lewis, publisher and executive vice-president of the Will Rogers Memorial Hospital, the directors met in New York last week and decided an executive committee will continue the hospital program as developed by Mr. Lewis during the past five years. Board members, presided over by Abe Montague, Hospital president, pledged that “by deeds and action” they would keep faith with Mr. Lewis. The Hospital’s north wing hereafter will be the Charles E. Lewis Memorial Wing, and a bronze plaque will be erected.

Growing Use Of Cinecolor

HOLLYWOOD: The growing use of the Cinecolor process was underlined in Hollywood last week by an announcement that 21 productions using the process in 1953 either have been completed or will be in the process of completion in the next few months.

O. W. Murray, vice-president of Color Corp. of America, the Cinecolor parent firm, said from all indications, “this year will be the largest volume of footage to be processed in the history of Color Corp.”

Following is a list of productions completed this year or to be completed in the next few months:


Ambassador Cites Screen As Good Will Implement

HOLLYWOOD: American motion pictures were cited as an inspiration for friendship and understanding between this country and India by Ambassador Gaganvahi L. Mehta from India to the United States at luncheon in his honor at the Paramount studio last week.

Y. Frank Freeman, Paramount vice-president and studio head, and Don Hartman, executive producer, were hosts. “The motion picture is a potent influence in the promotion of international goodwill and understanding, and in this respect the American film industry can play, and indeed has played, an outstandingly important role. I look forward to increased cooperation between the American and Indian film industries, the two largest in the world,” the Ambassador said.

“There has been recent evidence of such cooperation, such as the visit to the U. S. A. last year of an Indian film delegation under the auspices of the Motion Picture Association of America.”

Brandt Is Honored at JDA Dinner

Approximately 1,000 representatives of the industry as well as civic and religious leaders were present at the Joint Defense Appeal dinner in honor of Harry Brandt, circuit operator, last Wednesday at the Waldorf-Astoria in New York.

The sponsors of the dinner were the motion picture division of JDA and Cinema Lodge of B’nai B’rith. The industry is helping raise New York’s share of the $5,000,000 needed to finance the activities of the American Jewish Committee and the Anti-Defamation League of B’nai B’rith.

William J. German, of W. J. German, Inc., the general chairman of the JDA division, while Max E. Youngstein of United Artists was dinner chairman, Al W. Schwalberg, of Paramount Film Distributing Corp., was dinner chairman for Cinema Lodge. Edward L. Fabian of Fabian Theatres is treasurer of the drive for the industry.

Mr. Brandt was presented a plaque “in recognition of his efforts in the fight to protect American democratic liberties.”

A feature of the dinner meeting was a dramatic presentation titled “Target for ’53,” which depicted the problems of bigotry and discrimination prevalent in this country.

Edmund Waterman, co-chairman of JDA in New York, made the presentation to Mr. Brandt.

Altec Signs Installation Contract With Ampex

E. O. Wilschke, operating manager of Altec Service Corporation, has announced an exclusive contract recently signed between Altec and Ampex Electric Corporation.

Under the terms of the contract, negotiated between Mr. Wilschke and H. Johnston, general sales manager acting for Ampex, Altec has been accorded exclusive installation supervision of Ampex stereosound equipment in theatres throughout the United States.

Supervisory work has been completed on the Ampex installation in the Rivoli Theatre, Broadway, New York. Altec engineers are now performing these same duties in all Skouras theatres located in the metropolitan area, and at the California Theatre, San Jose, California.

December RKO Drive To Honor Kolitz

December has been designated Al Kolitz Month in the Rocky Mountain district of RKO Radio Pictures, which he heads. The goal is maximum bookings of RKO features and shorts. Mr. Kolitz went to Denver as district chief in 1947. Marvin Goldfarb, Denver branch head, is drive leader.
**Allied Artists**

MOTION PICTURE HERALD, NOVEMBER 7, 1953

**Metro-Goldwyn-Mayer**

**ARENA!** Glig Young. Jean Hagen—This is the weakest of the J-D pictures we have played. It was not as good as the average little western. Played Tues., Mon., and Tues.—G. W. Hartmann, Armour Theatre, North Kansas City, Mo.

**HALLOWEED HERO:** Red Skeleton. Jean Hagen—Not much, either as entertainment or as to draw. Played Sunday, Monday, Tuesday, October 5, 6, 7—A. Elisen, Pembina Theatre, Pembina, N.D.

**KID FROM LEFT FIELD, THE:** Dan Dailey. Anne Bancroft—Good picture, good draw. Even the gals enjoyed this story of a boy and baseball. Played Sun., Mon., Tuesday, September 30, 21, 22—A. Elisen, Koronis Theatre, Paynesville, Minn.

**MILLION DOLLAR MERMAID:** Esther Williams, Victor Mature—Excellent feature, color beautiful, acting enjoyable. Two-hour entertainment for young and old. Kicks very good. Played Wednesday, Thursday, September 26, 27—W. N. McIntosh. Pembina Theatre, Minnesota, Minn.

**Paramount**

**GIRLS OF PLEASURE ISLAND:** Don Taylor, Leo—We had stiff competition at the gate. We played this, and still it drew and people loved it. Received comments on it for several days. It is different from the run-of-the-mill pictures—risque but not too much, and still sweet. Should go over in any community. Played Wednesday, October 7—Mrs. Marcella Smith, Vinton Theatre, McFarland, Ohio.

**Greatest Show on Earth:** All Star Cast—Second time hits in one year. Was very anxious to know how it would do—well, here's the results: Did wonderful business. Played Tuesday. Wednesday, Thursday, September 22, 23, 24—W. N. McIntosh, Pembina Theatre, Pembina, Minn.

**OFF LIMITS:** Bob Hope. Marilyn Maxwell—Very good Hope comedy which was enjoyed by his fans here. Played Thursday, Friday, Saturday, October 15, 16, 17—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

**OFF LIMITS:** Bob Hope, Mickey Rooney, Marilyn Maxwell—We can even draw patrons if Bob Hope is in the movie, even when this first one came along, business was even better than we had hoped for. Hope and Rooney make a very good comedy team, and all of our patrons went out laughing. The feature had a wonderful Saturday opening, with full houses all around, and continued to do excellent business for the balance of the run. Played Saturday, Monday, Tuesday, September 3, 7, 11, 15—Robert Harvey, Capitol Theatre, North Bay, Ont., Canada.

**OFF LIMITS:** Bob Hope, Marilyn Maxwell—Good picture but failed at the box office. Played Tuesday, Wednesday, Thursday, September 5, 9, 10—A. F. Peters, Bath Drive-In Theatre, Bath, N. Y.

**PONY EXPRESS:** Chalton Heston. Rhonda Fleming—A western in color that was not nearly as good as it should have been. Played Friday. Saturday, September 18, 19—W. N. McIntosh, Pembina Theatre, Pembina, Minn.

**NEVER WAVE AT A WAC:** Rosalind Russell, Paul Douglas—This one I played quite late and had little hope for it—but it fooled me. Drew very well and everybody seemed to like it. A little on the stump-stick side, but that is what people seem to want. Played Sunday, October 25—Mrs. Marcella Smith, Vinton Theatre, McFarland, Ohio.

**Republic**

**CHAMP FOR A DAY:** Alex Nicol—Nice picture about boxing and the boxing racket. My patrons enjoyed it. Played Tuesday, Wednesday, Thursday—A. Elisen. Koronis Theatre, Paynesville, Minn.

**WAC FROM WALLA WALLA:** Judy Capova, Stephen Dunne—People have been here with Roy Rogers' revue "Star of Texas" (AA) and did excellent business. Played Friday, Saturday, August 25—A. F. Peters, Bath Drive-In Theatre, Bath, N. Y.

**Tenthousand-Century-Fox**

**INFERNO:** Robert Ryan, Rhonda Fleming—This is last J-D for a while as they are not box office any more. This was the best produced of the last three or four we have played. Played Wednesday, Thursday, Friday—G. W. Hartmann. Armour Theatre, North Kansas City, Mo.

**MISTER SCOUTMASTER:** Clifton Webb, Edmund Gwenn—A good one, but we got no comments either. We admitted all Cub Scouts and their leaders free—they were the only ones who enjoyed it. Played Tuesday, September 21, 22, 23—A. Elisen, Koronis Theatre, Paynesville, Minn.

**MONKEY BUSINESS:** Cary Grant, Marilyn Monroe—One of the very poorest pictures we ever had the misfortune to play. The stars should be ashamed to appear in such juvenile junk. Played Thursday, Friday, Saturday, August 6, 7, 8—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

**MY PAL GUS:** Richard Widmark. Joanne Dru—An excellent show that restores the faith of exhibitors. Colored pictures like this don't need J-D. Wide Screen or CinemaScope. Just the best of entertainment. Played Monday, Tuesday, Wednesday, August 3, 4, 5—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

**NIAGARA:** Marilyn Monroe. Joseph Cotton—In spite of adverse comments on Marilyn Monroe, she certainly did well in this. Beautiful shots at the falls and certainly good entertainment. Played Monday, Tuesday, Wednesday, September 7, 8, 9—Coombes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

**United Artists**

**MARSHAL'S DAUGHTER, THE:** Ken Murray, Pauline Slowey. They liked this one, and told me so. Played Friday, Saturday, October 9, 10—A. Elisen, Koronis Theatre, Paynesville, Minn.

**NEANDERTHAL MAN, THE:** Robert Skayne, Doris Merrick—No good. Played Friday, Saturday, October 3, 4, 5—A. Elisen, Koronis Theatre, Paynesville, Minn.

**RETURN TO PARADISE:** Gary Cooper, Robert Ryan—Nice picture, but no draw. Cooper acted in this with about the same expression as in "High Noon." Played Monday, Sunday, October 12, 13, 14—A. Elisen, Koronis Theatre, Paynesville, Minn.

**VICE SQUAD:** Edward G. Robinson. Paula Goddard—Good picture and nice draw. We considered this to be the best for Robinson in years. Played Wednesday, Thursday, September 30, October 1—A. Elisen, Koronis Theatre, Paynesville, Minn.
People in The News

Joseph A. McConville, Columbia vice-president, is in London from New York.

George F. Dembrow, National Screen Service vice-president, will be honored at a luncheon by Texas COMPO Monday when he arrives in Dallas for the NSS sales conference November 10.

Donald F. Volkman has been appointed chief engineer of Station WRTV, the Walter Reade Theatre of the Air, Asbury Park, N. J.

L. Wolfe Gilbert last week was elected to the board of directors of the American Society of Composers, Authors and Publishers.

Ralph J. Batscheletias, for many years with Fox Inter-Mountain Theatres, has resigned to join the newly-formed Television Theatres, Inc. as vice-president and general manager.

E. R. Zorgnotti, president of Italian Films Export, arrived in New York from Rome last week.

Pedro Diaz has been promoted from RKO Radio assistant manager in Colombia to manager for Peru.

"Valiant" Gets Big New Bedford Opening

MGM's world premiere of "All the Brothers Were Valiant" at Harry Sieta's State theatre, New Bedford, Mass., Tuesday evening, was attended by 25 New England newspaper and radio representatives, in addition to a number of home office and field executives. The premiere also was attended by Ann Miller, star of "Kiss Me Kate," who is interrupting her cross-country tour to be on hand for the festivities, as well as sparking the local Community Chest Fund Drive. MGM gave the opening a mass TV and radio campaign over the Yankee and associated networks.

League Honors Krueger

The motion picture council of the Assistance League, Hollywood, last week gave a citation and scroll to Carl Krueger, producer of the U.A. release, "Sabre Jet."

Set Next Film In Cinerama

The second production in the Cinerama process will be made by Louis de Rochemont and associates, it was announced last week by S. H. Fabian, president of Stanley Warner Cinerama Corp.

Mr. de Rochemont, co-founder of "March of Time," and independent producer, will start production immediately on the new film, titled "The Thrill of Your Life." Although no details of the picture were made public, Mr. de Rochemont revealed that it will be a "human drama" and that its action will cover a large portion of various countries around the globe.

"Cinerama," Mr. de Rochemont said, "makes its audience participants in the action on the screen. In 'The Thrill of Your Life' the audience also will become players in the drama itself." Shooting already has begun in New England.

Acquire "The Sinner"

Producers Representatives, New York, has acquired the German production, "The Sinners," with Hildegarde Neff, directed by Willi Forst, and dubbed in English. It opens at the Hyland theatre, Toronto, November 16, and then will play the Odeon circuit. United Artists will distribute in Latin America.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

The NEBRASKAN

COLOR BY
TECHNICOLOR

3D

PHIL CAREY • ROBERTA HAYNES

with WALLACE FORD

Screenplay by DAVID LANG and MARTIN BERKELEY • Produced by WALLACE MACDONALD

Directed by FRED F. SEARS

JOHNNY WEISSMULLER as JUNGLE JIM

KILLER APE

with CAROL THURSTON

and TAMBÀ (The Talented Chimp)

Screen Play by CARROLL YOUNG and ARTHUR HOBERT.

Based upon the famous Jungle Jim King Features Syndicate newspaper feature • Produced by SAM KATZMAN

Directed by SPENCER G. BENNET

MOTION PICTURE HERALD, NOVEMBER 7, 1953
Manager Celebrates "Business Education Day"

COYNE RINGS TRUE

We've been waiting for an opportunity to use the above heading on this editorial page, and fishing for an appointment with special counsel Robert W. Coyne, of COMPO, to refresh our memory and bring us up to date as to his activities. Time was we traveled the country with Bob, talking to exhibitors at their conventions, and meeting in various and devious places to discuss the state of affairs in motion picture industry.

Since, Bob has been a judge in our quarterly viewing of entries in the Quigley Awards competition and we were rewarded with an example of the meticulous manner in which he studied the efforts of these contenders, covering pages with his notes, and making a record that we've kept in our archives. Bob has conscience as well as competence and he works as hard in small matters as he does in larger things on behalf of the industry.

And now we know that he is renewing his personal fight for the elimination of the Federal excise taxes on theatre admissions. We purposefully say that it is his personal fight, for he carries it on with so much fervor as if it were his own battle, to be won. If all branches of the industry were as much concerned, we would all win, hands down, and at long odds. The tax fight won't be as easy this time as it was before.

S. J. NEYLAND, Jr., writes from the home office of Wallace Theatres in Lubbock, Texas, with interesting comments and observations. He says that television hit the area about a year ago, and as if the shortage of film product and the confused state of the industry were not enough to give any exhibitor ulcers, they were also under the strain of a drought and a definite shortage of money in all their farm situations.

Closed theatres in any town have a deteriorating effect on the town and on all of the business neighborhood. And to overcome this, and to maintain good-will as far as humanly possible, his circuit has found it good policy to loan these closed theatres to church organizations. Many churches in the area were crying for additional space—they made the offer to these organizations for the cost of clean-up and utilities.

Four houses are now operating on this basis, for community good will, and to accent the place of theatre management in community affairs, for accumulative public relations value. Mr. Neyland says they have found it such a good arrangement, they want to pass along the suggestion to other circuits in the same predicament. The policy solves a temporary problem, keeps the properties in good use and repair, holds retail values, helps local merchants.

“LITTLE BOY LOST!” was booked into the Rivoli for a six-week run, and we’ve been amused—and delighted—this past few days, to see what’s going on. They wanted the theatre for the dual run of “How to Marry a Millionaire” in Cinemascope, but there was a slight hitch in the proceedings. It just happened that Paramount had a stop-limit in their contract for “Little Boy Lost”—and since the picture was doing about double the amount of the stop-limit figure, Mr. Schwalberg wouldn’t give up. Nor do we blame him, for the business that’s rolling in at the Rivoli is a great tribute to a fine picture, and to Monty Salmon, managing director of the theatre.

—Walter Brooks
For a Good Turn Daily

Beerni Zelenko, manager of Loew's Valentine theatre, Jamaica, L. I., had this nice window tieup for Paramount's "Roman Holiday," with star portraits and attractive fashions.

Russ Bovin, manager of Loew's State theatre, St. Louis, combined a realistic cut-out of Clark Gable with a really beautiful portrait of Ava Gardner, in this intimate setting for "Mogambo."

Republic's "Sea of Lost Ships" opened in Washington in a sea of top-brass and kleig lights. Above, the lobby display provided by Jerry Baker, manager of RKO Keith's theatre, as preselling, and opposite, the excitement across the street from the Treasury Department, disturbing 40,000 starlings, and local street traffic.

Jimmie Thames, publicity director for Rowley United Theatres, sends this nice picture of Boy Scouts on display for "Mr. Scoutmaster" in the Arkansas theatre lobby, which made a news picture in the papers.
Adam Goelz, manager of the Paramount theatre, Steubenville, Ohio, says one of the best pictures he’s had this year was “Roman Holiday”—with nice tieups for advertising.

Sal Adorno, Jr., assistant general manager for M&D Theatres, Middletown, Conn., used Metro’s “Take the High Ground” regional premiere as part of homecoming activities to honor the new American Legion national commander, Arthur J. Connell.

The Paramount theatre on Times Square is giving a free ticket to everybody who brings in a hard-cover copy of an Edna Ferber book in good condition, as a donation to hospitals, in honor of “So Big”—their new attraction.

Lou Cohen, manager of Loew’s Poli, Hartford, was one of the proud promotion pushers for the run of “The Robe” in New England, adding to the tub-thumpers and drum-beaters, incorporated, who are going to town with his big-time show.

Allan W. Perkins, good friend and pleasant visitor from the Roxy theatre, Midland, Ont., sends us press clippings which he received in local papers upon winning recognition as the showman he is, in the quarterly Quigley Awards.

Ray McNamara, Manager of the Allyn theatre, Hartford, had street ballyhoo for “The Caddy”—and a nice newspaper break in Allen Widen’s column for Bing Crosby’s “Little Boy Lost.”

Matt Saunders used a fine drawing of the stars to illustrate a publicity story for “The Actress” at Loew’s Poli theatre, Hartford—a slightly glorified artist’s conception of a publicity mat in the pressbook.

Russ Barrett, manager of Stanley-Warner theatres in Willimantic, Conn., gave a season’s pass to the only Korean P.O.W. returned to his area, with appropriate stage ceremonies.

Bill Soled, manager of the Starlight Drive-In theatre at Stamford, Conn., occasionally uses the sports page for his advertising, to catch the occasional movie-goer.

Unprecedented at Pike Drive-In, Newington, Conn., was the booking of “Shane” for the third time, with Paul W. Annadeo, going all out for promotion.

Milton LeRoy, after three months of offering free TV programs in the concessions building at his Blue Hills Drive-In, finds that the idea builds patronage.
101 BEST EXPLOITATION AIDS

Fight to Keep the Children's Shows

24 T. L. Pike, manager of the Florida theatre, Tallahassee, sends us a nice picture of an enthusiastic crowd of youngsters, packing his theatre to the rafters, and we would reproduce it, but we suspect that some of you remember seeing something like this before. It looks pretty much the same as it did in the good old days. We are losing the kiddies— but we can still fight to save them, as potential movie goers when they finally grow up and out-grow the devices of childhood.

What strikes our fancy with regard to this photograph from the Florida is the fact that it was the popular once-a-month, "Hopalong Cassidy Round-Up" of cartoons, fun and frolic, sponsored by a local bank, and that it brought out 1400 children on a Saturday morning in the Sunshine City. To the best of our knowledge, Hopalong Cassidy hasn't made a new motion picture for theatres in many years. He is in a newspaper comic strip, and for all we know, on television or radio. We see that Tom Dunn, announcer for a local radio station, was present and introduced to the small fry as "The Wranglin' Foreman"— appropriately attired in a ten-gallon hat.

Well, maybe it doesn't make much difference how you do it. If the radio station and the bank will cooperate, you can revive William S. Hart. Present plans in Tallahassee call for a cowboy costume contest after the first of the year, and a distribution of gifts at Christmas to all young cow-hands.

This Business Of "Selling" a Show

25 When Earl Peterson produced proof of the value of the Round Table plan for children's matinees at the Fox theatre in Anaheim, California, he also proved the value of the fast-growing device which is saving children's shows all over the country—the procedure of "selling" the performance out in advance to a sponsor, or a group of sponsors, and giving away the free tickets through their stores and places of business. Earl has this idea highly organized—in fact, he won the Charles P. Skouras Showmanship Award this past year, for his fine system of getting sponsors to line up in advance, for the privilege of paying $10 per week each for 100 free tickets. He has a waiting list, sufficient to see him through the year, and he says, it adds $5000 in admissions, and as much in concessions, to the business of a theatre in small situations.

But the boys who have this business really organized are Seymour Morris' Schine-ing Showmen, operating out of Gloversville. In Schine houses, the shows are sold out, long in advance for all sorts of special occasions, and they know just what they are going to do three months ahead of time. We'd like to see what Harry Wiener, or Johnny Corbett, or Pearl Bryant, or Col. Bob Cox, or others of the Schine circuit would do following Earl Peterson's example, with the Foster Parents' plan that costs all of $3.75 a week, and makes human interest as well as public relations.

Cultivate Your Own Newspaper Editor

26 Charlie Jones said, in some recent remarks about Iowa showmanship, that Mrs. Opal Canty, of Nashua, worked out a co-op deal with her local newspaper as a promotion for "It Happens Every Thursday"—which was certainly a natural for this treatment, and we wonder that we had to wait so long to see it happen. Mrs. Opal had a subscription deal with the newspaper and gave guest tickets for new subscriptions and renewals—thus helping the newspaper and helping herself. Every time this is done, anywhere in show business, it helps public relations.

The late Henderson Richey told the story originally in our memory, of the partnership entered into by a small-town theatre man and his weekly newspaper, to build up the mailing list for the theatre and win the undying friendship of the newspaper man. He got enough subscriptions to stay in business—the theatre got circulation for its weekly program, in paid advertising space that was read, and cost less than the distribution of special printing or programs.

Charlie Jones has just sent us a whole copy of the Elmo New Era, a real small town newspaper, the kind that gave us our first smell of printer's ink. We've seen clippings of Charlie's "column"—"Aisle Say" but we didn't know 'til now that he doesn't use any other space. We also note that the editor of the New Era carried on while Charlie was flying off to Boston, so there must be partnership in this enterprise.

Promotion Packs A Pepsi-Cola Punch

27 When Frank Boucher was with K-B Theatres in Washington, before he stepped out to operate his own publicity, advertising and promotion business down there, he had a tieup with the local Pepsi-Cola bottlers for kiddie matinees, which stands as the record for handling this sort of thing, using bottle-tops as currency. In the several K-B Theatres, over a brief period, they collected 350,000 Pepsi-Cola bottle tops that the youngsters had presented to pay their way in on Saturday mornings.

No matter whether it's bottle-tops, box-tops, milk caps, bread labels, or what-have-you, this sort of trading appeals to the kids, and they will scour the neighborhood, getting together their price of admission. We imagine their parents would just as soon pay their way in as to have Junior campaigning for bottle-tops, on both sides of the street, accumulating his treasure-trove. Some of us will remember, way back when we did the same thing, at the same age, only it was something different, a long since forgotten gadget.

Lester Pollock contrived the most successful Saturday morning show in the history of Loew's theatre in Rochester, using a box-top as admission to a Tom Mix program at the theatre, with the sponsorship of Post Cereals and the local radio station. It turned out 5,000 kids on a given day, and that's a record. We wish that Lester would try the Round Table Children's Club idea for the good public relations that would accrue.
Santiago In The Quarter

Ernesto Peralta, publicist for the Metro and Dante theatres in Santiago, Chile, was the winner by acclamation, on the part of our three judges in the third quarter, and we would like to review his substantial evidence of showmanship as proof of the meritorious entries. We don't read much Spanish, but the pictures are worth 10,000 words to show how very well "Quo Vadis" was handled at the Metro, just as well or a shade better than anything we have to offer in North America, or elsewhere. The street demonstration for the premiere was put on with the benefit of the Santiago Police band of about 100 pieces, who played in front of the theatre, to greet distinguished guests.

All newspaper results and magazine publicity in Chile are most extraordinary by our standards. The Chileans very obviously like Ann Miller, as star of "Lovely to Look At" at the Metro and Dante theatres, and they publish her picture with a relish that is refreshing to press agents. They liked "Ivanhoe" for somewhat similar reasons, only it was Elizabeth Taylor who corrallied the color pages. And you should see the unusual commercial in pictures, with window displays that do credit to any comparative. We've known for a long time that Chili was a country of our choice, and now we can contemplate the kind of showmanship that agrees so well with the policy and principles of the Round Table, incidentally, and as a by-product, there are a whole line of fabric samples, which were inspired in Chili, by "Quo Vadis"—which resemble but do not duplicate the styling of the "Quo Vadis" shorts that we wear on special occasions.

Douglas Ewies sends his first entry from his new location as manager of the Savoy cinema, Stourbridge. He says new publicity tie-in are on the town and there is no local newspaper photographer promoted nylon hose for prizes in his "I Love Melvin" contest.

P. H. Gaston, assistant manager at the Savoy, Sutton Coldfield, invited the Javanese temple, etc., in a tipple with the Dutch Royal Airlines for his "Fair Wind to Java" exploitation.

H. Gest, manager of the Hippodrome theatre, Liverpool, gives praise to his assistant, James Walker, for his initiative in planning a space ship window display to exploit "Abbot & Costello Go to Mars." T. P. Grazer used lighted sign "Niagara and Marilyn Monroe—The Two Most Electrifying Sights in the World," and held a contest to find Darlington's Marilyn Monroe in a photograph of "Niagara," at his Arcade theatre.

E. D. Hauge, manager of the Odeon theatre, Birmingham, ordered 20,000 copies of a favorable newspaper review on "Salome" and used them as throw-aways.

N. J. Hartle, assistant manager at the Capitol cinema, Bolton, planned a fashion contest during the run of "The Story of Three Loves" and includes a photo of attractive contestants in his campaign book on the picture.

D. Heintze, manager of the Regal cinema, Cheltenham, had a number of good entries in our third quarter judging. He proudly sent tear sheet of a hall composite page in the local press that he has been angling for the 4½ years he has been in Cheltenham, to advertise "House of Wax." W. R. Jenkins, assistant manager at Cheltenham's Gaumont, sends information on an Army display he arranged in cooperation with a local battalion, which he hopes will gain him membership in the Round Table.

British Round Table

N. Scott-Bulcach, manager of the Regent, Norwich, cooperated with local merchants in the use of cacos in their windows to promote "House of Wax," during the week the picture played.

G. S. Lomas, manager of the Plaza cinema, Gloucester, sends snapshots of his fine display for "Titanic." He played up his opportunity to have a member of the "Titanic" crew on stage during playdate.

J. C. Myrans, manager of the Odeon theatre, Great Croby, had groups of school children on matinee days for "Peter Pan" and had a dog, which resembled the one in the picture, at the theatre lobby.

L. E. Richeman, relief manager at the Vic, Barnet, advertises "Fort Algiers" on National Savings posters, with National Savings supplying the poster free of charge.

D. S. Strachan, manager of the Regent, Huddersfield, put huge banners on a local bridge through which five to ten thousand people pass each day. C. G. Manner, Savoy cinema, Edinburgh, proved with above average business for "Toughest Man in Arizona" that "Get the kids and you get the parents too" really is true. He used the ever-popular painting contest.

S. Moar, manager of the Coroza theatre, Great Croby, had groups of school children on matinee days for "Peter Pan" and had a dog, which resembled the one in the picture, at the theatre lobby.

L. H. Allen stimulated business on slow Saturday nights at the Kirriby theatre, Southend-on-Sea, with a poster campaign, where he has an amateur talent contest on Mondays and Tuesdays for seven weeks. He says enthusiasm ran high and theater planning for the fall as a result.

C. F. Louson, manager of the Regal cinema, Barrow-in-Furness, invited the local hostesses to the premiere of "Cry of the City," of Dr. Hall," as well as the Mayor, Majorca, and other distinguished guests.

C. Chadwick, manager of the Playhouse, Colchester, arranged for the loan of a trailer to camp cinemas in this garrison town to advertise "Quo Vadis" at his theatre. H. Clayton-Nutt sends us copy of the press release for the 21st anniversary of the Broadway theatre, Eccles, with a message of welcome and appreciation to his patrons. R. J. Craig, manager, Merton, Wellingborough, in cooperation with the Road Safety Committee, presented prizes on stage for the best ideas in a contest to cut road accidents, during his run of "The Set of Shadows."
RCA Signs Service Pact With National Theatres

For the 17th consecutive year, the RCA Service Company will provide service for nearly 400 theatres of the National Theatre Amusement Company and its subsidiaries, it has been announced by W. L. Jones, vice-president in charge of technical products service for the RCA Service Company. National subsidiaries covered under the contract are Fox Inter-Mountain, Fox West Coast, Fox Wisconsin, Fox Mid-West and Evergreen State. The contract was negotiated by Charles P. Skouras, president, and R. H. McCullough, purchasing agent, of National Theatres, with A. E. Jackson representing RCA.

I.F.E. Releasing Changes Territorial Alignment

A revision of territorial offices as well as a realignment of sales personnel has been completed by I. F. E. Releasing Corp. Additionally, Bernard Jacon, vice-president in charge of sales and distribution, has advanced two executives to new assignments. The Buffalo and Pittsburgh exchange areas, formerly serviced out of the Central (Cleveland) division office, will now be included in the Eastern division, which is under the direction of Seymour Schussel, who is also assistant to Jacon on the national level.

In the Southern division, Glenn Fanin, based in Dallas, has been promoted to Southeastern district manager. Albert E. Rook continues as division manager. Harry J. Weaverling is the new sales representative for San Francisco, Portland and Seattle, under Alex Cooperman, Western division manager.

Mark Goldman continues as manager of the Central division, with Harry H. Walders heading the Midwest division.

REFRIGERATION EQUIPMENT


POLAROID PROCESS INFLATION

Seven new units. Complete with parts and accessories. 4170 Hillside Ave., New York, 20 N.Y.
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FILM BUYERS RATING
Film buyers of independent circuits in the U. S. rate current
product on the basis of its performance in their theatres. This
report covers 122 attractions, 4,864 playdates.
Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (f ) denotes attractions published for the first time.

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Jamaica Run
Juggler, The

A. & C. Meet Dr. Jelcyll & Mr.
(MGM)
t Actress, The
Affair with a Stranger (RKO)

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City of Bad Men (20 th- Fox
City That Never Sleeps (Rep.)

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Clipped Wings

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*Code Two (MGM)
Column South (Univ.)
Cruisin' Down the River

(Col.)

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(MGM)

*Cry of the Hunted

Dangerous Crossing (20th-Fox)
Dangerous When Wet (MGM)
Desert Rats, The (20th-Fox)
*Desert Song, The (WB)
Devil's Canyon (3-D) (RKO)
Down Among the Sheltering Palms
Dream Wife (MGM)

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Wife (20th-Fox)

(Col.)

Man, The (Col.)
Francis Covers the Big
From Here to Eternity

49th

Gentlemen

Prefer

Town (Univ.)
(Col.)

Blondes

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20th- Fox

Next Door, The (20th-Fox)
Glory Brigade, The (20th-Fox)
Golden Blade, The (Univ.)
Great Sioux Uprising, The (Univ.)
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King

the Jury (3-D) ( UA)
Inferno (3-D) (20th-Fox)
Invaders from Mars (20th-Fox)
It

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Happens Every Thursday

from Outer Space (3-D)
(Univ.)

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Second

Split

(MGM)

Stalag

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(RKO)

(Para.)

(Stand at Apache River (Univ.)
Story of Three Loves, The (MGM)
Stranger Wore a Gun, The (3-D) (Col.)
*Sun Shines Bright, The (Rep.)
Sword and the Rose, The (RKO)
Take Me to Town (Univ.)
Tarzan and the She-Devil
Thunder Bay ( Univ.)
Titanic

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Vicki

(RKO)

(20th-Fox)

Vanquished, The

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(UA)
Bagdad (Col.)
Case of Larceny, A
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Wings of the Hawk (3-D) (Univ.)

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So This Is Love (WB)
Son of Belle Starr (AA)
South Sea Woman (WB)

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(Para.)

Second Chance (3-D)

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Half a Hero (MGM)
Houdini
Para.)

Island in the Sky

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Crowned,

Scandal at Scourie
Scared Stiff (Para.)
Sea Devils (RKO)

Slight

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Salome (Col.)
Sangaree (3-D)

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Roman Holiday

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Return to Paradise (UA)
Ride Vaquero (MGM)
Roar of the Crowd (AA)
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Company (MGM)

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Caddy, The
Para.)
Charge at Feather River, The (3-D) (WB)

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Pickup on South Street ( 20th- Fox
Plunder of the Sun (WB)
Pony Express
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Powder River 2 0th- Fox

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Tightrope ( 20th- Fox
Daughter, The (UA)

Mission Over Korea
Mister Scoutmaster
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Master of Ballantrae, The
Maze, The (3-D) (AA)

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Blueprint for Murder, A (20th-Fox)
By the Light of the Silvery Moon (WB)

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Beast from 20,000 Fathoms, The
Big Leaguer, The (MGM)
Blowing Wild (WB)

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Little Boy Lost (Para.)
Lone Hand (Univ.)

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Law and Order (Univ.)
Let's Do It Again (Col.)
Lili
(MGM ...

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(Univ.)

Band Wagon, The

AV

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Tomahawk Gap

at

AA

(MGM)

Dobie Gillis, The
All-American (Univ.)
Affairs of

Ambush

Hyde

EX

AV

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(Last Posse, The (Col.)
Latin Lovers (MGM)

AV— Average;

Average;

AA

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(Col.)

Kid from Left Field, The

time.

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

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There are quite a few reasons to feel pain every time you touch a Cost-of-Living item... and find it hurts you where it counts... in your pocketbook!

The diagnosis of "why"... can be found in the Bureau of Labor Statistics report... showing an increase in your rent of 42.4%; your food of 141.4%; your apparel of 99.2% and your fuel of 47.6%... from 1939 to 1953! By examining the Exhibitors Digest report you'll find a rise of 98.9% in your theatre equipment and supplies since 1940! Ample reasons indeed for you to be hurtin' in your profits!

You'll feel a sense of relief however, when you look at the negligible increase, IF ANY, you've received from NSS during this same period!

Compare all your costs, with the LOW COST, Service-With-A-Smile Policy of the Prize Baby!
MOTION PICTURE
HERALD
Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION • VENDING

NOVEMBER ISSUE
Section 2 of
Motion Picture Herald
of November 7, 1953

fall
BUYERS NUMBER

with THE BUYERS INDEX
GENERAL, page 34 . . . . VENDING, page 26
A double bill is a bargain no theatre fan can resist. When you offer your customers the double feature of entertainment with high-quality films... and refreshment with delicious Coca-Cola... you're sure to have a hit on your hands. Best of all, customer satisfaction makes a nice sound in your coin box. A wide choice of vending equipment for Coca-Cola is available. For the money-making details, write: The Coca-Cola Company, P. O. Box 1754, Atlanta, Ga.
Presenting

The Robe

in

CineScope

with the new

Strong

‘SUPER 135’

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DALLAS - Palace
PITTSBURGH - Harris
KANSAS CITY - Orpheum
SAN ANTONIO - Majestic
HOUSTON - Metropolitan
NEW ORLEANS - Saenger
BALTIMORE - New
NEW! f/1.8
Bausch & Lomb
Super Cinephor Projection Lenses

First and only lens giving full edge-to-edge sharpness on widest screens!

Now... the one lens series that gives you today's brightest, sharpest image on any screen: CinemaScope, 2-D, expanded 2-D, and 3-D! Finest edge-to-edge definition ever achieved. White glass—no color absorption... transmits full image color and brightness. Fastest projection lens made. Complete range of focal lengths. You're all set now and throughout the foreseeable future with this revolutionary new f/1.8 series—new world's standard for the motion picture industry.

WRITE for complete information. Bausch & Lomb Optical Co., 67923 St. Paul St., Rochester 2, N. Y.

About People of the Theatre

Harold P. Sherer has been elected executive vice-president of the Hertner Electric Company, Cleveland, a subsidiary of the General Precision Equipment Corporation, New York. Mr. Sherer has been vice-president in charge of engineering for the past several years and has been associated with Hertner for 13 years. He is a graduate electrical engineer of Ohio State University and has been active in the electrical equipment field since obtaining his degree. He is a member of AIEE and Tau Beta Pi. A native of Ohio, he makes his residence in Parkview.

Harro V. Zeppelin, formerly manager of Westrex Corporation's subsidiary companies in Japan, China, and Argentina, has been transferred to the Far East. While responsible for Westrex operations in the Philippines, Mr. Zeppelin will also supervise the installation and servicing of Westrex recording equipment in studios in the Western Pacific area.

Edward O'Maley has been named manager of the Centre Theatre, Baltimore, replacing John Alderson, who resigned.

Ernest J. Comi has been appointed general manager of the Capitol Theatre Supply, Boston, by K. R. Douglas, president.

Cyrus Harvey, Jr. and Bryant Holiday, operators of the Brattle Theatre, Cambridge, have acquired a long-term lease on the Copley Theatre in Copley Square, Boston.

Charles B. Blood of Brookhaven, Ga., has been appointed Southeastern sales manager of the American Mat Corporation and D. W. Moor Company, according to D. W. Moor, president of the two companies of Toledo, Ohio. Mr. Blood previously identified with the hotel and restaurant equipment fields, has more recently

(Continued on page 8)

MOTION PICTURE HERALD, NOVEMBER 7, 1953
AN ATTRACTION PANEL

large enough for plenty of powerful sales copy formed with letters in a variety of sizes and colors to lend emphasis.

IS YOUR MOST EFFECTIVE AND LOWEST COST ADVERTISING MEDIUM!

WAGNER WINDOW-TYPE FRAMES AND GLASS UNITS

Because of their stronger construction, plus the fact that they can be installed before installing the glass, they are the only frames which can be built without limitation of size and which can be economically serviced through open windows and without removing frames.

WAGNER LOW COST ENDURONAMEL PANELS FOR DRIVE-INS

Highly effective by daytime, they may also be illuminated by floodlights, spotlighters or gooseneck reflectors. Consist of a series of best grade 18-gauge stamped steel panels, seven inches high, that comprise both the background and letter mounting arrangement. The uprights are of 18-gauge metal, galvanized after fabrication. An attractive 2" border is an integral part of the background. Two-thirds the cost of porcelain enamel, finished in a newly developed baked enamel which by long, exhaustive tests has proved to be chip-proof, shock-proof, alkali-resistant, and salt spray resistant.

WAGNER TRANSLUCENT PLASTIC LETTERS

The easiest changed of all letters. The new type tapered slotting (Pat. Pending) causes the letter to "lock" on the bar, and not be disturbed by even high winds. The only letters that can be stacked in storage without danger of warping. Five sizes in five gorgeous colors...the widest range on the market. Also, slotted aluminum letters in the largest range of sizes, styles and colors.

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218 S. Hoyne Avenue - Chicago 12, Illinois

Please send BIG free catalog on Wagner show-selling equipment.

NAME
THEATRE
STREET
CITY & STATE

Sold by Wagner theatre equipment and supply dealers everywhere.

Chicago's North Ave.
Outdoor Theatre-perfect.
A real show-starter.
Wagner Sign Service Company.
Chicago, Illinois.
WRECKING MOB ARRESTED

Kalistrion walls triumph over Grime and Scruffs
Cleaned by a Damp Cloth

Mounted on any firm, dry wall!

In lobbies, corridors, standee areas—in many other places in your house—there's a new miracle for walls (or built-in furniture and accessory pieces, too): Kalistrion, a magical vinyl covering that is grandly beautiful but can't be disfigured by the roughest wear! Its secret is simplicity itself—yet amazingly unique. KALISTRON for walls is, first and foremost, a SHEET OF PURE ULTRA-THICK VINYLITE—with nothing in it...no filler, no pigmentation, no impurities...just pure super-wear Vinylite.

It offers, on its surface, all the astounding abrasion-resistance for which Vinylite is famous...thousands upon thousands of “no show” rubs.

The Color is Underneath
UNDERNEATH the pure, clear, transparent Vinylite—completely and absolutely guarded against scratching and rubbing—are the designer-inspired colors...ranging from rich, vibrant tones or deep, earthy shades to smart and delicate pastels.

Fixed for Mounting
On the color side of Kalistrion for walls (the side away from wear) there is also impregnated a cellulose flock, so that Kalistrion can be easily and speedily mounted to most any firm, smooth, dry surface—over large areas, around corners, on curves and columns.

“Built-ins” or Furniture
Kalistrion is also available with a three-way stretch fabric back so that it can be perfectly tailored on theatre seats, lounges, incidental pieces—exactly matching or harmonizing with the walls—offering the same wonderful advantages.

Wherever used, Kalistrion means never scratched beauty that is never scratched and can be cleaned by the wipe of a cloth. It is available in 29 colors and in special colors on order.

CLEANING CUT TO A “WIPE”

The smooth, smooth Vinylite top of Kalistrion just doesn’t hold dirt. A wipe of a rag and most everything slips off. If desired, it can be cleaned by soap and water, or, in rare instances of more stubborn dirt, the special, easy-to-use Kalistrion cleaner.

Altogether, Kalistrion is the “easy maintenance” champ.

Designer’s Dream:
Call your own Colors
Kalistrion is available in 29 colors, ranging from Pure White, Silver and Gold, delicate Pastels or off shades such as Chartreuse, to Wines, Dark Greens and up to Dark Blues that are almost black, and in “antiqued” duo-tone shadings.

In addition, Kalistrion can be made in any color desired, with standard commercial matching and reasonable tolerance, to a fabric, paint or other accessory color.

Meets Roughest Fire Code Rules

When applied to an incombustible backing such as plaster, Kalistrion meets all requirements of Federal Specification SS-A-118b and the rigid fire code requirements of the New York City Board of Standards and Appeals well known as being among the strictest in the country. You can be certain that, properly applied, Kalistrion will meet the provisions of your local code.

For smart effects that take any punishment—

Kalistrion in theatre installations shows all its many advantages. First: highly decorative on walls and furniture. Plus: beauty that never shows scuffs and always wipes clean!
Wrecking Mob stopped by colorful, elegant, super-tough Kalistron—vinyl plastic wall covering

They'll be careless, rough and sloppy, but they'll never make a scratch on colorful Kalistron because scuffs, scrapes and bumps can't bruise it and can't reach the designer colors that are completely shielded by the super-strong Vinylite top. Dirt, dust and smears are speedily and easily wiped off with a damp cloth or soap and water.

Complete Unity Achieved:
Seating and Walls Married
by using same Plastic Covering

Kalistron is not only a superb wall covering but also a magnificent upholstery material.

For upholstering, it is backed with a 3-way stretch fabric so that Kalistron can be perfectly tailored. It fits to any shape desired, can be pleated, tucked and tufted.

The 3-way stretch fabric backing also assures perfect seating comfort.

Fabric backed Kalistron is available from stock in Kalistron's twenty most popular colors. The other colors can also be backed with fabric for orders in reasonable quantities on special order and, just as with Kalistron for walls, special colors can also be commercially matched.

RE-DECORATING PROBLEMS SOLVED

Plan now to re-decorate and modernize your house for long-term service. Investigate Kalistron. Easy-to-install, can't be harmed by careless children, overflow crowds or "rough-house". Marks left by grubby hands ... food and candy stains ... scuffs, scrapes and bumps ... just can't affect the armored, plastic beauty of Kalistron. Installations in theatres all over America, as well as in banks, restaurants, hotels, hospitals — in public institutions of all kinds — prove that beautiful Kalistron — and only Kalistron — gives this protection.

Send for astonishing Nail File Kit!

To show yourself the dramatic quality of Kalistron—and, incidentally, equip yourself to make the same comparative test on all other plastic wall and upholstery coverings — send for the free Nail File Test Kit, and file data of all Kalistron's technical factors.

United States Plywood Corp.,
and
The Mengel Company,
sole distributors for Kalistron, Inc.
REMODELING'S EASY WITH MARLITE PLANK & BLOCK

Save installation time and labor with this beautiful new Marlite prefinished paneling!

You'll save money, time, and labor when you modernize with new Marlite Plank and Block. Quickly installed over old walls or furring strips with concealed nails or clips, this new paneling eliminates division moldings. Maintenance costs are drastically reduced. The baked Marlite finish needs only an occasional wiping with a damp cloth, stays like new for years. Planks (16” x 8”) and Blocks (16” square) are available in 10 new “companion colors” styled by Raymond Loewy Associates plus 4 distinctive wood patterns.

For fast, economical remodeling without the usual muss or fuss, install Marlite Plank and Block in entrances, lobbies, lounges, rest rooms, offices, and other service areas. See your building material dealer or write MARSH WALL PRODUCTS, INC., Dept. 1169, Dover, Ohio. Subsidiary of Masonite Corporation.

3-D REELS •REWINDS • CASES

- 23 and 24 inch 35mm reels with revolving hubs. 23 and 24 inch 35mm reels with solid hubs. (Available in either sheet aluminum or cast aluminum.)
- 24 and 25 inch steel shipping cases to hold two reels Flex-O-Lift type for easy reel removal.
- Rewinds to hold 5,000 ft. reels.
- 16½ inch 35mm cast aluminum reels.
- 17 inch metal shipping cases to hold three 16½ inch reels.

Complete line of film editing supplies and equipment...write for free illustrated brochure.

NEW SMPTE OFFICERS

Newly elected officers of the Society of Motion Picture Television Engineers are shown above following the opening luncheon of the society’s 74th semi-annual convention at the Statler Hotel in New York last month, where their election was announced. Left to right are the society’s new financial vice-president, Barton Kreuser, manager of theatre and industrial equipment of the RCA Victor Division; engineering vice-president, Axel G. Jensen, director of television research of the Bell Telephone Laboratories, Inc.; and treasurer, George W. Colburn, of the George W. Colburn Laboratory, Inc. They were elected to two-year terms beginning January 1, 1954.

(Continued from page 4) been serving as territorial manager for the American Mat and Moor Companies. He will cover the states of North and South Carolina, Alabama, Georgia, Florida and Tennessee with the complete lines of floor matting of the two companies.

Redecoration of the Arnett theatre, Rochester, N. Y., including installation of a new wide-screen, was completed recently by operators PHIL COHN and MAURY SLOVINICK.

ED DE LEEUW, veteran manager for the Balaban & Katz circuit, Chicago, has been transferred from the downtown Roosevelt to the neighborhood State in that city at his own request. The Roosevelt will now be co-managed by KEN EDDERLY, formerly manager of the State and SAM LEVINE, formerly assistant manager of the Uptown.

ANSELM WINSTON, manager for many years of RKO’s Grand theatre in Chicago, has been promoted to city manager for that circuit in Dayton, Ohio. Replacing him at the Grand is TYRUS ANDERSON.

JOSEPH MURDOCK has been named manager of the Ohio theatre at Mansfield, Ohio, succeeding ROBERT A. LYTLE, who resigned.

ROY WALLER has sold his Roy theatre at New Concord, Ohio, to DON RICHARDSON.

Recent remodeling of the Banning theatre in Banning, Calif., included a new front, marquee, box-office and a wide-screen.

MOTION PICTURE HERALD, NOVEMBER 7, 1953
Heywood-Wakefield's famous TC 706 AIRFLO is as comfortable as the average patron's own easy chair at home.

The reclining AIRFLO chair has the "rocking action" of the exclusive Heywood-Wakefield spring action mechanism. By virtue of this mechanism the AIRFLO retains the scientifically correct pitch of seat-to-back regardless of how the patron shifts his weight or position. For further information contact your Heywood-Wakefield representative or write for the fully illustrated catalogue on Heywood-Wakefield Theatre Chairs.

Heywood-Wakefield's famous TC 706 AIRFLO is as comfortable as the average patron's own easy chair at home. The reclining AIRFLO chair has the "rocking action" of the exclusive Heywood-Wakefield spring action mechanism. By virtue of this mechanism the AIRFLO retains the scientifically correct pitch of seat-to-back regardless of how the patron shifts his weight or position. For further information contact your Heywood-Wakefield representative or write for the fully illustrated catalogue on Heywood-Wakefield Theatre Chairs.

Comfort is our business... in theatre seating as in Heywood's famous household furniture, like the Old Colony platform rocker at top.
RCA stereophonic sound systems have been installed recently in the following Ohio theatres by M. H. Fritchle of the Oliver Theatre Supply Company, Cleveland: the State, Findlay; State, Sandusky and Paramount, Youngstown.

The Southern Amusement Company of Lake Charles, La., has assumed ownership and operation of the Surf Twin Screen drive-in in that city. It was built and previously operated by Percy Duplissie, Matthews Gudry and Roy Navarre.

Julian Harvey has taken over management of the Crown theatre at Vallejo, Calif., and the Village at Sacramento, both formerly operated by Westland Theatres, San Francisco.

An Ampex stereophonic sound system has been installed in the United Artists theatre, Detroit.

Sal Adorno, Sr., 75, general manager of the M&D Theatres, Middletown, Conn., is currently observing his 45th year in the motion picture industry. The M&D circuit operates the Palace, Capitol and Middlesex theatres in that city.

Construction of a drive-in theatre at the southeast city limits of Albia, Iowa, has been begun by the McClain Theatre Company, which operates the King theatre there. The project will be on a 10-acre plot and will accommodate 300 cars. Operation is expected to begin in the spring.

**MANAGEMENT AWARD WINNER**

Latest winner of the Clayton Long trophy, awarded by Fox Inter-Mountain Theatres, Denver, to the local manager who exhibits the highest achievement in good housekeeping and general management, is Helen Spiller, of the Esquire theatre in Denver. Presenting the trophy to her is Frank H. Ricketson, Jr. (left) president of Fox Inter-Mountain, while Ray Davis, Denver city district manager, looks on. The award was established 15 years ago by Mr. Ricketson after the death of Mr. Long, who "exemplified the ideal theatre manager" Miss Spiller and her staff have also been consistent winners of the circuit's courtesy plaques with a record of 17 to their credit.
The best that can be said of theatre sight and sound equipment.

"Craftsmen to the Theatre Since 1896"

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For List of Authorized Dealers See Opposite Page
Bigger boxoffice accounts for the re-seating trend to

AMERICAN BODIFORM® CHAIRS

their comfort has always been “3-dimensional!”

1—Inviting, initial comfort.
2—Lasting comfort, because seat is posturally right.
3—Greater “seeing comfort” and program-enjoyment.

PLUS...

Convenience of uniform seat-folding and easy passing! Housekeeping economy! Low cost per year of service!

Long years of patron-satisfaction are the measure of true economy!

American Seating Company
WORLD’S LEADER IN PUBLIC SEATING
Grand Rapids 2, Michigan • Branch Offices and Distributors in Principal Cities
Manufacturers of Theatre, School, Church, Auditorium, Transportation, Stadium Seating, and Folding Chairs
ADRESSING the Allied States convention in Boston last month, Spyros Skouras, president of 20th Century-Fox, said that CinemaScope had been developed to benefit the smaller theatre as well as the large operation. If Mr. Skouras’ reassurance in Boston was occasioned by doubt, as it seemed to be, a reason for uncertainty may have been suggested by the 2.55-to-1 picture proportions adopted for CinemaScope.

It is to be sure, a rather large one for the average theatre. That aspect ratio was rather natural, however; it derived mathematically from application of the Chretien anamorphic formula to the standard 1.33-to-1 ratio. And in actual practice, how rigid is it?

We wouldn’t know for sure; moreover, we agree with Mr. Schlanger that one should not tamper, as he said in the October article of his current series, with the producer’s creative work. Practical considerations of general exhibition, however, may well allow for some contraction of the 2.55-to-1 ratio.

Among pictures being produced in a 1.66-to-1 ratio for “wide-screen” exhibition by the aperture mask method, substantial margin for adjustment of proportions is being made. In at least some instances, we learn, critical material is being kept to a height permitting even greater width.

Right now, of course, we have to consider a considerable inventory of older pictures, but as months go by they will bear less and less upon screen installations. If, looking into the future a bit, one preferred to fix upon certain picture proportions in order to avoid makeshifts and to establish the best viewing conditions, that might be quite feasible with an aspect ratio between 1.7 and 1.8-to-1.

Such proportions seem well adapted to “wide-screen” product now on the way generally; then if material at extreme sides were expendable, a strip of masking across the bottom of the screen (where it would be least noticeable) might provide a simple, practicable adjustment for an average theatre to a somewhat lower height when a production of so much as 2.5-to-1 were presented.

—G. S.
As part of the "new techniques," stereophonic sound is steadily increasing the use of magnetic recording. Here is how magnetic differs from the optical method.

**Advantages of Magnetic Sound**

**By CIO GAGLIARDI**

MAGNETIC recording on motion picture film is now being adopted by the film industry at a high rate. To many theatre people this type of recording and sound reproduction may be new and strange; but that as it may, magnetic recording itself is not really a new invention.

As far back as 1898, Valdemar Poulsen built a magnetic recording instrument, which he called the "Telegraphone." He found it possible to magnetize a steel wire to different degrees along its length and then to play it back, translating these varying magnetic fields into corresponding electrical impulses.

The invention lay dormant until about 1930, when the "Magnetophone" was produced in Germany. This machine used an oxide coated tape in place of the steel wire; however, the quality of reproduction was rather poor, the noise level being very high, but the instrument served adequately as a dictating machine.

In this country the use of magnetic recording on wire or tape was not considered attractive until the beginning of the Second World War. Under the impetus of war activity, development progressed very rapidly in the manufacture of ferric oxide coated tapes, of recording and reproducing mechanisms, and of amplifiers. At first the quality of equipment limited the use of this medium to speech records only, but as successive improvements were made, magnetic recording quickly displaced the standard disk records in the radio industry and is now seriously invading the field of film optical recording.

The recording material principally used in magnetic recording is a form of iron oxide ground to an extremely fine powder and held together by suitable binder and solvent. The iron oxide, which has magnetic properties similar to iron, must be distributed through the mixture with an even density, and then the mixture must be applied to the carrying base (film, plastic, or paper) in an even layer so that its magnetic permeability remains constant for the full length of the film.

The standard thickness of the oxide coating is approximately six ten-thousandths of an inch (0.0006"), and the oxide stripes can be made from 15 mils wide up to the full width of the film base. This form of application will provide a very thin and very flexible ribbon of magnetic material upon which the signal can be magnetized.

**Figure 1** shows the construction of one type of magnetic striping on film. A bonding coat is applied to the film base, and magnetic material in liquid form is applied from a constant feed hopper to the bonding coat. After passing through the necessary drying devices, the surface of the stripe is lubricated and buffed to maximum smoothness.

**Figure 2** shows the construction of magnetic striping using the lamination process. The iron oxide is first deposited on a cellophane backing strip, and then the oxide is covered on the opposite side with a thermoplastic adhesive. The magnetic stripe is rolled on to the motion picture film and heated for a permanent bond, then the cellophane backing is removed. This process uses no liquid solvents and should not endanger the film in any way.

These methods of application will provide stripes of magnetic material along one side of the film ready for the signal to be recorded. Now let us see how this signal is applied, stored and reproduced.

**THE MAGNETIC TRACK**

We all know that iron substances may be readily magnetized by locating them in a magnetic field, and that these iron particles will retain their magnetism for a long time if they are not disturbed by other magnetic flux. This particular quality makes it possible to record and store different formations of magnetic signal in the thin layer of iron oxide contained in the magnetic stripes on motion picture film.

For recording purposes, the film with its oxide stripes, or complete oxide surface, (Continued on page 64)
NEW BEAM POWER

pours more light on any screen . . .

Now, here's the extra light power the new motion pictures call for ... the new RCA Wide-Arc Lamp System.

This is the lamp that brings 3-D and large-screen presentations to life—pours light on the screen where even your present high-amperage lamps fail to measure up.

RCA's new Wide-Arc Lamp System features a revolutionary "Hi-Efficiency" design . . . For rapid dissipation of excess heat . . . For extra protection to the lamp's high speed reflector . . . And for the prevention of film damage . . .

The result—More light per ampere, than any other projection lamp ever before offered!

It's RCA's answer to today's big light problems. Demonstrations on screens up to 70 feet wide prove it's everything you could ask for in the big light power. For more light in drive-ins, for more light in 3-D and large-screen presentations, pour it on with RCA's Wide-Arc Lamp System.

CHECK with your RCA Dealer for information on the Wide-Arc Lamp.
SIZING THE WIDER picture is again our subject in this article. The preceding discussion of "wide-screen" picture dimensions offered a selection of procedures as might be advised by specific circumstances, and went into the factors of aspect ratio and structural conditions affecting choice. Now we deal with the expanded performance area as an essentially permanent installation—in its basic specifications, at any rate.

The projected picture, regardless of size or proportions, is fundamentally related to the seating pattern. As we increase its dimensions, this relationship becomes increasingly critical. The question of picture size in the past has been simpler than now, not merely because of its relative smallness, but also because of cinematographic practice which the traditional scale and shape advised. "Wide-screen" technique includes increase in the volume of pictorial material as well as extension of the space which it occupies.

Other qualities of the screen image are changed. The very expansion of width to twice as much as before, even more in some instances, makes any distortions the more apparent. Visual acuity is sharpened by magnitude alone, so that regardless of whether projection and screen specularly produce a brighter picture than before, perception is more sensitive to perspective and all the other factors of realism.

Whether it is wise to provide for "wide-screen" productions in some more or less permanent manner, depends upon circumstances of each situation. We cannot ignore, however, the natural relationship between picture size and seating pattern, and the fact that it is more critical in "wide-screen" technique than ever before. Why that is so is explained in this article, and we offer a simple method of determining picture size according to seating pattern.

VISION AS A BASIS

The efficiency of a seating plan is measured by the percentage of desirable viewing positions in it; hence all conditions affecting viewing of the picture should be determined on the basis of an ideal viewing location at the center of the seating mass. Since a normal seating pattern is narrower toward the front than it is elsewhere, the center of the seating mass is normally more than halfway back from the screen. When the seating plan includes a balcony, then we have still more seating toward the rear of the auditorium, which pulls the center of the seating mass (center of seating gravity, as it were) yet farther back.

This center is that point along a line perpendicular to the center of the screen at which half of the seating is forward of it, and half of it to the rear of it. If we then establish a picture size which is the most desirable for viewing a screen performance in the new "big picture" technique (bearing in mind the cinematographic values of that technique), we shall have the best size for the greatest part of the seating capacity. For convenience in reference, let us call that picture size optimum.

In dealing in the preceding article with screen dimensions more in terms of immediate expedients than we are approaching them here, we used the factor of maximum viewing distance ($W'$). This has served for many years as a reference for determining a minimum size of a picture in order to give the majority of patrons effective perception of screen image details. With cinematographic practices developing from the fact that the picture was almost square and typically small relative to the auditorium—using, that is to say, the "close-up" more and more—it was found by persons trying to arrive at some sort of competent guidance in the matter that the need to perceive detail—visual acuity—was adequately satisfied, on the average, if the picture was no smaller than a trifle over one-fifth the distance from the screen to the last row (a maximum viewing distance approximately five times the screen width, or $5W'$).

But "wide-screen" technique is a horse of another color. With it, the value of the close-up can be retained, but with other (environmental) material included; moreover, an important advantage of the "big picture" is the exploitation of scenic and spectacular material, requiring long- and wide-angle shots. All the relationships of picture size to seating pattern now become more critical than they were. This article therefore submits a formula that recognizes the conditions introduced by "wide-screen" technique from studio to theatre.

It doubtless may be assumed that exhibitors want to take the fullest possible advantage of this new technique of cinematography and projection; we therefore do not want to lose any of the effect of "presence" that it can give the screen performance, nor minimize any of the pictorial conditions which help the mind to construct a realistic image.

AS THE CAMERA SEES IT

Consider the camera as a witness of the scene. (And that is the point of view of the director who is creating and judging the action and composition of the scene.) Obviously, the ideal point from which to view the projected scene would be one comparable in angle and distance to the relative position of the camera itself.

Only a few members of an audience could enjoy such a favorable location; however, going to a larger picture does more that position to the center of a greater number of seats than has been typically the case. If the center of the seating mass is one from which the picture is viewed with greatest visual ease, and with such ideal conditions of perception that there is a minimum of distortion of perspective (depth sense), then it does express the relationship between the focal length of the camera lens and the focal length of the projector lens.

This is illustrated in accompany draw-
ANNOUNCING

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MULTI-DIRECTIONAL SOUND

★ For CinemaScope and other new wide screen techniques
★ It's stereophonic sound for utmost realism and audience impact
★ Ampex "Button-on penthouse" magnetic sound head fits all conventional projectors
★ It's furnished as a complete system from magnetic sound heads to amplifiers to loudspeakers
★ Built by Ampex, world acclaimed leader in magnetic sound.

"FIND AMPEX SOUND EXCELLENT"

MOTION PICTURE DAILY
Friday, Oct. 23, 1953

AMPEX CORPORATION
934 Charter Street • Redwood City, California
Branch offices: New York, Chicago, Atlanta, San Francisco and College Park, Maryland (Washington, D.C. area)
Widening of the picture with the use of shorter focal length lenses in both cinematography can—and in the product made with "wide-screen" technique, actually does—move this point of superior perception closer to the center of the typical seating mass—for some scenes, in fact, placing both at about the same position.

We shall deal with this condition of viewing further in this article, in illustrating the application of the method here submitted for determining picture size in accordance with the seating pattern. But first the method itself:

The method is illustrated in the three drawings accompanying this article. In Figures A-1 and A-2 describe a seating pattern that may be taken as typical, since it is based on the survey of pertinent conditions in existing American theatres recently conducted by the Society of Motion Picture and Television Engineers. The pattern of Figure A-1 includes a balcony; that of A-2 is of single-floor seating.

The schemes here are worked out on the basis of a maximum viewing distance of 106 feet, which the SMPTE survey found to be typical. While there are many theatres with wider patterns for such depth, greater relative width does not affect the calculation unless the seating plan flares out continuously toward the rear in a wedge shape, which it rarely does. As for the extremely wide auditoriums (relative to depth), the abundance of architectural forms that these introduce at the screen end present another kind of problem; they should be modified so that they do not compete with the performance in audience attention upon the picture.

**CENTER OF SEATING MASS**

Now in the typical one-floor pattern of Figure A-2, it was first necessary to determine the seating capacity we would have to deal with, considering the probability that some number of front seats would not be at all desirable to patrons with a picture twice or more the size of the former one. For this purpose we make a trial estimate. The writer has found it practicable to assume a picture width equal to about one-third of the maximum viewing distance.

Starting with such a tentative dimension for the picture, a new first row (the more forward seats don't have to be actually removed if the exhibitor prefers to keep them in) is tentatively set at a point (midway across the auditorium, of course) from which lines to the extreme sides of the tentative picture make an angle of 60 degrees (if we allow a larger angle at this front position we invite conditions under which patrons have to resort to annoying head shifts to follow action across the screen).

With these trial calculations, we establish that an advisable distance from the screen to the first row would be seven-eighths of the picture width. The typical picture width for such a seating pattern (according to survey data) has been 19 feet (Figure A-1). Now, let us say, we are going to a picture 35 feet wide (Figure A-2). Certainly we are going to lose some "effective" seats, whether we take them out or not.
Quite likely our first row was too close to the screen with the 19-foot picture. Let us say that we should ignore the 120 seats in the front rows in order to establish an "effective" seating mass. If our total capacity is 1100, our seating mass (new "effective" capacity) becomes 980, half of which is 490. The point (midway across the auditorium) at which 490 seats are in front, and 490 seats to the rear, is the center.

A total of 490 seats are to the front and rear, respectively, regardless of whether they all are on one floor or on two floors. Balcony seating is part of the 490. Thus, as you can note in Figure A-1, the center for a balcony house ("Y") is farther from the screen than the center ("X") for a one-floor theatre. In Figure A-2 the center ("Z") is shown for a seating mass including a balcony with the picture enlarged to 35 feet. If this seating pattern were wider toward the rear (wedge-shaped), there would be more seats toward the rear, hence point "Z" would move still farther back. The capacity of the balcony similarly influences its location. Thus to hit upon the best picture width, we start with an "ideal" viewing position that is centered in our total capacity; going about it in this way, we are setting up viewing conditions that come as close as possible to good ones for the majority of our patrons.

In Figure A-2 there is also a point "S". From this point the desirable angle of 25 degrees takes in the full width of the 35-foot picture indicated for this typical seating pattern. Naturally, it is preferable to have both "S" and "Z" at the same location. In many instances this would be quite feasible. In no case, however, should the separation be more than a distance amounting to 5% of the maximum viewing distance. Widening the picture a bit more will of course bring these two points closer.

**METHOD OF CALCULATION**
(Illustrated in Figure A-3 above)

Now we come to the method of setting an optimum picture width for any seating pattern. This is illustrated in Figure A-3. Each space in the diagram represents 5% of the maximum viewing distance (distance from screen to last row). For any picture width, the viewing angle at which the entire width can be comfortably seen (without conscious movement of the head from side to side) becomes smaller as the viewing position moves back; for that reason, the picture can be made wider as the center of the seating mass moves back.

One possible center of seating mass is indicated at a distance from the screen amounting to 55% of the maximum viewing distance. For such a center, a viewing angle of 30 degrees is recommended. All of the viewing angles indicated in the diagram were chosen to avoid objectionable extremes in either the more forward or more rearward rows of seating, extremes which make adjustments and compromises in the nearer and farther seating more difficult. Angles of from 30 to 25 degrees are indicated for viewing distances of from 55% to 80% of the maximum, which are the distances from the screen of seating mass centers in most theatres.

Adjustment can be made, of course, for centers at less than 55%, or more than 80% of the maximum viewing distance. To do this, allow one degree of change in the viewing angle for each 5% reduction or increase, as the case may be, in the percentage of maximum viewing distance.

The different picture widths at different centers and angles in Figure A-3 merely indicate how the picture can grow as the center of the seating mass moves back. To compute the actual width of the picture for the center of seating mass of any particular theatre, a simple arithmetic method is as follows:

For an angle of 30 degrees, multiply the distance from the screen to the center of seating mass (center of screen to point "Z") by 0.26795. This calculation will give you one-half of the picture width in feet and fraction thereof. Multiply this by two and you have the full width of the picture best adapted to good presentation for the majority of your patrons.

For example, if the maximum viewing distance (screen to last row) in your theatre were 106 feet, and the center of the seating mass was at 55% of that maximum, the center would be 58.3 feet from the screen. Multiplying 58.3 by 0.26795 gives 15.621485, and twice that result is 31.242970 or about 31.2 feet for the picture width.

**Multiplier for the angles of Figure A-3 are:** 25 degrees — 0.22169; 26 degrees — 0.23087; 27 degrees — 0.24008; 28 degrees — 0.24933; 29 degrees — 0.25862; 30 degrees — 0.26795.

These recommendations have been developed, on the basis of survey data and direct observation, to provide projection and visual conditions for the most effective "wide-screen" presentation possible in the majority of existing theatres. A specific local situation may advise some "interim" installation, for which we presented procedure in the preceding article. To provide for the kind of cinematography and performance area which can make "wide-screen" an authentic advance in motion (Continued on page 32)
Streamlining for a “Palace” of the ’20s

Balaban & Katz’ famous Chicago theatre in the Loop, erected in 1921, has acquired a fresh, modern look through streamlining, with the installation of new lighting, furniture, carpeting and drapes. These “before and after” photographs show the change.

One of the great “movie palaces” of the industry’s ambitious ’20s—the Chicago theatre, State Street showcase of the Balaban & Katz circuit—has just been given a streamlined appearance. Modernization has been achieved by removal of much of the original ornamentation and installation of new furnishings. The transformation took place under the direction and supervision of Arch L. Trebow, B & K executive in charge of purchasing and construction, and Edwin B. Storako of Rapp & Rapp, a Chicago firm of architects and engineers. The grand reopening occurred last month—almost 32 years to the day since the flagship first opened its doors to the public.

The plan employed in refurbishing the theatre was to redesign the old French Renaissance-style interior while retaining the original architectural details. This was accomplished primarily by amplification of the lighting system; the replacement of furniture, fixtures and carpeting;
and the use of specially created drapery.

Changing the theatre’s front was also a part of the remodeling project. The flamboyant marquee of old has given way to a large attraction board over a soffit of stainless steel. The box-office was rebuilt into one of modern design made of glass, bronze and stainless steel. New entrance doors of glass, trimmed in bronze, were installed, two pairs on either side of the box-office. These doors lead directly into a vestibule where the floor has been recovered with terrazzo.

New glass doors in the vestibule lead into the “grande lobby” which is dominated by marble colonnades and an imposing stair-

case leading to the mezzanine. In this area crystal chandeliers hanging from the ceiling have been replaced with modern lighting fixtures on the side walls. These fixtures are fashioned of polished brass and fibre glass and handmade leaves. Plush drapes have been discarded for ones of modern design in metallic gray and companion patterns.

In the main floor foyer a new sense of intimacy has been achieved by suspending the ceiling as shown at right above. This area has also acquired new furniture covered with specially designed fabrics, and new wall fixtures and carpeting throughout in matching colors.

In the main floor foyer (“before” view at right) a sense of intimacy has been achieved by suspending the ceiling as shown at right above. This area has also acquired new furniture covered with specially designed fabrics, and new wall fixtures and carpeting throughout in matching colors.

The marble-columned grande lobby and staircase of the Chicago is shown above as it is today minus the crystal chandeliers and drapes formerly employed (see left).

The o.d. promenade (above) has been recreated as a "New Orleans" garden (left) through the use of red brick, wrought iron trim and new furniture. Flexachrome tile has replaced the carpeting formerly used throughout this area.

(Continued on page 62)
The Drive-in...

A Department Conducted by WILFRED P. SMITH

... for many years manager of regular theatres, then drive-in manager and later drive-in circuit executive in charge of planning, construction and operation; now operator of his own drive-in at Ledgewood, N. J.

On a Busman's Holiday, with Drive-Ins Along the Way

FOR THE PAST several weeks I have been treating myself—and the mission—to a motor trip across the country, sort of celebrating my 24 years in showbusiness. It has turned out to be a "sho-nuff" busman's holiday. Just couldn't get away from theatres, specially drive-ins. And having completed, in last month's Better Theatres, an extensive and intensive discussion of planning, building and starting a drive-in on the basis of my experience in the outdoor field, I'm going to relax a bit in this issue and talk about some other fellows' operations that I have observed on my tour.

The first leg of my vacation took me to Boston to attend the Allied States convention. This meeting proved an instructive start. There were exhibitors from far and near, and it seemed to me they came seriously to be informed, and that they went away with a far greater knowledge of how to prepare for the long road ahead than they had before. (Wouldn't be surprised if their stay in Boston also gave them some of that famous New England conservatism, pulling the more bouncy ones out of the clouds and finally implanting both feet on the ground.)

After Boston my first stop was Elkton, Md. There I met a most congenial and hospitable man in William M. Johnson, who is manager of the Elkton Drive-in, an operation of approximately 600 cars. His theatre was immaculate and his policy showed the know-how of a "pro" showman in selling current attractions. He demonstrated the effectiveness of transcriptions by the projection booth turntable in the selling of attractions, followed by a mike announcement of actual playdates.

Bill Johnson is a true drive-in manager—moves to the right places at the right time. You know, that's important in a manager of an operation like a drive-in. It needs a certain instinct that leads him to where something needs attention in time to head off trouble—sort of like the special sense of a smart, faithful hound-dawg.

HIGH STANDARDS REQUIRED

I didn't get far from Elkton, however, before I ran into the opposite kind of drive-in operation. Not all, but some installations surely deserved the term "cow pasture." May I sermonize a little? In my book the drive-in branch of our industry has got to have standards that do not tolerate a fast-buck policy. It isn't a field to get into and get out of quickly without any sense of responsibility to the public—and to other operators with a large, long-term investment in it. The public can be milked for awhile, but it has a habit of rarin' back at you and kicking over the pail. (We've been learning a lot about that the last few years, all of us theatre operators, indoors and out.) Drive-ins are established services, and they will maintain their appeal to the public so long as they are given good equipment and conscientious management.

I was definitely back in the big league when I encountered Bill Frye at Sidney Lust's operation at Laurel, Md. Here I found fine equipment and courteous, well-trained attendants. Bill Frye said and demonstrated that service and comfort can account as much for the success of a drive-in as for that of an indoor operation.

(Continued on page 68)
A Snack Bar "Success Story":

Turning Failure into Profits!

Refreshment service at the Strand theatre in Providence, R. I., was not always the “big business” it is today, with a large, modern stand (shown at right) regularly ringing up profits. Discovering successful methods of operation required enterprise and careful experiment and study by management, as told here.

FROM SMALL and tentative beginnings the refreshment service in motion picture theatres has grown over the years into an integral and important part of the general operation for the great majority. Something of that development is mirrored in the history of the snack bar at the Strand theatre in Providence, R. I., which grew from an obscure, tiny make-shift unit operating at a deficit to a large, conspicuously placed showcase whose cash register regularly rings up considerable profits!

It was during the late thirties that the Strand management first introduced a refreshment service to its patrons. The late Edward Reed, then manager, had a small stand built opposite the check room, just right of the outer lobby, on which was placed a glass showcase exhibiting a small stock of assorted chocolates. These candies were dispensed in quarter-, half- and full-pound quantities.

RESULTS PROVE POOR

Despite special promotional efforts, however, including campaigns on holidays when patrons were urged to take boxes home, the venture was financially unsatisfactory. After a year’s trial, it was abandoned—at least temporarily.

In analyzing the failure, Mr. Reed was convinced that the basic idea was quite sound. In his view the responsible factors were the poor location of the stand and the choice of merchandise. So shortly thereafter he called in his assistant, Albert J. Siner, who is today the manager of the
Streamlined Snack Bar Featuring Self-Service

SELF-SERVICE of all refreshment products with the exception of buttered popcorn—that's the new order of the day at the Palace theatre in Milwaukee, an operation of Fox-Wisconsin Amusement Corporation, which has headquarters in the same city. The two snack bars at the Palace, one of which is in the lobby (see photograph) and the other in the auditorium, were recently remodeled under the direction of Harold J. Fitzgerald, president of F-W.

The advantages of this new set-up, according to Mr. Fitzgerald, are basically two-fold. For the patrons it means a more convenient method of selecting and acquiring the merchandise. For attendants it means a saving of time and unnecessary motion. Practically all the latter have to do now during business hours is to accept payment for the items the patrons have picked up themselves and prepare buttered popcorn when it is ordered!

In redesigning the stands, Mr. Fitzgerald has also employed open and mass display of all merchandise sold. "Every foot of space is valuable," he emphasizes. "After all, we don't sell glass or woodwork but a product, and the product itself is the best advertisement."

Practical application of these theories is evidenced by the new candy case designed by Mr. Fitzgerald, which has been installed in the lobby stand and is being prepared for the one in the auditorium. For one thing the case is smaller in width than old models, thus taking up less floor space and permitting patrons to pick out a candy bar without "having to walk from one end of the counter to the other." In addition the case is higher than old types and opens at various levels. "All patrons have to do," Mr. Fitzgerald points out, "is to stay in one spot and reach down, ahead or a little above to get a bar."

At the left of the stand is a large automatic drink dispenser, offering a choice of three flavors. These machines have replaced all manual units, which "require too much time of the attendant in taking orders, filling the cups, accepting money and sometimes making change," in Mr. Fitzgerald's view. "Also," he adds, "everytime the attendant turns her back theft can occur."

Next to the drink machine is the popcorn equipment, including a warmer and a Supurdisplay "Buttermat" dispenser. Adjacent to this is a "Colddisplay" ice cream self-service merchandiser (also made by Supurdisplay, Inc., Milwaukee).

Two other changes have been made in the stand set-up by Mr. Fitzgerald to save time for employees. One of these is the replacement of a single cash register with three cash drawers located in back of the counter. This, he points out, eliminates the necessity of the clerk having to walk from one end of the stand to the other to make change. The other time-saver is a folding door with a dial lock which encases the stand at night. Thus any product put on top of the bar for display does not have to be removed at night.

Strand, for a conference to plan a second trial.

Asked for suggestions on the subject, Mr. Siner came up with an idea that at the time would have seemed to many "radical" and "extravagant." He advised erecting a large refreshment stand in the theatre that would "equal or rival anything seen in a candy store," stocking it liberally with nationally advertised merchandise; lighting it brilliantly; featuring eye-fetching displays; and offering prompt and courteous service by attractive salesgirls. In other words, making it "big business," with management carefully supervising every detail.

That, in brief, was the policy adopted and adhered to over the years. That it is successful is attested by the rapid growth of business at the stand, which has increased continually over the years.

LOCATION ADVANTAGES

The theatre's present stand (see photograph) was completed eight years ago. It is located exactly in the center of the inner lobby between doors leading into the auditorium. It is also right behind the ticket stub box, making it impossible for any patrons to miss the display. The location is further advantageous in that stairs leading to the mezzanine and balcony sections extend far enough out, so that patrons bound there must also pass by.

Approximately 18 feet long and 5 feet deep, the stand is constructed of blond maple. On the wall behind the stand is a large, three-sectioned mirror. A back bar counter approximately three feet deep is built on a slight angle. This counter contains a large display of Life Savers, all brands of chewing gum, mints and cough drops. The front counter is liberally stocked with over 70 varieties of candy bars, mints, gum drops, jellies and other candies, all massed in open display for self-service.

TRUSTING THE PATRONS

An advocate of self-service operation, Mr. Siner reports that loss through theft is negligible. He attributes this not only to the fact that two salesgirls are always in attendance but also to the fact that "trusting one's patrons seems to induce honesty in them."

On the right side of the stand as the patron approaches it is a popcorn warmer. A short time ago Mr. Siner introduced buttered corn at 25c as an experiment. It proved an instantaneous success and is now a permanent addition.

Another popular item at the stand is ice cream, which is dispensed by the attendants from a freezer under the counter. Varieties offered include cups in three flavors—chocolate, coffee, and vanilla—chocolate-
covered bon bons, sherbert bon bons, and “double milk shakes,” which are frozen candy bars on a stick.

Soft drinks are not sold at the stand itself but from two Spacarb automatic machines, one on either side of the stand next to the auditorium doors. Each machine offers patrons a choice of three drinks; the one on the right contains orange, burgundy and Coca-Cola; on the left a choice of root beer, orange and Pepsi-Cola is offered.

In addition to the main stand the Strand has two automatic coin machines on the mezzanine level stocked with candy bars, gum drops and cough drops. These are near the rest rooms and feature large mirrors on the front panels. Recognizing that the ladies like to “primp and powder,” Mr. Siner has seen to it that their favorite candies are within easy reach as they do so. He has made studies of the ladies’ taste preferences and keeps these machines stocked accordingly.

**STORAGE FACILITIES**

To store refreshment merchandise the Strand has an all-steel stock room measuring approximately 20 feet square, located in the basement of the theatre. This room is air-conditioned and controlled by a thermostat. Temperature is kept constant to eliminate spoilage.

On the average a four- to six-weeks’ supply of all merchandise sold is kept on hand. The ordering of popcorn, however, presents a special problem, which Mr. Siner has licked by gauging it according to the type of screen attractions booked. With the advent of a Western or a “Greatest Show on Earth” he stocks three to four times the average quantity. This, he has found, adequately covers the demand. But should a “drawing-room” or “actionless” drama be scheduled, the usual quantity is reduced.

Special promotional signs are not used to any great excess at the Strand, but Mr. Siner has found much of the material supplied by candy and popcorn manufacturers to be helpful in building sales. A recent animated display supplied by Coca-Cola, which featured an illuminated waterfall, drew considerable praise from patrons, he reports, and helped to create additional revenue.

Three girls are employed as full-time attendants at the stand, with two always on duty and the third acting in a relief capacity. Mr. Siner has made it a practice to give the girls numerous rest periods so they can always supply rapid and courteous service. When not occupied with customers, the girls dust the displays and keep the stock filled to capacity, bringing up refill sticks from emergency supplies under the counter.

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BEVERAGES

Birely's, 1127 North Mansfield, Los Angeles, Calif.

CACTUS DRY GINGER ALE, INCORPORATED, 180 Park Avenue, New York, N. Y.

COCO-COLA COMPANY, 515 Madison Avenue, New York, N. Y. Sea Second Cover

Fred W. Amend Company, 8 & Michigan Avenue, Chicago, Ill.

Banner Candy Manufacturing Corporation, 100 Liberty Street, Brooklyn, N. Y.

Bartecki Company, Inc., 106-116 Park Avenue, New York, N. Y.

Budweiser Manufacturing Company, 2101 Broadway, New York, N. Y.

Bulmers Brothers, Margaret & James Streets, Philadelphia, Pa.

Blum's, Inc., Pool & California Streets, San Francisco, Calif.

Buck Candy Company, 41st Chestnut street, Chattanooga, Tenn.

Bunce Brothers, 3901 Franklin Boulevard, Chicago 24, Ill.

Calhoun Company, 1807 Broadway, New York 7, N. Y.


Charles W. Griswold Company, 530 Martindale, Pittsburgh 12, Pa.

Cook Chocolate Company, 4230 Gravits Street, St. Louis 10, Mo.


Curts Candy Company, 1101 Belmont Avenue, Chicago 13, Ill.


Drake American Candy Company, 20 East 50th Street, New York 22, N. Y.


Gold Medal Candy Corporation, 2857 W. 8th Street, Brooklyn, N. Y.


H. K. Har Confections, Inc., 540 39th Street, Union City, N. J.

HENRY HEIDE, INCORPORATED, 333 Hudson St., New York, N. Y.

Hershey Chocolate Corporation, 19 E. Chocolate Avenue, Hershey, Pa.

H. J. Hamway Company, 308 West Ontario, Chicago 11, Ill.


A. S. Jaffe Company, 946 East Pike Street, San Francisco, Calif.

Homer Johnson Candy Company, 4500 W. Belmont Avenue, Chicago 11, Ill.

Kimbell Candy Company, 6546 W. Belmont, Chicago, Ill.

Klein Chocolate Company, Incorporated, Brown Street, Elizabeth, N. J.

Kraft Foods Company, 100 North Perth Row, Newark, N. J., Chicago, Ill.

Lead Brands, Inc., 115 Cicero Avenue, Chicago, Ill.

Edgar P. Lewis & Sons, Incorporated, 183 Commercial Street, Malden 48, Mass.

Lil Savers Corporation North Main Street, Point Pleasant, N. J.

Ludens', Inc. 200 North Eighth, Reading, Pa.


Lusky Candy Company, 2371 Bates Avenue, Davenport, Iowa.

M. & M., Ltd., 200 N. 12th Street, Newark, N. J.

Maple Leaf Incorporated, 2019 N. Oak Park Avenue, Chicago 31, Ill.

Mannix & Magenheimer Confectionery Manufacturing Company, P. O. Box 540, Mineola, N. Y.

National Confectionary Company, 106th Street, Brooklyn 1, N. Y.

Nestle's Chocolate Company, Main and West Streets, White Plains, N. Y. See page 25


Norris Candy Company, Atlanta, Ga.

Overland Candy Company, Div. of Leaf Brands, 155 N. Cicero Street, Chicago 15, Ill.

Peter Paul, Incorporated, New Haven 16, Naugatuck, Conn.


Quaker City Chocolate & Confectionery Company, Incorporated, 2140 Germantown Avenue, Philadelphia, Pa.

Ramee Candy Company, Hammond, Ind.

H. E. Rose Candy Company, Hershey, Pa.

Rennie Nut Company, 82 Briarcliff Road, Larchmont, N. Y.


Ridleys, 159 Carlton Avenue, Brooklyn 5, N. Y.

Rockwood & Company, 88 Washington Avenue, Brooklyn 5, N. Y.

Schmutter Candy Division, Universal Match Corporation, 1561 Locust Street, St. Louis 3, Mo.

Seely Candy Company, Milwaukee, Wis.

Sweets Company of America, Incorporated, 1515 Wil- low Avenue, Hoboken, N. J.

Switzer Licorice Company, 512 First Street, St. Louis, Mo.


Wibbur-Suchard Chocolate Candy, Incorporated, 48 N. Broad, Littler, Pa.

Pillowam Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.

George Ziegler Company, 408 West Florida, Milwaukee 4, Wis.

THEATRE ALES

CLASSIFIED DIRECTORY OF LEADING SOURCES OF REFRESHMENT SERVICE EQUIPMENT AND SUPPLIES

Listing by Brand Names: Candy Bars, Beverages and Chewing Gum widely sold in theatres are listed alphabetically by trade name with manufacturers indicated on page 27.

BEVERAGES

Birely's, 1127 North Mansfield, Los Angeles, Calif.

CANADA DRY GINGER ALE, INCORPORATED, 180 Park Avenue, New York, N. Y.

COCO-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See Second Cover

Dole Products Company, 39 South La Salle Street, Chicago 3, Ill.

Dunkin' Donuts Corporation, 3900 Oakwood Avenue, Youngstown, Ohio.

Everlast Sales, Inc., 1485 South Broadway, Garden City, Calif.

CANDY MACHINES
Automatic Canteen Co. of America, Merchandise Mart, Chicago, III.
Belvid Manufacturing Company, 122 South Michigan Avenue, Chicago, III.
Mills Automatic Merchandising Company, 44–01 11th Street, Long Island City, N. Y.
Savon Candy Company, 61 Bridge Street, Patterson, N. J. (chocolate fudge and potato sticks).
So-Go-Potato Chip Company, 2929 Gravois, St. Louis, Mo. (potato chips).

GUM, CHEWING
Beach Calking Company, 10 E. 40th Street, New York, N. Y. (chicle gum, rubber and related articles).

ICE CREAM AND FROZEN CUSTARD EQUIPMENT
DiGi-Deli, Inc., 1534 Fourth Avenue, Rock Island, Ill. (froze cream equipment).
Ever-Frost Sales, Inc., 1425 South Broadway, Gardenia, Calif. (ébénisterie).
Freez-King Corporation, 258 W. Montrose Avenue, Chicago, Ill. (froze cream equipment).
General Equipment Sales, Incorporated, 824 S. W. Street, Indianapolis, Ind. (janitor equipment).
Ice Creamator Corporation, 3800 Oakwood Avenue, Youngstown, Ohio (froze cream equipment).
La Crosse Cooler Company, 2001 Lowy Boulevard, South, La Crosse, Wis. (ice cream).
Lines Industries, Inc., 4110 Fullerton Avenue, Chicago, Ill. (ice cream).
Multiple Products Company, 225 W. 39th Street, New York, 18, N. Y. (cone dispenser).
Row Marine Equipment, 31 East 17th Street, New York City. (ice cream pop and sandwich automatic vending machines).
Swede Frozen Feasuring Corporation, 3401 17th Avenue, West, Seattle 99, Wash. (froze cream and cone dispenser).
Swede Machinery Manufacturing Company, 2514 West Montrose Avenue, Chicago, Ill. (soft ice cream).
West Coast Bath & Spacious Works, Los Angeles, Calif. (self-service ice cream cabinet).
White-Wolf Corporation, W. O. W. Blvd, Omaha, Neb. (soft ice cream).

PUSHCARTS AND BAGS AND BOXES
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City, 12, Mo. (national theatre supply).
MANLEY, INCORPORATED, 308 W. Illinois Street, Chicago, Ill. (froze cream and cone dispenser).
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City, 12, Mo. (froze cream and cone dispenser).
Management Corporation, 409 N. Michigan Avenue, Chicago, Ill. (froze cream and cone dispenser).
C. F. SIMONSON & SONS, INCORPORATED, Tioga and Belgrade Street, Philadelphia, Pa. (froze cream and cone dispenser).

FOOD SPECIALTIES
Armour & Company, Union Stock Yard, Chicago, Ill. (provisions).
Blue Ridge Products, 56 Biard Street, Brooklyn, 22, N. Y. (biscuits).
Cantrell & Company, Augusta, Ga. (canned products).
Coast Packing Company, 3472 E. Vernon, Vernon, Calif. (potato chip).
Columbia Products, Inc., 2500 Cedar Springs, Dallas, Tex. (potato chips).

FOOD SERVICE EQUIPMENT
A. L. G. Manufacturing Company, 605 South St., Yankton, S. Dak. (portable or cold food container).
AMERICAN PLAYGROUND DEVICES COMPANY, Los Angeles, Calif. (indoor grill).
Cinemasex, 948 Market Street, San Francisco, Calif. (froze cream cubicle).
J. J. DONELLY, INC., 457 West 40th Street, New York City, N. Y. (froze cream and rubber grill).
Cory Corporation, 221 LaSalle, Chicago, Ill. (coffee brewer).
Dalson Products Manufacturing Company, 825 West Madison Street, Chicago, Ill. (froze cream steamers).
Dale, 100 East Main Street, Moline, Ill. (froze cream steamers).
The Meninosse Fall, Wash. (butter dispenser).
Doughnut All-American, 387 21st Street, New York City, N. Y. (doughnut mixer).
Ever-Frost Sales, Inc., 1425 South Broadway, Gardenia, Calif. (ébénisterie).
Harrop, Inc., 1215 Fullerton Avenue, Chicago, Ill. (cabinet equipment).
Hoffman 176, Inc., 214 West 44th Street, Chicago, Ill. (froze cream and roll warmer).
Kentucky Electric Company, 2569 LaGrange, Toledo, Ohio (froze cream and roll warmer).
MANLEY, INC., 1926 Wyandotte Street, Kansas City, 12, Mo. (froze cream and roll warmer).
J. C. Firman & Sons, 711 Broad Street, Lynn, Mass. (deep fryer).
Print Castle Sales, 121 West Wade Drive, Chicago, Ill. (seasoning and vinegar mixers).
Pronto Popcorn Sales Corporation, 702 Beacon Street, Boston, Mass. (froze cream and cone dispenser).
STAR MANUFACTURING COMPANY, 6300 St. Louis Avenue, St. Louis 26, Mo. (froze cream and cone dispenser).
SUPERSPLAY, INC., 3900 Wisconsin Tower Blvd., Milwaukee, Wis. (froze cream and cone dispenser).

BEVERAGES
BIRELEY'S: General Foods Corporation.
COCOA-COLA: Coca-Cola Company.
DAD'S ROOT BEER: Dad's Root Beer Company.
DELAWARE: Delaware Parch Company of America.
DEPPEP: Dr. Pepper Company.
SWETT'S: Dr. Swett's Root Beer Company.
GRAPETTE: The Grapette Company.
GREEN RIVER: Schoenfeld Edelweiss Company.
GREEN SPOT: Green Spot, Inc.
HAWAIIAN: Pacific Citrus Products Company.
HIRES ROOT BEER: The Charles E. Hires Co.
HI-SPOT: Canada Dry Ginger Ale, Inc.
RED ROCK: The Red Rock Bottlers, Inc.
SEVEN-UP: Seven-Up Corporation.
SPUR: Canada Dry Ginger Ale, Inc.
SQUEEZE: National Fruit Flavor Company, Inc.
CANDY BARS and SPECIALTIES

ALMOND JOY: Peter Paul, Inc.
ANNABELLE'S ROCKY ROAD: A. S. Jaffe Co.
BABY RUTH: Curtiss Candy Company.
BAFFLE BAR: Cardinet Candy Company.
BIT-O-HONEY: Shutter Candy Div. of Universal Match Corporation.
BLACK CROWS: Mason, Au & Magenheimer Confectionery Company.
BONOMO'S TURKISH TAFFY: Gold Medal Candy Company.
BUTTERFINGER: Curtiss Candy Company.
BUTTERNUT: Hollywood Candy Company.
CARDINAL BAR: Euclid Candy Company.
CHARMS: Charms Candy Company.
CHOCOLETTOS: Peter Paul, Inc.
CHUCKLES: Fred W. Amend Company.
CLARK BARS: D. L. Clark Company.
CRACKER JACK: The Cracker Jack Company.
CURP-O-GOLD: E. A. Hoffman Candy Co., Inc.
DOTS: Mason, Au & Magenheimer Confectionery.
FIFTH AVENUE: Ludens, Inc.
FOREVER YOURS: Mars, Inc.
GOOBERS: Blumenthal Bros.
GOOD & PLENTY: Quaker City Chocolate Co.
HERSHY: Hershey Chocolate Company.
JUICELETS: F & F Laboratories, Inc.
JULUBES: Henry Heide, Inc.
JUJYFRUITS: Henry Heide, Inc.
JUMBO BLOCK: Planters Nut & Chocolate Co.
JUNIOR MINTS: James O. Welch Company.
KRAFT KARAMELS: Kraft Food Company.
LEAF-MINTS: Overland Candy Company.
LICORICE PASTILLES: Henry Heide, Inc.
LICORICE TWIST: James O. Welch Company.
LIFE SAVERS: Life Savers Corporation.
M & M'S: M & M Ltd.
MALT BALLS: Leaf Brands, Inc.
MARS: Mars, Inc.
MILK DUDS: M. J. Holloway Company.
MILK PODS: M. J. Holloway Company.
MILKY WAY: Mars, Inc.
MOUNDS: Peter Paul, Inc.
MR. GOODBAR: Hershey Chocolate Company.
NECO BOLSTER: New England Confectionery Co.
NIBS: National Licorice Company.
NECO WAFERS: New England Confectionery Co.
NESTLES: Nestle Chocolate Company.
OH HENRY: Williamson Candy Company.
OLD NICK: Shutter Candy Co.
PAYDAY: Hollywood Candy Company.
PEANUT CHEWS: D. Goldenberg, Inc.
PECAN ROLL: Sperry Candy Company.
POMS POMS: James O. Welch Company.
POWERHOUSE: Walter H. Johnson Candy Co.
RAISINET: Blumenthal Bros.
RED SAILS: Hollywood Candy Company.
ROOT BEER DROPS: Chery Candy Corp.
7-11: Mason, Au & Magenheimer Conf., Co.
SHERBITS: F & F Laboratories, Inc.
SOFFIES: Mason, Au & Magenheimer Conf., Co.
SNICKERS: Mars, Inc.
SUCKERS: M. J. Holloway & Company.
TEEN'S: Marion Confections Corporation.
3 MUSKETEERS: Mars, Inc.
TOOTsie ROLL: Sweets Company of America.
25 KARET: Charms, Inc.
WELCH'S COCOANUT: James O. Welch Co.

Theatremen Named to Board of New International Popcorn Association

FORMATION of the International Popcorn Association, which combines eight separate segments of the popcorn and concession industries, including theatres, into a single over-all industry trade organization, was completed at the Popcorn and Concession Industries' Convention and Exhibition held at the Conrad Hilton hotel in Chicago October 11th through 14th.

Chosen as the first president of the IPA was J. J. Fitzgibbons, Jr., Theatre Confections, Ltd., Toronto, Ontario and named on the board of directors to represent the theatre and/or concessionaire segment were Lee Koken, head of RKO Theatres' Concession Department and Bert Nathan of the Theatre Popcorn Vending Corporation, Brooklyn, N. Y., who was also elected first vice-president.

Other officers of the newly formed group include A. J. Schmitt, Houston Popcorn and Supply Company, Houston, Tex., second vice-president; Harold M. Alver, Premier Popcorn Company, Watseka, Ill., treasurer; and James W. Sullivan, Chicago, executive vice-president, secretary and general counsel.

Within the framework of the new IPA group seven active segments hold voting power and are self-governing under the leadership of two directors, who are elected by the members of each segment to serve on the IPA Board of Directors. In addition to the theatre men already named, the segments and new directors are as follows:


all suppliers to the popcorn and concession industries make up the eighth and final group of IPA, which is a classification of associate, non-voting membership.

During the Popcorn and Concession Industries' Convention the seven active segments met separately for daily sessions offering a program of subjects specifically patterned to serve the business interest of each segment. Serving as program chairman for the convention were: J. A. McCarty, J. A. McCarty Seed Company, Evansville, Ind.; Popcorn Processor Segment; Leonard M. Japp, Jays Foods, Inc., Chicago, Manufacturer Wholesale Segment; Mr. Nathan, Theatre and/or Concessionaire Segment; W. C. "Chet" Peters, Peters' Popcorn Confections, Greeley, Colo., Retail Shop Segment; Mr. Schmitt, Jobber-Distributor Segment; Mr. Lazear and A. J. Villiese, Villiese Sales Company, Wilmette, Ill., Broker Segment; and William Moran, Star Manufacturing Company, St. Louis, Mo., Equipment Manufacturers.

Sessions for theatre men were devoted to the sale of candy, ice cream and soft drinks in addition to popcorn, under the direction of Mr. Nathan.

**POPCORN METHODS DEBATED**

At one meeting the saleability of pre-popped popcorn versus popping on location was debated by Marie Frey, of Tri-States Theatre Corporation, Des Moines, and Abe Bloom, of Balaban & Katz Corporation, Chicago, with the consensus of opinion being that locality dictated the type of operation to be used. The East and West seem to prefer pre-popped popcorn, it was decided, while the Midwest enjoys popping on location. However, both means have been found to be adequate, the operators agreed.

In a debate over bags versus boxes between Frazer Gatesby, of the Sutherland Paper Company, Kalamazoo, Mich., and Irving A. Singer of the Rex Specialty Bag Corporation, New York, the main conclusion arrived at was that there is a place for both in the popcorn industry. And here also, preference, locale and type of operation determine what is used, it was pointed out.

In a session devoted to ice cream sales, it was generally agreed that visual display and self-service are the biggest advancements that have been made in this field to increase sales.

The Popcorn Industry Organizing Committee, which formulated IPA, was appointed at the 1952 Popcorn Industries' Convention and Exhibition in Chicago sponsored by the National Association of Popcorn Manufacturers. This committee, headed by Martin B. Cooper smith, Marjack Company, Inc., Washington, D.C., also included a representative from each segment of the popcorn and concession industry: Dave C. Evans, Gold Medal Products Company, Cincinnati, Ohio, jobber-distributor; Van Myers, Wometco Theatres, Miami, and Louise Wesson, Video Independent Theatres, Oklahoma City, theatre and/or concessionaire; Mr. Villiese, broker; Mr. Spiegel, manufacturer wholesaler; Mr. Peters, retail popcorn shop; Mr. Jacobson, equipment manufacturer; and William Smith, Chicago, Popcorn Processors' Association.

**NAPM OFFICERS HONORED**

At the annual dinner-dance for the new association held on October 14th, IPA president, J. J. Fitzgibbons, Jr., paid tribute to the retiring officers and directors of the National Association of Popcorn Manufacturers, whose membership was merged with IPA. They included Oliver Koeneman, Old Vienna Products Company, St. Louis, Mo., president; Martin


Smaller Model of Hot Sandwich Serving Unit

A small model of its new "Minut-Bun Bar" sandwich serving unit, has been developed by Helmco, Inc., for the National Minut-Bun Council, both in Chicago.

The new unit features two toaster heads instead of four and a single or double bowl, as desired. The company points out that it is designed for use in off-peak periods by large outlets and for full-time use in those with light traffic.

The unit is designed to permit rapid service of hot meat sandwiches in a toasted bun. The toaster heads cut and toast a pocket into the buns, and the warming wells keep food at constant serving temperatures. The food is placed in the buns by ladles.

Each of the toaster heads has an indivi-

**NEW DRINK INTRODUCED BY DAD'S COMPANY**

One of the most popular trade show booths during the recent convention of the National Automatic Machine Association held at the Conrad Hilton hotel in Chicago was that of the Dad's Root Beer Company, Chicago, where Beverlee Wilson (above) was on hand to welcome visitors and provide them with a drink. Introduced at the convention was Dad's new "Frutaste" line, which consists of "two-way" flavors capable of being served in either a carbonated or non-carbonated drink. The drinks were dispensed from a "SodaShoppe" unit (made by Apco, Inc., New York) and a "Spacarb" machine (made by Spacarb, Inc., Stamford, Conn.). The Dad's parent company reports that results of the trade show were most gratifying with many new accounts opened.

**CHASE CANDY APPOINTMENT**

The appointment of William H. (Bill) Kelly as vice-president and director of sales for the Chase Candy Company, St. Louis, has been announced by W. A. Yantis, president. Mr. Kelly graduated from the University of Illinois in 1932 and immediately embarked upon a sales career. He is well known to wholesale grocers, candy and tobacco jobbers and other segments of the confectionery trade throughout the Midwest where he has concentrated his sales efforts for the past 21 years. He joined Chase in 1947 and since 1948 has been sales manager of the central district with headquarters in St. Joseph, Mo. From his new office in the St. Louis plant he plans to travel to all sections of the country working with Chase representatives and studying local market condi-
New Beverage Dispenser
With Control Devices

A new display counter-model, automatic fruit drink dispenser, which has been equipped with special devices designed to control the amount of beverage and also to record the number of sales made, has been announced by Majestic Enterprises, Ltd., Los Angeles. Known as the "Auto-Electronic Dispenser Model 1500," the new unit has a capacity of approximately 12 gallons. The automatic stainless steel valve and timer are designed to dispense the exact amount of beverage desired by the pressing of a button. An automatic counter registers every drink. In addition the new dispenser has a circulating pump which sprays the beverage to the top of the dome, showering it down over the cascades. The dome is made of Plexiglas as is the bowl, thereby permitting clear visibility of the contents. A light illuminates the showering action as well as the beverage in the bowl, which is easily removable by hand for quick cleaning. The dispenser has a self-contained, heavy-duty, vacuum-sealed compressor motor for quick refrigeration and is thermostatically controlled to maintain an even temperature of 40° Fahrenheit or lower. The cabinet is of stainless steel and requires 18½ x 17 inches counter space. The overall height is 33 inches.

CANDY SALES SHOW GAIN

Manufacturers' sales of confectionery and competitive chocolate products rose 4% in August, compared with the same months a year ago, according to the latest figures issued by the Bureau of the Census of the U. S. Department of Commerce.

NEW SNACK BAR IN THE AUDITORIUM

SNACK BAR profits have jumped considerably at the Elmwood theatre in Buffalo, N. Y., with the installation of the new stand shown above, more than justifying a small loss in seating capacity required by placing the booth in the auditorium, according to Al Pierce, new owner and operator of the theatre.

A special feature of the new stand is the display case built into it on the right. This is used to promote ice cream sales and features "life-size" packages of the product stacked so as to give the illusion of being the actual freezer. (Ice cream is dispensed by the attendants from a case in the rear of the stand.) Other display units include two large cases on the back wall, also used to promote ice cream as well as popcorn.

At the same time the new stand was installed, Mr. Pierce introduced buttered popcorn to his patrons and he reports that it has been a big success. The butter dispenser is a Suprdisplay unit.

The stand is of steel and masonry construction, trimmed in blonde oak. It is lighted from above through a drop-ceiling design. The stand was built and is operated for Mr. Pierce by the Tri-State Automatic Candy Corporation of Buffalo. Mr. Pierce (who is shown above) was formerly the manager of Shea's Bellevue theatre, Niagara Falls, before acquiring his own operation.

BETTER THEATRES SECTION
PERFECT DEFINITION to the Outer Edges of the Screen

Here's the new Ballantyne short focal length f 1.9 wide angle lens. Ready for IMMEDIATE DELIVERY

COMPARISON of the new Ballantyne wide angle lens (part of the Ballantyne all-system package), with any other will prove to you that here is the last word in optical engineering skill. This lens was originally designed for use by the military for photo reconnaisance when definition over the entire picture surface is an essential requirement. Now this lens has been released and adapted to the new motion picture technique by The Ballantyne Co. Without question, it gives, in the opinion of engineers, the finest picture ever seen.

COLOR CORRECTION is superb, vignetting has been reduced to a minimum and correction of aberrations is so fine as to give a more crisp, higher contrast image over the whole frame.

THE AIR SURFACES are coated with the hardest and most durable magnesium fluoride coating known to science. This greatly increases the amount of light passing through the lens and increases the contrast factor as well.

A UNIQUE NEW CEMENT is used which will withstand the high temperatures which projection lenses are subjected to in today's high amperage systems.

ALL INTERNAL SURFACES are sealed against air and moisture. It is never necessary to clean any surface except the front and back exposed lenses. Lens barrels are aluminum and anodized to dissipate heat. Inside barrels and edges are treated to keep internal flare to a minimum.

THE LENSES come in focal lengths from 2-4" in increments of 1/8". The speed is f 1.9.

SPECIAL ATTENTION has been paid to the engineering design of the adaptors. Unlike many adaptors which vignet the light and even the picture itself, the new Ballantyne wide angle lenses was designed only after a careful study of all projectors. Then skillful engineering of each adaptor eliminate vignetting in each case. Sealing and treating assures you that no stray light will be projected on the screen.

THESE LENSES are available for immediate delivery from Ballantyne dealers everywhere. When ordering specify model and make of projector.

THE BALLANTYNE COMPANY
1712 Jackson Street
Omaha 2, Nebraska U.S.A.

Relating Picture Size To Seating Pattern

(Continued from page 19)

picture technique, recognition must be given the limitations of magnification and the natural, fundamental relationship of picture size and position to the seating pattern. A picture that is too wide for a large percentage of the viewing positions, and too large for sharp definition, hardly offers any lasting advantage.

After the optimum width of the picture is determined by the procedure described above, the height can be fixed. Factors of height in relation to structural conditions were discussed in the preceding article. With an optimum width, the height should be fixed at a dimension which will give an aspect ratio adapted to the bulk of product being made in “wide-screen” technique. Current production practice, as well as influential opinion (such as expressed in a recent resolution of one of the exhibitor organizations), and also the physical facts presented by the majority of theatres have convinced the writer that an aspect ratio of 1.75-to-1 is practicable as a basic form for the picture.

Proportions of 1.7-to-1 would be better for product in the 1.33-to-1 ratio yet to be played; however, these will soon become of less and less concern, whereas the new “wide-screen” product is being produced with camera warning lines allowing for 1.66, 1.75 and even 1.85 to 1.

As for proportions of 2-to-1 and up—especially those considerably more—a strip of masking across the bottom of the screen, which is only 2 inches above the platform, would provide for reduction of height without appearing to shrink the picture from size otherwise used, since the bottom area of a screen image is always subject to visual obstruction and the lower edge conventionally has been around 2 feet above the stage. How much the height would need to be reduced on these occasions would depend on the amount of pictorial material at the extreme sides that might be feasibly masked off in the aperture.

CONVENTIONAL PRACTICE

In the paragraphs above we have given the essentials of the method by which the expanded picture can be properly related to the seating pattern of any theatre. It may be of interest, however, and perhaps further clarifying, to examine past practice in the light of this new technique. For this we again examine Figure A-1.

That drawing relates typical plans of one-floor and balcony auditoriums for mo- (Continued on page 62)
THE FIRST MOTION PICTURE IN CINEMASCOPe

The Robe

THE FIRST CHOICE OF THEATRES PRESENTING IT

— The New

NATIONAL EXCELITE "135"

PROJECTION ARC LAMP

These theatres made sure of having a brilliant picture on their mammoth screens by installing the EXCELITE "135"

ROXY—NEW YORK
60 foot screen

CHINESE—HOLLYWOOD
65 foot screen

FOX—DETROIT
60 foot screen

FOX—SAN FRANCISCO
5TH AVENUE—SEATTLE

ORPHEUM—PORTLAND
CRITERION—OKLAHOMA CITY

DENVER—DENVER
PARAMOUNT—SYRACUSE

DISTRIBUTED BY

NATIONAL THEATRE SUPPLY
Division of National-Simplex-Bludworth, Inc.

"THERE'S A BRANCH NEAR YOU"
AIR-CONDITIONING AND VENTILATING EQUIPMENT

ASSURANCE of clean, comfortable atmospheric conditions in a theatre usually requires some means at least of cooling the auditorium during the warm months.

In regions of little hot weather, and particularly of low relative humidity, simple ventilation—filter-equipped intake and one or more blowers of liberal capacity at the screen end of the auditorium, also an exhaust vent and fan at the opposite end—may be adequate.

Because the amount of heat and moisture introduced into the air by people seated close together in an enclosure for two or three hours, theatres generally need cooling facilities (which are commonly what is meant by the term air-conditioning, although that term properly signifies positive control of sensible heat, relative humidity and air motion).

Comfort-cooling can be supplied by (1) built-up plants consisting of one or more compressors and fans for transfer of heat in the air to water or refrigerant (direct expansion, which method is not permitted in some cities); (2) a similar central plant but consisting in one or more unit conditioners; (3) unit conditioners installed for direct space cooling; and (4) air washers (evaporative cooling).

Unit-conditioners are designed to provide all of the essentials of a complete cooling plant, including an evaporative condenser, with coils for heating if desired. In their smaller sizes (generally from 5 to 10 tons), they can be installed within room zones to be cooled (space cooling), thus conditioning air supplied through a simple ventilation system. Unit conditioners are available in various capacities from 3 to 75 tons (3, 5, 7, 10, 15, 20, 30, etc.). For central plants, they can be had for ceiling as well as floor mounting.

Engineers generally regard built-up plants as more desirable from 100 tons up. Either unit or built-up plants can be arranged for use of two or more compressors together or separately so as to provide for variation in load requirements. Such flexibility may also be adapted to cooling (also heating), of a theatre by divisions, or zones (as main section of auditorium, in or under balcony, lounge-looby area, etc.).

Evaporative cooling is commonly regarded as being adapted to regions where relative humidity is seldom higher than 72%. That factor is minimized, however, by designers of some types of evaporative cooling equipment on the market.

Such equipment is not to be confused with evaporative condensers, which are devices for cooling the refrigerant of mechanical cooling plants. They reduce water consumption for this purpose (estimated at 95%). For some installations, a cooling tower may prove cheaper. Some water-saving device is required in a growing number of localities.

Since a large audience even in winter can raise relative humidity above the comfort level, it is well to integrate heating and cooling, preferably under automatic control.

AIR DISTRIBUTION

Blowers: Fans usually preferable for the ventilation of theatres are of multi-blade ("squirrel cage") type. They range in air volume capacity from those adapted to simple (ductless) ventilation systems, to large sizes capable of overcoming the resistance of extensive duct systems. As a rule, a simple ventilation system should include an exhaust fan.

Diffusers: To assure uniform distribution of conditioned air to each zone of the auditorium and other areas of the theatre, without an effect of draft, outlets for duct systems should be of "aspirating" type, which mixes the conditioned air with the room air before it reaches the breathing zone. Such diffusers are available in circular flush-set or projecting ceiling types, flush wall types, and rectangular ceiling types (the latter are indicated particularly for integration with ceiling tiles). Each has readily adjustable dampers.

For concealment of outlets that are merely dampered openings in ducts or in walls, concealing dampers or blowers, ornamental grilles are available in various stock sizes and also built to specifications in bronze, stainless steel, aluminum or other metals, with finish to match other metal fittings or the decorative scheme of the room.

AIR CLEANING

Whether the theatre is air-conditioned or has only a simple ventilating system, the incoming air should pass through efficient filters to remove as much dust and pollen as possible. Throw-away type filters are discarded when dirty; permanent type, of which there are many kinds, are occasionally washed. One type is treated also for elimination of odor from outside air.

Equipment for cleaning air of unpleasant odors and of bacteria responsible for many air-borne diseases is available in electrical and chemical types.

CONTROL EQUIPMENT

An air-conditioning system can be designed for the simplest manual control or for automatic operation embracing a complex system of dampers and switches, safety valves, etc., all responding, in fixed relation to each other, to changes in temperature and moisture.

AIR WASHERS

American Blower Corporation, 8111 Tirement Avenue, Detroit 33, Mich.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 8111 Tirement Avenue, Detroit 33, Mich.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
Tynooh Air Conditioning Co., Inc., 794 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
AMPLIFIERS AND AMPLIFYING TUBES

AMPLIFIERS for theatre motion picture sound systems consist in pre-amplifiers power amplifiers, and monitor amplifiers, with requirements varying according to auditorium dimensions (including presence or absence of balcony seating), to number of speaker channels, and to whether the sound signal is optical or magnetic.

Output per channel ranges from 15 watts to around 80 watts, with 30 watts adequate for...
The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
319 East Town Street
Columbus 15, Ohio

"The Buildings We Build Build Our Business"

bers are available to facilitate erection of fronts employing such materials as enamel facing or structurally comparable materials. Modern glass products include clear-vision doors which allow a charming interior to be visible from the street. For colorful doors of solid shade or designed in a multicolored pattern the laminated plastics have, in addition to their qualities of insulation, the ability to seal the structure against weather.

Ceramic tile is obtainable in types suited to many interior areas such as lobby floors and toilet rooms, while for fronts it facilitates the making of varicolored architectural forms and patterns.

Fluted (corrugated) asbestos sheets can be shaped to an architectural form on the job. Mineral and glass fibre tiles, solid or perforated for acoustical purposes may be laid in patterns of decorative effect.

Perforated metal plates, with baked finish, are applicable especially to ceilings of areas near the auditorium, with noise-control material above; also, clipping on, they permit easy access to electrical or other installations above. For other kinds of materials of related pur-
pose see also Fabrics and Wall Paper.

Arkelite Ceramic Corporation, Brazil, Ind. (ceramic tiles).

The Potter Company, 120 S. LaSalle Street, Chi-

cago, Ill. (mineral and vegetable materials).

F & Y BUILDING SERVICE, 319 E. Town Street, Columbus, Ohio (interior design and construction moultings). See this page.

THE CONSTRUCTION COMPANY, 6146 Spring Avenue, Cincinnati, Ohio (tapered quartz sheets).

The Knaver Company, 1105 North Front Street, New York, Mich. (steel frame and porcelain enamel front structures).

Lith-O-Mite Ford Glass Company, Vitrolite Division, Nicholas Building, Detroit, Mich. (porcelain glass, glass doors).

MARDAY WALL PRODUCTS, INC., Denver, Colorado (plastic-finished paneling, plastic and metal).

Sheet & Mosaic Tile Company, Zanesville, Ohio. (ceramic tile).

Parkwood Corporation, Wakefield, Mass. (wood veneers).

Pittsburgh Plate Glass Company, 220 Grant Building, Pittsburgh, Pa. (architectural glass, glass doors).

PROJECTOR CORPORATION, 122 Washington Street, Bloomfield, N. J. (multichip projector adapter for single channel sound).

DeVry Company, 1111 Armitage Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 122 Washington Street, Bloomfield, N. J.

MOTOGRAFIC, INC., 631 West Lake Street, Chi-

gone.

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
319 East Town Street
Columbus 15, Ohio

“*The Buildings We Build Build Our Business*”

*Note:* This text is a compilation of various entries, primarily focusing on architectural and lighting equipment, with numerous names and addresses of companies and products listed. The text includes descriptions of materials and their uses, emphasizing the practical applications of the products mentioned.
A New Look for the New Movies...

Wide-Screen and 3-D Projection Lighting

The film industry is currently being revitalized by the third great technical revolution in its history. First, sound; then color; now panoramic and tri-dimensional realism are having their profound effect on movie-making and showing techniques.

Record Sums Spent

Exhibitors in the race to equip themselves for these new box-office bonanzas are spending thousands and tens of thousands of dollars on new optics, screens, sound equipment. Where does screen lighting equipment fit into this picture of modernization?

Light Losses Serious Problem

In wide-screen projection, screen light is distributed over 2½ times the area of conventional screens. In 3-D systems, filters reduce the total screen light to about half its former value, even with two projectors trained on a new screen of much higher reflectivity. Both wide-screen and stereoscopic effects suffer serious handicaps from inadequate lighting; nothing short of a major improvement in your present lighting equipment will enable you to take full advantage of their terrific mass appeal.

New Equipment Needed

For these new screen media you need not only much more light... you need literally all the light you can get! This means new equipment—equipment to operate the higher-capacity carbons at maximum currents.

Give your patrons—and these great new entertainment media—the light they need. Don’t delay—call in your theatre equipment supplier for a complete diagnosis of your projection lighting needs.

Look to NATIONAL TRADE-MARK for Everything New in Projector Carbons

The term “National” is a registered trade-mark of Union Carbide and Carbon Corporation

NATIONAL CARBON COMPANY
A Division of Union Carbide and Carbon Corporation
30 East 42nd Street, New York 17, N. Y.
District Sales Offices: Atlanta, Chicago, Dallas,
Kansas City, New York, Pittsburgh, San Francisco
IN CANADA: National Carbon Limited
Montreal, Toronto, Winnipeg
density filters are required since these lamps produce some visible light also.

Mercury ultraviolet, or Type H lamps, are concentrated sources of short wave visible light, but they are particularly useful to obtain a spot beam or "black light" for specific effects. A relatively dense filter must be used to obtain the visible light and to create effective fluoresce.

General Electric Company, Lamp Dept., Nela Park, Cleveland 12, Ohio.

GOLDE MANUFACTURING COMPANY, 4851 North Clark Street, Chicago 34, Ill.

CARPETING

CARPETING

Types of carpeting suited to heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small quantities), Broadloom on Chennile (an expensive weave feasible only in rare instances in which superior carpet of special shape is absolutely required), Patent Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their durability and relatively moderate price; offering a wide selection of interesting patterns and colors.

Many stock patterns suited to theatres (primarily designed for them) are available in all and Wilton weaves especially, either with all-wool or wool-rayon facing. In the latter type, the fabric is woven partly with synthetic carpet yarn, which has proved a decided advantage in giving the face toughness and in realizing true color.

Theatres are usually carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas that differ greatly in size and function from foyers and standby areas; and also on stairs, where some pattern can be confusing.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City. (Line includes patent-back).

Goodall Fibres, Inc., 525 Madison Avenue, New York City (patent-back).

A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York City.

Thomas L. Leedom Company, Bristol, Pa.


Malland & Sons, 317 Fifth Avenue, New York City.

Meadow Carpet Mills, Inc., Amsterdam, N. Y.

Radio Corp. of America, Engineering Products Department of Shorecliff, Alexander Smith, Inc., 295 Fifth Avenue, New York N. Y.

CARPET LINING

Carpet lining or underlay generally suited to theatres is made of hair and jute, or entirely of hair, or foam rubber (latex). Lining entirely of jute (rubberized fibre) does not retain uniform resilience (it is not "waffled"), and is otherwise not so serviceable as the other types.

Foam rubber lining is available in thickness of 1/4 inch and in lengths of 26 and 53 inches, some types with "waffled" on both sides. Sections can be joined with adhesive binding tape.

American Hair & Felt Company, Merchandise Mart, Chicago, Ill.

Bigelow-Sanford Carpet Company, Inc., New York City.

E. T. du Pont de Nemours Company, Fairfield, Conn.

Foam Rubber Manufacturers Association, New York City.

Sponge Rubber Products Co., 284 Derby Place, St. Louis, Mo.

United States Rubber Company, Middletown, N. J.

Wash-Carpet Company, Oak Park, Ill.

MOTION PICTURE HERALD, NOVEMBER 7, 1953
made for that purpose, which hardens in approximately ten minutes, and readying a theatre, the floor bolts are removed from the floor, and new ones inserted and recemented. See Anchors for Chairs.)

Ferdon Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.

General Chair Company, 1200 Elston Street, Chicago.

CHAIR REPAIR SERVICE AND FABRIC PATCH KITS

AN INSTALLATION of auditorium seating can be completely reconditioned, or certain chairs be given major repairs, usually without interruption of operation if the experience in organizing such work, and the necessary skill and equipment are available. A number of companies specializing in seating rehabilitation operate nationally.

For minor repair of coated seating fabric by the thousand, kits are available containing small amounts of "leatherette" in a color selected to match most closely the fabric of the seating, and cement solvent with which to attach a patch. Colors regularly available are blue, brown, red, green, ivory and black. VARIOUS types are available.


INTERNATIONAL , Seating Co., Union City, Ind. See de-

INSTALLATION ral.

RCA Theatre Equipment Div.

Irvine Seating Company, Waters Building, Grand

Rapids, Mich.

KROEMER MANUFACTURING COMPANY, Na-

perville, Ill.

RAYTHEON SCREEN CORPORATION, 160 Clermont

Avenue, New York, N. Y. (side lights.)

Southern Desk Company, Hickory, N. C.

CHANGEOVERS

We're not a "general store" operation. There's only one item we handle and that's theatre seats. All we know and do concerns around rehabilitation... parts replacement and replacement of worn seats or backs. Modestly, we're sort of proud of each job we do and don't mind referring you to our many pleased customers. Better still, we'd love to do an actual job for you. Why not let us quote you cost?

MANUFACTURERS—flax rubber & spring cushions, back & seat covers.

DISTRIBUTORS—upholstery fabrics and general seating supplies.

CHANGEOVERS AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various...

May We Put in a Plug for Ourselves

Get the most out of every cleaning dollar.

• The Super and its especially designed tools are simple. Anyone can use them.

• The Super is readily portable. Any woman can operate.

• The Super is fast. Get all the dirt the first time over.

Keep floors, carpeting, upholstery, curtains, ornamentation, sound equipment, screen, air sifters, box fronts—everything in your theatre from box office to the back door—clean and inviting all the time without hard labor and high cost.

Ask your supplies dealer for a demonstration right in your theatre.

“Once Over Does It“}

SUPER SUCTION

THE DRAFT HORSE OF POWER SUCTION CLEANERS

NATIONAL SUPER SERVICE COMPANY, INC.

1941 N. 13th St.

Toledo, Ohio

Sales and Service in Principal Cities

In Canada: Plant Maintenance Equip. Co.

Toronto, Montreal, Vancouver

Super cleaners are approved by Underwriters' Laboratories and Canadian Standards.

BETTER THEATRES SECTION
 ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection lens while opening the other. One mechanism that employs the port cutout method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including real-end alarm bells, actuated by film tension. For making changeover cues on film effectively but without mutilating the film there are devices which make a neat ring in the emulsion. These better ones are designed to mark four cues in one operation in accordance with Standard Release Print specifications. 

American Theatre Supply, 2100 First Avenue, Brattle, Wash. (real-end signal). 
Clint Phare Products, 282 E. 214th Street, Euclid, Ohio. (closing device). 
Dower Manufacturing Company, P. O. Box 214, East Northport, N. Y. (changeover). 
Esannay Electric Manufacturing Company, 1458 North Clark Street, Chicago, Ill. (changeover). 
GOLDE MANUFACTURING COMPANY, 488 North 4th Avenue, Chicago 48, Ill. 

FILM CEMENT — See Splicers and Film Cements.

CLEANING DEVICE FOR 3-D SPEC-TACLES; See Third-Dimension Equipment & Supplies.

Cleansing Mechanisms

Theatres require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre use: the central system, with pipe leading to outlets so placed as to provide access at least to all public areas of the theatre. The other portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theaters require a hose length in portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Portable heavy-duty vacuum equipment for theatres should have motors of at least 5 h.p.

Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pick-up. In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in the back of small theaters.

In portable types, this mechanism is a feature of some heavy-duty equipment.

Blower type cleaning mechanisms are particularly useful in blowing popcorn boxes and similar refuse from under auditorium seating, so that it may be conveniently removed, and they are obtainable both in floor portable and hand models. Heavy-duty vacuum equipment has a blower attachment for this purpose.

Floor machines are obtainable for general maintenance of terrazzo, composition, tile and other flooring materials, in models adapted to use by a theatre porter, and to compact storage and convenient portability. Such floor machines scrub, wax, polish and remove stains.

Dwuar Electric Manufacturing Company, 5100 Ravenswood Ave., Chicago 40, Ill. (vacuum and blower equipment; floor maintenance machines).
Clements Manufacturing Company, 6652 South Har- 
ragansett, Chicago, Ill.
Holt Manufacturing Company, 651 20th Street, Oak- 
land 12, Calif.
Ideal Industries, Inc., 307 North Michigan Avenue, 
Chicago, Ill.
Infinelco Vacuum Cleaner Manufacturing Company, 
15 West 15th Street, Dover, Ohio.
Lampe Company, Allin Moline Division, Syracuse, 
N. Y.
Multi-Channel Products, Inc., 2377 Ford Parkway, St. 
Paul, Minn.
NATIONAL SUPER SERVICE COMPANY, 1945 
North 13th Street, Toledo, Ohio. See page 39.
Pullman Vacuum Cleaner Corporation, 33 Allerton 
Street, Boston, Mass.
Spencer Turbine Company, Hartford, Conn.

Crowd Control Equipment & Supplies

POSTS, BRACKETS and ropes for controlling patron traffic in lobbies, foyers, etc., are available in types to meet conditions of crowd density and volume of patronage. Portable equipment for setting up as needed may have posts which screw into sock- 
ets permanently in the floor, with metal rim to protect carpeting; or pedestal type posts with solid brass bases which need only to be lifted out of the way. The posts are made of hollow brass tubing, which can be obtained in chrome finish. For running control ropes to walls, plates are available with either loop or gooseneck attachments.

Control ropes are made of cotton strands, over which is a woven fabric, and the covering is usually velour, which can be of any desired color. Where a stronger rope is desired, the control rope may be obtained with a chain or comparable center, which is covered with cot- 
ton strand roving, interlining and outer covering. 
Metal ends for these ropes, with hook for attachment, are available in solid brass, whit-
Transformer type dimmer equipment is also available in a "package" portable unit with circuit and circuit breakers for very small auditoriums and minor stage applications.

Dimming of cathode type light sources ("hot-light") is possible with equipment especially installed for this purpose according to the lighting installation. For dimming hot-cathode lamps, electronic control, using either "Hot" lamps or fluorescent lamps recommended for full range from and to complete blackout.

One fluorescent dimmer, consisting of a control panel and a switchboard, permits turning on the lamps at any desired point within the dimming range by means of a knob.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis 31, Mo.

Cappel Stashe Lighting Company, 527 West 45th Street, New York 19, N. Y.

Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee 3, Wis.

General Electric Company, 570 Lexington Avenue, New York 22, N. Y.

Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.

KLEIGL BROS., 251 West 50th Street, New York 19, N. Y.

Superior Electric Company, Bristol, Conn.

Westward Electric Company, 91 South Street, Vernon, N. Y.


DISPLAY FRAMES, POSTER

POSTER CASES with frames of extruded aluminum and of stainless steel are fabricated in sizes for single one sheets, while the frame units may be adapted also to high lobby displays, usually set flush in the wall. The frames, adapted with glass doors that swing on hinges and lock, are available for mounting against a wall as well as recessed; also, they are available without lighting provisions (sources may be all around, or along longest sides, and are regularly fluorescent tubular lamps concealed behind the edge of the frame). The frames are also available in models adapted to black-light sources for luminous displays.

Easel frames of either aluminum or stainless steel are available from several manufacturers.

Standard poster size frames are also available in Kalamein mouldings (metal or wood), finished in stainless steel, chromium, aluminium or bronze.

Extruded aluminum insert frames are obtainable in a variety of sizes for single or multiple still displays.

Alto Manufacturing Company, 1467 Wolfram Street, Chicago 11, Ill.

Anna Metz Moulding Company, Inc., 226 East 44th Street, New York City.

Art Masters, Moulding Company, 1408 North Broadway, St. Louis, Mo.

Champlin Mouldings Manufacturing Company, 234 East 112th Street, New York City.

Krenleigh Electric Lighting Company, 1641 North Fourth Street, Milwaukee 12, Wis.

Lobell Electric, Inc., 551 West 52nd Street, New York City.

People's Electric Frame Company, 1515 Olympic Blvd., Montebello, Calif.

POBLOCKI & SONS, INC., 3189 S. Kinnickinnic Avenue, Milwaukee 7, Wis.

Universal Corporation, 4710 Denton Avenue, Dallas, Tex.

**DRIVE-IN EQUIPMENT, SUPPLIES AND SERVICES**

**For Refreshment Service, Supplies and Equipment, see Theatre Sales Buyers Index, p. 26.**

**MUCH** of the equipment for drive-in theatre is the same as that of regular theatres. Noted here are the kinds specifically associated with this type of operation. (Accordingly, for projectors, sound equipment, projection lights, motor-generators, rectifiers, transformers, lighted signs are spliced, rewinders, etc., reference should be made to the classification in the Buyers Index that deals with these individually.

Items applying specifically to drive-in theatres are as follows:

**ADMISSION CONTROL**

Equipment specially devised to record drive-in admissions is available in various types, some eliminating the use of tickets, others printing a ticket for each customer, while others are modifications of ticket issuing systems used in regular theatres.

Systems eliminating tickets may also provide for registration of the car by a card when the car passes over a, and for registration of the entire transaction on an overhead indicator visible at considerable distance.

Some automatic registration equipment may be installed for remote registration, as in the manager's office.

See also TICKET ISSUING MACHINES.

BERZENNY PEERLESS & MANUFACTURING CO., 4200 Avalon Blvd., Los Angeles 11, Cal. (car printers).

The Electronic Signal Company, 482 William Avenue, New York 5, N. Y.

**GENERAL REGISTER CORPORATION, CORONADO,** 510 W. Long Island City, N. Y. See page 54.

K-Hill Signal Company, 225 West Third Street, Indianapolis, Ind.


Oehler Manufacturing Company, 75 West Twenty-Sixth Street, New York City, (turbines).

Frank H. Cooper, Inc., 15 West Street, Brooklyn 1, N. Y.

**ATTRACTION ADVERTISING**

Changeable letter frames with lighted glass panels, and using aluminum and plastic letters, is installed on the marquees and fronts of indoor theatres, are variously adapted to drive-ins. Where a screen tower or other facility structure is near the highway, the advertising advertising medium is often concealed behind it. Otherwise special sign structures are indicated, with the name of the theatre and attraction frames, each frame having a select portion of the interior, with a control for regulation of the volume according to the width of the screen.

Such equipment is available in a variety of models, with speaker units ranging from 3 to 6 inches.

For replacement of damaged in-car speaker components, new units are obtainable in both single and double types.

Following manufacture in-car speakers only unless otherwise specified.

**THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.**

**CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.**

**DAWCO CORPORATION, 145 North Erie, Toledo, Ohio.**

**DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.**

**EPREAD, 1206 Cherry Street, Toledo 4, Ohio.**

**Fox Electronic Corp., San Ysidro, Calif.**

**POBLOCKI & SONS, INC., 3189 S. Kinnickinnic Avenue, Milwaukee 7, Wis.**

**WAGNER SIGN SERVICE, INC., 219 South Main Street, Marysville, Ohio (letter and letter mounting tool). See page 58.**

**GRAND AVENUE, 40 E. Lake Street, Chicago, Ill.**

**INTERNATIONAL PROJECTOR CORPORATION, 35 LaFrance Avenue, Bloomingdale, N. J.**

**MINNEAPOLIS SPEAKER RECONING COMPANY, 2 Avi A. S. St. Paul, Minn. (speaker reconditioning. See page 65.)**

**MUSKEGON MINING AND MACHINERY COMPANY, St. Paul, Minn. (rainproof speaker cover).**

**OAK FOREST ELECTRIC CORPORATION, 3911 S. Michigan Avenue, Chicago, Ill.**

**MOTOGRO, INC., 4631 W. Lake Street, Chicago, Ill. See page 11.**

**National In-Kar Heaters, 1638 Victory Boulevard, Garden City, N. Y. (heater only).**

**RADIO CORPORATION OF AMERICA, Engineering Products, Camden, N. J.**

**RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (speaker guard).**

**USAFRAK PRODUCTS COMPANY, 23rd Street, Huntington, Ind. (dual speakers).**

**WESTEX CORP., 2274 W. North Avenue, New York 11, N. Y. (except in U. S. and Canada).**

**INSECTICIDE FOGGING AND SPRAYING**

Equipment mounts on a small truck is available for application of insecticides by the fogging method (mist carried by air over broad areas particularly to discourage mos- quisitos and similar pests from entering drive-in area). Some equipment is designed also for spraying insecticides (ultralight buildings, on foliage, etc.) and weed killers. Other uses include spray painting and fire inflation.

To control flies, mosquitoes and other insects as a part of refreshing and refrigeration, there are electrical vaporizing units which can be mounted on the wall. When they are plugged into an ordinary electric outlet, the
heat generated vaporizes an insecticide, either crystal or liquid, which is supplied by the manufacturer. These models are designed to operate in an area of up to 10,000 square feet. Deiter Corporation, 303 West 42nd Street, New York City, and Airdale, Inc., 1588 S. Michigan Avenue, Chicago 5, III., are representative producers.ugging Mushroom and pylon lighting fixtures for drives, and floodlights for mounting on poles or high structures, are available in various styles and models. All designs are equipped with glass insits to aid lane demarcation.

GENERAL ELECTRIC COMPANY, Nela Park, Cleveland, O. KELLOGG STREET SHOPS, NEW YORK 13, N. Y. See page 46.

444 ELECTRIC MANUFACTURING COMPANY, 6620 Broadway, Chicago 40, Ill. Storer Manufacturing Company, Broadview, Ill.

PLAYGROUND, FIREWORKS, ETC.

Drive-in playgrounds for the younger children usually include teeter-totters, slides and swings. Such meet the building requirements of the FHA, built to assure safety and painted in lively colors. But the playground may be made more interesting by the addition of other pastimes. Nearly every playground includes small carousels and miniature trains; also "thrill" rides such as "airplanes" swing from a pole, a small rotating tower, the "Whirl, etc." These are operated by motors of around 1 h.p.

AMERICAN PLAYGROUND DEVICES, Anderson, Ind.

Bally Manufacturing Company, 2640 Belmont Ave., Chicago 15, Ill.

CONCESSION SUPPLY COMPANY, 3916 Secor Road, Toledo 3, Ohio.

King Amusement Company, Mt. Clemens, Mich.

Joy Rider Co., Ontario, Calif.

Liberty Wharf Manufacturing Co., Box 98, Franklin Park, Ill.

W. F. Mangels Company, 2863 West 8th Street, Brooklyn 24, N. Y.

Miracle Train Co., Cresco, Ind.

Miracle Whirl Sales Company, Grinnell, Iowa.

Nightingale Amusement Device Co., Dayton 7, Ohio.

Pedal Plane Manufacturing Company, South Beloit, Ill.

Play-Way Company, 3227 Indiana Avenue, St. Louis 16, Mo.

B. A. Schiff, 901 S. W. 69th Avenue, Miami, 34, Fla.

PREFACTORED FENCING

Prefabricated fencing of durable timber (such as white cedar) is available in styles particularly suited to drive-in theatres, for defining the limits of the units and for visual isolation of islands, driveways and adjoining property, and to accomplish this in a rustically decorative manner. It may be had in 6, 8, or 10-ft. lengths, in natural or pealed paitings, in straight-top or escalloped forms. The fencing comes in sections ready for erection, including nodes and hardware.

Homer-Dan Corp., Mahopac, N. Y.

Fence Company of America, Auburndale, Fla.


SCREENS AND SCREEN SURFACING

Prefabricated screen and surfacing materials for use in coin-and-exit purposes are available in many designs, but these are usually included as upholstery, etc., in building design. Some types are designed for convenient encloure of the frame with wood or other material to which the screens or curtains may be attached. The members come complete for erection by local labor, including materials for the screen itself. The fabrics are designed in several sizes, for screen widths from 40 to 60 feet.

Paint is available especially prepared for drive-in screens and applicable to surfaces of metal, transite, etc. These include aluminum paints compounded especially for outdoor screens. Steel plates with a screen surface of aluminum are also available for use in conjunction with a stage. The screens are designed in several sizes, for screen widths from 40 to 60 feet.

Paint is available especially prepared for drive-in screens and applicable to surfaces of metal, transite, etc. These include aluminum paints compounded especially for outdoor screens. Steel plates with a screen surface of aluminum are also available for use in conjunction with a stage. The screens are designed in several sizes, for screen widths from 40 to 60 feet.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.

Elks Iron Works, Green Lane, Elizabethtown, N. J.
FLOOR SURFACING
MATERIALS, COMPOSITION

COMPOSITION floor coverings of roll or tile are available for colorful pattern effects as well as solid tones in heights adapted to non-public areas of theatres, also to certain sections of public areas, such as lobbies, in front of refreshment counters and drinking fountains; and to toilet rooms (not below grade) where terrazzo or ceramic tiles would be too expensive relative to hours of operation.

Such materials and serviceable backboards, and composition bases of cowled type are available for this purpose. Composition flooring of heavy-duty grade, with design, is recommended for projection rooms.

American Floor Products Company, 1526 M Street, N.W., Washington, D.C.
American Mat Corporation, 1722 Adams Street, Toledo 2, Ohio.
Columbia-Nar, Inc., Kearny, N. J.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 3144 E. Market Street, Akron, Ohio.
H. C. Morehouse Company, 10 South College Street, Akron 6, Ohio.
Tile-Tex Company, 1232 McKinley Avenue, Chicago 24, Ill.
U. S. Rubber Company, 1236 Sixth Avenue, New York City.

FOUNTAINS AND WATER COOLERS

DRINKING WATER fountains are of two general types: (1) complete water coolers (cabinets with mechanical refrigeration equipment enclosed and mounted with bubblers; and (2) ornamental fountains, which must be directly connected to the main where water is available at suitable temperatures (without prolonged running), or be piped to a concealed mechanical refrigeration unit and used.) Water coolers being fabricated in New York, water cooling equipment must be isolated from patrons.)

The simplest kinds of ornamental fountains are white or tinted porcelain-finished pedestals or wall bowls, the latter sometimes being incorporated with mirror or tile ornamentation on the wall or in a niche.

Cabinet fountains, or water coolers, are obtainable in finishes adapted to public areas of theatres where decorative considerations are not of first importance. The usual models for this purpose are approximately a foot and a half square and about 40 inches high, built of steel with baleometers in a limited choice of colors, and equipped with either a.c. or d.c. motors for plunging directly into a power line output. To assure sufficient drinking water where cooling is necessary, the equipment should deliver a gallon per hour for every hundred of seating capacity, and have storage provisions for several gallons.

Bradley Washboult Company, 2203 North Michigan Avenue, Chicago, Ill.
The Elco Manufacturing Company, 401 West Town Street, Columbus, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Sweeney Company, Gilpin Riddle, Pa.
Pennsylvana Iron & Steel Corporation, 47 Piquette Avenue, Detroit 2, Mich.

FRAMES FOR SCREENS—See Screens, Motion Picture.

FURNITURE FOR FOYERS AND LOUNGES

FURNITURE DURABLE enough to be practical for theatre foyer and lounge areas is obtainable today in a variety of styles, in either metal or wood, and in metal-wood combination (steel frame).

Metal furniture, which is markedly durable, is available in chromium, stainless steel and aluminum.

Wood furniture may of course be selected from the better-grade pieces adapted to mid-living rooms, but to be almost perfect the best should be of wood or metal-wood construction, with the frame fully covered in durable fabric (eliminating arm rests, feet, etc., of wood). Wood styles, the newest, are known as "wheat" (pale yellow) or the darker maple finish.

For foyer and lounge furniture see Upholstering Materials, Environmental Chrome Furniture Company, Inc., 212 Greene Street, New York 12, N. Y.
Arm & Hammer Company, America (Div. of American Table Manufacturing Company), Melrose, Mass.
Associated Ticker & Register Company, 354 West 44th Street, New York 10, N. Y. (smoke stands).
Dekar Steel Furniture Company, Inc., 195 Lexington Avenue, New York 22, N. Y.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
KROEHLER MANUFACTURING COMPANY, NAPER- ville, Ill.
Lloyd Manufacturing Company, Massillon, Ohio.
Royal Metal Manufacturing Company, 175 North Michigan Avenue, Chicago, Ill.

HAND DRIERS, ELECTRIC

EleCtriC driers FOR hands, and of course applicable also to the face, eliminate towels which practically always are of the paper variety in theatre wash rooms; hence, they remove the menace to clean toilet rooms of paper wads on the floor, and the danger of crumbling of wads thrown into water closets; and additionally, the fire hazard of matches tossed into used towel receptacles.

Such driers are available automatic, with fans, and related fans capable of drying hands in about 20 seconds, or less than the time required for comparatively thorough drying with paper towels.

They can be had in either pedestal or wall models, the former operated by a foot pedal, the latter either by either hand control; and in black, brown, gray or ivory as white enamel finish.

Some models of these driers are equipped with built-in deodorizing systems to destroy objectionable odors in washrooms.

Chicago Hardware Foundry Company, North Chicago.
Electric-Aire Engineering Company, 135 S. LaSalle Street, Chicago, Ill.
Electric Towel Corporation, 57 William Street, New York 5, N. Y.
National Dryer Company, 616 Adam Street, Chicago, Ill.

HEARING AIDS

THERE ARE TWO distinct types of group hearing aid systems on the market of interest in motion picture exhibition.

The most practicable method uses the principle of audio induction. This device consists physically in a series of loops of suitable electrical conductors arranged in such a manner as to encourage a current to flow in the loops; this system is known as a "receiver set" and is equipped with a lozenge type earphone. Picture sounds alone are audible from the induction coil.

By the other general method, certain seats (usually from five to ten, each outlet serving two adjoining seats) are wired to the theatre sound system either directly or through a hearing aid system amplifier.

Acousticon Division of Dictograph Products Company, 10-125, 149th E. St., New York, N. Y.
Audivox, Inc. (sulbordary of Western Electric Company, New York 2, N. Y.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Somophone Corporation, Elmwood, Mass.
IN-CAR SPEAKERS—See Drive-In Equipment and Supplies.

INTERLOCKS, PROJECTOR—See Third Dimension Equipment and Supplies.

INTERCOMMUNICATING HOUSE PHONES

To insure the manager's control over every department of theatre operation, and efficient co-ordination of the activities of different departments, suitable methods of signal or communication are indispensable. The simplest are mere buzzer systems, as commonly used, for example, to advise the projection staff that a change in sound volume is necessary; but a buzzer does not permit communication of any but signals.

House phones for more effective inter-department contact range in design from simple, two-station communicating lines to elaborate dial systems by which any station can make contact with any other. Such equipment includes a type requiring no batteries, it being "powered" by the voice itself.

Liquid metal stations, consisting essentially in distant-pickup for any other microphones and miniature speakers are also adapted to theatre intercommunications.

Cables and Wire—Telephone & Electric Corp., Meriden, Conn.

LADDERS, SAFETY

The safety ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. Sizes range from 3 to 16 feet. Besides those constructed of wood with steel reinforcement, there are ladders of aluminum construction; also models with casters and platforms.

American Ladder Company, 3700 West 35th Street, Chicago, Ill.

Atlan Industries Corporation, 849 39th Street, Brooklyn, N. Y.

DAYTON SAFETY LADDER COMPANY, 2327 Gilbert Avenue, Cincinnati, Ohio.

Goshen Manufacturing Company, Goshen, Ind.

M & M Manufacturing Company, 7517 Hamilton Avenue, Chicago, Ill.

The Patent Scaffolding Company, Inc., 38-21 12th Street, Long Island City, N. Y.

Precise Equipment Company, 3714 North Milwaukee Avenue, Chicago, Ill.

Reynolds Corporation, 1400 Wabansia Avenue, Chicago, Ill.

LAMPS, D.C. PROJECTION ARC

Projection arcs of high-intensity characteristics for 35 mm. film for operation on direct current are of two general classes—condenser and reflector.

Condenser type high-intensity projection arcs are used in projectors operating at 120 to 170 amperes, and 68 to 78 volts.

Condenser lamps in some models may be fitted with a water-cooled jaw assembly (which includes a special electromagnet unit); a similar device is available also for operation of reflector lamps at higher amperages.

Reflector type high-intensity arc lamps may be divided into three general groups, providing a capacity range embracing the requirements of projection from 2 to 120 amperes, from small to large, including what appears to be the practical requirements of drive-in theatres.

The smallest capacity is that of the so-called "one-kilowatt" arc, which employs a cored negative carbon of composition designed to give smooth operation at very low current densities, with operation at 40 amperes, 27½ volts, or about 1 kw at the arc.

In the middle capacity range, the arc is operated at 67 to 68 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7 mm with 6 mm and 7 mm negative for 42-15 amperes; and 8 mm positive, with 7 mm negative for 56-65 amperes.

Reflecter lamps with 16-inch mirrors are available for carbon trims of greater light output, using a 9 mm rotating positive carbon for operation at around 85 amperes; a 18 mm positive of similar characteristics for operation at about 95 amperes; and a 18 mm positive of greater density for operation at approximately 125 amperes, or possibly somewhat higher.

These larger lamps are equipped with quartz glass filters which intercept the beam at the aperture to "filter out" light of greatest heat characteristics, thus to reduce heat on the film.

For arc illumination in 16mm projection lamps are available for high-intensity carbon trims of 6 mm positive with 5.5 mm negative operated at 30 amp., 25 volts. A 40 amp. size is also available.

C. S. ASHCRAFT MANUFACTURING COMPANY, 3012 North Eighth Street, Long Island City, N. Y. See third cover.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, N. B.

CINEMATIC CORPORATION, 122 Washington St., New York City.

Wireless Industries, Sylvania Electric Products Co., Cleveland, Ohio.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 15.

J. E. McCauley Manufacturing Company, 554 West Adams Street, Chicago, Ill.

MOTOGRAFIC, INC., 4431 Lake Street, Chicago, Ill. See page 11.

THE STRONG ELECTRIC CORPORATION, 57 City Park Avenue, Toledo, Ohio. See page 3.

LAMPS, FILAMENT FOR PROJECTION

Filament ("mazda") lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattages. These are the 500-watt monolaminate-filament, and the 750-watt and 1000-watt filament lamps in T-20 bulbs with medium-focus bases. The 750-watt and 1000-watt require forced ventilation.

Another type of 1000-watt projection lamp designed for burning on 120 volt base down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are 500-watt short T-20, medium-focus base projection lamp, and a 1000-watt long T-20 bulb, mogul-focus base lamp. Both are at the 100-120 volt type and employ monofilament lamps.


LAMPS FOR GENERAL THEATRE ILLUMINATION

General service filament lamps, in sizes from 15 to 1000 watts, serve the majority of lighting applications in and around theatres. Except for the tubular bulb type, all are designed for burning in any position; all are available with inside-frosted finish up to 1000 watts, and in clear lamps from 100 to 1000 watts (also a 10-watt). The frosting absorbs little light—in fact, it is frosted to reduce glare. Clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Sign and Decorative General Service Lamps:

The 6-watt S14, 10-watt S11, 10-watt S14, 25-watt A15, and 40-watt A19 tubes have outside-coated enamel on outside of bulb. Principal colors: red, green, blue, yellow, white, flame tint, and orange.

Outside coated lamps for interior use include 7½ watt S11, 15-watt A15, 60-watt A21, and 100-watt A23.

Lumiline lamps are a tubular filament type in clear, inside frosted, straw and white; 30 and 60 watts (17½ inches long), 110 volts (13½ inches long). Other colors red, orange, blue, green, surprise pink. They may be used exposed or narrow reflecting and shielding equipment.

Fluorescent lamps (often referred to as F-lamps) are now available in straight tubes of the following sizes:

<table>
<thead>
<tr>
<th>Average lamp watts</th>
<th>Length</th>
<th>Diameter</th>
<th>Wattage</th>
</tr>
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<tbody>
<tr>
<td>42 inches</td>
<td>6</td>
<td>9</td>
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<td>64 inches</td>
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<td>12</td>
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<tr>
<td>72 inches</td>
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<td>15</td>
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<table>
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<th>Wattage</th>
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</thead>
<tbody>
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<td>6</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>12 inches</td>
<td>6</td>
<td>12</td>
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<tr>
<td>15 inches</td>
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<td>15</td>
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<tr>
<td>18 inches</td>
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<td>15</td>
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<td>24 inches</td>
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<td>30</td>
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<td>30 inches</td>
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<td>50</td>
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<tr>
<td>48 inches</td>
<td>15</td>
<td>40</td>
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<tr>
<td>60 inches</td>
<td>20</td>
<td>100</td>
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</tbody>
</table>

The most useful "white" F-lamps for theatres are the deluxe cool white (keyed to natural daylight bone and white; 30 and 60 watts (17½ inches long), white (keyed to filament). Lamps are also available in standard cool white, standard warm white, red, green, blue, pink, gold.

Several types of fluorescent lamp, which is characterized by instant start operation. For general lighting the 13½ diameter group is the most popular. All are designed to operate at 425 amperes.

Lamps are available in two basic styles—"white" and "blue" (keyed to filament). Lamps are also available in standard cool white, standard warm white, red, green, blue, pink, gold.

For the Best Signs You'll See...

ADLER

CHANGEABLE LETTER DISPLAYS

ADLER GLASS-IN-FRAME DISPLAYS—"REMOVA-PANEL"—"THIRD DIMENSION" PLASTIC & CAST ALUMINUM LETTERS

ADLER "SECTIONAID" LOW COST CHANGEABLE LETTER DISPLAYS

WRITE FOR FREE CATALOG

ADLER Silhouette Letter Co., 11843 b W. Olympic, Los Angeles 64, Calif. 30 West Washington, Chicago, Ill.

MOTION PICTURE HERALD, NOVEMBER 7, 1953
Circule or Circulaire lamps, fluorescent lamps of curved shape, are useful for decorative effects, such as mirror lighting in the lounge. Only white lamps of 12 inches diameter in 1½-inch diameter tubing. Lamps are available in 8, 12 and 16-inch diameters.

Projector lamps are of filament type with spot and flood lens cover glasses for narrow or wide beams. These lamps differ from the usual type filament lamps in that they contain their own reflecting surface, which is hermetically sealed within the lamp, providing a high-intensity beam of light for supplementary lighting. They are made of rugged, heat-resistant glass and are suitable for service inside and outdoor. They are equipped with medium-screw bases to fit regular sockets and are available 150 watts (PAR 38), 200 watts (PAR 46), 300 watts (PAR 56). The latter two are narrow-beam spots.

The reflector spot and flood lamps also have built-in, mirror-like surfaces. Available in 75, 150, 300, and 500 watt sizes in spot and flood distribution. The 300 and 500 watt sizes are available in heat-resistant glass for outdoor use. The 75, 150, and 300 watt sizes are available in ordinary glass for indoor use. (See also Black Light Equipment.)

New line of reflector color lamps with color coating fired on end of bulb. Made in 150 watt R40 spot type only. Four saturated colors—red, yellow, green and blue. Two tints pink and blue-white. For decorative lighting stages and curtains, and for general lighting of patron areas.

Germicidal lamps are for air disinfection. They can be used in patern areas in suitable equipment or in air ducts.

<table>
<thead>
<tr>
<th>Length</th>
<th>Diameter</th>
<th>Nominal lamp watts</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 inches</td>
<td>⅝ inch</td>
<td>8</td>
</tr>
<tr>
<td>18 inches</td>
<td>1 inch</td>
<td>15</td>
</tr>
<tr>
<td>36 inches</td>
<td>1 inch</td>
<td>30</td>
</tr>
<tr>
<td>36 inches</td>
<td>⅞ inch</td>
<td>60a</td>
</tr>
</tbody>
</table>

*aSlimline type. Average lamp watts at 120, 200, 300, and 400 milliamperes.

Ozone-producing lamps (4-watt S11 bulb) are used, with suitable equipment, for odor control in such locations as wash rooms. One lamp per 1,000 cubic feet is recommended.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 700 Jelliff Avenue, Newark, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LAMPS, P. E. CELL EXCITER

These lamps provide the light which, interrupted or varied by a photographic sound track, actuates the photoelectric cell and initiates the process of sound reproduction from such a track.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 700 Jelliff Avenue, Newark, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LENSES, PROJECTION

There are two general classes—the condenser lens, which focuses the light of a projection lamp on the film in the projector aperture; and the objective. The latter, commonly referred to as the projection lens, expands the light to form the screen image. They are made in two standard barrel diameters (2 25/32 and 4 inches) for 35mm projection, in various speed and focal length, with the latter in quarter-inch steps.

Knowing the sizes of the screen image, and the distance of the screen from the lens ("throw"), the manufacturer or dealer can determine the proper focal length for a specific theatre. In ordering projection lenses, one should also name the type of light source, the make and model of projector, and the projection angle, if any (this angle affects the picture height).

Speeds of f/1.8, f/1.9, f/20 are available in focal lengths from 2 inches to 9 inches, in ½-inch steps; and slower speeds from 3½ to 7 or 9 inches all in 2 25/32-inch diameter. Speeds of f/1.9 and f/20 are available also in focal lengths from 5 through 7 inches with 4-inch barrel. The faster lenses are regularly coated; others may be had either coated or uncoated. Coated lenses are standard in theatre projection.

Coated as well as uncoated lenses are also available for portable model projectors, in focal lengths 3 to 6 inches, speeds 1/2.5 to 1/3.4.

BALLANTYNIE COMPANY, 1712 Jackson Street, Omaha, Nebr. See page 32.
BAUSCH & LOMB OPTICAL COMPANY, 679 St.
Paul Street, Rochester, N. Y. See page 4.
Drive-In Theatre Manufacturing Company, 305 West Ninth Street, Kansas City, Mo.
Ilex Optical Manufacturing Company, 600 Portland Avenue, Rochester, N. Y.
J. E. ROBIN, INC., 567 Rhode Island Avenue, East Orange, N. J. See page 38.
KOLLMORGEN OPTICAL COMPANY, 30 Church Street, New York, N. Y. See page 46.
PROJECTION OPTICS COMPANY, Inc., 334 Lynch Avenue, Rochester, N. Y. See page 51.

LENS ASSEMBLIES, SOUND

Optical units are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focused on the

### Lens Showmanship

**with SUPER SNAPLITE**

**PROJECTION LENSES**

*... and "Showmanship" includes your plant equipment. Super Snaplite 1/1.9 Projection Lenses give your patrons maximum viewing satisfaction.*

For Better Showmanship and Better Boxoffice use Super Snaptles. True speed of 1/1.9 in all focal lengths, up to 7 inches.

Ask for bulletin #212

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KOLLMORGEN Optical CORPORATION

New York Office: 30 CHURCH ST., NEW YORK 7, N. Y.
Theatre Lighting

A dependable source for all your lighting requirements...originators and manufacturers of "Klieglights"...specialists in the field for more than half a century.

Stage Lighting
Architectural Lighting
Spectacular Lighting
Spot Lighting
Flood Lighting

Footlights
Borderlights
Frontlights
Bridgelights
Downlights
Blacklights
Directional Signs
Dimmer boards
and many other products

Inquiries Invited
Kliegl Bros.
Universal Electric Stage Lighting Co., Inc.
321 West 50th Street
New York 19, N. Y.
Telephone: Columbus 5-0130

Lights, Spot and Flood
Spotlights and floodlights are available in many sizes and light capacities, and in both lamp bulb and arc types—the former for use on and near the stage, for display and architectural lighting (see Projector and Reflector Lamps under Lamps for General Architectural Illumination); the arc sources for stage lighting from the projection room.

Filament lamp spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. An equipment is available in capacities of from 25 to 200 amperes.

Best Devices Company, 10921 Briggs Road, Cleve-
land, Ohio.
Century Lighting, Inc., 521 West 43rd Street, New
York, 10, N. Y.
General Electric Company, 9-74 Sutphin Boulevard, Jamaica, N. Y.
Polyplastic Company, 688 North Clark Street, Chicago, 10, III.
Killark Electric Manufacturing Company, Vandev-
oster & Eastern Avenues, St. Louis 13, Mo.
Major Equipment Company, Inc., 1601 Falierton A-
venue, Chicago III.

Kliegl Brothers, 321 W. 50th Street, New York City, See this page.
Kleinman Products Corporation, 330 West 42nd Street, New
York, 19, N. Y.

Strong Electric Corporation, 87 City Park Avenue, New
York, 22, N. Y.

Lobby Posts and Ropes—See Crowd Control Equipment.

MAGAZINES—See Projectors and Accessories.

Marqueses
Marqueses have become more closely associated with the general architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade; or by the design department of the fabricator for a specific installation.

Marqueses are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with softs of metal or glass illuminated by exposed filament or fluorescent lamps.

An inside service type marquee is available with room for storage of letters, lamps, etc., from which sign copy and lamps, which are mounted in prismatic reflectors, can be changed. The panel bars accommodate standard letters.

American Sign Company, 1911 West 18th Street, Cin-
cinnati, Ohio.
Artkraft-Strauss Sign Corporation, 820 Twelfth Avenue, New York City.
Continental Signs, Inc., 530 E. 17th Street, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Elmhurst 1, Pa.
Laclede Signs Company, 1464 Main Street, Buffalo 6, N. Y.
Pollock & Sons, 215 S. Kinzie Avenue, MIlwaukee, Wis., and 658 West 46th Street, New York City.
White Way Sign & Maintenance Company, 1850 W. Fulton Street, Chicago, Ill.

Mats for Lobbies, Runners, Space Units

Lobby Mats (specifically for vestibule and similar outer lobby areas preceding carpeted space) are available in heavy-duty rubber and thickness in link-belt and perforated types required for scuffing off dirt and dirt so that it won't be tracked in upon the carpeting.

Motion Picture Herald, November 7, 1953
Lighter mats, with corrugated surface, are available in runner widths (usually 30 inches) for spreading over snow in traffic lanes during stormy weather, laying behind or in front of refreshment counters, etc.; and in various individual mat sizes for placing in front of fountains, vending machines, etc. There are also ribbed types for placing behind refreshment counters, with a variety that may be readily cut to fit the space.

Mats of any of these qualities can be obtained on special order in most any practicable dimensions, and in color, including special patterns. Portable rubber mats with built-in radiant heating units can be secured for installation in recessed exits and other chilly areas to eliminate potential discomfort from drafts.

There are also space mats and runners of other materials than rubber, such as cocoa and sisal fiber.

The following manufacturers make rubber mats, unless otherwise specified.

American Floor Products Company, 1526 M Street N W., Washington 5, D. C.
American Mat Corporation, 1722 Adams Street, Toledo, Ohio.
American Tire & Rubber Company, 2200 Meridian Avenue, Cleveland 12, Ohio.
Firestone Industrial Products, Inc., Akron, Ohio.
Goodyear Tire & Rubber Company, 114 W. Market Street, Akron, Ohio.
B. F. Goodrich Company, 500 South Main Street, Akron 18, Ohio.
HEWWOOD-WAKEFIELD COMPANY, N. Y.
Interstate Rubber Products Corporation, 908 Avila Avenue, Los Angeles 12, Calif. (electric).
O. W. Jackson & Company, 290 Fifth Avenue, New York 11, N. Y.
Lorraine Rubber Engineering Company, 285 Fifth Avenue, New York 11, N. Y.
R. C. Mussen Rubber Company, 10 South College Street, Akron, Ohio.
National Mat Company, 106 Kingsley Street, Buffalo 12, N. Y.
Perno Mat & Rubber Company, Inc., 281 Fifth Avenue, New York City.
Thermo-Mat Company, 115' South Robertson Boulevard, Los Angeles 35, Calif.
United States Rubber Company, 1230 Sixth Avenue, New York City.

MICROPHONES

The theatre has many uses for microphones, from ballyhoo work on a sound track, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing picture sound installation.

Crystal magnetic, velocity, dynamic and cardoid are the type of microphones recommended. Where loudspeakers and microphones are closely associated, the cardoid principle greatly reduces the danger of feedback.

American Lamp Corporation, 4101 Sante Monica Boulevard, Beverly Hills, Calif.
American Microphone Company, 370 South Fair Oaks Avenue, Pasadena 1, Calif.
Amperite Company, 351 Broadway, New York City.
Electro-Voice, Inc., South Bend, Ind.
Oparad Microphone Company, St. Charles, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

Sets of lower voltage for 6mm to 8mm suprex carbon trims have double overload capacity for the changeover period. They are obtainable with vibration dampeners if installation conditions require.

The type and capacity needed depends on the type of arc and amount of light it must produce (see Lamps, D.C. Projection Arc).

AUTOMATIC DEVICES COMPANY, 114 North 6th Street, Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis 1, Mo.
CINEMATIC CORPORATION, 112 Washington Street, Bloomfield, N. J.
Crocket-Wheelier Division, Elliott Company, Jeanette, Pa.
General Electric Company, 1 River Road, Schenectady, N. Y.
HERTNER ELECTRIC COMPANY, 12690 Elmwood Avenue, Cleveland, Ohio. See this page.
IMPERIAL ELECTRIC COMPANY, Inc., 64 8th Avenue, Akron, Ohio. See page 6.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill. See page 11.

PHOTOELECTRIC CELLS

Although it has a number of applications in many fields, in the theatre the photoelectric cell operates in the sound system to transform the light of the exciter lamp after it has passed through a photo type film sound track into the electrical energy which, amplified, actsuate the loudspeakers.

De Vry Corporation, 1111 Armitage Avenue, Chicago, Ill.
General Electric Company, Schenectady, N. Y.
Kodak Company, Rochester, N. Y.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Wide Screen Projection Requires More Light... Get an "HS" Transverter

The "HS" Transverter 115.720 amperes

Control Panel Type G

- Exhibitors everywhere are finding out that wide screen equipment requires increased amperage for proper screen illumination.
- Loss of light through use of filters plus giant screen sizes makes existing projection equipment inadequate to do the job.
- Additional power is a must, for carbon-arc amperage and voltage requirements have been increased up to 100% for wide screen projection.
- In order to get this increased power, get a Hertner "HS" Transverter.

When you buy a Transverter you are obtaining a power conversion unit that has been the standard of the industry for nearly half a century.

Distributed by National Theatre Supply
In Canada: General Theatre Supply Company
Radiant Lamp Corporation, Newark, N. J.

PHOTO MURALS
Photo murals produced on portrait paper and mounted on superboard are available in a large variety of sizes for placing on the walls of playrooms, living rooms, and other areas throughout the theatre. Inviting, home-like effects can be achieved through scenes which celebrate a local hero or locale, express the character of the theatre, or supply human interest appeal.

The murals can be mounted in existing theatres without the need for structural changes. They are obtainable in almost any size desired and in black-and-white, sepia or full-color. Manufacturers will supply a series of stock photos to choose from, or, if desired, enlarge and reproduce any photographs supplied them.

Poto Murals of California, 8291 West Pico Blvd., Los Angeles 35, Calif.

PROJECTION PORT COVERS

OPTICAL GLASS covers for projection ports (indicated especially where the auditorium had better be acoustically isolated from the projection room) are available in metallic frame units ready for mounting in existing projection room walls as well as in new construction. They may be had in round or square shape.

Best Devices Company, 10621 Briggs Road, Cleveland 14, Ohio.
Maruch Electric Corp., Franklin, Me.

PROJECTION LAMPS: See Lamps, D. C. Projection Arc.

PROJECTOR REPLACEMENT PARTS

REPLACEMENT PARTS for a projector (provided the model has not been too long obsolete) are of course available from its manufacturer, while some parts are obtainable from other manufacturers for certain makes. When a projector head must be removed for overhauling at the factory, it is usually possible to replace it meanwhile with a head borrowed from the manufacturer or his dealer.

In selecting replacement parts it is highly important to be assured that the new part is precision-tooled for the projector to which it is to be applied.

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2 Neb.
CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

LAUZERI MACHINE WORKS, 4635 West Lake Street, Chicago 44, Ill. See page 49.

MOTOGRAF, 4611 West Lake Street, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.

PROJECTORS & ACCESSORIES:

PROJECTOR mechanisms for theatrical and comparable professional projection of 35mm motion picture film are available in both heavy-duty and light-duty models. Heavy-duty equipment is usually dedicated even for theatres not operating on a daily continuous policy, but the lighter equipment may suffice for small theatres presenting only a few performances a week. Such light-duty equipment is "portable" in a limited sense.

Heavy-duty mechanisms are available with a variety of shutter types, but all with rear shutters either exclusively or optionally. Some may be had with rear shutters of single or double type or with single rear on front shute.

For reduction of film gate heat, a water-cooled gate assembly may be procured for some models of projectors. If a lamp with water-cooled carbon arc assembly is used, the film gate device and jaw assembly may use the same water supply.

Made by the manufacturer of the projector head and designed in integration with it, the necessary boxes and magazines are separate items of purchase. Bases are adapted to any carbon arc lamp and are standard for short or long life or include models designed for, tilting upwards, as required by drive-in theatres.

The taking for the lower magazine is also a separate item.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2 Neb. See page 32.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 59.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See Fourth Cover.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 15.

MOTOGRAF, INC., 4631 West Lake Street, Chicago, Ill. See page 49.

ROBIN-MOTIWS DIVISION, Werners Machine Corporation, 267 Rhode Island Avenue, East Orange, N. J.

WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill. See page 52.

PROJECTORS, 16-MM.

PROJECTORS for 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newscasts, educational subjects, etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (see listing under Lamps, D. C. Projection Arc).

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
Mitchell Camera Corporation, 666 W. Harvard Street, Glendale 4, Calif.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Victor Anamatic Corporation, Davenport, Iowa.

PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers' announcements, etc.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification.

Atter-Lansing Corporation, 9256 Santa Monica Boulevard, Beverly Hills, Calif.
AMPX CORPORATION, 914 Charter Street, Redwood City, Calif.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
General Electric Company, Electronics Dept., Syracuse, N. Y.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

MOTOGRAF, INC., 4631 West Lake Street, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

MOTION PICTURE HERALD, NOVEMBER 7, 1953
RECTIFIER TUBES

LINES OF Tungar tube-made by the manufacturers listed below embrace types and amperages for exciter lamp and for field supply required by some speaker systems, as well as those for projection arc supply rectifiers. These gas-filled tubes are not of the mercury type, but some may contain a small amount of mercury. Amperages run from 2 to 15. (See Rectifiers.)

Baldor Electric Company, 4355 Duncan Avenue, St. Louis, Mo.
CINEMATIC CORPORATION, 122 Washington St., Bloomfield, N. J.
CONTINENTAL ELECTRIC COMPANY, 715 Hamilton Street, Geneva, III.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
J. M. Strickland, 1285 East 16th Avenue, City.
Westinghouse Electric Corporation, Bloomfield, N. J.

RECTIFIERS AND POWER UNITS

RECTIFIERS for changing the alternating current supply to direct current, for operation of the projection arc, are available in either Tungar tube or dry type employing, according to the various makers, copper oxide, magnesium-sulfide or selenium as the rectifying agent. Regular models are designed for single- or three-phase operation up to four-tube capacities, inclusively; higher capacities are three-phase. Capacities range from 20 to 80 amperes in most makes, and higher in some, including selenium plate types up to 155 amperes.

Sound system rectifiers also are made in tube and disc types.

C. S. ASHCRAFT MANUFACTURING CO., 36-32 Thirty-eighth Street, Long Island City, N. Y. See Third Cover.
M. D. Company, 4355 Duncan Avenue, St. Louis, Mo.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
CENTURY PROJECTOR CORPORATION, 728 Seventeenth Avenue, New York City.
CINEMATIC CORPORATION, 122 Washington Street, Bloomfield, N. J.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Garver Electric Company, Union City, Ind.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
McColpin-Chrisitie Corporation, Ltd., 4922 S. Figueroa Street, Los Angeles 37, Calif.
MOTOGRAPH, INC., 461 West Lake Street, Chicago 24, Ill.
MORLAT SALES, INC., 111 West 42nd Street, New York 36, N. Y. See page 15.
J. E. MORRIS, INC., 267 Rhode Island Avenue East, Providence, R. I. See page 48.
THE STRONG ELECTRIC CORPORATION, 67 City Park Avenue, Toledo, Ohio. See page 1.

REELS

REELS NECESSARY for the projection of reels in the upper magazine, and otherwise utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States 1000 feet of 35-mm. film. Reels 24 inches in diameter for as much as 4,000 feet of film are also available.

Reels for standard footage are available in two sizes to accommodate 35-mm. projectors in use—15-inch diameter with 5-inch hub, and 14-inch diameter with 4-inch hub. (Exchange shipping reels are 14½-inch in diameter with 4½-inch hub. Reels suitable for projection and other general use in the theatre projection room should have hubs constructed to provide enduring rigid support for the flanges with the lateral firm enough to hold their shape, yet be light in weight. Reels suited to theatre use generally have flanges of welded wire or cast aluminum construction.
Reels are also obtainable in 1,000-foot sizes, having diameters of 10 inches and 2-inch hubs.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

GOLDENBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See page 45.


Neumade Products, Inc., 330 West 42nd Street, New York City.

Taylorford Corporation, 2 Commercial Street, Rochester, N. Y.

Wenzel Projector Company, 2500 South State Street. Chicago. See page 52.

RELECTORS, PROJECTION ARC

Mirrors for reflector type projection arc lamps are available in the diameters required by the various models of lamps in either glass or metal, including both rhodium and aluminum (see Lamps, D. C. Projection Arc).

Glass shields, called mirror guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.


INTERNATIONAL PROJECTOR CORPORATION, 55 Lafayette Avenue, Bloomfield, N. J.

Kollmorgen Optical Corporation, 347 King Street, Northampton, Mass.

J. E. McAlley Manufacturing Company, 552 West Adams Street, Chicago, 6, Ill.

Mirower Corporation, 837 Eleventh Avenue, New York City.

Radio Corporation of America, Engineering Products Department, Camden, N. J.

The Strong Electric Corporation, 13 City Park Avenue, Toledo, Ohio.

REWINDERS, FILM

Film rewinders are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewind.

Clayton Products Company, 31-45 Tibbett Avenue, New York City.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

GOLDENBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See page 45.

Goldie Manufacturing Company, 4888 North Clark Street, Chicago, 40, Ill.


International Projector Corporation, 55 Lafayette Avenue, Bloomfield, N. J.

Lakewood Automatic Rewind Switch, 1258 Haskell Avenue, Lakewood, 7, Ohio.

The Neumade Products Corporation, 330 West 42nd Street, New York City.

Wenzel Projector Company, 2500 South State Street, Chicago, Ill.

Edw. H. Wall, 1241 South Wabash Avenue, Chicago, Illinois.

SAND URNS

These receptacles specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or modeled types, and in a number of sizes from about 12 to 18 inches high.

Associated Ticket & Register Company, 354 West 44th Street, New York, N. Y.

Atlas Products Company, 9257 South Houston Street, North Chicago, Ill.

GOLDENBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See this page.

Ex-Cell Products Corporation, 457 North Racine Avenue, Chicago, Ill.

Globe Machine Products Co., Inc., 3711 Edgewater Avenue, Far Rockaway, N. Y.

Goldie Manufacturing Company, 4888 North Clark Street, Chicago, 40, Ill.

SCREENS, PROJECTION AND SCREEN FRAMES

Motion picture screens are of two basic types: Diffusive and Specular. Another type is Translucent, usable with rear projection.

Specular screens are required for third-dimensional (stereoscopic) projection (a diffusive surface, depolarizing the light, destroys the right-handedness of light vibrations and their interference). Originally specular screens were fabricated specifically for relatively narrow auditoriums. Material may be sufficiently expensive, however, for screen images that are so out of focus as to fail to provide adequate light sources, since it signifies a higher reflectance factor. For such applications, an original understanding of projection is involved, curving the screen on a radius equal to the projection distance, or nearly so, avoiding "sideways" (light loss at sides from audience area due to extreme angles of incidence).

For the installation of "wide screens," generally with curvature, prefabricated frames are available, fabricated of wood or metal and with means of adjusting them readily to the desired curvature, and to tilting projection angle (above about 32 degrees). In this state, the screen and its curvature are known, the frame may be obtained with lacing hooks installed. Frames are available for attachment to floor, or mounted on walls, or designed for projection from wall spaces. Diffusive screens (for indoor theatres) are variously fabricated—entirely of vinyl plastic, of cotton coated cloth, or of cotton and other wise coated to provide a "white" surface.

Theatre screens are regularly perforated for transmission of sound, but unperforated screens are availablble.

Arthur Kraft-Strauss Sign Corporation, 330 Twelfth Avenue, New York City (wide-screen frames).

Ballantine Company, 7172 Jackson Street, Chicago, Ill.

Cinemascope Products, Inc., 444 West 56th Street, New York, N. Y.

Cinematic Corporation, 122 Washington Street, Bloomfield, N. J.

De-Lite Screen Corporation, 2723 North Pulaski Road, Chicago, 45, Ill.


H. R. Mitchell & Company, P.O. Box 69, 250 Commercial Ave., Alamosa, Colo. National Theatre Screen Refinishing Company, 129 York Street, Buffalo, N. Y.


Radiant Manufacturing Corporation, 2677 Roosevelt Road, Chicago, Ill.

Radio Corporation of America, Engineering Products Department, Camden, N. J.

River Screen Corporation, 124 Eighth Avenue, New York City.

Raytone Screen Corporation, 165 Clermont Avenue Brooklyn, N. Y. (see opposite page)


R. F. Shearer Company, 2318 Second Avenue, Seattle 1, Wash.

Theatre Screen Company, 1270 Sixth Avenue, New York 20, N. Y.

U-Build Theatre Frame Company, 604 Plymouth Bldg., Minneapolis, Minn. (wide-screen frames).

Vocalite Screen Corporation, 18 Debevoise Avenue, Roosevelt, N. Y. See page 45.

Walker-American Corporation, 800 Beacon Street, St. Louis, Mo.

Williams Screen Company, 1520 Summit Lake Boulevard, Akron, Ohio. See page 13.

SCREEN PAINT

The relatively rapid deterioration of the reflection characteristics of coated motion picture screens (see Diffusive type under Screens, Projection) advises either replacement of the sheet, or resurfacing of it within eighteen months after its installation, and subsequently at somewhat more frequent intervals so long as resurfacing is practicable. For better standards of projection, resurfacing (if done at all) should take place at intervals of from nine to twelve months. For this purpose, coated materials are available already made up into a paint of proper consistency for spraying without serious
ARTKRAFT-Strauss Corporation, 829 Twelfth Avenue, New York City.
Evershine Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
Flexilume Sign Corporation, 1464 Main Street, Buffalo, N. Y.
Long Sign Company, 61 West Hubbard Street, Chicago, Ill.
Pollocki & Sons, 2159 South Kinziekinic Avenue, Milwaukee, Wis.

**SIGNS: DIRECTIONAL, BOX-OFFICE, IDENTIFICATION**

SIGNS for all the purposes of theatres are available in a variety of materials and modern styles that efficiently perform their function while lending at the same time a detail of decorative interest, and at such low relative cost that ordinary box and painted signs are never warranted.

They can be had either in stock or readily made-up models to indicate exits, location of balcony stairs, toilet rooms, etc., fabricated of decorative metal, etched glass and plastic, and there are types with free-standing luminescent plastic letters lighted by a concealed black-light lamp, still others of plastic with letters so engraved as to be defined by edge lighting.

Signs of engraved plastic are available for such copy as "No Admittance," "Information," etc., and as poster date strips; and for the box-office there are admission price signs available with or without show time clocks of the same material.

Art-Metal Manufacturing Company, 1468 North Broadway, St. Louis, Mo.
Associated & Ticket Register Co., 354 West 44th Street, New York City.
Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.
L. K. S, 123 West Canton Street, Boston 18, Mass.
Edgar S. Bowman, 124 West 21st Street, New York 11, N. Y.
Evershine Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.

**Kliegl Brothers, 521 W. 50th Street, New York City.**
McFadden Lighting Company, Inc., 2308 South Seventeenth Boulevard, St. Louis, Mo.
Novelty Lighting, 2480 East 22nd Street, Cleveland 15, Ohio.
Pollocki & Sons Company, 2159 South Kinziekinic Avenue, Milwaukee, Wis.
Polyplastic Forms, Inc., 255 Conover Street, Brookline, N. Y.
Posterloid Corporation, 693 Broadway, New York 12, N. Y.
The Tablet & Ticket Company, 1021 West Adams Street, Chicago 7, Ill.
Vio-Glo Plastics Corporation, 249 West 34th Street, New York City, (black-light signs).

**SLIDES—See Stereopticons**

**SOUNDHEADS**

Sound reproducers, or heads, are of two basic types: Optical, for reproducing photographic tracks, and Magnetic, for reproducing magnetic film recordings.

Optical reproducers (for standard 35mm picture-sound prints) are designed for attachment to any modern standard projector, between the mechanism and the take-up magazine.

Magnetic heads are available for either separate or attached installation, a variation due to the tentative status of multiple-track sound, which is available for some third-dimensional film product, and either available or mandatory for some "wide-screen" pictures. In some cases the tracks are on strips separate from the image film; in others sound and image are on one film. The former require a separate ("dummy") magnetic reproducer; the latter need an attached ("button-on" or "penthouse") soundhead.

"Dummy" magnetic heads of some kinds are mounted on a pedestal, others are associated with the amplifiers and controls in a cabinet.

**THE NEW RAYTONE SCREEN**

will change your mind about
the screen you're going to buy!
In either case, the reproducer must be connected to the projectors through positive synchronizing devices, such as selsyn motors (see Third-Dimension Equipment & Supplies).

“Button-up” magnetic head are designed for attachment between the projector mechanism and the projector magazine. They vary in speed of tracking and threading arrangement, but all are film driven, and while usually designed to pick up the foam backing of the Cinemac system, they may be adjusted to other track schemes.

AMPEX CORPORATION 934 Charter Street, Redwood City, Calif. See page 17.

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb. See page 55.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 39.

DeVry Corporation, 111 Armitage Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 29.

MOTIOGRAPH, 4631 West Street, Chicago, Ill. See page 11.

RADCO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 59.

S. O. S. CINEMA SUPPLY CORPORATION, 601 West Second Street, New York City.

Weber Machine Corporation, 59 Rutter Street, New York City.

WENZEL PROJECTOR CORPORATION, 2509-15 South State Street, Chicago, Ill. See page 3.


SOUND SYSTEMS, COMPLETE

ALL OF THE COMPONENTS of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with most of his own fabrication and possibly the rest (notably speakers) products of other manufacturers on which he has standardized. Thus are offered complete systems for regular theatres of different seating capacities (for either photographic or magnetic track reproduction), and also for large outdoor installations such as in drive-in theatres. (See Amplifiers and Amplifying Tubes; Soundheads, Speakers and Horns.)

AMPEX CORPORATION, 934 Charter Street, Redwood City, Calif. See page 17.

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Neb. See page 32.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 59.

DeVry Corporation, 111 Armitage Avenue, Chicago, Ill.


INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 39.

MOTIOGRAPH, 4631 West Street, Chicago, Ill. See page 11.


SPEAKERS AND HOMES

MOTION PICTURE sound systems of indoor theatres (standard 35mm projection) require for proper reproduction of either optical or magnetic sound tracks, speaker equipment consisting in a system of low-frequency and high-frequency units with a dividing network. In such a system, the low-frequency units typically number four, housed in a horn baffle; while two or more high-frequency units are mounted above the baffle in a multichannel horn arrangement, with the entire system installed for the directionalism required to “cover” the seating area. (For in-car speakers see Drive-In Theatre Equipment and Supplies.)

Stereophonic sound, specifically as employed in “wide-screen” presentation, with three tracks for reproduction at the screen, requires three such horn system, with each centered on a third of the screen width. These speakers must be positively matched in power and frequency response.

For auditorium effects (as supplied by a fourth track) supplementary cone speakers are arranged along the walls of the auditorium in wattages according to the output of this channel and proper spacing of the speakers for coverage.

Altec-Lansing Corporation, 9350 Santa Monica Boulevard, Beverly Hills, Calif.

AMPEX CORPORATION, 931 Charter Street, Redwood City, Calif.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.

General Electric Company, Electronics Dept., Syracuse, N. Y.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 39.

RADCO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.


SPECTACLES FOR 3-D—See Third-Dimension Equipment and Supplies.

SPICERS AND FILM CEMENT

DEVICES for splicing film are available in various models, including those which supply heat for creating a weld in the shortest possible time; however, splicers used in theatre projection rooms are usually the pressure type, depending on mechanical force to effect a firm splice.

Pressure type can be had in either perforated or non-perforated models, and these for 1/16- and 5/32-inch splice. There are 16mm splicers which also splice 35mm film.

WENZEL

Time-Tested Theatre Equipment

Manufacturers of: Projectors, Sound Heads, Base, Magazines, Accessories, Parts, etc.

Send for descriptive literature

WENZEL PROJECT CO.

2505-19 S. State Street

Chicaco 1, Illinois

WENZEL

25" MAGAZINES

with

New type Brakes, 1/2" shafts and double Ball Bearings on both Upper and Lower Magazines, Oilite Bearing take-up.

Write for Information

Pre-50 Projector Head

2505-19 S. State Street

Chicaco 1, Illinois

52

MOTION PICTURE HERALD, NOVEMBER 7, 1953
TELEPHONE ANSWERING EQUIPMENT: AUTOMATIC

TO TAKE CARE OF INCOMING calls about the feature film attraction, including its name, stars, time schedule, etc., both before the theatre opens when no one may be around and during operating hours to relieve the staff from this duty, there is available an automatic telephone-answering machine. The machine includes complete equipment for recording a prepared message, which can be done right at the theatre as often as necessary. The completed record is placed on the machine, which answers the incoming telephone calls automatically upon registering the signal.

In addition to delivering information the machine can also record incoming messages of a business nature or otherwise which the management might want to receive when no one is present at the theatre to take them.

Television Answering Corp., 142 Madison Ave., New York D. 7 N. Y.

TELEVISION, LARGE-SCREEN

TELEVISION equipment for theatre auditoriums is obtainable in two general types— instantaneous (direct projection of the televised image), and intermediate picture projection, automatically.

Instantaneous equipment, with the receiver-mounted not more than 65 feet from the screen and operating on 35 mm film, can reproduce an image up to 20 feet wide. Intermediate picture projection (should one projector fail, the other can be switched on immediately at the control panel in the projection room) is available in apparatus of the instantaneous type. Intermediate equipment is obtainable for either 35 mm or 16mm film.

General Precision Corporation, Pleasantville, N. Y.
 Paramount Pictures, Inc., 1501 Broadway, New York City.

RADIO CORPORATION OF AMERICA, Theatre Equipment Div., New Brunswick, N. J.

TRAD-MOTOGRAPH, 4431 West Lake Street, Chicago, III. See page 11.

THIRD-DIMENSION EQUIPMENT & SUPPLIES

PROJECTION of third-dimensional (stereoscopic) motion pictures employing two films for the superimposition of disparate images, requires means of interlocking two projectors positively, means of polarizing the projection light (plus similarly polarizing spectacles for the audience), and a fully specular screen.

With only two projectors installed, large magazines and reels are needed to avoid a disrupting number of intermissions. For only one intermission, reels should be at least of 24-inch diameter, magazines of 25-inch diameter. (Reels may be adjusted to these diameters: projector locations and pedestals have to be adjusted to them in some cases.)

Projectors may be synchronized either by electrical or mechanical interlocks. There are various types of the latter, with rigid or flexible connecting rods; in either case, the device should permit quick unlocking of the projectors if two-dimensional films are included on the program. Electrical interlocks employ special self-synchronizing transformer types ("selvyn") with sprocket attachment to the regular drive motors.
occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

Ticket issuing machines are also available with the mechanism for the ejection of each channel of tickets built as a complete unit. If any unit gets out of order, it is promptly replaced without disturbing the rest of the equipment. Housing are available to accommodate up to three, and up to five units.

Argus Manufacturing Company, 1141 N. Kilbourn Avenue, Chicago 31, Ill.

Gen-ral Register Corporation, 42-61 22nd Street, N. Long Island City, N. Y. See this page.

Goldie Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.

National Cash Register Corporation, Dayton, Ohio.

Ticket Register Industries, 1229-27 South Wabash Avenue, Chicago 5, Ill.

Wenzel Projector Corporation, 2066-19 South State Street, Chicago 16, Ill. (manual type)

UNIFORMS

While leading uniform manufacturers can readily meet special design specifications, their catalog models provide a variety of styles that have proved effective in distinguishing the functions of ushers, doormen, and other attendants.

These can be had in such materials as regular weight worsted, tropical worsted, serge and gabardine, with caps to match; and poplin for refreshment attendant apparel. Some lines also include such accessories as gloves, hoods and caps, shoulder knots, etc.

Angelica Uniform Company, 1471 Olive Street, St. Louis, Mo.


Brooks Uniform Company, 75 West 45th Street, New York City.

Data Uniform Division, Highway Outfitting Company, 3 East 88th Street, New York 28, N. Y.

Mater-Lavant Company, 315 South Pecos Street, Chicago 6.

Marcus Ruben, Inc., 625 South State Street, Chicago 5.

Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass. (dickies only).

Russell Uniform Company, 192 Lexington Avenue, New York.

UPHOLSTERING MATERIALS

Upholstering materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—(1) woven fabrics, and (2) coated fabrics.

Woven fabrics are suited to motion picture theatre and auditorium chairs are Mohair, wool, flat fabrics (certain high grades), corduroy and plastic-film.

Fabrics are now being woven of plastic fibers, in a variety of patterns and colors. They are washable and fire-resistant.

There are two general classes of coated fabrics, that having a pyroxylin-base, and that with a vinyl-plastic base. Each is available in different grades and in various leather-grains as smooth finish.

The vinyl-plastic base type is the most extensive, but it is also regarded as more durable under stress of flexing, while it is not affected by perspiration, hair oil, grease, etc.


Sydney Blumenholz & Company, 1 Park Avenue, New York 10, N. Y.


Chicopee Manufacturing Corporation, 40 Worth Street, New York City (woven plastic).

Colab Coated Fabrics Corporation, Columbus, Ohio (coated).

Coral Corporation, 331-359 Oliver Street, Newark, N. J. (coated).

Crompton-Richmond, Inc., 1270 Sixth Avenue, New York City 20 (coated fabric).


Firestone Industrial Products Co., Velon Div., Akron (coated).

Goodall Fabrics, Inc., 224 Madison Avenue, New York City (coated).

Hoffman & Kammer, Inc., 49 East 33rd Street, New York City (wall paper).

Masland Upholstery Company, 1422 East 33rd Street, New York City (wall paper).

United States Plywood Corporation, 55 West 40th Street, New York City (wall paper).

United States Rubber Company, Naugahyde Division, Mishawaka, Ind. (coated fabric).

CUSTOM MADE LEATHERETTE COVERS FOR THEATER SEATS


Heavier qualities with leatherette, mohair, corduroy or any other fabric.

Large stocks of leatherettes, upholstery fabrics and supplies sold by the yard. Samples and prices on request.

MANKO FABRICS CO., INC., 114 East 27th Street, New York 16, N. Y.

Send $1.25 and we will prepay a sample cover to you in any part of the U. S.

There's Money for You in Modernizing Your Drive-In Admissions Control System.

Drive-In Theatres present special problems when it comes to setting up a system for admissions and cash control. We know the weak spots in current procedure that cost you money. And we've developed an admissions control system and equipment that are 100% effective in safeguarding your ticket revenue.

This new system employs both the Automatic Ticket Register and the Automatic Ticket Taker—supplemented by an Automatic Car Counter—and a SPECIAL COUNTER CONTROL PANEL which takes car count where no tickets are issued or cut out count for correct tally on cars with 6 or more passengers.

Write today for Folder A describing this SPECIAL EQUIPMENT and explaining its advantages for 3 popular types of DRIVE-IN setups.

General Register Corp.
43-01 Twenty-Second Street
Long Island City 1, N. Y.
1018 S. Wabash Ave., Chicago 5, Illinois

The Textileather Corporation, 607 Madison Avenue,
Toledo, Ohio (coated).

United States Plywood Corporation, 55 West 46th Street, New York 18, N. Y. (coated).

United States Rubber Company, Coated Fabrics Division, Inc. (coated).

Zapin-Koral Division of Atlas Powder Company, Stamford, Conn. (coated).

Vacuum Cleaners—See Cleaning Mechanisms.

Fending Equipment—See Theatre Sales Buyers Index on page 26.

Wallpapers and Other Flexible Wall Materials

Wallpaper of far more serviceable type than ordinary domestic papers are available in a large variety of patterns that include both large- and small-scale designs and color schemes that make wall paper splendidly adaptable for theatre foyers and lounges generally, and for some sizes and styles of auditoriums. Wall paper is particularly advantageous for the smaller auditoriums, or for balcony areas, in locations where the competent interior decorating service is not locally available. There are heavy-duty papers which can be cleaned repeatedly with soap and water, with even ink stains being removed in this way.

Other flexible coverings for theatre walls that are comparatively applied are linoleum, asphalt-base and plastic sheets, and coated fabrics. The coated fabrics are available in a variety of wallpaper-like patterns, in solid colors, and in leatherette types (see Fabrics for Walls, Curtains, and Stage Drapes).


Frederick Black & Company, Inc., 230 Park Avenue, New York City (wall paper).


Goodman Tire & Rubber Company, 1144 East 7th Street, Akron, Ohio (coated fabric).

Goodall Fabrics, Inc., 224 Madison Avenue, New York City (coated fabric).

Kraft & Stewart, 49 East 33rd Street, New York City (wall paper).

Masland Upholstery Company, Amherst Street at Wil

The Pantoote Corp. of New Jersey, 444 Madison Avenue, New York City (coated fabric).

Textileather Corporation, 607 Madison Avenue, Toledo, Ohio (coated fabric).

United States Plywood Corporation, 55 West 40th Street, New York City (wall paper).

United States Rubber Company, Naugahyde Division, Mishawaka, Ind. (coated fabric).

Custom Made Leatherette Covers for Theater Seats

Only 95¢ each


Large stocks of leatherettes, upholstery fabrics and supplies sold by the yard. Samples and prices on request.

MANKO FABRICS CO., INC., 114 East 27th Street, New York 16, N. Y.

Send $1.25 and we will prepay a sample cover to you in any part of the U. S. 

Motion Picture Herald, November 7, 1953.
ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one product is advertised.

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2- American Playground Device Co.  22
3- American Seating Co.  17
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35- National Carbon Co., Inc.  34
36- National Studios  57
37- National Screen Sales Co., Inc.  39
38- National Theatre Supply Co.  35
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40- Nestle Co., Inc.  10
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52- United States Plywood Corp.  67
53- Vallen, Inc.  40
54- Vocable Screen Corp.  49

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EDITORIAL ... NEW BEVERAGE DISPENSER, page 31

Display counter-model, automatic fruit drink machine with special control devices announced by Ampex Corporation. Postcard number reference E59.

STEREOPHONIC SOUND, page 57
Stereo equipment in five different models marketed by Ampex Corporation. Postcard reference number 4.

PROJECTION POWER SOURCES, page 58
New models of projection arc source power brought out in both motor-generator and rectifier lines. J. E. Robin, Inc. Postcard reference number E61.

IN-CAR HEATER, page 58
Portable, electric, fan-forced heater for in-car use at drive-ins, manufactured by Arvin Industries, Inc. Postcard reference number E60.

PROJECTION LENSES, page 59
F/1.8 "Super-Chinson" projection lenses available in a wide range of focal lengths from Bausch & Lomb Optical Company. Postcard reference number 8.

ALL-PURPOSE SCREEN, page 59
New screen of solid plastic with a silver finish developed for wide-screen and 3-D projection by Williams Screen Company. Postcard reference number 58.

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

TO BETTER THEATRES Service Department:
Please have literature, prices, etc., sent to me according to the following reference numbers in the November 1953 issue—

NAME
THEATRE or CIRCUIT
STREET ADDRESS
CITY

THEATRE SUPPLY MART

Index to Products Advertised & Described in this issue with • Dealer directory • Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.
Ampex Stereophonic Sound in Five Models

STEREOPHONIC sound systems, manufactured in five different models to meet the various sizes of theatres, have been marketed by the Ampex Corporation, Redwood City, Calif. The equipment was recently demonstrated to the press in New York City, co-sponsored by Ampex and the Circuit Construction Company, New York, which is distributing the systems. Installations will be supervised by the Altec Service Corporation.

In announcing the new equipment, Alexander M. Poniatoff, Ampex president, reports that all components, from magnetic soundheads to loudspeakers, in the "Ampex Multi-Directional Sound System" are built by the company itself. The system employs a "penthouse" magnetic soundhead designed to fit all modern projectors. It features automatic loop length adjustment and automatic sprocket locking in addition to a "critically-damped film drive system."

From the soundhead the relatively weak electrical signal goes to a bank of pre-amplifiers which build it up to the strength necessary to operate the main power amplifiers. Two banks of pre-amplifiers are used for a two-projector house; three, for a three-projector set-up. Each bank contains three amplifiers for the three "on stage" sound channels employed with CinemaScope. If "special effects" speakers are installed in the auditorium, a fourth pre-amplifier and an "electronic sentinel" are included in the pre-amplifier bank.

"Plug-in" construction of the pre-amplifiers expedites their substitution, the manufacturer points out, since they are simply pulled out and pushed in in a matter of seconds. Similar in construction to the pre-amplifiers, the "electronic sentinel" turns the auditorium speakers on and off according to cues recorded on the sound track. The pre-amplifier assemblies can handle as many as six sound tracks, should that be desired later, the manufacturer explains.

CHANGE-OVER BOXES

As many remote change-over boxes as necessary can be used with the system located where the theatre owner wants them. Each box contains provisions for switching to the theatre's regular optical sound system when magnetic sound is not being used.

From the pre-amplifier assembly, sound goes to a master gain control which enables the operator to control the volume of all four sound tracks simultaneously while maintaining balance between the tracks. The sound is then routed to the power amplifiers, one for each sound track. Especially designed for theatre use by Ampex, the power amplifiers are being built to exceed their rated capacities, according to the manufacturer, while at the same time "eliminating electronic hiss and hum which detract from realism."

Two sizes of power amplifiers—30- and 120-watt—are available. By using various combinations of these, the correct power for any size theatre can be achieved.

Continuous stereophonic sound, even in case of tube burnout, is assured by switches which substitute the auditorium speaker amplifier for any of the "on stage" amplifiers.

The power amplifiers drive "Jim Lansing" theatre loudspeaker systems built by Ampex. The speakers employ a lens type high-frequency driver instead of the multi-cellular type and are designed to provide even distribution of high-frequency sounds throughout an auditorium, eliminating "dead" spots. Should speaker failure occur it can be corrected by throwing a switch which feeds the sound to the next adjacent speaker.

Four separate monitor speakers, enclosed in one housing and controlled by separate gain controls, enable the operator to listen in on all four tracks simultaneously or to
New Robin Projection Arc Power Sources

New models of projection arc power sources have been brought out in both the motor-generator and the rectifier lines of J. E. Robin, Inc., East Orange, N. J.

The new "Robin-Arc" selenium rectifiers for 3-phase, 185-250V, 50/60-cycle power lines feature a special transformer with a "built-in ballast." It is of the high-reactance type, the company explains, to "give a similar effect in operation as is provided when motor-generator and ballast rheostats are used."

All taps of the rectifiers are integral with the transformer, and terminals are nickel-plated. Panels are of triple "Bakelite" and leads are glass-insulated. The large cooling fan is a General Electric "Lifetime-oiled" model.

Four sizes comprise the "Robin-Arc" rectifier line: Model K-100 is rated at 100 amperes, 60 volts. Model K-100-X40 is a dual unit rated at 70 amperes, 36 to 40 volts, or 100 amperes, 50 to 60 volts. Model K-150 rates 135 amperes, 58 to 72 volts. The K-250 model is rated at 185 amperes, 60 to 70 volts.

In the line of Robin-Esco "Super-Power" projection arc motor-generators, two new models have been introduced. Model W-135 is rated 135 amperes at 80 volts. Model W-145 rates 145 amperes at 60 volts. Both models are said to be designed to operate continuously at full load. A new 108-bar special commutator has been adopted to provide improved commutation.

Portable In-Car Heater For Drive-In Theatres

A portable, electric, fan-forced heater for in-car use at drive-in theatres has been marketed by Arvin Industries, Inc., Columbus, Ind., which has manufactured portable electric room heaters for 20 years.

Designated "Model T-90," the unit weighs 5 pounds. It is 7 1/2 inches high and wide and 5 inches deep, with 1 1/2-inch extended guard rails. It has a capacity of 500 watts and operates on 200 volts, 60-cycle a.c. only. Other features include a handy on-off switch, an 11-foot rubber cord, "Oil-Lite" bearings and an induction motor designed not to trouble sound reception.

The all-steel shell is finished in sun-tan, baked-on enamel designed to resist scratches and hard usage. Three bakelite feet keep the heater stable on irregular surfaces, and the unit is case-grounded to a neutral line for safety with no shock hazard.

The new heater uses a 3-contact polarized plug that goes into an outlet on the same post as the car speaker and the 11-foot cord permits placing it conveniently anywhere in the car.

In announcing the new heater, Gordon T. Ritter, electric housewares' sales direc-

The Arvin fan-forced, in-car heater (above) for drive-in theatres weighs five pounds. It has an all-steel shell finished in sun-tan, baked-on enamel and three bakelite feet to keep it stable on irregular surfaces. It also has an 11-foot rubber cord permitting it to be placed conveniently wherever desired in the car (see below).

Solving a Curtain Problem In Wide-Screen Installation

PREPARATIONS for the showing of CinemaScope at the Georgia theatre in Columbus, Ga., presented special problems of curtain installation and control which were worked out jointly by the Wil-Kin Theatre Supply of Atlanta and Vallen, Inc., Akron, Ohio, manufacturers of curtain track control equipment and special operating devices.

The theatre management wished to install a screen that could be used for a 37-foot-wide standard picture and a 48-foot-wide CinemaScope picture. To achieve this it was necessary to bring the screen out beyond the proscenium. As a result there was no place to pack a curtain at either side and still clear for the CinemaScope picture on the same screen. In addition there was no room to store the curtains backstage, and they had to be brought out front into the auditorium.

To solve the problem a Vallen No. 152A "Round-the-Corner" track was used to follow the curved screen and also to store the curtains out front. A Vallen "Aero Super Speed" No. 11 control was installed on the auditorium floor to operate the curtain.

A special electric control mechanism designed by Vallen was also installed to permit the operator to start, stop and reverse the curtain from any point of travel. It allows for an automatic stop at the width desired for the standard picture (37 feet). When the greater width is necessary, a momentary switch is pressed which throws the Vallen "Aero Super Speed" No. 11 control into correct operation for the 48-foot picture.

The manufacturer points out that this intricate control mechanism is similar to the method it worked out for the showing of Cinerama in many theatres throughout the country.
New Series of f/1.8
"Super-Cinephor" Lenses

FULL PRODUCTION of f/1.8 "Super-Cinephor" projection lenses has been started by the Bausch & Lomb Optical Company, Rochester, N. Y. The lenses were designed by the company's engineers to solve the problem of resolution at the outer margins of the screen and to distribute the light evenly.

The new lenses employ five different kinds of glass, two of which are varieties of extra dense barium crown glass, which were recently perfected on a production basis in the B&L glass plant. These new glasses are said by the company to combine the optical advantages of both flint and older types of crown glass without the disadvantages of either. The unusually white glass of the lenses, combined with a new design formula, eliminates color absorption and transmits the full color and brightness of the image, according to the company.

The lenses are available in a wide range of focal lengths, which will be expanded in the coming months. The one pictured here has a three-inch focal length. Distribution of the lenses will be through the company's established channels, according to L. B. McKinley, vice-president in charge of scientific instrument sales.

"All-Purpose" Screen
Made of Solid Plastic

A NEW "all-purpose" screen, constructed of solid plastic with a silver finish, has been placed into production by the Williams Screen Company, Akron, Ohio.

Designed for use with the new wide-angle and 3-D projection processes, the screen is "extremely tough yet permanently flexible," according to the company's announcement. Perforations are clean cut. It adds, with no projecting fibres to impede sound or collect dirt and in addition they
are fungus-proof and unaffected by moisture.

All the facilities of the Williams plant are being devoted to production of the new screen, according to Harry C. Williams, president. A brochure describing it can be secured by writing the company at 1675 Summit Lake Boulevard, Akton 7.

**New Glowmeter Division To Handle Screen Sales**

**CREATION** of a New Products Division of the Glowmeter Corporation, North Tonawanda, N. Y., to handle sales of its "Magniglow" screens and to serve the special needs of customers using them has been announced by William B. Russell, vice-president in charge of sales for Glowmeter. The "Magniglow" screens include the "Astrolite" for "all-purpose" projection in theatres, the "Telefire" model for theatre television and the "Skyfire" for outdoor theatres.

Named to head the new division is Lloyd D. Washburn, who will coordinate all activities of Glowmeter with companies seeking reflective surfaces for new and special applications. The division will sell to new fields and "tailor the screen surface to fit new uses," according to Mr. Russell. He adds that when demand warrants the limited production now carried out by the new division separately will be transferred to the full production facilities of Glowmeter.

Mr. Washburn was a production engineer for Bell Aircraft for 11 years. He joined Glowmeter two years ago.

**"PERMALUM" INSTALLATIONS**

Installations of "Permalum" screens, which are designed for both 2-D and 3-D projection at drive-ins, are reported in three theatres recently by Poblocki & Sons, Milwaukee, the manufacturer. Constructed entirely of metal, "Permalum" is prefabricated for installation according to ramp measurements and throw of each drive-in. The theatres include the Westlake drive-in, Indianapolis, which is extending a 68-foot wide screen to 136 feet; the Evansville drive-in, Evansville, Ind., going from a width of 44 feet to 82; and the New drive-in, Eldorado, Ark.

**"EXCELITE 135" IN THEATRES**

Recent installations of the new "Excellite 135" lamp in theatres preparing to show the CinemaScope production, "The Robe," have been announced by National Theatre Supply to include the following: Roxy, New York; Grauman Chinese, Hollywood; Fox, Detroit; Fox, San Francisco; 5th Avenue, Seattle; Orpheum, Portland; Criterion, Oklahoma City; Denver, Denver; Paramount, Syracuse.

**LETTERS MOUNTED ON NEW BAR ASSEMBLY**

One of the first drive-in theatres to make use of the new horizontal bar assembly developed by Wagner Sign Service, Inc., Chicago, for mounting changeable copy letters, is the Lafayette Road Outdoor Theatre, Indianapolis, Ind. The display shown above was fabricated and erected by Federal Enterprises, Inc., of that city. The changeable copy area employs 440 feet of Wagner bar assembly. Wagner plastic letters in 17-inch green and 10-inch and 4-inch red are used to form the copy. The installation shown is but one of three erected for that theatre. The three combined used 856 feet of mounting bar. A free brochure on this new type of changeable copy equipment for theatres can be secured by writing the Wagner Company at 218 South Hoyne Avenue, Chicago 12.

**Screen of Fiber Glass For Drive-in Theatres**

AN "ALL-PURPOSE" screen for drive-in theatres, constructed of fiber glass and designed for both 2-D and 3-D projection, has been introduced by the Natco Wonder Screen Company, Dallas.

Called the "Natco Wonder Screen," it is made of fiber glass 1/16 of an inch thick, produced in sheets 8x10 feet in size, which are applied to a metal frame. While the material has the "same tensile strength as steel of the same thickness," it is flexible enough to permit curving, according to the company's announcement. When the material is joined together properly, the places where the sheets come together are invisible to the naked eye, the announcement states.

The screen can be used for both 2-D and 3-D when coated with paint made especially for it by the General Paint Company of Tulsa, Okla., the company points out.

**New Projection Lenses Added to Robin Line**

COATED projection lenses have been added to the line of theatre equipment manufactured by J. E. Robin, Inc., East Orange, N. J., and it is announced that lenses of f/1.9 are now being produced in focal lengths from 2 to 4 inches in 1/2-inch steps.

Mountings are dust-proof and fit all standard projectors, it is stated. Literature on the line, which is marketed under the trade-name of "Extralite," is available from the manufacturer (267 Rhode Island Avenue).

**Seamless Plastic Screen**

A SCREEN of vinyl plastic, with invisible seams, has been marketed by J. E. Robin, Inc., East Orange, N. J.

A novel no-sag suspension system elimi-
nates buckling and sagging, the announcement states, and a plastic welding process, developed by Max Schumann, German screen specialist, is said to make seams invisible even under bright light.

**Portable Wide-Screens For 16mm Projection**

PORTABLE and curved wide-screens for the projection of 16mm films have been added to its line by the Radiant Manufacturing Corporation, Chicago.

Trade-named the "Radiant Curvex Screens," they have an aluminum surface, while the framework, which is of aluminum construction, curves the fabric for better light distribution. The screens are produced in sizes from 5 to 20 feet wide and with screen area in an aspect ratio of 2.5-to-1.

When the screen is not in use, the fabric may be rolled and the light-weight frame folded for quick storage into a metal carrying case.

**In-Car Speakers with Name Cast into Housing**

DRIVE-IN operators have long been troubled with the problem of theft of in-car speakers, some of them having employed chains to bind the speakers to their posts. The Dawo Corporation, Toledo, Ohio, has now tackled this dilemma by making speakers in their line available with the name of the drive-in cast into the case.

The name lettering appears clearly at the top of the metal housing so that it is obvious at a glance that the equipment, when not in the hands of someone connected with the theatre, has been stolen. Quite likely few persons would want to leave themselves open to such suspicions so the fact that the name of the drive-in appears on the speaker would act as a deterrent in practically all cases.

Being cast into the housing instead of being merely a plate screwed in it makes the name identification permanent. In addition, the lettering is so cast into the metal

---

**New CURVED TRACK for WIDE CURVED SCREENS**

We are pleased and proud to announce an adaptation of our popular, time-proven "Silent Steel" ball-bearing track especially designed for curved screen presentations. It comes complete with "Back-Pack" Guides.

**WE RECOMMEND**

the use of our new "Stop, Start & Reverse" Curtain Machine with this new track. With it you can STOP . . . START . . . and REVERSE the curtain at any point along the travel.
that to mutilate it beyond recognition would entail considerable labor and damage to the housing.

**STRONG “135” LAMP INSTALLED**

Installations of the new Strong 135-ampere projection arc lamp in theatres preparing to show the new CinemaScope production, “The Robe,” are reported by the Strong Electric Corporation, Toledo, to include the Harris, Pittsburgh; Orpheum, Kansas City; Palace, Dallas; Saenger, New Orleans; Majestic, San Antonio; Metropolitan, Houston; and New, Baltimore.

**NEW LITERATURE**

*Wide-Screen Frames:* A new folder describing its “Curvascope” screen frame for use in wide-screen projection has been issued by the Hollywood Curvascope Frame Company, Minneapolis. The folder points out that the frame can be built to any radius and degree of tilt, both of which can be easily changed later by the exhibitor should he so desire. The frames are constructed of A-1 laminated and dimensional lumber, and connecting parts are joined with steel plates and bolts. Light in weight, it is assembled in three sections for easy erection. Copies of the folder can be secured by writing the company at 2311-12 Foshay Tower, Minneapolis.

**EXTRA-LIGHTWEIGHT CLEANER**

A portable vacuum cleaner with a flexible “accordion” hose that stretches from 6 to 15 feet has been marketed by the Pullman Vacuum Cleaner Corporation, Boston. Called the “Pullman Model 90 Theatre Vacuum,” the unit weighs only 30 pounds and converts to both a power blower and wet-pick-up. The manufacturer points out that the cleaner can easily be carried in one hand and that the flexibility of the hose “permits parking the cleaner in the aisle while an attendant goes down a whole row of seats without cumbersome dragging and maneuvering and hose kinking.”

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**Relating Picture Size To Seating Pattern**

(Continued from page 32)

Picture exhibition in the United States, according to the recent survey by the SMPTE. This typical scheme has a picture 19 feet wide. The drawing indicates elimination of seating that is too close even for such a picture width. For the remainder, the center of seating mass is indicated (“X” in one-floor plan, “Y” in balcony plan).

At these centers, the viewing angles subtended by a picture 19 feet wide are 16 degrees for “X” and 14½ degrees for “Y.” Actually, in order for that picture to occupy a really large part of the audience field of vision of most of the audience, viewing angle in either case should be about 25 degrees.

We have previously referred to the relationship of picture size to camera lens focal length as well as to projector lens focal length, which bears upon the location of the best viewing position. (For those who are interested, the formula is: Projection distance multiplied by the ratio of camera lens focal length to projector lens focal length.) Now in Figure A-1 we may note that point “C” is closest to the seating mass center (“X” and “Y”). Point “C” is where a picture 19 feet wide subtends the angle of a lens having a focal length of 3 inches. A 3-inch lens is used for close-ups. The seating patterns and projection systems that developed from the early days of the art (that grooved up, as it were, like Topsy) called for predominant use of the close-up for most effective narration on a relatively small screen.

In Figure A-1 are also points “A” and “B.” These represent camera lenses of shorter focal length for middle and long shots. Note how far these two points are from the center of the seating mass. Moreover, the point at which the 19-foot picture subtends the advantage angle of 25 degrees is far forward of the center of the seating mass. It should be moved back as close to the center as possible.

A viewing angle in the vicinity of 25 degrees is advantageous because of the size of the 35mm film frame, which cannot be “blown up” to just any dimensions without damage to the screen image. This angle also finds recommendation in cinematographic practice. The closer the center of the seating mass is to the point at which the picture width subtends an angle of 25 to 30 degrees, the greater the number of viewing positions with desirable angles.

Under some circumstances these optimum angles could well be increased, as in the case of larger film width, along with greater available projection light. They could also be increased for theatres of considerably smaller maximum viewing distance than that of the typical patterns in Figure A-1, provided a picture of 35 feet or so could be properly accommodated.

But in a broad middle range of theatres, a position in the 25-30-degree area (Figure A-3) can be located, by adjustment of picture width, effectively close to the center of the seating mass. This is particularly true of one-floor seating, where the center normally is closer to the screen than it is in a balcony auditorium. And any increase in viewing angle subtended by the picture enhances “presence” by being favorable to the use of shorter focal length lenses. For the 19-foot picture in Figure A-1, the positions representing 1-inch and 1½-inch (wide-angle) camera lenses are too far forward in the pattern.

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**THE CHICAGO THEATRE**

(Continued from page 21)

intimacy has been achieved by suspending the ceiling. In addition, new foam-rubber furniture, covered with specially designed fabrics, and modern wall fixtures and carpeting were installed in the foyer, throughout the grand promenade, which extends around three sides of the house and on all levels.

Downstairs the lower promenade has been recreated as an intimate “New Orleans” garden, through the use of red brick, wrought iron trim, and rubber-foam furniture, consisting chiefly of built-in settees. Flexachrome tile, one of the newer plastic floor tiles, now covers this promenade instead of carpeting as well as the floors of all sitting rooms and of the redecorated lounges and powder rooms.

Oil paintings adorning the walls of the theatre have been restored wherever necessary, and the frames have been reglazed and pickled.
Vinyl Fabric for Economy
In Theatre Modernization

By WARREN E. POITRAS
United States Plywood Corporation

ECONOMY in first costs is important in modernizing theatres—and where is it not? But a big factor of ultimate economy is also the cost of maintenance. In refurbishing theatres which have become outmoded in style, materials should introduce a modern look, yet to serve the need of economy they should be able to achieve that effect at a reasonable price for the material itself and with facility of installation. And if the materials can stand abuse and are easily maintained, they are that much better for the purpose.

Such a material is Kalistron. It has been extensively used on the walls and comparable areas of many buildings serving the public, including theatres. A product of the most recent developments of the chemical world, Kalistron was produced after years of research in the laboratories of the Bakelite Company and the United States Plywood Corporation.

Kalistron is a vinyl plastic sheeting. Color is fused to the underside of this transparent sheet, thus protecting it against the most damaging surface wear. This material comes in 32 standard colors and is available in rolls 54 inches wide and in sufficient length to cover an area of 480 square feet.

Use of Kalistron makes it easy to maintain that new look about the walls. Rubbing, scuffing, smears from greasy hand prints are of no lasting detriment to the clean freshness of Kalistron. It prevents that "beat-up" appearance to which painted walls are all too frequently subject.

The dollars and cents angle is not the only phase of the problem relieved by Kalistron. No longer need the physical aspects of the renovation of walls crop up at regular intervals to harass the management. Scaffolding sprawled over interiors, tarpaulins draped in confusing array, as well as other painting or cleaning paraphernalia littered about, need not be injected into the theatre any more to disrupt operating routine.

INSTALLATIONS SHOW DURABILITY

Theatre men can profit through the experience of management in many other fields. Kalistron is being applied in increasing volume to the walls of hotels, hospitals, clubs and corridors of office buildings. It was used for decorating one of the largest employee cafeterias in New York City. The walls, the fronts of serving counters and even carts for removing soiled dishes were all covered with this material and in colors highly susceptible to wear—yellows, reds, etc., and although the application is now several years old, it has the appearance of a brand new job.

Kalistron is applied to walls with a paste supplied for the purpose by the manufacturer. Walls should, of course, be dry and firm and also smooth to assure proper appearance and lasting quality. Generally speaking, wall conditions suited to a good job of wallpapering are in a condition adapted to Kalistron.

Applied properly, Kalistron needs no special measures of maintenance. It can be wiped with a damp rag, or washed with pure soap and water. A cleaning compound especially made up to facilitate removal of soil from Kalistron is also available.

Kalistron has already been applied to the walls of a number of theatres about the country with entire satisfaction. It was successfully applied to four theatres of the RKO circuit over a period of nearly a year. A total of 700 square feet were ordered for the RKO Dyker theatre in Brooklyn in April of this year, and less than a month later a like amount of Kalistron was ordered for the State theatre in New Brunswick, N. J. Then in July, 600 square feet of Kalistron were ordered for the Rivoli theatre in the same city. And last September, 1,000 square feet of this material were ordered for another RKO theatre, the Orpheum in New Orleans.

Two applications of Kalistron are illustrated herewith, the view above showing it in dove, yellow and red on the walls of the lobby of the Savannah theatre in Georgia. At right Kalistron is shown as applied to the walls of the corridors in the Crowell-Collier office building, New York.
Advantages of Magnetic Sound  
(Continued from page 14)

is run through a magnetic recorder, which consists of a carefully built constant-speed film-driven mechanism, and of a magnetic recording head. The recording head may contain one or several electro-magnets in the form of a ring or rectangular laminated core section with very close non-magnetic gaps. The iron oxide stripe, or surface, is pulled continuously across these gaps while the electrical energy from the recording amplifiers is delivered to the coils of the electromagnets.

The audio frequency current flowing through the coil of the recording head produces variable magnetic flux in the iron core and this flux passes through the layer of iron oxide on the film in contact with the gap of the recording head. Figure 3 shows the path of the magnetic flux in the oxide and the laminated core of the recording head. As the film moves past the gap, each section of oxide is magnetized for a different intensity and a different length. This establishes the signal level and the frequency corresponding to the energy and frequency of the power delivered by the recording amplifier.

Figure 4 indicates the film after it has left the recording head. Now each section of magnetic track has been given its own individual magnetic energy. The flux for each section flows partly in the iron oxide layer, and partly in the air outside the layer. The size and strength of each portion of magnetic field depends upon the signal that went through the coil in the recording head.

It has been possible to see the formation of the magnetic flux in the stripes by painting the stripes with a mixture of special iron particles suspended in light oil, like "Nujol." Under a magnifying glass it is thus possible to see the particles formed into parallel bars running at right angles to the length of the stripe and the film. The width of the bars depends upon the frequency and looks somewhat like variable density optical sound track records.

In the theatre, when we run the magnetic film past the heads in a magnetic reproducer, a reversing process takes place. As each band of magnetic flux passes over the gap of the reproducer head, the magnetic flux which normally is outside the oxide surface film, will instantly take the path of least resistance and enter the metal core of the reproducer. Since the amount of magnetic flux varies along the length of the oxide stripe, electrical signals are generated in the wire coil of the repro-

![Illustrating path of film through a magnetic sound head as in one "button-on" reproducer.]

<table>
<thead>
<tr>
<th>Amper e</th>
<th>Positive Grade</th>
<th>Negative Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>65-75</td>
<td>9x14 544 c</td>
<td>7x9 545 c</td>
</tr>
<tr>
<td>75-85</td>
<td>9x14 544 c</td>
<td>8x9 545 c</td>
</tr>
<tr>
<td>75-90</td>
<td>9x20 552-09</td>
<td>5/16 x9 557 c</td>
</tr>
<tr>
<td>85-105</td>
<td>10x20 552-09</td>
<td>11/32 x9 557 c</td>
</tr>
<tr>
<td>100-120</td>
<td>10x20 552-09</td>
<td>3/8 x9 557 c</td>
</tr>
<tr>
<td>120-135</td>
<td>13.6x22 553-01</td>
<td>7/16 x9 557 c</td>
</tr>
<tr>
<td>135-160</td>
<td>13.6x22 553</td>
<td>1/2 x9 555 c</td>
</tr>
<tr>
<td>160-190</td>
<td>13.6x22 583-08</td>
<td>1/2 x9 555 c</td>
</tr>
</tbody>
</table>

CARBONS, Inc.  
Boonton, N. J.
ducer. These electrical impulses are amplified and delivered to the stage loudspeakers. Figure 5 shows the distribution of the magnetic flux in the iron oxide layer and in the laminated iron core of the magnetic pickup head.

This simplified version of the magnetic tape theory of sound recording and reproduction may serve to dispel the mystery which is often attached to a new process or a new operation. Unfortunately, actual magnetic recording and reproduction is somewhat more complicated.

Since we are dealing with such small amounts of energy stored in the thin layer of iron oxide, the signal level generated in the theatre magnetic reproducer is extremely low and therefore is subject to many disturbances. Extreme precautions must be taken by the designers, the installation engineers, and the projectionists not to introduce foreign and spurious signals which would distort sound quality.

THREE RECORDING MEDIA

The motion picture industry has used three different types of recording and reproducing media: disk recording, photographic film recording, and now magnetic recording. Disk recording for general theatre use was discontinued in the early 30's when optical recording was perfected.

Obviously, the need for synchronization, long playing time and better quality were sufficient reasons for eliminating disks from theatre use. Recent developments in better platter material, microgroove recording and better pickups have helped disk recording considerably. Studios have been using these improvements for their playback needs, but no effort has been made to reintroduce this form into the theatre.

Photographic recording steadily improved in quality since 1930, until it became considered as the highest example of recording art. Certain obstacles, however, have been accepted as placing a limit in the development of this form of recording. Noise-to-signal levels, even with the best of film, could never be raised commercially over 40 to 45 decibels, which means that full range swing was limited. Furthermore, mechanical and optical distortion prevented extension of the frequency range beyond 8000 cycles, which meant that extremely high fidelity could not be achieved. Also, the necessity for chemical development of film emulsions placed a long time lag between recording and inspection, making rechecks and changes difficult and costly. All these limitations paved the way for the new magnetic recording medium which has developed so tremendously since 1950.

Magnetic recording on motion picture film has many factors in its favor. At the recording end it needs no processing whatsoever, and it permits immediate playback for monitoring and checking. Magnetic recording can be edited easily, erased or changed quickly and very inexpensively. Recording equipment of good quality may
**IMPERIAL STEDYPower**

Imperial Stedypower M-G sets are ready for today's requirements and tomorrow's demands! Your Stedypower set can be used for standard intermittent service with either the conventional or new wide screen projection. This same set can also be used for continuous operation for one lamp or two lamps simultaneously. Every Imperial Stedypower M-G set offers you this wide range of application. Here's real insurance on your investment today against tomorrow's demands.

The Chart below shows just 3 Imperial Stedypower M-G sets and how each set can be adapted to 3 different projection applications.

<table>
<thead>
<tr>
<th>STEDEPPOWER M-G SET</th>
<th>LINE VOLTAGE</th>
<th>WIDE SCREEN INTERMITTENT</th>
<th>CONTINUOUS DUTY 1-LAMP</th>
<th>3-LAMPS</th>
</tr>
</thead>
<tbody>
<tr>
<td>4B</td>
<td>60</td>
<td>80-160</td>
<td>120</td>
<td>60</td>
</tr>
<tr>
<td>6B</td>
<td>80</td>
<td>110-220</td>
<td>165</td>
<td>82</td>
</tr>
<tr>
<td>7A</td>
<td>90</td>
<td>125-250</td>
<td>190</td>
<td>95</td>
</tr>
</tbody>
</table>

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THE IMPERIAL ELECTRIC COMPANY
GENERAL OFFICES: AKRON, OHIO

**USE RCA SERVICE FOR 3-D AND STEREOPHONIC SOUND**

...The same prompt, efficient, courteous service that exhibitors have been depending on for 25 years.

RCA Service Company, Inc.
A Radio Corporation of America Subsidiary
Camden, N. J.

be quite portable, giving much greater freedom to producers in location and picture material.

Magnetic recording and reproduction, when carefully engineered, can increase the permissible frequency range to 12,000 cycles without distortion, and increase the noise-to-signal level up to 60 decibels. These attributes can be used to increase the fidelity and dynamic range of theatre sound and improve its quality, realism and effectiveness.

**ADVANTAGES PROVED**

In addition to the above advantages, magnetic recording has given the stereophonic art an invaluable tool. Stereophonic, or auditory perspective, have been the subjects of much research and a great deal of hopeful work by the Bell Laboratories, RCA, and many of the recording studios. The demonstrations at New York's Carnegie Hall, during exhibition of "Fantasia," and most recently with Cinerama, have definitely proved that greatly improved sound quality can be obtained by the use of stereophonic methods.

Direction, spatial depth, increased volume range, sense of motion—all these characteristics can be presented more realistically and more dramatically on larger screens with stereophonic sound. Stereophonic reproduction however, needs multiple sound tracks and its adoption has been retarded because of the theatre installations required. New magnetic recording techniques, such as that adopted by 20th Century-Fox for CinemaScope productions, show that it is possible to record and reproduce from the picture film at least four channels of controlled stereophonic sound by means simple enough to make stereophonic sound practicable in the majority of theatres.

**CONFERENCE ON SCREENS**

Adolph Wertheimer (left), vice-president of the Radiant Screen Company of Chicago, and Spyros Skouras, president of 20th Century-Fox, as they conferred recently on screen standards for CinemaScope presentations. Radiant fabricates "Astrolite" screens for CinemaScope and other wide-screen systems. 20th Century-Fox has officially approved "Astrolite" for CinemaScope installations.

MOTION PICTURE HERALD, NOVEMBER 7, 1953
DRIVE INS...

3-D, 2-D, and WIDE RANGE PICTURES, WITH PERMANENT ALL METAL PERMALUM SCREEN

We recommend widening your present screen tower to fit all wide range systems, including Cinemascope. See your nearest National Theatre Supply Dealer for samples, engineering details, prices, etc. YOU MUST BUY NOW to be ready with this new screen for your spring opening. Deliveries being made on a first come, first serve basis.

CHECK THESE FEATURES...

- 125% more reflected light than your present painted screen.
- Made of extruded aluminum, it will last a lifetime.
- No maintenance cost because of its permanent alumilitated finish.
- Pictures are equal with best indoor theatre quality.
- Special face design to give best viewing from end as well as center ramps.
- Adaptable to curved towers as well as flat towers.
- No seams or screws in the face of the screen.
- Start shows 15 minutes to 1/2 hour earlier.

Reflective values enable you to increase your screen to widest aspect ratio and yet use your present projection equipment.

Can be purchased on time payment plan.

IT WILL PAY YOU TO BE First!!!

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MILWAUKEE 7, WISCONSIN
THE DRIVE-IN

(Continued from page 22)

This outdoor theatre reflects the deluxe policy of the Sidney Lust organization in and around the nation’s capital. It is a big investment and looks every dollar’s worth.

Going down the scenic Shenandoah Valley of Virginia, I stopped at Harrisonburg, where it was my pleasure to spend several hours with Raymond Bean and Harry King. They are doing a wonderful job with a neat, well equipped and efficiently operated drive-in. These two men have not spared money, thought and energy to give their patrons the very best in what would be generally classified a small community.

Farther down the Valley I stopped at the Staunton Drive-In. It was during the day and no one was about, except the driver of a Coca-Cola truck. Remark ing upon the beautiful setting for an outdoor theatre, this friendly chap proceeded to inform me how well pleased the people of the community were with the Staunton Drive-In, and that he and his family attend it often. Jeff Hoggheiner of Norfolk is the owner. He may well be proud of his cozy 300-car job. All drives are macadam.

Proceeding on to Waynesboro, Va., I arrived at the Skyline Drive-In and met Russell W. Leslie, Sr., the manager. Mr. Leslie is a real dependable, quick to grasp an opportunity to promote good will through community action.

THE ROANOKE- SALEM AREA

My journey next brought me into the Roanoke-Salem area of Virginia. Here, in my opinion, is a discouraging situation. With a population approximating 125,000 people, there are eight drive-in theatres! And nine indoor theatres! How in the world a person would venture an investment under such conditions is beyond me. It must be murder!

Every drive-in in the Roanoke-Salem territory charges $1.20 a car load every night in the week, including Saturday and Sunday. Not one of them distributes a herald form of program. My curiosity was aroused, so I made the rounds during the evening and found that scarcely a theatre was doing even fair business. The weather was perfect, several operations were showing top product.

Continuing my “safari” from Roanoke, I stopped at the Virginia towns of Christiansburg, Radford, Marion, Chilhowie. Each has a small drive-in averaging 300 cars. It appeared to me that several could do with a drum of weed killer apiece.

Coming to Bristol, we found ourselves betwixt Virginia and Tennessee. Main Street is on the state line. Here I visited the Moonlite Drive-In, owned and operated by T. D. Fields. Located on the main highway, it is probably one of the finest outdoor theatres in this part of the country. The entrance gives the impression of taking you into a beautifully lighted municipal park. A grand sign structure spells out the attraction a quarter of a mile before you get to it. The drives appear to be of the same macadam specification as the state highway. Mr. Fields is one of those personalitities whose quietness conceals vigorous activity. His operation is evidence enough of pride in high standards.

My press deadline arrives with still a large number of states to cover on this trip. As my dad used to say, “You’ve got to get out and meet the people to learn things.” I’m really out this time, and I want to meet as many fellow exhibitors as I can.

OPTIMISTIC ATTITUDES

Chatting with those I’ve been able to meet so far, I sensed a determination to “ride out the storm,” with hope for tax relief, availability of popular product at a price allowing a “reasonable” return on the investment—and lower equipment costs. In the larger situations—towns of fifteen or twenty thousand and up—conditions seem to have improved; in the smaller places, however, exhibitors are being squeezed between a limit on admission price on the one side, and high rentals and high taxes on the other. We have indicated above how we feel about low standards of operation. At the same time, it must be admitted that the public cannot enjoy good standards of motion picture exhibition when the exhibitor can barely scrimp along.

But even those who are hardest hit are pulling in the belt and filling their chests with hope for shrinkage of the nut. Taking some courage, too, from the “new techniques”—though wondering just how they will help them and how they can afford the equipment they require. They want their patrons to have the best, to enjoy the same high-quality presentation the public can get in a major city. They’re afraid they aren’t going to keep them if they don’t. How to do it, that’s the question.

Incidentally, more than one small town operator commented along the lines of an exhibitor who said, “I’d like to have representatives of the big distributors come into my territory once in awhile for a personal visit, at least to show me that I am still a customer and not a cuspidor.”

Well, gotta be on my way—Tennessee, Arkansas, Oklahoma, Texas, Kansas, Missouri, Iowa, Illinois, Indiana, Ohio and Pennsylvania coming up. I’ll tell you in the next issue what I see and hear.
Exploitation, Promotions, Displays

Ninth Article in Series, MOTION PICTURE THEATRE MANAGEMENT by CURTIS MEES

Did you ever hear the story of the little old hen that lost her chicks and then adopted an abandoned kitten to raise as a consolation? Some oldtimers stopped by and commented, “Ain’t nature wonderful, the way it has that ol’ hen taking such good care of the little kitten!” But shortly thereafter young Johnny Jones, aged 5, wandered by and viewed the sight of the hen clucking and mothering the kitten, which caused him to exclaim, “I’ve done ett my last egg!”

Which should prove something or other—mostly that it depends upon one’s point of view how one will react to any given situation. Among other things the subject of Exploitation has been viewed and commented upon by many different people from most every conceivable angle. What may be acceptable Exploitation in a big city may not click at all in a small town, and vice versa. So each manager must judge his Exploitation and Promotion ideas from the viewpoint of his own community and its probable reaction to his efforts in those directions.

Since we have previously pointed out the fact that the Press Sheets supplied by the Producers on their pictures are merely “tools” which serve to indicate trends and potential means of developing interest in the attraction, it follows that the individual manager must maintain his own facilities to implement and expand upon the general ideas suggested.

One of the most productive plans, considering the wide range of the entire field of Exploitation and Promotion, is to build a file covering everything that comes to hand. This will eventually take up at least one full drawer of a filing cabinet. It should be broken down according to listings desired by the manager for ease in locating different ideas. Into these file folders will go all the clippings, tear sheets, photos and notations which seem to be of value as they appear in the trade press and local newspapers and as received from fellow managers.

For those who prefer filing in book form, the Managers Round Table of Motion Picture Herald is already perforated for a three-ring binder. This method of filing does not allow arranging material under different classifications, of course. Filing under alphabetical headings in file folders requires some time and effort, but it saves time in looking up ideas afterward.

EXPLOITATION ANGLES

Moneywise, we must decide whether the net costs of “gags” is worth the return to be hoped for at the box-office. The beauty of most exploitation and promotion ideas, however, is that they are generally based upon low-cost production. Many, in fact, are “for free,” which was where the phrase, “to promote,” came into show-business!

One may be told, “Go out and promote it.” That can still be done in many instances, but it is not so simple as in the past. The theatre had such a rich endowment of glamour that a pass in return for a favor had a value far in excess of its actual worth. Nowadays we are faced with a somewhat more realistic attitude regarding “promotions.”

If cash must be paid in any substantial amount, we must measure carefully in advance the potential results from our exploitation plans. We must analyze each idea with the thought of determining its adaptability to our own community. Some ideas we must immediately pass up as not being practical in our situation.

Our schemes must also be free from any possible offense. They should not, for example, result in complaints to city authorities on the grounds that we have littered the neighborhood with papers, or that we have offended our business neighbors with raucous sound effects. The use of morally questionable art material must also be given consideration. These are a few of the points to be borne in mind in building an exploitation campaign.

The “shotgun” approach is frequently productive of good ideas in planning your program of exploitation. How does it work? Get out pencil and paper and put down every single thought coming to mind after a study of the advance exploitation
material. Outline all "gags" that might be applicable to the particular picture, without any reference to their usability. Then, after all conceivable avenues of approach have been listed, pick this list to pieces and discard those ideas which do not measure up to the standards outlined earlier. From those items remaining after this culling operation, decide which ideas will be most productive for the effort, time and money they require.

Once the exploitation program has been decided upon, and the various portions of it subdivided and given over to the members of the staff responsible for their execution, the remaining obligation of the manager is to see that they are carried out as planned. Double-check with the staff as the days pass by.

Accompanying this article is an alphabetical list of Exploitation Hints prepared some time ago by the Interstate Circuit of Texas which should stimulate your thought processes and develop many worthwhile Exploitation ideas, as well as serving as a guide in preparing file folders for the collection of detailed campaign plans.

**PROMOTIONS**

Many promotion ideas will come to your attention as you analyze your picture possibilities for Exploitation and Advertising, and like these other activities, it will be necessary to analyze them for practicality, beneficial results, cost, etc.

In your Promotion plans, be alert to "promoting" as much as possible and still remain within the bounds of good taste, while seeing that your participants receive a fair share of the benefits.

On this point a word of caution is in order: There have been many stunts with little or no sales value for the participating business firms. Because of the prestige of the theatre and the wonderful "show job" of selling done by the theatre manager, many a business man has given his co-operation thinking he also would benefit to a reasonable degree, only to find he came out on the short end of the deal. Naturally this left a sour taste in his mouth, and made future tie-ups much more difficult.

If you will approach the merchants you wish to co-operate in your promotional campaign, with the thought in mind of giving them a fair measure of benefit, you will establish a sound basis of good public relations, which will make it much easier to go to them later for similar participation.

Most Promotional plans have as a basis the co-operation of merchants of the community, and in this respect it must constantly be borne in mind that these people have to plan their activities much further in advance than we do in the theatre. Their advertising is planned weeks in advance, and their store windows are sometimes assigned months in advance of their actual presentation! Naturally this creates a problem for the manager of a theatre when bookings come up close to playdates.

A further complication is that manufacturers who tie-in with a national campaign on a picture may be laggard in getting their products to a local merchant. Frequently all they can supply is a set of "samples," which isn't of much use to a merchant who wants the Promotion to help him sell goods. First-run engagements on big pictures, therefore, deserve prompt attention so that all details may be properly co-ordinated and worked out to the satisfaction of all concerned.

**NEWSPAPER ADVERTISING**

Co-operative newspaper advertising poses somewhat the same problems, though usually not so long a time is required for advance preparations of the ads.

In recent times co-operative ads have been run in metropolitan areas by large department stores, with copy having only a slender connection with a motion picture; but this serves at least to show that stores realize the importance of motion pictures and the local theatres as a means of bringing people "downtown," where the merchants can have a chance to sell them merchandise.

If we have examined our campaign thoroughly, and are sure there is definite advantage to be derived by the merchant whose co-operation we are seeking, then there is no need for the theatre manager to make an approach as though he were begging. He is offering a service the merchant can get nowhere else.

What do you offer him in return for the use of his store windows and co-operative newspaper, radio and TV advertising? You can make your lobby and foyer available to him for displays, you can give him credit on your screen for certain forms of participation; occasionally a presentation on your stage could use his merchandise. All of these possibilities should be closely studied by the manager well in advance of his call to request co-operation; he should have a plan that will demonstrate his intention to make the campaign one of mutual interest.

Don't cheapen the value of your lobby space by letting it go for just anything; preserve it for the better type of promotion with your "class" stores. For lesser tie-ins, screen credits will often prove adequate. Measured in terms of audience, the money spent co-operatively by a merchant tie-in with a theatre is frequently as good as the same amount spent on some other medium, sometimes far better.

Fashion Shows are the ideal opportunity for the theatre to get in solid with his local merchants, and at the same time build up surprising strength at the box-office. These should be carefully planned and rehearsed; as local amateur talent usually necessary for such staging needs quite a bit of training. Those locations fortunate enough to have the services of professional models have less of a problem in this respect, but then the overhead is much higher.

Automobile Shows have become available to theatres for tie-ups. Stage weddings, "Early Bird" Matinées, Kiddie matinées and similar activities covering a broad field provide Promotion both of specific attractions and of theatre policy and facilities.

While thinking of Promotional activities, we do not want to overlook the numerous civic clubs, church groups, business organizations and the like, which offer excellent opportunities from time to time to publicize pictures that have specific appeals to some such group. Frequently they will welcome the manager, or one of his visiting celebrities, as speakers at their meetings, at which time an opportunity is wide open to promote the theatre while strengthening its public relations.

As you can see, there is an over-lapping of Publicity, Public Relations and Promotional activities, but each is deserving of emphasis in its own right. Radio and Television also present opportunities for promotional work; for example, some programs are sponsored by local Better Films Committees, Parent-Teachers Associations, etc., which are glad to discuss on their programs pictures which they feel deserving of strong public support. Working closely with these groups, the manager will be in position to take advantage of "breaks" as they come.

**FRONTS AND DISPLAYS**

Some managers are fortunate enough to have the services of an artist. Usually, however, we realize that in many instances this is not the case; then the manager must "improvise" as he goes along, occasionally hiring a part-time artist, should he need special display material. A good theatre artist is a necessity for certain types of theatre operation, particularly metropolitan houses playing "sensational" product where a flashy theatre front is required to arouse interest among pedestrians.

For an artist, the theatre should have a fairly large, quiet workshop. Much of his work will be with large displays, so his table should accommodate beaverboard of at least 4 x 12 feet.

Aside from his brushes, there isn't much equipment needed by the artist—with one notable exception, a Cutorill! This is a versatile electric cutting device which makes it possible to transform plain sheets of beaverboard, lithograph paper and "blow-ups" into attractive frame and casel displays and other promotional "dressing" for
the lobby and front. Supplies include water colors, "flitters" (minute crystals of shining material in various colors), poster paper (colors and patterns), staple and paste.

The manager having an "art department" should pass along to the artist examples of art which come to his attention through the trade press and on the circuit routings.

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**ALPHABETICAL LIST OF EXPLOITATION IDEAS**

(Originally compiled by Interstate Circuit of Texas)

**CONTESTS (continued)**
- Cake Baking
- Charm
- Child Photo
- Classified Ads
- Coloring
- Doll
- Essay
- Guessing
- Ice Cream
- Impersonation
- Largest Family
- Letter Writing
- Limick
- Personality
- Pet
- Photo
- Popularity
- Potato Peeling
- Radio
- Resemblance
- School Attendance
- Scrambled Words
- Song
- Square Dance
- Strong Man
- Tarzan
- Television
- Window

**COOKING SCHOOL**
- CO-Operor Ads
- COSTUMED STAFF
- COUNTRY STORE
- COURTESY CAMPAIGN
- DANCING PARTY
- DISTORTION MIRROR
- DOORKNOB HANGERS
- ENDORSEMENTS
- FAMILY NIGHTS
- 4-H CLUB
- FLAGPOLE SITTER
- FLOATS
- FLYING SAUCERS
- FOOTBALL
- FROG SWEEPSTAKES
- FRONTS
- GENE AUTRY DAY
- GET ACQUAINTED WEEK
- GIRL SCOUTS
- GIVEAWAYS (continued)
- Toys
- Vacation Trips
- Watches

**GRADUATION**
- HONORS
- BOOKMARKS
- Candies
- Co-op
- Counterfeit Money
- Dixie
- Dope Capsules
- Laugh Insurance
- Lucky Numbers
- Novelty
- Package Stuffers
- Summons
- Tablet
- Wallpaper
- Wanted

**HOBBYHORSE HANDICAP**
- HOME TOWN MOVIES
- HORROR SHOWS
- HOT SEAT NIGHT
- INQUIRING PHOTOGRAPHER
- INVISIBLE GOLDEN
- JALOPY PREVIEW
- KID CLUBS
- KID SHOWS
- LAMP POST CARDS
- LOBBY
- Animated Displays
- Exhibits
- MARQUEE DISPLAYS
- MENU CARDS
- MERCHANT SHOWS
- MIDNIGHT SHOWS
- MILK BOTTLE COLLARS
- NAPKINS IMPRINTED
- NEW YEAR'S EVE
- OPEN HOUSE NIGHT
- Gifts
- PARADES
- PARKING
- PEEPER BOX
- PHONE SURVEY
- POLLS
- PORKY PIG PARTY
- PREMIERES
- PROCLAMATION
- QUIZ
- RADIO PROMOTION
- Contests
- Interviews
- Quiz
- RAPFLES QUEST
- RALLY
- ROY ROGERS CLUBS
- RUBBER STAMP
- SAFETY IDEAS
- SALVAGE MATINEES
- SCREENINGS
- SHORTS PROMOTION
- SIGNS
- SNEAK PREVIEW
- SOUND TRUCK
- SQUARE DANCE

**STAGE ATTRACTIONS**
- Amateur
- Barn Dance
- Boxing
- Choral Singers
- Dance Revue
- Hillbilly
- Hypnotist
- Magic
- Minstrel Show
- Patriotic Exercises
- Quiz
- Rally
- Style Show
- Vaudeville
- Wedding

**STILL BOARD**
- STENCILS
- STORY TELLING TIME
- STREET BROADCAST
- STUDY GUIDE
- STYLE SHOW
- TABLE TENT CARDS
- TEEN AGE IDEAS
- TELEPHONE IDEAS

**TIE UPS**
- Airline
- Army
- Auto Dealer
- Bank
- Books
- Bus
- Churches
- Dairy
- Dance Schools
- Delivery Trucks
- Disc Jockey
- Fire Department
- Florist
- Library
- Merchant
- Music
- National
- News Carriers
- Newspaper
- Parent-Teacher
- Parking
- Playground
- Raccetrack
- Radio
- Records
- Recruiting
- Safety
- School
- Service Clubs
- Taxi
- Travel Agency
- Veterans

**TRANSPARENT MIRROR**
- TREASURE CHEST
- TREASURE HUNT
- TWINS SEARCH
- VAUDEVILLE
- WINDOW DISPLAYS
- WISHING WELL

**XYLOPHONES**: Person's names starting with "X"

**YOUNGSTERS**
- YODELERS
- ZOOS
- ZEBRAS
- ZOMBIES

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**ADULT BIRTHDAY CLUB**
- AIR CONDITIONING
- AMATEUR SHOWS
- ANNIVERSARY
- ART EXHIBIT
- AUTOMOBILE GIVEAWAY
- BABY DERBY
- BACK TO SCHOOL SHOW
- BACK TO SCOUTING SHOW
- BALLYHOOS
- Airplane
- Band
- Baseball
- Bicycle
- Bride
- Bug
- Captive Balloon
- Chariot
- Comedy
- Covered Wagon
- Cowboy
- Fire Truck
- Float
- Ghost
- Gorilla
- Headless Man
- Horseman
- Cowgirl
- Indian
- Jackass
- Kite
- Legionnaire
- Monster
- Mule
- Mystery Show
- New Car
- Pony
- Racing Car
- Rickshaw
- Rocketship
- Sailboat
- Sailors
- Street Singers
- Soldier
- Space Suit Man
- Stage Coach
- Sound Truck
- Tank
- Walking Book

**BARGAIN DAYS**
- BARN DANCE
- BARREL OF LAUGHS
- BATTLE OF COWBOYS
- BENEFIT SHOWS
- BILLBOARDS
- BIRTHDAY CLUBS
- BLOCK PARTY
- BLOTTERS
- BOOKMARKS
- BOY SCOUTS
- BREAKFAST MATINEE
- BUMPER STRIPS
- CALENDAR ADVERTISING
- CANNED GOODS SHOW
- CINDERELLA SEARCH
- CIRCUS MATINEE
- CLEANUP WEEK
- CONTESTS
- Archery
- Baby
- Beauty

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**BETTER THEATRES SECTION**
No Screen Is Too Small
For Wider Showmanship

ELMA, Ia.

DURING THE MONTHS since 3-D broke on the west coast and threw the picture industry into a super-colossal dither, it has been somewhat of a comfort to the small town showman who could keep his wits about him to be able to sit back and watch the pot boil. Outside of sheep, I believe that show people panic about as quickly over a given situation as any critics in God's creation. Just let a producer hit the market with a certain type of picture and sure as the Lord made green apples, eleven—or at least eight—other producers will decide it is a sure-fire subject and start a cycle that quickly kills the proverbial goose. And just as surely eleven or eight thousand exhibitors will panic themselves into immediate and simultaneous playdates, thus contributing mass assistance to the execution.

It hasn't been too many moons ago that trade papers were full of planned production schedules that looked like the cycle had turned into a trend and everybody would be showing all their programs in 3-D, including unlocked interlocks and the blessed popcorn break. Came the dawn and the casual small-town observer could logically deduce that he had received no mandate from his patrons to install costly equipment which he could ill afford—besides the price always comes down. 3-D is not a dead duck, but there's been a lot of feathers floating around lately.

My grandmother had a great-great-great uncle who used to ghost-write for Poor Richard, and I recall her telling me over a cup of warm bread and milk, "He not the first by whom the new is tried, yet the last to lay the old aside." There really has been no great need for gimmicks over small-town entrance into the gimmicks and gadgets of projection techniques thus far. Sure, something different is coming, and it's high time! When this industry quits boiling over and simmers down to some steady bubbling, it will be safe for a small townie to pick up the kettle. Leastwise that's the way it seems to me—unless of course your theatre is subsidized by your town, or you have an unlimited bank roll, or are allergic to money. Small towns are not experimental laboratories.

Wide-screen seems to be coming in for a very strong play at the present time. The logic of it, the comparative cost, plus its improvement in presentation, add up to much in its favor. Whether or not a special lens system such as CinemaScope is the proper way to do it is something for the future to decide, especially in small towns.

Which leads us around to showmanship. I believe we "pups" can better spend our time and efforts on showmanship until we know where the projection hassle is going. You can get a pretty pleasant surprise in these little burgs by just employing some of the big city stunts. If you'd ask someone about trying to put over a beauty contest on your stage, or hold a dog parade on your streets, they'd probably tell you it would be a flop. Chances are that is exactly what you should do! Do the thing that they don't think could be done, stir up interest. That is showmanship.

We once had the nerve to believe we could define that very elusive word, showmanship. At that time we called it "Doing something." Although this is a lousy definition, it's probably as good as any to describe what the word means. Whatever is done above and beyond the usual posting of paper, changing of letters and writing of ads is probably showmanship. It's that thing that causes the extra attention from the potential patron that causes him to jot it down in his mind that the picture, the theatre and you are something special.

Agreeing that it could be done over in our small situations by some zealous rival of Barnum's, we believe that for the most part, the more it's applied the better the results. It's not a one-shot affair, or something that will show immediate upturn in a few month's time. An old adage says, "the constant dripping of water will wear away the largest rock."

So it is with showmanship. If every so often you can come up with an idea, a stunt or a gimmick—call it what you will—that will keep your patrons talking and thinking of your theatre, you will be a service to your community for which they will pay you. It's up to you to do the spade work, to uncover the ideas.

You are in a small town, you are in this business for keeps. You have product to work on, so hop to it! We'll have to dig and sweat a while longer yet until that beautiful day when there ain't no taxes and we'll be showing movies on an arched dome to a houseful of patrons reclining on overstuffed davenports. There are a lot of possibilities in the future in this business. But don't overlook those of the present.

Just as an example of small-town showmanship I'd like to call your attention to one of the best natural showmen I ever saw. The guy is a blacksmith. Neighbor of mine by the name of Pete Klemmer. Pete was a farmer-blacksmith who bought a shop in a neighboring town. Pete was also a rabbit show patron. He had the bug. He thought he'd try being a showman.

Although the theatre in Pete's town had been opened and closed five or six times in the past few years, Pete thought he'd like to try running it. He bought the theatre and went to work on his people. Pete would jokingly tell his farmers if they wanted a blacksmith shop in that town they'd have to support the theatre—and Pete had a way of saying it that made them feel that it sounded logical.

Pete started a "Country Store Night." Gets his groceries at cost and tells his patrons what store's groceries they're winning tonight. He started a give-away with the aid of his merchants. He got them to contribute 30c a week toward his give-away. He has only 30 merchants and this only makes nine bucks, so I think Pete puts in the other buck to provide a ten dollar pot each week.

But here is the cute part of this trick. Pete doesn't collect all at once for a period of time ahead. He goes around each week and gets 30c from each merchant. This way he visits them all regularly. They swap "business is lousy" talk (for no merchant ever makes a dollar, though they can all afford 30c) and he keeps them thinking about the give-away, the theatre and himself.

Work? Yep, but Pete likes his work, and it must be paying off, for Pete always smiles and says business is getting better.
The World’s Foremost Projection Lamp

The world’s largest indoor theatre screen — FOX, Atlanta, Ga. equipped with Ashcraft Super-Power Lamps...installed by Wil-Kin Theatre Supply Co., Atlanta, Ga.

The Super-Power has a current range of from 80 to 135 amperes. But high currents and expensive, special carbons are not necessary to brilliantly illuminate the largest screens.

The Super-Power at only 105 amperes with ordinary 10 mm. carbons will project more light than other lamps using special carbons and currents of 135 to 180 amperes. This has been proved!

The Super-Power is designed for long burning at high brilliancy.

The Super-Power Lamp is equipped with the Ashcraft Air-Cooled Dichroic Heat Deflector for maximum film protection. Only the SUPER-POWER has the Air-Cooled Heat Deflector. This exclusive Ashcraft feature removes 30% of the heat from the light beam.

Light distribution—98% is possible with the Super-Power—that is the sides of the picture are just as bright as the center. With only the Super-Power is this possible.

Distributed U.S.A.: Independent Theatre Supply Dealers
Foreign: WESTREX CORP.
Canada: DOMINION SOUND EQUIPMENTS, LTD.

ASHCRAFT
SUPER POWER

C. S. ASHCRAFT MANUFACTURING CO., INC., 36-32 THIRTY-EIGHTH ST., LONG ISLAND CITY 1, N.Y.
Tops 'em All!

The Robe in Cinemascope
The Modern Entertainment Miracle You See Without the Use of Glasses!
Hughes Sells Control Of RKO Theatres to David Greene Group

TOA Move Fires New Hope for Arbitration

REVIEWS [In Product Digest] THE MAN BETWEEN, EASY TO LOVE, WALKING MY BABY BACK HOME, STRANGER ON THE PROWL, YESTERDAY AND TODAY, MAN IN HIDING, QUEEN OF SHEBA.
M-G-M TEST PROVE 3-D

CRITICS AGREE!

"'Kate's' the Best 3-D Yet!"  —Columbus Citizen in Front Page Review

“This 3-D is the best we have seen thus far!”
—Syracuse Herald Journal

“A fine screen translation of our favorite musical, finer in 3-D!”
—Dallas Morning News

M-G-M presents "KISS ME KATE" starring KATHRYN GRAYSON • HOWARD KEEL • Ann Miller • with Keenan Wynn • Bobby Van James Whitmore • Kurt Kasznar • Bob Fosse • Tommy Rall • Screen Play by Dorothy Kingsley • Music and Lyrics by Cole Porter • Play by Samuel and Bella Spewack • Photographed in Ansco Color • Print by Technicolor • Directed by George Sidney • Produced by Jack Cummings

THE COMING INDUSTRY EVENT! M-G-M's FIRST CINEMASCOPE PRODUCTION "KNIGHTS OF THE ROUND TABLE" (In Color Magnificence)
ENGAGEMENTS
GREAT FOR "KATE"!

M-G-M conducted test engagement of "KISS ME KATE" in 6 cities, 3 engagements in 3-D—and 3 in flat. The purpose was to determine the comparative boxoffice power of the two versions.

The 3-D engagements were more successful by substantial percentages. Critics were unanimous on the 3-D success in the three test cities that used it. (See review excerpts on opposite page directly to the left.)

The picture was held over in 5 test spots. In the holdovers that played their first week flat, the second week was changed to 3-D.

Although the picture is available in both 3-D and flat, it is M-G-M's recommendation that all theatres so equipped present "KISS ME KATE" to their patrons in 3-D for greatest boxoffice returns.

You haven't seen 3-D until you've seen M-G-M's "KISS ME KATE" IN GLORIOUS COLOR!

SHE HATES MEN IN 3-D!

(Above: One of the key stills from ad campaign. Others on opposite page.)
WARNER BROS.
EXTRAVAGANZA BONANZA!
DORIS
DAY
HOWARD
KEEL
AND THOUSANDS
IN
"CALAMITY JANE"
COLOR BY
TECHNICOLOR

WITH
ALLYN McLERIE - PHILIP CAREY
DICK WESSON

MUSICAL DIRECTION, "JAMES O'H"
WRITTEN BY "JAMES O'H"
PRODUCED BY "WILLIAM JACOBS, DAVID"
ORIGINAL SONGS, MUSIC BY SAMMY FAIR
LYRICS BY PAUL FRANCIS WEBSTER
MUSICAL NUMBERS STAGED AND DIRECTED BY "J"
"JANE IS SAL!"

JUMBO SATURATION PRE-RELEASE BEATS EVERY DORIS DAY ATTRACTION OF THE PAST!

Mass Holdovers Pour In!

GREATEST NEW SONG SMASHES OF ANY PICTURE IN YEARS! IT'S JUST LIKE HAVING THE WHOLE HIT PARADE IN ONE PICTURE!

SECRET LOVE
THE DEADWOOD STAGE
THE BLACK HILLS OF DAKOTA
HIGHER THAN A HAWK
A WOMAN'S TOUCH
JUST BLEW IN FROM THE WINDY CITY
AND TOO MANY MORE TO LIST!

THIS PICTURE CAN ALSO BE EXHIBITED ON WIDE SCREENS.
Warner Brothers is producing in CinemaScope ... M-G-M is producing in CinemaScope ... Walt Disney is producing in CinemaScope ... Columbia is producing in CinemaScope ... Universal-International is producing in CinemaScope ... United Artists is producing in CinemaScope ... 20th Century-Fox is producing in CinemaScope
TOA in Action

THE fact that the Chicago convention of TOA was generally regarded as the best in the organization's history should be a source of satisfaction to the exhibition leaders who moulded the present national group out of the old MPTOA and the war-born ATA. In the past, TOA conventions sometimes gave the impression of experienced showmen in search of an organization and an organization in search of a policy which would make it vital. That, happily, is all in the past.

TOA's convention and the concurrent equipment trade show of TESMA and TEDA were well organized. Delegates, and the large number of non-members present, were able to consider the time in Chicago well spent. Naturally no one found the answers to all current questions. As one small-town exhibitor commented, "It is comforting to know that I am not the only one without the answers."

The basic tenor of the meetings emphasized that little difference now exists between TOA and Allied. Both are organizations of independent exhibitors. The former happens to include some of the largest circuit owners; the latter is predominantly composed of showmen from smaller situations. The demarcation, however, is far from sharp. There are many TOA members with theatre properties considerably less imposing than those held by some Allied members. The old dream of one big exhibitor organization is no longer founded on wild fancy. There exists at present a realistic basis for a merger of TOA and Allied. As a first step the two organizations should begin working closer together, wherever possible, on both a national and local level. Whether the eventual amalgamation comes sooner or later depends principally on personalities rather than principles. It is inevitable that the American exhibitor, one day, will have a unified national voice.

The principal policy difference between TOA and Allied—and it is not a fundamental one—is over arbitration. TOA wants an arbitration system and is "willing to go it alone," if necessary, in order to have one. Allied wants arbitration only if it is "all-inclusive," particularly meaning including arbitration of rentals. TOA's attitude towards arbitration was summed up by Alfred Starr, retiring president, in these words: "The very best that can be said for arbitration is that it provides a forum, a calm meeting place, and an opportunity for an aggrieved person to talk out his problems under circumstances that compel careful attention. . . . It is surely worth a trial."

Despite the prominence given to the TOA stand on arbitration, the subject is only one of many considered at the Chicago convention and planned for further attention during the year. TOA exhibitors, as all exhibitors organized and unorganized, are concerned about the product supply and with what equipment the new pictures are to be shown in their own particular theatres.

Under the presidency of Walter Reade, Jr. 1954 is likely to be the most active year that TOA has ever had.

Pioneer Barney Balaban

SURELY the Motion Picture Pioneers could not have made a more fitting selection than that of Barney Balaban to be honored as Pioneer of the Year at the group's annual dinner in New York November 12. While such an honor would have been well merited in any year, it is particularly appropriate at this time because Paramount, under Mr. Balaban's leadership, stands at the high point of its corporate history. Despite the problems of adjusting the picture company to divorce-ment in a period of grave financial crisis for the entire industry, Mr. Balaban has guided Paramount in such a manner that the financial community considers it the soundest firm in motion pictures and exhibitors have seen it deliver, as attested by The Herald's monthly list of Box Office Champions, a remarkable number of hit attractions during 1953. That is a record to be proud of. Moreover Mr. Balaban's activities are not confined to the industry. For years he has assisted a wide range of causes, good for humanity and good for our national well-being. Exhibitors may believe that he has been such a force inside and outside the business because he started as one of them. Producer-distributors, for their part, perhaps believe part of the reason for his success is that he was "reformed" from exhibition at a comparatively early age.

Q Trend of the Times Department: An analysis of the results of the recent election shows that the American voters have approved an additional $750,000,000 in state and local bonds for various types of public works. Only $500,000 of such proposed bonds were voted down. More bonds mean more taxes of all kinds. Exhibitors must be constantly alert to oppose additional admission taxes.

Q Our good neighbors to the North in the motion picture business often wonder why more attention is not paid to Canada in various promotions arranged by the film companies. After all, from the sales point of view, Canada is considered part of the domestic film market. Tie-ups of a promotional character should include Canada whenever practical. Exhibitors in Canada are entitled to this support and to adequate indication in press books of what is available for them.

—Martin Quigley, Jr.
Letters to the Herald

CinemaScope Welcome
To the Editor:

I sat in the upper balcony in a Kansas City theatre to welcome in CinemaScope and "The Robe." Some time since I had seen aisles crowded after the first show let out. "The Robe" would have been splendid if shown on stereopticon slides but 20th-Fox was right in launching CinemaScope with such a production. I shall return and see it again soon and not try to figure out aspect ratio, where the speakers are located, etc., etc.

The drive-in season is about over and we will still be running pictures that were run within a few miles of us at a small drive-in that opened this summer. The smaller companies we have dealt with for many years have put us behind in almost every respect in their attempt to pick up a little revenue. There is no need for film salesmen to "explain" to us this winter, as the three features per night they have been running at the drive-ins have little value to us now. Understand this has been a general condition over the territory so there is nothing personal in it. Just another tough proposition for the small shows that are struggling along to see if the excise tax will be removed.—SHIRLEY BOOTH, Booth Theatre, Rich Hill, Mo.

Percentage
To the Editor:

It seems our picture producers and distributors seem to know just one and only one thing—"how big a percentage they can wriggle out of the exhibitor," regardless of whether the picture does only a little business or a very big business, and sometimes it comes out that you just don't make any money on it one way or the other.

They are now working on a new formula with the stars. Sooner or later if many theatres are to survive, they will have to work out some formula predicated on an honest setup of the overhead of the theatre and then some graduated schedule of percentage fair to both parties after that; in other words, how can a theatre make money when it has a lease that calls for percentages that penalize him for doing a larger business, the same way the distributor does in some percentage arrangements so that the exhibitor is better off buying cats and dogs and making himself a living, or existing with hope for a change.

Another terrible abuse that is being heaped on the exhibitor is that when he takes a picture and pushes it and publicizes it and does above average business, that figure is immediately set up on the distributors' records as a basis for future pictures, therefore discouraging him for the future.

Of course, they all know this but they just close their eyes and say 35 per cent, 40 per cent, 50 per cent, 55 per cent and up until it's just too bad that it only runs up to 100 per cent.

In other lines of business, the retailer has in some cases, as in the jewelry business, the possibility of 500 per cent to 1,000 per cent profit on some items and down to 10 per cent or 15 per cent on others, but always a profit.

Surely the terrific casualties in the business are not all the exhibitors' fault, as many of them were good business men before coming into the business and many are finding businesses where they are making profits after "going broke" in show business. Only the chiselers and the sharpies will be left to pick the bones.—California Exhibitor.

Confused Public
To the Editor:

At present, the general public is not well enough acquainted with the many new types of projection and screen techniques and therefore whenever a new system is afforded them the majority have nineteen other versions in their minds as to what they expected to see. They are completely confused as I see it.—Exhibitor, New Bedford, Mass.

Ad Integration
To the Editor:

Why can't we get some integration in the advertising materials available on each picture. It is, and has always been, the trailers make one approach, the ad material for newspapers make another, the lithographs another, and the national magazine ads, most of the time, still another.—Q. BARTON, Manager, Barza Theatre, Tuscaloosa, Ala.

Works Out Fine
To the Editor:

I think that anything out of the ordinary that will give us a chance to call attention to our theatres is good for the business. A good 3-D picture once a month works out fine.—HAL J. LYON, Lyon Theatre Circuit, Franklin, Virginia.

Less 3-D
To the Editor:

We need more good pictures and less 3-D.—Exhibitor, Trans-Lux Theatre, Boston, Mass.

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TREASURY DEPARTMENT

officials and members of the
staff of the Congressional Joint
Committee on Taxation will defi-
nitely recommend some liberaliza-
tion of the tax rules on depreciating
new equipment. This could mean
quite a break for exhibitors called
on soon to make substantial outlays
for new projection and sound equip-
ment.

- Eric A. Johnston, president of the
Motion Picture Association, will
have to do some follow-up work on
his Near East mission for the White
House, with a return visit to that
area a distinct possibility.

- Justice Department officials are
shaking their heads over the Senate
Small Business Committee's request
for a progress report on enforcement
of the Paramount case consent de-
crees. (See page 30.) They fear that
the questions posed by the Com-
mittee call for a "fantastic" amount
of work by Department attorneys.

- A pleasant woman, smartly at-
tired, American in manner, and with
an infectious grin, visited the very
ill Charles Skouras in his Chicago
hospital room the other day. It was
a reward of sorts for Mr. Skouras,
who had expected to serve on the
Los Angeles committee greeting
King Paul and Queen Frederika of
Greece. A heart attack felled Mr.
Skouras during the TOA conven-
tion, and his condition was critical
for several days. The Queen's visit
cheered him.

- Walt Disney's "The Living Des-
t," documentary nature story,
made records in New York this
week. Opening Tuesday at the
Sutton theatre, the picture grossed
$500 over the house record for an
opening day. By Wednesday it was
indicated that the first week's gross
would be well over $22,000.

- Some of the objections of the anti-
glasses crowd will be removed when
Hal Wallis' Paramount release,
"Cease Fire," begins at the Criterion,
New York, November 23. The
glasses the public then will use are
notably different. The patrons will
find them sitting comfortably on the
bridge of the nose, and never slip-
ing. For those with glasses of their
own, there are slipover Polaroids.
The new glasses are the product of
Polaroid Corporation, which has en-
deavored to keep production of
glasses within a reasonable cost
range and eliminate previous com-
plaints.

- It seems that high school students
would prefer classic fiction in the
"New Dimension." Such are the
findings this week of Lynn Farnol,
public relations representative for
Cinerama. Twenty-five per cent of
New York students so voted. An-
other 20 per cent want current
events; 15, historical events; 13,
biblical. And so on. The New Dimen-
sion is Cinerama. The essays sub-
mitted were for the Lowell Thomas
Essay Contest.

- The march of progress has been
kind to television dealers. But now,
progress is threatening and frighten-
ting them. Color television, when ap-
proved by the Federal Communica-
tions Commission, will hurt sales of
black and white receivers. So the
dealers, through Mort Farr of the
National Appliance and Radio-TV
Dealers Association have petitioned
the FCC not to approve color tele-
vision before Christmas at least.

- Small houses will be installing
less expensive stereo sound in the
coming months because they're im-
pressed now with its box office po-
tential, proved by some engage-
ments. This was the prediction of
Leon D. Netter, Jr., general sales
manager of Altec Service. He also
gave some credit to the recent
TOA-TESMA convention in Chi-
go, attended by scores of small
town showmen.

- The Jose Ferrer stage plays in
New York's City Center may be
televised to theatres, if Leo Rosen
succeeds in negotiations this week
with Actors Equity. "Cyrano de
Bergerac" is the first, followed by
"The Shrike," "Charley's Aunt,"
and "Richard III."

- It looks like from here to eternity
for the run of that picture at Loew's
Capitol. That picture is Columbia's
"From Here to Eternity," now in its
fifteenth week, and past the mark
made by "Moulin Rouge" at the big
Broadway, New York, house.

- The Federal Communications
Commission is working up a com-
plete listing of all film industry in-
dividuals and companies with in-
terests in television stations. How-
ever, it may not be out for months.

The WORLD MARKET Issue

The eighth annual World Market section of The HERALD will be published
next week. Of particular interest this year because of the wide concern about
the development of new processes and techniques, the section will include de-
tailed reports of developments in every corner of the world market. All the
regular features, including a special theatre equipment department and a listing
of theatre supply dealers all over the world, will be featured. The section will be
a part of the regular edition of The HERALD.
HOLLYWOOD'S GOLDEN ANNIVERSARY gets a start with the "Carriage Trade" premiere of Warners' "So Big" at the Paramount Hollywood theatre. Above, a 1909 Ford arrives with guests. Left, E. M. Stuart, Hollywood Chamber of Commerce president, and Mrs. Leiland Irish present a scroll to Jane Wyman as producer Henry Blanke watches.

OPENING, in Washington, of Republic's "Flight Nurse." At the Ontario theatre lobby broadcast: Joan Leslie, Mrs. Harry Armstrong, General Armstrong, Air Surgeon General; Captain Lillian Kinkela, technical adviser; C. Bruce Newbery, Republic director of sales; and Richard Simmons, player.

ERICH STEINBERG, who returns to Germany after a long absence. He is RKO Radio's new manager there, and will have headquarters at Frankfort. Mr. Steinberg has been in Latin-America for the company, lately as Peru manager.

AT THE WASHINGTON opening of Cinerama, H. L. Merrick, Washington Board of Trade president, presents to S. H. Fabian, right, Stanley Warner president, a scroll of appreciation. In center, Ruth Crane.
HOW TO STAGE A PREMIERE. Everybody knew about this one, 20th-Fox's second in CinemaScope, "How to Marry a Millionaire," at Loew's State and Globe theatres, Times Square, New York, and nearly everyone came. Some of the personalities who paused for camera and microphone are seen here. Left, above: Lauren Bacall, with Donald O'Connor and Charles Einfeld. Above: Mr. and Mrs. Leonard Goldenson, Walter Gross, and Bob Weitman. Right, Major General James Van Fleet and Mrs. Van Fleet and Mr. and Mrs. Sypros Skouras and guests.

ANOTHER CinemaScope feature, the first of the historic series, has given 20th-Fox one million dollars from one theatre alone. At the right, the check covering seven weeks of "The Robe" in the Roxy, New York, is handed to Al Lichtman, right, 20th-Fox director of distribution, by Dick Dickson, of National Theatres, operators of the house.

WILLIAM GELL, managing director of Monarch Films, London, is in New York to arrange distribution of the firm's latest, "The Blue Parrot," "The Informer," and "Holiday Week" and will go to the Coast shortly to obtain American players for the forthcoming "A Yank in Ermine." See page 37.

INGRID BERGMAN AGAIN. Her first film in four years, "The Greatest Love" is one of a number of top features, many dubbed into English, which Italian Films Export is offering at a time theatres are seeking product. See page 35. The picture was made in English, and directed by Roberto Rossellini.

ON THE SET of Paramount's "Legend of the Inca," Nicole Maurey, its star, greets two visitors from Milwaukee: Gloria Mahler, left, Standard Theatres booker, and her sister, Vicky.
Hughes' RKO Theatres Stock to Syndicate

Greene Acting for Group Headed by Albert List, of U. S. Finishing Co.

Howard Hughes again was news this week. His 929,020 shares of RKO Theatres Corporation stock, representing approximately a 21 per cent controlling interest, was sold to a group headed by Albert List, chairman of the board of U. S. Finishing Co., and which includes David J. Greene, New York investment counselor, and member of the theatre company board for the past two years.

The transfer, approved by the Securities and Exchange Commission and the New York Stock Exchange, occurred November 6.

Financial circles reported that Mr. List, hitherto a stranger in the film and theatre business, furnished the money for approximately 885,000 shares of the Hughes' total at a price of $4.75 per share, or about $4,208,500.

Mr. Greene is said to have exchanged approximately 40,000 shares of RKO Pictures Company stock for the remainder of Mr. Hughes' theatre company holdings. Reportedly the negotiations with Mr. Hughes were conducted by Mr. Greene.

Mr. Greene, however, reputedly has had large holdings of RKO Theatres stock for some time past and has the voting rights to a considerably greater number of shares through accounts with his counseling firm.

Since Mr. Greene's advent on the theatre company board in late 1951 after waging a proxy contest, he has worked in harmony with management and consequently the trade was not inclined this week to predict any changes of significance in the executive line-up, headed by Sol A. Schwartz, president. Also elected to the board in the 1951 election was Mr. Greene's nominee, A. Louis Oresman.

See Greene as Entitled to Two More Board Members

The Hughes' RKO Theatres stock has been in trusteeship with Irving Trust Company since the company's divestiture from RKO Pictures Corporation became effective December 31, 1950. Irving Trust, under the terms of the RKO consent decree, was entitled to vote the Hughes stock in the interim and, in that capacity, elected two directors to the theatre company's board, Ben-Fleming Sessel and William J. Wardall.

With Irving Trust out of the picture and the Hughes theatre stock now owned by Mr. List and Mr. Greene, the latter would be entitled to elect at least two more directors to the board of six members. The other two directors are Mr. Schwartz and Edward C. Raittery, counsel to the firm.

It was expected that the resignations of Mr. Sessel and Mr. Wardall will be submitted at the next board meeting with Mr. List or his nominees elected to fill the vacancies.

Mr. Hughes acquired the 929,020 shares from Atlas Corporation in 1948 for a price reported at the time to be $9,000,000. When the RKO divorce was consummated in 1950, Mr. Hughes received 929,020 shares in both the new theatre and the new picture companies. With his present sale aggregating in excess of $4,400,000, Mr. Hughes has recouped about half the original investment while still owning the controlling interest in RKO Pictures.

Mr. Hughes made a profit of $1,250,000 on the latter a year ago when the Ralph Stolkin Chicago syndicate defaulted its down payment after calling off the deal to purchase Mr. Hughes' stock in the picture company. Mr. Hughes has since added to his picture company holdings.

Shares Showed Gains After Announcement of Sale

On Friday when the sale of the company was approved by the SEC and the New York Stock Exchange the shares closed at $3.87 1/2 on the day's trading. Both the theatre company and picture company shares went up Monday in fairly heavy trading, the theatre shares closing at 4 5/8, up 5/8, on a turnover of 63,000 shares; the picture company went up 1/4 to close at 3 1/4 with 2,900 shares changing hands.

Early in 1952 the Department of Justice applied to the Federal Court for an order requiring Mr. Hughes to sell the theatre stock within a limited period or have it sold for him by the trustee in the ensuing two years. Mr. Hughes successfully contested the order on the ground that the intent of the consent decree was satisfied by the stock being placed in trusteeship and that he should not be required, therefore, to sell it within any arbitrarily stated time. The court agreed.

Vizzard Defends Production Code in U.S.C. Lecture

Jack Vizzard, on the staff of the Motion Picture Production Code Administration, last week in a talk at the University of Southern California, termed "naive and narrow" the idea that the Code is "concerned only with immature and impressionable members of the audience." Said Mr. Vizzard: "There is such a thing as public corruption, and that includes adults too. The notion that once one reaches voting age he is morally unassailable, is contradicted by history and common sense. . . . One of the basic purposes of the Code is to preserve on the screen the values of the Ten Commandments, lest pictures turn into an instrument for poisoning the culture."

RKO District Managers To Meet in New York

District managers of RKO Radio Pictures have been called to session in New York November 17-19 by Charles Boasberg, general sales manager. The discussions will concern such product as "The French Line," "Carnival Story," "Decameron Nights," and "Marry Me Again." James R. Grainger, president, will be a chief speaker. Others will be Edward L. Walton, his executive assistant; Nat Levy, Eastern division sales manager; Walter Branson, assistant general sales manager; and Sidney Kramer, short subjects sales manager.

Awards to "Boy," "Caesar"

Paramount's "Little Boy Lost," starring Bing Crosby, and MGM's "Julius Caesar" have been named two of the best pictures of 1953 by "The Sign," national Catholic magazine. Announcements of the magazine's awards will be in the December issue.

Polaroid Offers Guide

A 14-page operator's handbook, a guide for the projection of 3-D films, has been prepared by the Polaroid Corporation for free distribution to theatres requesting it. The booklet also describes in detail the proper use of the new Polaroid synchronization and monitoring equipment.

RKO Gets "Target Earth"

"Target Earth" science-fiction melodrama, will be distributed world-wide by RKO Radio Pictures, Inc., it has been announced by Charles Boasberg, RKO general sales manager.
TOA REKINDLES
NEW HOPE FOR ARBITRATION

CHICAGO: The re-emergence of arbitration as one of the chief topics of industry concern, consideration and conversation marked the closing here last week of the largest convention in the history of Theatre Owners of America.

On the last day of the four-day meeting which, combined with the TESMA-TEDA trade show and conventions, attracted upward of 3,000 industry members to the Conrad Hilton Hotel, the TOA board of directors voted unanimously in favor of establishing an arbitration system jointly with the distributors and all exhibitor groups that wish to join in the project.

The TOA action, taken at the recommendation of the association's executive committee, breaks a deadlock on the arbitration issue which has existed since negotiations were broken off last year largely as a result of National Allied's refusal to go along on a plan.

Although trade practices as individual problems were somewhat overshadowed at the convention by the discussion of new screen techniques, the active stand on arbitration is significant of the optimism which dominated all phases of the meeting.

It was, however, a convention of optimism qualified by suggestion and constructive criticism, summed up in the address at the Thursday night closing banquet by Alfred Starr, retiring president. The TOA official scored what he saw to be a trend on the part of distributors to concentrate on long runs in the "A" houses while forgetting about subsequent runs and small towns.

Mr. Starr also commented on the arbitration issue by reminding the trade that it would not offer an easy solution to all problems and does not guarantee the survival of the marginal theatre or producer. "The best it can do," he said, "is to provide a forum and an opportunity for an aggrieved person to talk out his problems under circumstances that compel careful attention."

Another highlight of the convention's closing sessions was the appearance of Spyros Skouros, president of 20th Century-Fox, who talked for and about his CinemaScope process in response to questions put to him by exhibitors at a luncheon meeting. Mr. Skouros also made a plea for exhibitor unity, strongly recommending the establishment of one strong exhibitor organization. Although he did not mention TOA and National Allied by name, it was apparent he was recommending a merger of the two associations.

Express Hope for Merger Of Two Organizations

Both Mr. Starr and Walter Reade, Jr., the new TOA president, at informal discussions expressed the hope that the coming year would see plans made for such a merger. The general feeling at the convention was, however, that it might be a long time coming. Both Allied and TOA reportedly agreed that the move would be a healthy one, but, in the words of one visiting theatre man, "personalities and pride have to be taken into consideration and these obstacles are not easy to overcome."

Whether Allied will go along with TOA on the arbitration plan probably won't be made known for some time, but TOA members privately expressed the opinion they were sure Allied eventually would participate, despite the fact that the latter organization has insisted it would not be party to any plan which did not include the arbitration of film rentals. One TOA spokesman pointed out that the projected system would be open to all exhibitors and any Allied member could take a problem to any board that was set up.

One Allied observer at the convention said his association's stand on the inclusion of film rentals had been misinterpreted in some quarters. Allied, said this spokesman, realizes that each film deal cannot be arbitrated, as such a setup would be impossible. It is the principle of film terms that can be mediated, he said. Many theatres cannot play on percentage and the right to play on flat rentals is a subject for arbitration, not the individual deal as to whether the price is too high.

He said that if TOA and Allied can reach agreement on that point, there is a possibility that Allied will cooperate in the establishment of a system. Arbitration of film rentals, however, is only one portion of a plan that Allied would demand, another Allied leader said. The growing number of road-show pictures and pre-releases should be incorporated in the plan as subjects for arbitration, he added.

In his speech at the President's Banquet Thursday night, Mr. Starr gave three reasons:
(Continued on following page)
TOA MEET
(Continued from preceding page)
s why it would be "a tragic mistake" if distributors persist in their practice of favoring the "A" theatres to the detriment of subsequent runs and smaller towns. The reason for this:
To ignore any large segment of the public is to drive them to other forms of amusement and people "do lose the motion picture habit." The industry digs its own grave when it ignores or neglects any segment of its potential audience.
The foreign market accounts for 40 per cent of the earnings of American producers and aside from the financial rewards, "can we as Americans forget the profound influence that our motion pictures have had and still have on the morals, manners and various standards of living in every part of the world?"

Product Scarcity Leaves Vacuum in Small Towns

The "most compelling argument of all": the scarcity of product leaves a vacuum in the subsequent run theatres and in the small towns.
In connection with this last, Mr. Starr warned that while a big picture can earn a good deal of money in a short time, an excessive failure can bring disaster to its producers, and several in a row can bring bankruptcy.
Mr. Skouras' luncheon remarks were, in effect, the same as those made at the Allied convention in Boston; that is, that "The Robe" or any other 20th-Fox CinemaScope feature will not be made available except with stereophonic sound and the assurance that the screen is right. Questions from the floor brought out his contention that the terms asked for "The Robe" are justified in view of the business the picture is doing.
Tracing the history of CinemaScope, Mr. Skouras said that it was developed so that all theatres, regardless of size, can make money. There appeared to be considerable dissension among exhibitors over the demand for particular screens and stereophonic sound, some declaring that such stipulations would drive the small exhibitor out of business. The 20th-Fox chief advised drive-in operators that the problem of stereophonic sound for outdoor theatres eventually would be solved and asked them to be patient.

Small Theatre Operators Worried Over CinemaScope

When one exhibitor complained that the 70 per cent terms were prohibitive and that he would have to raise prices, Mr. Skouras drew a big laugh by saying distributors have no right to dictate admission prices and are prevented from doing so by law. He then pointed out that "The Robe" has been playing to grosses ranging from 40 to 150 per cent above average business.
The small theatre operators were the most concerned over CinemaScope, telling Mr. Skouras that in many cases it was physically impossible to install the system. Both Mr. Skouras and Al Lichtman, 20th-Fox di-

EXHIBITOR COMPO DUES CUT

CHICAGO: A 25 per cent reduction in exhibitors' dues to the Council of Motion Picture Organizations was announced here last week at the conclusion of the Theatre Owners of America convention. According to a statement read to the TOA board by Sam Pinanski, the reduction is possible due to a carryover of approximately $50,000 in the COMPO treasury. The statement was prepared by a committee consisting of Mr. Pinanski, Al Lichtman, Willard Snaper, Col. H. A. Cole, Abram F. Myers, Trueman Rembusch and Pat McGee.
In disclosing that TOA will continue its membership in COMPO for another year, the statement said the $50,000 justified the need for less money. The distributors have agreed, it was explained, that they will match the exhibitors' dues dollar for dollar. The Motion Picture Association of America has estimated its liability at $150,000 on this basis, but if exhibitors' dues exceed this figure, Mr. Pinanski was authorized to say the distributors will meet any averages on the same dollar for dollar basis.
The committee, along with Robert Coyne, COMPO special counsel, held a day-long meeting at the Blackstone Hotel here during the convention.
The annual COMPO dues collection drive will be held in all domestic exchange territories the week of Nov. 30-Dec. 7. The schedule of payments is:
Regular theatres, up to 500 seats, $7.50 yearly; up to 750 seats, $11.25; up to 1,000 seats, $18.75; up to 2,500 seats, $37.50; over 2,500 seats, $75.
Drive-ins, up to 300 cars, $7.50; up to 500 cars, $11.25; up to 600 cars, $18.75; over 600 cars, $37.50.

TESMA to Talk With Allied On Next Year's Convention

Negotiations may occur between the Theatre Equipment and Supply Manufacturers Association and National Allied States Association for a joint convention at Milwaukee next year. The equipment unit's board has been authorized to conduct such negotiations. In Chicago, following the TOA-TESMA convention, observers reported divided sentiment on joint shows. Some contend TESMA fails to gain through such arrangements. Also reported is that a majority of TESMA members feel Chicago's Conrad Hilton Hotel ideal for trade shows because of its capacity. TESMA praised the work of Nathan D. Golden as an N.P.A. official.
THE PUBLIC IS NEVER WRONG... its exacting demands today are answered for the boxoffice as PARAMOUNT PRESENTS THE MOST IMPORTANT PRODUCT ANNOUNCEMENT EVER UNFOLDED BEFORE THIS INDUSTRY
THE PUBLIC IS NEVER WRONG AND THE TICKET-BUYING PUBLIC HAS PUT PARAMOUNT FIRST BY A WIDE MARGIN IN BOXOFFICE CHAMPIONS ALL THRU 1953...

THIS LEADERSHIP WILL BE MAINTAINED WITH HIGH QUALITY PICTURES AND HIGH QUANTITY OF PICTURES, THRU 1954 AND INTO 1955 AS YOU CAN SEE BY LIFTING THESE PAGES...

YOU CAN DEPEND ON PARAMOUNT
At the start of 1953, Paramount promised you “Super-Hits To Restore Highest Attendance Levels.” Paramount’s lead in Boxoffice Champions all thru 1953 is the fulfillment of that promise, thru the consistent delivery of moneymakers like “Road To Bali,” “Come Back, Little Sheba,” “The Stooge,” “Off Limits,” “Shane,” “Stalag 17,” “Sangaree.” “Scared Stiff,” “The War of the Worlds,” “Roman Holiday,” “Houdini,” “The Caddy,” “Arrowhead,” “Flight to Tangier” and “Little Boy Lost.”

Paramount, alert to the fact that today’s market calls for bold planning, has now made a never-equalled investment in a far reaching production program extending thru 1954 and into 1955. These pictures, devised by showmen to reach the hearts and minds of the public, encompass everything that sells tickets today. They fill every need of all the thousands of satisfied exhibitors whom Paramount serves. And these pictures will be presold as only Paramount presells—with complete market saturation of showmanship in all its phases.

In 1954 as you did in 1953...
In addition to this impressive product, many other outstanding attractions are well advanced in production—such as

JAMES MICHENER'S BEST-SELLER
THE BRIDGES AT TOKO-RI

ALFRED HITCHCOCK'S
REAR WINDOW
(Tentative Title)

STRASTRIC AIR COMMAND

The Motion Picture The Whole World Is Waiting For:

CECIL B. DE MILLE'S
THE TEN COMMANDMENTS

and again "the public is never wrong" as year after year it prefers

PARAMOUNT NEWS AND PARAMOUNT SHORTS

M. P. HERALD NOV. 14, 1953
No Print for "Robe" Test

COLUMBUS: Prints for one-channel sound test showings of 20th-Century-Fox's "The Robe" will not be available till spring of 1954, W. C. Gehring, 20th-Fox sales manager, announced last week in reply to a letter from Robert Wile, secretary of the Independent Theatre Owners of Ohio.

Wrote Mr. Gehring: "To make a print requires an entire new recording job and, of course, an extra printing job. Both tasks would be done at our studio and at the Technicolor laboratories in Los Angeles. Neither of these jobs can be done in any thing but an extensive time period."

Mr. Wile had offered the Star, first run house in Upper Sandusky, Ohio, owned by Leo Jones, for the proposed test. Mr. Wile said the Star has a Miracle Mirror screen and is willing to purchase anamorphic lenses. Messrs. Jones and Wile made their proposal following the National Allied convention in Boston at which 20th-Fox president, Spyros Skouras, said such tests could be arranged.

Goldwyn Plans Reissue
Of "Best Years" in 1954

Samuel Goldwyn will reissue his Academy Award winner, "The Best Years of Our Lives." Engagements in major cities will begin in February.

The film was withdrawn from general release almost five years ago. Since then, there has been a succession of demands for its return from organizations, such as the General Federation of Women's Clubs, veterans' organizations, magazines, newspapers, and writers, "especially those speaking for the generation that has grown up since 'Best Years' was withdrawn," the Goldwyn office in New York stated.

Along with nine Academy Awards, called a record, "Best Years" won both the New York and the Los Angeles critics' awards and other national and international honors.

Rochester Drive-In
To Have CinemaScope

The first drive-in theatre to be built within the city limits of Rochester, will be under construction soon. The new ultra-modern layout, featuring a CinemaScope screen, will be built on the west side of Hudson Avenue.

The project, to cost approximately $250,000, is in the initial stages of preparation with earth-moving operations under way. Contracts for construction will be let within the next three weeks, and the theatre is scheduled to open next Spring. The sponsor of the undertaking—to be known as the North Park Drive-In, is the S. P. & D. Corp., of which Samuel H. Salone of 2191 Culver Rd., Rochester, is president. Michael J. DeAngelis, architect, said the project will accommodate 700 automobiles and will have a 107-foot curved screen designed to handle CinemaScope pictures.

BELLS & HOWELL WILL MAKE
LENSES FOR CINEMASCOPE

Twentieth Century-Fox and Bell and Howell have concluded an agreement under which Bell and Howell will manufacture the anamorphic CinemaScope lens for 20th-Fox, it was announced jointly this week by Spyros P. Skouras, president of 20th-Fox, and C. H. Percy, president of Bell and Howell.

The arrangement is expected to expedite production of the lenses and to make them available to many countries throughout the world whose demands previously have gone unfulfilled because of the huge backlog of orders both here and abroad. The lens was developed by Bell and Howell with the assistance of 20th-Fox engineers and is based on the original anamorphic principle as developed by Professor Henri Chretien.

The announcement marks Bell & Howell's entry into the theatre supply field, although it has been a manufacturer of motion picture studio equipment for the past 46 years.

In his statement, Mr. Skouras said: "20th-Fox has encouraged Bell and Howell to enter this field, because we feel that competition between several leading optical manufacturers will stimulate the sale of lenses and more rapidly equip theatres to show CinemaScope productions."

The lenses will be sold by Bell and Howell through theatre supply houses at a list price of $1,900 for a set of two lenses. Limited quantities will be available in December, with volume production early in 1954.

Moropiton to Be Available
With Pola-Lite Viewers

The Moropitonic single track, 3-D projection system is to be made available without charge to exhibitors who purchase a minimum monthly order of 2,500 pairs of Pola-Lite 3-D viewers for a period of one year, or a total of 30,000 viewers, Matthew Fox, chairman of the Pola-Lite Company, announced in New York this week. Beyond that basic minimum, said Mr. Fox, the company makes no demands for exclusive use of any particular viewers.

Mr. Fox also announced the first team to spearhead a series of national exhibitor demonstrations of Moropitonic will be headed by Dick Morros and Herbert Strasser. Plans are nearing completion for the first group of key city demonstrations, with theatres in the United States and Canada now being selected.

Discussing the new single track system, Mr. Fox added: "Moropitonic claims the highest light factor of any 3-D single track system and the complete elimination of the old projection booth problems. Discussions with the heads of the nation's leading circuits have been under way for a week for sole use of this new projection system."

Disney's CinemaScope Bow

Walt Disney's "Toot, Whistle, Plunk, and Boom," in CinemaScope, was shown to the public the first time Monday evening, in New York, accompanying the opening of 20th-Fox's "How to Marry a Millionaire" at the Globe and State theatres there.

Ohio ITO Meet Set

CINCINNATI: The state convention of the Independent Theatre Owners of Ohio will be held February 2-4 at the Netherland Plaza in Cincinnati, according to Robert Wile, secretary. The convention will be held simultaneously with the national drive-in convention.

CHICAGO: Spyros Skouras and Al Lichtman, president and director of distribution, respectively, of 20th-Century-Fox, assured members of Allied Theatres of Illinois at a specially convened meeting here last week that 20th-Fox will assure every exhibitor who shows the first two CinemaScope films, "The Robe" and "How to Marry A Millionaire," a profit equal to 10 per cent of the gross of the picture in his theatre.

In reply to questioning by Allied members, the executives asserted that they will not sanction the showing of a CinemaScope picture without stereophonic sound until a reasonable test has been made; that pictures in the new medium will not be licensed to theatres without approved screens —meaning the Miracle Mirror and Astro-Lite at present—although Mr. Skouras said he would lend all possible aid to any screen manufacturer who wants to bring his screens up to the standard demanded by 20th-Fox.

He also promised that 20th-Fox would underwrite loans on CinemaScope equipment by supply manufacturers to qualified exhibitors, even going so far as to pledge that the company would help exhibitors get reasonable terms and a long period of time to pay. It also was stated that 20th-Fox would increase its reissue program to help tide small exhibitors over the threatened product shortage until they can install CinemaScope.

Ohio)
Reports from I.F.E. representatives throughout the country and my own experiences with bookers, buyers and exhibitors indicate a growing concern regarding possible shortage of Hollywood product. At this very opportune moment, we at I.F.E. Releasing Corporation can offer to U.S. showman a ready-for-immediate-booking line-up of 12 pre-sold, exploitable English-language feature attractions plus a Technicolor special for roadshow bookings.

Today the booming Italian film industry is producing more pictures, bigger budget pictures, pictures starring both Hollywood and Italian personalities with proven American marquee value, pictures which contain those fresh, strong, unusual story values which give Italian films a "plus" value to the American audience. With the rapid development of American-language dubbing in the past year — "a fast growing part of film business," Life Magazine notes—millions of movie-goers have had their first opportunity to see Italian-produced films in the American-language in their regular theatres. They liked what they saw and are asking for more!

Astute editors of national magazines, newspapers, syndicated columns, radio and television have devoted unusual attention to our films and star personalities. In addition to this national pre-selling, we have developed for each attraction a practical, hard-hitting point of sales exploitation program. Our national sales representatives in the 31 exchange areas are equipped and eager to help you put these showmanship campaigns into action.

Our release schedule through the end of this year includes: "The Greatest Love," Ingrid Bergman's first new picture in four years; and Jean Renoir's new Technicolor production "The Golden Coach" starring Anna Magnani in her first English-speaking role. In "Sensualita," another year-end
release, we will introduce a new sultry Italian star sensation, Eleanora Rossi-Drago, who, we predict, will electrify American fans in the same volcanic way as Silvana Mangano did in her “Bitter Rice” debut.

Out of the vast reservoir of snowballing Italian production, I.F.E. Releasing Corporation is now mapping its 1954-55 program which will include a half-a-dozen color features as part of an 18-picture schedule.

Many progressive exhibitors, perhaps you among them, have already discovered that our features, properly promoted, can ring up comparable dollars to Hollywood product. These exhibitors face the future with more confidence because they know how to guarantee their theatres a continuing flow of product through any crisis.

To sum it up:—The danger is not in a shortage of films, but in a shortage of vision and showmanship.

Bernard Jaco
V.Pres., in charge of Sales
I.F.E. Releasing Corp.

1255 S. Wabash Ave.
Chicago, Ill.
Harrison 7-0074

1907 So. Vermont Ave.
Los Angeles, Calif.
Republic 4-1716
TELEVISION'S TANGLE
WITH NEW TECHNIQUE

THE MOTION PICTURE can regard with interest, or even mayhap sympathy, the situation in which television finds itself, trade-wise and institutionally, too, by reason of the invasions of color. Scientific and gadget progress has produced a mess of conflicting considerations. It will have to be sweated out. At the moment there appears no immediate threat to the theatre screen.

Saturday afternoon, October 31, a color telecast of the opera "Carmen" was put on the air. Selected observation posts were specially equipped, all by special permission of the Federal Communications Commission, to the National Broadcasting Company. One of the few sets installed for home use appears to have been in the home of Jack Gould, acute "New York Times" TV editor, in Old Greenwich twenty-five air miles away. His ensuing Sunday article was laden with high approval and sprinkled with such terms as "pure magic".

In the same issue of "The Times," in the business section, a piece recorded industryalarm at the fact that about 2,500,000 standard sets were in the hands of distributors and begging for a market at reduced prices. "... there is a fly that looks like a dinosaur in the television ointment. That is color. Dealers all over the country are fearful that the public, knowing that color is coming early next year, will not buy many black and white sets in the next two months... Manufacturers, seemingly in the clear, will get few orders for either color or black and white sets in the next two months."

James D. Secrest of the Radio-Electronics-Television Manufacturers Association contributed to this an observation that no more than 100,000 color sets would be produced next year.

The "New York Herald-Tribune" saw the telecast color "Carmen" in a demonstration cubicle at the Center theatre in the city. The critical judgment, signed "J.S.H.", declared the "Carmen" show "visual joy and a vocal calamity."

Came Monday Mr. Gould was in "The Times" again with some copy on "Further thought," so much further and cooler as to suggest that he might have read that piece over in the Sunday business section. Anyway he thought a lot overnight. The Monday piece found: "... color may help but cannot save an inferior production. ... The singing was far below the NBC opera standard. ... Reporting on a prior color test Friday morning before the big show: "... the critical adjustment and limited scope of the lens are self-evident. ... Movement on the stage was cramped... Lighting is going to be the big problem." Sunday Mr. Gould seemed pleased with the adjustability of color effect. Monday he remarked: "Incidentally RCA should appreciate that not all color viewers went to M.I.T." Concerning compatibility: "On some color tubes it is not easy to get a black and white picture of the standard to which viewers are accustomed on present sets."

One element of the tests continued to hold Mr. Gould's approval: "The girls looked like girls, not sacks of ashes. If for no other reason, black-and-white video has had its day."

All in all those further thoughts seem to make color on a wide scale a shade less immediate.

November 3 RCA, as reported from Burbank, demonstrated coast-to-coast color television via Telephone Company radio relay. On that occasion announcement was made that demonstrations would be made of a process of recording and reproducing both television, in black and white color, and motion pictures, too, with magnetic tape* supplanting orthodox photography. That is promise of a revolution in the entire art—too big a story to be detailed here.

HESITANT as I am to cause disturbance, it must be observed that there could be astonishing developments of the Cinema-Scopic method by adding in the capacities of the "zoom" lens. Consider the visual consequences of a racing follow-close-up running through one of those Cinema-Scopio galloping murals splashing across the Roxy screen! Probably with an I.B.M. calculator and a hundred thousand dollars or so it could be done. Like as not that agile Jack Pogler, exponent of zoom, is scheming now. The ship news reporters of interplanetary travel are going to just naturally have to have it.

For basic information on magnetic recording, see "Better Theatre," November 7, page 14, article entitled "Advantages of Magnetic Sound." by Gio Gugliardi.

Can Produce At Will, Says Goldenson

The Paramount consent decree does not bar American Broadcasting-Paramount Theatres from engaging in the production and distribution of motion pictures, Leonard H. Goldenson, AB-PT president, stated last Thursday before the New York Society of Security Analysts. He took his stand in response to a question following his address.

Mr. Goldenson estimated an expenditure of $5,000,000 to convert theatres of AB-PT to the various new media. He said the $5,000,000 estimate may be lowered by a decrease in equipment costs which he saw very likely. The AB-PT president welcomed the new screen innovations, commenting that he foresaw multiple systems for the future. Calls Reaction "Terrific"

Commenting on the proposal contained in his keynote address last week at the Theatre Owners of America convention in Chicago, Mr. Goldenson maintained the various consent decrees do not prevent major circuits from engaging in production, although some of the later circuits do bar circuits from engaging in distribution. He said reaction to his proposal that exhibition should enter production unless present film companies offer sufficient product has been "terrific." It has "stimulated exhibition thinking that they have to go forward" if producing companies fall down on the job. AB-PT has no present plans to enter production, he continued, but is watching the product situation from week to week. If AB-PT elects to enter production, Mr. Goldenson said, it will do so as an individual company and not in concert with any group. As to distribution or financing, Mr. Goldenson said, the company has not evolved any plans on that score either. However, he added, unless the present product shortage is corrected, AB-PT will give "serious consideration" to entering production.

Sees Reversal of Trend

Regarding future business, Mr. Goldenson said in his address that some of the factors which had adversely affected theatre attendance could be expected to reverse themselves. The drop in population from 1940 to 1950 in the under-30 age group, which comprises the bulk of theatre-goers, will be reversed as the war and post-war generation comes of age, he pointed out.

Theatre operations of AB-PT for the fourth quarter of this year are running slightly behind last year to date. The reorganization of the company's theatre holdings, he stated, as required by the consent judgment, is now nearing completion. The company, he said, now owns 95% of the theater now owned, of which 63 remains to be divested.

He indicated that present earnings would allow the company to maintain its dividend policy of 25 cents per share per quarter.

MOTION PICTURE HERALD, NOVEMBER 14, 1953
Dear Mr. Exhibitor:

Samuel Goldwyn’s

“HANS CHRISTIAN ANDERSEN”

will be taken out of release January 3, 1954. If you have not played or booked the picture, please contact your RKO salesman immediately.

Ask the man who played it!

RKO Radio Pictures, Inc.
CONFUSION ON EASY QUESTION

CEA Head Holds Signing Until Deputation Visits the Board of Trade

by PETER BURNUP

LONDON: Confusion persists in many quarters here over that sore-thumb question of the continuance of the Eady Plan. The CEA's general council, after bitter debate, accepted the voluntary scheme and instructed its president, John W. Davies, to put his signature to the necessary ratifying agreements. Immediately thereafter it was announced Mr. Davies would not sign until a CEA deputation had seen the Board of Trade president.

That move dismayed many—including important Americans anxious as any one else to get the business out of the way—for it seemed that exhibitors were still seeking to attach strings to their agreement. And the Board of Trade had made it clear that in no circumstances would conditions be accepted.

French Remark Disturbing

Meanwhile, an inadequately reported reflection on the part of Sir Henry French of the British Film Producers' Association to the effect that the scheme as now arranged "will never come into operation at all" provoked further disturbance, with the Americans disposed to call a plague on both houses.

It developed, however, that Sir Henry's diatribe was part of a general comment on the situation. The producers had insisted all through on a minimum of £3,000,000 annually out of Eady largesse. They had accepted the present agreement, estimated to yield about £2,250,000 a year, only, explained Sir Henry, on the confident expectation of a "substantial" reduction in entertainment tax in the next Budget. Hence that surprise that the scheme "will never come into operation at all."

Before becoming director-general of the Producers' Association, Sir Henry had had a long and distinguished career in the Government service and is known to have retained close association with important persons at Whitehall.

An "Admirable Scheme"

Speaking for his members, Sir Henry described the latest agreement as "an admirable scheme which we think the Chancellor of the Exchequer will accept"; adding, "If there is a concession, as we all expect on entertainment tax, then the whole of that scheme is changed. That is what we are basing our whole policy on."

He warned that indeed if nothing more than the now promised £2,250,000 emerge for film-makers, "the industry will not be able to maintain the same level of output either in number or in quality as at present" but continued, "We feel confident that provided the whole industry manages its affairs between now and the Budget properly, there is every reason to expect that the £2,250,000 scheme will become inoperative."

Being optimistic we are anticipating that this scheme, which won't come into operation until the end of July, will, in fact, by that time have been put on a more reasonable basis" was another of the French comments.

Budget Plans Secret

Sir Henry was at pains to point out that the new scheme had been timed from its inception to come into operation subsequent to the forthcoming Finance Bill receiving Royal Assent.

None knows better than he that Budget proposals will remain secret until they are unfolded to the House of Commons and the industry is united in one thing at least: the hope that Sir Henry's views are more than crystal-gazing. That anxiety is the reason for CEA's deputation seeking an interview with the Board of Trade president before Mr. Davies signs the agreement which will commit his organization.

Many exhibitors believe—and powerful independents particularly among them—that the Government and its officials still do not appreciate the desperate straits to which the taxation burden is reducing them. Certainly the recent rumpus will have brought home to Whitehall a reflection of the unpleasant situation.

Awkward Questions Left

The acrimonious exchanges have left a considerable backwash of awkward questions which will require to be faced in due course. There is, for example, the CEA constitutional matter of several delegates to the general council voting against the mandates of their respective branches. Voting showed 19 branches for a voluntary scheme with six against; whereas, voting by delegates at the meeting revealed 44 for and as many as 35 against. There's a bitter undercurrent of criticism of and opposition to the present control and guidance of the exhibitor organization.

That body and its present rulers, however, have survived many a similar crisis in the past. It is often said, indeed, that CEA and in particular Walter Puller, general secretary, thrive and flourish on crises. The more sober-minded among the brethren fervently hope that the dust of dispute will subside before long. None wants splinter factions in the association. But clearly the most effective instrument of amelioration would be that long-pressured-for abatement of tax.

CinemaScope Lens Made In Britain

LONDON: Further details are now available of the production here of CinemaScope anamorphic lenses by British Optical and Precision Engineers in accordance with the recently announced agreement with 20th-Fox. Taylor, Taylor and Hobson have designed a new anamorphic lens of the prism-type for use with CinemaScope.

The standard length of the new type covering focal lengths up to 5½ inches will be marketed at £550 a pair, exclusive of mounting brackets. Larger anamorphic lenses for focal lengths of 6 inches upwards will be available at £640 a pair.

J. Arthur Rank's G.B.-Kalee will be the main distributors of the lenses, but they will be made available to exhibitors through other equipment makers including Western Electric and RCA.

The optical group, in conjunction with various projection manufacturers, have designed special mounting brackets which allow the anamorphic lens to be swung out of position to permit the projection of conventional pictures, newsreels, etc., in a programme which includes CinemaScope films.

This arrangement, it is claimed, enables a rapid changeover between the different types of picture proportions without the need for re-focussing. It also ensures that the anamorphic lenses are always securely mounted on the projector and thus free from risk of damage.

Cost of complete stereophonic sound equipment is expected to range from £2,500 to £3,000. Rank's British Acoustic factory has a current production potential of five stereophonic sets per week but it is pointed out that this is not the country's maximum potential. Western Electric, RCA and British-Thomson Houston all have plans for immediate production.

CinemaScope screens for the time being will have to be imported from the U.S.A. The optical unit, however, is pressing ahead with plans for production here by its affiliate Andrew Smith Harkess. Costs have not yet been arranged but it is understood that the screen for an average sized theatre will be priced in the neighborhood of £1,000.

Song Writers File Trust Suit Attacking BMI

An anti-trust suit seeking $150,000,000 damages was filed in Federal Court in New York Monday by a group of 33 composers and authors against Broadcast-Music, Inc., NBC, CBS, ABC and MBS, charging monopoly by the TV and radio networks and record companies in developing an alleged unlawful "music pool." The plaintiffs, who included Ira Gershwin, Arthur Schwartz, Gian Carlo Menotti and Dorothy Fields, filed the suit on behalf of 3,000 American songwriters.
...And the sound was all around

No wonder the audience loved it... loves it—more and more.

New "depth" and "breadth" of sound and optics. New technics in production, processing, and projection. These—plus an ever-increasing interest in color—are problems discussed everywhere today... problems which the Eastman Technical Service for Motion Picture Film is helping the industry to solve.

Branches at strategic centers. Inquiries invited.
THE BIG HEAT
(Columbia)

ROMAN HOLIDAY
(Paramount)

AIDS Cerebral Palsy

William Clay Ford, of Detroit, vice-president of the Ford Motor Company, has accepted the post of volunteer national chairman of the 1954 campaign of United Cerebral Palsy, Leonard H. Goldenson, UCP president, announced last week. As UCP's campaign chairman, Mr. Ford will head the annual May drive to raise funds for the support of essential services for the cerebral palsied.
Announcing
THE NEW
MOTIOGRAPH AAA WIDE SCREEN PROJECTOR

Designed for the increased screen illumination necessary to wide screen projection. Accepts either the small or large sized anamorphic lenses used in CinemaScope and WarnerScope, without modification. Having double duty tension-shoes, tracks, guide rollers and sprockets, no change need be made to run conventional or CinemaScope prints. Permits instantaneous interchanges of apertures for any process. These features, plus silence of operation, steadiness of picture and economy of operation, make the Triple A the finest projector in Motiograph's 57-year history.

MOTIOGRAPH, INC.
4431 WEST LAKE STREET - CHICAGO 24, ILLINOIS

PROJECTORS - STEREOPHONIC SOUND EQUIPMENT

For List of Authorized Dealers See Opposite Page
COLUMBIA SALES STAFF MEETING

Montague to Preside at 3 Sales Sessions to Talk New Product Plans

A three-part sales meeting for Columbia’s home office executives, sales department heads, division and branch managers, as well as salesmen, office managers and bookers will open Sunday in Chicago, it was announced this week by A. Montague, general sales manager.

Mr. Montague, who will preside at all sessions, said subsequent meetings will be held in New York and San Francisco, with the entire field sales force in attendance.

The first session, according to the sales chief, at the Drake Hotel, Chicago, will have the field force from the midwestern section of the country in attendance.

Montague Cites Need

Stressing that this is not a “sales convention” in the accepted sense of the term, Mr. Montague pointed out that the current and forthcoming releases from Columbia make it mandatory for face-to-face meetings between policy-making home office executives and field personnel.

“We have never believed in giving our sales force a number of pictures with the directive ‘go out and sell,’” Mr. Montague said. “Rather, we have always felt that our job was to turn over to the field the films produced by the studio only after we had analyzed them ourselves and felt, following discussions with those who work most closely with exhibitors, that the method of selling agreed on would best serve the exhibitors in their struggle to maintain and build business.”

This coming year, said Mr. Montague, present to Columbia a unique opportunity to offer the exhibitor a ticket-winning program.

To Cite New Product

Among the matters to be discussed at the meeting are the continued sales of “From Here to Eternity,” which promises to become one of the company’s all-time best money-makers, as well as sales policy on “The Caine Mutiny,” “Miss Sadie Thompson” and “It Should Happen to You,” with Judy Holliday. In addition, there will be a careful analysis of the other pictures scheduled by the company in the coming months. Among these will be the two Alan Ladd films, “Paratrooper” and “Hell Below Zero,” and the Marlon Brando picture, “Hot Blood.”

Mr. Montague announced that in addition to the Chicago meeting, there would be sessions at the Sherry-Netherland Hotel, New York, December 15-18 and the St. Francis Hotel, San Francisco, December 15-19.

Home office personnel attending the Chicago meeting, in addition to Mr. Montague, will include Rubie Jacker, assistant general sales manager; Louis Weinberg and Irving Wormser, circuit sales executives; Maurice Grad, short subjects sales manager; H. C. Kaufman, exchange operations manager; Joseph Freiberg, sales accounting manager; Seth Raisler, contract department manager; Vincent Borrelli, assistant to circuit sales executives, and George Berman and Sydney Singerman, assistant managers of exchange operations.

Football on Theatre TV Called Good

The initial tryout was given the Snader portable theatre TV set, under Box Office Television’s leasing plan, last Saturday when the New theatre in Elizabeth, N. J., presented the Notre Dame—University of Pennsylvania football game from Philadelphia. Of the 750 seats in the house, 620 were sold at $1.25 each, according to Sid Stern, co-owner of the theatre.

Reception was good although slightly dark due to the murky weather at the playing field and a slight defect in the transmission during the second half. But audience reaction was said to have been excellent and Mr. Stern plans to continue the Saturday presentation as long as they last.

BOT furnished its own screen for the presentation, measuring 9-by-12 feet. This was because the theatre screen had been coated for 3-D showings and it was believed better reception could be obtained by using another.

From the standpoint of attendance at other theatres playing the game around the country, the Stanley theatre in Philadelphia was the best, drawing 2,600 in the 2,700-seat house.

All-in-all attendance for the Notre Dame-Penn game was slightly below that of the previous week. The Marbro in Chicago grossed $2,200 in the 4,000-seat house, while the 2,500-seat Stanley in Baltimore did approximately $700. The 2,300-seat Rivoli in Toledo and the 1,400-seat Crown in Chicago each grossed $800. The 1,500-seat Grand in Albany pulled about $550.

Meanwhile this week Lou Gerard of BOT left New York on a tour of the east and midwest to see exhibitors who have inquired regarding the installation of equipment. Regional basketball games and other events are planned by BOT for the winter. Accompanying Mr. Gerard is Robert Rosenkrantz, assistant to William P. Rosensohn, BOT vice-president.

Many Towns In Pa. Vote Sunday Film

HARRISBURG, Pa.: Several Pennsylvania communities voting on the Sunday films issue in last week’s election approved keeping theatres open on Sunday. However, Hanover, a York County borough, one of the largest centers of population to vote on the issue, and several other communities which had prohibited Sunday films, continued the ban.

Mr. Holl Sprins in Cumberland County approved Sunday films, as did Williams Township in Dauphin County. Williams Township has a drive-in theatre where Sunday films were shown a few times but abandoned when residents protested.

Other communities approving Sunday films included Bloomsburg and Honesdale, and Indiana County; Clinton Township, Lycoming County; Greenlee, Ohio Township, Allegheny County; Kittanning, Manor Township, Armstrong County; Economy Township, Beaver County; Quakertown, Tullytown, Warrington Township, Middle- town Township, Bucks County; Smithfield Township, Huntingdon County; Kingston, Forty Fort, Kingston Township, Luzerne County; Rostrover Township, Westmoreland County.

New Cumberland defeated the proposal by a vote of 1,154 against and 730 for; Silver Spring Township in Cumberland County voted 215 against, 185 for, while other communities voting against Sunday films included: Catawissa, Columbia County; Ferrysburg Township, Juniata County; Lewis town, Mifflin County; Bernham Borough- Derry Township; Mifflin County, Carlisle, Cumberland County; Greenwood Township, Perry County; Beaver, Beaver County; Zelienople, Butler County; White Township, Indiana County; Kelly Township, Union County.

Complete returns show 19 municipalities approved, while 14 municipalities defeated Sunday films.

Subscription TV Test To Have Sliding Scale

PALM SPRINGS: The programs to be broadcast from local motion picture houses here and to be viewed on pay-as-you-see home television sets will vary in price from five cents to two dollars, depending on the length, type and quality of the show, it has been disclosed by Carl Leserman, president of International Telemeter Corp., which will start transmitting the latter part of this month. The cost to the home viewer of seeing the latest motion pictures being shown at the community’s theatres, said Mr. Leserman, will be about the same, or slightly less than, the price of attending the theatre itself. The Telemeter slot on the television set, he said, will take nickels, dimes, quarters and half dollars.
The Industry's Most Important 3-D Announcement!

Pola-Lite announces an arrangement to provide every exhibitor with the revolutionary new MOROPTICON single projector, single track 3-D system ... absolutely FREE!

Perfect 3-D Projection—at 2-D Operating Costs! Here is the scientific achievement that will establish 3-D at the box-office once and for all! ... because using only one projector and a single film strip, MOROPTICON gives a sharper, double bright, relaxing 3-D picture! There's no screen jitter, no misalignment, no discomfort! Studio after studio acclaims MOROPTICON as the best one-track system they have ever seen... and only their top, double-A, forthcoming product will be permitted to utilize the Moropticon System.

What MOROPTICON IS: MOROPTICON is the long awaited, history-making method of projecting 3-D on a single film strip. It is an attachment that can easily and quickly be adapted to any conventional projector.

What MOROPTICON DOES: • Permits 3-D projection to be as simple, as efficient and as low-priced to run as 2-D! • Eliminates the need for two synchronized projectors. • Gives 2-D light quality to 3-D! • Eliminates large investments for bulky 3-D equipment. • 3-D prints can be handled in the same manner as 2-D, with conventional reels, cases, etc. • No light-reducing filters needed. • No extra booth operators needed. • Saves money in electrical and carbon consumption. • No intermission necessary due to elimination of changeovers. • Fits any size theatre throughout the world, any size screen.

How to Order MOROPTICON: We will furnish the exhibitor with the complete MOROPTICON one-film-strip projection system absolutely FREE of charge. The only provision required is that the exhibitor purchase 30,000 pair of POLA-LITE all-plastic glasses in a period of one year, at the minimum rate of 2,500 pair per month. A $500 deposit will apply against the last two months commitment.

ORDER YOUR MOROPTICON ONE-STRIP SYSTEM NOW! Applications filled in order of receipt. Pola-Lite Is Distributed Through All Branch Offices Of National Film Service

Pola-Lite CO. • 19 Rector Street, New York 6, N. Y.

GIVE YOUR PATRONS THE NEW LOOK IN 3-D—AND THE BEST GLASSES TO SEE IT WITH!
Approximately 600 members of the Motion Picture Pioneers were to attend the 15th annual dinner at the Hotel Astor in New York Thursday, honoring Barney Balaban, Paramount Pictures president, as Pioneer of 1953. He was to be the seventh Pioneer so honored in the 15 years of the organization's existence, it was disclosed by Jack Cohn, president of the Pioneers.

Speaking as the guest of honor, Mr. Balaban said, "crises in the business are nothing new." He asked the industry to "act its age." We are in a period of transition, he said, such as we have gone through before.

"Although we have weathered many storms in the past, we persist in approaching each new crisis as if we have never experienced one. And, to listen to some of our people, one would think we are the only industry to have problems."

Mr. Balaban denied industry "confusion" about new techniques. There is excitement and uncertainty, he commented, but from these will come the sound answer.

"Perhaps the final answer will be the further development of something which has already been proposed. Perhaps the basic idea is still to be created," he said.

He cited enthusiasm at his own studio which, he said, was such that technicians, excited one day about their own development, another day visited a rival studio and became more enthusiastic about that effort. He added: "I do not care whether it is Paramount or any other studio that produces the final answer."

George Jessel was to be toastmaster and Eric A. Johnston, president of the Motion Picture Association of America, back from the Near East, was to be chairman. Other speakers were to be Tex O'Rourke, the humorist; the Very Reverend James A. Pike, Dean of St. John the Divine Church of New York, and Henry Ford II of the Ford Motor Company. Several new members were to be inducted by Judge Ferdinand Pecora.

In an advance draft of his speech, released to the press, Mr. Johnston cited Mr. Balaban, whose story "is an account of an American citizen grateful for the opportunities which his land offered him and who displays his appreciation by concrete service to his country." Mr. Johnston also paid homage to the Pioneers for "the magnificent work it is doing."


Goldenson to Speak At Carolina Meeting

CHARLOTTE: Leonard Goldenson, president of American Broadcasting-Paramount Theatres, will sound the keynote for the 41st annual convention of the Theatre Owners Association of North and South Carolina to be held here November 22-24.

He will speak at the opening business session of the convention Nov. 23. Walter Reade, Jr., newly elected president of the TOA, will also appear on the program.

Other speakers include: Herman Levy, general counsel of the TOA; Dick Pitts, public relations director of TOA; J. Robert Hoff, president of the Ballantine Co. of Omaha; Nat Williams of Thomaston, Ga.; R. H. Heacock of Camden, N. J.; Walter Green, president of National Theatre Supply Co.; Edward Lachman, representative of Nord Co., New York, and Fred Matthews, president of the Moviograph Co.
PHILADELPHIA: Judge William H. Kirkpatrick in Federal District Court here last Friday dismissed the complaint of the Independent Poster Exchange Company against National Screen Service Corporation and all distributors, which had been pending for four years. He granted judgment for the defendants.

At the opening of the trial a motion was made by Louis Nizer, of Phillips, Nizer, Benjamin & Krim, counsel for National Screen, and by Earl Harrison of Schneider, Harrison, Segal & Lewis, representing the distributors, to dismiss the complaint on the ground that the plaintiff was prevented from asserting the claim of monopoly and anti-trust violation, since he had a franchise from National Screen which provided the poster renter with standard accessories manufactured and distributed by National Screen.

The court also upheld the defendants' position that the prior suit of the Lawlor-Pantzer company together with a number of other poster renters against National Screen and three distributors, Paramount, RKO Radio and Loew's, which had ended in a dismissal with prejudice, barred the assertion of the claim against those three distributors and five other defendant-distributors who had entered into exclusive contracts with National Screen, knowing that National Screen had granted franchise agreements to the poster renters involved in the case.

Mr. Nizer contended that the plaintiffs had been receiving standard accessories from National Screen for the past six years, which had increased their business and had made profits, and could not now complain about the arrangement in which they had practiced successfully. National Screen also contended that the exclusive contracts which it had made with the distributors had already been determined to be legal and that they were the natural, economic developments in the course of the building and pioneering of the trailer and accessory field.

The suit was a test case and affects a number of other suits filed by Lawlor and Pantzer's counsel, Gray, Anderson, Schaffer & Rome, in Philadelphia.

The suit originally had begun in 1949 after National Screen had charged Pantzer with having circulated the poster renters with protests in an effort to build litigation against National Screen. Mitchell Pantzer had then instituted a libel action against Herman Robbins, president of National Screen, in Federal Court in New York seeking $500,000 damages. During examinations before trial of Mr. Pantzer he failed to return to complete the examination, and the action was discontinued with prejudice against him. Thereafter the anti-trust suit was filed.
by WILLIAM R. WEAVER
Hollywood Editor

THE long-debated establishment of a pension system for Hollywood studio workers came to a quiet close last week. The granting of the employing studios of a five-cent hourly wage increase, in lieu of sought increases ranging from 10 cents to 15 cents, represented a greater monetary commitment, but the pact will expire in two years under the agreement which provides for re-negotiation of wage schedules at that time. On the contrary, the commitment binding employers to pay into a pension fund two cents per straight-time hour worked by members of the 16 IATSE studio locals, in the understanding that the workers will begin matching that payment a year hence, contemplates perpetuity.

Production Branch Never Has Had Pension Plan

This is the industry's first pension system of its kind. Although some individual companies have set up their own pension systems, principally in periods of box-office prosperity, the production branch as a whole has not undertaken to do so heretofore. There are several reasons why, and many sides to the whole matter, some of them paradoxical.

The union workers in the film studios average the highest hourly and weekly wage earned by any labor classification in California—presumably in the world—according to official data compiled regularly by the State Department of Industrial Relations, and published monthly. But the deliberately intermittent nature of picture production work does that fancy statistic of its dollar significance to the average individual worker for the reason that he doesn't collect that fat weekly wage very often since the retention on steady payroll of a large permanent work crew as a matter of policy became a casualty of trouble-shooting cost accountants.

Members of Unions Are Specialists for Most Part

Thus it is quite likely if not a positive certainty, that these workers' average annual wage—a statistic that the Department of Industrial Relations doesn't provide—may compare as unfavorably with the all-California average as the weekly average compares favorably.

Too, the members of these IATSE locals, and of the other studio unions which will be making identical agreements a little later on and in their turn, are in most instances specialists to a considerable degree. They are skilled in the fast fabrication of a single-sided house to be photographed and demolished, in the swift fashioning of a photogenic plaster cannon, and so on, rather than in the building of sturdy structures and the tempering of trusty weapons familiar to the tools and talents of their fellow craftsmen in the real world where indestructibility is a standard objective. This is a circumstance difficult to give effect to in a simple calculation of a single wage scale. Dealing with it on studio-wide basis is a job for giants.

By and large, be it said, there has been general agreement, on both sides of the labor-management trading table and throughout the Hollywood community, that the union experts who do the splendid things that enable players, producers, directors, writers and the other name-people to spread their stuff becomingly before a fascinated public are richly entitled to an ample retirement.

It has never been argued by anybody close enough in on the subject to know a modicum of score that in accepting a substantial wage a workman cancels out his right to equality with his fellows when they both have arrived at the ultimate parity of unemployment.

Complexity of Operations Make Planning Difficult

The chief reason why a pension system has not yet been set up is the complexity of the operations and considerations involved in one. No system that didn't include all the different studios and producers—indeed as well as major, and all the unions, independent and affiliated, could be expected to work satisfactorily in a field where the workers shift from one employer to another constantly. The matter of eligibilities, rules, regulations, all the manifold details of administration, is complicated enough to baffle the best of men.

The agreement made last week is no more than a beginning of a job sure to take years of doing. There is no actual system in existence at this time, no detailed plan or method and at the moderate rate of appropriation agreed upon there is no great hurry about perfecting one. Nevertheless, the knowledge that his industry doesn't intend to scrap him utterly when his calendar number comes up will be a comfort to the trained craftsmen turning out today the product that's to maintain his industry in its tomorrows. He never needed a comfort more.

THREE pictures were started, and nine others finished, to bring the languishing shooting-level down to 21.

Warner Brothers started "Lucky Me" in WarnerColor and CinemaScope with Henry Blanke producing and Jack Donohue directing. Doris Day, Robert Cummings, Phil Silvers, Nancy Walker and Eddie Foy, Jr., are top names in a long cast.


Victor Saville, following up on his "I, the Jury," began directing "The Long Wait," another Mickey Spillane story, under the name of Parklane Productions and with Lesser Samuels down as producer. Anthony Quinn, Gene Evans, Peggie Castle and Charles Coburn are among his players.

Mowbray Play to Open

Alan Mowbray, veteran Hollywood actor, will have an opening of his play "Flame-Out" on Broadway in December. In the cast is Jack Lord. Mr. Mowbray is also directing the play.
Gell Sees Techniques As Phase

From what has been seen of the new processes, they haven't eliminated the necessity for quality and story content, and the public quite inevitably will tire of novelty, William Gell, managing director of Monarch Films, England, said on arrival in New York this week. Mr. Gell is here with prints of his latest, "The Blue Parrot," "The Informer" and "Holiday Week" and with the script of a new story to be titled "A Yank in Ermine," for which he seeks an American cast.

He is convinced that the necessity for a larger market makes it imperative for British producers to use some American themes and players, and he is going to the Coast the coming week to obtain the latter for the new film which, he said, Monarch will begin producing in January. Mr. Gell also commented that efforts of British producers to produce for television have fared badly because the home market will not sustain such pictures in theatres. They are too short, for one thing, and the approach is different. Some efforts have been made to tie them into packages of three, but exhibitors are refusing to book these.

He also doesn't feel that 3-D has much future in Great Britain. He said the trade is going through a phase in which it cannot assess public response properly because of the novelties being offered. In any event, he believes the public will never stay home so long as it has money to spend. “And it will always strain a nerve to find money for an attraction strong enough.”

Richardson Paramount Assistant Treasurer

James H. Richardson, senior assistant to Fred Molnari, treasurer of Paramount Pictures Corporation, has been elected assistant treasurer of the company by the board of directors, Barney Balaban, president, announced last week. The post is a newly created one. Mr. Richardson has been a public accountant for 21 years and a Certified Public Accountant since 1939. He was born in Chicago 43 years ago, and graduated from Northwestern University in 1932. During World War II he served three years with the U.S. Navy with the rank of lieutenant commander. He is a member of the American Institute of Accountants.

AB-PT Declares Dividends

American Broadcasting-Paramount Theatres, Inc. on Wednesday declared a dividend of 25 cents a share on outstanding preferred stock and another dividend of 25 cents a share on outstanding common stock, both payable December 21, 1953, to stockholders of record November 25, 1953, according to an announcement.

Youngstein to Europe For U.A. Celebration

To form and coordinate plans of United Artists' European branches for the 35th anniversary and sales drive, Max E. Youngstein, vice-president, flew from New York to Paris this week. He is to visit in France, Germany and Italy. The celebration will feature many commemorative facets, and will start with a six-month sales drive in the United States and Canada and a one-year drive on other continents beginning December 1. Mr. Youngstein also will talk with producers and directors overseas such as David Miller, of "The Silver Nutmeg," Joseph L. Mankiewicz, who is completing casting of "The Barefoot Contessa" and Robert Rossen, now scouting locations for "Alexander the Great." He also will meet with Richard Condon, now making a survey in Europe of producer publicity and promotion procedures.

Cowdin Resigns as Head Of "Voice" Film Unit

WASHINGTON: J. Cheever Cowdin, former Universal Pictures board chairman, has resigned as head of the Government's Overseas Film Program.

Mr. Cowdin was appointed last spring to head the film division of the U.S. Information Agency. His resignation, announced November 6, was effective immediately. Turner Shelton, one of Mr. Cowdin's three top assistants in the Film Section, was named acting chief.

Mr. Cowdin said he was going back to his private business affairs. He said he had been called to Washington originally to reorganize the film division and "get the thing back on its feet." He felt that he had now done the job he was supposed to do, he declared. "The program is on a sound footing now and ready to go ahead," he said. "I felt I could safely return to my business affairs."

Michigan Allied Unit Names New Directors

Directors of Allied of Michigan, elected at a meeting of that unit in Detroit last week, are: Al Ackerman, Monroe; Joe Dominienski, Bronson; Bob Penwell, Allegan; Henry Carley, Muskegon; Martin Christiansen, East Lansing; Pearce Parkhurst, East Detroit; Irving Belinsky, St. John's; R. W. Becchler, Hart; Emmet Roche, Bay City; Ed Johnson, Menominee; Martin Thomas, Ironwood; P. J. O'Donnell, Detroit; Lou Wisper, Royal Oak; Allen Smith, Detroit; B. L. Hild, Flat Rock; John Vlachos, Detroit; Adolph Goldberg, Oxford, and Frank Forman, Detroit.

Arthur Levy has been promoted by Columbia to the post of controller while Milton Klein and Leonard Ernst have been promoted to assistant controllers.

Frank King, of King Brothers Productions, arrived in New York from Europe last weekend.

Eric Steinberg has been appointed RKO Radio manager for Germany, succeeding Max Mendel, resigned.

Arthur B. Krim, president of United Artists, flew to Paris from New York last Saturday on a six-week tour of the continent.

Henry Blanke is currently celebrating his 30th year as a Warner producer.

Miss Doris E. Williams, formerly secretary to J. Miller Walker, RKO Pictures vice-president and general counsel, has been appointed administrative assistant to Mr. Walker.

Don Hartman, production head of Paramount Studios, will be keynote speaker and master of ceremonies for the seventh annual Pushandle Dinner at the Ambassador Hotel in Los Angeles December 2.
SEEK MEXICAN REPORT CHANGE

by LUIS BECERRA CELIS
in Mexico City

Managers of American film companies here are reported to demand that all exhibitors with whom they deal render their accounts daily, to avoid the embarrassment encountered when settlements are withheld for as much as a month or more.

The managers say that since the Government collects its taxes from gross theatre receipts daily and daily settlements are made to exhibitors with the distributors is only fair and just. The distributors explain they are required to meet their payrolls weekly and to pay in advance such things as customs duties and cash deposits for the censoring of their films, as well as sundry other costs.

Daily liquidation by exhibitors, the managers continue, would be no hardship on the theatre men since they already have the cash on hand with which they must pay the Government tax.

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Production of raw stock in Mexico, an old plan, seems to be nearer realization now that provisions have been made for the $1,490,000 capital needed. Half is to be supplied by the trade's own bank, the semi-official Banco Nacional Cinematografico, S.A., and the rest by a group of Mexican producers, distributors and exhibitors. The plant is to be at the Churubusco studios here.

Sponsors of the project expect that by 1955 sufficient raw stock will be produced to meet all of Mexico's needs. Production will be supervised by the National Cinematographic Industry Workers (STIC) and the Picture Production Workers (STPC) unions and the chemists of Petroleos Mexicanos, the official oil company.

Virtual management of the film industry by its unionized labor was urged by Pedro Tellez Vargas, secretary general of Section One of the powerful STIC at the banquet it tendered executives of the players section of its rival organization, STPC. Mr. Tellez Vargas is one of Mexico's most powerful film labor leaders.

He said laborite control of the trade's own bank and of the local City Amusements Supervision Department is essential to the industry's welfare with the proposition roundly applauded by the audience.

The union leader, however, did not specify just how he thinks labor should thus gain control of the industry. His emphasis was on the supposition that such control would end monopolies in the industry.

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The local National Cinematographic Board and the Spanish Embassy have completed negotiations on a reciprocal film exhibition pact between Mexico and Spain. The pact gets under way with arrangements for the simultaneous exhibition of three Spanish pictures in Mexico and as many Mexican films in Spain.

Similar pact are being prepared with Italy and Japan. The board also revealed that it is reconsidering the recent ban on the exhibition of British films here because of the cordial reception given several Mexican films in Britain.

FRANCE

by HENRI KAHN
in Paris

The French National Cinema Centre has rejected the view that declining attendance is a result of the non-commercial cinema.

For years now the film industry has complained that the non-commercial film groups are a threat and a menace. This branch is made up of so-called educational groups. There are 6,000 of them and in 1949 a law was passed freeing them from such obligations as taxation. According to the law, however, they are supposed to show only documentary and educational films.

The industry says this is far from the case. They rent commercial films and show them under the pretext that they are educational or have some educational value.

The Centre says that in 1951 some 7,000,000,000 people attended film shows put on by these associations. This is far from the 25,000,000 attendances which have fallen away from the commercial cinemas. Therefore, the Centre suggests that the accusation that the non-commercial cinemas are responsible, does not stand. This means that no action is likely to be taken to repeal the 1949 act against which the industry feels so strongly.

The Centre believes that the best way to get people back into the cinemas is by means of live and strong advertising. It suggests "cinema days" in various towns, to attract people and incite interest.

One thing seems certain: with the development of new techniques, the non-commercial cinemas may see their days numbered. They may have to resort to purely educational films which will still be made and in existing or standard techniques.

NEW ZEALAND

by R. A. USMAR
in Auckland

G. Mirams, the New Zealand film censor, has presented the Government with proposals to meet the "urgent" censorship problems presented by the new 3-D techniques which "lend themselves to shock appeal.

Mr. Mirams also has some suggestions for improving administration of the Cinematograph Films Act by "removing long-standing anomalies and inadequacies." The Government will have to bring down amending legislation if it adopts or adapts the censor's proposals. Mr. Mirams commented on the need for changes in his annual report, in a section dealing with an increase in restricted certificates, which permits films to be shown only to persons over a specified age.

The increase, he said, is attributable to the fact that more continental productions which demand the certificate now are being submitted. But it also is partly attributable, he said, to the fact that Hollywood is now producing some screenplays which are of a more definitely adult type as to theme, and a few others which are quite unsuitable for juveniles because the emphasis is heavily on realism and shock appeal.

The three-dimensional technique, said Mr. Mirams, presents censorship authorities "with an added and urgent problem."

AUSTRALIA

by FRANK O'CONNELL
in Sydney

Ernest Turnbull, managing director of Hoyts Theatres, Ltd., has announced that Hoyts will spend approximately $2,575,000 installing CinemaScope equipment in its principal theatres in Australia in 1954.

Equipment of each major theatre will cost approximately $45,000. The Sydney Regent will be the first theatre to be equipped, followed by the Melbourne Regent and the chief Hoyts houses in all capitals.

By June, 1954, he said, CinemaScope is to be expected in operation in most of the provincial cities and principal suburbs embraced by the circuit. It is also planned that CinemaScope shall occupy at least one theatre continuously in the capital cities.

Mr. Turnbull: "At least one new local industry, already in full swing, has been created by CinemaScope for the manufacture of these screens. Additionally, Australian electrical and engineering companies are building all the new sound and projection equipment and doing an excellent job."

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"From Here to Eternity" is doing the same sensational business here that it has been doing in the United States, according to figures released by Roy Brauer, local managing director of Columbia. In the first three days of its engagement at Sydney's 2,579-seat State theatre, it was seen by 24,963 persons. According to Mr. Brauer, the opening day's gross was double the "Salome" opening, $1,350 better than the previous record opening and $1,125 better than any weekday for "A Queen Is Crowned."

ISRAEL

by ALBERT DE MATALON
in Tel Aviv

Columbia's "The Juggler," filmed in Israel and starring Kirk Douglas, has opened at the Yaron theatre here to great reception. The film, based on a novel by Michael Blankfort and portraying life in the new state of Israel, has been welcomed by press and public alike. Its run has set a record which only the top-notch films can reach.
ALBANY

"The Robe" had Armistice Day premieres at Proctor's, Troy, and Plaza, Schenectady—also Fabian houses—and a Nov. 10 opening at Charles Gordon's Olympic, Utica. Schine's Kaitlo in Amsterdam, Kaitlo in Glen Falls, Olympic in Watertown, and Oneonta in Oneonta, are slated for engagements within the next month or six weeks. After key spots have been played, the picture probably will not be shown in the exchange territory until February. This is to allow time for installations in smaller theatres. . . . Stanley Warner Strand, Albany, will unveil CinemaScope in "How to Marry a Millionaire" Nov. 18, for a two-week run. Visitors included: Mr. and Mrs. Leland Warner, Johnstown; George Thornton, Saugerties; Adolph Edman, National Screen Service salesman from New Haven; John Moore, Paramount assistant Eastern division manager, . . . The Mohawk, Colonie, was the last drive-in to close in the neighboring Albany area, although Harry Lamont's Riverview at Rotterdam (beyond Schenectady) remained open longer.

ATLANTA

Harry Spann, formerly with several exchanges in Atlanta, was on the row visiting with friend . . . Mrs. Yvette Enright, former secretary at Monogram Southern Exchanges, was visiting at the office. . . . It's a happy birthday to Ira Stone, branch manager, KKO. . . . Dot Collins has returned to Realart Pictures as secretary. . . . The WOJMP held their second meeting at the Y. M. C. A. with a large crowd. . . . Harold Speers, general manager of Bailey Theatres, back at his office after a business trip to Jacksonville, Fla. . . . A request to locate a drive-in theatre in Atlanta has been refused by the Atlanta Planning Board. The petition was filed by Mrs. Alice L. Eckard, owner of the site. . . . Branch manager Leonard of United World Films is back in his office after a business trip out of the city. . . . The Starlite drive-in theatre, Atlanta, was robbed of about $4,000. . . . At Rook, southern district manager of IFE, is back in Atlanta after visiting his other branches.

BALTIMORE

Tom Bahidge, MGM exploitation representative in town for medical tests at Johns Hopkins Hospital, also working on "All the Brothers Were Valiant." . . . Mr. & Mrs. Morton Rosen, Windsor theatre, have returned from a New Jersey visit. . . . Local exhibitors are receiving postal cards from Ben Beck, Uptown theatre, in Buffalo. . . . The Carey theatre, Negro house, has been closed by Ambrose Cremen . . . Colgate theatre, in Dundalk, has been closed. . . . Lou Frederick, Windsor manager, is back at work after an illness. . . . Perry, Cameo theatre, is experimenting with German language films. . . . M. Robert Rapport, Town theatre, is in New York on business. . . . Morris Mechan, owner of the New and Center theatres as well as Ford's, town's only legit house, was presented with a scroll by the Theatre Guild. . . . Jake Flax, Republic branch manager, is in John Hopkins Hospital for a check-up. . . . Spyros Skouaras was guest speaker at the National Conference of Christians and Jews banquet held at the Emerson Hotel. . . . Sidney Taub, chairman of the Censor board, addressed the St. Ignatius Guild. . . . Ike Weiner has leased the Waldorf Theatre, Waldorf, Md.

BOSTON

Redstone Drive-In Theatres has started construction on its second drive-in within the city limits. This will be an 800-car theatre in West Roxbury on the Veterans of Foreign Wars Parkway and will be ready for a spring opening. William Riseman Associates are the contractors. . . . E. X. Cullinan, Sr., former district and branch manager for 20th-Fox, has opened an office in the Sixter Building for a buying and booking service for independent theatre owners. . . . Sympathy is being extended to Joseph E. Levine, president of Embassy Pictures, in the death of his brother, Louis Levine of Brighton. . . . Joseph P. Cullahan, veteran theatre manager with the old M&F circuit and more recently relief manager for American Theatres Corp., died suddenly in his Newton home. . . . Leonard Goldberg, of the Atlanta theatre, Quincy, Mass., has decided not to retire after all, and has taken back the operation of the theatre. Four months ago he arranged to have his manager, Vaughn Yerca handle the theatre while he and Mrs. Goldberg vacationed.

BUFFALO

Manager Robert T. Murphy of the Century theatre, assisted by Earl Hubbard, ad sales agent and K. E. Forrest, Fox field representative, put on a colorful red carpet premiere last Tuesday of "How to Marry a Millionaire," the city's second CinemaScope attraction. . . . Vincent R. McPaul, general manager, Shea theatres in Buffalo and Niagara, has fully recovered from a recent operation in Sisters' Hospital, is resting up at his home and soon will be back on the job in the Shea executive offices in the Buffalo . . . Max Miller, U.A. exploitation representative is in Buffalo, working with Arthur Krolick, Charlie Taylor and Leon Serin of UPT on the campaign for "The Joe Louis Story," the next attraction in the Center theatre . . . Over 600 will attend the big Fall Club frolic of Buffalo Bill Tent, Circus Saints and Sinners, Saturday in Kleinhans Music Hall, when Richard T. Kemper, Dipson circuit zone manager, will be ringmaster and Edward T. McCormick, president of American Stock Exchange, will be the Fall Guy. The entire reservation limit has been sold.

CINCINNATI

Motion picture box office records for all time are being shattered here by "The (Continued on following page)
DENVER
Ray Davis, Metropolitan district manager for Fox Inter-Mountain Theatres, has been elected and installed as chief basket for Variety Tent 37. Other officers include James Ricketts, assistant chief basket; Tom Smiley, 2nd assistant; Barney Becton, secretary, and Wm. Hastings, and Wm. Egan, treasurer.

The crew is made up of Henry Friedly, Marvin Goldfarb, Lewis Marshall, Sid Shuteran, Fred Brown and Kenneth Smith.

Dick Ivy, formerly owner of an independent exchange, now selling for Paramount, covering Wyoming, succeeding Paul Altemeyer, who quit to become associated with Preferred Pictures. . . . A. G. Edwards, Lippert Pictures booker, in a local hospital for recovery. . . . E. B. Evans, salesmen for Preferred Pictures, to RKO as salesman, succeeding Harold Copeland, who was promoted to sales manager in the Chicago exchange. . . . Fred Curtis, Thurnopulos, Wyo., theatre owner, in hospital for treatment. . . . Russell Allen, Farmington, N. M., theatre owner, in hospital with back injury due to car accident. . . . Mr. and Mrs. Paul Rosenthal, Buffalo, Wyo., theatre owners, south on vacation.

DE SÃO FRANCISCO

"The Robe" opened at the Des Moines theatre to large and enthusiastic crowds. Audience reaction to the theatre's new CinemaScope screen, which was in operation for the first time, was very favorable. . . . In addition to the Des Moines' wide screen, three more were installed in the state during the week. They include the Strand at Milford, Jim Travis, owner; the Charles at Kansas City, Royce Winkelmann, owner; and the Croft at Bancroft. The Croft, in addition, redecorated its front, lobby and rest rooms. . . . Julian King has named his son, Hal, general manager of Lippert Pictures, Inc. Hal has been salesmen for the company for some time and will take over the management as his father retires from the business. Mr. and Mrs. Julian King plan to have their home in Missouri. . . . Lake Tilton kept the Dogaters after a recent hospitalization. . . . Also out of the hospital is Mrs. Jim Ricketts, wife of Columbia's head booker and office manager. . . . Ben Marcus, Columbia district manager, paid a visit to a local theatre. . . . Dallas Keeler, NSS booker, is on vacation. Playing a role in the coming attraction at the Des Moines Community Playhouse is Mabel Maganuss, secretary to Lou Levy at Universal. . . . Charles Laughlin, Universal salesman, has married his wife and two daughters here from Sioux Falls, S. D.

HARTFORD
Ben Simon, 20th-Fox Connecticut exchange manager, is marking his 29th year with Fox and his 35th year in the Connecticut film district. . . . Atty. Herman M. Levy, general counsel of TOA and executive secretary of the MPTO of Connecticut, has been re-elected secretary of the New Haven County (Conn.) Bar Association.

Barney Tarantil, partner in the Burns theatre, East Hartford, is in Durham, N. C., recovering from illness. . . . David Sherman has resigned as assistant manager of the Stanley Warner Strand, Hartford. . . . A March, 1954, opening is planned for the $130,000, 750-car drive-in being built at Mansfield, Conn., by General Theatres, Inc., of which Morris Keppehner and Lou Lipman are principal officers. . . . Local 273, IATSE, New Haven, has scheduled election of officers for Nov. 19. . . . Burns theatre, Hartford, deluxe suburban house, has increased admissions to 65 cents, adults, and 30 cents, children, while the Victory, New London, Conn., has dropped adult admissions to 40 and 50 cents.

KANSAS CITY
"From Here to Eternity" has done well at several subsequent run houses, at advanced prices. . . . "The Robe" is in its sixth week at the Orpheum. . . . The unprecedented warm fall weather terminated November 5, for the entire Kansas City area, with temperatures below freezing at most points. The weather moderated, and snow came the early morning of November 7—but no serious drifts in the cities. . . . The first "dusk to dawn" program at a drive-in was provided November 7, by the Shawnee. . . . One drive-in has closed for the season, and the New 50, which opened this summer, . . . "Lili" has completed 26 weeks at the Kimo—the longest run of any attraction there. . . . "Penny Princess" is the current bill at the Vogue which is a local art theatre.

LOS ANGELES
Earl Streib has re-opened his Plaza theatre, Palm Springs, for the winter season. . . . Dave Rector, former operator of the Ebell theatre, Long Beach, was on the Row to line up product for the long shuttered Larchmont theatre, which Rector is planning to re-open on November 18. . . . Back from attendance at the Motion Picture Theatre Owners of Montana annual convention in Billings was Harold Wirthwein, Allied Artists western sales manager. . . . Ray Robins, owner of the Milway, has assumed control of the Victoria, formerly operated by Carl Young. . . . Jim Boyd, local theatre supply dealer, has leased the Laosche theatre from Bessie Mednick for the purpose of conducting a series of tests for the new wide screen projection lens which he has. . . . Dave Barulich, former Pittsburgh, Pa., exhibitor and more recently a Los Angeles restaurateur, paid a visit to his friends on the Row. . . . Al Blumberg, National Screen salesman, back from a business trip to Arizona.

MOTION PICTURE HERALD, NOVEMBER 14, 1953

(Continued from preceding page)

(Continued on opposite page)
MEMPHIS

Two Memphis first runs had twice normal business for the week. "The Robe," completing its fourth week at Malco and "This Town," during its third week at Loew's State, accounted for this Memphis attendance record. Manager Arthur Groom announced that Loew's State will become Memphis second theatre with CinemaScope on Nov. 18 when "How to Marry a Millionaire" will open. Bros, view drive-in, Morganfield, Ky., owned by Jim McElroy, closed for the season this week-end. Mrs. W. E. Malin, who operates Lara at Augusta, Ga., and her daughter, Donna, are here in Memphis on business. Alton Sims, Rowley United Theatres, Inc., announced that Capitol theatre, Little Rock, Ark., has closed temporarily for alternations which will include CinemaScope. J. H. McCarthy, manager, Warner theatre, has returned from a company meeting in Chicago. . . . Charles Edwards, owner, Sharon, Sharon, Tenn., is recovering from an illness. He is recuperating at his home.

MIAMI

Mario Valle, assistant at the Lincoln, who has been handling the managerial reins during the vacation of manager Gordon Spradley, did not relish the extra curricular details of being held up, robbery occurred recently at Van Nuys, Calif., to the second floor office and netted the gunman $1,148. . . . Tom Capuzzi, manager of the Sheridan, found plenty of patron interest in his lobby display of infantry combat equipment, on view for the run of "Take Me High God!". . . . Wometco was well represented at the Chicago TOA Convention with Mitchel Wolfson, Sonny Shepherd, Van Myers and Frank Myers in attendance. . . . The Soutel Heights house was headquarters for the members of Columbia Pictures' "The Miami Story," as locale scenes were shot here.

MILWAUKEE

"The Robe," now playing at the Fox-Wisconsin here, is doing sensational business. It has broken every record of every picture that has ever played Milwaukee. . . . Business is reported good here again. "Marin Luther" was in its fourth week at the Fox-Strand. . . . H. Oshun, branch manager at the Columbia exchange here, screened two films at the Warner screening room Nov. 7. They were the "Nebaskan" and "Charge of the Lancers." . . . William H. Birerwirth, shipper at the RKO exchange here, was to be married at Rochester, Minn., November 14, to Miss Donna Joyce Sylkes, daughter of the Harry Sylkes of Rochester. . . . RKO office here is observing the Herbert Greenblatt month. Greenblatt is the exchange manager. The Loretty institute LaVerne's daughter appeared on television last week over WTMJ-TV on "Little Amateurs."

MINNEAPOLIS

Ted Mann will take over the Granada, neighborhood theatre, about Jan. 1 and operate it as a school. The Granada formerly was operated by Minnesota Amusement Co. for 25 years under lease from Charles Rubenstein and Abe Kaplan until MACO lost its lease last summer. "How to Marry a Millionaire" has been set for Radio City for an extended run opening Thanksgiving day. Film will be shown on the theatre's CinemaScope screen and with stereophonic sound. . . . Bill Mussman, Paramount sales manager, is back at work after being hospitalized. . . . Paul Thomson, manager Station WCCO at Columbus, . . . M. A. Levy, 20th-Fox midwest district manager, attended the TOA meeting in Chicago. . . . Lucile Lindberg, inspector at Warners, fell and broke her leg and is hospitalized. . . . Fred Finnegam, RKO booker, stationed at home. . . . The Durand, located in the town auditorium at Durand, Wis., will close Dec. 7 as a result of the inability of C. C. Neecker, operator, and the town council to get together on a rent moratorium for the winter months.

NEW ORLEANS

Alex Gounares sold his Roosevelt, Mobile, Ala., to B. Brown. The new management took over Nov. 1. . . . Neil Mixon will suspend operations at the Mixon drive-in, Amite, La., November 28 with plans to reopen February 7, 1954. Gordon Moody advised that the Gordon, Meridian, Miss. is closed temporarily. . . . R. Pfeiffer shuttered the Istrouma, Baton Rouge, La. . . . Drive-Ins closing for the winter months are Hands drive-in, Mindon, La., which closed October 31, and F. T. McLeon's Hub in Monroeville, Ala., which will shut down operations Nov. 29 and T. G. Solomon's 51 drive-in, Jackson, Miss, which will cease operating on December 1st. . . . H. B. Guillory, until recently connected with A. U. Fontenot in the Platteville Platte, La., has taken over operations of the Jan, that city, formerly owned and operated by Albert Tate. Guillory is also associated with Joy Theatres in Plungeville, Ville Platte. . . . The Pat theatre, Lafayette, La. will mark its fifth anniversary Dec. 8. The owners are Percy Duplessy & Mathews Guidry.

OKLAHOMA CITY

Thieves broke into the Frontier, Redskin and the Plaza theatres Oct. 31. Candy, cigarettes and a small amount of change were reported taken. Lewis Barton, theatre chain owner here, was named vice-president of KLKR-TV Television, Inc., one of Oklahoma City's two new UHF television stations. . . . The State and Center theatres held Halloween Matinees Shows, when every 13th person was admitted free. All seats were 75 cents. . . . The Starlite drive-in, at Shawnee, Okla., is now closed for this season. It will reopen in the spring, manager F. M. Little, said. . . . Two Topeka, Kans., theatres have announced decisions to close down; the Oakland, owned by Fox Midwest Theatres and the Kaw theatre, which is part of the Dickinson chain. The manager of the Glen theatre at Joplin, Mo., was placed third in an attendance competition among theatre managers of the Dickinson Operating Company.

OMAHA

"The Robe" the Orpheum theatre established a new gross record with "The Robe," Tri-States district manager William Miskell reported, with a $40,000 opening week. . . . One of the oldtimers of the movie industry in Omaha, United Artists salesman Clarence Bluhauge, is resigning the middle of the month because of his health. He's going to Rochester for a checkup and then to Florida. . . . Shari Philson has joined the Paramount staff as receptionist and Janet Nave has been moved to billboard. . . . It's a baby boy for Mr. and Mrs. Millard Raths- wisch, Tilden exhibitors. . . . Columbia branch manager Joe Jacobs announced that Charles Eldor of Des Moines would take over the sales post of Joe Foley, who resigned. . . . KKO has moved Tillie Becker from inspectress to billing clerk to replace Donna Carpenter, who resigned to return to her home in Indiana.

PHILADELPHIA

Pending a decision on the legality of the practice by the City Solicitor's office, reserve policemen are not being detailed as guards at motion picture theatres. . . . Harry I. Waxman, Atlantic City, N. J., exhibitor, who headed the Israel bond drive in that city, went to Israel for a conference on national policies. . . . Owners of motion picture theatres in Reading, Pa., will appeal this month from the 50 per cent increase in real estate taxes. . . . Ralph Pryor resigned as assistant manager of the Stanley Warner Grand, Wilmington, Del., and is succeeded by Benjamin Saligman, former manager of the Strand in that city. . . . "Old Hollywood" in Wilmington, Del., revised its movie time table after an absence of several weeks. . . . The Finch interests will take over the Plaza, Reading, Pa., before the end of the month. Also in Reading, inquiries for the lease of the old Ritz, closed for more than a year, are reported. . . . Jack Minsky, manager of the Colonial, Atlantic City, N. J., became a grandfather with the birth of a baby girl to his daughter-in-law. . . . All but Warner Beach theatres have given up the screening of films in their projection rooms, with 20th Century-Fox announcing that there will be no provision for a projection room at the local exchange in its new premises.

PIPPSBURGH

Business has been spotty this week with only "The Robe" at the Harris and "Mo- gambo" at the Ritz showing any strength. There's no sign of "The Robe" ending its run as it enters its seventh week at the Harris; the longest period any movie has ever stayed in that house. . . . The Fulton gets one of the first showings of "How To Marry A Millionaire," opening Tuesday in the Sixth Ave. house . . . Jack Palance spent two days here plugging his 3-D movie, "Flight to Tangiers" now at the Stanley. It will be followed by "Botany Bay." . . . Adele Sedler, former radio commentator, has joined the Cinerama publicity staff here while Richard A. Athens, Warne aper Dec 9 in the Warner, which has been closed as equipment is being installed. "The Sea Around Us" gets a second week in the Squirrel Hill, neighborhood art house, with "Mr. Potts Goes to Moscow" pencilled in to follow. . . . "Kiss Me Kate," the Penn's Thanksgiving offering, will be shown in 3-D, rather than 2-D.

PORTLAND

Nearly all first run houses have new, strong product this week, with only two holdovers. Downtown spots have been bogged down with holdovers for the past (Continued on following page)
PROVIDENCE

A sponsoring committee for the showing of the film "Martin Luther" was formed recently by a group of clergymen meeting at the office of the Rhode Island State Council of Churches. The movie will open at the Avon Cinema around the middle of November. A screening of the film for 300 pastors and 200 other invited guests was held in advance of the meeting, at the Avon. A petition for a change of zone on approximately 20 acres of land on the Post Road in nearby East Greenwich for the erection of a drive-in theatre will be reviewed at the next meeting of the Town Council. There are no drive-in theaters in the town, and this is the first time, according to Raymond Crompton, council president, that a petition has been filed for one.

According to Harry Ernakes, who has an interest in the theatre plan, construction would start immediately after approval. He further stated that the project would be backed by himself; his brothers, Peter and George of West Warwick; Clifford McKenna, local contractor, and John Scurti, owner of a cafe in Potowomut.

SAN FRANCISCO

The Orpheum is covered with signs announcing "This Is Cinerama," opening here Christmas Day. "Melba" was booked into United Artists as a second feature with the third week of "I, the Jury," and everybody is talking about this untalus procedure. In a gesture that built added good will for the industry, United-Paramount district manager Earl Long, turned over the outer lobby of the now-closed State Theatre to the Franciscan Fathers for use during the holidays to house an exhibit of the California Missions. "Knock on Wood," was shown for the first time anywhere at the Paramount, Nov. 7. Silvia Fine, writer, was on hand with 15 other members of Paramount Studios staff, to catch audience reaction. Hulda McGinn of the California Theatres Association, cooperated with the Paramount in arranging successful advance screenings of "War of the Worlds," for the Blood Bank, Civilian Defense Council and the Board of Education. Paramount exchange's traveling auditor, Alan Brown, left here for Portland. The Roxie, St. Helena, has changed ownership from Caroline Mosher to John F. Aquilini.

TORONTO

MGM and Loew's co-operated to have special invitational screening of "Kiss Me, Kate." Film was shown in 2-D. In preparation for the hazards of winter, the Toronto Film Board of Trade announced establishment of 13 emergency distribution centres around Ontario where theatres held spare show prints in readiness so that performances will not be missed because of weather conditions. Ten film distributors are co-operating.

WASHINGTON

The Ontario theatre held a world premiere of "Flight Nurse," Republic picture. Joan Leslie, Richard Simons and other celebrities were present for the gala occasion. Marshall Coyne and Clark Davis turned the most money for the Variety Club Welfare Awards Dance during the month of October, and will share a case of bourbon awarded as a prize by Barker Eddie Talbert. In the Women's group, Mrs. Mary Lewis, of Mrs. Frank M. Boucher's committee, will receive a 52-piece set of silverware, courtesy of Barker I. Shah. Mrs. Jack Fruchtman, a close runner-up, will receive a $25.00 bond. The Variety Club will hold a general membership meeting November 16. The Allied Motion Picture and Television Council is to hold its meeting on Friday. Bernheimer's Jesse theatre has embarked on an art policy. The Variety Club of Washington will cooperate with the Marine Corps in the collection of "Toys for Tots."
**What the Picture Did for Me**

Columbia

INVASION U. S. A.: Gerald Mohr, Peggie Castle—When you warn them in advance in a small town that you're going to take the pants off of them, you usually do just that and they show you. Business dropped. The stark realism of this little offering scared a lot of folks out of their seats and they walked. Those who propped it out were well rewarded in the end and changed their opinions of the show. It is startlingly real and should be witnessed by everyone in the country. Doubled with "Toodoo Tigers." Played Friday, Saturday, October 9. —Bob Walker, United Theatre, Florence, Colo.

MARRIAGE, THE: Judy Holliday, Aldo Ray—When you put a lot of people with wanting ones like these on the same bill, it caused remark from my patrons which much I believe there's not much use worrying about new-fangled sound systems. People used to sit it out, but now go out of the way to look for it when they want to pan a feature. but it seemed everyone did on this. I had trouble with it when we had the late playdate. Bank Night made business slightly above average, but host the battle, Played Wednesday, Thursday, October 7. —Bob Walker, United Theatre, Florence, Colo.

VOO-DOO TIGER: Johnny Weissmuller, Jean Byron—This series is usually sure-fire, but trailer of "Invasion U. S. A." scared too many away from the combination, and then this seemed weaker than most, so it seemed to add less than its share to the program. Played Friday, Saturday, October 9. —Bob Walker, United Theatre, Florence, Colo.

**Metro-Goldwyn-Mayer**

BAND WAGON, THE: Fred Astaire, Cyd Charisse—Different trade magazine week had a worth wait censor to "An American in Paris." According to our business, the story was different. This film, M music one of Leo's poorest efforts. The picture is over-done, taking at each other and just boring sequences. About the last 20 minutes of the picture things start to pick up a little, but up until then, it's nothing. Business just fair. You can do without this one. Played Monday, Sunday, Monday, Tuesday, October 17, 18, 19, 20. —Mel Edelstein, Lybba Theatre, Hibbing, Minn.

BIG LEAGUER: Edward G. Robinson, Vera-Ellen—For double feature situations, this will be a good program picture. I played it just prior to the World Series and it came up with a little below average gross. The picture is about the New York Giants' training camp in Florida for the young players who hope for their chance at the "major league" in the future. Edward G. Robinson is the farm camp training manager and gets the farm hand role. If you have a double feature, this will be one. E. K. Played Wednesday, Thursday, Tuesday, September 27, 28, 29. —Mel Edelstein, Lybba Theatre, Hibbing, Minn.

**Paramount**

CADDY, THE: Dean Martin, Jerry Lewis, Donna Reed—This is a good Martin & Lewis comedy and it drew very well. The competitive theatre was playing "From Here to Eternity" against this, and it didn't hurt business too much. Martin & Lewis don't give out with too much sappy sentiment, and story is better than in some of their previous releases. The sound track of "The Caddy's Amore" which is getting up there on the hit tunes list, don't worry about this one. Played Thursday, Friday, Saturday, Sunday, Monday, Tuesday, October 8, 9, 10, 11, 12, 13. —Mel Edelstein, Lybba Theatre, Hibbing, Minn.

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**MOTION PICTURE HERALD, NOVEMBER 14, 1953**

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**Universal**


**Warner Bros.**

ISLAND IN THE SKY: John Wayne, Lloyd Nolan—In my estimation, this was 190 minutes of the most boring entertainment I have seen in quite some time. Fortunately, it had the John Wayne name to draw them in and the box office receipts were above average. The story was feasible, but they could have cut the running time down and speeded up the action. Of course, this is just my opinion, and it isn't important as long as the picture draws. However, I don't think your patrons will walk out commenting favorably. Played Sunday, Monday, Tuesday, September 27, 28, 29. —Mel Edelstein, Lybba Theatre, Hibbing, Minn.

STOP, YOU'RE KILLING ME: Broderick Crawford, Claire Trevor—You can't go wrong on this one. This picture has a different comedy angle from any for some comments were good from all those who saw it. Put it on any mid-week billing. Played to average business both nights. Played Tuesday, Wednesday, October 27, 28. —Mel Edelstein, Lybba Theatre, Hibbing, Minn.
Daff Opens
2nd AMPA
"School"

The world market, its importance and the methods and objectives in cultivating it, was delineated last week by Alfred E. Daff, executive vice-president of Universal at the opening session of this year's Associated Motion Picture Advertisers Showmanship School, in New York, last Thursday night. Mr. Daff pointed out that the foreign market accounts for 39 per cent of the industry's income; that inasmuch as anti-American policies sometimes prevent dollars from being brought back, advertising campaigns devised here should have them in mind, and also basic cultural differences; that the mood of the industry here often is followed abroad and hence industry leaders should be wary of press criticism; that advertising staffs should be instructed in industry matters and policy; and that there should be pride of craftsmanship and faith in the industry's future. Mr. Daff also asked for realization there is no common denominator; sectional differences should be observed and cultivated.

AMPA held a luncheon "sneak preview" Thursday of the fall motion picture issue of the New York "Sunday News Rotogravure Magazine." Invited guests and speakers were executives and the film critic of that newspaper. On display were procedures of handling pictorial news.

De Rochemont Staff
Meets On "Luther"

Selling of "Martin Luther" occupied a full day of discussion recently, in New York, by the staff of the Louis de Rochemont organization. Some of the speakers were Mr. de Rochemont; F. Borden Mace, president of the Louis de Rochemont Associates; Henry Endress, associate producer of the picture and executive secretary of Lutheran Church Productions; Cresson E. Smith, general sales manager of the Associates; Irving Drutman, publicity director; and Joseph Gould, handling advertising and promotion. Mr. Smith said that to November 4, in 170 engagements, 1,500,000 persons had seen the film.

Bookers Plan Theatre Party
The Motion Picture Bookers Club of New York has arranged a theatre party for Tuesday, March 9. Tickets have been obtained for "The Caine Mutiny" at the Plymouth theatre. Al Blumberg of Warner Brothers is chairman.

Open Texas Drive-in

The Panther Drive-In theatre, Lubkin, Texas, was officially opened last week by Phil Isley and executives of the Phil Isley Theatres along with the Mayor and other civic dignitaries. The 650-car unit is managed by Harold Johnson.

Ohio Supreme Court Upholds
Columbus Anti-Bingo Law

COLUMBUS: The Ohio Supreme Court has struck a paralyzing blow to Bingo games and other lotteries, whether operated for charity or for the operator's own profit. Upholding a Columbus Municipal Court conviction of Mrs. Clarissa Barr of Columbus, the State Supreme Court apparently knocked the props from under the Kane Act, which attempts to legalize charity Bingo and other charity gambling schemes. Mrs. Barr was arrested on a charge of illegal possession of Keno slips and prosecuted under the Columbus anti-Bingo ordinance. The Supreme Court held that the General Assembly is "without power to legalize, either directly or indirectly, lotteries and the sale of lottery tickets for any purpose." After an appellate court set aside the original conviction, the city of Columbus appealed the case to the Ohio Supreme Court.

Deal Set on
Color Tube

CINCINNATI: The first licensing agreement to produce the Chromatron tri-color TV tube developed by Chromatic Television Laboratories, Inc., has gone to Crosley's radio and television division, Avco Manufacturing Corp. Chromatic Laboratories is an affiliate of Paramount Pictures.

Leonard F. Cramer, Avco vice-president, announced that a licensing agreement had been signed with Richard Hodgson, president of Chromatic Television Laboratories, Inc. Mr. Cramer, in making the announcement, stated that "we have been working closely with Dr. Lawrence and Chromatic's staff so that when color television becomes a household reality we will be the first to offer the most advanced and compatible color reproduction."

Barney Balaban, Paramount Pictures president, in a letter to the president of Avco, Victor Emanuel, welcomed the association.

CBS Three-Quarter Earnings,
Sales Reach Record High

The Columbia Broadcasting System had the highest sales and earnings in its history for the nine-month period ended September 30, 1953, William S. Paley, chairman of the board, announced in New York last week. Sales for the period totaled $223,109,649, representing a 28 per cent increase over the corresponding period in 1952. Earnings before taxes amounted to $14,961,343, a 58 per cent increase over the year before. Net profit after taxes was $5,661,343, an increase of 49 per cent over the 1952 figure. Earnings per share in the 1953 period were $2.42, compared with $1.63 in the corresponding period in 1952. The board has declared a dividend of 40 cents a share and a special dividend of 25 cents a share, on its Class A and Class B stock, both payable December 4, 1953, to stock of record November 20, 1953.

GPE Sales,
Net Show Big Gains

General Precision Equipment Corporation and subsidiaries report gains of 30 per cent and 75 per cent, respectively; in sales for the three months and nine months ended September 30, 1953, over the similar periods of 1952, on which increases of 53 cent and 156 per cent, respectively, were registered in net earnings for the same periods.

Consolidated net sales for the three months ended September 30, 1953, totaled $21,391,405 compared with $16,416,947 for the three months ended September 30, 1952. Consolidated net income for the September 1953 quarter amounted to $814,763, equal after preferred dividends, to $1.24 per share on 649,087 outstanding shares of common stock. For the corresponding period of 1952, consolidated net income amounted to $529,321, or 80 cents per common share, after preferred dividends, based on 646,087 common shares then outstanding.

For the nine months ended September 30, 1953, consolidated net sales totaled $62,493,972 compared with $35,633,521 in the first nine months of 1952. Consolidated net earnings for the first nine months of 1953 amounted to $2,283,830, or $3.46 per share, as compared with $890,433, or $1.34 per share, for the nine months ended September 30, 1952.

Variety International Honors
Jane Froman and Dr. Waksman

Jane Froman, popular entertainer, and Dr. Selman A. Waksman, director of Rutgers University's Institute of Microbiology, will be guests of honor November 21 at a dinner at the Statler hotel, Washington, D. C., on the occasion of the Variety Clubs International Humanitarian Award presentation and Tent No. 11's annual dinner dance. The banquet will climax the annual two-day mid-year meeting of Variety International. Miss Froman will be presented with a plaque naming her Tent 11's 1953 show business personality of the year, while Dr. Waksman will receive the Humanitarian Award in recognition of his work in science and medicine.

Hal Wallis' "Cease Fire" To Have New York Opening

"Cease Fire," filmed in 3-D under Korean battle conditions, and produced for Paramount release by Hal Wallis, will open at the Criterion, on Broadway, New York, November 23. The opening will have unusual promotion and the aid of the military who cooperated in its making. It was directed by Owen Crump, an Army Signal Corps major in World War II. Its technical adviser was Major Raymond Harvey, who is a holder of the Congressional Medal of Honor.
AMPA GOES TO SCHOOL” was the interesting top-line comment in Motion Picture Daily, reporting the start of another series of twelve lectures on showmanship, conducted by the Associated Motion Picture Advertisers, in the second year of this famous school for theatre managers. And the comment was most pertinent, since the opening address by Alfred E. Daff, executive vice-president of Universal Pictures, was as interesting and valuable to AMPA members as to managers.

Lige Brien, president of AMPA, presided at the opening session at the Hotel Astor, before turning the gavel over to Maurice Bergman, who will be moderator for the current series. In this respect, AMPA is fortunate, for the successful operation of the school, like all successful operations, requires a dynamo of energy. Last year’s school was highly successful under the direction and leadership of Harry McWilliams, and with a new slate of AMPA officers, it is good to see Lige Brien, Quigley Grand Award winner and special events director for United Artists, in charge, with Maurice Bergman as “the professor”—it was a stroke of sheer genius for Maurice to occupy this chair.

Theatre managers and theatre owners in the metropolitan area are lucky to have access to this management school, on such easy terms and for such high purposes. It is made convenient for theatre employees to attend school sessions, starting at 6 p.m. and completed by 8 o’clock, without interference with their routine. The cost is low, $15 for the course of twelve lectures, and circuit executives, lead by the example set by Walter Read, Jr., have spared the plan of sending their most promising men to obtain this professional training.

Mr. Daff made ten points for showmen to remember. He said, “It is your business to understand your job, and to make it respected in the community. To advertise intelligently, you must learn to think. The publicity man of today can be the producer of tomorrow. The selling of pictures should be tempered by a sense of public relations. Everyone entrusted with the job of selling should be instructed in industry policy. No one in this business lives for himself alone. There should be frequent clinics to inject new ideas and enthusiasm. There should be a training school to test aptitudes. There should be a pride of craftsmanship and more faith in our future.”

AWARD INCENTIVES

This week, we are particularly interested in the start of the AMPA School, reported here and in the news pages of the Herald, and also in the growing interest in MGM’s “Lucky 7” Contest, under the direction of Howard Dietz and Oscar Doob, to stimulate showmanship in early runs, as demonstration and proof of the value of professional handling of new pictures.

For twenty years, the Quigley Awards have stood as the largest, oldest and most respected competition for incentive awards for showmanship. We can afford to encourage every means and method for the increase of showmen’s skills, at the point of sale. We are sitting as a judge in Metro’s contest—and we recognize, and applaud, the good work displayed by many Round Table members.

Now, for the AMPA School, we offer one idea, as a suggestion to solidify the results attained in this year’s course of twelve lectures. We think there could be an extra Quigley Award next spring, for the student in this year’s classes, who prepares the best student notebook of the lectures he has heard and the lessons he has learned. It would be a good report on the school as a whole, and the competition to provide such a notebook would urge all enrolled students to qualify as contenders. The idea is on the table, for the interest and approval of those who are interested.

BOB WILE, executive secretary of Independent Theatre Owners of Ohio, offers the suggestion in a current bulletin that exhibitors should be entitled to a 50c reduction in the cost of newsreel rentals, since the producers are now saving $3 per reel, with the elimination of the State’s censorship fee. He says that sworn testimony proved that the average total revenue from a newsreel print was $24, and that figure, each print can have an average of no more than three engagements. Therefore, with this $3 saving, exhibitors should be entitled to half.

It’s all in the point of view, but with some practicality and simple arithmetic, you might reach a different conclusion. If the average newsreel print earns only $20, and has only three bookings, then it doesn’t pay for itself, much less for negative cost and distribution. A 900-foot newsreel, with shipping can and label, will cost half as much as the print can earn. Obviously, newsreel sources are operating at a loss in Ohio, and there is no reason why they should do so.

The newsreels are having a tough struggle against television, but theatre owners should be sufficiently well informed, and interested, to safeguard their own business.

CHARLIE JONES, who did the town with us on his way to Boston, says he is going to try two Round Table stunts at his Dawn theatre, in Elma, Iowa. One is the “Darby & Joan” matinee, in midweek, for old folks, which is so popular in England. All there is to it is to book an adult picture, keep the kids out from underfoot, make the folks feel at home who seldom have any place to go but home, and issue two-for-one tickets for couples past 65.

And also, he’s going to launch his version of the Round Table’s Foster Parents’ Plan for children’s matines, starting with his play dates for “Little Boy Lost” in December. Charlie has five youngsters of his own, so any Foster Parents’ Plan is something extra in his life.

—Walter Brooks
"SABRE JET"—United Artists' new picture of the Korean jet hero pilots—premiered at the Criterion theatre on Broadway, with a flourish of military and air services. Above, a flash of feminine pulchritude adds to drawing power of a float in front of the theatre; at right, the First Air Force color guard and 68-piece brass band led the parade at the opening. In the far corner at upper right, Sam Gilman, manager of Loew's State theatre, Syracuse, shows you how to get television publicity in an interview, with a standee for background, for "Torch Song."

For Instance—and For Exploitation

Three very different theatre front operations prove a point—opposite, the Normandie theatre on 57th Street, in New York, serves coffee on the sidewalk for the opening of "Little Fugitive." Below, Ervin Clumb shows the downtown treatment of his uptown Riverside theatre in Milwaukee, for "Mogambo"—and at right below, Earl Hallford, our other twin with Martin theatres, Georgia, shows his front display at the Crisp theatre, as city manager in Cordele, Ga. Lively stuff, in small situations and Earl says the thirty-foot banners are his best-sellers.
Middle Category Gives Greatest Support for "Lucky 7" Contest

Towns From 10,000 to 100,000 Population Turn In the Most Entries

Three times now, we've been a judge in Metro's "Lucky 7" Contest—for "Mogambo"—"Torch Song" and "Take the High Ground." Entries are more numerous and improving in quality, to show that there is new and greater interest, as a result of the incentives offered. We are glad to see the same enthusiasm again—for better luck next time. We reviewed a group of entries from small situations in a recent Round Table meeting, and now we'll run through a similar group, taken from the middle category, which covers locations from 10,000 to 100,000 population.

Many Old Friends Are Contenders

Again, we note a lot of old, familiar names and places. For instance, there is Herman Stahl, owner-manager of the Drake theatre, Oil City, Pa. Herms is an exhibitor leader, and what he does sets a good example for all of Western Pennsylvania. His town of 20,000 population is typical of many small cities. May F. Quirk, manager of the Victoria theatre, Mt. Carmel, is another Pennsylvania—and we know that when she wins honors in competition, it is an event in her town, and the local newspaper and business clubs give her the big hand she deserves for her showmanship. And we see Max Cooper and several Skouras managers from the New York area, and Tony Masella, and various Loew's managers from out of town, represented in this cross section of the judging.

And Many Circuits Are Represented

Jules Curley, manager of the Haven theatre, Olean, N. Y., had a good entry on "Torch Song," in which he itemized an extensive campaign in his town of 22,884 people. He stressed "Crawford in Technicolor for the first time," the emotional impact, and Joan in costumes that would intrigue the men. Dan Gilhula, manager of Shea's theatre, Jamestown, N. Y., was another who put it on the line, for what it would cost to sell the picture in his town of 43,354 population, including both radio and TV, in addition to newspaper and poster advertising. Wendell Jones, manager of the Lee theatre, Bristol, Va., planned a campaign which would cost $92 with strong support for newspaper, outdoor posters (24 sheets) and $30 for radio advertising included in the total. The Lawton theatre, Lawton, Okla., with no manager's name attached, estimated a $2,000 gross business with an advertising budget of $100, which is 5% and includes National Screen's standing order.

MORE WINNERS

After weighing close to 100 proposed campaigns, as finalists in MGM's "Lucky 7" Contest on "Take the High Ground," the judges have announced the following winners:

In the category of over 100,000 population, William Haver, manager of the Paramount theatre, Des Moines, I. A., will get $500 as his personal award, and MGM will pay the costs of his campaign.

In the 10,000 to 100,000 population bracket, the winner was Lou Hart, manager of Schine's Avon theatre, Watertown, N. Y. He will get a $250 prize, and MGM will defray the costs of his campaign. In towns of less than 10,000 population, the judges awarded top honors to Wayne Berkle, manager of the Richland theatre, Richland Center, Wisconsin, who receives $100 personally, while MGM pays the costs which he estimated. (It should be understood that these are proposals for campaigns, and therefore, this is not a judging of completed campaigns.)

In the second contest of this "Lucky 7" series, for "Torch Song," the winner in top-bracket cities of over 100,000 population, was Paul Townsend, advertising manager for the Midwest theatre, Oklahoma City, who got $500 and his costs. In the middle category, Arnold Gould, manager of the Capitol theatre, Jefferson City, Mo., received $250 and costs; and in the small situations, under 10,000 population, Jesse L. Marlowe, manager of the Van Croix theatre, Melbourne, Florida, won $100 and campaign costs. In this judging, Jack Foxx, advertising and publicity director for Loew's Columbia theatre in Washington, D. C., was given a special award.

The next judging, coming up soon, will be the fourth in the series of seven, and will cover the pre-selling and exploitation of "All the Brothers Were Valiant" in the three categories.

Lou Hart, manager of the Avon theatre, Watertown, N. Y., and Jack Mitchell, manager of the Auburn theatre, Auburn, N. Y., were two Schine situations in this group, and C. A. Baur, manager of the Roxy theatre, Bremerton, Wash., filed a campaign in which he shows his skill at newspaper layouts, with Joan giving him the right opportunities. Bill Trambukis, manager of Loew's Regent, Harrisburg, and Joe Boyle, manager of Loew's Poli, Norwich, Conn., were two whose handwork is familiar in these meetings. "A short introduction to Battle Creek" prefaces the campaign which F. A. Nichols, manager of the Bijou, entered, and it serves to make clear the manner in which he handles his local situation in the Michigan city of 48,666 population.

Not so many from the deep South in this collection—but we note an unsigned campaign from the Matanzas theatre, St. Augustine, Fla., and one from Whitney Lindsey, manager of the Polk theatre, Lakeland, Fla., both competently designed to obtain better business for better pictures. Fred L. Rumpf, manager of the Colonial theatre, Florence, S. C., offers a brief outline, in which he proposes to spend $91 in his town of 31,000 population. From the West Coast, Lee R. Hess, manager of the Fox theatre, Hanford, California, with 10,028 population, just gets into this category, and John P. Brunette, manager of the Studio theatre, San Jose, who is a good Round Table contributor, proposes a total campaign that is intended to obtain a maximum run in his special-type theatre. Leonard Klafta, manager of the Paramount theatre, Kankakee, Ill., builds his selling approach around a record tieup and contest, with MGM records and a local music shop as the sponsor.

We were impressed, in viewing the campaigns for "Take the High Ground," by the number of managers who said they had service records and understood the idea in this picture, with some feeling for the factual story of the training camp. And by the same token, there are 10,000,000 service men in the potential audience, and a draft call of 27,000 per month, coming up, to support this and other film stories with military background.

—W. B.

And, just in case you are reading this page and you are not a Round Table member (which is not likely) send in the coupon below:

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE
1270 Sixth Avenue, New York 26, N. Y.

Name ____________________________

Position ____________________________

Theatre ____________________________

Address ____________________________

City ____________________________

State ____________________________

Circuit ____________________________

Absolutely No Dues or Fees

Managers' Round Table Section, November 14, 1953
“THE ROBE” DOES QUADRUPLE BUSINESS IN EARLY RUNS

Even the pressbook for “The Robe” is in CinemaScope—wide and handsome, and crowded with things that will interest and inform good showmen. The picture is playing to four times normal grosses in the first runs, and everybody that expects the picture on schedule should study the pressbook and the performance in the nearest key city, as a guide for future action. Naturally, since CinemaScope is the newest advance in motion picture techniques, it is of primary importance, and for your confidential information—“How to Marry a Millionaire”—the second CinemaScope release from 20th Century-Fox, is one of the most entertaining films we’ve ever seen. It’s completely new and different in screen values.

Plenty of Posters

There are two 24-sheets for “The Robe”—one block letter, and one pictorial—and the pictorial is made for expansive use, as art material for special marquees and lobby display. The series of block posters, running through 6-sheet, 3-sheet and 1-sheet, are in “Day-Glo” luminous ink, and can be seen at night from a distance. The company has given you extra help in selling an extra picture. Door panels to match pictorial art posters have been supplied. There is a special jumbo herald which sells the attraction in circus style.

Newspaper ad mats are extensive and extravagant, and it is obvious that these were created for first-run situations, for most of them are too large, although there are smaller ad mats in the Block or reverse-cut styles. Maybe there will be supplementary pressbook pages with more teaser ads and small ads for small theatres. There is no economy mat, and that should follow later, in due course.

Pages of Publicity

There are six pages of publicity mats and stories, and this is especially good when you have something as easy to sell in the public interest as the new dimensions in motion pictures. All of the big magazines and newspapers have given large space to their own stories of CinemaScope and “The Robe”—you can sit down with a pressbook and work up your own speech for a Rotary Club, telling them the how and why of the new process, which intrigues every movie-goer. The press, for once, has been very kind to CinemaScope, for the public is really pleased with the scope and size of the new screen.

A full-scale television campaign and three radio campaigns are covered in pressbook discussion and suggestion, and if you have the picture coming up, you should follow these blueprints, for it will get you generous returns. Remember, “The Robe” multiplies the business at the box office by four, because the public is that much more inclined to want-to-see, than has been their usual inclination. News and interviews may be planted to obtain a maximum of free publicity. The story of “The Robe” and how it was written makes material in itself for a good interview or by-line story in your local paper. 20th Century-Fox have two kinds of souvenir books, both in full color and both good, which can be given to opinion-makers in advance. The best of the two issues is Al Greemstone’s souvenir book on the Dean Cornwall paintings, which toured the country as one of the Fox promotions in advance, but don’t seem to be mentioned in the pressbook. Many will consider these paintings as distinguished as the original novel.

One thing we want to say, here, and frequently, in the future. CinemaScope looks as good, and is as impressive, in small theatres as it is in the largest theatres in the land. We have just seen “How to Marry a Millionaire” in a projection room which seats about 200, and the picture is as good or better than it is in a house that seats 5,000. So, what are you waiting for?—W. B.
Pre-Selling Is Pre-Sold

We have before us the prize-winning campaign undertaken by Lou Hart, manager of Schine's Avon theatre, Watertown, N. Y., on “Take the High Ground”—which secured for him a cash award of $250 in the middle category of towns of 10,000 to 100,000 population, and wherein MGM paid for his campaign in full, as announced in this issue. We cite this way in which this excellent campaign was worked out, taking advantage of everything in sight or mind, to make the picture successful.

Training Camp Town

Watertown is the location of Camp Drum, and since this is a training camp story, front page news was made of the quick booking. Lou had seven days in which to prepare for a seven-day run, and he spent quite a generous advertising budget, to break attendance records. It was a fast job, and a good one. Camp Drum trains more than 70,000 troops a year, and what happens with regard to the camp is big news in Watertown. The Mayor of Watertown was agreeable to several kinds of official tieups, including letters of invitation to a preview, sent out over his signature, from City Hall. The sign-painters and lobby artists worked overtime to get up a display equal to the occasion.

Since October 12th was a Canadian holiday, a delegation of Canadian Army men came over the border and put on a drill in front of the theatre. Local Korean veterans were honored on stage and the entire program was solidified with a formal dinner to distinguished guests and appropriate radio coverage. The parade for Korean vets became city-wide, with public applause. All kinds of local patriotic and business organizations took part. The military camp furnished much paraphernalia for display purposes, and the Army Recruiting Service and other official groups, lent their support. The Mayor issued a special proclamation; the Postmaster’s brother-in-law was discovered to be the officer in charge of enlisted men at Fort Bliss who took part in the production of the film, and other local tieups seemed to develop like wildfire.

Over the Border

The best window display space in town was used, and the Mayor permitted street stunts that he explained were “border-line” but would be allowed on this special occasion. Newspaper advertising took advantage of another opportunity to sell the theatre’s new wide screen in its first use in Watertown. Both local and Canadian radio stations, in the area, cooperated with contests on the air. Dore Schary couldn’t come, but he sent a wire. It was the judges’ first chance to measure a proposal against a completed campaign on the same grounds—and it was a pleasure to give the award in this instance to Lou Hart, who qualifies as a district manager for Schine theatres in his northern corner of New York State.

“Walking My Baby Back Home”—Universal-Inernational’s large scale Technicolor musical with Donald O’Connor and Janet Leigh, which will be the company’s Christmas picture is backed with one of the most intensive pre-selling campaigns in recent years, according to David A. Lipton, vice-president in charge of advertising, publicity and exploitation.

Color ads have been placed in eleven national magazines and three major Sunday newspaper supplements with a combined readership of one hundred million. Already launched is the national tieup with the Penobscot Shoe Company, illustrated above, which was kicked off with a full-page ad in the October issue of Seventeen magazine, and follows through to the local level, with cooperative advertising and contests in connection with playdates, in line with Dave Lipton’s established policy. Penobscot will provide their dealers with comprehensive promotional kits as well as window and counter display material. Local theatres will participate in these benefits.

Also underway is a tieup with the Forest City Manufacturing Co., of St. Louis, revolving around women’s dresses adapted from Miss Leigh’s costumes in the picture. The manufacturer has scheduled two-page spreads in national magazines in addition to the company’s advertising schedule. Another similar tieup is with Westbrook Clothes for Donald O’Connor suits, also to be concentrated at the local level. And as if in sequence, another tieup with Blitrite Baby Carriage Company, for what comes naturally from such romantic and human possibilities. This company will sponsor “Beautiful Baby” contests which are about as sure-fire picture promotion as you can find in any community.

Decca Records have a new recording of the title song, with “Honeysuckle Rose,” and is setting special promotion tieins with the film’s release. This will include display material at the point of sale. Also set is a tieup with Spring Mills centering around “Miss Universe" beauties under contract to U-I and crediting the current picture.

Universal’s augmented staff of exploitation men in the field will start immediately to promote the picture, with Amike Vogel on the job in Denver and San Francisco; Jack Matlack in Portland, Ore.; Julian Bowes in Dallas and the Southwest; Ben Hill in Atlanta and the South; Ben Katz and Ed Borgen in Chicago and the Midwest; John McGrail in Boston and New England, and Dave Poland in Washington and Baltimore. Robert Ungerfeld, Maurice “Bucky” Harris, Ed Aaronoff, William Gandahl, Tom Dowd, and others of the Universal field crew, have not yet been assigned to territories.

Fifteen-Cartoon Show

It was a very successful 15-cartoon show that Hal King, manager of Schine’s Riverside theatre, Buffalo, put on, practically without cost, with the cooperation of local papers who gave the show front-page notice.
J. H. Lubin, Loew Theatres Veteran, Dies at 79

Jacob H. Lubin, 79, general vaudeville booking manager for Loew's Theatres for many years, died November 8 at his home in New York after a lengthy illness. Mr. Lubin started his career in show business as manager of Miner's Eighth Avenue Theatre in New York, and in 1909 joined Loew's as assistant to Joseph M. Schnick in the vaudeville booking office. He later became general vaudeville booking manager of the Loew circuit.

During his tenure with Loew's Theatres, Mr. Lubin discovered and booked many of the greats of the vaudeville world and booked all the acts for Loew's State Theatre, as well as the other Loew houses, until his retirement in 1935.

Surviving are his daughter, Mrs. Marvin H. Schenck of Los Angeles, wife of a vice-president of Loew's, and a sister, Mrs. Fannie Glickman of New York.

Louis Epstein

Louis Epstein, a veteran of the early days in the industry for 40 years, is a partner in the Epstein Amusement Company, Omaha, died November 5 at that city. His firm once operated 10 suburban theatres.

Legion Approves Two of Six New Productions

The National Legion of Decency this week reviewed six films, putting two in Class A, Section 2, morally unobjectionable for adults; three in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section 2 are "The Nebraskan" and "Queen of Sheba." In Class B are "Here Come the Girls" because of suggestive costuming and situations, "Kiss Me Kate" because it reflects the acceptability of divorce; suggestive costuming, song, and dance. And in "Hiding" because it reflects the acceptability of divorce.

Jose Del Amo

Jose Del Amo, 47, United Artists manager in Cuba, died November 4 in Havanna. His widow and two daughters survive. Mr. Del Amo was with the company 25 years.

Chesapeake Industries Sues National Screen Service

Alleging monopolistic practices and higher trailer prices than charged others, Chesapeake Industries last week sued National Screen Service in New York Federal Court. It asks triple damages for an amount unnamed. The alleged damages occurred during the years 1944 to 1951, when Chesapeake Industries controlled firms then operating. These were the now dissolved Producers Releasing Corp., Eagle Lion Films and Eagle Lion Classics. Chesapeake Industries also has a $15,000,000 anti-trust suit pending in the same court, against Loew's and RKO circuits. It alleges these firms denied Eagle Lion Classics access to the New York market.

U.A. Will Release Everest Climb Color Feature

United Artists has acquired for release the filming in color of the 1953 conquest of Mount Everest by the British expedition. The compilation is by Countryman Films. Thomas Stobart was the photographer, assisted by Sydney Grice, London, both being members of Sir John Hunt's team. Louis MacNeice, poet and author, wrote the commentary, and Meredith Edwards speaks it.
# FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 121 attractions, 5,045 playdates.

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

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

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<td>Lion Is in the Streets, A (WB)</td>
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<td>Little Boy Lost (Para.)</td>
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<td>Man from the Alamo (Univ.)</td>
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<td>Marshal's Daughter, The (UA)</td>
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<td>Pickup on South Street (20th-Fox)</td>
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<td>Plunder of the Sun (WB)</td>
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<td>Queen Is Crowned, A (Univ.)</td>
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<td>*Raiders of the Seven Seas (UA)</td>
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<td>Remains to Be Seen (MGM)</td>
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<td>Return to Paradise (UA)</td>
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<td>So This Is Love (WB)</td>
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<td>Son of Belle Starr (AA)</td>
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<td>Stand at Apache River (Univ.)</td>
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<td>Stranger Wore a Gun, The (Col.)</td>
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<td>Sword and the Rose, The (RKO)</td>
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<td>*Take the High Ground (MGM)</td>
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<td>Take Me to Town (Univ.)</td>
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<td>Tarzan and the She-Devil (RKO)</td>
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<td>War of the Worlds (Para.)</td>
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<td>Wings of the Hawk (Univ.)</td>
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<td>Young Bess (MGM)</td>
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* Indicates attractions which are listed for the last time.
† Denotes attractions published for the first time.
'ETERNITY' is now breaking every known record in the first subsequent runs in Kansas City, Pittsburgh, 'Frisco and Cleveland!

COLUMBIA'S
FROM HERE TO ETERNITY
MOTION PICTURE HERALD

The WORLD MARKET
"LET'S TALK THINGS OVER"

A timely report by M-G-M that will pay you to read carefully

There's plenty of business to be done with good product enthusiastically promoted. And we're happy to find that our exhibitor friends go along with us all the way in cooperative teamwork that's getting results.

"VALIANT" WORK!

Take a look at the business being done with our Technicolor adventure spectacle "ALL THE BROTHERS WERE VALIANT." Exhibitors are using these press book angles: 24-sheet cut-out; the 8-foot standee in their lobbies; the big National Prize Contest, 4 all-expenses-paid round-trips to Jamaica; the colored lobby stills; the ticket-selling ads; action-packed fronts; lively lobbies; the powerful TV trailers; selling of the stars Robert Taylor, Stewart Granger, Ann Blyth. Valiant work gets "Valiant" grosses.

BRAVO FOR "BRAVO"!

We urge you to send for the promotion-packed Press Book right now on the powerful color adventure-romance "ESCAPE FROM FORT BRAVO"! The trade

(Continued)
reviews are enthusiastic. The "Curtain of Arrows" scene is something the folks will go out and talk about and it's just one spectacular part of this picture, rich in showmanship angles. Plus star-power: William Holden, Eleanor Parker, John Forsythe and a cast of thousands.

"MOGAMBO OFFICE"!

"MOGAMBO" continues to clean up. We've had a wonderful response from our recent trade paper ad on its promotion. Theatre men are getting every last dime from this great Clark Gable and Ava Gardner showmanship attraction.

"KATE" GREAT IN 3-D!

Many showmen will present "KISS ME KATE" in 3-D at Thanksgiving as a result of its success. M-G-M's big color musical delights the fans and critics state that the famed stage hit is even better on the screen. It's the first quality picture in 3-D.

WIDE-SCREEN "QUO VADIS"!

For Christmas, M-G-M's spectacular "QUO VADIS" in Wide Screen is a NEW, terrific entertainment. The great spectacle is better than ever in the new medium. A Perfect holiday offering.

"EASY" DOES IT!

Read the rave trade press notices. See for yourself M-G-M's Technicolor Super-Musical "EASY TO LOVE" the Esther Williams-Van Johnson-Tony Martin Big Show, filmed in the Lovers' Paradise of Cypress Gardens, Florida. It is the industry's Top Attraction for Christmas and New Years.

YOU AND M-G-M!

Gentlemen, we've got the product. We've only talked about a few of the many. Share our enthusiasm for the promotional possibilities of the Big Pictures we're making. Success is a partnership. Let's work together!

P.S. And watch for the next great industry event, M-G-M's First CinemaScope Picture "KNIGHTS OF THE ROUND TABLE" (In Color Magnificence)
They called him

"Hondo"

Hondo - the tall intruder, silent as gunsmoke, violent-looking and proud as the surly dog at his side....

The woman watched him come toward her, knowing no matter what happened she'd want it to happen...

IN 3 DIMENSION AND WARNER COLOR

AND INTRODUCING

GERALDINE PAGE

WARD BOND • MICHAEL PATE • JAMES ARNESS
SCREEN PLAY BY • PRODUCED BY
JAMES EDWARD GRANT • ROBERT FELLOWS • DIRECTED BY JOHN FARROW
A WAYNE FELLOWS PRODUCTION • DISTRIBUTED BY WARNER BROS.
THIS PICTURE CAN BE EXHIBITED ON WIDE SCREENS

One of the ads in the national newspaper campaign.
A story of tremendous power, bigger and more powerful in Warners' newly-perfected 3 Dimension!

IMPORTANT NOTICE ABOUT THE NEW-TYPE 3-D VIEWERS:

Be sure you see the greatly improved, comfortable viewers now available! They include a special clip-on type for those wearing eyeglasses. And be sure to prominently inform your patrons about them in your ads and lobby. (See pressbook for suggested copy.)
The Happiest Exhibitors Are "Millionaire" Exhibitors!

ASK THE MEN WHO ARE PLAYING
"How To Marry A Millionaire"
TECHNICOLOR
20th’s SECOND GREAT PICTURE IN
CINEMASCOPE
YOU SEE IT WITHOUT GLASSES!
Hell, Damn and the Code

THE HERALD has been and will continue to be a champion of the Production Code. It has many reasons for a continuing, sympathetic interest in the Code. Among these is the fact that it was the HERALD’s publisher who in 1930 originated the Code plan, brought it to Hollywood and with the cooperation of Will H. Hays succeeded in getting it adopted by the producers.

But the HERALD’s interest in the Code is by no means circumscribed by the fact that the publisher originated it and was responsible for it becoming the working tradition of the organized industry. Its interest transcends any such consideration. Its interest in the welfare of the Code stems mainly from the Code’s long-demonstrated potentialities for making this a better and more prosperous industry, meanwhile enabling the industry to stand before world opinion on a platform of self-regulation for the maintenance of right moral standards which is unique in the history of commercial enterprise.

Looking at the record of Code accomplishment during the past twenty-three years, it is only a warped and prejudiced viewpoint that does not see in this record results of great importance in the public interest and in the interest of an industry which produces a product that, for better or for worse, must inevitably make a powerful impress on the habits of thought and behavior of the millions who patronize it.

The Code is not a narrow-minded, puritanical scheme detached from the realities of life and living. Basically it is simply a projection of the objective principles of the moral law as expressed in the Ten Commandments, the voice of morality of the whole of the Judeo-Christian civilization.

APPENDED to the basic and essential principles of the Code are certain regulations of policy and expediency. These regulations are no part of the Code proper, were not in the original document and have been introduced from time to time because of some real or imagined need. Certain of these regulations, it might be said for the purpose of the point we are making, have created a hell of a mess and have become a damned nuisance.

In the category just mentioned is the refusal of the Production Code Administration to issue a certificate of approval for the Hal Wallis-Paramount production, “Cease Fire,” because that picture contained the spoken words, “Hell” and “Damn.” The producer appealed this decision to the board of directors of the Motion Picture Association and the directors sustained the PCA. At this point Hal Wallis probably murmured to himself, “To hell with it!” and ordered the words cut from the dialogue.

Now, the Code’s only right to existence is as a necessary safeguard to public and private morality. It is ridiculous to contend that to allow “Hell” and “Damn” to be spoken from the screen is capable of lowering the moral standards of any single patron. These words do not constitute profanity which is and should be excluded by the Code.

The restriction against the use of the words, “Hell” and “Damn” should never have been tacked onto the Code in the first place. But as long as they are allowed to remain in the regulations the PCA has no choice but to withhold approval when they are included in a picture. The solution is not to expect the PCA to act arbitrarily in the absence of an authorized directive. The solution is to throw out this regulation which never should have been adopted in the first place because it rests on no sound moral or conventional basis.

CONTROVERSY over whether or not there shall be a “Hell” and a “Damn” spoken in a picture by soldiers at a war front is gris for the mill of those who, resenting the moral discipline which the Code stands for, would like to have it laughed out of existence.

Paramount and Hal Wallis are to be complimented for their constructive action following the denial of their appeal to the MPA. Maintenance of the authority and integrity of the Code is far more important than the subject-matter of this controversy. But the association which is the authority over the PCA should act, and act promptly, so that no further time and effort will be wasted as the result of this absurd regulation.

The PCA constantly faces a grave responsibility and a heavy burden of work. Its energies should not be dissipated and its time consumed with such nonsense as this “Hell” and “Damn” business.

Since motion pictures rely to such a great extent on best selling books for story material, it is interesting to note that, according to Dr. George H. Gallup, “fewer people buy and read books in the United States than in any modern democracy.” Even though pocket size books now are being sold at the rate of over 200,000,000 annually, the bulk of them are in the western, mystery and sex categories. Critics who wonder why there are not more serious successful films made might turn their attentions to the reading habits of the American public.

Why is it that 54,000,000 newspapers are purchased daily, as well as millions of magazines, yet 72,000,000 citizens (Dr. Gallup’s figures), including many theatre patrons, never have bought a single book?

—Martin Quigley, Jr.
Congratulations!

To the Editor:

Congratulations! And congratulations to everyone employed in the short subjects field, for getting such a swell break in The Herald marking the handwriting on the wall. (October 31st issue.)

Everything points to a revitalized short subjects business and it is gratifying to note that you are among the first to point the way in this connection.

As indicated in your section on shorts the matter of exploiting worthwhile short subjects has not been developed as it should.

Merely as an illustration, we made a short at the request of the U. S. Treasury Department called "Cash Stashers." It is a comedy that shows what happens to people who hide their money instead of buying Government bonds or putting it in bank accounts. Our exploiters in the field are cooperating with theatre managers so that exhibitors themselves get local publicity and Government citations for running this short.—PETE SMITH, Metro-Goldwyn-Mayer Pictures, Culver City, California.

Trailers

To the Editor:

We know that our theatre screens are the greatest media we have for advertising the coming attractions at our theatre. We know we are reaching 100 per cent theatre-going people when we show our trailers. Why then can’t the distributor take advantage of this marvelous advertising that we sell at a premium to other merchandisers, who usually take a greater advantage of its potentials than we do.

The first problem of course is better trailers, then let’s get at it. I’m certain that you could find a ready market among exhibitors for quality trailers. The percentage of our advertising cost in screen advertising to the other media we use is pitifully small. I would even advocate two completely different trailers on each picture, each with a different selling approach, and letting the exhibitor choose the one that he feels would best sell his patrons.

It’s a problem that has long needed attention, and one on which we are really missing the boat. Some exhibitor committee, or even your magazine, should spark an effort to revitalize the vital part of our theatre operation. I’m sure you would gain widespread support.—Exhibitor, Manfa, Idaho.

Story’s the Thing

To the Editor:

Those of us old enough in the business to have once relied on stars as almost the sole factor in determining potential box office value of pictures surely must have come to the realization by this time that subject matter (story value) is now of paramount importance. Aside from Bing Crosby, John Wayne, Bob Hope, Gregory Peck, Gary Cooper, and one or two ther indestructibles, no name is of sufficient draw to assure top box office performance, and even these hardly perennials must have a vehicle worthy of public acclaim. Notice, I have listed no name on the distaff side, and I can’t see any feminine “stars of tomorrow” with any enduring qualities.—Exhibitor, Kansas City, Mo.

Fewer “B” Films

To the Editor:

I strongly urge fewer “B” pictures to eliminate double features entirely.—Exhibitor, Bethlehem, Pa.

“No One Should Be Without It…”

To the Editor:

I have sold my theatre here in Manitou but could not go without writing and thanking you very much for your kind interest and help that you have been to the small exhibitors like myself.

I can assure you that your Herald is of the greatest help, in all phases. The help it gives in selecting pictures is invaluable and I am positive it has saved exhibitors many, many dollars in the fact that they can be guided in the type of picture that will do the best in their particular situation. No exhibitor should be without it even if it cost twice what it does now. Have urged my buyer to continue your Herald by all means, as he is new to the business. Again, many thanks.—W. N. McINTOSH, Pembina Theatre, Manitou, Manitoba, Canada.

MOTION PICTURE HERALD

November 21, 1953

LIST finds RKO Theatres well run, is optimistic of future

CINEMASCOPE rolling in high; Warners planning 16 in process

SINGLE-Channel sound test of "The Robe" to be arranged soon

TOA counsel, Herman Levy, asks aid for "forgotten" exhibitor

3-D will increase gross of good picture, says Montague

UNIVERSAL schedules national sales meeting for coast studio

TERRY RAMSAYE Says—A column of comment on matters cinematic

RKO PICTURES loans of $4,000,000 extended by Texas banks

MOTION PICTURE Pioneers honor Barney Balaban as Man of Year

PARAMOUNT estimates net profit for nine months at $4,996,000

PARAMOUNT continues a strong flow of product of high quality

GOLDENSON is reelected president of United Cerebral Palsy unit

BRITISH Government giving attention to sponsored TV

NATIONAL SPOTLIGHT—Notes on industry personnel across country

U.S. SUPREME Court refuses to hear appeal on Chicago case

CANADIAN trade show next week big event of industry year

ALLIED ARTISTS now officially name of former Monogram firm

THE WORLD MARKET Facing Page 56

SERVICE DEPARTMENTS

Film Buyers’ Rating 3rd Cover

Hollywood Scene Page 30

Managers’ Round Table Page 46

People in the News Page 43

IN PRODUCT DIGEST SECTION

Showmen’s Reviews Page 2077

Short Subjects Chart Page 2078

The Release Chart Page 2080
THE COMPO dues collection drive will be conducted in all exchange areas November 30 to December 7. As was the case last year, film salesmen for the major companies will solicit collections.

The COMBO board of directors emphasizes that because this year a major part of the budget will be allocated to the work of the tax repeal committee, exhibitors are urged to pay their dues as promptly as possible. Congress reconvenes in January and there is only a short time left to complete the groundwork for the campaign.

This is real "diversification", as they say in financial circles. Chesapeake Industries, Inc., has purchased Lady Esther, Inc., Chicago maker of cosmetics. Chesapeake is known in our industry as the former owner of Eagle Lion, Producers Releasing Corp., etc., and the present owner of Pathe Industries. It also now is reported that the company controls the V. D. Anderson Co., maker of oil-extracting machinery of Cleveland; Virginia Metals Product Co., of Norfolk; and Dade Brothers Packaging and Moving, also of Norfolk.

An Indian-Soviet film barter deal is pending, according to the Commerce Department. Film chief Nathan D. Golden said this was based on an interview given to a Bombay film trade magazine by the Indian motion picture representative in India. Eleven Indian films were reported to have already been selected by Soviet officials.

Exhibitors who've been distressed over the costs of installing new equipment may hope for tax relief. Washington observers report that in the overhauling of the tax laws which the Republicans seem to be ready to deliver next year, may be new rules on depreciating equipment. Treasury and Congressional tax experts now conferring have agreed, it's reported, to ease present depreciation regulations. One ease-ment may be to write off more of the cost of new equipment in its first years. Another may be a longer percentage range. Another may be a "declining balance" under which the percentage to be written off applies each year to the amount undepreciated.

A new agreement with the French seems likely. Eric A. Johnston, Motion Picture Association of America president, said on arrival in New York from Europe last week. He was in Paris negotiating and may return. Declining specifics, he asserted the old agreement will be extended pending a new one.

Because he feels the prices offered are far below the box office potential of the productions, Samuel Goldwyn took New York this week for Hollywood having given a firm to the several distributors of films for television who had approached him for the rights to some of his older successes.

Officials of the U. S. Information Agency expect an "outsider" to be brought in to succeed J. Cheever Cowdin as head of the film section. They do not look for a promotion from the ranks.

The trade will begin learning more about the practicability of pay-television when, one week from the date on the cover of this edition, the Telemeter Corporation conducts its long-awaited test in the closed area of Palm Springs, California, with representatives of the lay and trade press and the directly interested entertainment industries in attendance. With the Paramount production of "Forever Female" shown for the first time anywhere on the Tele- meter channel and in Exhibitor Earl Strebe's theatre, concurrently and optionally, all controllable circumstances will be favorable to the test. November 28, that is. Don't sell either medium short until the last bulletin on the results is in.

Public interest in the industry continues to be reflected in the stock market. Last Friday, film and theatre stocks had their best day in months on the New York Stock Exchange. RKO Theatres led in volume with 150,400 shares traded, and a gain of 3%. This was a consequence of Albert A. List's purchase of Howard Hughes' shares. (See page 12). Twentieth Century-Fox gained 1-1/4 that day, with 47,700 shares traded.

THE WORLD MARKET

In this issue The HERALD presents the eighth annual edition of the World Market section. Opening on the page opposite page 56, the section and its related advertising covers every phase of the motion picture world market today. Of special interest this year is the emphasis on new screen techniques which have attracted as much exhibitor and industry attention abroad as they have at home. In addition to the country-by-country reports on developments, there are feature pages covering new theatre construction and the customary valuable listings of manufacturers and distributors of theatre equipment and supplies.
AT THE ANNUAL BANQUET, last week of the Quebec Allied Theatrical Industries, in Montreal. Above, at the dais, Leon J. Bamberger, RKO Pictures sales promotion manager, a guest speaker; William Lester, the organization’s president; Frank Hanley, a Councillor; George Ganetakos, president of the United Amusements Corp.; and Ben Norrish, retiring president of Associated Screen News.

OWEN CRUMP, director of Hal Wallis “Cease Fire,” which Paramount opens at the Criterion, New York, Tuesday, told news writers in that city this week that the picture is unique as the first to be made in a real theatre of war (Korea), the first feature without professional actors (they’re real G.I.'s), and the first 3-D footage of battlefield drama. He believes location shooting with non-professionals gives realism no Hollywood effort or expense can achieve. Three-D completed the dimensions of reality, he asserted.

THESE ARE THE NEW OFFICERS of the Allied Theatre Owners of Indiana, left. Standing, Trueman Rembusch, past president, now national director, and Roy Kalver, new president. Seated, J. R. Pell, vice-president; and Richard Lochry, treasurer.

M. L. “MIKE” SIMONS has been appointed director of customer relations for MGM. He succeeds the late Henderson Richey. He also will continue editing the company’s “The Distributor,” house organ. Mr. Simons joined MGM in 1927 at Indianapolis, after being an exhibitor, advertising man, and producer of musicals.
FIRST PRIZE in the "Calamity Jane" contest held along with Warner's musical of that name at the Paramount Theatre, New York, is awarded by manager Robert Shapiro to winner Doris Cameron, of the Silver Saddle Ranch.

IN CHICAGO, at the first of Columbia's three special regional sales meetings for home office executives and field staffs, convened by sales manager A. Montague. On the dais: Maurice Grad, short subjects sales manager; Irving Wormser, circuit sales; J. Freiberg, sales accounting; Mr. Montague; Rube Jackter, assistant general sales manager; and Louis Weinberg, circuit sales. Standing, G. Berman, and S. Singerman, assistant managers of exchange operations; Seth Raider, contract department; Henry C. Kaufman, exchange operations; and Vincent Borelli, assistant to circuit sales executives.

PLEADING FOR SUPPORT of the Will Rogers Memorial Hospital "Christmas Salute": the rally in New York for the members of the local film industry. At the left, Charles Moss, chairman of exhibitors for the area; center, A. Montague, president of the hospital, who described how urgent is the necessity of obtaining funds, how important is the work, and how truly is the project the industry's own; and, right, Robert J. O'Donnell, who reiterated the appeal for support.
LIST SEES RKO CIRCUIT WELL RUN, IS OPTIMISTIC

Plans No Changes; Offers to Buy More Stock for a Third of Total Shares

by MANDEL HERBSTMAN

Albert A. List, new owner of the controlling stock interest in RKO Theatres, and board chairman as of last Thursday, met the press in New York Tuesday, and in urban tones, expressed confidence in the industry's future.

The man who acquired the 886,353 shares from Howard Hughes said he was attracted to RKO Theatres by its "good management," and the soundness of the investment. Mr. List said that "over the long range, RKO Theatres should do well." Reinforcing his remarks, he said he would not "sell theatres short despite TV" and other competition. "As good pictures are made they will attract the public which likes to get out of the house," Mr. List commented to the reporters.

Will Back Management "On Any Decision"

Mr. List, who was introduced to the press by Sol A. Schwartz, company president, said he had no plans at the present time, except "to get acquainted with operations and problems." He said the president runs the company and is "top operating head," and he added he would back management with any decision.

In response to a question he asserted that he had "no liquidation plans." However, he added, he thought "a few spots ought to be out and a few spots ought to be streamlined."

Mr. Schwartz clarified that the "out" referred to fewer than a half-dozen theatres, "which is natural" in the course of business of a circuit of some 90 theatres.

Board of Directors Has New Composition

At the board of directors meeting last Thursday, Mr. List's business associate, Dudley G. Layman, was also elected to the board. The two fill vacancies created by resignations last week of Ben-Fleming Sessel and William J. Wardall, who had been representatives on the board of Irving Trust Co., trustee of the Hughes stock under provisions of the RKO divorce decree which limited Mr. Hughes' direct control of the picture company following the theatre divorce. Announcement of the election last week was made by Mr. Schwartz, who of course continues as president and a member of the board. Other board members are Edward C. Ralifey, David J. Greene and A. Louis Oresman. Mr. Oresman is Mr. Greene's board nominee and Mr. Greene negotiated the purchase of the 886,353 shares for Mr. List and took the remainder for himself.

In addition to being RKO Theatres board chairman, Mr. List is board chairman of the United States Finishing Co. and the Aspinook Corp., president and director of the Cleveland Arcade Co., the Carolet Corp., and the General Charities Foundation, vice-president and director of Otis Terminal Warehouse Co. and a trustee of Otis Realty Co.

His associate, Mr. Layman, is vice-president and director of U.S. Finishing Co. and of Aspinook Corp., and vice-president, treasurer and director of Cleveland Arcade and Carolet Corp.

Mr. List in his press interview declared there was "no group agreement or policy as far as Mr. Greene or any one else was concerned." He emphasized that all are "individualists." And he added, "they will continue to express their own ideas."

Offers to Buy 400,000 More Shares at $4.50

Earlier in the week Mr. List made an offer to purchase from company stockholders at least 400,000 more shares of stock at $4.50 per share. He did this, he said, because he felt "a moral obligation to give minority holders the same opportunity" as Mr. Hughes.

With the shares purchased previously by Mr. List, the new acquisition would bring his holdings to a minimum of 1,286,353 shares, or approximately one-third of the 3,764,913 shares outstanding.

Irving Trust Co., agent for Mr. List in the offer to acquire 400,000 additional shares, pointed out that the price of $4.50 is equivalent to a price of at least $4.60 per share in view of the absence of a brokerage charge and transfer taxes, and more than that in the case of less than 100-share lots. Mr. List's purchase offer expires November 25. The new offer revealed for the first time the details of Mr. List's purchase of the Hughes holdings. He paid Mr. Hughes $3,372,067.75 cash for 709,909 shares and exchanged 18,984 shares of RKO Pictures Co. stock for another 176,444 shares of RKO Theatres stock. Mr. Hughes' remaining 33,667 shares of RKO Theatres went to Mr. Greene.

"Robe" into 30 RKO Houses for Holidays

At the Tuesday press conference Mr. Schwartz disclosed that some 30 of the circuit's theatres in New York will be equipped with CinemaScope for the showing of "The Robe" around the holidays. Eventually he said just about all the theatres in the circuit will have CinemaScope installations to take advantage of new techniques.

In answer to a question, Mr. Schwartz said he was concerned about the product shortage, but he added confidently "that problem will be worked out." In the course of his comments, Mr. Schwartz pointed to a "slight increase in attendance," and also remarked that the development of new techniques has produced "much more interest in the movies."
Zanuck, Back from Europe, Enthusiastic on Public Response to Process

by VINCENT CANBY

The public has convinced Darryl F. Zanuck that CinemaScope is here to stay.

Thus spoke the 20th Century-Fox chief of production during a brief New York stopover Tuesday en route to Hollywood from a two-month sojourn in Europe. Mr. Zanuck, who went abroad to take a vacation and “evaluate the U. S. film scene from afar” — and just incidently to edit four new CinemaScope features, was full of enthusiasm and confidence, “astonished” at Cinemascope’s great reception in Europe and “gratified and pleased” at the U. S. public’s reaction to “The Robe” and “How to Marry a Millionaire.”

Some of the same events and records which were responsible for Mr. Zanuck’s astonishment, gratification and pleasure, obviously were at work in Hollywood during the week too.

Q From Burbank, California, Warner Brothers announced that “16 of the most important story properties ever to be presented by the company” are to be made in CinemaScope, for which the brothers only recently negotiated with 20th-Fox.

Q From Culver City, MGM, now putting the finishing touches to its first CinemaScope feature, “Knights of the Round Table,” announced two more films for the process, bringing that studio’s CinemaScope total to seven.

With only two CinemaScope features in actual release, the process seemed to be rolling along faster than ever.

Cites Foreign Coverage Of “Robe” Premiere

Mr. Zanuck, in his remarks at the company’s home office, admitted that some months back when 20th-Fox embarked alone on its CinemaScope course, he had been worried about how the process might be received abroad by exhibitors under the pressure of television competition. Although “their problems are not our problems,” he said he had found “exhibitors abroad are just as eager to give a better show.”

Indicative of the interest, he continued, was the coverage which Paris newspapers gave the New York openings of “The Robe” and “How to Marry a Millionaire” in their news pages. Both papers carried reviews of the films and one, France-Soir, even published daily boxoffice reports on “The Robe.”

Including this week’s opening of “The Robe” in London, the film will open in 34 situations in Europe, the Near East, Asia and Australia between now and the first week in January. Openings abroad, he said, are limited only by the number of prints which can be taken away from the domestic scene.

Questioned on the controversy now being waged this side of the advantages of stereophonic sound as opposed to one-channel sound with CinemaScope, Mr. Zanuck said that to him, stereo sound accounted for at least 33% per cent of the audience’s sense of participation with the process. To a lesser degree, but very important, he added, is the use of color to achieve a depth effect, for which reason he does not contemplate any black-and-white CinemaScope production.

Concerning the so-called product shortage which many exhibitors fear, the 20th-Fox chief said: “There would be no product shortage if the industry could make 10 pictures a year like ‘The Robe.’”

Somewhat more seriously, he said that it was with such a consideration in mind that 20th-Fox was participating in Leonard Goldstein’s Panoramic Productions unit which will deliver the company 10 conventional features for release.

Mr. Zanuck also went on the record as being completely sold “esthetically” on CinemaScope. There is no scene, no matter how intimate, which will not look better in CinemaScope, and he predicted that after the

(Continued on following page)
public has seen 10 or 12 pictures in the process, it will find it difficult to go back to the conventional "pinched" screen. More specifically, he said that in the coming year the company will produce between 12 and 14 CinemaScope features, to cost approximately three-quarters of what the company's 33 pictures this year cost. These 12-14 are in addition to the 11 now completed or in last stages of production.

"Robe" Theatre Gross Tops $9,000,000

Other data revealed by the production executive included the facts that the company's third CinemaScope feature, "Beneath the 12-Mile Rest," will open about December 15 at the New York Roxy, and that "The Robe," as of last Saturday, had racked up a total theatre gross of $9,100,000.

Enthusiastic reception at a sneak preview of MGM's "Knights of the Round Table," scheduled as a Christmas release, was credited to that company's ever-growing list of CinemaScope production. The two latest features announced for the process are "A Bride for Seven Brothers" and "The Student Prince." "Knights" stars Robert Taylor, Ava Gardner and Mel Ferrer and is set to be backed by what the company describes as the "greatest promotional campaign in MGM experience."

Warner's announcement of 16 CinemaScope features came after several days of conferences at the studio between Jack L. Warner and Ben Kalminson, vice-president in charge of distribution. All 16 will be in WarnerColor or Technicolor.

"Right now," said Mr. Warner, "we are in actual CinemaScope production with five of our biggest pictures."

Currently in production on the Warner lot are:

"A Star Is Born," starring Judy Garland and James Mason;
"The High and the Mighty," starring John Wayne;
"Lucky Me," starring Doris Day, Robert Cummings and Phil Silvers;
"The Talisman," Sir Walter Scott's classic starring Rex Harrison.

"Ring of Fear," starring Clyde Beatty and his three-ring circus, Mickey Spillane and Pat O'Brien.

Prepare 11 More Films For CinemaScope

"In preparation and being readied to follow," Mr. Warner continued, "we have eleven equally important productions."


The first Warner production in CinemaScope to reach the theatres will be "The Command," starring Guy Madison, which is presently being scored by Dimitri Tiomkin and is scheduled as a February release.

Midwest MPTO Unit to Meet In St. Louis in December

The Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, will meet at the Sheraton Hotel, St. Louis, December 14 and 15. The organization expects 500 to attend. It will have demonstrations of new techniques, and also one of RCA theatre television; and it will have in attendance speakers such as Walter Reade, president of the Theatre Owners of America; Alfred Starr, past president, and Hermann Levy, general counsel. Presiding will be Tom Edwards, president.

Fox Votes Dividend

A quarterly dividend of 25 cents per share on the outstanding common stock has been declared by 20th-Fox, payable December 24, 1953, to stockholders of record at the close of business December 10.

The company Wednesday also issued an earnings statement, showing that it and wholly owned subsidiaries on that day reported consolidated net earnings of $1,433,037 for the 39 weeks ended September 26. This amounted to 52 cents a share on the 2,769,486 shares of common stock outstanding.

Comparable operations for the 39 weeks of 1952 showed net earnings of $1,277,268, amounting to 46 cents a share.

This did not include a special credit arising from a change in accounting procedure with respect to foreign operations and the operations of domestic subsidiaries (National Theatres and the Roxy) which were separated September 27, 1952. The net earnings for the third quarter of 1952, September 26, 1953, amounted to $1,274,728, compared with $1,122,864 last year.

The outstanding success of CinemaScope and the first two pictures made in it, "The Robe" and "How to Marry a Millionaire," indicate earnings in the fourth quarter will show a marked improvement over third-quarter earnings, the company stated.

George F. Lewis, 67; Was Technicolor Counsel

George F. Lewis, 67, vice-president, secretary and a director of Technicolor, Inc., died November 17 in New York. Mr. Lewis was also general counsel for Technicolor companies, as well as a vice-president and a director of Technicolor Motion Picture Corporation. Surviving are his widow, two sons and two grandchildren.

German Gross $4,983,000

WASHINGTON: U.S. film companies netted approximately $4,983,000 in Germany during 1952, Commerce Department film chief Nathan D. Golden has reported. He said the gross for United States films was five and a half times that much.

Urges Aid to "Forgotten Exhibitor"

JACKSONVILLE: Characterizing the smaller and subsequent-run exhibitor as the "forgotten man" of the industry, Herman M. Levy, general counsel of Theatres Owners of America, said last Monday that for producers not to heed their call would be "economic suicide." He spoke at the two-day sessions of the Motion Picture Exhibitors of Florida.

He asserted that these "forgotten men" are confused and weakened by indecision and fear. They are the victims of the present policy of most producers to release fewer and fewer pictures and to charge more and more for the fewer and fewer released. It does not matter whether that policy is deliberate or not. The fact is that it exists and is being encouraged and fostered by production, he said.

Throughout the first day of the meeting, which was held at the Roosevelt Hotel, the problem of the small theatre and the drive-in supplied the theme of several discussions.

Exhibitor problems were discussed at an open forum moderated by Nash Well, general manager of Wil-Kin Theatre Supply Co, following a CinemaScope screening of "How to Marry A Millionaire," at the Florida theatre in the morning.

The luncheon speaker, Robert Coyle of the Council of Motion Picture Organizations, lauded Florida exhibitors, pointing out that Florida, Arkansas and Maine appeared to lead the nation in the new tax campaign progress. He gave an account of COMPO's fight against the 20 per cent admission tax. "Starting again," he said, "requires courage, but many areas are well on their way and the groundwork of our last campaign is a solid basis on which to build." He added that there could be no major shift of policy, that cost control was the goal.

Tuesday's speakers were Walter Reade, Jr., president of Theatre Owners of America, and Dr. William Alexander, of Oklahoma City who delivered the banquet address.

Film Theatre Admissions Reported on Increase

WASHINGTON: Motion picture theatre admissions rose again in the month prior to September 15, the Bureau of Labor Statistics reports. In issuing its monthly consumer price index, the Bureau said that reading and recreation costs rose with increased theatre admission prices.

Disney CinemaScope Spreads

 Walt Disney's "Toot, Whistle, Plunk and Boom," in CinemaScope, has been booked into a dozen cities as a supplementary attraction for presentation of 20th-Fox's "How to Marry a Millionaire," also in that medium.
NO PRODUCT SHORTAGE AT 20th CENTURY-FOX!

20th CENTURY-FOX HAS MORE GREAT BOX-OFFICE ATTRACTIONS AVAILABLE RIGHT NOW THAN AT ANY TIME IN ITS HISTORY!

20th Century-Fox
Has The Greatest Line-up In Years of Proved Big Business Getters!

THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

20th CENTURY-FOX HAS AN OUTSTANDING SCHEDULE OF EXPLOITATION PICTURES NOW DATING FOR TOP GROSSES!

20th Century-Fox has an Extraordinary Group of Re-issues Specially Selected for Their Continuing Appeal to Audiences of All Types!

20th CENTURY-FOX HAS EVERYTHING TO FILL YOUR NEEDS!
GENTLEMEN PREFER BLONDES
TECHNICOLOR
starring
JANE RUSSELL • MARILYN MONROE
CHARLES COBURN

PICKUP ON SOUTH STREET
starring
RICHARD WIDMARK • JEAN PETERS
THELMA RITTER

Ernest Hemingway's
THE SNOWS OF KILIMANJARO
TECHNICOLOR
starring
GREGORY PECK • SUSAN HAYWARD
AVA GARDNER
Directed by Henry King

THY NEIGHBOR'S WIFE
starring
CLEO MOORE • HUGO HAAS
KEN CARLTON
A Hugo Haas Production

VICKI
starring
JEANNE CRAIN
JEAN PETERS

MISTER SCOUTMASTER
starring
CLIFTON WEBB • EDMUND GWNEN
GEORGE (Foghorn) WINSLOW

A BLUEPRINT FOR MURDER
starring
JOSEPH COTTEN • JEAN PETERS
GARY MERRILL

20th CENTURY-FOX HAS AN OUTSTANDING SCHEDULE OF EXPLOITATION PICTURES NOW DATING FOR TOP GROSSES!
...and more! Keep reading...
NIAGARA
TECHNICOLOR
starring
Marilyn Monroe • Joseph Cotten
Jean Peters
Produced by Charles Brackett

INFERNO
TECHNICOLOR
starring
Robert Ryan • Rhonda Fleming
William Lundigan

THE STAR
starring
Bette Davis
A Bert E. Friedlob Production

THE I DON'T CARE GIRL
TECHNICOLOR
starring
Mitzi Gaynor • David Wayne
Oscar Levant

MAN ON A TIGHTROPE
starring
Fredric March • Terry Moore
Gloria Grahame
Cameron Mitchell

MY COUSIN RACHEL
starring
Olivia de Havilland
with Richard Burton
Directed by Henry Koster

DOWN AMONG THE SHELTERING PALMS
TECHNICOLOR
starring
William Lundigan • Jane Greer
Mitzi Gaynor • David Wayne
Gloria de Havilland

THE KID FROM LEFT FIELD
starring
Dana Dailey • Anne Bancroft

RUBY GENTRY
starring
Jennifer Jones • Charlton Heston
Karl Malden
A Bernhard-Vidor Production

THE THIEF OF VENICE
A Robert Haggag Production

20th Century-Fox Has The Greatest Line-up In Years of Proved Big Business Getters!
TAXI
starring
DAN DAILEY
CONSTANCE SMITH

THE GIRL
NEXT DOOR
TECHNICOLOR
starring
DAN DAILEY • JUNE HAVER

THE GLORY BRIGADE
starring
VICTOR MATURE

INVADERS
FROM MARS
in COLOR
An Edward L. Alperson Production

THE FARMER
TAKES A WIFE
TECHNICOLOR
starring
BETTY GRABLE
From the Stage Play by Frank B. Elser and
Marc Connelly • Based on the Novel
"Rome Haul" by Walter D. Edmonds

TONIGHT
WE SING
TECHNICOLOR
starring
EZIO PINZA • ROBERTA PETERS
TAMARA TOUMANOVA
ANNE BANCHOFER • ISAAC STERN
BYRON PALMER • JAN PEERCE
DAVID WAYNE

Irving Stone's
THE PRESIDENT'S
LADY
starring
SUSAN HAYWARD • CHARLTON HESTON

POWDER RIVER
TECHNICOLOR
starring
RORY CALHOUN • CORINNE CALVET
CAMERON MITCHELL

THE SILVER WHIP
starring
DALE ROBERTSON • RORY CALHOUN
ROBERT WAGNER

THE DESERT RATS
starring
RICHARD BURTON • ROBERT NEWTON
and JAMES MASON

TREASURE OF THE
GOLDEN CONDOR
TECHNICOLOR
starring
CORNEL WILDE • CONSTANCE SMITH
Based on a Novel by Edison Marshall

DESTINATION
GOBI
TECHNICOLOR
starring
RICHARD WIDMARK

...and still more... →
A. J. Cronin's
*KEYS OF THE KINGDOM*
starring
GREGORY PECK

Howard Hawks'
*I WAS A MALE WAR BRIDE*
starring
CARY GRANT
ANN SHERIDAN

FOREVER AMBER
Technicolor
starring
LINDA DARNELL
CORNEL WILDE

BROKEN ARROW
Technicolor
starring
JAMES STEWART
JEFF CHANDLER
DEBRA PAGET

A YANK IN THE R.A.F.
starring
TYRONE POWER
BETTY GRABLE

KISS OF DEATH
starring
RICHARD WIDMARK
VICTOR MATURE

FALLEN ANGEL
starring
ALICE FAYE
DANA ANDREWS
LINDA DARNELL

20th Century-Fox
has an Extraordinary
Group of Re-issues
Specially Selected
for Their Continuing
Appeal to Audiences
of All Types!

ROAD HOUSE
starring
RICHARD WIDMARK
IDA LUPINO
CORNEL WILDE

20th Century-Fox has more great old
movies attracting available right
now than any other studio in its history!
U-I Plans Sales Meet At Studio

A national sales executive conference will be held at the Universal-International studios from December 7 to 11, it was announced this week by James J. Field, general sales manager.

Attending will be executives from New York and California as well as foreign sales executives, advertising and publicity heads and domestic district and branch managers.

In addition to daily meetings, the delegates will see four U-I productions, "The Far Country," "The Magnificent Obsession," "Saskatchewan," and "The Glenn Miller Story," all in color by Technicolor.

Walter Lantz, short subjects producer, will be host to the visitors in a pre-conference reception December 6.

Milton R. Raskind, president; Al Gordon, executive vice-president; Adolph Schimel, vice-president and general counsel, and Mr. Field will head the executives from New York, including Amerio Aaloa, foreign sales manager; Ray Moon, assistant general sales manager; Ben Cohn, assistant foreign sales manager; F. J. A. McCarthy, southern and Canadian sales manager; P. T. Dana, eastern sales manager; Foster M. Blake, western sales manager; James J. Jordan, circuit sales manager; Irving Sochin, short subjects sales manager; Harry Fellerman, sales head of the U-I Special Films Division; F. T. Murray, head of branch operations; Charles Simonelli, eastern advertising and publicity department manager; Philip Gerard, eastern publicity manager; Jeff Livingston, eastern advertising manager, and Fortunat Baront, foreign publicity head.

Participating from the studio will be N. J. Blumberg, chairman of the board; Edward Muhl, vice-president in charge of production; David A. Lipton, vice-president; James Pratt, executive manager of the studio; Morris Davis, studio business manager and Morris Weiner, studio manager as well as advertising and publicity executives headed by Clark Ramsey, executive assistant to Mr. Lipton; Sam Israel, studio publicity director; Archie Herzof, studio advertising and promotion manager.

A. W. Perry, president of Empire-Universal, distributors of U-I's films in Canada, also will attend.

Cinerama Goes to Boston At Beginning of Year

Cinerama will enter Boston through the 2,807-seat RKO Boston theatre in January, according to an agreement between Stanley Warner Theatres and the RKO circuit.

Stanley Warner signed a sub-lease for one year, with two two-year options. RKO closes the house next week for installation of the intricate Cinerama equipment. It is understood half the seats must be removed.

3-D WILL BOOST CROSS OF GOOD FILM, SAYS MONTAGUE

CHICAGO: Declaring that the industry's previous experiences with 3-D pictures have been in the nature of "growing pains," A. Montague, Columbia's general sales manager, told the company's midwest and southern sales meeting here Monday that the introduction of quality product such as "Miss Sadie Thompson" in the new medium would greatly enhance the growing potential of those productions.

The meeting, held through Thursday, is the first of three special regional sales meetings. Next will take place in New York November 30 through December 3 and San Francisco December 14-17.

Mr. Montague said that Columbia's own experience and the results of recent test dates of MGM's "Miss Me Kate," had influenced the decision to pre-release "Miss Sadie Thompson" in key situations in 3-D only beginning at Christmas time.

In giving the reasons for the decision, Mr. Montague said that "Rita Hayworth in 3-D" is an extra box office value over and above the quality of "Miss Sadie Thompson," a value which properly sold, will intrigue the public. He said the Polaroid Corp. had assured Columbia that a perfected, clip-on viewer would be available for the engagement of "Sadie" and that mechanical aids to eliminate synchronization problems would accompany the glasses at no extra cost.

"Miss Sadie Thompson" will be available for standard screens and wide screens up to an aspect ratio of 1.85 to 1 with either stereophonic or standard sound, he said.

Mr. Montague said that because of the release of "From Here to Eternity" and other Columbia product during the summer proved that those months provide the best time for launching a film of major proportions, the company will pre-release Stanley Kramer's "The Caine Mutiny" in the late spring or early summer next year. Another reason for setting the releasing period was that "elaborate advertising and merchandising plans were in process of formation" which will require a period of months to work out. He said one of the largest advertising budgets in the company's history was being allocated for: "The Caine Mutiny."

Bergenline Amusement Files $3,750,000 Trust Action

The Bergenline Amusement Co., operating the Rialto theatre in West New York, N. J., has filed an anti-trust suit, asking $3,750,000 treble damages, against nine distributors and five circuits. The plaintiffs claim they operated the house from 1930 until 1952 when they were forced to suspend operations because distributors favored the defendant circuits in film deals, permitting them to over-bay to prevent the Rialto from obtaining product.

In addition to the distributors, defendants are Skouras Theatres, National Theatres, Union Hill Corp., North Bergen Amusement Corp., and Doves Inc.

"The Glenn Miller Story" Opens in Miami in January

Universal-International's "The Glenn Miller Story," has a triple theatre premiere in Miami January 19. The theatres are the Miami, Carib and Miracle. Stars of the film will make personal appearances. They include James Stewart and June Allyson, who, after the premiere, will visit more than a dozen key cities to aid promotion.

Kodak Wage Dividend $24,900,000 for 55,000

Eastman Kodak directors this week voted a wage dividend estimated at $24,900,000 for about 55,000 Kodak people in the U. S. On March 5, 1954, eligible persons will receive $27.75 for each $1,000 earned at Kodak during the five years 1949-1953. The directors declared a cash dividend of 45 cents a share and an extra dividend of 20 cents a share on the common stock at the regular one- and one-half per cent dividend on preferred stock of $1.50 a share. Both will be paid January 2, 1954, to share owners of record December 4, 1953.

Illinois Allied to Mark 23rd Year December 23

Allied Theatres of Illinois will celebrate its 23rd anniversary with a dinner party at the Chez Paree, Chicago night club, December 21. Jack Kirsch, president of the unit, announced last week. The annual celebration was by-passed last year to allow the membership to concentrate on sponsorship of the 1952 National Allied convention held in Chicago's Morrison hotel.

Wayne-Fellows Start Two

Wayne-Fellows, production unit whose films are distributed by Warner Brothers, is stepping up production with two films which were to go before the cameras November 16. They are "The High and the Mighty," starring John Wayne, and "Ring of Fear," with Pat O'Brien, Mickey Spillane and Clyde Beatty.

MGM's "Quo Vadis" Wider

MGM will bring back its "Quo Vadis" for the Christmas holidays in prints adapted for wide screens. The "spectacle" quality of the film is deemed especially suitable to enlarged presentation.
Terry Ramsaye Says

LOOKING FOR A FIT—Now that motion picture craft has come by screens and techniques to make home television look small, dimensional and aspect ratio problems beset the art acutely. Drama often, and in fact usually, involves the intimacies of human conduct. Poignant moments may be marked by the twitching finger, the puffing lips, the narrowing eye. Those and the likes are not to be portrayed on giant canvases painted as Kipling said, "with brushes of comet's hair."

Right now we have been hearing of Hollywood decisions that certain valued stories may best be told in the orthodox 2-D. This observer has yet to see on a screen a story actually dramatically enhanced by new techniques, no matter how much they challenge interest in new impact, which they do.

The problem of material to fit the new frames has come, naturally enough, to Cinerama. Its first and current offering has been typified in private exhibitor judgment as a "travelogue." In this as in other techniques the scope also incurs limitations.

We have indications that the next show for Cinerama will be a sort of super-travelogue, too. Si Fabian is said to have closed negotiations with the inventive and ingenious Louis de Rochemont to make something entitled "The Thrill of Your Life." There are indications that it will be shot at spectacular sites all over the map, threaded together one cannot fancy how.

The while bearing on other ultra-wide media, one hears of work on devices for artful narrowing of the image at points when the narration calls for intimacy. It reminds of such devices as the barn-door iris of common use for kindred purpose way back in the silent picture days.

It will be rather a while before the screen has adjusted and digested the new techniques. The research for that has to be on the public screen.

BRITISH ATTENDANCE—From London comes officially accepted report that attendance at the cinemamas has fallen eight per cent since 1948 and that the decline is greater among women. It is indicated that the decline is apparently more in the frequency of patronage than in the number of patrons.

This comes in published summary of the findings of a highly practical organization, Hulton Press Readership Survey, used as a guide by advertisers, and, says "Kinematograph Weekly" of London, it is regarded as the most authoritative work of the kind in Britain. It is copyrighted but may be quoted with credit.

The cited decline, thus it would seem, suggests less habitual attendance, more selective entertainment buying. That would parallel much experience on this side.

The survey is based on the findings from information from 9,747 persons. The reports indicate that "the highbrow film notices" get scant attention from the big audience, for the "Observer" not more than 3.8 per cent and "Sunday Times" 3.1 per cent.

In Britain it appears that the number of men in a typical film audience is greater than women. Estimated weekly attendance by male patrons is 0.50 times, down from 0.59 in 1948, compared with 0.41 for women, down from 0.60 in 1948. Surveying for adults, only 54 per cent attend twice a week or more, 34 per cent once a week, five per cent once a fortnight, and three per cent less often. The 16-24 age group is now a bigger proportion than ever.

Analyzing by classes it is found that the "working class" and the "poor" represent the highest number of picture patrons, compared with 0.34 of the "lower middle class" and 0.28 in the "well-to-do and middle class."

For the first time the Huston survey has gone into television. It finds that prior to 1949 some 40 per cent of set owners were of the wealthy and middle class, and only 36 per cent among the working class and the poor. Now only 19 per cent of the TV buyers are among the well-to-do and middle class, while 59 per cent are of the working class and poor.

"THE ROBE" IN PRINT—The flourish of "The Robe," the Lloyd Douglas Biblical fantasy novel, in the new technique medium of CinemaScope has restored the book to the best seller chart of the trade after seven years. It got into the best seller category in 1942 and stayed for a bit more than three years, ending in January, 1946. November 1 last, it again appeared on the book chart in the sixteenth position, bringing its rating as a best seller for a current total of 161 weeks. Mr. Douglas died in 1951. He was a popular literary merchandiser. He did not write for the ages, but strictly for the customers.

Will Extend RKO Loan of $4,000,000

An extension, beyond December 28, 1953, is expected to be procured by RKO Pictures on payment of its $4,000,000 indebtedness to three Texas banks, it was indicated in New York this week.

The loans which received the personal guarantee of Howard Hughes, board chairman, mature December 28. However, it was learned that the company plans to retain the loans in the three Texas banks rather than to seek financing elsewhere.

A total of $4,000,000 was borrowed from the First National Bank, the National Bank of Commerce, and the Texas National Bank, all of Houston. The 3 3/4 per cent promissory notes were given to the three Texas banks under a refinancing plan which provided for the payment of a $2,500,000 loan to the Bankers Trust Co., New York.

This plan and other company matters was to be among the topics discussed at Thursday's meeting of RKO's board of directors on the coast, it was stated. J. Miller Walker, vice-president and general counsel, joined James R. Grainger, president, on the coast.

Another major item on Thursday's agenda was to be the company's production plans for next year and its plans to corral outside product for distribution by RKO. Mr. Grainger was said to be working out a policy for the studio, defining the projected number of studio productions and the number to be made on the lot by outside producers. It was held highly likely that the number of studio productions next year would be modest, but that the lineup would be bolstered by outside producers releasing through RKO, offering the company a healthy releasing schedule for 1954.

Meanwhile, it was disclosed that the company will begin the new year with nine pictures ready for release, including the Howard Hughes' production, "Jet Pilot," which now is definitely set for release. The nine, which encompass two now in release, include Walt Disney's "Rob Roy," "The French Line," "Son of Sinbad," "Ranger of the North," the latter a tentative title, "Target Earth," and "Carnival Story."

General Clark Will Sponsor And Attend "Cease Fire"

General Mark Clark, former Commander-in-Chief of the United Nations Command, Far East, has agreed to sponsor and attend the premiere in New York Tuesday evening, of Hal Wallis' Paramount release in 3-D, "Cease Fire," at the Criterion Theatre. It was General Clark who issued the "cease fire" order after three years of fighting. There will be other top ranking military personalities in attendance Tuesday evening, and others from the United Nations staffs, from publishing and entertainment fields.
COLUMBIA'S "MISS SADIE THOMPSON" WILL BE PRE-RELEASED BEGINNING AT XMAS IN 3D ONLY!

Here are the reasons why...
REASON 1. Because we feel that "Rita Hayworth in 3-D" is an extra box-office value over and above the quality of "Miss Sadie Thompson", a value which, properly sold, will intrigue and attract the public.

REASON 2. Because we have been assured by the Polaroid Corporation that for each engagement of "MISS SADIE THOMPSON" there will be available new, thoroughly-perfected, completely comfortable glasses; that special clip-on viewers for patrons who normally wear glasses will also be made available. The two greatest objections to 3-D will thus be obviated.

REASON 3. Because we have been assured by the Polaroid Corporation that, with the viewers, they will make available, without charge, mechanical aids to eliminate any synchronization problem and to aid the projectionist in obtaining perfect exhibition.
Because we feel that the industry's 3-D experience has been in the nature of "growing pains", that the public only now is being offered top-quality motion pictures, properly presented.

**REASON 4.**

Because the results of the MGM tests confirm our judgment that a quality picture in 3-D will outgross the same picture in 2-D by a substantial margin.
COLUMBIA PICTURES presents

RITA HAYWORTH
JOSÉ FERRER

Miss Sadie Thompson

WITH ALDO RAY

COLOR BY TECHNICOLOR

Screen Play by HARRY KLEINER • Based on a story by W. SOMERSET MAUGHAM
A JERRY WALD Production • Directed by CURTIS BERNHARDT
A BECKWORTH CORPORATION PICTURE
Paramount Sees Net of $4,996,000

Paramount Pictures Corporation last week estimated earnings from net operations of the corporation and its consolidated domestic and Canadian subsidiaries for the third quarter ended October 3, 1953, at $2,005,000 after provision for United States and Canadian income taxes. These earnings represent 89 cents per share on the 2,256,158 shares outstanding and in the hands of the public at that date, according to Barney Balaban, president.

Consolidated earnings for the comparable quarter of last year ended September 27, 1952, were $1,878,000 after all income taxes; $1,378,000 resulting from net operations and $500,000 from net non-recurring capital gains. These combined earnings were equal to 80 cents per share, of which 59 cents resulted from operations and 21 cents from capital gains on 2,342,088 shares then outstanding.

Consolidated earnings for the nine months ending October 3, 1953, computed on the same basis are estimated at $4,996,000 which represents $2.21 per share.

Consolidated combined earnings for the comparable nine months of 1952 were reported at $4,065,000 including the aforementioned $500,000 of net capital gains. Such combined earnings represented $1.99 per share and, excluding capital gains, $1.78 per share.

The consolidated earnings reported above do not include Paramount's net interest in the combined undistributed earnings of partially owned non-consolidated subsidiaries. Such share resulted in net earnings of $115,000 for the third quarter of 1953 as compared with $123,000 for the same period of 1952 and net earnings of $394,000 for the first nine months of 1953, as compared with $340,000 for the same period of 1952.

Broadcast Music Plans to License Theatre Music

Broadcast Music, Inc., plans to license theatres using its recordings. A schedule is expected to be announced shortly. It reportedly will be lower than the one from the American Society of Composers, Authors and Publishers. National Allied States Association and Theatre Owners of America have been informed of BMI's intentions. BMI has no field staff for checking, at present.

Craft Workers' Wages Drop

The average weekly earnings of craft union workers in Hollywood studios dropped from $116.16 in August to $107.40 in September, according to a monthly report from the California State Department, industrial relations division. The drop reflected a decrease in the average work week from 41.4 hours to 38.6 hours.
PARAMOUNT CONTINUES
A FLOW OF QUALITY

THE FLOW of top quality pictures from Paramount continues uninterrupted. The industry has that assurance from A. W. Schwalberg, president of Paramount Film Distributing Corp. The program is varied and balanced. The exhibitor will receive musicals, adventure stories, comedies and straight dramas. He also will receive plenty of color. Of the next 20 to be released, for instance, 14 are in color by Technicolor.

Three of the above will come from Hal Wallis, and one from the Perlberg-Seaton producing unit. There also will be an Italian spectacle, "Ulysses," and one science-fiction melodrama from George Pal, "The Conquest of Space."

Mr. Schwalberg this week paid tribute to the production organization at the studio, headed by Y. Frank Freeman, studio vice-president, and Don Hartman, production chief. These men have the "know-how," the imagination, and above all, the foresight, Mr. Schwalberg commented.

Cites Type of Product

Jerry Pickman, in charge of Paramount publicity, advertising and exploitation, had some words about Hollywood's recent resurgence. He said, in part:

"For too long a time lines of communication with the public were broken. They have been reestablished through the type of pictures being produced, such as, for instance, "Stalag 17," "Shane," "Come Back, Little Sheba," the "Caddy," "Roman Holiday" and "Little Boy Lost."

Public acceptance, he noted, however, was not "a routine matter." It was the result of effective circulation of news that the screen was "offering the kind of entertainment that wasn't available any place else but inside a motion picture theatre." This required powerful promotion by the company, Mr. Pickman stressed. It meant the use of radio, television, newspapers, national magazines and other media.

"We have learned how to handle our promotion activities in the new market so that the greatest possible returns are obtained," Mr. Pickman said, and cautioned also that the right kind of product must come from the studio. He predicted that pictures and promotional efforts to come, will equal those of the past year.

List Films to Come

Some of the pictures to come, in addition to those listed pictorially, are:
- "Red Garters," Technicolor, with Rosemary Clooney and Jack Carson; "White Christmas," Technicolor, with Bing Crosby, Danny Kaye and Rosemary Clooney;
- "Living It Up," Technicolor, with Janet Leigh;

The vigorous character of the promotional activity Paramount has in store for the forthcoming year's feature product is exemplified by the tieup established with the U. S. Department of Defense for the November 24th world premiere at New York's Criterion theatre of Wallis' "Cease Fire," and the major cooperative program to assist in promoting "Elephant Walk," which has been set with the Tea Council of America.

Sponsor of the "Cease Fire" premiere will be Gen. Mark Clark, former Commander-in-Chief, United Nations Command, Far East. Subsequent distribution of the Korean War drama will be backed promotion-wise by the military.

The Tea Council as the public relations arm of the Tea Association of the United States will go all-out in publicizing "Elephant Walk," filmed to a large extent in the jungle tea country of Ceylon, via coast-to-coast television and radio programs, magazine and newspaper advertising campaigns, and dealer displays in every tea outlet in the country.

Buildup Effective

The buildup on other forthcoming Paramount pictures, completed and in production, has been equally effective. "Ulysses," for instance, enjoyed considerable newspaper and magazine publicity while it was in production in Italy and the Mediterranean, and the same can be said for "Casanova's Big Night," "White Christmas," "Red Garters," "Forever Female," and others made in Hollywood. Each picture received intensified promotion as its release date approached. Each picture received intensified promotion as its release date approached. Each picture received intensified promotion as its release date approached. Each picture received intensified promotion as its release date approached.

"ULYSSES": Kirk Douglas in the title role. Produced in Italy by Lux.

"ELEPHANT WALK": Dana Andrews, Elizabeth Taylor.

"CEASE FIRE": The United States Infantryman.

"BOTANY BAY": Alan Ladd, James Mason, Patricia Medina.

"HERE COME THE GIRLS": Arlene Dahl, Bob Hope.
by WILLIAM R. WEAVER
Hollywood Editor

WILLIAM GOETZ, who took the Universal-International studio last week with all hands wishing him the best in whatever undertaking he chose for his next, promptly dispelled any uncertainty about his plans by announcing, last weekend, the consummation of a deal with Maurice Chevalier for the rights to the story of his life.

Danny Kaye Will Portray Chevalier in the Picture

The agreement with the French entertainer whose American films set some spectacular grossing records in their day, and whose singing of a song in a film made it a hit overnight, includes Chevalier's approval of Danny Kaye as the player who will portray him in the Goetz production. (What Kaye can do with that assignment could launch a whole new Chevalier vogue.) It is also in the arrangements that Goetz and Kaye will skip over to Paris for a short meeting with Chevalier and that Chevalier will come here later to sit in with the writers of the script.

The start of the picture is set tentatively for next June, which allows plenty of time for getting it right, and of course for deciding on a distribution channel. This last little detail figures to be the smallest problem Goetz ever met up with.

LAST WEEK'S release by the Screen Actors Guild of a story to the effect that employment of actors in motion picture production in Hollywood is at an all-time low reflects a considered reversal of a public relations policy that had outrived its once substantial merit. The policy now abandoned by the SAG, and likely to be discarded in turn by other talent guilds, was of the stiff-upper-lip or pretend-it-isn't-there-and-maybe-it'll-go-away school, which has its usefulness in situations of short term distress but isn't famous for its curative characteristics.

Employment Situation Is Considered Grave

The new policy is one of directness, realism and do-something-about-it, and although there appears so far to be a dearth of ways and means of doing that something it is no longer a secret to anybody that the employment situation is grave. Giving general circulation to that deplorable information may prove to be the first firm step on the road back.

The causes of the excessive unemployment prevailing in Hollywood are of several kinds, not all of them inter-related. Just now it is convenient, as well as demonstrable, to attribute the production slowdown to the technological revolution which made many producers hold back to see which way the dimensional cat was going to jump. But the longer-standing explanation of depressed employment levels is the recent-year increase in what the guilds and unions call "run-away production," a somewhat calculated description of production abroad by American companies.

Whatever the causes, there is no lack of evidence to the effect that employment is low enough to threaten seriously the continued existence of that virtually unlimited pool of fine skills which has been perhaps the greatest single advantage the Hollywood producer has had over producers everywhere else in the world. That could deal the American production industry a deadlier blow than any it has experienced to date.

The Motion Picture Industry Council, comprising virtually all the trade organizations in Hollywood, is expected to complete late this month a careful survey of the employment situation together with an analysis of causes and, hopefully, with recommendations for steps to improve the condition. The least that such a canvass can produce is a clarification of the whole employment picture, which has become deceptively murky due to the overlapping of television-film production and theatrical-film production in a community formerly devoted exclusively to the latter, and that in itself should be of genuine value. But the odds against this or any survey resulting in an increase in employment are, in a word that even horse bettors don't like, prohibitive.

EXHIBITOR-distributor Robert L. Lippert says he's hearing for years, directly and indirectly, about exhibitors in various sections of the nation wishing to pool some of their funds to finance production of pictures in their own right, and never has given serious credence to such intentions until now. The thing that made him change the mind thereon was the manifestly earnest discussion of such a procedure which took place off the convention floor and on during the recent TOA meeting in Chicago.

The difference between these discussions and others in similar vein heretofore, he says, is that the primary purpose, this time, is to prevent a product shortage widely feared by exhibitors faced with the necessity of running double bills and split weeks. He says the apprehension about product supply is grave enough in those quarters to move far-seeing exhibitors to entering production on their own as a measure of protecting their businesses.

The probably impending shortage of product is possibly the direct danger foreseeable at this time, from the standpoint of the frequent-change exhibitor, but is by no means the only one. Already at hand and taking toll of the trade in all but the biggest theatres in the largest cities, says Mr. Lippert, is the leaping price range imposed by the zig-zag variations in attraction power of otherwise comparable pictures.

Citing records of his own theatres in northern California and Oregon, inclusive of drive-ins, he points out that the big successes knock over house records at steep prices but the pictures a cut below the best, or any number of cuts below, drop dead, so to speak, regardless of the theatre's significant return to standard prices. Thus, he quotes figures to show, the big ones eat up the little ones and the month winds up with

(Continued on page 35, column 1)
"BOYS, CRACK THE WHIP OF SHOWMANSHEP FOR
Your Greatest Christmas And New Year Show From Paramount!

"OPULENCE is the million-dollar word to tag this terrific show. Just dig these satin-and-gold dungarees they’ve got me in! But what I like best are the girls, girls, girls!

"Paramount has really let go with everything they’ve got — stars and songs and sets, all so dazzling they’ve ordered extra prints so that theatres everywhere can play it for the holidays. It’s hot to book and sizzling to see, so please turn the page....
ALL THIS, PLUS
PARAMOUNT’S MOST
INTENSIVE POINT-OF-SALE
PENETRATION EVER...

Giant promotion with local tie-in posters for stores in hundreds of cities. National advertising, radio and TV coverage, color newspaper ads and special accessories. Hard-hitting assistance all the way and all timed to grabbing top holiday interest. Paramount’s most opulent Christmas-New Year attraction is backed by the smash campaign that will assure record results in boxoffice performance . . .
THE GIRLS
AND WHAT A HOLIDAY SHOW!
IN COLOR BY
TECHNICOLOR

AND THE MOST BEAUTIFUL GIRLS IN THE WORLD!

ROBERT STRAUSS • Produced by PAUL JONES • Directed by CLAUDE BINYON
Screenplay by EDMUND HARTMANN and HAL KANTER.

ARLENE DAHL • ROSEMARY CLOONEY
Millard Mitchell • William Demarest
“And I’m beating the too for
PARAMOUNT’S WORLD-BEATERS TO START 1954...”
HOLLYWOOD SCENE
(Continued from page 30)
the profit-and-loss score just about where it would have been if there hadn't been a big hit picture played, with the disastrous difference that the customer has been unsold on the regular-attendance habit that was always the exhibitor's surest safeguard.

The business was never subjected to so many kinds of change at one time as it is undergoing now. Mr. Lippert observes, and while the business of operating a theatre was never so shot through with risk, it was never so interesting either. No pessimist he.

SIX PICTURES were started during the week, and two others completed, lifting the languishing production level to 25.

Wayne-Fellows Productions started "The High and Mighty" for Warner Brothers release. It is being shot in WarnerColor and CinemaScope, and has John Wayne, Claire Trevor, Laraine Day, Robert Stack, Jan Sterling, Phil Harris, David Brian and Robert Newton in a decidedly named cast. Robert Fellows is producer, and William A. Wellman is directing.

MG M began shooting "Beau Brummel" in England, in color, with Stewart Granger, Elizabeth Taylor and Peter Ustinov as principals. Sam Zimbalist is producing, with Curtis Bernhardt directing.

Hemisphere Productions, releasing through Columbia, is at work on a Technicolor feature, "Fire Over Africa," with Maureen O'Hara, Macdonald Carey, Binnie Barnes, Kieron Moore and Harry Lane in the cast. It is being produced in Spain and England by M. J. Frankovich, with Colin Leslise and Montagu Marks as associate producers. Richard Sale is producing.


Gloria Grahame, John Ireland, Richard Basnett, Laurence Harvey and Stanley Baker are among the players in "The Good Die Young," a Romulus Films Production produced in London, with Lewis Gilbert directing.

"The Miami Story" is a Sam Katzman production for Columbia release. Barry Sullivan, Adele Jergens, Luther Adler and John Baer are in the cast directed by Fred F. Sears.

Wallis Eliminates "Cease Fire" Controversial Words
Producer Hal Wallis has eliminated dialogue in "Cease Fire" to which the Production Code Administration objected. Mr. Wallis' appeal to the Motion Picture Association of America from the PCA's refusal to issue a seal was rejected last week. The MPAA board after a screening in New York held the PCA ruling should not be reversed. Russell Holman, of Paramount, presented the appeal, and Gordon White, director of the Association's advertising code administration, presented the PCA's position. At issue were the words "hell" and "damn" used in three places.

PLANNING NEW DRIVE FOR CEREBRAL PALSY

DISCUSSING the United Cerebral Palsy 1954 fund-raising campaign are William Clay Ford, left, national campaign chairman, and Leonard H. Goldenson, last week elected to his fifth term as UCP president.
Mr. Ford is vice-president of the Ford Motor Company and Mr. Goldenson is president of American Broadcasting-Paramount. The men were photographed at the organization's fourth annual convention, in New York. UCP hopes to raise $8,500,000 the coming year, Mr. Ford told delegates.

Malco Buys TV Station

MEMPHIS: Saying that in time television will be a wonderful asset to movies, M. A. Lightman, Sr., president of Malco Theatres, Inc., this week announced that Malco had bought a controlling interest in a TV station. The station is WEHT, ultra high frequency, Channel 50, located between Henderson, Ky., and Evansville, Ind. Malco operates two theatres and a drive-in in Henderson and a theatre in Owensboro, Ky.
"Theatres have got to live with TV," said Mr. Lightman. "With wide screen and stereophonic sound, no television program can offer what the theatre can. Movies must make bigger pictures. Television is nothing but small movies, and it is teaching people to like movies from childhood. Television will be an effective means for us to sell our pictures. We can show scenes right in the home."
Mr. Lightman left this week for a European vacation which will include a conference concerning production with Lester Cowan in England.

William F. Rodgers Leaves Loew's, Inc., March 1, 1954
An agreement between Loew's and William F. Rodgers, former Loew's sales manager and now company consultant, under which the termination date of Mr. Rodgers' employment contract has been advanced to March 1, 1954, has been filed with the Securities and Exchange Commission in Washington. The agreement, in the form of an amendment to Mr. Rodgers' contract, which went into effect December 19, 1951, was made October 19, 1953, the SEC was informed. The March termination date, it was stated, will be put into effect instead of the previous termination date of July 26, 1954.

MGM International Meets In Belgium Next Week
MGM International will hold a convention in Brussels and Antwerp, Belgium, beginning Sunday. Arthur M. Loew, president, will preside, assisted by David Lewis, regional director for Continental Europe, and Samuel N. Burger, general sales manager. The personnel, 40 in number, from all countries west of the Iron Curtain, will screen product, discuss sales policies, and also the company's drive to install wide screens in European theatres.

Fred M. Mohrhardt Dies; Paramount Treasurer
Fred M. Mohrhardt, treasurer and member of the board of Paramount Pictures, died at his Larchmont, New York, home November 14, at the age of 61. He was with the company 34 years, becoming controller in 1933, and treasurer in 1946. He leaves his widow, a son, Fred, Jr., and a brother, Emil.
BRITISH WEIGH SPONSORED TV

White Paper to Parliament Outlines Principles of Suggested Legislation

by PETER BURNUP

LONDON: An outline of the principles of the Government's proposed legislation for the introduction of commercial television here in competition with the British Broadcasting Company monopoly, was presented to Parliament in a Government White Paper late last week.

The basis of the proposal is that responsibility for programs will rest not upon the advertisers, but upon station operators. In other words, there will be no commercial program sponsorship in the accepted sense.

Planning Safeguards

In consequence to the already voiced, widespread public apprehensions, the Government acknowledges the necessity of establishing safeguards against possible abuses. Accordingly, it proposes the creation of a controlling body in the form of a public corporation owning and operating transmitting stations and other valuable assets, which will lease broadcasting facilities to privately financed companies which will provide the programs and obtain revenue from advertisers.

Such an arrangement, the Government claims, offers adequate scope for the participation of private enterprise and at the same time ensures effective control of the air. Initial capital to finance the setup would be provided by Treasury advances repayable from revenue derived from contracts with the program firms.

The proposed system of control is an involved one. For example, it includes the right to call for program scripts in advance and could regulate the advertising intended for telecasts. On the other hand, the system is "flexible." It contains provisions for enforcement of the regulations, an ultimate sanction being the right to revoke an operator's license held in reserve.

Now Is a Monopoly

Admitting that Britain's present broadcasting system constitutes a monopoly in the realm of ideas, the Government proposes to permit programs to go on the air which include discussions of subjects within highly controversial fields, for example, religion and politics. However, such programs will be subject to close supervision of the suggested public corporation.

The Government is satisfied that despite the currently overcrowded channels it will have no trouble in crowds to the new corporation, beginning with London stations, and possibly including two other large population centers also. These stations would be small and, it is estimated, the initial cost would be around £500,000.

Three objectives are claimed by the Government for its policy. They are:

- It introduces an element of competition which will enable private enterprise to play a larger part in the development of television in the United Kingdom.
- It reduces to a minimum the Government's financial commitments.
- It permits proceeding cautiously in a new field and safeguards a medium of information and entertainment from the risks of abuse or a lowering of standards.

The Government anticipates the necessary legislation on the statute books by the end of 1954, in which case the proposed alternative programs would be on the screens before the end of 1954.

It is stated in authoritative circles that the Government aims at keeping to a minimum the governing rules and the extent of day-to-day intereference by the corporation with the programme companies. It is considered that the ratio of advertising allowed will be worked out through informal contact between the corporation and the companies themselves.

It is understood that, so far, the number of applicants for advertising time has been between 80 and 90. No advertising will be permitted in the course of any given program. The ratio of advertising allowed will be in the order of three, four or six minutes per hour and will be sited at the beginning or end of a programme.

See Small Attraction

It has been suggested that unless advertisers were allowed to sponsor, that is, to control the programmes that went out over the air with their advertisements, TV would have little attraction for them as an advertising medium. The Government, however, has consulted representative advertising bodies on the point and is satisfied that separation of advertisements from the programmes would not prejudice the financial success of the new service.

General feeling here is that after so much horse-trading and huckstering by interested parties the Government has produced an exceedingly milk-and-water scheme. Certainly it has to some extent spiked the guns of the Labour Party and other opponents of unfettered competition by making it clear that commercial TV will not be run on chimpunze level. Advertisers on the other hand may well ask where is the advantage to them? Said one: "All we're offered is a second cousin to the BBC.

Film exhibitors are adopting a wait and see attitude. They believe that with all the hedging-in restrictions imposed by the Government the rival TV service may well not make a greater dent in their business than has the BBC up to date.

One point, however, in regard to films still requires to be clarified. It is known that a considerable portion of the new programmes will be comprised of film fragments. That American interest have a considerable volume of TV film available for sale here. Equity already talks of the peril of "dumping" to the detriment of its members.

Finance Bill to Parliament

The National Film Production (Special Loans) Bill has been presented to Parliament and formally read a first time. It is understood that the second reading was set for November 20. The bill extends the power of the National Film Finance Corporation to make loans for a further three years from March 9, 1954, thereby amending the original act under which the Corporation was set up in 1949. But it contains also an unanticipated provision empowering the corporation to accept shares or debentures in any company to which it has made loans but which cannot repay them "without harmful consequences to the film production industry."

Mr. James Haldane Lawrie, managing director of the corporation, is resigning his post "in order to interest himself more directly in film production." He was appointed chairman and managing director of the interim National Film Finance Company in 1948. When the National Film Finance Corporation was set up by Act of Parliament he became its managing director.

Prior to that, Mr. Lawrie's whole working career had been devoted to banking operations including the administration of Governmentally controlled corporations like the Industrial and Commercial Finance Corporation designed to stimulate post-war financing of industrial undertakings. Mr. Lawrie was Sir Willfrid Eady's nominee to the Film Finance post.

Mr. Lawrie has made no precise announcement of his production plans except to say that he did not propose becoming a producer himself. He is, he says, exploring the position, adding that he has in mind forming a company which would give the same sort of service to the corporation hitherto has done and recruiting other producers to work with his company.

See Production Upsurge

With the future of Eady and the continuance of the N.F.F.C. now assured a considerable upsurge in production plans is to be discerned here. It now seems likely that more than sixty films will emerge in 1954.
IMAGINE! "QUO VADIS" IN WIDE SCREEN FOR XMAS!

All the Glory and Grandeur of the World’s Greatest Spectacle
Even Greater Now in Wide Screen. A Perfect Holiday Attraction!

Imagine! In Wide Screen!
Triumphant return of Roman legions with shackled captives, to the acclaim of hundreds of thousands.
* Imagine! In Wide Screen!
City of Rome burned to the ground while the tyrant Nero watching, sings and plays his lyre.
* Imagine! In Wide Screen!
Marcus races in his chariot to rescue Lygia from the flames.
* Imagine! In Wide Screen!
Mighty giant Ursus wrestles in the arena with a maddened bull, to save Lygia, tied to a stake.

Imagine! In Wide Screen!
The half-crazed Emperor and wicked Empress entertain hundreds with all-night palace feast and orgy.
* Imagine! In Wide Screen!
Marcus rouses the masses to fury against Nero; the attack on the palace; the death of Nero and the Empress.
* Imagine! In Wide Screen!
Hundreds of captive Christians driven into the Circus Maximus, to be torn apart by ravenous lions.

SEE YOUR M-G-M BRANCH NOW FOR HOLIDAY BOOKINGS!

Showmen! Get the Big Press Book! A Wonderful Opportunity!
ALBANY
The trend toward extended runs and special prices was accentuated when Fabian's Palace held over "The Robe" for a third week. The Stanley Warner Strand is scheduled to play "How To Marry A Millionaire" for three weeks, at advanced scale, and the Stanley Warner Ritz presented "Martin Luther" advanced scale. Manager William With said that "The Robe" was the first film to be shown for three weeks in the 22-year history of the 3660-seat Palace. . . . Variety Club will elect a new 11-man crew Dec. 15. The crew in turn will choose officers for 1954. . . . Local men attending TOA convention in Chicago were: Harry Lamont, president of the Albany area affiliate; Lewis A. Sunberg, executive director; Sidney G. Urbach and Jack McGrath. Frank Park, owner of the Park Cobbskill, also was present.

ATLANTA
The Village theatre, Raleigh, N. C., has installed a Miracle Mirror Screen; according to manager P. N. Nance. . . . Bill P. Cumhaas, general manager of the McM theatre in Florida, has announced the company has purchased the Priest theatre building, High Springs. The company has rented the theatre for several years. . . . The Palm drive-in, St. Petersburg, Fla., has opened. The 400-car theatre is owned by H. J. Knight, theatre owner from Columbus, Ohio. . . . John L. Damum, has been appointed manager of the Florida theatre, Haines City, Fla. . . . Allan Armstrong has been appointed manager of the Colony theatre, Winter Park, Fla. . . . Miss Betty Lang- ders, secretary, Monogram Southern Exchanges is back at her desk after a visit to Columbus, Ga. . . . Mrs. Mary Giann, formerly with Columbia Pictures, died at her home here after a long illness. . . . William Wilson has been named manager of the New theatre, Clearwater, Fla. (He was former manager of the Pine Hill drive-in. The theatre is owned by the Baylan Theatres Corp. . . . The Cypress drive-in theatre, Port Tampa, Fla., has reopened after being closed several weeks after the big hurricane.

BOSTON
Harry Goldstein, 31 years as a film salesman, 27 years with RKO Pictures, has been retired in his resignation effective December 5. He will now devote his full time to his soft drink machine business. . . . A permit to build a 500-car drive-in in Quonset Point, R. I., has been granted to Joe Stanzler who now operates the Boro drive-in, North Attleboro, Mass., near the R. I. line. It will be ready for a spring opening. . . . Allied Theatres is now handling the buying and booking for the Egleston Square and the Fairmount, Hyde Park, formerly operated by American Theatres Corp. . . . The South Station theatre, closed since 1950, was re-opened on November 13 by Maynard Levin and continues to be a newsreel theatre. . . . Two new drive-ins are under construction for Redstone Drive-in Theatres. One is in West Roxbury for 850 cars and the other is in Burlington, Mass. Both will be ready for June openings.

BUFFALO
Vincent R. McFaul, general manager, Shea Theatres in Buffalo, Lackawanna and Niagara Falls, has fully recovered from a recent operation in Sisters Hospital and now is resting up a few days at home.

WHEN AND WHERE
November 22-24: Annual convention, Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

BUFFALO
November 23-25: Motion Picture Industry Council of Canada and the National Committee Motion Picture Exhibitors Association of Canada meetings, King Edward Hotel, Toronto.

November 25: Canadian Picture Pioneers' award dinner, Royal York Hotel, Toronto.

November 25-26: Film industry trade show, King Edward Hotel, Toronto.

November 26: Annual meeting, Motion Picture Theatres Association of Ontario, King Edward Hotel, Toronto.

December 1-2: Kansas-Missouri Theatres Association, annual convention, Kansas City.

December 7-8: Theatre Owners of Oklahoma, Inc., annual convention, Biltmore Hotel, Oklahoma City.

December 7-9: Annual convention, Tri-State Theatre Owners, Hotel Gayoso, Memphis, Tenn.

December 14-15: Annual convention, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Sheraton Hotel, St. Louis, Mo.

February 24: National Drive-in convention, Netherlands - Plaza Hotel, Cincinnati, Ohio.

February 24: Annual meeting, Independent Theatres Owners of Ohio, Netherlands-Plaza Hotel, Cincinnati.

February 5-6: National Allied board meeting, Netherlands-Plaza Hotel, Cincinnati.

“The Robe” is now in its seventh week at Shea’s Buffalo . . . There was a very colorful Hollywood type premiere of the city’s second CinemaScope show, “How to Marry a Millionaire,” in the Century theatre. . . . Richard T. Kemper, Dipson zone manager, is being congratulated for a great job as ringmaster of the Circus Saints & Sinners Fall Guy show last Saturday in Kleinhans Music Show. Charles B. Taylor of UPT was chairman of the publicity committee. . . . “The Song of Bernadette” is being revived at the Hippodrome in Niagara Falls. . . . While working here on “The Joe Louis Story,” Max Miller, U-A exploiter, was able to also sell a lot of tickets for Tent 13, Variety Club of Philadelphia Charity Campaign. . . . Phyllis Rosenberg has succeeded Carol Kelly as secretary to Harry Kerson, Monogram exchange manager. . . . The Paramount exchange staff threw a birthday party in honor of city salesman Mike Jusgo and contract clerk Gloria Pecerino.

CHICAGO
Fred Du Von, formerly associated with Essness Theatres and more recently with Balaban and Katz at the Central Park, has joined the managerial staff of the Clark theatre. . . . H. E. Balaban’s Bryn Mawr is launching an all-request policy, with pictures to be chosen by polling the theatre’s patrons. . . . Cinema Lodge, B’nai Brith, will hold its first annual square dance festival at the Congress Hotel, November 25. . . . Fred Wenker, RCA Chicago service manager, has been transferred from Florida to head the service dept. there. Frank Hamre of the Pittsburgh office will replace him in Chicago. . . . Elmer, Harry, and John Balaban journeyed to New York to be in the Pioneer annual dinner for their brother, Barney, head of Paramount Pictures Corp. . . . “Julius Caesar” has been booked into Shubert’s Selwyn theatre on a two-day road show policy opening Christmas Day. B. & K. executives had their heads together mulling whether to run “Kiss Me Kate,” which opens at the Chicago Christmas Day, in 2 or 3-D.

CINCINNATI
The Dayton, Ohio Variety Club, Tent No. 18, has elected Robert Gump as chief Barker for the coming year. Harry Good was named first assistant and Dr. A. J. Denlinger, second assistant chief barker. William O’Donnell was selected property master and Paul Swanger sough guy. William Cleff is the international carnival manager and Roy Wells the national office. Abe Rosenthal and David Lutes were named to the list of directors and Thomas Ryan was reelected to the board. Father M. H. Hinesen is the new chaplain. . . . Local and area theatres for a time will be facing by local city authorities that Bingo (Continued on page 40)
A BIG M-G-M MUSICAL!
A BIG M-G-M COMEDY!
See Them Both at the Trade Shows!

"GIVE A GIRL A BREAK" (Tech.) - NOV. 30

Showgirls on the make... in the gay, Technicolor musical that brings together those dancing Champions and delectable Debbie Reynolds at their tapping, titillating tops! 5 wonderful tunes by Burton Lane and Ira Gershwin! 7 song-and-dance numbers!

M-G-M presents Color “GIVE A GIRL A BREAK” starring Marge and Gower Champion • Debbie Reynolds with Helen Wood • Bob Fosse • Kurt Kasznar • Richard Anderson • Screen Play by Albert Hackett and Frances Goodrich • Story by Vera Caspary • Music by Burton Lane • Lyrics by Ira Gershwin • Directed by Stanley Donen • Produced by Jack Cummings

THE GREAT DIAMOND ROBBERY - NOV. 27 *(Except Jacksonville Dec. 2)*

A new uproarious role in the career of the world's funniest man, Red Skelton. Now he's a nervous diamond cutter, and he cuts up plenty in a mad scramble of howls and holudums. Plus a gorgeous new leading lady, Cara Williams!

M-G-M presents Red Skelton in "THE GREAT DIAMOND ROBBERY" • with Cara Williams James Whitmore • Kurt Kasznar • Dorothy Stickney • Screen Play by Laslo Vadnay and Martin Rackin • Story by Laslo Vadnay • Directed by Robert Z. Leonard • Produced by Edwin H. Knopf
(Continued from page 38)

Fox Inter-Mountain Theatres. He succeeds Paul Lyday, who is now managing the Tabor. . . Russell Allen, Farmington, N. M., then reported a broken back when the truck pickup in which he was riding overturned. . . John Petroianino, assistant booker at Paramount, has moved to Lippert Pictures as booker. The Paramount's local office will go to Roy Bozarth, assistant shipper. . . Ray Davis, chief banker Variety Tent 37, attended the Variety meeting in Washington, D. C. . . City manager changes in Fox Inter-Mountain Theatres include resignation of Wm. Doolin at Pocatello, Idaho. He has bought two theatres in Billings, Mont., Roxt, recently with Albuquerque Exhibitors, Albuquerque, N. M., has been given the Pocatello job. Roxt moves from Missoula, Mont., to Great Falls, Mont., and the Missoula job went to Conrad Sholhamer, who has been with Simons Amusement Co., as Wallace, Idaho.

DS MOINES

An Iowa law used to refuse an operating license for the Charles City drive-in theatre has been declared unconstitutional by District Judge William P. Butler at Charles City. The ruling means that the Central States Theatre Corp., operators of the drive-in, may operate the theatre without further interference by the Charles trustees. . . Mrs. Jennie Cowles has purchased the Strand theatre at Mystic from Mr. and Mrs. Al Coster. Mrs. Cowles plans to retain the same staff. . . The Dana at Danbury has been closed. Manager Lew Averbart says he has taken a week's leave of lack of patronage. The last show was a benefit performance for the Ray McNamara family. . . Allen Gardner, who operates theatres in Woodbine and Logan, was injured when his car struck a bridge on Highway 30 about three miles from Logan. . . Robert H. Flanzer, manager of the Clarion theatre at Clarion, is temporary manager of the Princess at Eagle Grove as well. He will fill in for LeClair, who can be found to replace former manager Owen Johnson, now in Des Moines. . . The Colonial theatre at Ham- burg has been leased to Buck Downing of Hastings, Neb.

HARTFORD

Randolph G. Moller, formerly theatre manager in key Connecticut cities for Warner Bros. Circuit Management Corp., and more recently with the Selznick film interests, has joined Television Center, Hartford, TV's best service and installation concern, as general manager and division manager, Tom, at one time manager of the Lenox, Hartford, is now working for a Brooklyn, N. Y., theatre circuit. . . Eugene D. Jacobson, son of Morris Jacobson, general manager of the Strand Amusement Co., Bridgeport, Conn., and Mrs. Jacobson, will be married in December to Miss Joyce Brender of Seattle. . . Dr. and Mrs. Ben A. Vecas of Hartford, son-in-law and daughter of George E. Vecas, division manager, E. M. Loew's Theatres, and Mrs. Landers, have moved to San Francisco, where Dr. Vecas will conduct a new practice. . . Lou Brown, advertising and publicity manager, Loew's Poli-New England Theatres, New Haven, and Mrs. Brown are marking their 20th wedding anniversary. . . Ralph J. Carens, manager of the Bijou Theatre, Springfield, Mass., married Miss Elizabeth Cole.

INDIANAPOLIS

The Allied Theatre Owners of Indiana will hold their next board meeting at the Hotel Lincoln here Dec. 1. Election of nine directors at large is on the agenda. . . "The Robe" is still the city's leading box office attraction, in a sixth and final week at the Indiana. A second showing of the film is planned. Retiring ATOI president, is vacationing in Miami. . . Marc J. Wolf, president of Y and W, is chairman of the cerebral palsy Celebrity Parade Telethon on WBKB-TV Nov. 28-29. . . E. Win. A. Carroll, ATOI secretary, reports a lively interest among state exhibitors in Boxoffice Television. . . Tommy McCleaster, 20th-Fox district manager, and Norman Moray, WB short subjects sales manager, were film row visitors.

KANSAS CITY

"The Moon is Blue," banned in Kansas City, Mo., and in the state of Kansas (which have censor systems), continues to show at theatres through the state of Missouri, usually at extended runs. And the play is running on the stage at the resident theatre, Kansas City, Mo., Mrs. Zella Faulkner, after a motor tour of several weeks with Mr. Faulkner is back at her tasks as assistant to George S. Baker, secretary of the Kansas-Missouri Theatre Association. . . "Lili" has been held week after week, until now it is in its 27th week at the Kimo. . . The Vogue, art theatre, is showing "The Tittfield Thunderbolt." . . "The Robe" is in its seventh week at the Orpheum, Kansas City. . . Five drive-in theatres in Kansas City continue to operate daily, two weeks only; and one, occasionally. Weather has been mild. . . William Luther, an Oregonian, recently for several years in the air force, is now assistant to Maurice Drucker, manager of Loew's Midland.

LOS ANGELES

Lloyd Ownby, National Theatre Supply president, and Bundy Smith, local manager, are back from attending the T.O.A. Convention (Continued on opposite page)
MILWAUKEE

Wisconsin's Variety Club, Tent No. 14, held election of officers this week electing Ben Marcus, S & M Theatres, as their chief Barker. 7 Drive-in theatres elected to serve for the coming year are: John Schuyler, Delit Theatres, 1st assistant; Jack Lorentz, 20th-Century Fox branch manager, 2nd assistant; Ed Johnson, Roosevelt theatre, property manager, and Harold Pearson, Allied's general manager. The Variety Club also appointed Sam Kaufman chairman of the Heart Committee, the club's main sponsorship. All film exchanges were closed here on Armistice Day. The Express states that the studio films here somewhat. Some towns in the state are receiving their films via buses while others have to do without. "Miss Me Kate" has been awarded to the Towne theatre, but will be shown in 2-D instead of 3-D. Plans are being formulated in Marshfield to commemorate John P. Adler's 45th year in the industry. Mr. Adler owns the New Adler and Relda theatres in Marshfield the Adler in Neillsville, Wis., and the Rosi in Waupaca.

MINNEAPOLIS

Cecil R. Hamers of Ray, N. D., will open his new Michael G. Ray, N. D., ... Art Anderson, Northern prairie district manager for Warners, has been passing out cigars to announce the birth of his grandson, Michael Robert, last week. The Rialto and Campus, neighborhood houses, are re-running some unusual Swedish pictures now. Installations of wide screens and CinemaScope have been completed in all houses of Eddie Ruben's Welworth circuit. J. W. MacFarland, branch manager of National Screen, is recovering at Ben Marcus after being hospitalized with an infection. E. Gutzman has reopened the Lake theatre at Prior Lake, Minn. The State, St. Paul loop house, has adopted a new policy: two new shows (one always a Western) every day. James Rangeard has installed new wide screens in his Gilles at Wahpeton, N. D., and his Staples at Staples, Minn.

NEW ORLEANS

Mr. and Mrs. John Caldwell bought back the Royal, Bernice, La., from Wm. and Chas. Butterfield. Caldwell also operated theatres in Farmersville, La., which they sold about a year ago. A. L. Royal, one of the principal stockholders in Panorama Pictures Corp., Meridian, Miss., is in Hollywood to check on a rough cut of their first production "Jesse James' Women" which is being entirely produced in Silver Creek, Miss. "American Service Company now handles the buying and booking for E. S. Corban's Royal, Winona, Miss. The Joyce Theatre Gilshard, La., was sold to W. H. Pilcher, Minden, La. Fannie Pastel, former Warner cashier, is back to relieve Gladys Gudrin who is confined to a hospital for surgery, and Mrs. June Kurz in same exchange will bid her fellow workers farewell November 27, to await a visit from the stork. Exhibitors visiting her accompanied by their wives included Mr. & Mrs. Gilbert Romero, Gil, Booker T and McComb, Lafayette, La.; Mr. & Mrs. Irving Zeller with their friends, Mr. & Mrs. John Walker & baby, Gonzales drive-in; Mr. & Mrs. John Caldwell, Royal, Bernice, La.

OKLAHOMA CITY

"The Robe" is in its fifth week at the Criterion theatre, where it's drawing large crowds. Will Rogers theatre, is now showing "The Devil's Friend." The Oklahoma State Fair, for a statewide convention of theatre operators here December 7 and 8 were discussed Nov. 9 during a meeting of the board of directors of Theatre Owners of Oklahoma Inc. in the Variety club, Biltmore Hotel. H. W. Cox, Binger, Okla., named the first assistant chief Barker. Other officers elected were Ralph Drewry, Tulsa, second assistant chief Barker; Paul Townsend property master, and Jess Bollman, doughty. Named to the board of directors were C. A. Snod, Thorn, Howard Federer, Charles D. Fuller, and Guy Fisher, all of Oklahoma City and D. B. Terry, Woodward.

OMAHA

F. A. Van Husan is proudly displaying his life membership card received from the Theatre Equipment Dealers Association at the Chicago convention for 38 years of service in the business. He was re-elected last year when he disposed of his Western Theatre Supply Co. "The Robe" tripled the usual receipts in its second week at the Orpheum. Mr. and Mrs. Carl White of the Quality Theatre Supply visited their son, Carl, Jr., while attending the trade sessions in Chicago. Young White is stationed in Chicago in service. Mr. and Mrs. Roger Bickford are taking over management of Mrs. Nettie Cooper's New Theatre at Weeping Water. Mons Thompson has sold his theatre at St. Paul to Dick Marvel of Arcadia. Mort Eichenberg, Jr., who left his job as RKO salesman when the Korean war started, has been separated from the Army and will be a salesman with United Artists in Minneapolis. Charles Lorenz, in the Metro shipping department 25 years, died after several weeks illness.

PHILADELPHIA

Sue Marcia Davidoff, daughter of Lou Davidoff, general manager and film buyer for the A. M. Ellis Theatres, and Harold Rosenthal, a law student, announced their engagement. Louann, SFO, MGM branch manager, is the new president of Motion Picture Associates, and Sam Diamond, 20th Century-Fox branch head, is the vice-president. Voters in Quakertown, finally agreed last week that a house here has been twice defeated on the ballot in 1934 and again in 1947. Sunday movies was approved in adjoining Richland Township in 1949 and a drive-in movie was built here this year. There are two movie houses in Quakertown. The Ocean on Steel Pier, Atlantic City, N. J., with a capacity of 1,800 seats, has been renovated and will reopen on Nov. 26 as a joint operation of the Hobie B. "The Electric Circuit and the Ocean Theatre Company with Max Chasens named to do the booking and buying. Eddie Muehlemann, former Warner Theatres manager and now with the stagehands union, in the St. Agnes Hospital recovering from a heart attack.

(Continued on following page)
... Mort Lounis closed the Vennor, Ven- nor, N. J., for the winter season. . . . M. B. Comerford, Comerford Theatres executive, became the father of a son, John, born last week in the Mercy Hospital, Scranton, Pa.

PIITTSBURGH

"How To Marry A Millionaire," looks like another CinemaScope smash at the Ful- ton, where it opened to big business, as "The Is Cinerama" will hold a special premiere on Dec. 8 for the benefit of the local Children's Hospital, with the show opening to the public the following day in the Turner Theatre. . . . Alec Guinness "Captain From Paradise" has been snuggled by the Squirrel Hill and will follow that house's "Mr. Potts Goes to Moscow." . . . "The Robe" holds a seventh week at the Harris, with the end of the run nowhere in sight, according to Harris officials, who predict that 200,000 persons will have seen it at that house. . . . The Art Cinema will drop its second-run policy, and feature forthcoming attractions. The local legit house, the Nixon, is handling with MGM a bringing in "Juliet Caesar" over the Christ- mas and New Year holidays, . . . "Sabre Jet" gets a Penn date, probably prior to the forthcoming opening of MGM's "Kiss Me Kate." . . .

PORTLAND

Business is perking at all first run theatres, with raised admission prices no drawback. . . . Lippert's Holly theatre in Medford, Ore., shuttered this week while his Cri- terion house goes to a three-time-per-week change. . . . Big films will play the Esquire. . . . Guild manager Marty Foster & Cen- tury theatre manager Frank Breda have a hit on their hands with their first "live" attraction, Liberace. . . . Foster & Breda, co-owners of the 20th Century News theatre, have set a first run policy starting Nov. 20 with news as the second feature. . . . United Theatres chain owner, Al Forman, has also gone into the transient attraction business. He promoted the Spike Jones Show last month in four towns, and now has the Olson & Johnson Show lined up.

PROVIDENCE

Loew's drive-in, at the Providence-Paw- tucket city line, recently lost the use of a big display which heralded current and forthcoming attractions. Adjoining the entrance of the open-airer, the signboard—approximately 25 feet high and almost 50 feet long—was removed when the owner of the property started construction of a group of stores and a bowling alley which occupy considerable land adjacent to the theatre, including that on which the display had been located. Incidentally, Loew's drive- in is currently operating only 3 nights a week, Fridays, Saturdays and Sundays. . . . "All The Brothers Were Valiant," a film inspired by the daring exploits of New En- gland's own whalers, was premiered in Rhode Island at the Casino, Narragansett Pier, and the Strand, New- port, simultaneously Nov. 4. It opened Nov. 11 in this city at Loew's State. . . . The following day its premiere occurred at the Sea Spray hand-painted dinerware real as a patron inducement.

SAN FRANCISCO

Jerry Zigmund, western division manager, United Paramount, was in town from Los Angeles to buy film November 12-14 and the big preview screening of the 2155-seat State (closed since last December) with first-run pictures. . . . Mary Hennessy will handle publicity of the United Paramount house in addition to the chain's Paramount. . . . Sherrill C. Corwin, president, North Coast Thea- tres, now has executive offices at the United Artists theatre here, and, it is reported, he plans to spend most of his time in San Fran- cisco. . . . John Willis, former manager, the Orpheum, will take over management of Cinerama when it opens Christmas Day. . . . Golden State Theatres are closing until Christmas their Pickwick and until January, the Daly City, Daly City. The circuit's Irving has gone on a 4-day-week, remaining open Monday, Tuesday, Thursday and Sunday. . . . The United Artists theatre has suspended its Theatre Guild policy and the Esquire (both North Coast houses) has gone from grind to first-run with the first program, Nov. 24. . . . "Joe Louis Story" and "The False." . . . Robert Broadbent will continue to manage the Esquire. The serv- ice personnel will be increased.

TORONTO

A portrait plaque in bronze designed by the internationally-famous Canadian sculp- tor, Emmanuel Hahn, will be presented to John J. Fitzgibbons, president of Famous Players Canadian Corp, when he is honored as Pioneer of the Year, Nov. 25. . . . David Gordon has taken over an executive sales position with Cardinal Films. He was formerly with Biltmore Theatres Ltd. . . . A former member of the film industry is to be appointed Film Procurement Officer for the CBC-TV National Film Service to be operated under the jurisdiction of O. C. Wilson. . . . Six films are in production in Canada by Canadian film producers. . . . Jimmy Cameron, Famous Players Lakehead supervisor, was a speaker at a Port Arthur meeting of the Thunder Bay Life Under- writers. He spoke of "No Axe to Grind." . . . Radio, television, press and film lead- ers will form a panel to discuss mass commu- nications at the Unitarian Church. . . . C. Richard Stitham, in 1951 managing direc- tor of Audio Pictures Ltd., has instituted an action against that company.

VANCOUVER

A new 300-seat quonset-type theatre, the Avalon, was opened at Spirit River, Alberta. Owner is Mike Zenkim and it's the farming community's first 35-mm house. . . . Henry Gnam opened his 400-seat Gem centre at Coldwell in Southern Alberta. . . . Marvin Froulick, of Empire-Universal, has re- placed Roy Clanton as shipper at MGM. . . . A former theatre owner, A. Pearson of Merritt, B. C., is now general manager of Empire- Universal staff. . . . Sylvia Donnelly is back in the Odeon-Vogue box office after a two-year absence. . . . Sammy Swartz, of the Longbridge drive-in, has left for Moose Jaw, Saskatchewan, where he will look after the Phillips circuit houses. . . . Phil Sherman of Audio Pictures home office here, concurring with B. C. manager, Howard Booth. . . . Wendy Cox, Orpheum usherette, is over in Korea with the Canadian Army entertain- ing Canadian troops. . . . Doris Walls is the new secretary at the Orpheum, replacing Joan Edworthy, resigned. . . . Glenn Iretton, former WB publicity head in Canada, is now running a film trade paper in Tokyo.

WASHINGTON

Jack Fose, publicity director for Loew's Theatres in Washington, received a $250 award for his promotional campaign on "Torch Song." . . . RKO Keith's brought back "Star of the Panti" and two Disney short sub- jects for a very successful run. . . . Local F-13 elected George Sullivan, RKO, busi- ness agent; Max Rutledge, Columbia, presi- dent; Lillian Lee, Paramount, treasurer; and Judy Cohen, Allied Artists, secretary. Ballot- ing for other offices will be held in De- cember. . . . The Thanksgiving Day Football Game at Griffith Stadium sponsored by the Variety Club of Washington and the Armed Services, and featuring the Fort Belvoir En- gineers vs. the Quantico Marines, will have all the military bands in a pageant, the WAVE Choral Group of Patuxent, and a big half-time show.

High Court Will Not Hear Chicago Suit

WASHINGTON: The Supreme Court Monday refused to review a lower court decision which said that the RKO divorce- ment had changed the legal status of RKO theatres in Chicago under the Jackson Park decree.

The appeal, brought by Florence B. Bige- low, grew out of the Jackson Park case. At the time the Jackson Park decree was entered, the Winston Theatre Corp. owned and operated the Grand theatre in Chicago. Winston was a wholly-owned subsidiary of RKO Theatres, which also owned the Palace theatre in Chicago.

In January, 1948, Mrs. Bigelow filed a petition charging RKO with contempt be- cause of the way RKO pictures were being exhibited at the Palace. The District Court and the Court of Appeals upheld the charge. In the proceeding, an attorney representing Winston said the outcome of the Palace case would also bind the Grand.

In June, 1952, Winston asked the District Court to make a new ruling that the Jack- son Park decree no longer covered it because of the later RKO divorce. The District Court rejected this, but the Seventh Court of Appeals set that the RKO divorce- ment did change the situation. It held that the burden of proof was now on the Jackson Park to show that the conditions necessi- tating the original injunction still remained. Without such a showing, the decree should be modified, the Circuit Court held.

The Jackson Park appealed this ruling to the High Court, but the justices Monday refused to review the lower court decision. They gave no reason for their action.

Presumably the case now goes back to the District Court, where the Jackson Park can offer evidence to show that the injunction should not be changed.
LACY W. KASTNER, vice-president of Columbia International in charge of Europe and the Near East and Emilio Lopez, of the company's Buenos Aires branch, have been promoted in a realignment of the overseas personnel. The former will return to New York as assistant to Joseph A. McGonville, president of Columbia International, while the latter will transfer to Spain as managing director. Nick P. Pery, European sales manager, succeeds Mr. Kastner and Edmund Goldman, supervisor of the Philippines, Hong Kong and China, will take the Lopez position in the company's Buenos Aires branch.

E. V. Richards, Jr., former circuit operator, has been awarded a plaque in New Orleans in appreciation of his work as president of the Louisiana Purchase 150th Anniversary Association, which directed this year's celebrations.

FCC Commissioner Sees Only 750 TV Stations

BOSTON: A Federal Communications Commissioner this week said he doubted there would be more than 750 television stations authorized and on the air "in the immediate future."

The statement came from FCC member John C. Doerfer in a speech here before the Radio and Television Executive Association. Mr. Doerfer said at present there are 273 UHF stations authorized, of which 99 are on the air. As of November 1, he said, there were 292 VHF stations under construction and 206 on the air. The total number of TV stations which the FCC could authorize, Mr. Doerfer said, would be 617 VHF and 1,436 UHF. However, he declared, he doubted that more than 750 would actually be authorized any time soon, based on pending applications and the Commission's current grant standards.

The FCC official also said he saw no reason why radio should not continue to prosper, despite TV competition. He also criticized industry officials who were suggesting that the Commission should minimize competition in the broadcasting field by restricting the number of its grants.

Buffalo Club Will Salute Nikita Dipson's 40 Years

The 40 years exhibitor Nikita Dipson has served in the industry will be marked November 30 by a Buffalo film industry show in the Buffalo Statler, sponsored by the Buffalo Variety Tent. David Miller, manager of the Universal exchange, will be general chairman of the celebration dinner, and Myron Gross, of Cooperative Theatres, and Richard T. Kemper, zone manager of Dipson Theatres, are the co-chairmen.

Raymond M. Miles, assistant controller of Universal Pictures, has been elected controller and assistant treasurer, succeeding Eugene F. Walsh, who has been elected vice-president and treasurer.

LARRY GRADURN has resigned as advertising and publicity director of Odeon Theatres of Canada.

IRA S. STEVENS has been elected treasurer of Cinemana Productions Corp., succeeding E. L. Scanlon.

FRANK BECKWITH has been appointed executive producer in charge of all commercial TV film productions of IMP's, Inc.

DR. ALFRED N. GOLDSMITH, consulting engineer, and editor of the Institute of Radio Engineers' "Proceedings," will receive the founders' award of the unit.

Trade Show This Week For Canada

TORONTO: Interest in Canada's first trade show in the motion picture field runs high, not alone for the fact that this is the first such show in Canada, but also because it gives exhibitors from every part of the country an opportunity to bring themselves up to date on the newest developments in the trade during the past year.

The show, to be held in Toronto at the King Edward Hotel, November 25-26, comes during the week of motion picture activity, the like of which has not been seen in these parts in the industry's history. It will be a week of meetings of exhibitors, distributors and meeting of the two segments in conjunction with each other. Many problems will be thrashed out. A highlight will be the presentation of the Pioneer of the Year award to John J. Fitzgibbons, president of Famous Players Canadian Corp. The award will be a portrait plaque in bronze designed by the internationally-famous Canadian sculptor, Emmanuel Hahn. Presentation will take place during a dinner held by the Canadian Picture Pioneers.

The trade show is sponsored by the Motion Picture Theatres Association of Ontario. Leading equipment and supply organizations will have exhibits, as well as many of film companies. The latter are to be given an opportunity to display posters of their product in a special section. Handling the show are Gerald F. Fitzgerald and Robert McCulloch, son of the MPTAO president, Jack McCulloch.

Film Editors Name Officers

Edward Powick has been elected president of Local 771, Motion Picture Film Editors, New York, IATSE. Other new officers are Leonard Hein, vice-president; Robert Dvor- sky, secretary; John Oxton, treasurer; Charles Wolfe, business agent; Fred Edwards and Edward Wyant, Jr., sergeants-at-arms.
TOA, looking forward, demands more product

TOA Concave, Alarmed By Pix Paucity - Product Pinch

TOA Smith, a pessimist, sees threat here: Snaps Part-Week Closing Might Be Advisable

Acute Situation

PRODUCT PINCH

TOA, with a growing need for additional product, has been forced to announce a reduction in its current product schedule. The company, which prides itself on delivering a high number of releases a continuous flow of top product to fill the needs of all theatres, whatever their screen dimensions may be! and to keep on delivering it's present high number of releases...
U-I Production to Go Up In '54 With 34 Features

Universal Will Release 34 Shorts for 1953-54

In 1953-54, Universal Pictures Listed 22 Films in Technicolor, 22 in Color, and 22 in Black and White. The 1953-54 slate of 34 films marks the biggest release schedule Universal has undertaken in the past few years, according to Edward Muhl, vice-president in charge of production. From a standpoint of expenditures involved and scope of product, the new production schedule is the biggest that Universal has taken on in recent years, from the standpoint of the motion picture industry

Universal's 1954 Production Schedule

U-I Sets 34 Pix For '54 Filming

HOLLYWOOD—Universal has announced its production schedule for 1953-54. The company will release 34 films for the fiscal year ending Nov. 30, according to Edward Muhl, vice-president in charge of production. This is the biggest slate Universal has released since the 1949-50 fiscal year, when it had 35 pictures in release. Ed Muhl said that the 34 films for '54 include 22 Technicolor pictures. Two of these are in Technicolor, and the other 22 are in black and white. The studio also plans to release 22 shorts for 1953-54, and these will include Technicolor and black and white pictures.

High Court Agrees; To Hear 'La Ronde'

HOLLYWOOD, Oct. 26—High Court of Appeals will hear Universal Pictures Corp.'s appeal from the refusal of the National Labor Relations Board to disqualify the producer of the controversial picture, "La Ronde." "La Ronde," scheduled to open at the Riviera in September, has been held up by the NLRB because it is alleged to be obscene.

It is learned that Music Hall, owner of the Riviera, will be shown in the 2-D version of the picture. Music Hall officials feel that the picture is just as entertaining in 2-D.
ALFRED E. DAFF, executive vice-president of Universal Pictures, made the interesting point contained in the above editorial headline, in his address at the first session of the AMPA School, last week, and we thought it was particularly pertinent in this World Market issue of Motion Picture Herald, since he spoke also of the importance of the overseas outlet.

His point was that producers and distributors must expect nearly half of their income from foreign countries, if they are to create and market top-quality films for theatres here, and by the same token, our theatres must accept the international status of our business. We are not alone, in anything that we do, as showmen, anywhere in the world today. This Round Table desk has always tried to awaken the interest of our members in what is going on overseas, because it contains so much that is good and valuable in our weekly meetings on the all-absorbing subject of showmanship.

The bitter fact is that there are better showmen, if not more of them, over the border, than we'll find right here at home. Canada has enjoyed top business for the last several years, because Canadian showmen are on their toes, going somewhere and not waiting by the side of the road. They lead the parade, forward. Others in Britain, Continental Europe, South America, Australia, and elsewhere, put better campaign books on the table, as entries for the Quiegley Awards, than originate with circuit and independent theatres here. Not necessarily more of them, but better showmanship.

There's another facet of the matter under discussion, that comes right down to the grass roots. Charlie Jones said it, in a recent conversation here in New York—that he was giving to do more things cooperatively with neighboring showmen who surround his Dawn theatre, in the trading area of Elma, Iowa, local population, 800. Charlie says he will work out things with friendly and non-competitive managers in nearby towns so that various and sundry exploitation stunts can be developed for two or more theatres by the same coverage, with each house getting its proper share.

The old, hard days of cut-throat competition may be left behind in the modern march for supremacy over television and new devices. We remember when we started in this business, that competition was really cruel, and that exhibitors were the toughest of competitors, when dealing with each other. They would stop at nothing, in those "good old days," to put the other fellow out of business.

Speaking of competition, you've read the stories of proposed, or threatened, production in Hollywood by the exhibitor organizations, to obtain the kind of pictures they want, and to forestall a product shortage. Fact is, Hollywood would welcome any such procedure, and none of those interested would find any obstacle in the way, except the necessary production capital and the necessary know-how. There is no monopoly on brains in this business, and free enterprise obtains in Hollywood, and always has. Anybody can rent studio space, buy properties, engage talent and make films, to their heart's content, any time they wish.

And they might learn something else to the advantage of the industry as a whole. Producers of motion pictures are not a separate kind or class—in fact, if the truth were known, most of the production sources were once in the exhibition field. Since Marcus Loew and Adolph Zukor were rivals within their own neighborhoods in New York, they and others like them have lead the way to the Hollywood studios.

“A QUEEN IS CROWNED”—says Charlie Jones in a recent column, "Aisle Say" in the Elma, Iowa, New Era, and it is self-explanatory. The full-color record of the recent crowning of England's new Queen is not supposed to be film-fare in Iowa. "We know that many of you will probably think this is from hunger, but here is one of the great stories of this generation; it is tersely and awe-inspiring, and we are proud to be able to present it to those who want to see ALL of the pageantry and splendor of the ceremony, a most worthwhile movie. Excellent shorts will make a pleasing program. We feel the women of this community will be very interested in this picture. Everything, just as it happened, with explanations by Sir Laurence Olivier." Even J. Arthur Rank doesn't know how much this means in Iowa, and we didn't know until we read it in the New Era. —Walter Brooks
Promotion Ideas from Overseas

Variety to Offer Pictorial Proof of Showmen Skills

The lobby display leaps at you, as promotion for Columbia's "Man in the Dark" at the Chaleim theatre, Bangkok.

Reasonably authentic "Eskimos" on the streets of Mexico City, for Abbott & Costello's "Lost in Alaska" at the Real Cinema theatre.

Ingenious ballyhoo for "Affair in Trinidad" on the boulevards of Paris—the dummy apparently operated the tiny car, but the real driver, and "voice" were concealed in the back seat.

Streetcar ballyhoo for "House of Wax" at the Palace theatre, Basil, Switzerland; and at right, tall promotion for the same picture at the Eros theatre, Bombay.

MANAGERS' ROUND TABLE SECTION, NOVEMBER 21, 1953
The BEST thing that

“The Best of Our

...The MOST honored
t ever happened . . .

t Years Lives

d picture of our time.
**South Africa SkyPremiere For “Moon”**

A. J. (Jim) Stodel, general manager for African Consolidated Theatres, Ltd., Johannesburg, South Africa, sends his campaign on “The Moon Is Blue”—which he calls “Operation Moon-Flight — A Sky Premiere” of the picture, with the cooperation of Pan-American Airways, held on October 3rd, at the Jan Smuts International Airport, in Johannesburg, with the Minister of Transport and many distinguished guests. The field was decorated for the occasion, beginning at the gates, with signs indicating “This way to the Sky Premiere.”

And the crowd at the airport was something they are still marveling about, in South Africa! It was the biggest, highest and handsomest exploitation stunt of all time, on this far-away continent. The airplanes gave out window stickers in advance to bring their own people through the police lines. The newspapers gave it extraordinary publicity in two languages—and we quote

> Die Transvaler, which said “Premiere Van Film In Vliegtuig Hoog In Lug” — and that’s a top headline. We won’t attempt to detach any of the many photographs in the campaign book which is submitted in the Quigley Awards competition, because it would only ruin the book and you don’t know any local officials, anyhow.

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**Monroe, N. Y. Named For Marilyn Monroe**

It might have been reaching for a promotion point, but Monroe, N. Y., a nice little suburban town just north of here, decided to change the name of the community for one day only, and prominent officials posed with paper cut-outs of the famous screen star, which isn’t what you’d call everything that could be desired—but it accomplished the publicity mission. Pictures of the Mayor, the Postmaster, and other town officials with the paper Marilyn—are supported by good shots of the massed high school and parochial school band and the parade on Main Street, with nice high school kids having a lot of fun with the idea. Teen-agers have seldom had such a celebration in Marilyn Monroe, N. Y., nor any of its incorporated boroughs.

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**"Prisoner of War" Day in Union City**

Raymond A. Holley, Jr., who joins the Round Table at this meeting, from the Capitol theatre, Union City, N. J., sends very large display ads, with the Mayor’s proclamation of “Prisoner of War Day” with the route of the parade to the theatre. This is not only in line with national appreciation of this exploitation for “Stalag 17” in theatres, but it’s way out in front, and from a brand-new member, too!
**WILD WESTERN PREMIERE FOR “CALAMITY JANE”**

The Black Hills premiere of Warner Brothers' Technicolor musical, "Calamity Jane" starring Doris Day and Howard Keel, was celebrated in the neighboring areas of Rapid City, Lead and Deadwood, in South Dakota, the locale of the film story.

In the upper picture, Dick Kline, general manager of Black Hills Amusement Co., greets Chief Dewey Board, one of the only survivors of Custer's Last Stand, at the Elks Theatre, Rapid City; and at the right, the Deadwood Coach is greeted by Charlie Kline on its arrival in Rapid City, for the premiere performance.

Below, Dick Kline greets Miss South Dakota, at the Homestake theatre in Lead; and at right, the citizens of Lead line up in front of the Homestake to see the visiting celebrities—and the picture with their famous backgrounds.

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**Do You Like Our Theatre?**

Morris Keppner and Barney Tarantul, partners in the Burnside theatre, East Hartford, Conn., are conducting a public relations poll of patrons, with cards distributed on which they can indicate their preferences and their complaints. “We will make corrections and additions to our policy as we receive these cards” says Keppner, “This is the only way of determining audience likes and dislikes, and we aim to find out.”

**Kids Them for "The Caddy"**

Harry Margolesky, manager of the Gables theatre, Coral Gables, Florida, set up a neat hole-in-one carpet golf game in his lobby, as exploitation for "The Caddy"—but the golf balls were loaded, and the game was aimed at the wise-guys who thought they knew the score.

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**Sam Sings A ‘Torch Song’**

Sam Gilman, manager of Loew’s State theatre, Rochester, must have been carrying a torch for Joan Crawford, for he certainly goes down the line, selling “Torch Song” in Rochester, and after we had advance knowledge of his “proposal” in Metro’s “Lucky 7” contest, we are still admiring the way in which he did it. He says it was a world premiere, and it was handled like one. We don’t know how old Sam is, nor Joan, and we remember both of them a long while now, but she looks good in tights. Makes good lobby display.

The Syracuse Post Standard gave Joan a color cover on their Sunday magazine, simultaneous with play dates, and the public responded to the idea that this was another dramatic picture comparable with “Sudden Fear,” and Joan’s first picture in Technicolor. Excellent windows and merchandise tieups support the campaign as a whole, with both radio and TV—and then, more TV (and still reading the campaign outline) still more TV. Syracuse University, always on call for picture promotion, came through in style. A contest for amateur movie critics enlisted the enthusiastic co-operation of the student population, who wanted to tell Dore Schary their opinions.

**Bob Walker Has Luck!**

Bob Walker, owner-manager of the Unith theatre, Fruitia, Colorado—a good member of the Round Table and contributor to “What the Picture Did for Me”—picked up our recent short subject issue of the HERALD, and found a cut illustrating Paramount’s “Spotlights” a swimming pool scene, and in the foreground, two youngsters known in his little town, grandchildren of one of Fruitia’s foremost merchants. He says “These are the little things that give the small town showman an extra break”—and just when he’s not looking for it, we might say.

“The Fruitia Times” is a paper that Charlie Jones would like, and the local newspaper cooperation is something any manager would like, for it’s real. We have some cute pictures of the local small fry in their Hal-lo-den costumes, and the big story in the Times, about it. Thing they like best about it, in Fruitia, is that the kids call him Bob, and the theatre has the kind of a place in community affairs that does us proud, as an industry. If everyone could do as well, our troubles would be over, for our business future would be assured.

Alfred Loewenthal, manager of Skouras’ David Marcus theatre in the Bronx, has arranged a new series of Saturday morning children’s shows in cooperation with the Parent-Teacher Assn.
MR. EXHIBITOR!

REPUBLIC HAS WHAT YOU WANT FOR YOUR PROGRAM
GREAT STARS! GREAT TITLES! GREAT STORIES!
TOPS IN AUDIENCE ENTERTAINMENT!

FRANCES LANGFORD
PHIL REGAN
in
I’LL REACH FOR A STAR
Re-edited from "THE HIT PARADE"

JOHN CARROLL
SUSAN HAYWARD
in
CHANGE OF HEART
Re-edited from "HIT PARADE OF 1943"
with
GAIL PATRICK
EVE ARDEN

MIDNIGHT MELODY
Re-edited from "MURDER IN THE MUSIC HALL"
starring
VERA RALSTON
WILLIAM MARSHALL

GALLANT THOROUGHBRED
Re-edited from "SOMEONE TO REMEMBER"
with
MABEL PAIGE
JOHN CRAVIN
DOROTHY MORRIS

STARS and GUITARS
Re-edited from "BRAZIL"
Co-starring
TITO GUizar
VIRGINIA BRUCE
featuring
EDWARD EVERETT HORTON
Guest star
ROY ROGERS

STAND UP AND SING
Re-edited from "EARL CARROLL'S SKETCHBOOK"
starring
CONSTANCE MOORE
WILLIAM MARSHALL
with BILL GOODWIN
STARDUST and SWEET MUSIC
Re-edited from "CALENDAR GIRL"
starring
JANE FRAZEE
WILLIAM MARSHALL
GAIL PATRICK
KENNY BAKER
VICTOR McLAGLEN

FLAME OF SACRAMENTO
Re-edited from "IN OLD SACRAMENTO"
starring
WILLIAM ELLIOTT
CONSTANCE MOORE

DENNIS O'KEEFE
CONSTANCE MOORE
in
MOONSTRUCK
MELODY
Re-edited from "EARL CARROLL VANITIES"
featuring
EVE ARDEN

UNDERGROUND SPY
Re-edited from "THE RED MENACE"
with
ROBERT ROCKWELL
HANNE AXMAN
BETTY LOU GERSON

JAMES DUNN
MONA FREEMAN
in
TOUGH GIRL
Re-edited from "THAT BRENNAN GIRL"
co-starring
WILLIAM MARSHALL
JUNE DUPREZ

WILLIAM ELLIOTT
JOHN CARROLL
CATHERINE McLEOD
in
THE TEXAS UPRISING
Re-edited from "THE FABULOUS TEXAN"
with
ALBERT DEKKER • ANDY DEVINE

LOST PLANET AIRMEN
Re-edited from "KING OF THE ROCKET MEN"
featuring
TRISTRAM COFFIN
MAY CLARKE

ROMANCE and RHYTHM
Re-edited from "HIT PARADE OF 1941"
starring
KENNY BAKER • FRANCES LANGFORD
HUGH HERBERT • MARY BOLAND
ANN MILLER with PATSY KELLY
PHIL SILVERS • STERLING HOLLOWAY
and featuring BORRAH MINEVITCH and HIS HARMONICA RASCALS

KING of THE RACETRACK
Re-edited from Frank Borzage's "THAT'S MY MAN"
starring
DON AMECE
CATHERINE McLEOD

CORPORAL DOLAN GOES A·W·O·L.
Re-edited from "RENAISSANCE WITH ANNIE"
starring
EDDIE ALBERT
FAY MARLOWE
GAIL PATRICK

VERA RALSTON
in
WINTER SERENADE
Re-edited from "LAKE PLACID SERENADE"
featuring
EUGENE PALLETTE • VERA VAGUE
ROBERT LIVINGSTON • STEPHANIE BACHELOR
Guest Star
ROY ROGERS

CALIFORNIA OUTPOST
Re-edited from "OLD LOS ANGELES"
starring
WILLIAM ELLIOTT
JOHN CARROLL
CATHERINE McLEOD
JOSEPH SCHILDRAUT
ALL THE BROTHERS WERE VALIANT—An MGM Picture. In color by Technicolor. All the adventure in the world—mutiny, typhoons, buried treasure! All the excitement in the world—brother against brother for a beautiful bride! With Robert Taylor, Stewart Granger and Ann Blyth, plus Bette St. John, Keenan Wynn—all-star cast. 24-sheet and other posters can be bought for $5 each. Lobby displays in full color at low cost. A set of lobby door panels and special exploitation devices for theatre front display have been provided. Metro's new 8x10 color prints, a set of 12, make special lobby display to sell color. Giant two-color herald, as big as a newspaper, from Cato Show Print, at $5.50 per M. Sample included in the pressbook. Many flags, banners, valance materials, to dress up your house. Metro's special novelties for this picture include a pictorial border, to print from your own mat, bookmark mats, and "Whaler's Club" membership certificates, from a mat, to give away to small fry. Newspaper ad mats are generally good, and in good variety, with the Metro invention, the 35¢ bargain mat for small situations, leading in values. It includes ten display ads, two publicity mats, and enough borders to give you a change of style. The large coloring mat, No. 5XB, is better than usual as bait for young artists, as a contest. Study your pressbook and note what first-run theatres do in the "Lucky 7" contest.

SO BIG—Warner Brothers. Edna Ferber's Pulitzer Prize novel—an important production starring Jane Wyman, in her finest performance since "Johnny Belinda." Make room in your memory—"So Big" is so tender... "So Big" is so exciting... "So Big" is so very big, as motion picture entertainment. The 24-sheet is a brilliant full-color flash that will make marquee and lobby display. Other poster sizes have similar quality. No herald listed, but you can print your own with an oversized newspaper ad mat. Most of these contain too much type for quick-reading, but try No. 401 or 402. Somehow, the nature and quality of this famous story, nor any of atmosphere, seems to come through in any of the advertising or accessories. Just Jane, and that's all, if it's enough. A series of teaser ads are also type, but the ideas may suggest advertising off the amusement pages, in which case, you can set your ads without buying any mats. The 25¢ economy campaign mat is adequate, but not in spite, with six ad mats and slugs, and two publicity mats, all good, and sufficient for small situations, at the price of a single mat. Giant books, for street ballyhoo, and book exploitation with retail stores, recommended because this is a book that millions will remember. A manager's letter of commendation is also suggested as your guarantee.
$23,402
THE BIGGEST WEEK'S BUSINESS IN THE HISTORY OF NEW YORK'S 575-SEAT SUTTON THEATRE

Walt Disney's The Living Desert
FIRST FEATURE-LENGTH TRUE-LIFE ADVENTURE • PRINT BY TECHNICOLOR

ACCLAIMED BY PUBLIC AND PRESS!
For booking information on this boxoffice champion—contact
Buena Vista Film Distribution Co., Inc.
1270 Sixth Avenue
New York City
THEATRE EQUIPMENT
KLANGFILM SYSTEM

- CinemaScope
- Stereophonic Sound
- Magnetic Sound
- Optical Sound
- 3-D-Film

Our building-block system permits application of all methods of picture and sound reproduction

SIEMENS & HALSKE AKTIENGESELLSCHAFT
WERNERWERK FÜR RADIOTECHNIK · KARLSRUHE
The
WORLD MARKET
No matter what you need
Westrex has it!

The stereophonic sound presentation at Carnegie Hall, New York City, in April 1940, was the first public auditorium demonstration of stereophonic sound. It was the result of years of research along this line by the Bell Telephone Laboratories.

WESTREX THEATRE EQUIPMENT provides quality presentation of stereophonic sound, 3-D films, and wide-screen projection.

WESTREX MULTIPLE TRACK magnetic recording equipment, using advanced techniques, is the accepted studio standard.

The complete Westrex theatre supply and service organization is the answer to every equipment supply problem for theatres in 62 countries outside the U. S. A. and Canada. Offices in over 100 cities are staffed with Westrex-trained engineers who have installed over 5000 Western Electric and Westrex Sound Systems, and who service our systems plus hundreds of installations of other makes.

For studios throughout the world, Westrex offers a full line of Western Electric and Westrex studio recording equipment and accessories to meet every photographic and magnetic recording and re-recording need. This equipment—like the Westrex Theatre Sound Systems—is the outcome of many years of research by Bell Telephone Laboratories and the Westrex Hollywood Laboratories.

No one else serves the industry so well as Westrex

SOUND AND PROJECTION SYSTEMS. Academy Award Winning Hydro Flutter Suppressor is featured in Westrex Master, Westrex Advanced and Westrex Standard Systems.

PHOTOGRAPHIC RECORDING SYSTEMS. For outstanding results with either area or density recording, the Westrex line ranges from newsreel systems to de luxe studio equipment.

AMPLIFYING EQUIPMENT. Westrex Amplifiers, in power output ranges from 15 to 100 watts, are designed to give clear, undistorted reproduction even when operated at full capacity.

MAGNETIC RECORDING SYSTEMS. Magnetic recording on film offers maximum quality, immediate playback, reusable film, higher signal-to-noise ratio, and eliminates film processing.

LOUDSPEAKER SYSTEMS. Designed for theatres of every size and shape, these systems are built around Western Electric loudspeakers for single or multiple installations.

RE-RECORDERS. The Westrex line provides facilities for 35mm and 16mm, 100 mil standard, 100 and 200 mil push-pull photographic, and also for magnetic film recordings.

Research, Distribution and Service for the Motion Picture Industry

Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.
ALL OVER THE WORLD the motion picture industry is now aroused by the excitement of the new techniques. In only a few fortunate areas is business at the box office so good that any possibility of adding to the splendor of the screen may be regarded as superfluous. In most countries producers, distributors and exhibitors alike have been seeking means of increasing the public’s acceptance of good films. The new dimensions of the screen and stereophonic sound—together with the stimulus they provide to make better pictures—offer the best hope for prosperity.

The film industry needed to be stirred from the technological rut in which it had slumbered since the advent of talking pictures a quarter of a century ago.

The current revolution of the new techniques once again has attested to the international character and interdependence of the motion picture industries everywhere. The post-war stimulus of 3-D film-making came from the British. CinemaScope is based on the anamorphic lens system of the French optical scientist, Henri Chrétien. Magnetic recording was made practical in Germany during World War II. Hollywood and leading national film capitals have adopted all these technical aids. Special lenses, sound systems, screens and polarizing viewers are produced in several different countries.

Even though commercial application of the new techniques up to now has been on a limited scale in relation to the total number of theatres of the world, it is certain that the screen has been freed from its traditional physical boundaries. Motion pictures of the future will be shown on screens wider than the 1.33 to 1 dimensions which prevailed universally for six decades.

With this, the eighth annual World Market number, The HERALD turns the spotlight of attention on the vital international trade in pictures, equipment and services. Never before has the world market been so important to every film producing nation. Despite the grave present problems the prospects are so favorable that everyone should face the future with confidence.

—Martin Quigley, Jr.

OPTIMISIM IS ANTIDOTE TO PROBLEMS OVERSEAS

DOLLAR deficiencies, trade restrictions, tax burdens, scarcity of raw materials and manufacturing facilities, all inevitable results of World War II, continue to hamper the development of the world market for motion picture, especially with respect to the new film techniques.

This is the foremost impression one gathers from the reports on the film scene in 22 countries and three trading areas, detailed at length in the following pages. From Europe, where the war’s physical effects were most devastating, The HERALD’s correspondents report a general eagerness about the new changes coming out of Hollywood, but also a fear that hard-pressed independent exhibitors might very easily be put out of business by any revolution or evolution. The latter mean dollar outlays which cannot be borne immediately by most theatres.

In the Far East—sterling bloc countries all—and Latin America, the financial situation on the whole is not as critical as in Europe, although still far below a level necessary to insure a quick acceptance for any new projection which wins approval.

Generally, the interest in stereoscopic films has fallen off in all markets after several pictures have been shown—the pattern being that the initial attractions rack up huge records and subsequent runs fall off sharply. It still is too early to see if these countries will show a revival of interest of 3-D—now becoming evident in the States—with the recent release of truly top calibre productions. Wide screen, as differentiated from CinemaScope or any other anamorphic process, has come into use in many of the foreign markets, without exciting violent reaction either pro or con. As this World Market issue goes to press, the trade in all corners of the earth awaits the first “off-shore” reaction to CinemaScope, due to make its debut in London November 19.

Taxes, admission and other kinds, plague the industry in Great Britain, Denmark and Mexico, to name just a few, while government “aid” laws—their passage, expiration or mere contemplation—keep on tenterhooks the industries of France, Italy, Argentina and Mexico. Trade restrictions are omnipresent, with the possible exception of Switzerland and one or two Latin American countries, while the dollar shortage—dollars with which to buy new equipment—today looms as important as it has at any time since the immediate post-war period.

The Herald reports, however, are marked by excitement, anticipation and optimism, especially in regard to local production. This includes the growing number of co-productions in Europe and distinct possibilities along those lines between European and Latin American producers. New German product has been found so healthy that it does not need quota protection; Holland is turning out features; Brazil’s output is in...

IN THIS SECTION

The most complete of its kind ever published, this eighth annual World Market Section of The HERALD covers up-to-the-minute developments with specific reference to the new screen processes in every country of the world where motion pictures are an important industry. Starting on this page are country-by-country reports, illustrated with production stills. Page 18 starts a series of illustrated features on theatres in foreign countries. The World Buyers’ Index is in two sections, the Manufacturers, starting on page 28, and the Equipment Distributors, starting on page 38.

(Continued on page 6)
EQUIP YOUR THEATRE

CINEMASCOPE

THE SENSATION OF THE
---AND BE PREPARED FOR THE
IN ENTERTAINMENT

The Role

U.S.A. HAS GONE
CINEMASCOPE

CANADA HAS GONE
CINEMASCOPE

LONDON HAS GONE
CINEMASCOPE

Soon! Paris, Rome, Sydney...

and everywhere throughout
the world!
...and all the wonderful CinemaScope pictures being produced by

M-G-M, Warner Bros.,
Walt Disney, Columbia,
Universal-International,
United Artists and
20th Century-Fox!
CONTINENTAL EUROPE

Two major problems affecting the film industry in Denmark, reports the HERALD correspondent, Borge Slot, will come up for consideration in the 1953-54 season. They are film rentals, now at 30 per cent and which American distributors in particular would like to see raised to 40 or 45 per cent, and the duty collected from exhibitors for the film fund. Exhibitors, who now are assessed film duty on earnings of 12,000 kr. and up, see hope of having that limit raised to 20,000 or 24,000 kr.

Danish film companies will have produced about 15 features this year, most of which are of the popular comedy or melodrama genre. There were, however, four particularly artistic successes: "Royal Visit," "Another Day Came," "A Matter of Life" and "Dangerous Youth."

Few 3-D films have been exhibited in Denmark and, with the exception of "House of Wax," none was a marked financial success. Mr. Slot adds that "Thunder Bay" was happily received exhibited on a panoramic screen and that interest is high in Cinemascope but, "on the whole, the trade is a little reluctant and awaiting news from Hollywood."

"The passing of the new Aid Law in France is expected to keep the film industry afloat in 1954," writes Henri Kahn, the HERALD correspondent in Paris. "If it will do more than that remains to be seen."

Mr. Kahn continues: "It is a fact that without aid the industry would suffer. Most of the anomalies of the previous law have been taken out of the new one. This means that the industry, while receiving aid, will not be able to lean too heavily on the law. The result should be slightly fewer pictures, but a better product."

"On the exhibition side, the relaxing of controls and more freedom for exhibitors are expected to bring more people into the theatres. Attendances have fallen off mainly because the public found little of value."

Mr. Kahn writes that although 3-D has aroused much interest in France, pictures which require the wearing of spectacles are not popular. Some production in Cinemascope is expected locally and also an adaptation of a wide screen process, comparable to Cinemascope, but which does not require special lenses.

Volkmann von Zuehlsdorff, HERALD correspondent in Munich, reports that the film industry in Germany, in contrast to other German industry, "still is in an unsettled condition." There are too many film producing companies which are too small and too weak financially for long-range planning, says Mr. von Zuehlsdorff.

The industry is, however, trying to make the best of a bad situation. Fifteen million dollars have been set aside by the Bundestag as a guarantee fund this year. About 130 films are planned for the coming season, 80 of which will be backed by public guarantees. "While not all of these may come through," says Mr. von Zuehlsdorff, "the figure still is considerably larger than last season's total of 78." Foreign films to be offered should number about 350.

With the improved quality of local product, the screen time share of German product has increased to 38 per cent, equal to that of American films, the Munich correspondent reports. This automatically has made obsolete any plans for a quota system for Western Germany. Three-dimension and wide screen films are studied with interest, but, as yet, have caused no great stir at the box office. "Perhaps," adds Mr. von Zuehlsdorff, "because television has not yet become a threat in Germany."

He concludes: "Taking all in all, the
(Continued from opposite page)

motion picture industry, once the fourth largest in the country, is looking forward with hope and expectation to a time when, relying on its own private initiative, it will resume its rightful position.

From GREECE, the HERALD correspondent, Basil E. Lambiris, writes that the quality and quantity of film production continued to improve this year as last. He also emphasizes that the average Greek film collects more money at the box office than a high-grossing import.

Greek theatre men are reported to be cautious on 3-D, still an unknown quantity to Greek audiences. There seem to be no plans whatever to produce any 3-D films locally. Of the nation's 320 theatres, only six—all in Athens—have made any equipment changes in line with the new techniques. Five have installed wide screens and one Cinemascope.

Admission taxes still plague the theatre owner in HOLLAND, reports HERALD correspondent Philip de Schaap. During the year, two features were produced ("Stars Are Shining Everywhere" and "Judge Thomas"), and 419 were imported, of which 204 were from the U.S. Although the total theatre admissions decreased slightly, gross receipts actually were over the previous year. Television still presents no major problem to the film industry and, it is thought, should not present any serious competition for some time.

"In IRELAND the cinema still maintains its very strong position as the public's chief and favorite form of entertainment. There is no television and little likelihood of any for some years to come," according to Tom Sheehy, HERALD correspondent in Dublin.

Cinema attendance has remained steady, says Mr. Sheehy, as have prices, although overheads have risen sharply. The Government does not contemplate any increase in admission taxes.

Concerning new techniques, Mr. Sheehy writes: "The first showings of 3-D films aroused no more public enthusiasm than the premieres of good feature films. The public and press reception has been rather critical and the attitude toward further showings is lukewarm. Irish exhibitors who have seen wide screen express polite approval but do not consider that it would win increased box office in this country. Independent exhibitors in particular feel that structural changes needed in wide screen installations would impose a capital burden that would probably result in balance sheet deficits. They are confident, however, that even where wide screen is not feasible, it will give terrific impetus to improvement in projection techniques in ordinary theatres."

The HERALD correspondent, Albert D. Matloun, in ISRAEL, reports that the (Continued on page 10)
The challenge to the motion picture distributor today is to supply to exhibitors throughout the world the highest quality product in an ever increasing quantity. A challenge can only be answered by performance —our answer is the greatest list of quality product in the history of this company. A continuing flow of four or five top pictures a month.

UNITED ARTISTS
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outlook there for 1953-54 is encouraging from the point of view of production "but more than a bit discouraging from the point of view of exhibition." While production expands "by leaps and bounds," exhibitors are hampered by a general high cost of living, making the entertainment budgets very tight, and recently by misunderstanding with customs authorities which prevented the clearing of a large number of American film imports. The industry is eager to introduce 3-D and wide screen in Israel but because of the equipment situation, it seems likely to be some time before it will happen.

"In ITALY the production of both feature films and shorts will be affected by the fact that the current law supporting native production will expire in the forthcoming year," according to Dr. Argeo Santucci, the HERALD correspondent in Rome. Mr. Santucci says there is little likelihood that the subsidies will be continued in their present amounts and as a result of projected curtailment, a rash of new films is expected to be made in the first six months of the new year before the law expires. Needed capital is expected to be obtained in co-production agreements with France, Spain, Germany and Argentina.

"No one doubts," adds the Rome correspondent, "that native production will drop to much less than 100 features a year, and limited to the more important companies, after the 1953-54 season."

"In 1953-54 the total gross income from films in Italy is expected to reach $140,000,000," he continues. "This is an increase of about 7½ per cent over 1952. Total number of attendances is expected to jump to 760,000,000 from 738,000,000 the previous year, principally as the result of the opening of many new theatres in small central and southern Italian towns."

"Native production's share of the gross income is expected to increase to 35 per cent from about 30 per cent, while Hollywood's share may decline to 55 per cent from 60 per cent, depending on the extent to which 3-D and wide screen are introduced—the latter processes seen as possibly greatly increasing U.S. revenue. 'Bwana Devil,' the only 3-D film released so far, was a big financial success."

"Total number of releases for the year will total about 550 films, of which 400 will have been imports. The average cost of feature films here next year will increase from about $200,000 to $300,000. Color films, which presently account for about 35 per cent of native production, are expected to make up about 40 per cent of the production schedule in 1953-54."

"Film production in NORWAY still is on a very modest scale but, with the aid of Government subsidies, six or seven films are expected to be made in 1953-54," reports Finn Nyman, HERALD correspondent in Oslo.

Three-dimension films have not had much of a success here, he continues, "either on the part of the public or the industry, partly because of the confusion in rental terms. So far, only two or three theatres are equipped for 3-D." As a result in the increase in rentals for American pictures, exhibitors are being much more selective about what they play. American pictures, however, are still the most popular, while an increasing number of good films are being received from France and Italy.

The film production outlook in SPAIN is somewhat better this year than last, according to Joseph E. Dorrell, HERALD correspondent in Madrid. In the two key cities of Madrid and Barcelona, American films occupy 45 per cent of the screen time, followed by 13 per cent for Spanish product, nine per cent British, six per cent French, nine per cent Italian, 16 per cent Latin American and two per cent from other nations.

As in many other European countries, 3-D has not been particularly successful in Spain, says Mr. Darrell. "Bwana Devil" and "Man in the Dark" drew well in their initial weeks but fell off sharply afterwards. Two Spanish-made 3-D films, one a program of shorts and the other a production of the "Swan Lake" ballet, were received well by press and public. Most successful, however, has been the projection of standard films on wide screens, especially in the case of the showing of "Gone With the Wind."

From SWITZERLAND, Arthur Goepfert, HERALD correspondent, reports: "The general outlook for the coming season is good and nobody is worried, one way or the other, about new screen techniques. Theatre owners say that they are quite prepared to wreck their theatres making various installations if the movie makes it worth while, i.e., if enough customers show up at the box office. In the meantime, they watch and wait."

"Officials of film production companies in YUGOSLAVIA see little change in the outlook for the 1953-54 season," according to Stoyan Bralovic, HERALD correspondent writing from Belgrade. On the schedule of the six production companies for the coming year are 12 features, 50 documentaries and 60 newscasts. In addition, there may be some co-productions with other countries. About the only change in the local scene will be a change in production costs—upwards, adds Mr. Bralovic.

Various schemes are under consideration aimed at reinforcing the Yugoslav industry, harmed to no little extent by the fact that the public much prefers even poor foreign features to average Yugoslav films. The producers now hope for increased Government aid in forms of subsidies.

"THE AUDIENCE, the correspondent writes, "are not responding with the same enthusiasm as in previous years to the presentation of recent theatrical imports. The reason is that the pictures are not being brought to the public in a manner worthy of them. The distributors are not doing enough to promote their exhibits as they should."

GREAT BRITAIN

by PETER BURNUP

Characteristically British caution marks the approach of exhibitors here to the impact of new screen techniques. Television undoubtedly has dented their business but not to any great extent. Indeed, after the initial savage assault of the new medium, the box office take has assumed a stable air.

The total number of admissions in the (Continued on opposite page)
(Continued from opposite page)

country's 4,534 theatres (total seating capacity 4,180,000) for the three months ended June 27, 1953, was 323,545,000, less than one per cent below admissions for the second quarter of 1952. That represents a gratifying improvement over the previous two quarters, when admissions were running at a rate of five per cent and six per cent, respectively, below those of the corresponding quarter of the year before. There are indications, moreover, that the position may still further improve in the last two quarters of 1953.

**Contributing Factors**

Current wariness arises primarily in those circumstances but there are other contributing factors. Due to the crushing entertainment tax burden and in a lesser degree to the IAdy levy, the fiscal position of many theatre men has deteriorated to a disturbing degree over the last three or four years. They are loath to embark on heavy capital investment. They are disposed, moreover, to regard developments to date—3-D, CinemaScope et al—as possibly passing phases; feeling that the ferment of thought and discussion which Spyros P. Skouras in particular has provoked throughout the world may well lead to even more revolutionary processes.

Exhibitors feel no urgent need to panic toward a given system. Many of them, indeed, have melancholy recollections of the fate which overtook them in the early days of sound. Nevertheless, a refreshing, albeit to date minor, trend to improved and widened screens is to be observed.

About 700 houses—15 per cent of the total—have now been equipped with screens with wider aspect ratio than the conventional. The bulk of these have adopted a ratio of 1.66 to 1, and one consideration emerges in a recent survey which may well give concern to advocates of CinemaScope and similar processes.

**Making CinemaScope**

It is reliably stated that less than five per cent of the country's theatres can take screens with ratios greater than 2 to 1 without extensive structural alterations. Nevertheless, following agreements between 20th Century-Fox and the Rank Organization, CinemaScope equipment is already being manufactured here by the Rank controlled British Optical and Precision Engineers, Ltd.

Taylor, Taylor and Hobson—a company within the B.O.P.E. group—have designed their own anamorphic lens covering focal lengths up to 5½ inches. These will have a list price of £500 a pair; nearly £100 below the current American price. Production of stereophonic sound equipment has been begun by a number of concerns at prices ranging from £2,500 to £3,000. Arrangements are in hand for the manufacture here of CinemaScope screens, the first of which are anticipated to be available in March next.

Ten theatres are momentarily in process of equipment. All of them are in the Rank group, two in London and eight in key provincial cities.

Initial enthusiasm for 3-D projection here has largely spent its force. Less than 200 theatres have been equipped.

In the nine months ended September 30, 1953, motion-picture equipment to the value of £1,074,000 was exported from the United Kingdom. That is approximately £500,000 less than the comparable figure last year. The fall is attributed primarily to a shortage of sterling in the Continent of Europe.

**FAR EAST, AUSTRALIA**

"The movie scene in AUSTRALIA," according to The HERALD correspondent in Sydney, Frank O'Connell, "should be no different in the next 12 months from its present quiescent state."

"Even CinemaScope will be quite a while getting beyond its first few openings. Television is still far away: the Royal Commission continues to hear evidence and will not present its report for some time, and when it does, the Government is not expected to act immediately. If the Labor Party gets into office next year—a strong possibility—a wider inquiry, including the film industry, has been promised.

"3-D has proved a dud in Australia. In major cities—the only places where it has shown—the response has been disappointing. Metro converted all their houses to wide screen, but results show this has not boosted box office or lengthened runs.

"Main trade worries for the ensuing 12 months: threatened product shortage; strong possibility of night racing as well as existing night trotting and night dog races; small or no entertainment tax relief; cost of installing new equipment if CinemaScope goes over big; and, last but not least, the attitude of longhair film critics in lowbrow Sunday press."

From INDIA The HERALD's V. Doraiswamy writes: "There is evident a refreshing change in the type of recent Indian productions, and if this tempo continues, the industry can look forward to a more purposeful and profitable year. It is unlikely, however, that India can regain her position as the second largest film producer in the world, which position was lost to Japan last year.

"The number of films to be imported next (Continued on page 14)"
ULYSSES
Color by TECHNICOLOR
KIRK DOUGLAS
SILVANA MANGANO
Anthony Quinn
and with
Rossana Podesta — Daniel Ivernel — Jacques Dumesnil
Franco Interlenghi — Sylvie — Teresa Pellati
Directed by MARIO CAMERINI
Produced by DINO DE LAURENTIIS and CARLO PONTI
Distributed in the U.S.A. and Canada by
PARAMOUNT PICTURES

A LUX FILM

LARGE SCREEN PRODUCTION OF
THE WORLD'S MOST FEARED INVADER!

ATILA
Color by
TECHNICOLOR

ANTHONY QUINN
Directed by PIETRO FRANCISCi

An Italo-French Co-production
LUX — PONTI DE LAURENTIIS — LUX COMPAGNIE
CINEMATOGRAPHIQUE DE FRANCE

A LUX FILM
FILLED WITH ALL THE DANCE, MUSIC, BEAUTY OF THE MUSICAL CAPITAL OF THE WORLD!

NEAPOLITAN CAROUSEL
Color by PATHECOLOR
Directed by ETTORE GIANNINI
Choreography by Leonide Massine
A LUX FILM

A MAGNIFICENT ROMANCE WITH AN EXCITING ALL-STAR CAST!

SUMMER HURRICANE
Color by TECHNICOLOR
ALIDA VALLI
FARLEY GRANGER
Massimo Girotti
Heinz Maag — Rina Morelli
Directed by LUCCHINO VISCONTI
A LUX FILM

SPECTACLE OF THE TIMES AND LOVES OF HISTORY'S MOST SEDUCTIVE WOMAN!

THEODORA
Empress of Byzantium
Color by PATHECOLOR
GIANNA MARIA CANALE
GEORGES MARCHAL
Renata Baldini — Irene Papas
Carla Spasita — Henri Guisal — Roger Pigaut
Directed by RICCARDO FREDA
A LUX FILM

ITALY'S FIRST CINEMASCOPE PRODUCTION!
AN IMMORTAL ROMANCE!

Judith and Holophernes
Produced in CINEMASCOPE
Color by TECHNICOLOR
SILVANA MANGANO
YUL BRYNNER
Directed by JEAN NEGULESCO
Produced by DINO DE LAURENTIIS and CARLO PONTI
A LUX FILM

Posa Films of Mexico is producing "El Sr. Fotografo" starring Cantinflas.

The classic "Heidi" has been made by Prae-sens-Film A.G. of Switzerland.

"That Gypsy Woman" comes from Avalon Films in Belgrade, Yugoslavia.

(Continued from page 11) year will be about the same as last, although their earnings may be up, because of the attraction of 3-D or wide screen. In the major cities, more and more theatres are equipping for the new techniques. Emphasis is being placed now on the need to expand the foreign market for Indian films.

"There has been no marked improvement in the film trade relations between India and PAKISTAN. More than 100 Indian features are reported to be lying in customs in Pakistan, keeping Pakistani theatres empty and depriving Indian producers of one-third of their revenue."

The HERALD correspondent in NEW ZEALAND, R. A. Usmar, contributes an optimistic report. Says Mr. Usmar:

"Exhibition prospects are sound, theatres are in A-1 condition, the general run of product is first class and the new presentation methods will undoubtedly attract much additional interest and patronage. Uncertainty in regard to the final method of presenting wide screen and 3-D films will react in some measure of caution, but exhibitors have adopted a watch-and-wait attitude.

LATIN AMERICA

"The difficulties which have been affecting the motion picture industry in ARGENTINA for over a year seem to be slowly clearing as a result of the improvement in diplomatic relations with the United States," says N. Bruski, the HERALD correspondent in Buenos Aires. More American films now are receiving exhibition permits. The remittance problem, however, remains unsettled.

Concerning Argentine production, Mr. Bruski writes: "While it is true some outstanding films have been produced here, most are of the mass-produced, quick payoff type which add little prestige to the industry." No 3-D films have been screened in Argentina yet.

There is optimism in the film industry of BRAZIL, reports HERALD correspondent R. Ekerman from Rio de Janeiro. Scheduled for production during 1954 are between 40 and 50 films, well above any total for any previous year. This also will ease the plight of exhibitors who are required to show one Brazilian picture for every eight foreign features shown.

Severe import restrictions have resulted in a sharp decrease in the number of new foreign films for Brazilian exhibition, especially American product. The import laws also have sharply curbed the import of theatre equipment, particularly projector carbons. For quite a while now, no import licenses for this material have been granted and stocks have reached an all-time low, threatening to force some theatres to close. In spite of this, the number of theatres is constantly increasing.

The past year has seen a tremendous increase in the number of theatres in ECUADOR, especially in the small towns, according to The HERALD correspondent, Hernan Becerra. The Government acted on behalf of exhibition by lifting all duty on the import of equipment for new theatres, thus encouraging the establishment of new houses, says Mr. Becerra. Theaters in the larger cities also have done extensive remodeling and installing of new equipment. Unlike many other countries, Ecuador has had generally fine results in 3-D films, with "House of Wax" the box office winner of them all.

The film trade in MEXICO is somewhat apprehensive about the future and will be content if business continues at its present state, writes Luis Becerra Celis, the HERALD correspondent in Mexico City. The principal reason for the gloomy outlook, however, is a result of nature, not man—that is, the country's worst drought in nearly a century, which has resulted in a general economic depression in all phases of industry.

Reports Mr. Celis: "Mexican production is not expected to exceed 100 films in 1953, but the trend is toward quality rather than quantity.

"Mexico City exhibitors hope, before long, to defeat the 20 to 25 per cent reduction in admission prices which was effected in December, 1952, and to which they accredit the decline in their profits. Three-dimensional films are not popular with exhibitors since they are not allowed any increase in admission prices and have to make up for extra costs out of their diminishing profits. Nevertheless, some local production in 3-D has begun.

Motion picture theatre business has declined in VENEZUELA, reports Mona London Caldwell, HERALD correspondent. The decline, she says, is principally the result of over-saturation although television is beginning to make inroads on the attention of the public. In Caracas, where 50 per cent of all the film business in the country is done, there are 88 theatres, with more under construction.

Of the eight theatres in Venezuela equipped for 3-D, five are in Caracas. There are some plans for installation of wide screens in the future and, so far, two orders for CinemaScope equipment.
now being celebrated throughout the world
with Paramount's Mighty International Jubilee Attraction

ALAN LADD • JEAN ARTHUR • VAN HEFLIN
in GEORGE STEVENS' PRODUCTION OF
SHANE

CO-STARRING BRANDON DE WILDE WITH JACK PALANCE
BEN JOHNSON • EDGAR BUCHANAN • PRODUCED AND DIRECTED BY GEORGE STEVENS
SCREENPLAY BY A. B. GUTHRIE, JR. • ADDITIONAL DIALOGUE BY JACK SHER
BASED ON THE NOVEL BY JACK SCHAEFER
Showmen the World Around
Speak a Common Language

Scanning the Round Table mail, we are most impressed with one point of similarity, from the four corners of the globe. Whether it is a showman in Bombay, India, or Baraboo, Wisconsin; Melbourne, Australia, or Mahonoy City, Pa.; Turin, Italy, or Toronto, Canada; Valparaiso, Chile, or Indiana— the essence of showmanship distills the same. You can sense the ingredients as they mix to create business-building methods, even if you can't read the language.

For many years, The HERALD has had the largest world circulation of any trade paper, or even any combination of trade papers from this side of the water. The HERALD is the manager's trade journal in many countries around the world. We can even boast that we out-do local trade papers in their country of origin, because we have so many bona fide subscribers abroad. The Round Table is the oldest, largest and best known international association of motion picture showmen, and your Round Table membership card will be recognized in Brazil or Brighton, in Cambodia or Kansas City, Djakarta or Joplin.

Seek International Understanding

What we seek is better appreciation of the overseas showmanship by our own self-satisfied members of this country. It is plainly apparent that they do as good a job, in remote parts of the world, as they do in top circuit posts here, and it is an error in judgment to believe that we have nothing to learn from our fellow members in other lands. We've heard managers ask why they should read the British Round Table, for instance, and we remind them that there is much of great value in this limited space. Reading it would reveal good showmanship in nearly every line of type. Many of your best ideas current anywhere in the world are commonplace in England, where showmanship is an older art than it is with us. Few of our members take the trouble to try those ideas here.

Cites Showman in Chile

On consideration, for instance, such a showman as Benno Erbe, veteran publicist for Metro-Goldwyn-Mayer in Chile, who has spent a full life in their business, and is doing a fine job in Santiago as Boyd Sparrow does in San Francisco. Our boys can't seem to understand that things happen down there, along the broad Avenue named Bernardo O'Higgins after a fighting Irishman who was a South American hero, that correspond exactly with events in a showman's day on Woodward Avenue, Detroit, or on the boulevards of Paris, or in any first run, top-bracket neighborhood.

We like to think that managers everywhere in the world turn on the marquee lights at dusk, and the show goes on, exactly as it does here. And there is this similarity, that the manager is responsible for catching and holding the interest of the paying public at the point of sale, here, there and everywhere. It's his job to be a showman.

—Walter Brooks.

RKO EXECUTIVES: A PARIS PARLEY

On a recent trip abroad—his first since becoming president of RKO Radio, James R. Grainer meets with his men in Paris. He was accompanied by Alfred Crown, foreign manager. Above, left to right: René Béja, manager for Spain; Marcel Gentel, manager for France; Georges Renault, comptroller; Victor Szware, technical manager; Charles Rosmari, European sales manager; Al Crown; Armand Pallada, manager for Switzerland; James R. Grainger; Carl Wallman, manager for Sweden; Joe Bellfort, European general manager; Fernand Bourland, manager for Belgium; Jacques de Faramond, assistant to Mr. Rosmari; Raoul Cartier, sales manager for France, and Simon Bretman of the European organization.

U.A. Reports
Take Abroad
As Up 300%

United Artists business abroad is now 200 to 300 per cent greater than when the present management took over in 1951, Arnold Picker, foreign vice-president, disclosed at his home office headquarters last week. He attributed the upswing to superior product and the streamlined organization.

In 1954 United Artists will hold an international celebration of its 35th anniversary in honor of Artur Krim, president. During the year the company will release the largest number of pictures in its history, using making of all film forms: 2-D, 3-D, CinemaScope, wide screen, and stereophonic sound.

Citing the progressive growth of the company abroad, Mr. Picker said he was "happy the company was an important source of supply to exhibitors around the world."

Since 1951 he asserted the company has opened offices in Germany, Formosa and Siam and has made new affiliations in Italy, Mexico, Spain. In Brazil it took over the distribution of the biggest local corporation, U.C.B.

Looking forward to continued growth abroad, Mr. Picker declared, "exhibitors overseas are counting on us for product."

Speaking of theatre groups, he made the familiar observation: "Good pictures always do well; bad pictures don't." He said that Charles Chaplin's "Limelight" was showing amazing box office stamina in countries abroad.

The company's sales drive honoring Mr. Krim actually got under way Monday throughout the United States and Canada. The campaign, which will be an integral part of the year-long, global celebration, will continue for six months until May 15, 1954. A year-long international sales push involving every U.A. branch outside the U.S. and Canada will be launched December 1.

In an announcement saluting the opening of the anniversary campaign, William J. Heineman, distribution vice-president, declared: "This sales drive will pay tribute to the outstanding leadership given our company by Artur Krim and, through him, to the entire company, which is now beginning the celebration of its 35th anniversary.

"It is fitting that, in its 35th year, U.A. should be able to assure exhibitors of its part in preventing any product shortage by releasing a record schedule of top productions."

WORLD MARKET
The phenomenal success of
FROM HERE TO ETERNITY
in its openings in England,
in Australia, in Norway and in Japan
proves again that outstanding
entertainment has no barrier
of language or geography.

More and more,
the exhibitors of
the world
look to...

COLUMBIA PICTURES
INTERNATIONAL CORPORATION
British Theatre Rebuilt

Damage done to the Carlton theatre, London, by German bombers is evidenced in the photograph below taken in January 1945. The theatre is shown at right following restoration this year with areas formerly occupied by shops turned into forecourts planted with shrubs.

SEVERELY damaged by German bombs during the war, the Carlton theatre in Upton Park, East London, was recently restored to operation by Associated British Cinemas. Building restrictions on theatres are still rigid in Britain, and the architect had to work within a limited budget. Primary damage done by the bombs consisted of complete destruction of the front and shattering of the main walls, roof and ceiling. To restore the main structure brickwork was repaired and a new roof of corrugated asbestos sheeting fitted. Since the frontage could not be reestablished to its original form, areas formerly occupied by shops were cleared and set out as forecourts, enclosed by low, brick walls with shrubs and flowers. The original entrance hall paving has been "buffed-up," and extended with concrete to the heel of the pavement. The new entrance is constructed of brick piers with cement facings and precast stone coping. Box offices are located on either side of the entrance hall. The original plaster ceiling has been replaced and a woolen serge nailed to the existing beams. Similar material has been used to drape sections of the rear walls and to curtain exit doors. New auditorium chairs and carpets were also acquired, along with RCA projection equipment and an Andrew Smith Harkness "all-purpose" aluminum screen, 43x22 feet.

The Carlton’s "all-purpose" screen is 43 by 22 feet.

In the inner foyer damaged plasterwork was restored.

New Amsterdam Theatre

With the opening of the Flora (shown at right and above), Amsterdam, Holland, acquired a new theatre equipped for projecting both 3-D and wide-screen films.
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RANGERS OF THE NORTH
ROB ROY — THE HIGHLAND ROGUE
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THE SWORD AND THE ROSE
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APPOINTMENT IN HONOURS
BLACKBEARD THE PIRATE
ANGEL FACE
SUDDEN FEAR
STORY OF ROBIN HOOD
ONE MINUTE TO ZERO
BEAUTIFUL BUT DANGEROUS
SPLIT SECOND
THE SEA AROUND US

BELOW THE SAHARA
NO TIME FOR FLOWERS
THE BIG FRAME
CAPTIVE WOMEN
PORT SINISTER
SWORD OF VENUS
TARGET EARTH
SON OF SINBAD
THE BIG RAINBOW
CARNIVAL STORY
SUSAN SLEPT HERE
TARZAN AND THE SHE-DEVIL
DEVIL'S CANYON
MARRY ME AGAIN
SEA DEVILS
NEVER WAVE AT A WAC
ROME 11 O'CLOCK
ANDROCLES AND THE LION

FACE TO FACE
MONTANA BELLE
THE LUSTY MEN
AFFAIR WITH A STRANGER
THE BIG SKY
UNDER THE RED SEA
SATURDAY ISLAND
EVERY MINUTE COUNTS
RASHO-MON
BEWARE MY LOVELY
THE HITCH-HIKER
DISNEY TRUE LIFE ADVENTURES
DISNEY CARTOONS
RKO RADIO SHORT SUBJECTS

RKO RADIO PICTURES
Las Palmas Theatre
Caracas, Venezuela

LOCATED in a residential area of Caracas, Venezuela, is the new Las Palmas theatre, owned by Luis E. Franceschi. The theatre is of brick construction with the front done in white and ivory colors. The auditorium (shown below) is seated with 537 Kroehler "push-back" chairs. The lobby-foyer (visible at right) features marble columns and mirrors on the side walls.

New in Germany

Opened in July this year in Freiburg, Germany, was the new Camera theatre, auditorium views of which are shown above and at left. Seating capacity of the theatre is 500.
Views of Theatres Overseas continued

Tel Aviv's New Yaron

The modern design of the new Yaron theatre in Tel Aviv, Israel, is indicated in these views of the front (above), the auditorium (left) and the lobby-foyer (center, top).

New Auditoriums in France, India, and Switzerland

The auditorium of India's newest theatre, the Naaz in Bombay, is pictured above, while one of the latest in Paris, France, the Bosquet-Geumont, is shown at left.

The front of the auditorium of the Kurssel theatre in Locarno, Switzerland (above and at right), was constructed in circular fashion so as to facilitate the installation of a wide-screen.
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His first feature-length True-Life Adventure!

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— New York Daily News

"The Living Desert...a triumphantly beautiful film!"

— Time Magazine

Distributed by BUENA VISTA FILM DISTRIBUTION CO., INC.
Wide-Screens Abroad

That theatres abroad are keeping pace with the developments in new film techniques is evidenced by installations for wide-screen projection made recently in France and Egypt by subsidiaries of Westrex. At the Gaumont Palace theatre in Paris a new Raytone screen 73 x 44 feet was installed as shown above with workmen completing the job overnight (see left). In addition this theatre has Ashcraft lamps. Also at the new Odeon theatre in Cairo (below) a wide-screen was installed along with Westrex sound equipment, Century projectors and Ashcraft lamps.

RCA Stereophonic Sound Equipment

Stereophonic sound equipment has been announced by RCA with a separate reproducer for three-track magnetic pickup and a “button-on” reproducer for the four-track recording of the CinemaScope method.

The “button-on” soundhead is designed to be attached to the top of the projector just below the upper magazine, without interfering with showings of standard film. It employs a “soft-loop” system for high-fidelity reproduction accomplished by compensating for such irregularities as bad splices and other causes, the company explains. Weighing 30 pounds, the unit is 12 1/2 inches wide; 6 inches high; and 9 5/8 inches deep.

In operation the separate channels of sound come from either of the two projectors to a sound changeover and from there to four separate pre-amplifiers. In addition four separate power amplifiers are provided in various power ratings depending on the size of the theatre. The volume suppressor panel reduces sound from the effects’ track when auditorium speakers are not in use.

The sound effects carried on the special effects’ track are distributed through auditorium wall-mounted speakers. The remaining three channels of sound are carried separately to each of three sets of stage speakers. The number and size of each of these speaker systems also varies according to the size of the theatres. Unitized rack construction puts all amplifier units for the stereophonic system in a minimum space.

The separate magnetic reproducer is mounted on a special pedestal designed for use with a film feed mechanism for the reproduction of sound only. The entire mechanism is driven by a single-phase induction motor kept in synchronism with the motors on the picture held by means of a selsyn motor coupled to it.

The film-feed mechanism mounts on the sound reproducer and is driven by it through a rubber cog belt. The upper and lower magazines both have a capacity for 5,000 feet of film. The lower magazine take-up mechanism is driven by a leather belt. The magnetic head is coupled to a three-channel pre-amplifier through three special two-conductor, shielded, rubber-covered cables. These cables are provided with cannon plugs so that they can be attached easily between the soundhead and amplifier input.
Wherever there are theatres, there you will find Allied Artists. For entertainment speaks a common language... and Allied Artists is speaking it more effectively today than ever before in the company's history. The accent is on bigger pictures... star names far beyond anything in the past... top color attractions, including Color by Technicolor... every picture actually filmed for both wide screen and standard... and many of them now completed and ready for your screen!

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JACK SLADE

MARK STEVENS in "JACK SLADE"

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During The National CHAMPIONSHIP Sales Drive
— NOW!
Simplex Magnetic Sound Reproducer

Stereophonic sound systems, including a “button-on” soundhead for reproducing four-track magnetic sound from a single film, have been developed by the International Projector Corporation, Bloomfield, N. J., for distribution by National Theatre Supply.

The “Simplex XL Magnetic Reproducer” is designed for adaptation to any standard make projector. It weighs 24 pounds; has a width of 9 inches; a depth of 13 inches; and a height of 4 inches—which is the most an upper magazine would need to be raised for installation of the new soundhead, the company points out. Since it is also offset toward the back, allowance is made for headroom and front wall clearance.

The soundhead is completely film-driven, requiring no drive motor or mechanical coupling. Adequate clearance in threading is also provided for, since the reproducer is simply by-passed for normal operation. Pre-amplifiers, the effects switch and the power supply are plug-in units, mounted in compact wall cases.

The reproducer employs the “tight loop” system; shielded ball bearings; and a film speed stabilizing system with the main drums made of non-magnetic, hardened, ground stainless steel.

FOR SINGAPORE NEWSREELS

A license agreement for a “235-D” newsreel recording set was recently signed with the Westrex Company, Asia, by the Nusantara Film Production Studios of Singapore. Shown above on the occasion of the signing are (left to right) Hsu Chao Meng, Westrex recording director; Leonard Lee, Westrex recording engineer; Ong Chin Kum, Nusantara managing director; and E. F. Vanderhoek, Westrex manager.

Ten Months’ Achievement

by GEORGE SCHUTZ
Editor of Better Theatres

Out of the fury and confusion in the motion picture industry during the past ten months has precipitated this elemental and crystalline fact: A relatively larger, wider picture has been adopted, soon to end, for theatrical exhibition, the constructed, squarish screen image characteristic of the art since its invention.

To expect more is to make impatient miscalculation in the equation of time to task. Ten months are little enough for any substantial revision of standards and practices in effect more than 50 years, and that many months have produced, in “wide-screen” technique, a significant advance in the art.

In the 1952 World Market Edition a year ago, reporting on Cinerama, which had just then opened in New York, we observed:

“Cinerama is spectacular affirmation of the fact the motion picture is distinctly an art of the theatre—the theatre of today and of the future—and not an art of the home. For after you resolve its technical differences into their ultimate effect, Cinerama is an expansion of the theatre’s motion picture, as televised films are a contraction of it. And the motion picture is going to grow, one may assume—for certainly it can grow in directions essentially parallel to those of Cinerama.”

A few months later, major American film producers were committing themselves, one by one, to devices of screen image expansion, which of course contemplated corresponding changes in cinematography. Stereophonic sound promptly followed as a logical concomitant of those decisions.

Necessary for realistic directionality with the widest pictures, stereophonic sound is advantageous also with smaller screen images, since it supplies conditions similar to those of natural binaural hearing, even when the technique is confined to reproduction. And greater tonal fidelity is available through the use of magnetic tracks.

EQUIPMENT IS DEVELOPED

The bewildering disorder of these frenzied months has thus established essentials of a technique which already has demonstrated its capacity to present a screen performance of increased impact and conviction, even under the necessity to adapt it to existing theatres. Refinements will come as directors, cinematographers and their associated technologists continue to work with this larger canvas, and as theatres may be substantially remodeled to integrate that canvas into the whole functional scheme of the auditorium.

But the basic tools of “wide-screen” are here, in arc lamps capable of delivering a practicable amount of light to the aperture, in the required lenses for both anamorphic and aperture methods, in far more efficient screen materials, and in stereophonic equipment.

Now, moreover, the question of aspect ratio—a term with which many exhibitors long in the business were unfamiliar—may be reduced to answerable simplicity. Except for CinemaScope productions, “wide-screen” product generally—at least in Hollywood—is being made for projection proportions ranging from 1.66-to-1 to 2-to-1. That is a considerable spread; however, it is no greater than that between the old standard 1.33 and 1.66, which latter was adopted because it was compatible with the height allowances of the former.

Furthermore, the expanded picture is characterized by a greater volume of environmental material, to which the extreme sides are for the most part devoted. It also is plausible—and the possibility has had some authoritative confirmation—that aspect ratios prescribed for certain productions are observed with appreciable latitude for reduction of height in projection.

FIXING A BASIC ASPECT RATIO

The upshot of these circumstances is that a width factor from 1.75 to 1.8 for projected picture proportions is likely to be well adapted to product generally, and acceptable for 1.33 features during the shrinking period of time they are yet to be played. That leaves CinemaScope with its 2.55-to-1. Might a little of the sides be sacrificed to facility in projection? Be the answer what it may, a mask merely across the bottom of the screen is not an unreasonable adjustment.

The explosion—stereoscopy—which propelled the industry into this course of technical development, reverberates as a persistent fact of the current disturbance. There is product in 3-D still to come, and several thousand theatres in America and elsewhere are presently equipped to exhibit it. Many exhibitors have lost their original faith in 3-D; the more vehement opposition may have been incurred by (1) the necessity to distribute spectacles, and (2) the difficulty of getting competent two-print projection. Application of new one-print devices may restore the kind of interest necessary to stimulate first-rate production in 3-D.

Successful application of one-print methods, which are now available, would eliminate the second complaint; and if it encouraged first-rate production in 3-D, it could well obviate the first, for if the public were willing to put on spectacles in order to enjoy certain sensations not otherwise available, distributing them would be a welcome nuisance to most exhibitors.
Paulette Goddard
as the most wicked woman who ever lived!

Sins of Jezebel

World Market
BUYERS INDEX
A Classified Directory of Manufacturers and Distributors who are leading sources of motion picture equipment & supplies.

Section 1: Manufacturers

Acoustic Materials
The Celotex Co., 130 S. LaSalle St., Chicago, Ill. RE-3, 46th St., New York 17, N. Y.


United States Gypsum Co., 300 W. Adams St., Chicago, Ill.

Air-Conditioning and Ventilating Equipment
Carrier Corp., 310 S. Geddes St., Syracuse, N. Y.; CABLE: Caricor. EXPORT: Carrier International Division, 382 Madison Ave., New York 17, N. Y.

Chrysler Corp., Export Division, P. O. Box 1688, Detroit 31, Mich.; CABLE: Chedco.

The Trane Co., 206 Cameron Ave., La Crosse, Wis.

Byphony Air Conditioning Co., Inc., 784 Union St., Brooklyn 15, N. Y.

Westinghouse Electric International Co., 40 Wall St., New York 3, N. Y.

Advertisement and Exploitation Equipment


Poblocki & Sons, 2159 S. Kinnickinnic Ave., Milwaukee, Wis. (marquess).


Auditorium Seating, Upholstery & Supplies

Chicago Expansion Bolt Co., 1333 West Concord Place, Chicago 22, Ill. (anchors for chairs), EXPORT: United Export Suppliers, 30 North Wacker Drive, Chicago 6, Ill.


Black Light Paints and Lighting Equipment
Black Light Products, 67 E. Lake St., Chicago 1, Ill.; CABLE: Blacklight.


Strobilite Co., 35 West 32nd St., New York 19, N. Y.

Switzer Brothers, Inc., 4722 St. Clair Ave., Cleveland 3, Ohio.

Carbons for Projection
Rindoff Werke, Mehlem Rhein, Germany, U.S.A. Address: Helios Bio Carbons, Inc., 122 Washington St., Bloomfield, N. J.


Carbon Savers
End-Gripper Co., 1224 Homedale, N.W., Canton 8, Ohio.


Flew Products Co., 3650 Stadium Blvd, Ann Arbor, Mich. EXPORT: Frazier & Hansen, Ltd., 301 Clay St., San Francisco, Calif., and 120 Broadway, New York 5, N. Y.

Carpeting

See Floor Coverings

Cleaning & Maintenance Equipment & Supplies

28 WORLD MARKET
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See your RCA Distributor today for information on RCA's true-to-life Stereoscope Sound and the new "Button-On" Soundhead for single-film, four-track productions.

Crowd Control Equipment


Curtain Controls and Tracks


Cable: Clancy, New York, N. Y. 11, N. Y.


Fire Preventives


Floor Coverings


Hearing Aids, Group


Lighting Equipment


Kleig Bros., 521 West 50th St., New York, N. Y. (lamps). Lamplight Products Co., 95 Atlantic Avenue, Brooklyn 2, N. Y. (emergency).

Superior Electric Co., 63 Chicago 50, III. (transformers); CABLE: Solden.

Superior Electric Co., Bristol, Conn. (dimmers); CABLE: Solden.

Sylvania Electric Products, Inc., 1740 Broadway, New York 19, N. Y. (lamps); CABLE: Hysylvan.


Lobby Mats

American Mat Corp., 190 Adams St., Toledo, Ohio. Porto Mat & Rubber Co., Inc., 281 Fifth Ave., New York 16, N. Y.

Murals, Photographic

Foto Murals of California, 8921 West Pico Blvd., Los Angeles 35, Calif. R.C.S. Studios, 123 N. Wacker Dr., Chicago 5, Ill.

Projection Accessories


Goldberg Brothers, 2300 Walnut St., Denver, Colo. (film cabinets, reels, rewinders). EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

Golde Manufacturing Co., 4888 N. Clark St., Chicago, Ill. (screen covers, rewinders).


Lake Products Co., 6760 Olsena St., St. Louis, Mo. (film cabinet).


WESTREX CORP., 111 Eighth Ave., New York, N. Y.


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CABLE ADDRESS NATHESUPPLY, N. Y.
NORPAT SALES, INC., 113 West 42nd St., New York, N. Y. See page 36.


Strong Electric Co., 87 City Park Ave., Toledo, Ohio (rectifiers).

Projection Lamps


BALLANTYNE CO., 1712 Jackson St, Omaha, Neb.: EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.: CABLE: Nathansup.


Motoigraph, Inc., 4433 W. Lake St., Chicago, Ill. EXPORT: Frantz & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 3, N. Y.

Strong Electric Co., 87 City Park Ave., Toledo, Ohio (rectifiers). See page 12.


All of these firms manufacture carbon arc lamps. The following make filament lamps for projection:


Westinghouse Electric International Co., 40 Wall St., New York 5, N. Y.

Projection Lenses

BALLANTYNE CO., 1712 Jackson St., Omaha, Neb.: EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.: CABLE: Nathansup.


J. E. ROBIN, INC., 267 Rhode Island Ave., East Orange, N. J. See page 45.


Salmogesthi, Via Sanzio 5, Milan, Italy.

Projection Screens


CinemaScope Products, Inc., 444 W. 56th St., New York, N. Y.

Da-Lite Projector Co., Inc., 2711 N. Pulaski Road, Chicago 39, Ill.


Raytone Screen Corp., 165 Clermont Ave., Brooklyn 16, N. Y.

Cinematic Corp., 122 Washington St., Bloomfield, N. J.

Glomaster Corp., 455 Bryant St., North Tonawanda, N. Y.


H. T. Bach & Co. P. O. Box 600, Hartselfe, Ala. (wide-screen frames).

PHILIPS, 11 Rue Edgard Norton, Neuilly (Seine), France. See page 35.

P. Pion, Via Rodeo 3, Milan, Italy.

PHILIPS, 11 Rue Edgard Norton, Neuilly (Seine), France. See page 35.


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PHILIPS, 11 Rue Edgard Norton, Neuilly (Seine), France. See page 35.
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  Electrical interlock systems, especially designed for film reproduction equipment;
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Popcorn Equipment & Supplies

Cinemanx Corp., 968 Market St., San Francisco 2 Calif. (warners).
Long Eakins Co., P. O. Box 933, Springfield, Ohio (candied popcorn equipment). Manley, Inc., 1520 Wyandotte St., Kansas City, Mo. (poppers); CABLE: Timber, EXPORT: Manley, Inc., Box 2540, Kansas City.
Midland Pop Corn Co., 67 Eighth Ave., N.E., Minneapolis, Minn. (bags & seasonings).
Northwest Popcorn & Seed Co., P. O. Box 277, Delaware, Ohio (raw corn).
Prunty Seed & Grain Co., 620 N. 2nd St., St. Louis 2, Mo. (bags).
Queen City Manufacturing Co., 1020 Richmond St., Cincinnati, Ohio (automatic dispensers).
Russell’s Korn Kibs, Hartsville, Tenn. (raw corn).
Speed-Scoop, 109 Thornton Ave., San Francisco 24, Calif. (scoops).
Star Manufacturing Co., 6300 St. Louis Ave., St. Louis 20, Mo. (poppers). EXPORT AGENT: Albert Rebel, 334 S. Spring St., Los Angeles, Calif.

Soda Fountains

Dallas Soda Fountain Co., Inc., 6005 W. Jefferson St., Dallas, Texas.
Petersen Show Case & Fixture Co., 5700 S. San Pedro St., Los Angeles 11, Calif. EXPORT AGENT: Frazier & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 130 Broadway, New York 6, N. Y.
Stanley Knight Corp., 3430 N. Pulaski St., Chicago 41, Ill. CABLE: Wecman. EXPORT AGENT: Stanley Knight Export Division, Suite 324, 354 South Spring St., Los Angeles 13, Calif.

Norpat Selenium Rectifier Line

A line of heavy-duty selenium rectifiers was exhibited by Norpat Sales, Inc., New York, at the Tesma Trade Show in Chicago this month. All models, large and small, have full glass-insulated transformers. Ripple is held to 1%, and with 12-phase full-wave rectification, giving 720 impulses per second, results in a very low flicker, according to the manufacturer. By means of a 21-position, 8-point switch, wired to each phase of the 3-phase line transformer, output current and voltage are controlled to the arc.

In addition to a thermal switch, which shuts off the unit in the event of fan blower failure to prevent damage to the transformer and stacks, an audible signal device is provided to warn the operator of excess temperatures.

Every unit is coated against corrosion and humidity effects. The equipment is designed for 50/60-cycle operation and rectifier stacks are rated for 50% voltage loads and for continuous duty at 25% current loads.

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Westrex Devices
For Stereo Sound

Westrex Corporation's Hollywood laboratories have been exceedingly active this year developing the necessary equipment to record and reproduce film which the industry is now using for new screen presentations. E. S. Gregg, vice president and general manager of Westrex, stated that these developments were one of many steps toward the actual showing of the new processes in theatres in all parts of the world.

He pointed out that hundreds of manufacturing and installation drawings, schematics, and specifications had to be prepared; scores of subcontractors here and in England, Australia, France, and Italy had to be geared rapidly to meet Westrex's orders for new electrical and mechanical components. Complete technical information had to be prepared quickly and rushed by airmail to hundreds of trained technicians on the staffs of Westrex's sixty-four subsidiary company offices located in thirty-six principal countries. These research, distribution and engineering services were co-ordinated at Westrex's Headquarters in New York.

To assist the staffs of theatre owners and supply dealers in the installation and adjustment of this new picture and sound projection equipment for CinemaScope presentation, three of Westrex's engineers are now on loan to 20th Century-Fox. Basil Wedmore, commercial recording engineer from New York Headquarters, is giving first-hand information to engineers and projectionists in the Far East, Australia and New Zealand. William DeMello, manager of Westrex Company, Cuba, is doing the same in Latin America, and Robert Smith, production engineer of the Western Electric Company, Limited, London, in Europe.

To record sound on the four magnetic tracks of the large number of release prints required for CinemaScope feature productions, Westrex's Hollywood Laboratory developed an electrical printer for Twentieth Century-Fox. This printer grew out of the company's pioneering experience in introducing magnetic recording as a production tool in studios for quality sound.

The Westrex electrical printer has a four-track reproducer which feeds five magnetic recorders, each equipped with a four-track magnetic head, with tracks in the CinemaScope release print position. The reproducer and the five recorders are interlocked and run at the standard speed of ninety feet per minute. The "magnetic master," with its four 150-mil tracks, each spaced 100 mils, records, or "electrically prints," to five CinemaScope combined picture and magnetic sound release prints simultaneously.

The present procedure, in combining picture and sound, is to receive the positive CinemaScope picture prints, without sound, from Technicolor laboratories, to stripe these prints with four magnetic stripes, and to re-record five prints at the same time, using the Westrex electrical printer.

Theatres can get stereophonic sound reproduction from a composite print by use of the Westrex R9 stereophonic reproducers and their associated pre-amplifiers, 12KC control or "squelcher" amplifier, four main amplifiers and power units, three high- and low-frequency backstage loudspeaker equipments, and auditorium speakers as required for individual theatres.

The Westrex R9 (illustrated) uses two impedance drums which give the tight film loop essential for good magnetic reproduction. It features the well-known Davis drive and flatter suppressor. An idler roller can be adjusted to the various lengths of the film paths of different makes of projectors. The large 32-tooth sprocket, which controls the film on both sides of the magnetic head, is locked when either of its associated rollers is in the open position to facilitate speedy and accurate threading.

Robin Line for New Techniques

Additions to its line of theatre equipment prompted by the new film techniques have been announced recently by J. E. Robin, Inc., East Orange, N. J. They include new models of rectifiers, coated projection lenses, and a plastic screen.

The new "Robin-Arc" selenium rectifiers for 3-phase, 185-250V, 50/60-cycle power lines feature a special transformer with a "built-in ballast" of the high-reactance type, designed, the company explains, "to give a similar effect in operation as is provided when motor-generator and ballast rheostats are used." Four sizes comprise the rectifier line: Model K-100 is rated at 100 amperes 60 volts. Model K-100-X40 is a dual unit rated at 70 amperes, 36 to 40 volts, or 100 amperes, 50 to 60 volts. Model K-150 rates 135 amperes, 58 to 72 volts. The K-250 model is rated at 185 amperes, 60 to 70 volts.

The projection lenses, trade-named "Extralite," are now being produced in focal length from 2 to 4 inches in ¼-inch steps. Mountings are dust-proof and fit all standard projectors, the company states.

The vinyl plastic screen has a novel "no-sag suspension system" designed to eliminate buckling and sagging. In addition a plastic welding process, developed by Max Schumann, German screen specialist, is said to make seams invisible even under bright light.
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ARGENTINA
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FA ANTONIO, Cordoba 3444, Buenos Aires. Acologia supplies.
ARCHEVAL Y CIA., Corrientes 729, Buenos Aires. Amplifiers, Aphids, PA equipment, etc.
MIGUEL CIERAN, Herrera 880, Buenos Aires. Seats.
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CLA. COMMERCIAL CONDOR, Sarmiento 2149, Buenos Aires. Sonoraf equipment; National carborundum, Bausch Lamb mirror and lenses; Snaplite and Cinematographic lenses; Peerless Uniform, and staff tools.
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MINUTO, Callao 835, Buenos Aires. Screens.
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INSTITUTO OPTICO GIANNI GIANNI, Piazza Sforza, Matte Beethoven 1, Milan. Simplex equipment & supplies.


MAGNAN MARELLI, Castella Postale 3400, Milan. Amplifiers, sound equipment, loudspeakers, etc.

MICROTECNICA SOC. PER AZ, Via Madonna Cristina 149, Milan. Projectors and other electric equipment.

OFFICINE GALILEI, Via Egitarno 29, Milan.

OFFICINE PIO PION, Via Roveto 3, Milan. Projectors and other electric equipment.

RAJ E TELEVISIONE ITALIANA S.P.A., RCA sound and projection equipment.

SAFAR, Via Edoardo Bassini 15, Milan. Projectors and other electric equipment.

SIEMENS SOC. PER AZ, Via Fabio Filini 29, Milan. Amplifiers, sound equipment, loudspeakers, etc.

WESTREX COMPANY, ITALY, Piazza Lovatelli 1, Rome. Westrex equipment and supplies.

JAMAICA

JAMAICA THEATRES LTD., P. O. Box 211, Kingston. RCA theatre & sound equipment.

PALACE AMUSEMENT CO. (Jamaica) LTD., P. O. Box 211, Kingston. Gaumont-Kalee products.

JAPAN


MOTION PICTURE INDUSTRIES CORP., Sanibis Building, Kasumigaoka, Osaka-Ku, Tokyo. RCA equipment and supplies.

WESTER' ELECTRIC CO. (Oriental), Ltd., Mihara Bldg., No. 5, Chome Ginchu, Chuo-Ku, Tokyo. Westrex equipment and supplies.


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NICHOLAS J. PRELOBENIZ, Rue Boutros Karam, Immohol Immeuble Sokolovitch, P. O. Box 341, Beirut. Westrex products.

N. ZABBAT, P. O. Box 741, Beyrouth. Gaumont-Kalee products.

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H. A. ONO, 128 Robinson Road, Singapore. RCA equipment and supplies.

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WESTREX COMPANY, 138 Robinson Road, Singapore. Westrex equipment and supplies.

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ANTHONY VELLA, 14 Dipro Street, Sliema. Westrex equipment and supplies.

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BLANCHE BIRGER CO., LTD., 4 Domart St., Port Louis. RCA projection and sound equipment.


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DEKSA S. A., Paseo de la Reforma No. 5, Mexico, D. F. Gaumont-Kalee equipment.

EQUIPOS PARA CIENAS, S. A., Madrid No. 10, Mexico, D. F. Simplex equipment and supplies.

EQUIPOS RADIO CINEMATograficos, S. A., Missouri No. 59 (Colonial Caabatemo), Mexico, D. F.

O. G. GARCIA, Av. Colon 125, Guadalajara, Jalisco.

F. MIER & HNO., S. A., Aye Morelos 37, Mexico, D. F. RCA theatre and sound equipment.

RCA VICTOR MEXICANA, Calle 2 Vallalongin 156, Mexico D.F. RCA equipment and supplies.

WESTREX COMPANY, MEXICO, Avenida Morelos 64, Mexico, D.F. Westrex equipment and supplies.

MOROCCO

WESTREX COMPANY (FRANCE-BELGIUM), 134 Rue du Jura, Casablanca. Westrex equipment and supplies.

NEW ZEALAND

P. C. BLENKARNE LTD., Chancery Chambers, 16 O’Connell St., Auckland. Simplex equipment and supplies.

P. C. BLENKARNE LTD., 8 Victoria St., P. O. Box 745, Christchurch. National theatre supply line.

O. C. BLENKARNE LTD., 74 Victoria St., Wellington. National theatre supply line.

GAUMONT-KALEE (N Z.) LTD., P. O. Box 295, Wellington. Gaumont-Kalee products.

WESTREX COMPANY NEW ZEALAND LTD., Donal and Medical Bldg., 128 Wakefield St., Wellington. Westrex equipment and supplies.

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WESTREX COMPANY NEW ZEALAND LTD. 806 Colombo St., Christchurch. Westrex equipment and supplies.

WESTREX COMPANY NEW ZEALAND LTD., c/o Empire Theatre, Princess St., Dunedin. Westrex equipment and supplies.

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J. L. N. VATENKJER, A/S, Tollbodata 15, Oslo.

NORS K. A/S PHILIPS, Majorstuenhus, Oslo.

A/S PROTON, Olsen Strike, Oslo. RCA theatre & sound equipment.

GUSTAV RING, JR., Copesafe 5, Oslo. Westrex products.

PAKISTAN

ELECTRONICS & FILM EQUIPMENT LTD., Golshah-E-Amin, Victoria Road, Karachi 2. Simplex and RCA equipment and supplies.


WESTREX COMPANY, c/o British Distributors (India), Ltd., 10 Daryal Singh Mansions, The Mall, Lahore. Gaumont-Kalee products.

WESTREX COMPANY EAST, Fibre Mansions No. 1, Room 16, Hassa Singbhadri St., Karachi. Westrex products.

WESTREX COMPANY EAST, Findlay House, Karachi. Westrex equipment and supplies.

WESTREX COMPANY EAST, Bank Square, The Mall, Lahore Westrex equipment and supplies.

PANAMA

PANAMA RADIO CORPORATION, P. O. Box 406, Panama City. Simplex & RCA equipment and supplies.

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PERU

J. CARLEO PAZ, Apartado 1281, Lima. Simplex equipment & supplies.

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WESTREX COMPANY (ANDEBAN), Edificio Hidalgo No. 120, Piazza San Martin, Lima. Westrex equipment & supplies.

PHILIPPINES
S. M. BERGER & CO., INC., 940 Ram, Manila. Simplex equipment & supplies.
PHILIPPINE ENGINEERING CORPORATION, 216 Ram St., Quiapo, Manila. RCA theatre & sound equipment.
WESTREX COMPANY (ASIA), 675 Florentino Torres, Manila. Westrex equipment & supplies.

PORTUGAL
J. C. ALVAREZ, LTD., 205 Rua Augusta, Lisbon. Gaumont-Kalee products.
INSTITUTO PASTEUR DE LISBOA, R. Nova do Almada 59, Lisbon. RCA theatre & sound equipment.
WESTREX COMPANY, ALPINE, Rua Cruzifixo 76, 37, N. Lisbon. Westrex equipment & supplies.

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GENELEC ELECTRIC CO., Brau Street, Lighting, etc.
EDUARDO GONZALEZ, Ochoa Bldg., San Juan. Simplex products.
MIDDLETON & CO., San Juan. Air conditioning equipment.
J. MADSEN NIEVES, Agramilla. Rugs and carpets.
PUERTO RICO CLAY PRODUCTS CO., Power Electric Bldg., Fortaleza 300, San Juan. Tiles, floor tiles and sanitary ware.
PUERTO RICO KG CORPORATION, Box 3217, San Juan. Rugs and carpeting equipment.
SPLENDID, INC., Ponce de Leon 357, San Juan. Rugs, phonographs, theatre equipment and supplies from RCA.

STANDARD REFRIGERATION CO., Fernandez y No. 615, San Juan. Refrigeration supplies.
PEDRO VIGIL, Santa Cruz. Bell & Howell equipment and supplies.

WESTREX COMPANY (CARIBBEAN), Film Center Bldg., San Juan. Westrex equipment and supplies.

SIAM
BARROW, BROWN & CO. (1948), LTD., Barrow Brown Bldg., Bangkok. RCA theatre & sound equipment.
SEMCO. CO., LTD., 1344-46 New Road, Bangkok. Westrex products.

SOCIETY ISLANDS
ESTABLISHMENTS Dossal Tahiti, Papeete, Tahiti. RCA equipment and supplies.

SOUTH AFRICA
AFRICAN CONSOLIDATED FILMS, Broadcast House, 179 Commissioner St., Box 1278, Johannesburg. Simplex and RCA equipment and supplies.
WESTREX COMPANY, EAST Express Bldg., Cor. Fox and Nugget St., Johannesburg. Westrex equipment and supplies.

SPAIN
AEG ELECTRICIDAD, Av. Calvo Sotelo 17, Madrid.
MAQUINARIA CINEMATOGRAFICA S. A., Martorelles, Barcelona.
VIMAR ELECTRONICA-SONIDO, Lope Rueda 10, Madrid.
WESTREX COMPANY, IBERICA, Avenida Jose Antonio 430, Barcelona. Westrex equipment and supplies.

SWEDEN
AMERIKANSK JTJUTESNIV A.B., S. Eriksgatan 54, Stockholm.
S.O.S. Booklet on Film Equipment

The S. O. S. Cinema Supply Corporation, New York, has issued a new catalog containing more than a thousand different items of motion picture equipment, with over 300 illustrations. Entitled “Sturcabo No. 10,” the catalog marks the company’s 28th anniversary.

The contents are divided into twelve sections covering 35mm studio and newsreel cameras and accessories; 16mm studio and professional cameras and accessories; film stock and film processing equipment; projection equipment; optical, magnetic and disc sound recording equipment; projection equipment, including TV background; editing equipment, laboratory equipment, printers, processors, etc.; camera and recorder motors; plus a section containing “last minute specials.” There is also a list of technical books on motion pictures.

Free copies of the catalog are now available from S. O. S. Cinema Supply Corporation, 602 West 52nd Street, New York 19, N. Y.

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WRITE FOR OUR CATALOG

EDWARD H. WOLK

1241 S. Wabash Avenue
Chicago 5, III., U. S. A.
U-I Reports Grosses Big Overseas

Universal-International business abroad the past year has been a record one, Americo Aboaf, vice-president of Universal International Films, asserted in New York this week. And, he added, on the basis of the company's forthcoming product, as well as market conditions and a finely conditioned overseas sales force, he looks forward to an even better year in 1954.

Mr. Aboaf, who recently returned from Europe, stressed the company's policy of keeping in close contact with the customers and creating goodwill. He also pointed out the recent round-the-world trip of Milton Rackmil, U-I president, and Al Daff, executive vice-president. The company, which had a sales meeting in Rome in June, plans a big sales meeting in South America shortly.

Mr. Aboaf asserted that abroad, as here, it's the good pictures that go over, and the bad ones that don't. He declared that considerable interest has been manifested in "The Glenn Miller Story," and pointed out that because of the picture's universal appeal, solid grosses are expected.

Mr. Aboaf revealed that new interest has been stirred in some countries for pictures in 3-D. He said that the company's "It Came from Outer Space," opened to record business in Brazil. It marked the first 3-D opening in that country.

Study New Exchange Center for Vancouver

TORONTO: Plans for a new film exchange in Vancouver are being studied by general managers of film companies and their New York head offices. The plans, presented by Harold Iter, a real estate agent in Vancouver, call for a two-story building to be located on Broadway in mid-Vancouver. The building, which will include a screening-room, will cost $300,000 and will be ready for occupancy one year after the start of construction.

Embassy to "Art" Policy

J. Arthur Rank's "Project M.Z." will have its American premiere November 25 at Guild Enterprises' Embassy theatre, New York City, thereby marking that theatre's conversion to an "art" theatre. Norman Elson, Guild president, said the policy change was part of an over-all Guild program.

FIBERGLAS IN CUBAN THEATRE

Extensive use has been made of Fiberglas products of the Owens-Corning Corporation, Toledo, for thermal and acoustical insulation and for decorative purposes in a number of new theatres built in Cuba recently, one of which is the Teatro Aguilera. In the 2500-seat auditorium [above] Fiberglas FF insulating boards cover the ceiling while the side walls and balcony front have "Aerocool" blankets covered with Thortel glass-base fabrics. This elaborate theatre boasts of an included cafeteria, night club and offices, which have combinations of exposed Fiberglas insulations, decorative fabrics and acoustical tiles. Installations in Cuba are carried out under the direction of Manning Winthrop, Fiberglas representative in Havana.

Six Major Films Set From Lux

With six of their most ambitious major productions now being edited for world-wide release early in 1954, Lux Films continues to maintain its position as one of Italy's busiest motion picture producing and distributing organizations.

Under the leadership of executive vice-president Dr. Renato Gualino, Lux is concentrating its major energies, talents, and finances on big-budget pictures: four in color by Technicolor, two in Pathetcolor, two in wide-screen, and one in CinemaScope—all featuring international teams of stars.

Dr. Gualino, who also is general director of Italian Films Export and president of IFE Releasing Corp., is directing the Lux bid for a larger share of the world's market.

Now being readied by Lux for 1954 presentation are pictures of all types with top personalities. "Ulysses," first Italian-produced wide-screen project, is a multi-million dollar, color by Technicolor spectacle, co-starring Silvana Mangano and Kirk Douglas. It will be released in the United States and Canada by Paramount. "Napoleonic Carousel," Italy's first big musical, also is in color.

The color by Technicolor "Judith and Holophernes" will be the first Italian-produced picture in CinemaScope, with Silvana Mangano and American stage star Yul Brynner, directed by Jean Negulesco. Anthony Quinn is starring in the title role of still another historical drama, "Attila, Scourge of God," an Italo-French co-production. Farley Granger is co-starred with Alida Valli in "Summer Hurricane." "Theodora, Empress of Byzantium," is another historical spectacle, which rounds out the six big films coming from Lux.

U.S. Investments Abroad Were $111,700,000 in 1950

United States film companies had $111,700,000 invested in foreign countries in 1950, according to the U. S. Department of Commerce. The information was developed on the 1950 census of business. The investment consisted mainly in equipment in foreign branches and subsidiaries. Commerce officials said the low investment in proportion to the annual remittances or earnings was inherent in the nature of the industry.

The largest investment was in western Europe, with $55,900,000; followed by Canada with $22,900,000 and Latin America with $16,500,000. All other areas accounted for the remaining $16,000,000, according to the information released by the Department.

FINDING OUT ABOUT NEW TECHNIQUES

Since its publication on September 10 last, copies of "New Screen Techniques" have been sold in almost every sector of the world market. The compendium of articles by 28 experts on every phase of the new processes was edited by Martin Quigley, Jr., editor of THE HERALD. It has been accepted in the United States as the definitive authority in the field. In addition to a heavy domestic sale, copies have been sold in 48 foreign countries.

Announce Formation of Moravia Productions

Formation of Moravia Productions, independent producing company, with the retention of employing European talent here and abroad in features to be produced in Hollywood, has been completed by Matt Freid, producer; Liliana Moreau, writer-actress; and Francis Schwartz, attorney. The company will make both English and foreign language versions of each picture, it was declared in an announcement from Hollywood this week, with three films to be made annually. American, Canadian and European financing is represented in the firm.
**WORLD MARKET ADVERTISERS**

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**National Conference Committee Announces Brotherhood Dinner**

The annual World Brotherhood dinner of the amusement division of the National Conference of Christians and Jews will be held February 4 at the Hotel Waldorf-Astoria, New York, Emanuel Frisch, national chairman of the film industry’s campaign, has announced. The date and format were decided at a luncheon of committee heads planning the dinner. These are, in addition to Mr. Frisch: J. Robert Rubin, Harry Brandt, Eugene Ficker, Sol A. Schwartz, Max E. Youngstein, and Morye Goldstein. The campaign base has been broadened to include radio-TV, publishers, and records.
Grant Request to Seal 16mm 20th-Fox Interrogatories

LOS ANGELES: Federal Judge Ben Harrision this week granted 20th Century-Fox's request that the company's interrogatories in the Government's 16mm anti-trust case be sealed on the ground that the general dissemination of private trade information might subject the company to "injury, embarrassment and prejudice." The company is the seventh among 12 defendants to ask that their interrogatories be sealed. Additionally, Columbia Pictures has been permitted until December 1 to complete answering some unfinished portions of its interrogatory already reported filed and sealed.

Legion Approves Seven of Eight New Productions

The National Legion of Decency this week reviewed eight new films, putting four in Class A, Section One, morally objectionable for general patronage; three in Class A, Section Two, morally objectionable for adults; and one in Class B, morally objectionable in part for all. In Section One are "Flight Nurse," "Killer Ape, The Living Desert" and "Thunder Over The Plains." In Section Two are "The Diamond Queen," "Genevieve" and "How to Marry a Millionaire." In Class B is "Destination Matrimony" because of "suggestive costuming."

Taylor, Reiboff and Koerner Speak to SMPTE Meeting

Plastic freen lenses, subcamera cinematography, and control of color processes were the subjects of papers read Tuesday night to the Society of Motion Picture and Television Engineers, Atlantic Coast Section, meeting in New York. The papers were from Howard Taylor, optical engineer of the Bosley Corporation; Dimitri Reiboff, president of the Submarine Research Institute, and Allan M. Koerner, Cine Processing Division, Eastman Kodak.

Toronto Tent Elects Three New Canvassmen for 1954

The Variety Club of Toronto has announced that Monty Hall, Lou Davidson and David Griesdorf have been elected to serve as canvassmen for the 1954 term. The 1953 canvassmen who were reelected are Herb Allen, George Altman, Clare Appel, Bob Fitzgibbons, Jr., David Mandel, Harry Mandell, Ernest Rawley and William Summerville, Jr.
**FILM BUYERS RATING**

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 118 attractions, 5,066 playdates.

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

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

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- 5 35 11

**Actress, The (MGMM)**
- 4 10

**Affair with a Stranger (RKO)**
- 4 4 3

**Affairs of Doble Gillis, The (MGMM)**
- 2 6 14

**All-American (Univ.)**
- 4

**All I Desire (Univ.)**
- 20 24 24

**Ambush at Tomahawk Gap (Col.)**
- 6 17 14

**Arena (MGMM)**
- 2 6 15 7

**Arrowhead (Para.)**
- 10 25 3

**Band Wagon, The (MGMM)**
4 11 32 37 14

**Beast from 20,000 Fathoms, The (WB)**
8 25 21 11 7

**Big Heat (Col.)**
- 4 15 2

**Big Leaguer, The (MGMM)**
- 11 16 6

**Blowing Wild (WB)**
7 4 1 6 1

**Blueprint for Murder, A (20th-Fox)**
- 7 3

*By the Light of the Silver Moon (WB)*
4 33 56 20 4

**Caddy, The (Para.)**
6 41 17 2

**Charge at Feather River, The (WB)**
10 10 7 8 7

**City of Bad Men (20th-Fox)**
- 8 38 12 4

**City That Never Sleeps (Rep.)**
- 3 5 2

**Clipped Wings (AA)**
- 5 3

**Column South (Univ.)**
- 6 16 24 1

**Cruisin' Down the River (Col.)**
1 2 10 27 4

**Dangerous Crossing (20th-Fox)**
- 4 9 3

**Dangerous When Wet (MGMM)**
5 42 64 15

**Desert Rats, The (20th-Fox)**
- 5 17 29 4

**Devil's Canyon (RKO)**
- 6 9 4

**Dream Wife (MGMM)**
- 10 21 53 9

**East of Sumatra (Univ.)**
- 3 5 4 1

**Farmer Takes a Wife (20th-Fox)**
- 20 30 28 17

*Fast Company (MGMM)*
- 8 9 4

**Flame of Calcutta (Col.)**
- 1

**Fort Ti (20th-Fox)**
15 23 9 5

**Forty Ninth Man, The (Col.)**
- 6 3 1

**Francis Covers the Big Town (Univ.)**
7 39 24 11

**From Here to Eternity (Univ.)**
17 12 2

**Gentlemen Prefer Blondes (20th-Fox)**
44 32 7 14

**Girl Next Door, The (20th-Fox)**
11 14 24 11 3

**Glory Brigade, The (20th-Fox)**
- 5 14 12

**Golden Blade, The (Univ.)**
- 3 5 6 3

**Great Sioux Uprising, The (Univ.)**
1 4 22 29 5

**Gun Belt (UA)**
- 4 13 6

**Half a Hero (MGMM)**
- 4 10

**Houdini (Para.)**
7 21 20 7

**I, The Jury (UA)**
1 5 5 6 2

**Inferno (20th-Fox)**
- 3 15 1 5

*Invaders from Mars (20th-Fox)*
- 11 16 9

**Island in the Sky (WB)**
- 24 25 14 8

**It Came From Outer Space (Univ.)**
2 4 13 7 4

**Jamaica Run (Para.)**
- 8 15 22 6

**Juggler, The (Col.)**
- 1 1 7 3

**Kid from Left Field, The (20th-Fox)**
- 17 19 6

**Last Posse, The (Col.)**
- 8 2

**Latin Lovers (MGMM)**
3 8

**Let's Do It Again (Col.)**
- 5 24 13 1

**Lili (MGMM)**
- 8 21 17 5

**Lion In the Streets, A (WB)**
- 8 9

**Little Boy Lost (Para.)**
- 10 2

**Lone Hand (Univ.)**
- 13 36 18

**Main Street to Broadway (MGMM)**
- 2 16 11

**Man from the Alamo (Univ.)**
- 10 7

**Man on a Tightrope (20th-Fox)**
- 6 20

**Marshal's Daughter, The (UA)**
- 2 13

**Martin Luther (de Rochemont)**
3

**Master of Ballantrae, The (WB)**
1 1 13 7

**Maze, The (AA)**
1 2 8 11 2

**Melba (UA)**
- 9

**Mission Over Korea (Col.)**
- 10 1 2 6

**Mister Scoutmaster (20th-Fox)**
- 13 46 2 1

**Mogambo (MGMM)**
- 5 1

**Moon Is Blue, The (UA)**
30 23 13 3

**Never Let Me Go (MGMM)**
- 5 40 4 6

**Pickup on South Street (20th-Fox)**
- 13 48 2 11 5

**Plunder of the Sun (WB)**
- 5 14 1

**Pony Express (Para.)**
- 30 32 13

**Powder River (20th-Fox)**
1 10 29 29

**Queen Is Crowned, A (Univ.)**
4 9 2 6 4

**Remains to Be Seen (MGMM)**
- 10 37 13 1

**Return to Paradise (UA)**
- 9 23 12

**Ride Ye Quero (MGMM)**
- 3 15 43 25 4

*Roar of the Crowd (AA)**
- 6 5 7 2

**Robe, The (20th-Fox)**
- 8

**Roman Holiday (Para.)**
- 6 22 19 4

**Sabre Jet (UA)**
- 2 4

**Sailor of the King (20th-Fox)**
- 1 3

**Salome (Col.)**
11 53 19 12

**Sangaree (Para.)**
3 9 6 3

**Scandal at Soracie (MGMM)**
- 7 17 28 7

**Scared Stiff (Para.)**
- 25 42 11 5

**Sea Devils (RKO)**
- 1 3 6 3

**Second Chance (RKO)**
- 1 2 14

**Shane (Para.)**
42 27 4

**Shoot First (UA)**
- 3 16 5

**Siren of Bagdad (Col.)**
- 1 7

**Slip Case of Larceny, A (MGMM)**
- 3 15

**So This Is Love (WB)**
- 8 15 23 8

**Son of Belle Starr (AA)**
- 4 9 2

**South Sea Woman (WB)**
- 11 33 4

**Split Second (RKO)**
- 1 20 18 14

**Stalag 17 (Para.)**
- 6 39 21 5

**Stand at Apache River (Univ.)**
- 3 4

**Story of Three Loves, The (MGMM)**
- 9 15 17 11

**Stranger Wore a Gun, The (Col.)**
- 3 12 6 4

**Sword and the Rose, The (RKO)**
- 1 11 14 6

**Take the High Ground (MGMM)**
- 2 3

**Take Me to Town (Univ.)**
- 9 27 14 1

**Tarzan and the She-Devil (RKO)**
- 5 10 4 1

**Thunder Bay (Univ.)**
3 11 41 27 9

**Teniac (20th-Fox)**
3 45 37 13 3

**Valley of the Headhunters (Col.)**
- 1 5

**Yanquished, The (Para.)**
- 1 19 19 5

**Vice Squad (UA)**
- 1 10

**Vicki (20th-Fox)**
- 1 2

**War Paint (UA)**
- 4 2

**War of the Worlds (Para.)**
- 4 8

**White Witch Doctor (20th-Fox)**
14 46 22 10

**Wings of the Hawk (3-D)**
- 7

*Young Bess (MGMM)*
1 20 41 25 4
That *pinch* you’ve been feeling in your Cost-of-Living lately . . . has been the result of High Prices forcing you to *tighten your belt*!

By examining the Bureau of Labor Statistics report showing an increase of 141.4% for FOOD, 42.4% for RENT, and 99.2% for APPAREL, since 1939, it becomes easy to see just how many notches you’ve had to take in your economy belt. A look at Exhibitors Digest will reveal a 98.9% rise in the cost of your THEATRE EQUIPMENT and SUPPLIES . . . further cause for that *pain* in your pocketbook.

Then, buckle down and compare the *negligible increase, IF ANY*, you’ve received from NSS during the same period!

Compare *all* your costs with the LOW COST, Service-With-A-Smile Policy of the Prize Baby!
3-D Gets New Push
As Higher Budget
Films Begin Runs

THE STORY OF THE TWO MUSCLE MEN!

(A Movie Parable)

Once upon a time there was a Powerful guy named VALIANT—His act was so exciting, the folks Packed in to see him everywhere! You'd think no one could equal him—
But along came another muscle-man! BRAVO had plenty of what it takes! All the critics praised him and Predicted he’d go places too, because He was “Action with a Capital “A”!

Did they get mad and fight it out? Of course not! Their Manager, a smart guy Named Leo the Lion, Realized he had, not just ONE—BUT TWO TERRIFIC ATTRACTIONS! So-o-o, while mighty “VALIANT” Is a sensational HIT right now, Manager Leo is grooming Big Boy “BRAVO” With the Big Ballyhoo and you can tell All those millions who crave ACTION That next month the Big Noise everywhere Will be—you guessed it—“BRAVO”!

“Of course we’re talking about those great M-G-M outdoor adventure color pictures—“ALL THE BROTHERS WERE VALIANT” (it’s Technicolor, starring Robert Taylor, Stewart Granger, Ann Blyth) and “ESCAPE FROM FORT BRAVO” (it’s Ansco Color; starring William Holden, Eleanor Parker, John Forsythe).”

MORAL: YOU’LL ALWAYS GET ACTION FROM LEO OF M-G-M!
This is 3-D as nobody has seen 3-D before!

5,000 feet high in the clear air of the southwest mountains the intimate drama and vast-scale action of its powerful story was photographed in 3-D.

For the first time 3-Dimensional vistas reaching 100 miles beyond normal vision became possible. This is true Holiday-Show bigness—this is the big, like-nothing-before, 1954 look in 3-D!
They called him "Hondo"

NEW 3-D GLASSES!
When you use the new comfortable 3-D viewers be sure to tell your patrons prominently in ads and lobby! For those who wear eyeglasses the clip-on type is a valuable asset.

YOUR LOBBY! Another new Warner idea in Lobby Showmanship ready for your holiday lobby right now—Two-sided 10 Ft. full-color mounted display to be hung from ceiling in center of lobby. Seen entering and leaving. Also stands against wall. Only Warners do it!
20th CENTURY-FOX’S FIRST 2 GREAT PICTURES IN CINEMASCOPE ARE THE INDUSTRY’S FIRST 2 BOXOFFICE LEADERS!

National Boxoffice Survey

‘Robe’ Champ 8th Straight Week, ‘Millionaire’ 2nd

“The Robe” (20th) again is first for the eighth week in a row, playing in some 25 keys covered by VARIETY. Although out for the first time to any extent this stanza, “How To Marry a Millionaire” (20th) is copping second money. This second CinemaScope pic is playing in seven houses this session.
COMPO and You

For the motion picture industry there is no appeal for support from any cause, movement or organization which is as deserving of wholehearted and unanimous response as the annual appeal for payment of COMPO dues. In the truest sense contributions to COMPO are contributions to the economic welfare of one's own theatre business.

During 1954, just as in the current year, COMPO's chief order of business will be the campaign for repeal of the Federal admissions tax. It is a campaign that can be won. It is one that must be won if thousands of theatres are to survive and other thousands are to be restored to a normally healthy financial condition. On the success of this most important COMPO activity depends not alone the welfare of exhibition but also of distribution and of production.

This year each theatre is asked to pay dues to COMPO on a schedule of rates only seventy-five percent of those paid a year ago. The small theatres and drive-ins pay $7.50. The graduated rates reach a maximum of $37.50 for the largest drive-ins and $75 for conventional theatres with a seating capacity over 2,500. Surely these fees are nominal in relation to the benefits arising from COMPO. All dues from exhibitors will be matched by the producer-distributors through the Motion Picture Association as was done in prior years.

After paying COMPO dues during the week of November 30 to December 7, each exhibitor has the responsibility of giving all possible cooperation to the tax committee in his state. Congress reconvenes January 6. Prior to the return to Washington of members of the House and of the Senate, it is essential that an overwhelming majority of them be pledged not only to vote for the abolition of the tax but also to work actively for the passage of a bill to that end. This is a "grass roots" job that must be done locally and it must be done in the next few weeks.

A Real Test of 3-D

Now, just a year after the astonishing success of "Bwana Devil" the industry has a right to be proud of the product being offered the public in 3-D. Unfortunately, the three quality 3-D features reaching the market this Thanksgiving week must overcome patron apathy and positive dislike of 3-D generated by the two dozen "quickies" previously released in that medium. Most of the earlier films were poorly made from a stereoscopic point of view and were exhibited generally under horrible conditions.

In partial reparation for the errors of the past on the part of producers, distributors, exhibitors, glass and equipment makers and critics, the best that can be done now is to offer the current good 3-D films the fullest possible support and then await the verdict of the American public.

This week thousands of patrons will have their first chance to see high quality 3-D productions in engagements of "Hondo," Warners' big scale Western starring John Wayne; "Cease Fire!" Hal Wallis-Paramount Korean war story, and "Kiss Me Kate," MGM's musical which recently was successfully tested in 3-D. Next month Columbia's "Miss Sadie Thompson," starring Rita Hayworth, will be premiered. These are all big pictures. Equally important with the fact that "A" budget films in 3-D are now available is that by now knowledge has been gained of the proper theatre presentation of 3-D.

Apart from indifferent and poor camera technique in the past the principal handicaps to the enjoyment of 3-D have been out-of-synchronization projections and unsatisfactory viewing glasses. With synchronization may be grouped the problems inherent in good projection: exact sprocket-hole by sprocket-hole synchronization, balanced and adequate lighting, proper focusing and careful alignment of images. Comfortable viewers for patrons are now on hand. Electrical interlocks and the monitor-regulator made by the Polaroid Corporation make acceptable 3-D projection practical in any theatre.

Each exhibitor who shows a 3-D film has an obligation not only to his own theatre but to the whole industry to make sure that his presentation is of high quality. If something goes wrong through a human or mechanical mistake, the show should be stopped and the trouble corrected. The public will tolerate a certain amount of breakdowns at this stage of 3-D. The public will not tolerate out-of-sync 3-D. There is no justification for it.

The industry is not so rich in great stories or in potent new techniques that it can dismiss 3-D because it requires precision. In an electronic age of great precision in many fields the motion picture industry has tried to "get by" too long on "horse and buggy" tolerances.

If 3-D falls now, the next time it is revived on a large scale—and it inevitably will be—many theatres now operating will not be in business to reap that harvest at the box office. 3-D's assets are especially worth investigating completely now because 3-D is within the economic reach of almost every theatre.

With the advent in Britain of commercial television on a restricted basis still a year off, already a hue and cry has been raised for a "television film quota" to prevent flooding of the market with American TV films. It is to be wondered if such a quota would be maintained also against the many British films which have for so long filled the television air in the United States.

—Martin Quigley, Jr.
Comedy Drama Needed

To the Editor:

There is a crying need for more good comedy drama pictures. Every one means good box office at the Calvert theatre. Take Cary Grant, for instance. Every one of his pictures has grossed well here. More emphasis should be placed on the plot of a movie, instead of spectacular surroundings and scenery, as has been the case in the past.

The British have this phase of motion picture making down to a science. You never have seen the British movie that relies upon color or lavish decorations to draw a crowd. Good acting and superb writing are the earmarks of every English film. Also, we can always use more historical drama, such as Metro produces. I don't know why, but when Metro makes one of their historical dramas, it is sure fire box office. "Young Bess" and "Ivanhoe" are outstanding examples of this type, with "Scaramouche" and "Prisoner of Zenda" running a close second.—P. E. DOSTERT, Manager, Calvert Theatre, Washington, D. C.

Projection Quality

To the Editor: Exhibitors should look closer to home for reasons that keep patrons out of their theatres, instead of blaming it on the quality of certain pictures and on television. Shoddy projection is one of the main factors keeping people out of certain theatres. I see an average of 12 pictures a week in the theatres, mostly in New York City and Los Angeles and Hollywood, and I am convinced over a period of three years that these two movie centers have the worst projection in the country.

I can honestly say that I have hardly ever seen a show along Broadway or on 42nd Street, or in Los Angeles and Hollywood, where a considerable part of the picture is not constantly out of focus, and the projectionist makes no attempt to correct this when the same machine comes in to use again on alternate reels. On the occasions when I have tried to complain, the ushers and the manager are completely disinterested, and when one goes up to the projection room, the operator is usually sitting in a corner reading his comics, and not the least interested in whether the screen is light, dark, in focus or out, and whether the sound volume is correct.

I am convinced this is one of the reasons for the quick demise of 3-D. After all, if a standard picture cannot even be projected properly, what can be expected in the case of 3-D pictures where often two projectors must be kept in focus?

Also, why do theatres have such antipathy toward displaying their show times outside at the box office? Most patrons do not like to walk into the middle of a major production, but in the case of some Broadway theatres, the attitude of the cashier and ticket taker implies that it is almost a crime to ask for such information. This has happened to me and my friends many times.

When theatres charge $1.80 per seat on a first run basis, surely it is not too much to expect that some attention should be given to the projection. In addition to keeping patrons away from such theatres, faulty projection detracts from the picture itself and results in bad word-of-mouth by moviegoers.—ALEX GORDON, Gordon Films, Inc., New York City.

Misleading

To the Editor:

Advertising is too often misleading—good show, poor trailer; poor show, fine trailer; often hear your customer examine posters and say, "They didn't show that and that's what I came to see."—FRANK REBISTELE, Lorenzo Theatre, San Lorenzo, California.

Public Relations

To the Editor:

Looks like our industry can start a brand new public relations campaign similar to the "Movies Are Better Than Ever" of a few years back. We are in need of unity now more than ever regardless of the success or failure of the 20 cent tax, for that campaign alone is proof of the value of a combined and united effort.—Exhibitor, Roxbury, Mass.

Adult Fare

To the Editor:

There is a lack of product which will appeal to an adult-minded audience, such as the family-type comedy as played by Cary Grant.—ALFRED C. FURMAN, Rivoli Theatre, Long Beach, California.

Pencil-Pushers

To the Editor:

When are theatre "heads" going to quit pushing pencils and get down to real reel entertainment... Oh, for the days of showmen instead of pencil-pushers.—Exhibitor, Chicago, Ill.
THE Federal admission tax, Target No. 1 for this winter, is not the only headache on the horizon. According to figures just published by the Census Bureau, 13 out of the 41 largest U. S. cities collected $7,973,000. Largest collections were reported from Philadelphia with $2,998,000; Chicago next with $1,719,000 and Pittsburgh third with $1,090,000.

Exhibitors are strong in their support of Leonard Goldenson's suggestion they organize to produce pictures themselves to assure product to their theatres. So says Mr. Goldenson, speaking at the New York home office of American Broadcasting-Paramount Theatres, of which he's president. He said no one to date has yet worked out a workable plan. Mr. Goldenson had suggested the production angle at the Theatre Owners of America convention. He said it should be done either through financing, producing, or in some other way; and that it was a matter of self protection.

A tantalizing title and suspenseful message on full pages of New York dailies November 23 captured the attention of readers and probably is one of the best public relations jobs of late. It was titled "The BIG SQUEEZE and the little woman" and described the tensions in the average middle class man's mind, and how they disappeared when he took the little woman to the movies. It was paid for, it said in small type near the bottom of the page, "by a friend of the motion picture industry." At the Donahue and Coe advertising agency, in New York, a firm which handles a good many motion picture accounts, one of the personnel had been finding himself under just such desperate and dangerous tensions, and found them vanishing in the theatre; and he did the piece as he felt it, and showed it to Ed Churchill, agency president. Mr. Churchill ran it.

Distributor and exhibitor chairmen in each exchange area are now circulating the scrolls for the Christ-

mas Salute to the Will Rogers Memorial Hospital. Every person in the industry will be asked to make a small personal contribution to keep the industry's own hospital operating. The facilities of the Hospital are available absolutely without cost to anyone in the industry but those facilities are limited by the amount of money raised annually.

Some 75 owners of home TV sets in Palm Springs, Cal., will be able to see the world premiere of Paramount's "Forever Female" this Saturday night by depositing a specified amount of money in a cashbox attached to their sets. The coins will activate electrical impulses, and images on the channel, which otherwise would be scrambled, will become distinct on the television screen. Telemeter Corp., in which Paramount has a 50 per cent ownership, is introducing subscription TV. The Plaza theatre in Palm Springs will play it simultaneously.

ABOUT PRODUCT...
The November 21 edition of The Herald carried a total of 54 pages of advertising, including the annual World Market section. Those pages of advertising mentioned by title 148 feature pictures scheduled for release by national distributors. Even counting the fact that 10 of the titles mentioned were reissues, that adds up to a respectable backlog of product available now or in the immediate future. Get those marquee letters ready.

Terms of desperation were used this week by Wilbur Snaper, National Allied president, to describe the product shortage. He said in a members' bulletin thousands of showmen soon will be without product. He charged distributors with asking terms which previously they never dared. And he said extended runs have reduced releases.

Catholic Bishops Praise Code

The Catholic bishops of the United States at their annual meeting in Washington last week passed a resolution highly praising the motion picture Production Code as helping to achieve "right moral standards in screen entertainment." At the same time the Bishops Committee on Motion Pictures in its annual report noted with concern that many theatres, including some owned by larger circuits, have been showing pictures condemned by the Legion of Decency.

The management of these theatres are reminded," the committee said, "that the Catholics of the U.S. are pledged to remain away altogether from theatres which show such films as a matter of policy. Theaters which may consider showing a condemned film in the future should bear in mind the potential loss of Catholic patronage not only for that attraction but for others which may follow it in the same theater.

The resolution adopted by the full Bishops' Conference declared that "the Production Code... be commended as a worthy undertaking and one capable of affording vital protection to the whole public, especially youth, against the harmful influence of morally bad motion pictures."

To the Most Reverend Michael J. Ready, Bishop of Columbus and chairman of the Committee on Motion Pictures, completed his term in that post and was succeeded by the Most Reverend William A. Scully, Coadjutor Bishop of Albany.
DEMONSTRATION, in New York, of the Moropticon system of single film 3-D. Top, Matty Fox, chairman of the board of Polorite, and a Moropticon principal. Below, among the many industry personalities who attended: Wilbur Snaper, Alfred E. Daff, and Charles Feldman.

ARRIVING FOR THE PREMIERE of the Hal Wallis production, "Cease Fire," at the Criterion, New York, Tuesday evening. General Mark Clark and wife are welcomed at the airport by Joseph Hazen, left, Mr. Wallis' partner; Owen Crump, director; and Major Ray Harvey, technical adviser. Paramount gave the opening floodlighted Broadway glamour.

THESE ARE THE NEW OFFICERS of the Motion Picture Exhibitors of Florida: B. B. Garner, of Lakeland, treasurer; James Biddle, Jasper, vice-president; Arv Rothchild, Jacksonville, secretary; Horace Denning, Jacksonville, president; Bill P. Cumbaa, Leesburg, chairman. Other vice-presidents: Guy Kenimer, Jerry Gold, Sonny Shepherd.
INTERVIEW, left, Keki Modi, right, Indian exhibitor, with Taylor Mills, of the Motion Picture Association of America. Mr. Modi has been in New York seeking distribution of India’s biggest, “Queen of Jhansi,” its first Technicolor feature, costing $1,600,000. It is in English.

ACTRESS EVA GABOR unveils a campaign poster for the 1954 Boy Scouts fund raising campaign in New York, and commends multi-honor scouts Joseph Turitter and Scott Bonis. With her is Leon Bamberger, producers and distributors’ chairman.

“THE ROBE” makes its British debut. A select and highly publicized audience saw the CinemaScope history-maker at the Odeon, London. At the left, Mr. and Mrs. J. Arthur Rank, and Mr. and Mrs. William J. Kupper, the latter managing for 20th-Fox in Great Britain.

THE LISTENERS. A glimpse into the RKO Radio two-day sales meeting at the New York home office. In array are Bob Folliard, eastern district manager; Frank Dervin, executive assistant; Herb McIntyre, western district manager; Morris Lefko, eastern central district; Al Kolitz, Rocky Mountain district; Carl Peppercorn, Canada; Herb Greenblatt, Midwest; Len Gruenberg, Metropolitan; and Edmund Grainger, executive producer. The meeting was conducted by Nat Levy, east-south sales manager; Charles Boasberg, general sales manager; and Walter Branson, assistant general sales manager.

JAMES J. KAVANAGH, below, is visiting from County Wicklow, Ireland, where he heads the Ormond circuit of ten theatres. He feels CinemaScope will gain public favor, and already has installed some large screens.

SHOWING, left, of “Courtesy Is Contagious,” made for managers by Filmack in association with the Theatre Owners of America. See page 42. Irving Mack, right, brings at the New York luncheon. With him, Howard Bryant, TOA; Al Floersheimer, Jr., representing Walter Reade, Jr., TOA president; and Arthur De Bra, Motion Picture Association of America.
AT VARIETY INTERNATIONAL MID-WINTER CONVENTION

ANNUAL HONORS by the Variety Clubs International, as delegates met in Washington over the weekend. The Humanitarian Award went this year to Dr. Selman A. Waksman, pioneer and developer of famed, life-saving antibiotics. On this page, some of the meeting scenes. Story on page 24.
3-D LEAPING BACK INTO FAME, PERHAPS FORTUNE

Most Companies Offer Top Films in Process, with Future Much Brighter

by VINCENT CANBY

Three-D has come full circle.

The stereoscopic technique, which one year ago was not even dignified by its present laconic nickname, apparently has come and gone and come again.

This, of course, is a simplification. The technique which roared onto the film scene in the shape of a couple of lazy, though full-dimensional lions in "Bwana Devil," never was completely gone. What is seen as the new 3-D optimism simply is an extension and implementation of earlier expectations, overshadowed in recent months by gimmick pictures.

The future of 3-D this week appeared brighter than ever. These were the signs:

After much head-scratching, soul searching and study of patron reactions, four major studios had decided to release some of their most important product in three-dimension form. These were to be backed up by at least 18 to 20 3-D "program" pictures, i.e., Westerns, action, horror and space fiction.

Carefully planned public relations programs, on the part of equipment manufacturers in conjunction with the distributors, were at work educating the public to the fact that newly designed polarizing viewers are available for the forthcoming quality product.

Exhibitors were being offered the services of technical experts to insure proper 3-D projection, gratis, and were scheduled to have made available to them in the near future at least two single-strip 3-D projection methods.

If 3-D is dead, the body is not resting quietly.

The present excitement stems from the now-off-told story of MGM's "Miss Me, Kate" test engagements held recently in six cities in Ohio, Texas and New York. The picture, which could be counted on as being something of a draw in any shape, did 40 per cent more business in 3-D than in 2-D. The light of that news was kept under no bushel.

Frankly acknowledging the deep impression made on them by the "Kate" results, officials of Columbia Pictures announced last week that their major release of the winter season, "Miss Sadie Thompson," starring Rita Hayworth and Jose Ferrer, would go out at Christmas only in the full three dimensions.

Paramount this week in New York launched Hal Wallis' big and unusual Korean war documentary in 3-D, "Cease Fire!" at a gala world premiere at the Criterion theatre. By way of balancing moods, the company will shortly send into release another top feature in its stereo version, "Money from Home," starring last year's box office champions, Dean Martin and Jerry Lewis.

From Warner Brothers for the holiday crowds is coming John Wayne's first in three dimensions, "Hondo," photographed almost entirely in Mexico and which had its world premiere Tuesday in Houston, Texas.

Warners Schedule Includes 3-D and CinemaScope

Warners, like MGM, seems to acknowledge no battle of the systems. Although committed to a major program of CinemaScope features, the company will follow up "Hondo" with such other 3-D features as Edgar Allen Poe's "Murders in the Rue Morgue," "Them," "The Bounty Hunter" and Alfred Hitchcock's forthcoming adaptation of the stage hit, "Dial M for Murder." These films will carry the 3-D release schedule well in 1954.

Including the above mentioned releases, eight studios have completed or in final stages of production 25 3-D features, thus insuring a fairly steady flow of product to the exhibitor still pondering the installation of 3-D projection equipment. The following lineup is, if inaccurate in any direction, probably too small a number of 3-D films. It does not take into consideration a number of independent productions. And obviously it does not take into consideration a report that at least one major studio is shooting 3-D versions of all its standard films, which, presumably, it would release should the 3-D revival continue.

From Allied Artists are coming two 3-D films, "Dragonfly Squadron" and "House in the Sea." From Columbia: "The Mad Magician," "Drums of Tahiti," "Jesse James vs. the Daltons" and "The Great Green Og." Paramount's "Money from Home" is to be followed by "Jivaro," starring Fernando Lamas and Khonda Fleming. RKO has coming "The French Line" starring Jane Russell and Gilbert Roland, "Rangers of the North" and "Son of Sinbad.

Universal will offer "Taza, Son of Cochise" and "Creature of the Black Lagoon," while United Artists will have "Million Dollar Diamond," "Ring Around Saturn," "Gog" and "Cannibal Island." All these, of course, are not designed for the same audiences. However, spearheaded by the quality productions, they go together to make up a rounded 3-D release schedule.

Distributors Offer Theatres Both 2-D and 3-D Versions

With the exception of first run engagements, distributors are not pushing 3-D versions to the exclusion of the 2-D versions and exhibitors who don't converted. Universal and RKO, in particular, emphasize their willingness to let the theatre man decide which version has the best appeal.

The extent to which 3-D is taking hold for the second time is best gauged by reports from equipment manufacturers.

A spokesman for the Polaroid Corporation in New York this week termed "fantastic" the increase in the number of orders for 3-D viewers.

Polaroid, incidentally, not only is carrying on an extensive publicity program in respect to 3-D, but also is implementing that program by helping to see that the audience gets the best in 3-D projection. This week seven of the corporation's engineers left Cambridge, Mass., on an inspection tour to all theatres which were to play "Miss Me, Kate" and "Hondo" during the Thanksgiving weekend. To be checked is equipment in theatres in 75 cities.

See "Local Skirmish" in "Battle of the Systems"

Which of the single-strip methods for projection of 3-D films will be eventually adopted by the majority of the Hollywood companies, remains to be seen. In the bigger "battle of the systems," this is strictly a local skirmish.

Events in recent weeks have clearly shown that there is a move in the single-strip direction, however. Last month Columbia announced the signing of an agreement with the Nord Company to make its pictures available in the Nord process and on Tuesday this week, it was announced by the Pola-Lite Company that Universal had agreed to make "Taza, Son of Cochise" available for demonstration in the Moropticon process.

The Moropticon process was demonstrated in New York last Friday and in Philadelphia this Wednesday. Other key city demonstrations are being arranged.
YOU CAN SEE WITHOUT
BROAD
HAS
GONE
CINEMA
HOW TO MARRY A MILLIONAIRE:
CUT CONFUSION, SAYS MARTIN

TOA Official, at Carolinas Meeting, Calls for New Process Clarification

CHARLOTTE: The industry must eliminate confusion over new techniques, E. D. Martin, executive vice-president of Theatre Owners of America, said Monday at the opening session of the three-day annual convention of the Theatre Owners of North and South Carolina. Mr. Martin told the convention that product shortages, the Federal admission tax, television and the "confusion that exists today caused by the hapazard and unintelligent methods of presenting new techniques" are the major problems facing exhibitors.

Among the other speakers were Herman M. Levy, TOA general counsel; Walter Reade, Jr., TOA president; Robert Coyne of COMPO, and Dick Pitts, TOA publicity director.

Anderson Is Elected


Mr. Martin declared he did not doubt that the problems from within and the challenges from without will be conquered, but that exhibition and production, historically, "have been prone to inactivity as far as changes and improvements are concerned—preferring to produce pictures under proved formula and to exhibit them in proved way—for this has called for less investment, less effort and more profit." But, he asked, "how long can this continue?"

Cites Tax Problem

Citing the admission tax problem as of the greatest importance, and appealing to exhibitors to redouble their efforts for its repeal, Mr. Martin turned to television, calling it highly competitive and urged theatre men not to fight it but embrace it on the ground that it is a valuable advertising medium.

Discussing the product shortage, Mr. Martin said: "The product shortage which faces us, whether deliberate or not, gives us all great concern. It is apparent that the present philosophy of production, for the most part, is to have fewer and higher-budgeted pictures, demanding exorbitant film rentals and extended playing time, all to the ultimate detriment of the exhibitors, large and small, even though it may give to producers a current quick buck."

He said that the "possible solution to the product shortage is for exhibitors to stimulate small company and independent production by paying a fair film rental—through exhibitors into production directly or indirectly."

Mr. Levy declared that "the confusion of most exhibitors, especially the smaller exhibitor, is far more compounded by the lack of contact between him and his sources of supply, the producers. He has nobody to talk to. He is frustrated—there are many things he has to say, so much he wants to find out and so many questions he wants answered."

Mention Complaints

And he has so many justifiable complaints to make: Why are his film rentals so exorbitantly high? Why won't somebody from the home office believe him, that he cannot pay 35 and 40 per cent and more for film and still make a reasonable profit? Isn't there somebody with authority at the local level who will listen to his story and believe him, and decide to carry only the film rental that is fair and equitable?"

Mr. Reade reported that as a result of his recent letter to Spyros P. Skouras regarding 20th Century-Fox's policy requiring exhibitors to use stereophonic sound with CinemaScope, a meeting with Mr. Skouras was held and at that meeting Mr. Skouras informed him that his company will carry out experimental tests early in January to determine whether CinemaScope is acceptable without stereophonic sound. If the tests prove to be satisfactory and if the public accepts it at the box office, the company will reevaluate its policy.

Mr. Coyne, in his talk, lashed out at the "20% admission tax."

MGM will release 10 pictures during the first four months of 1954, according to a tentative schedule announced last week. All of the films will be in color with the exception of one, "The Great Diamond Robbery." Two will be released in CinemaScope, "Knights of the Round Table" and "Rose Marie."

Three will be released during January and March. There will be two in February and two in March.


In February, there will be "Sanctuary," starring Tom Ewell, Mel Ferrer and Rita Hayworth, and "The Long, Long Trailer," starring Lucille Ball and Desi Arnaz.

During March will be "Tennessee Champ," starring Shelley Winters, Dewey Martin and Keenan Wynn, and "Rose Marie," the company's second picture in CinemaScope, starring Ann Blyth, Fernando Lamas and Howard Keel.

In April, there will be "Gypsy Colt," starring Donna Corcoran, Ward Bond and Frances Dee; "Rhapsody," starring Elizabeth Taylor, Vittorio Gassman and John Ericson, and "Flame and the Flesh," starring Lana Turner, Pier Angeli and Carlos Thompson.

Columbia Holding Second Sales Meet in New York

Following its Chicago sales meeting, Columbia will hold the second beginning Monday at the Hotel Savoy-Plaza, New York. It will run through Thursday. Led by general sales manager A. Montague, home office executives will attend, and convene with four division managers and the branch managers, salesmen and bookers from ten exchanges. Some of the product to be discussed is "From Here to Eternity," "Sadie Thompson" and "The Caine Mutiny."

There will be a careful analysis of other top pictures to come. The company will hold its final sales meeting in San Francisco December 14 through 17.

Adjourn Schine Hearing

The Schine Chain Theatres, Inc., divestiture hearing last Monday in Buffalo before Judge John Knight in Federal Court again was adjourned—this time until December 23. The circuit was ordered to dispose of 30 theatres within three years after the decree, which was dated June 24, 1949. Schine, obtained an extension after disposing of 14.

MGM to Offer Ten Pictures In 4 Months
Pathe Signs Deal With British Lab

Pathe Laboratories, Inc., of New York and Hollywood, and Denham Laboratories, Inc., of London this week formed an association for exchange of facilities. The agreement provides for Pathe to process English films for release in the Western Hemisphere and the use of Denham facilities for the processing of American films for showing in Europe. The two-year contract was announced by James L. Wolcott, executive vice-president of Pathe, a subsidiary of Chesapeake Industries, Inc. Denham Laboratories, part of the J. Arthur Rank film interests, is the largest independent film processing organization in Britain. W. M. Harcourt, managing director, represented Denham in the negotiations.

The deal will give Pathe an European outlet for its new color film process, Pathicolor, Mr. Wolcott said. Exchange of technical information, especially from the standpoint of Denham processing of Pathicolor, has already begun, Mr. Wolcott said. In the first year of the agreement, Pathe expects to send 15 Pathicolor features to Britain.

Pathe, one of the biggest independent film laboratories in the United States, has been enlarging its color facilities rapidly in the past year. In December, a $400,000 addition to its West Coast laboratory was completed, part of a $6,000,000 Pathe expansion program which includes a new laboratory in New York City.

New York Roxy Lowers "Robe" Prices for Youngsters

A reduction of engagement prices for youngsters under 16 will be inaugurated by the Roxy in New York during the 11th week of 20th Century-Fox's "The Robe," it was announced by Dick Dickson, Roxy executive. Called the "Junior Budget Plan," the reduction will begin November 30, lowering prices to youngsters to 65 cents on weekday mornings and $1 at other times. Present scale is from $1 to $3, with no reduction.

MG M Rushes Color Laboratory To Handle Its CinemaScope

With two CinemaScope features completed and four others now scheduled for production, MGM is rushing conversion of its color laboratory for the processing of film photographed in this medium, according to a report from Hollywood. The work will be completed in approximately two weeks, after which the laboratory will have a weekly capacity of 1,000,000 feet of CinemaScope film. The first film to be processed in the new laboratory will be "Knights of the Round Table," on which prints will be rushed so that the picture will be ready for release in the Christmas holidays.

DE LUXE LAB CLOSSES DEAL TO PRINT FOR TECHNICOLOR

HOLLYWOOD: De Luxe Laboratories, Inc., a wholly owned subsidiary of 20th Century-Fox, has been authorized to process Technicolor prints under an agreement signed Monday by Dr. Herbert T. Kalmus, president and general manager of Technicolor, and Alan E. Freedman, president of De Luxe. Product handled by De Luxe will carry the split line "Color by Technicolor-De Luxe."

Under the terms of the agreement, the first of its kind ever entered into by Technicolor, De Luxe will process Technicolor dye transfer release and answer prints at its New York laboratory. Arrangements are made for engineering and consulting service by Technicolor, supervision of quality by that company, royalty payments by De Luxe, reciprocal arrangements with Technicolor, Ltd., of London and with any future Technicolor affiliates or licensees abroad.

According to officials of De Luxe and 20th-Fox, the agreement will help to ease the bottleneck which has held up the release of Technicolor pictures, because of the lack of laboratory facilities for the making of release prints. Although operating a new plant in Hollywood at full capacity Technicolor has been unable to catch up with the backlog of orders from distributors for prints. This has been particularly crucial in recent years because of the vastly increased use of color.

The agreement will particularly facilitate the release of the CinemaScope pictures now completed or in work at 20th-Fox, all of which are in Technicolor.

Einfeld Sets Big Campaigns For "Reef" and "Rifles"

Massive promotional campaigns are being scheduled by 20th Century-Fox for "Beneath the 12-Mile Reef" and "King of the Khyber Rifles," CinemaScope productions set for release in December and January, respectively. Charles Einfeld, vice-president of the company, announced in New York this week on his return from the coast.

Big advertising, publicity and exploitation pre-selling jobs have been planned for both pictures, Mr. Einfeld said, with openings to be handled as important entertainment events similar to the debuts of "The Robe" and "How to Marry a Millionaire." "Rifles" will open at the New York Roxy the evening of December 14.

MGM's First CinemaScope In Four Test Engagements

MGM's first production in CinemaScope, "Knights of the Round Table" will have test engagements in Loew houses in St. Louis, Kansas City, San Francisco, and Pittsburgh. The opening day will be Christmas. The company is expected to give newspaper, radio, and TV campaigns of the same magnitude it gave "Quo Vadis."

Florida Exhibitors Hit Cost of CinemaScope

Florida exhibitors last week questioned the cost and adaptability of CinemaScope screens and stereo sound for small theatres and drive-ins, even while praising 20th-Fox president Spyros Skouras for technical progress, and personal persistence in developing a picture such as "The Robe." They did this through a resolution authorized at the annual meeting of the Motion Picture Exhibitors of Florida, at Jacksonville.

The exhibitors pointed at the cost of the screens and the sound system and expressed fear that during the current product shortage many showmen may find the finest pictures barred from their theatres.

The Florida exhibitors also declared they now pay to the state occupational taxes much higher than other business men and are preparing to recommend legislative remedies to the state association of county tax collectors and the State Comptroller.

Disney Using CinemaScope

Walt Disney Productions henceforth will use CinemaScope for each of its films whose subjects lend themselves to the wide screen treatment, Roy Disney, president of the company, announced in New York this week before leaving for the coast.

Production currently is under way on "20,000 Leagues Under the Sea," which will be released in CinemaScope, he said. Another Disney unit is now in Switzerland experimenting with CinemaScope projection for a True-Life film. In a few months, he added, there will be a number of Donald Duck shorts in CinemaScope available.

The next feature-length Disney cartoon, "Lady and the Tramp," will be ready for release in about a year, Mr. Disney said. Between 15 and 18 Disney units were said to be working around the globe on additional films for the company's True-Life series.

The executive also declared that work was progressing on a format for a Disney television show to originate from the studio. Television was seen by him, however, as strictly an exploitation medium for theatrical pictures. He repeated that as far as old Disney films going to television, the economics of the situation rules out such a possibility today.

MOTION PICTURE HERALD, NOVEMBER 28, 1953
Paramount's
Winner For Early 1954
Will Win You The Big Money
With Your Big Money Stars

IN
3-DIMENSION
AND TECHNICOLOR
FOR THE FIRST TIME!!

DEAN  MARTIN  AND  LE  JERRY

DAMON  RUNYON'S  MONEY  FR

A  HAL  WA

MARJIE  MILLAR  •  PAT  CROW

Surrounded by harem honeys, Dean outsheiks the sheik singin' and lovin' the cutest gals this side of Araby...
Laughs that are **MONEY** from **PARAMOUNT**:

Jerry plays cold to the warm advances of Paramount's hottest new starlet, Pat Crowley...

**WISDOM HOME**

**LLIS** production

**LEY • RICHARD HAYDN**

**DON LEONARD • ROMO VINCENT**

**BY HAL KANTER • ADAPTATION BY**

**BASED ON A STORY BY DAMON RUNYON**

Terrific laugh climax is the most hilarious steeplechase that ever roared across the screen to make audiences roar. And Jerry's the winner!

Dean's got a new partner! He sings "Moments Like This" to Marjie Millar, armful of gorgeous blonde...
Terry Ramsaye Says

Exceptional Films Called Market Need

OCCUPYING—Some ambitious cinema agent could now well advise to latch onto an option for the picture rights of that hokey book, "The Man Who Wouldn't Talk." As you know, it pertains to the invented and alleged adventures as a "clown and dodger" expert of George DuPre, Canadian, and in the intelligence service of World War II, not in, however, so far as indicated.

The published contrite indignations of Mr. DuPre's writer-collaborator and two publishers, planted book publisher and magazine reprint, are undoubtedly genuine but approximately absurd. The muchly published deplores have in fact contributed importantly to the sales value of the book.

The publisher of the book-version is quoted as offering to refund, to those who ask it, the purchase price of the volume. This was not accompanied by any statement that he would refuse to sell copies on hand, or in preparation. The first edition will become a collector's item.

Our great audience of the common man seems to love liars. He worships them, he votes for them, he buys from them, pays for labels, believes greedy merchandising promises printed, sung and unsung. If he enjoys the impact nothing else matters. He swallows for effect, with no sipping for taste. He wants just enough vermouth in his slug of naked gin to permit the slight elegance of calling it a cocktail. Out in Hollywood, that land of make-believe lama, acclaim and fortune have been made by a phony Romanoff engaged in masterfully slicing baloney. In practical truth he is much more interesting and important than any modern Romanoff.

The interior facts do not really matter much in this book hoax. The functioning fact of today is that its emotional story is now made more intensely of interest to the multitudes by the story about the story. Many of the customers, of course, will get the whole of it upside-down anyway, suspecting Mr. DuPre was "framed." Any way, they'll have to read a book or wait for a movie.

In very truth Mr. DuPre is a victim of suckers influence. His yarns began as fireside tales for the beguilement of friends. He was good at it and everybody demanded more. They got it. Then he got "discovered" by no device or quest of his own. He obliged again, and got exploited.

Out of fancy Mr. DuPre created a property. It has been enhanced by the attentions of that skilled collaborator and those two publishers. They did a good job with the raw material, without knowing how raw it was. Now the property has been additionally enhanced through exposure beginning with a anonymous tip to the "Calgary Herald" up in Alberta and the diligence of its managing editor and capable reporter, Doug Collins. All hands concerned are skilled, and in a fair world they would all share in the profits of the masterpiece.

OPTICAL OPTIONS—Now we have it as incidental information from Mr. Sidney, the director, discussing "Kiss Me Kate," that: "We've filmed it in four different ways. It can be shown 3-D wide screen, 3-D regulation screen, flat wide screen and flat regulation screen."

Out of my own distribution past comes a reflection on what a merry set of problems can appear on the booker's checkerboard in a case like that, and what grey hairs and profession can be generated all along the line down to the shipping clerk by all the new technique versions, standing can be can and row on row in the distribution vaults.

Inevitably, in spite of the most expert exchange, there can be some really super-snaufu.

CENSORSHIP SEMANTICS—'Other side of the Silvermine River over in Norwalk the Community Theatre, under official pressure, "cleaned up" the dialogue of Lilian Hellman's "Another Part of the Forest" by substituting "harlot" for prostitute, and calling a character born out of wedlock "a snollygoster," a western hillbilly term recently restored to circulation, with other connotations, by Mr. Harry S. Truman of Independence, Missouri. Your commentator rises to the defense against the Norwalk invasion of the dignity of bards. He demands a cognizance of their place in history and constructive development of civilization. Just for an example consider William the Conqueror, whose Domesday Book put Britain on an inventoried business basis—a process it could use again. Fortunately there are a lot of other bastards around who are quite as belligerent but less constructive. May be they really are snollygosters. Make your own list.

Hubert Named Head
Of Screen Writers Guild

HOLLYWOOD: The Screen Writers Guild has elected F. Hugh Herbert president, Frank Nugent first vice-president, David Dortort second vice-president, James Webb secretary, and Harold Greene treasurer. Retiring president Richard Breen's annual report to the membership said employment of SWG members passed its lowest point in mid-October and that studios in general have expressed confidence in a production increase that will raise the general employment level. Constitutional change that limits the validity of proxies to a single meeting, which was a hotly contested issue, was approved by more than the necessary two-thirds majority.

Loew Dividend 20 Cents

Directors of Loew's, Inc., Tuesday declared a dividend of 20 cents per share on the common stock, payable December 24, 1953, to stockholders of record December 11, 1953.
George K. Spoor, industry pioneer who was the “Esa” of the old Essanay Company of Chicago, died at his home in that city November 24, at the age of 81.

Many of the stars of the silent film began their careers at Essanay, which Mr. Spoor founded in 1897 with Gilbert M. Anderson. Chicago then was a major production center. Some of them were Gloria Swanson, Wallace Beery, and Francis X. Bushman.

In connection with today’s development of new processes, industry veterans remember it was Mr. Spoor who introduced a wide film-wide screen process, Spoor-Berggren Natural Vision, back in 1930.

This required a 60-foot screen, and the film was 63mm wide. At the same time, other companies experimented with 65mm and 70mm film, and failed because of inability to hold the film steady and in focal plane without damage. Mr. Spoor, writing recently to a friend, maintained his system had solved this problem. He said other parts of his system, projectors, perforators, and developing machines, were so unique he refused to patent them because to do so would be to disclose details to competitors.

Mr. Spoor also developed for his system a separate sound track, which may be termed in retrospect a precursor of today’s system.

Three dimension pictures were tried 30 years ago by Mr. Spoor and discarded, to use his own words in his recent letter, as “impractical and too expensive.” He showed 3-D films in Chicago, July 15, 1925.

Kansas-Missouri Exhibitors To Meet December 1 and 2

The Kansas-Missouri Theatre Association will meet in annual convention at Kansas City December 1 and 2, with Walter Reade, Jr., president of the Theatre Owners of America, as a featured speaker at a luncheon and at the closing banquet. Other speakers will be Tom Edwards and Myron Blank. There will be sessions on new processes and equipment and experts to explain them. Another speaker will be William Rosenson on portable theatre televisions equipment. There also will be a tax session.

Press Relations Committee Is Named for COMPO

Appointment of a committee of five to recommend a program of expanded press relations to the three co-chairmen of the Council of Motion Picture Organizations has been announced by Robert W. Coyne, COMPO special counsel.

The committee, authorized to expand its membership if needed, consists of Oscar A. Doob of MGM, Maurice Bergman of Universal, Harry Goldberg of Stanley Warner Theatres, Harry Mandel of RKO Theatres and Art Arthur of the Motion Picture Industry Council of Hollywood. The committee will choose its own chairman at a meeting to be held in the near future.

Appointment of the committee was decided upon at the annual meeting of the COMPO executive committee September 21.

Allied Artists’ Representative In Thailand Sees Good Market

Movie attendance in Thailand is no longer a luxury; it is a popular item, and theatres are well attended. Hoontrakul Kosol, Allied Artists representative there, told news writers in Hollywood last week. He said the situation in the capital, Bangkok, is particularly good, and that three theatres are being built and that four new ones are operating. The most popular films are American, subtitled, he said, and the double feature is unknown.

Variety Club Contribution

The New York Variety Club’s Foundation to Combat Epilepsy November 24 presented its second check, for $2,500, to Dr. H. Houston Merritt, director of neurological services at the Neurological Institute of the Columbia Presbyterian Medical Center, that city. It will be used at the Variety Clinic in that center.
...OFF TO A BIG START

BALLYHOO

'Ships' Stout $20,000 Chicago Premiere

'Ships' Sturdy $10,000 Washington Premiere

BACKED BY U.S. COAST GUARD COOPERATION
HERBERT J. YATES presents

SEA OF LOST SHIPS

starring

JOHN DEREK • WANDA HENDRIX
WALTER BRENNAN

with

RICHARD JAECKEL • TOM TULLY
BARTON MACLANE • ERIN O'BRIEN-MOORE • BEN COOPER

Story by NORMAN REILLY RAINÉ
Screen Play by STEVE FISHER
Associate Producer-Director JOSEPH KANE

A REPUBLIC PICTURE
VARiety CLuBS IN AUSTRALIA

Mid-Winter Parley Hears Of Plans; Waksman Gets Humanitarian Award

WASHINGTON: The expansion of Variety Clubs International into the Southern Hemisphere was announced at a two-day mid-winter conference in Washington last weekend.

International Chief Barker Jack Beresin announced that an application had been received for a tent in Melbourne, Australia. This will be the first Variety Club tent south of the Equator, he said. He indicated that he doubted that there would be any other tents in Australia, since no other city has enough entertainment workers to support a separate tent.

Invitation from New York

Other highlights of the two-day session, attended by about 100 delegates from every state, Canada and Mexico, were these:

An invitation from New York City Mayor Impellitteri to hold the 1955 convention in New York.

Discussion of the script for the coming Variety Club film, "Miracle Mountain";

A decision to urge local tents to support the "Crusade for Freedom" drive to raise funds for Radio Free Europe and other activities designed to encourage resistance in Iron Curtain countries.

Social activities played a prominent part in the two-day meeting. The affair was climaxd Saturday night with the Variety Club's annual Humanitarian Award dinner held in conjunction with the annual dinner-dance of the Washington host tent. Dr. Selman Waksman, Rutgers University scientist who discovered streptomycin, received the Humanitarian Award, while Jane Froman received the Washington tent's award as "Show Business Personality of the Year."

Guests at Football Game

The previous night, Pepsi-Cola had been the host at a dinner in honor of Mr. Beresin, and Saturday afternoon the delegates went to the Maryland-Alabama football game as guests of Coca-Cola.

Mr. Beresin reported on his trip to Europe. He told the delegates there would soon be new tents in Paris and Rome. "This country has exported many great things to Europe," he said, "but the greatest export of all was exporting the religion of the Variety Clubs to the shores of the British Isles and the Continent." The delegates almost completely overhauled the script of "Miracle Mountain," but did not finally approve the new script. They also discussed methods of distributing.

Col. William McCraw, executive director, read a memorial tribute to the late Charles E. "Chick" Lewis for his work in behalf of the Variety Clubs and the Will Rogers Memorial Hospital.

Stassen Lauds Work Of Variety Clubs

PITTSBURGH: Harold E. Stassen, director of the Foreign Operations Administration praised the Variety Clubs for their humanitarian work, and said that America must follow the pace set by the Variety Clubs. Speaking at the 26th annual banquet of the Variety Club's Tent Number One in Hotel William Penn, last weekend, Mr. Stassen declared: "America must set the pace in diplomatic, military, economic and humanitarian fields as "absolute essentials for the future of not only our people but all of mankind." Approximately 425 persons attended the banquet which had Bob Prince, local radio and TV sportscaster, as chairman. Other speakers included Mayor Lawrence; Mare J. Wolf, International Main Guy; toastmaster, Dean R. N. H. Moor; Jack Beresin, International chief Barker; and "Rosey" Roswell, who presented Dr. Jonas E. Salk, University of Pittsburgh polio scientist, with the Variety Heart Award for 1953 as the city's outstanding benefactor during the past year.

Name Associate Chairmen For Brotherhood Week

Leadership for the 1954 Brotherhood Campaign has been strengthened by the addition of four associate national chairmen, it was announced by Spyros S. Skouras, president, Skouras Theatre Corporation, chairman of the National Exhibitors Committee for the campaign to build understanding and good will among Protestants, Catholics and Jews. The four associate chairmen are Harry C. Arthur, Jr., vice-president and general manager, Fanchon & Marco; John Balaban, president, Balaban & Katz; George Bowser, vice-president, National Theatres, Inc., and Robert J. O'Donnell, vice-president, Interstate Circuit, Inc. Brotherhood Week is February 21-28.

VARIETY CLUB HONOR TO EISENHOWER

WASHINGTON: President Eisenhower next week will be made an honorary life member of Variety Clubs International. International Chief Barker Jack Beresin and Nathan D. Golden, Heart Committee chairman, will call at the White House Tuesday, December 1, to present the chief executive with a gold card, life membership in the Variety Clubs.

Russo Johnson and Audie Murphy fight to the death on a mountain crag in a scene from Universal's "Tumbleweed."

Janet Leigh and Donald O'Connor in a dance sequence from the Technicolor musical, "Walking My Baby Back Home."

"Yvonne DeCarlo, Joel McCrea and Pedro Armendaris in the Technicolor drama, "Border River."

MOTION PICTURE HERALD, NOVEMBER 28, 1953
UNIVERSAL’S PRODUCT TO HAVE U-I APPEAL

A ROBUST flow of vigorous and varied product is assured the exhibitor in the coming months from Universal-International. During December, January and February seven of its top box office productions, six in color by Technicolor and one in 3-D, will be released, featuring such stellar names as James Stewart, June Allyson, Alan Ladd, Donald O’Connor, Janet Leigh, Shelley Winters, Audie Murphy, Jeff Chandler, Maureen O’Hara, Tony Curtis, Joanne Dru, Joel McCrea, Yvonne DeCarlo and Rock Hudson.

With the product representing one of the company's biggest box office bids in recent years, it is using the slogan, "Pictures with that Universal Appeal." In the group is "The Glenn Miller Story," the musical film in color by Technicolor starring James Stewart and June Allyson. One of the company’s most comprehensive advertising and promotional campaigns will back the film.

Starting with the January releases, practically all of U-I’s pictures will be suitable for wide screen projection in ratios up to 2:1. Television, radio and comprehensive national promotional tieups; extensive national magazine advertising and the touring of stars and featured players as well as special personalities to key cities, will all be highlighted in the promotional campaigns.

In another demonstration of faith in the future of the industry, U-I recently announced that it will produce 34 major motion pictures, 22 in color by Technicolor, during the current fiscal year which started November 1, and that in line with these plans facilities at the studio were being expanded to meet the demands of the increased activity planned for the future.

Included is a $350,000 construction pro-

gram already underway for a new two-story building to house the studio advertising and promotion departments as well as new bungalows to provide offices for producers and stars.

The construction program is designed to meet the long range needs of the studio.

The month-to-month release schedule has been set up to provide a well-rounded program for U-I’s exhibitor customers. December releases are "Walking My Baby Back Home," in color by Technicolor starring Donald O’Connor and Janet Leigh, a big budget musical film, and "Tumbleweed," also Technicolor, a Western starring Audie Murphy and Lori Nelson.

January releases are "Forbidden," a drama starring Tony Curtis, Joanne Dru and Lyle Bettger and set against a background of the city of Macao; "War Arrow," a Technicolor adventure film starring Maureen O’Hara, Jeff Chandler and Suzanne Ball, and "Border River," a semi-historical Technicolor drama starring Joel McCrea, Yvonne DeCarlo and Pedro Amendariz.

The February releases are highlighted by "The Glenn Miller Story," the Technicolor musical love story suggested by the life of the famous bandleader and starring James Stewart and June Allyson. This is one of U-I’s most ambitious production undertakings in recent years.

The "Taza" Available in 3-D

"Taza, Son of Cochise," in 3-D and Technicolor and starring Rock Hudson and Barbara Rush is the second February release.

"Saskatchewan," the big Technicolor outdoor drama in the tradition of "Bend of the River," and starring Alan Ladd and Shelley Winters is the final picture in the winter product group.

The campaign on "The Glenn Miller Story" is already under way leading up to the world premiere which will be held in Miami January 19 with Stewart and Miss Allyson making personal appearances and following through thereafter with a tour of more than a dozen key cities.

"Walking My Baby Back Home" is also being given a record national magazine advertising and national promotional tieup campaign. Color ads are scheduled to break during December and January in 11 national magazines and three major Sunday newspaper supplements having a combined readership in excess of 100,000,000.

Highlighting U-I’s television promotional activities on its winter releases will be the use of a special 15-minute "behind the scenes" television program prepared for "Forbidden."
HOLLYWOOD IS a network of organizations centered loosely about the cinematograph and getting along surprisingly well together. The Academy of Motion Picture Arts and Sciences is of course the oldest and most widely known. Possibly the habitually quiet American Society of Cinematographers, by reason of its sedate age and the sustained presence of its initials on main titles, is known by name to more of the world's people than any of the others.

Comes now the youngest of the many, the three-year-old Screen Publicists Guild, to take its place with the organizations whose activities in behalf of the motion picture, its fame and its prestige, are discounted nowhere on earth but here in their home town. The local discounting is less than half in earnest and like "The New Yorker's" spoofing of New York, a secret showing of pride.

Third Annual Dinner Honors Darryl Zanuck

Last Sunday night the Screen Producers Guild gave its third annual Milestone Dinner for between 700 and 800 persons at the Statler Hotel. The purpose of the Milestone Dinners is to pay to picture leaders publicly the earned homage they are paid privately in the course of every day's work. The first person to receive the Milestone award was Jesse L. Lasky, two years ago. The second was Louis B. Mayer, last year. The third is Darryl F. Zanuck, whose nation, state and city joined his profession in rendering praise.

President Dwight D. Eisenhower, in a letter delivered by Governor Dan Thornton of Colorado, wrote:

"Dear Darryl:

"It is a privilege to join your many friends in the honor they are according you at the Milestone Dinner on November 22.

"While most of them will wish to express their justified esteem for your contribution to the motion picture industry, I should like to commend you for your active interest in community and nation, your readiness to work for the public good of America, and appreciation of your fellow citizens.

"You know that you have my best wishes for continued good health and for success in your varied activities."
WHEN A SAVAGE TRIBE AND THE U. S. CAVALRY FOUGHT SIDE-BY-SIDE FOR THE GLORY OF THE WEST!

Universal International presents

MAUREEN O'HARA
JEFF CHANDLER

War Arrow

COLOR BY TECHNICOLOR

Their reckless love matched the passions of America's most dangerous days!

co-starring SUZAN BALL

with JOHN MClINTIRE • CHARLES DRAKE • DENNIS WEAVER • NOAH BEERY

DIRECTED BY GEORGE SHERMAN • WRITTEN BY JOHN MICHAEL HAYES • PRODUCED BY JOHN W. ROGERS

Universal International "...Pictures with that Universal appeal"
House Fight Hits British Finance Bill

by PETER BURNUP

LONDON: The British Government was embarrassed if not discomfited by its failure to obtain a second reading of its National Film Finance Corporation Bill in the House of Commons.

The bill was a measure agreed by the leaders of all parties in the House. It had been set down for debate Friday afternoon, the day when non-contentious measures are considered and a minimum of M.P.'s attend before the weekend. An amiable discussion had been anticipated following the commencement of the president of the Board of Trade, Peter Thorneycroft, and experts like NATKE's Tom O'Brien.

However, with two hours to go before the set time for the House's adjournment, a Labour back-bencher, N. H. Lever, rose and launched an unexpected lambasting attack on British Lion.

Tener of the speech was that the bill was "the kind of thing which led to corruption, to political scandals and was from every angle to be deplored." Having used words like "vangle," "dishonesty," "scandals," and the like and generally attacking British Lion's activities, the M.P. continued his filibuster until the end of the afternoon and the House automatically stood adjourned.

The Government must now find time in an already crowded Parliamentary schedule for further consideration of its NFPC ewelaw.

By a coincidence and with a flavor of irony, British Lion accounts for the year to March 31, 1953, came to hand shortly after the conclusion of the Commons' debate. It showed that after payment of loan interest of £98,997 the company's consolidated surplus amounted to £49,670.

The report stated that a provision of £200,000 had been made for losses on film production. This raises the deficit balance carried forward from £2,066,725 to £2,217,085.

Notre Dame Game Grosses $23,583 on Theatre TV

More than 20,000 patrons paid an estimated $23,583 last Saturday to see the theatre telecast of the Notre Dame-Iowa football game in 13 cities, bringing the total estimated revenue for the five-game theatre TV series to $64,500. William Rosensohn, general sales manager for Box-Office Television, the agency which booked the series, expressed satisfaction with the telecasts. He said a similar series definitely will be offered to theatres next year, pointing out that BOT's agreement with Notre Dame runs for five years. He acknowledged that BOT did not make money on the series, but called it a "calculated loss" which successfully launched a new phase for theatre TV. He forecast at least 50 new theatre installations by March. He said BOT was in the process of negotiating new theatre TV programming, including plays, operas, and ballets of the New York City Center, the Baren- numa and Bailey Circuses, major league baseball games and symphonic orchestras.

Eastman's Net, Sales Up

ROCHESTER: Eastman Kodak Company last week reported sales in the third quarter at $152,958,756, or 10 per cent above $138,935,130 for the corresponding 1952 quarter. Consolidated net earnings were $12,434,802, up 19 1/2 per cent over the $10,407,328 in the 1952 quarter. Third-quarter earnings equaled 71 cents per common share in 1953 on 13,374,496 shares outstanding compared with 63 cents in 1952 on 16,532,585 shares. Sales of $439,340,926 for the three quarters (36 weeks ending September 6) compared with $388,859,261 for the same period last year.

Net earnings before taxes for the three quarters were $112,949,175, up 31 per cent from $86,411,089 for the same period in 1952. Net earnings after taxes for the three quarters were $34,966,035 or $1.99 a share. This compares with $28,585,716 or $1.71 a share a year ago. Without the increase in shares resulting from the 5 per cent stock dividend in May, 1953, the per share earnings would amount to $2.09 instead of $1.99.

The board declared a cash dividend of 45 cents a share and an extra dividend of 20 cents a share on the common stock and the regular 15 1/2 per cent dividend of $1.50 on preferred, both payable January 2, 1954, to shareholders of record December 4, 1953.

The directors voted a wage dividend for employees estimated at $24,900,000 for about 55,000 employees in the U. S.

B'nai B'rith Honors "Ike" At Anniversary Dinner

President Dwight D. Eisenhower Monday night in Washington was awarded the Anti-Defamation League of B'nai B'rith's 1953 "America's Democratic Legacy Medalion" at the League's 40th anniversary dinner at the Mayflower Hotel. Henry Edward Schultz, the League's national chairman, made the presentation, and Philip M. Kutznick, president of B'nai B'rith, presided at the dinner, which was telecast. Richard Rodgers and Oscar Hammerstein were in charge of the production activities. Barney Balaban, president of Paramount Pictures, was chairman of the committee of sponsors for the League's program of 40th anniversary events.

Fabian Asks Attention to Ticket Sales

"You can write it down as a law of theatre operation that nothing succeeds like activity." This dictum, from S. H. Fabian, president of the Stanley Warner Theatres, highlighted an address to the Associated Motion Picture Advertising Showmanship School last Thursday night, in New York, and was the basis for a five-point program he advised for the revitalizing of the industry. These points are:

1. Coordinated effort by the coast studio publicity departments to reestablish the position held by the industry.
2. A complete reform of pressbooks.
3. A gearing of the industry for test campaigns directed at certain types of patrons, such as the more mature.
4. Flexibility of selling methods.
5. Enlistment of the film industry's natural business allies, whose success depends on the prosperity of theatres.

Of the latter, he said he believed if the theatres had been more alert to newspaper cooperation the fight to end the Federal admissions tax would not have been so heavily criticized in its last days of Presidential veto. Of flexibility and test campaigns, he noted advertising directed in urban communities at sophisticated audiences falters in rural areas. Pressbooks, he said, are deficient in suggestion for use of new media in selling motion pictures.

Selznick Says "Indiscretion" Release Negotiations Soon

Prints of David O. Selznick's "Indiscretion of an American Wife" were to be in New York this week for screenings and negotiations for its release were to begin shortly, the producer said in that city late last week. The picture stars Jennifer Jones and Montgomery Clift and was made in Italy by Vittorio De Sica. Representing Mr. Selznick in negotiations with four major companies was to be Frank I. Davis, president of the Selznick Releasing Organization. The picture is in English and is Mr. De Sica's first such effort.

COMPO and Hospital Cincinnati Subjects

The Council of Motion Picture Organizations and the Will Rogers Memorial Hospital were subjects at a joint luncheon in Cincinnati last week, presided over by Edwin Booth, Loew manager and COMPO distributor chairman. Speakers were Robert Wile, executive secretary of the Independent Theatre Owners of Ohio; Christian Pfister, that unit's president; and Mike Chakers, representing COMPO's exhibitor membership. Others attending were Jack Isaacs, H. J. Gilbert, James Shanklin, Ralph McGlennan, Frank Collins.

"Little Fugitive" in Boston

Joseph Burtynsky's "Little Fugitive," now in its third month at the Normandie theatre in New York, will have its first out-of-town opening at the Exeter theatre in Boston December 27. A series of other openings will follow.
ALBANY

S. H. Fabian's message, at the Variety Club kick-off dinner for Camp Thatcher, that small theatre owners should not be discouraged or frightened by present costs of new equipment—because these would decrease as production increases, continued to be the topic of lively discussion here. Visitors here included: Louis W. Schine, Donald G. Schine and Seymour L. Morris, Gloversville; Guy A. Graves, Richard Murphy, Philip Rapp and Louis Rapp, Schenectady; Irving Fried, Buffalo. Neil Hellman returned briefly from a vacation in Florida. "Martin Luther," which drew substantial churchgoers' patronage the first week at Ritz, was held for a second weekend.

ATLANTA

A 24x16-foot wide-screen has been installed in the Phell theatre, St. Petersburg, Fla. ... The Colony theatre, Raleigh, N. C., also has installed a wide screen and new lighting equipment. ... Marshall Fling, manager of Universal, Jacksonville, Fla., with the family has returned there after a visit to Atlanta. ... The snack bar at the Skyview drive-in, Jacksonville, Fla., was almost destroyed by fire. Capt. Rebb, Jr., former owner of many theatres, was on the row visiting with friends. The Skyview drive-in, Sparks, Ga., will reopen on Dec. 15, with capacity for 40 cars. ... Cecil Fernandez, 49-year-old, former operator for the Florida Theatres in St. Petersburg, Fla., died at his home there.

Baltimore

Colonel and Mrs. Sylvan Berliner, Howard theatre are on an extended trip to Mexico and California. Leon Zeller reports that the Rex theatre will close for the three weeks prior to Christmas for a vacation period and will reopen on Christmas Day. ... Don DeLaune, owner of the State and Carroll theatres in Westminster, was in town visiting. ... M. Robert Rappaport, Town theatre back from a New York trip. ... Judson Moses, MGM press representative was in town. ... Local managers are attending a three-week course in Civil Defense. Jack Whittle, Avenue theatre, is chairman of the Allied committee. ... Paul Owens, Super 40 drive-in, Cumberland, Md., has taken over the Potomac drive-in in Cumberland. ... Mrs. Danny Weinberg, wife of Frederick, Md., exhibitor, Dan Weinberg, is in Hopkins Hospital. ... Recent snow storm and heavy fog has raised havoc with drive-in theatres in the state.

Boston

When "This Is Cinerama" appears on the screen of the RKO-Boston theatre December 30, the entire installation and conversion of the 2,867-seat theatre into Cinerama will cost at least a quarter of a million dollars, according to Lynn Farnol and Harry Goldberg who were in town to meet the press and to initiate the publicity campaign on the event. ... James "Red" King, publicist for RKOTheatres here, has been appointed New England field man for Cinerama. The number of seats will be reduced to 1,500 when the theatre is ready to show the Cinerama system. ... The earliest morning screening on record in these parts was put on at 7:30 A. M. at the University theatre, Cambridge when the Polaroid Company and Warner Brothers arranged a showing of "Hondo" the new John Wayne thriller in 3-D. ... Dr. Land, head of Polaroid and his staff of executives, along with the Warner exchange heads, put the screening on at that early hour in order not to have the showing conflict with their regular office appointments.

BUFFALO

"The Joe Louis Story" at the Center got some swell publicity breaks when Joe himself stopped off in Buffalo last weekend. ... The Variety Club Cerebral Palsy Clinic, which has been located in the Children's Hospital for many years, is to be moved to the Crippled Children's Guild building at Delaware and Hodge avenues. ... A net taxable estate of $138,776.82 was left by Doughs Cornell when he died March 12. Mr. Cornell was an uncle of actress Katharine Cornell and a brother of the late Dr. Peter C. Cornell, well known theatre manager in Buffalo several decades ago.

CINCINNATI

As a result of the city solicitor's decision that Bingo played for charitable purposes is legal, despite a recent ruling to the contrary by the Ohio Supreme Court, the game may soon be played at local neighborhood and downtown theatres, it was disclosed at a meeting of the Retarded Children's Council attended by a number of exhibitors who previously had frowned on the game because of its competitive influence. Net proceeds would go to charity. ... Under a recently-passed ordinance, a five-member censorship board will be established at Newport, Ky., immediately across the river from here. The ordinance specifies fines of not less than $10 or more than $500 and a 30-day jail sentence for the exhibition of films in violation of the ordinance. ... A religious group, holding revival meetings for the past several months in the hitherto dark, 2,150-seat RKO Shubert, rented for the purpose, now is negotiating the purchase of the house. ... Lee Heidingsfeld, RKO-Radio salesman from the Dayton, Ohio, territory, will also handle Cincinnati, filling the vacancy caused (Continued on following page)
(Continued from preceding page)

by the promotion of Lloyd Kranse to branch manager here, succeeding Stanley C. Jacques, retired. The Lanmax theatre, one of the oldest landmarks in Wilmington, Ohio, opened in the early 1900s, will be razed and the site used for a parking lot.

CLEVELAND

"How to Marry a Millionaire," which opened at the Allen theatre, won kudos from W. Ward Marsh, Plain Dealer movie critic. Edward Weiss, former manager of Lyceum theatre, Cleveland, is now manager of the State theatre, Cuyahoga Falls, succeeding Nat Rosen, resigned to move to Florida. Charles Thomas has taken over and re-opened the closed Lincoln theatre, Youngstown. Marcia Miller, granddaughter of M. B. Horwitz and daughter of the Richard Millers, will be married Dec. 20 to Ernest Klein. Low Mall, home of foreign and art pictures, re-opened this week after a three-month closed period, with "The Beggar's Opera." Ernst Austgen, manager of the discontinued Ohio theatre, Cuyahoga Falls, is now managing the Palace Theatre, Akron, succeeding Stephen lace. Arthur Luthi of Luthi Sign & Displays is vacationing in California. Floyd Peterson has re-opened the Lincoln theatre, Youngstown, and in Niles, Joe Bobins has re-opened the McKinley theatre.

COLUMBUS

Mayor Robert T. Oestreicher, brother of Fred Oestreicher, Loew's publicist, lost the recent mayoralty election by a 253-vote margin to Maynard E. Sensenbrenner after a recount of 94 precincts. Lester Grand, concession manager of Confection Cabinet Co., was in town last week. Local theatre critics were judges in a contest to select an understudy for Mimi Kelly of the stage show, "Little Jessie James" which opens at the Hartman here December 7. Several local neighborhoods are showing "From Here To Eternity" for the usual run of top product. Ray Nemo, Columbus exploiter, here for "The Big Heat" at RKO Palace. Hearing on the Sacred Heart Church bingo case at Pomoryo, Ohio will be held December 10. Attorneys for Father George Adams of Sacred Heart requested a postponement to that date.

DENVER

Harry Goodridge, manager of the Ogden, has been added to the staff at Fox Inter-Mountain Theatres' Denver headquarters, with his job being to conduct a continuing survey of the light, heat, power and water bills of each theatre in the chain. Wm. Low, assistant manager at the Denver, has been made manager of the Ogden. Fred Reed, editor of "The Spotlight," house organ of Fox Inter-Mountain Theatres, is confined to his home because of illness. Ed Mapel, owner of the Gem, and a city councilman, and Mrs. Mapel, are on a month's vacation, to be spent in the southwest. Russell Schulte has been named president of Rialto Theatres Inc., Casper, Wyo., to succeed Ed Schulte, who died recently. R. E. Laney has been promoted to be executive vice-president, with Bob Allan still general manager. Frank Jenking, Metro publicity man, says he is considering buying a private plane. He says he believes it would be cheaper to commute between here and Salt Lake City then.

DEMOINES

Henry Obermeyer has purchased the Rio theatre at Wall Lake from L. G. Ballard. He will not take possession until Feb. 1, 1954. L. A. Miller, 49, of Storm Lake, la., a widely-known theatre man formerly from Fort Dodge, died at Lutheran hospital in Fort Dodge. Miller, who served as manager of both the Strand and Rialto theatres in Fort Dodge, retired about a year ago because of ill health. He is survived by his widow. Admission prices have been increased at the Dysart, la., theatre by Bob Saverinde, owner. Adults will pay 60 cents; students above 12 years of age, 50 cents, and children under 12 years, 20 cents. More and more Iowa theatres are adding new wide-angle screens and projection equipment to go with them. Last week the following announced such improvements: Uptown in Muscatine; Clarion in Clarion; New Ames, Collegian and Var-}

with the Variety Clubs

VARIETY CLUB in the news. Two events, among many, are here: the election of new officers for the Las Vegas test, and the annual Kick-off dinner for the Albany Variety's Camp Thacher for boys. Top, the new Las Vegas officers, in usual order: Dorothy Smith, secretary; Bob Loden, property master; Eugene Murphy, press guy; Herb McDonald, first assistant chief barker; Bob Cannon, doug guy; Ernie Cragin, chief Barker; Stan Irwin, canvasman; Norman Keller, second assistant chief Barker; Fred Soly, canvasman; Jacob Koff, international canvasman, and Ben Gofstein, canvasman. Below, Saul J. Ulman, Albany dinner chairman; S. H. Fabian, guest speaker; Donald G. Schine, Schine circuit; General James A. Van Fleet, a guest speaker; Leo W. O'Brien, Cong-ressman, also a speaker; Col. William C. McCraw, Variety international executive director; Charles A. Smokwitz; Forrest L. Willits; John J. Murray, president of the Albany Common Council.

DETROIT

Dillon Krepps kicked off Detroit's second CinemaScope film, "How to Marry A Millionaire," with an invitational preview for 1,800 press, radio, fashion and trade friends Thursday night. 11 Butterfield Thea-}

30

MOTION PICTURE HERALD, NOVEMBER 28, 1953
FOR BOXOFFICE ACTION!
TWO BIG EXPLOITATION NATURALS FROM EDWARD SMALL

"Thriller! Fast-Paced! Action-Jammed!" — N.Y. POST

"Strong meat...a paying proposition!" — SHOWMEN'S T.R.
LOS ANGELES

Succeeding Elbert Trapp, John G. Al- lender has been appointed manager of the Grove theatre in Uplands, a unit of the Western Amusement circuit. Allender for- merly owned and operated 12 theatres in the Northwest, including showcases in Spokane, Pullman, Cofax, and Dayton, Wash. . . . Jerry Bacvietz, MGM salesman, took off for Gotham on a business and pleasure trip. . . . Bookers, salesmen and exhibitors joined in celebrating a surprise birthday of Saturday for Al Blumen, Eastland Thea- tres, at a luncheon held at the Nickabob. . . . Sherwood Loew has been named manager of the Canoga theatre, Canoga Park. . . . It will be a double wedding Jan. 24 at the Universal. Suzanne, daughter of Al Blumen, become the brides of Dr. William Singer and Kenneth Reich. The ceremonies will be performed at the Beverly Hills hotel. . . . Rex Trues- dale has joined the Pinkler booking office, replacing Harry Hoffer, who resigned to move to Manhattan.

MEMPHIS

Memphis Censors, who recently banned the film version of "The Moon Is Blue," have placed their official O.K. on the Arena Theatre's stage presentation of the show. . . . Street Commissioner O. P. Williams said the Rev. Arthur Groom, manager of Loew's State theatre, applied for permission to change the name of Monroe Avenue (named for President Monroe) to Marilyn Monroe during the showing of "How to Marry a Millionaire" at the State in which Miss Monroe has a leading role. . . . All roads lead to Memphis Dec. 7, 8 & 9 when Tri-State Theatre Owners (TOA affiliate) holds its annual convention at Hotel Gayoso for exhibitors from all over Arkansas, Mis- sissippi and Tennessee. . . . Tony Tedesco, salesman, United Artists, and Miss Dorothy Garth of Arkansas were married in Memph- is and are honeymooning at Hot Springs, Ark. . . . Herbert Kohl, Malco executive, and his wife, Dorothy, were last week on a promotional tour of the East. . . . The Kino, art theatre, has ascended week by week to requests for continuation of the run of "Lili," now in its 28th week. Many patrons have seen it several times . . . . The Tit-Tit-Thumb bolt is in its second week at the Vogue, art theatre. . . . Many drive- ins have closed for the season. Some are operating only at week-ends—and skipping any week-end that turns up with bad weather . . . . The Kino, art theatre, has ascended week by week to requests for continuation of the run of "Lili," now in its 28th week. Many patrons have seen it several times. . . . The "Tit-Tit Thumb-bolt" is in its second week at the Vogue, art theatre. . . . Many drive- ins have closed for the season. Some are operating only at week-ends—and skipping any week-end that turns up with bad weather.

NEW ORLEANS

Thursday, November 19 was a day of grief for theatre owners. Nearly 7½ inches of rain drenched the city, the heaviest day's rainfall in November since 1875. . . . A. M. Randall advised the city the town was in for another heavy rain today with the forecast for the next few months. . . . The 82 drive-ins, Stamps, Ark., closed November 21 for the winter months. . . . The Bijou, Houma, La., which was nearly destroyed by fire about a year ago, is being rebuilt. It will be equipped for CinemaScope. . . . Addie Addi- sion, U.S. southern exploiter, was in town to bullybop Captain Bill Walsh, famed Florida Swamp Guide, and the new film, "Shark River." . . . Manager G. Y. Har- rill, 47-year-old, who has been in the theatre business for 14 years, took a trip from Wisconsin and Minne- sota, following the TESMA-TOA trade show in Chicago, which they first attended.

OKLAHOMA CITY

Tex Harris and his famous trick horse, Amber Star, also Carroll Peckett, famous horse trainer at the Will Rogers Gardens Auto theatre in person last week. . . . A cooking school was held at the Will Rogers theatre Nov. 9 through 13 and at the Redskin theatre, Nov. 16 through 20. . . . Muriel White, office manager for the Ponca theatre, at Ponca City, held a Friday the 13th Jinx Prevue Horror Show. . . . Each Tuesday night all kiddies under 12 are admitted free at the Airplane drive-in theatre. . . . The Rex Theatre, Ardmore, Okla., featured special prices for the show- ing of "The Master of Ballantrae." Two Adults were admitted for 50 cents, and 2 Kids for 10 cents.

OMAHA

Wally Johnson, exhibitor at Friend, Neb., and his wife have returned from Europe (Continued on page 34)
“...and for
CHRISTMAS...
Please have
Everybody help the CHRISTMAS SALUTE

...it's for the Will Rogers Hospital where everybody in show business can get free tuberculosis treatment. But I guess you know about that—You must have started it!”

It's your Hospital!
The Variety Clubs—Will Rogers Memorial Hospital is owned by everybody in the Amusement Industry. Anyone in the industry who needs TB attention can get it here AT NO COST...families included.

The Hospital is supported by every employee in our industry through contributions to the Christmas Salute. Everybody's protected—Everybody should share. Employers, get everyone in your organization to contribute. Employees, sign the Salute Scroll, and contribute at least "an hour's pay".

Variety Clubs  Will Rogers Memorial Hospital

The Will Rogers Hospital gratefully acknowledges the contribution of artwork, and plates by United Artists Corp., and of the space by this publisher.
(Continued from page 32)

where they had been touring since April. The Johnsons traveled thousands of miles in a little English car they bought in Britain and sold before they left for home. . . . The Robe set a record both for running time and gross receipts at the Orpheum going four weeks. The Brandes had just set a four-week mark at that theatre with “From Here to Eternity” the week before. . . .

Nate Galbreith, 63, RKO salesman until switching to United-Paramount, was stricken and died at 10:50 a.m. Saturday following a heart attack. . . . Iz Weiner will leave soon to attend the Universal sales meeting at Los Angeles December 6-11. . . . Mr. and Mrs. Vern Loden have returned to their home in town with their children. . . . Fred Anderson, Brandes aid, was married last week to Mildred Wright. . . . Ed Resnick, is covering the Iowa territory for Warners. . . . Funeral services were held for Charles Lorenz, MGM head shipper and industry employee in Omaha more than 30 years. . . . A. F. Palmquist bought the theatre at Prin- garing, La., at a sheriff’s sale and will reopen November 26.

PHILADELPHIA

The following Stanley Warner neighborhood houses have been put on a week-to-week operational basis—the Sedgwick, Ogontz, Linfield, Felton, Circle and Liberty-Tacony. The circuit’s Cross Keys, also a neighborhood house, was sold for commercial purposes. Allied Artists will now handle the billing for the Victory, D. C. branch, with the installation of bookkeeping machines under supervision of William Z. Porter, traveling auditor. . . . Moe Verbin, theatre manager, and Walt Potam- kin, Columbus schemer, will stage a reunion of the old Showman’s Club, originally the Independent Theatre Managers Club, at Pahlmbo’s Restaurant next month. . . . In a series of staff changes at Paramount, James Winters becomes booking manager handling circuit accounts; Matthew Judge becomes booker for the office zone; Tony LaMonaco becomes booker for the Phila- delphia and suburban areas; Lou Fortune renews his post as booker for Harrisburg and Scranton in the Pennsylvania; and John Kane becomes the new office manager. . . . Tom Walker, head of the Comerford Thea- tre Company, Scranton, Pa., was selected chairman among the civic leaders of Lack- awanna County in planning for the observ- ance of the county’s forthcoming 75th anniversary celebration. Joe Phillips, of the Comerford advertising department, is also a member of the sponsoring committee.

PITTSBURGH

The Thanksgiving menu downtown will be either CinemaScope or 3-D. The Harris is now in the ninth week of “The Robe” with no sign of the end of the run, while practically next door, the Fulton is roaring into its third week with “How To Marry A Millionaire.” . . . Meanwhile, the town’s top boxers are aglitter with week-to-week offerings, “Kiss Me Kate” at the Penn and “Hondo” at the Stanley. . . . Norman Morris was installed as the new chief Barker of Tent 1 of the Variety Club at its 26th annual meeting held in Hotel William Penn succeeding Carl Dozer. . . . In spite of published notices, the French-made “Secret of Mayerling” failed to click in the Art Cinema, and has been replaced by the Italian-made drama, “The White Line.” . . . “Mr. Potts Goes to Moscow” is in its second week at the Squirrel Hill art house, has been replaced by Alec Guinness’ “The Captain’s Paradise.”

PORTLAND

“The Robe” moves into a 7th record smashing week at the Orpheum while “Martin Luther” is setting a new running time and grosses at the Oriental theatre. “Luther” heads into a fourth week with little hot taking at the box office. This is fantastic for an East Side house. The Oriental is a first run but not located on Broadway with the others. . . . Keith Petzold, manager of J. F. Parker, Broadway and publicity director’s son, is the choice of the family for the chairman of the birthday committee this week. . . . Dick Newton, new Para- mount theatre manager, has a big campaign worked out for “War of the Worlds.” The newcomer along Portland’s neon canyon has some top promotions set up for forthcoming product. . . . The 20th Century News goes first run this week with 34 minutes of newsreels as a second feature. . . . L. K. Brishin, Cine Sound Co., became president of the National Alliance of Theatre Sound Engineers this week.

 PROVIDENCE

“Mogambo” held for a third week at Loew’s State. . . . “The Robe” first Cinema- Scope film to be shown in this area, con- tinues to attract packed houses at the Majestic. . . . The Castle has inaugurated a new give-away, featuring the New Masters Pictorial Encyclopaedia. . . . While local police censors refused the Strand’s request to present “The Moon Is Blue,” this film played for a week at the casino theatre, “Night” being moved over to the Com- munity, Wakefield. . . . The recent screen- ing of “Mr. Potts Goes to Moscow” at the Avon Cinema was the first local showing of this film. . . . The R. I. College of Edu- cation is sponsoring a one-night stand of “John Brown’s Body” in Veterans Memori- al Auditorium. The cast is headed by Tyrone Power, Anne Baxter and Raymond Massey. . . . As all local stores have started opening on a 6-day-a-week schedule, with Thursday night openings, until Christmas.

SAN FRANCISCO

Terry Cox, former press agent, Loew’s Warfield and Jimmie Lyons, former press agent United-Paramount, are reportedly sending invitations to close friends to attend the wedding down the Monterey Peninsula just before Christmas. . . . Maury Schwartz, who handles the picture’s only policy at his Rio, December 1. . . . Stan- ford (Fox West Coast), Palo Alto, has in- stalled CinemaScope. . . . Mary Alice Ram- yon, secretary, Westlands Theatre, resigned to live in Nebraska now that hek is back from the service. B. Hurts, owner, Chabot, Castro Valley, is now digging first-run against Hayward. First picture is “From Here To Eternity.”

TORONTO

Invitations for their annual cocktail party have been sent out by National Theatres. . . . Visitor to the city was Dr. Hugh Frick, head of the Ontario Censor Board. . . . He was here to discuss matters in common with O. J. Silverthorne, chairman of the Ontario Censor Board. . . . Wanie Tyers, formerly assistant, has taken over the post of directing the advertising department for Odell Theatres (Canada) Ltd. He suc- ceeds Larry Graborn, resigned. Staff of Odell entertained at the screening and party for Mr. Graborn before his departure. . . . Torchy Coatsworth has been appointed junior film Prominent officer for CBC-TV by O. C. Wilson, following the organization of a de- partment that will also half the buying for independent stations. Coatsworth was formerly with JARO as chief of publicity. . . . A large-scale campaign is being provided opportunity for opening of the Princess in Killam, Alberta. Theatre is owned by John, Joe and Sebastian Komperdo and has 286 seats. . . . Entertainment for wives of delegates attending the various convention sessions here was lined up by Women’s Committee of the Variety Club, Motion Pic- ture Theatres Association and Famous Players Canadian Corp.

VANCOUVER

Work is underway on three new British Columbia drive-ins—The Cline Park in the 1954 season at Cassidy, Westhorne and near Edson. They will make a total of 23 in B. C. . . . Local exhibitors believe distri- butors will be making a “tragic mistake” if they continue to aim for long runs in “A” houses and forget about running short runs and smaller town situations. Pictures which have had a 5- or 6-week run downtown are doing below average in the out- side theatres, showmen report. . . . The old Pantages theatre in Victoria is now the home of a repertory group and renamed the Totem. It’s the Capitol City’s oldest theatre, having been built in 1913. . . . Castlegar in the B. C. interior will have an outdoor thea- tre ready for business in the spring of 1954. It is being built by a local syndicate. . . . Premier Douglas of Saskatchewan is no longer a director of Sunset Drive-in Thea- tres on the outskirts of Regina. He resigned . . . Kelly Hayter, owner of the Saloon Arm drive-in, for the winter is working as projectionist at the Odeon-Rio. . . . Bernice Gaudreau, Vogue cashier, has replaced Biffie Tack as secretary to manager Al Jenkins, with Sylvia Donnelly succeeding her. . . . Vernon, Variety member, is back from the theatre staff, is back from a four-month holi- day in England.

WASHINGTON

The Variety Club of Washington pre- sented a truck on Nov. 22 to the Little Sisters of the Poor, to be used in soliciting contributions of food and clothing for the needy. At the presentation was Victor Orsinger, 1953 Chief Barker; Jack Fruch- man, 1954 Chief Barker; Morton Gerber, Chairman of the Welfare Committee; Frank M. Boucher, Board of Governors, and Mil- ton South, President, Variety Club member. . . . Jerome Sandy, Sandy-Lippert, was married to Sydell Sender. . . . Edmund Plohn, man-ager of the National theatre, celebrated his 70th anniversary of his stage debut. He performed with the vaudeville group in Kentucky. . . . Eric Johnston, MPA presi- dent, was elected to serve on the board of Hot Slippers, Inc., a chain of restaurants in the Washington area. . . . Jake Flax, Republic Pictures, is back at work after several weeks in Johns Hopkins Hospital, Baltimore. . . . Mrs. Daniel Weinberg, wife of the president of Bedford Theatres is recuperating from surgery.
NE by one, big Broadway theatres have dropped stage shows, in this sweep-
ing revolution that affects all theatres, large and small, and so with the end of stage attractions at the Paramount Theatre last week, there is but one left—the imperishable Radio City Music Hall—which will remain, as a monument to Roxy’s stage policy for first run theatres, which did so much to mark an era in our business. The Music Hall stands out, across the nation and around the world, for the sheer excellence of its stage presentations, and it is often a matter of very real speculation, whether the stage show or the picture, makes the program. There have been times when even the experts couldn’t be sure. At any rate, people will still be thrilled with this attraction.

It started to slip, as a policy, when Warner’s Strand dropped out, although they had some good and unusual shows, including a Parisian import that we remember. Then the Capitol followed suit, to join Loew’s State as another big stage house without a “fleshy” program. Although vaudeville had been formally interred, it came back to the Palace, thanks to the vision and vitality of Sol C. Schwartz, of RKO Theatres. That left both the Paramount and the Roxy, and of these the latter abandoned its stage shows with the coming of CinemaScope, although the public conceded that the new ice shows, under the direction of Arthur Knorr were among the best ever seen on Broadway.

Just the other day, we read that the prac-
tically new Center Theatre in Rockefeller Center was to be torn down, and we are glad to report that this fine theatre has at least won a respite, for National Broadcasting Company will renew its lease for another two years. After all, it’s a magnificient thea-
tre, and the first that was ever built from the ground up, with the coming of sound, to be acoustically perfect for the new “talking” pictures. But it makes a wonderful tele-
vision studio.

Similarly, the institutional value of the Radio City Music Hall will continue, for people will talk, everywhere, about the Music Hall stage show, and that will bring them back, again and again, and again, for reserved seats for the Christmas Holiday season have been sold out for months, and the Music Hall has got a $2.40 admission price for these seats, long before Cinerama or CinemaScope accomplished it. There’s a feeling of permanence about the Music Hall that is heartening.

MEET THE WOMPI’S

We didn’t know until we heard from Kyle Roex this week, of another innovation in industry relations that originates with the Texas COMPO—“the WOMPI’s”—an or-
ganization of the Women of the Motion Picture Industry.

He says, “We are very proud of the WOMPI’s, here in Dallas, and the plan is to set up charter organizations in each ex-
change center, to be made up of secre-
taries, receptionists, bookers, etc., employed along each Film Row.

We would like to carry the idea further, with the suggestion to Kyle Roex and COMPO that such an organization should most certainly be extended to theatres, to include those distaff members of the Round Table, theatre cashiers, assistants and others who represent the industry in their contact with the public. It counts, at the grass roots, more than elsewhere.

The Dallas chapter now has 100 mem-
bbers, and includes such honorary members as Dorothy Lamour, Mary Pickford, and a lady by-line writer on the Dallas Morning News, which opens up still more doors in the practice of public relations. Atlanta was the second of the Clubs, with 93 mem-
bbers, and New Orleans is the third to be organized, with 120 members, doubtless to include the managers of the Saenger houses, since this circuit has had the feminine touch for some years.

The FIRST five of the “Movies and You” short films produced by the industry three years ago, paid for the entire series of eight pictures, which gives you an idea of what can be done with public relations films for the benefit of the industry, when these are released and distributed to theatres in a thor-
oughly professional manner. With such a good start, we should have had other films—
and particularly, more that the man-\nger’s story at the grass roots, rather than all about Hollywood studio technique.

Now comes the announcement that our industry series has been selected by the Ford Foundation’s Fund for Adult Education, as material to be supplied to purely educational TV stations, when and if these are in opera-
tion. Currently, there is but one such TV sta-
tion, but twenty-five or more may be expected within a year or so. The statement is made that our industry films, in 16-millimeter, still enjoy wide non-theatrical circulation to schools and elsewhere, but cannot be shown by any commercial television station, because of restrictions raised by production sources.

A PROMINENT club woman in an eastern state hampers our style by writing a most interesting letter and then requesting that we don’t mention her name or the name of her Federation. Which is a real handicap in trying to tell this story.

It seems that she has been a subscriber to the Motion Picture Herald for several years, and she reads “every word” of the Man-
gers’ Round Table. She says she could be a manager with what she has learned in these pages—and probably do a better job than most managers who don’t follow our meetings too closely. She liked the recent reference to John S. Falco’s “Business Edu-

cation Day” at the Majestic theatre, Beloit, Wisconsin, and that was what prompted her very flattering letter. We are making her an honorary member of the Round Table, complete with membership card, and we hope she goes calling on theatre managers.

—Walter Brooks
Posting Public Notice

Sam Gilman, manager of Loew's State theatre in Syracuse, devised this attractive flash front for "Mogambo" with a 24-sheet atop the marquee, where it supplied pictorial art for the display.

And, below, another of Sam's creations for the inner lobby, this time with a set of Metro's color stills in support of a standee, which includes more poster art.

Ed McGlone, manager of the RKO Palace, Cincinnati, interviews a patron via tape recording at the sneak preview of "Calamity Jane."

Bill Elder, manager of Loew's Penn, in Pittsburgh, on stage with an attractive disc-jockey to demonstrate MGM record albums for "The Torch Song."

Johnny Corbett, city manager for Schine theatres in Gloversville, takes a group of teen-agers on a tour of the Glove theatre, to show them the life of a theatre manager.

MOTION PICTURE HERALD, NOVEMBER 28, 1953
Staff Training Film Offered To Theatres

"Courtesy Is Contagious" is the title of the training film for theatre managers, produced with the sponsorship of TOA and financed by Irving Mack, as a contribution to showmanship. It's a good film, and it proves that the spirit de corps, in a well-managed theatre, can extend down through the staff and meet the customers at the door, if it is planned that way.

In this fictionalized story, we see an imaginary theatre operation where the staff are obviously bored, the manager is busy, the customers have to fight their way through obstacles to obtain ordinary service, much less courtesy. A waiter who serves the manager at lunch believes in the theory that all of his customers are Very Important People, but the manager never sees the point.

When the waiter and his wife telephone the theatre to find out what is playing, they receive a rebuff from the cashier, who answers the phone. The waiter reads in the paper that a prominent Senator is in the city. So he decides to try an experiment. He calls the theatre to say that "the Senator and his wife" are coming to see the picture. The cashier is all attention, for the first time. The waiter and his wife arrive, assuming the role of a distinguished guest. They get plenty of service.

The change of attitude on the part of the house staff is immediately apparent. We see the "before" and "after" contrast in the behavior of the doorman, the usher, the concession counter girl—and even the manager comes out of his hole in the wall, to greet the Senator in person. There is no surprise finish—for the point has been made, and it is proven that "courtesy is contagious" for it spreads through the whole operation of the theatre, as an improvement in management policy. The film was produced by Video Pictures, Inc., in New York City. All the scenes were photographed in the studio, but are adequate. The picture runs 15 minutes, and is intended solely for staff training, and not for the public.

Prints will be sold outright, in a variety of ways. For $250 a group of theatres can buy one print for their own use. Circuits may obtain prints at $150 for each group of twenty houses in their chain; thus, a circuit of 60 theatres would be asked to buy three prints. Individual theatres may rent the film for $10 per day, and either 16-millimeter or 35-millimeter prints are available at the same price. Irving Mack is happy to say that 40 prints have been sold, and that "it has only begun to sell." The success of the first issue will determine the future series.

The film is dedicated "to those theatre owners and operators who believe their employees can and should be Ambassadors of Good Will." It was produced under the technical direction of Walter Reade, Jr., president of the Theatre Owners of America.

—W. B.

"Mogambo" Campaign Is Entered for Awards

Gerry Germain, who won a $250 prize in Metro's "Lucky 7" Contest for his proposed campaign on "Mogambo"—and then had MGM pay the costs of the campaign as an additional award, has submitted the results of this campaign in book form as an entry for the Quigley Awards in the fourth quarter. We saw the prospectus, and we can see the outcome, as it was laid on the line, at Dipson's Palace theatre, Jamestown, N. Y. It's good, and complete, filled with the kind of detail that proves good planning. And the basic idea is pleasing to both manager and circuit, with double advantages and prize features. Everything is used, from a poster campaign with luminous 24-sheets to a six-day radio campaign, and unusual merchant cooperation. Newspaper teamps include novel contest ideas to supplement excellent advertising styles.

Another Group of Winners in Metro's "Lucky 7" Plan

Arnold Gould, city manager for the Durwood circuit at Jefferson City, Mo., gets his $250 check from the Lieutenant Governor with Bernie Evans, looking on for his proposed campaign on "Torch Song." Paul Townsend, advertising manager for the Midwest theatre, Oklahoma City, gets $500 from George Fisher, MGM branch manager, and at right, Jesse L. Marlowe, winner in towns of less than 10,000, gets $100 for his campaign at the Van Cort Theatre, Melbourne, Florida, with Tony Harper, field man, and Fred Hull, Jr., branch manager, as spectators. MGM also pays the campaign costs in each instance, which provides an award for both owner and manager.

Again They Do It!

North, South, and Midwest share in the fourth of MGM's "Lucky 7" Showmanship Contests, announced at the week-end. Campaigns were on "All the Brothers Were Valiant"—and apparently, all the showmen were also, and from situations not hitherto heard from. The winner in the top-bracket, cities over 100,000 population, was Matt Saunders, manager of Loew's Poli, Bridgeport, Conn., who richly deserves the $500 prize on past, and present performance. The cost of the campaign will be paid additionally.

J. B. White, manager of the Georgia Theatre, Columbus, Ga., was the winner of the $250 award in the 10,000 to 100,000 population group, and this does our heart good, for he is one who has long been outstanding in this category, and we are proud to see him a winner, with cash on the line. In the final classification, under 10,000 population, we welcome Ted Irwin, owner of the Electric Theatre, Laredo, Kansas, and if we remember his entry correctly, it's a theatre that seats 400, second-run in a town of less than 5,000 population. He gets $100 and his campaign costs paid by MGM and we're glad.

The pseudo-Senator is greeted with enthusiasm by the revitalized theatre staff, impressed with a celebrity.
JOINT CONFERENCE OF DETROIT MANAGERS

Edward L. Hyman, first Vice-President of ABC-Paramount Theatres, spoke at a joint meeting of Northio Theatre Managers and United Detroit Theatre managers and executives in Detroit at the Stater Hotel. It was the first "get together" of the two ABC-PT affiliates since Harold H. Brown, UDT President, was named Vice-President of the Northio Circuit.

Left to right in the picture: (Seated) M. W. Rose, United Detroit Theatres Supervisor; Mrs. Nelrose Lentz, Strand Theatre, Midtown, Ohio; Bernard Levy, ABC-PT, New York; Edward L. Hyman, Vice-President ABC-Paramount Theatres; Harold H. Brown, President, United Detroit Theatres, Vice-President Northio Circuit; Miss Jennie Schoppe, Manager, Vogue Theatre, Detroit; Miss Marie Olese, Manager, Alger Theatre, Detroit; Gilbert Green, United Detroit Theatres Supervisor.

Second row (standing) Ben Johnson, Manager, Ramona Theatre, Detroit; Robert Salter, Purchasing Agent, United Detroit Theatres; Thayne Lentz, Manager, Bloomfield Theatre, Birmingham, Mich.; Richard Shuek, Manager, Birmingham Theatre, Birmingham, Mich.; Jack Cotallo, Manager, Mel Theatre, Melvindale, Mich.; William Cadmus, Manager, Riviera Theatre, Detroit, Mich.; Miss Dale Young, Manager, Norwest Theatre, Detroit; Mrs. Alice N. Gorham, Advertising Director, United Detroit Theatres; James Toombs, Kentucky Theatre, Danville, Kentucky; Jack Haynes, Film Buyer, United Detroit Theatres; Frank Perry, Manager, Varsity Theatre, Detroit; James Easson, Manager, Woods Theatre, Groove Pointe, Mich.; C. E. O'Bryan, Manager, Palms Theatre, Detroit.

Back row (standing) Jack Sage, Manager, Michigan Theatre, Detroit; Calvin Collard, Manager, Cinderella Theatre, Detroit; Don Utz, Manager, Palace Theatre, Marion, Ohio; Celoy Allen, Manager, Marion Theatre, Marion, Ohio; Charles Whittaker, Manager, Fisher Theatre, Detroit; James Rairdon, Manager, Paramount Theatre, Fremont, Ohio; Frank Sutton, Manager, Rialto Theatre, Hamilton, Ohio; Dwight Kirk, Manager, Paramount Theatre, Middletown, Ohio; William Dodds, Manager, Paramount Theatre, Hamilton, Ohio.

December Meeting of The Dallas WOMPI's

The regular monthly meeting of the Dallas chapter of the Women of the Motion Picture Industry will be held December 3rd at the Adolphus Hotel. The Rev. William Alexander, pastor of the First Christian Church in Oklahoma City, will be guest speaker. Because of the enthusiastic response which the Rev. Alexander received during Texas COMPO's kick-off Movietime campaign, a special invitation has been extended to film industry of Dallas and a capacity audience is expected. The Rev. Alexander is the owner and operator of a drive-in theatre, and a popular speaker at exhibitor meetings.

Has Two Christmas Shows on "Rental"

Charles Tanne, manager of Schine’s Kent theatre, Kent, Ohio, has sold two Christmas Shows in advance to local merchants—who buy the house on a rental basis and distribute their own gift tickets. The first is scheduled for Dec. 12th and the second for December 19th, so Charlie still has a chance to sell two more—with local merchants on his waiting list. It’s Schine policy, to underwrite these special shows so the sponsor pays for everything—and likes it! Results prove that the idea is growing, each year, in all Schine towns.

Shaffer Has An Entry In 4th Quarter

Thanks to Eddie Solomon, of 20th Century-Fox, and at the request of Willis Shaffer, manager of the Fox theatre, Hutchinson, Kansas, we have received the original campaign which he entered in the "Thief of Venice" contest, conducted by 20th Century-Fox, as an entry for the Quigley Awards in the fourth quarter. The contest closed last May, and it has been an interminable time interval, but we are glad to see this campaign, so we can review it for Round Table members. It didn’t win; and we would like to see the winner in contrast with this entry. It would have been better if we had the opportunity to review the showmanship involved while the film was still current, at least in subsequent runs.

Fox-Midwest Watching

We don’t know when we’ve seen a better campaign from Willis Shaffer, and that’s saying a lot, for he has been a two-time winner of the Quigley Grand Award, which was richly deserved. We know that all eyes, in his circuit of 135 Fox Midwest Theatres, are focused to see what campaign wins from their group, and they must have been disappointed, if they saw this example, carried through by the original expert. As usual, Willis had terrific cooperation from local merchants, and as an added touch, he has, this time, testimonial letters from these merchants, saying that they were highly pleased, and will do it all over again.

The slant, throughout, was mystery, and the wearing of masks. A local Chevrolet salesman posed on the street as “The Thief” —in costume, wearing a mask, and of course, with the sponsorship of Davis-Childs Chevrolet Motors. The winner, in the local contest identified him, for a $25 savings bond. The newspaper participated in building up the mystery and suspense, over several days in advance of the picture. Cooperation with local and national advertising for the film was utilized to the utmost.

Shaffer Is a Showman

A “Treasure Hunt”—known to Round Table members as a familiar showmanship device, and a “Wheel of Torture”—new this time from Hutchinson, were also merchant teusps, thus obtaining a lot of advertising and publicity without cost to the theatre. A special screening for library and high school people, good use of 24-sheets, and two 15-minute programs and 40 spot announcements on local station KVHR were featured. Willis says, in summing up, “Campaigns of this type are definitely a boon to show business, which was proven by a 300 per cent increase over our average gross.

We would still like to see the campaign that won the prize at 20th Century-Fox, and it must be a hulu. —W. B.
"What the Picture Did for Me"

Paramount

JAMAICA RUN: Ray Milland, Arlene Dahl—We should have wondered somewhat by Technicolor, but slowed down by poor dialogue and story. In spite of the weak points, the receipts were above average, so if you need a good weekend picture, this one might fill the bill. Here is a hit, or at least a near hit, and it helps to keep the interest. Played Thursday, Friday, Saturday, September 15, 11—Mel Edelstein, Lythia Theatre, Hibbing, Minn.

JUMPING JACKS: Dean Martin, Jerry Lewis—This number might be in this one except the high rental. My suggestion is that if you can't buy it right, don't play it. Very small town, rural patronage. Played on Saturday and Sunday—J. R. Swavely, Leith Opera House, Leith, N. Dak.

ROMAN HOLIDAY: Gregory Peck, Audrey Hepburn—A very good romcom. Audrey Hepburn very good additional star line-up. Enjoyed by all. Played Thursday, Friday, Saturday, Monday, October 25, 26, 27—A. Eliesen, Korona Theatre, Paynesville, Minn.

ROMAN HOLIDAY: Gregory Peck, Audrey Hepburn—Very nice comedy, enjoyed by all. Scenery of Rome very interesting. Not a special by any means, but did do fair business. Played Sunday, Monday, Tuesday, October 25, 26, 27—A. Eliesen, Korona Theatre, Paynesville, Minn.

SHANE: Alan Ladd, Jean Arthur—Fair western, not too big in our books. Business only average. Believe I lost a little on a four day run—three days would have been plenty. Played Wednesday, Thursday, Friday, Saturday, October 25, 26, 27—A. Eliesen, Korona Theatre, Paynesville, Minn.

SHANE: Alan Ladd, Jean Arthur—Here is the tone in a large small town where we have the west or the westers. The color is perfect and Alan Ladd is at his best in this picture. Played Thursday, Friday, Saturday, Sunday, October 27, 28, 29, 30—Charles Reynolds, Marco Theatre, Waterford, Calif.

VANQUISHED, THE: John Payne, Jan Sterling—This Phil Thomas production is not as full of action as are most of their efforts, and the story is rather thin. John Payne and Lyke Betterly are good in their roles, but they are hampered by rather poor direction. The Technicolor is good, and if your fans like this type of picture it should do very well in good situations. The title is misleading and does not help to attract. The theatre should play melodramas, their gross was above average. Played Wednesday, Thursday, Friday, Saturday, October 25, 26, 27—Mel Edelstein, Lythia Theatre, Hibbing, Minn.

WAR OF THE WORLDS: Gene Barry, Ann Robinson—This is the science fiction picture, or rather, Paramount put this one in early, which sure paid off. I think they should give the small towns breaks like this one in a while. It sure does help. This is a very good picture of its kind. Play it—you can't go wrong with it. Played Sunday, Monday, Tuesday, September 14, 15—James Hardy, Shoals Theatre, Shoals, Ind.

RKO Radio

TARZAN AND THE SHE DEVIL: Lex Barker, Joyce MacKenzie—If you have seen one Tarzan picture, you have seen them all. The kids like them. Played Friday, Saturday, October 14, 15—Dick Smith, Albany Theatre, Albany, Ind.

Realter

BELA LUGOSI MEETS A BROOKLYN GOR-

ILLLA: Bela Lugosi, Duke Mitchell, Sammy Forrest—Bought first run as a novelty product. These two boys are copies of Martin & Lewis. Played with average Sunday and Monday business. Played Saturday, October 26, 27—Mel Sadow, Starlite Drive-In Theatre, Rossville, Ga.

TREASURE OF THE GOLDEN CONDOR: Cornell Wilde, Constance Smith—This one had something different in it which I cannot explain—a very good showman. Played Saturday, October 19, 20—Mel Edelstein, Lythia Theatre, Hibbing, Minn.

Universal

ALL I DESIRE: Barbara Stanwyck, Richard Carlson—Barbara Stanwyck has always proven to be a good draw in this community. Although I hesitated to play a "woman's picture" on Sunday, the picture came up with a good gross for the three days. Miss Stanwyck gives a good performance, as does Richard Carlson (how did he get out of doing this in 3-D?) and Lyle Bettger. If your patrons like Barbara Stanwyck, they won't be disappointed in this portrayal. Played Saturday, Sunday, Monday, September 13, 14, 15—Mel Edelstein, Lythia Theatre, Hibbing, Minn.

CIMARRON KID, THE: Audie Murphy, Beverly Tyler—Blood is the only drawback—otherwise Murphy keeps his record clear with another excellent contribution to the Southwest. He was one of the few patrons that please even the women. Duplicated with "Stranger Fascination" (Col.) to slightly under average business, but the harvest has been bountiful, so this could have been the difference. Played Friday, Saturday, October 16, 17—Bob Walker, Uintah Theatre, Fruiton, Colo.

GREAT SIoux Uprising, THE: Jeff Chandler, Pat Wayne—A very good outdoor picture, with Indians and Cavalry as the main story line. The action is limited, and this helps the picture rather than hindering it. Jeff Chandler gives a good performance, and the supporting cast is adequate. Business was above average for the run, so if your fans like western type pictures with Indians, be sure to give this one. Played Wednesday, Thursday, Friday, Saturday, September 23, 24, 25, 26—Mel Edelstein, Lythia Theatre, Hibbing, Minn.

IVORY HUNTER: Anthony Steal, Dinah Sheldon—Doesn't look very promising, another English production scare you away from this one. The story isn't very strong, but the animal shots will please everyone and you will send folks home feeling they've been entertained. This, with Black Jack, gave us another above average business. Played Wednesday, Thursday, October 14, 15—Bob Walker, Uintah Theatre, Fruiton, Colo.

LAW AND ORDER: Ronald Reagan, Dorothy Malone—Another good western from Universal. This one hits the spot for small towns and rural patrons—very good action picture. You can't go wrong on this one. Played Wednesday, Thursday, October 24—James Hardy, Shoals Theatre, Shoals, Ind.

LAWLESS BREED: Rock Hudson, Julian Adams—This is a very good western for small towns. In fact, I have yet to get my first bad western from Universal. They sure know how to pick their actors. Most of all, they also have the right film rental. Keep 'em coming, U. I. Played Sunday, Monday, October 25, 26—James Hardy, Shoals Theatre, Shoals, Ind.
People in The News

TRUeman T. Rembusch, Allied States Association's director from Indiana, has been appointed by Gov. George N. Craig of Indiana to serve as a member of the Indiana State Fair board.

Edmund C. Grainger, Jr., son of E. C. Grainger, RKO Theatres executive, was admitted to practice before the United States Supreme Court on November 16.

Jose O. Marding, acting manager for RKO Radio of the Philippines office, has been promoted to manager.

Wolfe Cohen, president of Warner Bros. International, left New York Tuesday for Colombia, S. A. He also will make short visits to the company's branches in Puerto Rico, Santo Domingo, Panama and Mexico and then visit Burbank before returning to the home office.

G. Rowland Collins has been elected a director of Loew's, Inc., to succeed Henry Rogers Winthrop, resigned.

Harold Rinzler, of the Radiofocus Circuit, will head the committee covering all independent and circuit theatres and home offices of the latter for the Greater New York Councils, Boy Scouts of America 1954 finance campaign. Richard Walsh, president of IATSE, has accepted the chairmanship for the theatre guilds and unions; Nathan Lefkin, vice-president of Stanley Warner Management Corp., will be chairman for the theatrical equipment suppliers and concessionaires, and John Bergen will head the trade paper committee.

Edward Fabian, of Fabian Theatres, Tuesday was elected chief barker of the New York Variety Club, succeeding Edward Lachman.

Boston Exhibitors Guests Of Disney Productions

Walt Disney Productions played host at luncheon last week in Boston to circuit heads and film buyers and independent theatre owners, as a launching of the re-release of "The Wonderful Adventures of Pinocchio." The picture stars in February at the Memorial Theatre in that city. Among luncheon personalities were Leo F. Samuels, Charles Levy, and W. H. G. Smith, of Disney Productions; Nat Levy, Dave Cantor, and Mervyn Houser, of RKO Radio; Hatton Taylor and Joe Longo, also of that company; and Nathan Yamin, Samuel Pinanski, Arthur Lockwood, Louis Gordon, and Martin Mufflin, exhibitors. Mr. Levy gave a resume of the campaign planned, and Mr. Smith told of the tie-ins made.

Mirisch to Produce Three For Allied Artists Release

HOLLYWOOD: Three pictures, all in color by Technicolor and one in CinemaScope, will be produced personally during 1954 by Walter Mirisch, Allied Artists executive producer. The first will be "The Amoral Story," to be followed by "The Black Prince," to be done in CinemaScope in England with Associated British Pictures, participating in the production. The third will be "Wichita," set for next summer.

Fred Morin Dies

Fred Morin, long a member of Altec Service Corporation's New York staff, died at his home there November 16. He was a member of the operating division in association with Arthur Rademacher, assistant operating manager. He is survived by his wife and a son.

Fitzgibbons Honored by Film Trade

TORONTO: John J. Fitzgibbons, president of Famous Players Canadian Corp., Wednesday evening accepted the portrait plaque in bronze, which signified him as the Pioneer of the Year, at one of the largest industry gatherings ever to be held in Canada, at the Royal York Hotel. The presentation made by the Canadian Film Pioneers was one of many highlights of a week of industry meetings.

The picture was a symbol of the respect held by all members of the industry for Mr. Fitzgibbons, who undoubtedly holds the position in Canada as being the spokesman for the whole industry when he speaks. During the most trying years, he has served both the industry and the nation.

Mr. Fitzgibbons came to Canada from New England in 1929, and since then has become a leader in Canada's national life. He has headed every important Canadian industry organization, including the Canadian Motion Picture War Services Committee. His highest honor came for his wartime service in the industry when he was awarded the CBE by the late King George VI.

Also honored at the dinner for their contributions to the industry were Miss Ray Lewis, Col. John A. Cooper and Bernard E. Norris. Miss Lewis has always been a worker on behalf of the industry, while Col. Cooper has for many years been the chairman of the board of the Canadian Motion Picture Distributors Association. Mr. Norris recently retired as president of Associated Screen News.

William Zimmerman Resigns RKO Post

William Zimmerman, vice-president of RKO Radio Pictures Inc., has announced his resignation from the company to enter into the practice of law. Since joining RKO in 1934, Mr. Zimmerman has been active in all phases of the industry. He participated in the drafting of the 1940 consent decree in United States vs. Paramount and the national arbitration system implementing this decree. He engaged in the negotiations in 1952 for an over-all industry arbitration system and was one of the industry spokesmen in the recent hearings conducted by the United States Senate Committee on Small Business. After 12 years on the legal staff of RKO, Mr. Zimmerman in 1946 was made a sales executive and later was appointed assistant to the general sales manager. He was for a period in 1952 general counsel, vice-president and a director of RKO Radio Pictures, Inc., and general counsel and vice-president of RKO Pictures Corporation. Mr. Zimmerman will maintain his office at RKO possibly until January 1, 1954, at which time he will announce his permanent plans.

National Net

$2,500,000

HOLLYWOOD: National Theatres, Inc., and voting-controlled subsidiaries this week reported a tentative consolidated net income of approximately $2,500,000 for the fiscal year ended September 26. This equals about 90 cents per share on the 2,769,468 shares outstanding.

National Theatres, Inc., is the company organized last year to operate the business formerly conducted by Wesco Theatre Corp. and Roxy Theatres, Inc., formerly subsidiaries of 20th Century-Fox. The net income of the Wesco and Roxy companies for the year ended September 27 last year was $1,877,391, equivalent to 68 cents per share on National Theatre stock outstanding.

Conclude New 18-Month Spanish Agreement

An 18-month agreement with Spain, calling for 145 permits for member companies of the Motion Picture Export Association, has been concluded, it was disclosed in New York this week. Eric Johnston, MPEA president, has directed Griffith Johnson, MPEA economist now in Madrid, to sign the pact. Conclusion of the agreement came after Spanish representatives went along with a number of MPEA recommendations, including the clarification of the 40 per cent reissuance clause. The number of permits to be allocated to non-MPEA members will be from 40 to 50 in the 18-month period, it was reported. The agreement is scheduled to go into effect on December 1 of this year.
Canadian Winner

KISS ME KATE—An MGM Color Musical. Famed stage hit, with Cole Porter songs, Katharine Grayson, Howard Keel, Ann Miller, in a hilarious love story of a hot-headed beauty and the handsome guy who tames her. Ann (Legs) Miller is the surprise gift to your audience. This lady is faithful to her fashion. You will use at least one of Metro's unique ads to sell these stars in character. 24-sheet and all accessories have art materials, and you get the advertising slant in the three-fold title. Special herald from Cato Show Print in two-colors, available, like other materials, to offer either 3-D or 2-D versions. Newspaper ad mats similarly divided, with plenty of teaser ads, and display ads, to sell either way. Pressbook gives you comparative and supplementary copy to provide for both dimensions. Metro's unique complete campaign for small situations, now in general use throughout the industry, gives you nine ad mats and slugs, two publicity mats and a yard of linotype border to give your ads a new look. Fourteen Cole Porter songs make music tieups that will attract new business from those who seldom go to the movies. MGM Records offer plenty of cooperation at the local and national level. All page co-op mat, No. 8XA, will fill out with sponsored ads at no cost to you. Metro's excellent 8x10 color stills, 12 to the set, make special displays. Lots of fluorescent banners, valencés, and bargees, for flash fronts, and they pay off.

SABRE JET—United Artists. The high and mighty saga of the jet-blasting ace who fly the world's hottest skies. The thundering story of Uncle Sam's flying bullets, in color by Color Corp. of America. The whole nation thrilled to the premieres in Dayton and elsewhere, done with the cooperation of the Air Force. No poster larger than a 6-sheet, but these will give you passable poster cutout material. Herald keys the campaign in small situations. Newspaper ad mats are okay and there are some teaser ad mats that look like news pictures, one-column wide. The composite ad-mat is ad from National Screen, gives you eight ads and two publicity mats, for a bargain, for sure. Small theatres should never fail to buy the bargain mat which gives you a choice of material at the price of a single mat. It costs no more to have a showman's chance to do something different, instead of the same old routine. Put it on standing order, for every picture you play. Good merchant tieups are suggested in the pressbook. More than 800 U.S. Air Force bases and installations are ready to cooperate in your area, with support for lobby and theatre front displays.

Loew's Theatres Play "War of the Worlds"

Eddie Dowden's eager beavers at Loew's Theatres, in New York, did a nice neighborhood job with Paramount's "War of the Worlds" around the metropolitan circuit, using street hallyoo and coloring contests.
Universal Terminates Bank of America Suit

WASHINGTON: Termination of a suit instituted by Universal Pictures against the Bank of America in 1951 concerning 10 independently produced pictures was disclosed to the Securities and Exchange Commission here by the company. The company reported the action was ended by a stipulation for dismissal, with prejudice, of all claims of the Bank of America against Universal. In New York, a Universal spokesman, commenting on the suit, said the pictures were all produced in 1946 and 1947 by independents. Under the stipulation both parties agreed to withdraw their claims and counterclaims.

NY Appellate Division Reverses "Teen Age Menace" Decision

The New York Appellate Division last week reversed the Board of Regents refusal to license "Teen Age Menace," which deals with the narcotic traffic. The Regents had ruled the film would incite to crime, tend to corrupt morals, and was immoral. The Regents are expected to take the case to the Court of Appeals some time in January. The petitioner for the Regents' ruling was Broadway Angels, Inc. It invoked constitutional guarantees on freedom of expression and cited the U.S. Supreme Court decision on "The Miracle."

Legion Approves Four Of Seven New Films

The National Legion of Decency this week approved four of seven new pictures reviewed. In Class A-1, unobjectionable for general patronage, are: "Escape from Fort Bravo," "Money from Home," to Class A-2, unobjectionable for adults, are: "Jack Slade," "Jennifer." In Class B, objectionable in part for all, are: "Forever Female," because of "light treatment of marriage; reflects the acceptability of divorce;" "Hot Blood," because of "excessive brutality; insufficient moral compensation; suggestive costume;" "Miss Sadie Thompson," because of "suggestive situations, costumes and dialogue.

Censor Ban "Paradise"

The British film "The Captain's Paradise" was rejected Tuesday by the Maryland Board of Motion Picture Censors and termed "indecent, immoral and tending to debase or corrupt morals." Arthur Levy, branch manager for United Artists in Washington, said an appeal will be taken from the Board's ruling.

Classified Advertising

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NEW EQUIPMENT

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STUDIO EQUIPMENT

MAKE MONEY MAKING MOVIES—SHOOT local newscasts, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT


Filmfacks Offers New Film on Training

Filmfack Trailer Company will produce two or three more personnel training subjects in association with the Theatre Owners of America, Irving Mack, Filmfack president, said in New York last week while showing the first one, "Courtesy Is Con- tagious." They will deal with problems the exhibitor faces in public relations. They are available in three price ranges: to individuals, exhibitor groups and circuits. Cost to individuals is $10 per day, to circuits $7.50 per theatre, and to groups $250 per print. Prints may be bought at $150 each. They are in 35 or 16mm, the charge being the same.

The picture shown dealt with the important of courtesy in bringing goodwill. It demonstrates a hypothetical instance in which a waiter poses as a Senator and gets attention from a lazy staff. The change brings comment from ordinary patrons and awakens the staff to the joy good service can bring. It was made for Filmfack by "41" Pictures, of New York.

At the press screening-hunch were, in addition to Mr. Mack, Taylor Mills, of the Motion Picture Association of America; Al Floeresheimer, Jr., representing Walter Read, president of the Theatre Owners of America, and Arthur De Bra, MPA.

MOTION PICTURE HERALD, NOVEMBER 28, 1953
### Film Buyers Rating

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 118 attractions, 5,020 playdates.

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

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

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<td>Thunder Bay (Univ.)</td>
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<td>Titanic (20th-Fox)</td>
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<td>Torch Song (MGM)</td>
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<td>Vanished, The (Para.)</td>
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<td>Vicki (20th-Fox)</td>
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<td>War Patrol (UA)</td>
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<td>War of the Worlds (Para.)</td>
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<td>White Witch Doctor (20th-Fox)</td>
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<td>Wings of the Hawk (Univ.)</td>
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THE BIG HEAT...IS IN...THE BIG LEAGUE!

"Big Heat" Tops Chillers


THE CAST
Glenn Ford  Gloria Grahame  Jocelyn Brando  Alexander Scourby  Lee Marvin  Jeanette Nolan

By Kay Proctor

LOS ANGELES movie-goers have never had it so good, as a glance at the town's theater marquees will confirm.

There's "From Here To Eternity" for human drama, "The Robe" for spectacle; "Roman Holiday" for romantic comedy; "Mogambo" for sexy adventure; and "Little Boy Lost" for tender charm.

Add now to that brilliant roster "The Big Heat" for powerful murder melodrama.

(L. A. Examiner)

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NEW YORK ✓  LOS ANGELES ✓  LONG BEACH, CALIF. ✓

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PHILADELPHIA ✓  ATLANTIC CITY ✓

CHICAGO ✓  NEWPORT NEWS ✓  OKLAHOMA CITY ✓  ATLANTA ✓
How to Determine Lamp Requirements for “Wide-Screen”

* Adjusting the Seating Plan to Wider Pictures

Snack Operation Revisions to Improve Service and Profits
Take a sneak preview of your profit ledger shortly after you've installed equipment for vending Coca-Cola in your theatre. You'll get an idea of the profitable years that lie ahead. You see... your customers like Coca-Cola. When you make it possible for them to enjoy the pause that refreshes with ice-cold Coke while they enjoy the entertainment on your bill... you offer a double feature no fan can resist. There's a wide choice of vending equipment available. For the money-making details, address: The Coca-Cola Company, P.O. Box 1734, Atlanta, Georgia.

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GIANT SCREENS FOR THE LARGEST THEATRES
NOW OPERATING ON LARGE THEATRE SCREENS . . . 70-100 FEET WIDE*

ASHCRAFT
SUPER POWER

Recent tests have definitely proved that the Ashcraft Super-Power at currents of 95 to 105 amperes produces far more light and of a better quality than other lamps using from 135 to 180 amperes—(the complete Super-Power range is 85 to 135 amperes).

There is no film buckle with the Super-Power—equipped with the Ashcraft Air-Cooled Heat Deflector.

The Super-Power is especially engineered and constructed to meet the present-day requirements of the largest and widest screens or for large screen 3-D—whether for Indoor or Drive-In projection.

WIDE SCREENS FOR THE SMALLER THEATRES

ALL THE LIGHT YOU CAN USE FOR SCREENS 30-45 FEET WIDE

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HYDRO-ARC®

75-85 AMPERES

The Ashcraft Hydro-Arc is of the same high quality and efficiency as the Super-Power, yet is specifically designed for those theatres not adaptable to enormously large screens.

The Hydro-Arc supplants and is far more powerful than the outmoded Suprex type lamp which used short copper coated carbons. Suprex is not adaptable to present-day wide screen projection standards yet costs more to operate than the powerful Hydro-Arc.

The Ashcraft Hydro-Arc uses 9 m/m x 20" uncoated High-Intensity Carbons (which do not require rotation due to double magnetic arc stabilization). The long 20" carbon costs substantially the same as the Suprex 14" copper-coated carbon yet burns more than twice as long.

A genuine Bausch & Lomb High-Speed Reflector assures maximum light efficiency.

The first cost and operating expense of the Hydro-Arc is low and well within the reach of exhibitors who demand high-powered, economical projection.

Hydro-Ares are ideal for large screen 3-D (long burning over one hour) or for Drive-In theatre screens up to 50 ft. wide.

Distributed U.S.A.: Through Independent Theatre Supply Dealers • Foreign: Westrex Corp. • Canada: Dominion Sound Equipments, Ltd.

C. S. ASHCRAFT MANUFACTURING CO., INC. 36-32 THIRTY-EIGHTH STREET, LONG ISLAND CITY 1, N. Y.
A New Look for the New Movies...

Wide-Screen and 3-D Projection Lighting

The film industry is currently being revitalized by the third great technical revolution in its history. First, sound; then color; now panoramic and tri-dimensional realism are having their profound effect on movie-making and showing techniques.

Record Sums Spent

Exhibitors in the race to equip themselves for these new box-office bonanzas are spending thousands and tens of thousands of dollars on new optics, screens, sound equipment. Where does screen lighting equipment fit into this picture of modernization?

Light Losses

Serious Problem

In wide-screen projection, screen light is distributed over 2½ times the area of conventional screens. In 3-D systems, filters reduce the total screen light to about half its former value, even with two projectors trained on a new screen of much higher reflectivity. Both wide-screen and stereoscopic effects suffer serious handicaps from inadequate lighting; nothing short of a major improvement in your present lighting equipment will enable you to take full advantage of their terrific mass appeal.

New Equipment Needed

For these new screen media you need not only much more light... you need literally all the light you can get! This means new equipment — equipment to operate the higher-capacity carbons at maximum currents.

Give your patrons — and these great new entertainment media — the light they need. Don’t delay — call in your theatre equipment supplier for a complete diagnosis of your projection lighting needs.

Look to NATIONAL TRADE-MARK for Everything New in Projector Carbons

The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation

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A Division of Union Carbide and Carbon Corporation
30 East 42nd Street, New York 17, N.Y.
District Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco
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MOTION PICTURE HERALD, DECEMBER 5, 1953
AN ATTRACTION PANEL

large enough for plenty of powerful sales copy
formed with letters in a variety of sizes and
colors to lend emphasis

IS YOUR MOST EFFECTIVE AND
LOWEST COST ADVERTISING MEDIUM!

WAGNER WINDOW-TYPE FRAMES
AND GLASS UNITS

Because of their stronger construction, plus the
fact that they can be installed before installing
the glass, they are the only frames which can
be built without limitation of size, and which
can be economically serviced through open
windows and without removing frames.

WAGNER LOW COST ENDURONAMEL
PANELS FOR DRIVE-INS

Highly effective by daytime, they may also be illuminated by
floodlights, spotlamps or gooseneck reflectors. Consist of a series
of best grade 18-gauge stamped steel panels, seven inches high,
that comprise both the background and letter mounting arrange-
ment. The uprights are of 18-gauge metal, galvanized after fab-
rication. An attractive 2" border is an integral part of the back-
ground. Two-thirds the cost of porcelain enamel. Finished in a
newly developed baked enamel which by long exhaustive tests
has proved to be chip-proof, shock-proof, alkali-resistant,
and salt spray resistant.

WAGNER TRANSLUCENT
PLASTIC LETTERS

The easiest changed of all letters. The new type tapered
slotting (Pat. Pending) causes the letter to "lock" on the
bar, and not be disturbed by even high winds. The only
letters that can be stacked in storage without danger of
warping. Five sizes in five gorgeous colors... the widest
range on the market. Also, slotted aluminum letters in
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NAME ____________________________
THEATRE _________________________
STREET __________________________
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Please send BIG free catalog on Wagner show-selling equipment.

Sold by Wagner theatre equipment
and supply dealers everywhere.

BETTER THEATRES SECTION
Ballantyne has pioneered the "package idea" for drive-in theatre operations that make it possible for you to sit down with a company representative and get the whole picture of the hundreds of important details that go into outdoor theatre operations.

You get the entire equipment cost picture. We furnish you with comprehensive free plans, tailored to your land. This includes buildings, tower, wiring etc. It's the safe and certain way to make a large investment.

Contact a Ballantyne representative for the whole picture in a package... or write to

THE BALLANTYNE COMPANY
1712 Jackson Street
Omaha 2, Nebraska, U.S.A.

New Appointments Of Equipment Firms

The return of Phil W. Blake to the B. F. Shearer Company's Seattle office effective November 1st has been announced by that company. Mr. Blake started with Shearer in its shipping department in 1939. A year later he was advanced to salesman and early in 1942 was transferred to the Portland office. In December of 1942 he entered the Navy and after two years of active duty returned to the Seattle office of Shearer. In 1947 he was again transferred to the Portland office. Mr. Blake left Shearer in January 1950 to take a position with another firm.

The election of George H. Heywood, Jr., to the board of directors of the Heywood-Wakefield Company, Gardner, Mass., has been announced by Richard N. Greenwood, president and board chairman of the company. Mr. Heywood replaces his father, the late Captain George H. Heywood, who died on October 10th. Mr. Heywood is a great, great grandson of one of the original founders of Heywood-Wakefield. He is sales assistant to vice-president Paul B. Posser, and fabric buyer of the company.

Ladies Win Prizes At Tesma-TOA Show

An active program of entertainment activities was arranged for the wives of delegates to the TESMA-TOA-TEDA trade show and conventions held at Chicago last month under the direction of Mrs. Elisabeth D. Wagner, as program chairman. On one occasion prizes donated by various companies were presented to the ladies at the Hospitality Lounge. Following is a list of the winners and the donor-companies:

Today's theatre patron expects LIVING ROOM COMFORT

She wants attractive surroundings as well as an EASY CHAIR

Heywood-Wakefield's popular TC 700 ENCORE Chair offers smart, modern design to dress up any theatre and deep, spring cushion comfort for its patrons.

The seat of the ENCORE is constructed with steel coil springs, properly graduated in compression for all-over comfort. The back, comfortably padded and protected by the all-steel edge around the top and sides, has a scientifically determined back to seat ratio for proper posture comfort. For further information, contact your Heywood-Wakefield representative or write for the fully illustrated catalogue on Heywood-Wakefield Theatre Chairs.

Comfort is our business... in theatre seating as in Heywood's famous household furniture like the Ashcraft Tub Chair at top.

HEYWOOD-WAKEFIELD
Theatre Seating Division
Menominee, Michigan

Sales Offices:
Baltimore, Boston, Chicago, New York


Also, Mrs. Leo Palley, 21st Avenue theatre, Portland, Ore.—donor: Casa-Cola Company; Mrs. O. F. Neu, Neumead Products, New York—donor: American Seating Company, Grand Rapids; Mrs. Kelly, Carrollton theatre, Farmington, N. M.—donor: Del’vry Corporation, Chicago.

Prizes won by ladies at the 1953 Tesa, Teda and TOA conventions in Chicago, are pictured above as displayed adjoining the ladies’ hospitality lounge in the exhibit area.
The Reflection of Perfection in projection and sound

For those who appreciate a better picture and better sound . . . those who always treat their patrons to the best . . . Motograph invariably is the choice. Although it represents the finest, most dependable, modern sight and sound equipment it seldom costs more than the ordinary.

“Craftsmen to the Theatre Since 1896”

For List of Authorized Dealers See Opposite Page
For Luxurious Appearance and Relaxing Comfort

Reseat with

American Bodiform®

Chairs

They are the criterion of luxurious appearance and comfort. They set the pace for your newest projection and sound equipment. They are the very heart of that new decor expected by today's more discriminating moviegoers.

American Bodiform Spring-Back Chair No. 16-870

American Seating Company
WORLD'S LEADER IN PUBLIC SEATING
Grand Rapids 2, Michigan
Branch Offices and Distributors in Principal Cities
Manufacturers of Theatre, School, Church, Auditorium, Transportation, Stadium Seating, and Folding Chairs

ALSO DISTRIBUTED BY NATIONAL THEATRE SUPPLY

MOTION PICTURE HERALD, DECEMBER 5, 1953
Simplifying the Variation of Picture Size

Among the prompt and ingenious responses of the equipment field to the introduction of "wide-screen" technique is the development of screen frames which not only facilitate installation of curved screens of relatively great size, but provide for easy adjustment of masking to various picture widths and proportions. Some half-dozen different kinds of frames were exhibited at the 1953 TESMA Trade Show in Chicago last month; fabricated of steel, or aluminum, or wood, they were displayed in small-scale reproductions of the actual design and construction. Design includes provisions for changing the curvature on the job; and at least one manufacturer had so anticipated the possibility of a variety of sizes and aspect ratios that he had supplied means of shifting the masking by electrical control from the projection room.

The extent to which the shifting of masking becomes necessary with "wide-screen" presentation depends, of course, upon house policy. Where the full available width of the screen is reserved for Cinemascope productions, in order to take advantage of the distinctions of this "wide-screen" medium, side masking has to be changed for at least two picture widths.

Then there are newsreels, and possibly short subjects, to consider. While it probably is desirable, whenever feasible, to project even the old standard 1.33 features in a wider screen image, the minor program material may not lend itself to enlargement in a wider aspect; indeed, it could well be good showmanship to keep the shorts, particularly the newsreel, of smaller size and different shape, so that the feature, when it comes on the screen, is the more impressive.

With the newsreel, possibly also certain other shorts that have been made for traditional presentation, one can of course project a color border around the picture. That sort of thing has been done in the past to lend an "atmospheric" touch to the presentation; and recently we read of this little gimmick being applied to the newsreel for precisely the purpose we have cited. A slide stereopticon, with a color gelatine having the picture area blacked out, does the trick at moderate cost and not much bother.

—G.S.
Adjusting the Seating Plan to Wider Pictures

The marked increase in projected picture size which has become a definite development in motion picture exhibition will affect the sightlines and sightline clearances to the picture. These sight considerations are controlled by the slope of the auditorium floors and the arrangement, and measurements of chairs.

In the preceding article, the effect on the seating pattern was described. A further affect is the more serious obstruction of view of the projected picture by the heads of spectators sitting in the row immediately in front of the viewer. Most existing auditorium floor slopes are designed to allow the viewer a clear view of the projected picture sightline clearances over the heads of persons seated two rows to the front of the viewer, depending further on sightline clearances that pass between the heads of persons seated in the row immediately ahead.

Auditorium floor slopes cannot be designed to provide sightline clearance over the head of persons seated in the row immediately ahead of the viewer without producing floor pitches that are excessive and otherwise impracticable. Prior to the wide use of staggered seating the viewer had to lean to one side to gain a view between the heads of persons seated in the row immediately ahead. This dependence on seeing through the space between heads functioned satisfactorily for the screens up to about 25 feet in width (and for stage shows, where the movement across the stage by performers is fairly slow and the momentary visual target rather narrow). With the much wider screens it is mandatory to stagger the seat positions and to widen the space between heads.

The wider space can be attained by a double arm block system (Figure C-2).

Chair Width Factors

On the average, seat widths have been 20 inches from center to center of armrests. Most theatre chair manufacturers have standardized on chair widths from 19 to 22 inches. The 22-inch chair, except for some of the remote rows (as explained later) would not prove wide enough to allow for sufficient vision of the new screen widths. While further increase of from 24 to 26 inches would help in this respect, it would not be the proper device for insuring unobstructed vision because greater chair cushion widths allow the patron too much lateral shift of body posture, a condition which can be most annoying to persons in the rows behind. It therefore appears better to continue the practice of making chair width up to 22 inches as a maximum, and to increase the measurement.
from center of one chair cushion to center of the next chair cushion, doing this by introducing, in effect, separate chairs for each patron!—that is, a pair of arm blocks for each patron.

Existing theatre chair models can be readily adapted to the double arm block system by using two support standards between each seat cushion instead of one standard, as in present practice. It is of course reasonable to expect that the seating manufacturers would design double standards into one unit for ease of installation. It is not necessary to await such a development, however, because the separate standards are entirely practical, as we know from double arm block installations already made.

Where the exhibitor is not contemplating new seating, it would most likely be possible for him to obtain the extra support standards which he would require for a new seating arrangement, yet utilize all of the other parts of the existing chairs.

It may be argued that there might be too great a loss in seating capacity to bring about this improved arrangement. One answer to this is that the need for elbow room as well as leg room has long been with us as a matter of constructive consideration of the patron. The comfort of the fireside chair in front of the home television set is quite attractive! Introduction of "wide-screen" projection into the theatre auditorium in general faces the exhibitor with the necessity to accept some sacrifice of capacity. Part of this loss may be regained in some instances by reconsidering the back-to-back seat spacing. In recent years quite a few chair installations have been made with row spacings over 36 inches, and as much as 42, whereas as little as 34 or 35 inches are acceptable, especially with the use of the retractable or push-back chair. In any event, the overall comfort of the patron is most important—the ability to view the performance effectively while at ease physically.

**MAKING A LAYOUT**

Before installing new chairs, or rearranging existing chairs to meet these new requirements, a seating plan should be drawn up to show the clearances gained from each viewing position. This involves a study of staggered seat positions and variations in width between heads. In Figure C-2, illustrating a double arm block system, note that dimensions A and B can be varied to suit the requirement of sight clearance through the space between heads. Dimension B can become greatest in the rows nearest the screen, and smallest in the rows most remote from the screen. Figure C-3 also shows how the open space C between heads reveals a target of increasing width as the distance from the viewer to the screen increases, thereby allowing C to be the smallest dimension in a remote seating row. In any case, dimension B or A should never be less than 21 inches, this to include 2 inches for an extra arm block to introduce a double arm block system even where the minimum 19-inch chair width, is used.

The optimum dimension for C (center-to-center of arm blocks) in Figure C-2 is
20 inches, the variations of from .19 to 22 inches for this dimension being entirely for flexibility in fitting seats within a given row length, and for adjusting seat positions to obtain the best possible stagger layout. Dimension A can therefore vary from 21 inches as a minimum, and be as much as 28 inch in rows nearest the screen, where the clearance between heads is not enough for an adequate view of the picture. Such a dimension should diminish as the distance from the screen increases, since to use it excessively will cause unnecessary seat loss. But since these greatest A dimensions are in the area of seating least used, and since these are the less desirable seats close to the screen, they should be as comfortable as possible.

In the first ten rows nearest the screen, where dimension B has to be increased as compared to the rest of the seating, a compromise factor can be introduced to make this dimension acceptable for these rows. Note the possible head shift by the viewer, as indicated in Figure C-3, for gaining clear vision of greater screen width. The seating plan, however, should have as few instances as possible that require patrons to resort to head shifting. To every feasible degree the amount of head shift necessary should be held to less than the 3 inches allowed in Figure C-3.

**SCHEME OF PROCEDURE**

Following is a procedure which can be followed in preparing a new seating plan for “wide-screen” presentation.

1. Locate the first row of seats nearest the screen (method described in Better Theatres for November 1953). This location does not have to be any farther from the screen in any case than it would be necessary for the use of a 35-foot picture. The size of the detail images of the projected picture (at least with “wide-screen” product) will not increase in the same proportion as the increase in picture size relative to viewing conditions. Other problems in this connection, such as the ability to discern film grain from this area, and the need for turning one’s head to follow action across the screen, are less serious and doubtless will be of less consideration as the technology of “wide-screen” develops.

2. The remaining row spacing should then be plotted, coming as close to 34 or 35 inches back-to-back measurement as possible. For the retractable type chair a distance of 35 inches functions most effectively. A review should be made at this time as to the location of the aisles, to determine if they are to remain in the same location, or if their position can be improved. Compliance with local building regulations is usually necessary when aisle arrangements are changed.

For new theatres it is worthwhile, we think, to consider “continental seating” (recently incorporated into the New York City Building Code). Although the back-to-back measurements for this type of seating plan have to be as much as 40 inches, no seat loss is thus incurred because all aisles are eliminated (with the exception of passageways along the sides.) This system places more seats in areas valuable as viewing locations and lends itself to a maximum flexibility in adjusting seat locations for most effective stagger.

3. After determining the number of rows, it is then necessary to fix the A and B dimensions shown on Figure C-2 for each row. While it would be simpler to have these dimensions the same for all seats in a given row, it may become necessary to vary them within a given row for flexibility in locating seat positions that offer the best stagger. Also, the A and B dimensions are not necessarily exactly alike in relation to adjoining chairs, since it may be advantageous to vary the seats widths.

**VIEW CLEARANCE “TARGET”**

To determine the optimum for dimension A in any given row, the width of the “visual target” is first determined—this width need not be the entire width of the projected picture, since “wide-screen” technique does not ordinarily contemplate critical action at the extreme sides of the picture, and for these infrequent instances when important action might be located at sides edges, it would not prove uncomfortable for the viewer to shift his head slightly to gain the extra view. If the “target” width were set up as about 80% of the total width of the projected picture, we would be on safe ground for practical purposes.

With the target dimension determined, it is necessary to find the number of unit spaces that a given row is away from the screen. A unit space is equal to the back-to-back dimension. If we are considering the 20th row, there would be 19 such spaces from the first to the twentieth row (there being always one unit space less than the number of rows.) To this number of unit spaces there must be added the extra unit spaces (same value as in row spacing) that will exist from the back leg of the first row of seats to the screen. The nearest round number of unit spaces should be used; a fraction of a space will not change the calculations to any practical extent.

In order to establish a seating plan which provides sufficient view between the heads of spectators in front, and the comfort of a double armblock arrangement, it is necessary first to determine the B dimension shown in Figure C-2 (from center of spectator’s head to center of adjoining spectator’s head) for all of the seating. After these dimensions have been fixed it will then be possible to interpolate what all of the A dimensions (Figure C-2) will be (total width of chair plus gap dimension allowed between armblocks), which gap becomes the medium for making necessary variations required for dimension B.

**DISTANCE BETWEEN HEADS**

Figure C-3 illustrates the method for determining the B dimensions. Dimension B will always be 8 inches plus dimension C (Figure C-3). The 8-inch head area (thickness) is a constant dimension, representing one-half of the width of the head on either side of dimension C. Dimension C is the required space needed between heads to allow the spectator immediately to the rear to enjoy unobstructed vision of the projected picture. Dimension C varies with each row, in addition to the variation that may be necessary for the other reasons herein given.

To obtain the C dimension for each row of seating, it is necessary to fix the target width as previously discussed (the amount of projected picture width that must be seen without having to shift one’s head to avoid obstruction of vision by preceding heads). Then also determine the number of times the row spacing unit (back-to-back measurement) will be divisible into the distance between the first row of seats and the screen. This number of unit spaces need be only to the nearest number, avoiding fractions thereof.

To this number of unit spaces add the number of unit rows spaces from the first row to the row being calculated. For example, if we are concerned with the fourteenth row, 13 unit spaces (there is always one unit space less than the row number in question) would be added to, let us say, 7 unit spaces from first row to screen, giving a total of 20 unit spaces from the fourteenth row to the screen. The target width divided by the total number of unit spaces, as stated, for each row will give the dimension C. As illustrated in Figure C-3, the target width of 30 feet is divided by 20, giving 1½ feet, or 18 inches, as dimension C, to which the constant head dimension of 8 inches is added to obtain dimension B.

**ADJUSTMENT OF STAGGER**

As previously pointed out, dimension B can vary slightly for any given row for adjustment purposes, to make a certain number of chairs fit in a given row, or to make for greater facility to effect the best stagger position for a given seat. This variation, however, should never be more than 2 inches greater than the (Continued on page 48)
THANK YOU
MR. EXHIBITOR

Thank you for the enthusiastic reception that you have given our new Super-Lite HILUX Projection Lens at the recent TESMA convention in Chicago, and to our Super-Lite III-C during 1953. Your expressions of confidence in our products, backed up by the largest volume of lens orders ever delivered in a given period in motion picture history, make us proud to be the number one projection lens manufacturer. We humbly acknowledge our obligation to continue to merit your confidence, and hereby pledge that our entire organization will continue to give you, Mr. Exhibitor, the best in projection optics in 1954.

The new f/1.8 HILUX series, from 2"-7" E.F., will make your picture, whether in CinemaScope, Cinerama, or wide picture, the finest and brightest that you have ever shown.

PROJECTION OPTICS CO., INC.
330 LYELL AVENUE • ROCHESTER 6, N. Y.
Again the Equipment Field Has Done the Industry’s Job!

Citing the current situation as an exemplary snafu, Herbert Barnett, president of the Society of Motion Picture and Television Engineers, took the industry to task with notable impatience in addressing the forum on new techniques during the Tesma, Teda and TOA conventions last month in Chicago. He pointed to the age of devices now submitted for use, and the uncertainties of application despite the years that were available for preparation. These facts, he said, showed the urgent need of an industry-wide technical institute.

He was so right; but though he had a capacity audience which, except for production, was pretty representative of the industry, our seismograph picked up no tremors traceable to his words. His listeners were impatient themselves, anxious to get on to the question-and-answer period of the forum. Exhibitors in particular wanted to ask, “What do we do now that these devices are already upon us?”

We’ve long been strong for the institute idea. From time to time it has been urged in these pages. The idea came naturally out of the facts of the business. Its function is highly technical all the way from fabrication through consumption.

Nevertheless, the idea of a motion picture technical institute is a tough one to sell. Because of competitive interests? Well, you might say that the spirit of individual enterprise sometimes discourages the pooling of resources for the general good. Of broader effect, however, may be the purpose itself of such an institute. The purpose is to develop improvements, and improvements mean change, while change costs money. And for the most part the business did all right with what it had.

Experience has shown, moreover, that when change must come—as now—the industry can depend on outsiders. It provided, through most of its history, enough of a market to make it worthwhile for equipment manufacturers to do its research. Many individuals also found motion picture technique interesting. Sometimes they were able to put new ideas into actual devices, and the industry bought them. Sometimes they kept working on an idea only in the hope they could sell it. Through these channels the industry has had a steady flow of technical progress and the tools of timely response to its two or three urgent demands for rescue from its own technical complacency. Presumably these resources will continue to be its good fortune—so long as it provides an attractive market.

An advantage of an industrial institute would of course be the possibility of substantial advancements now and then with a minimum of confusion. But the industry has had only one previous occasion for innovation in the established art of a kind and extent to cause disruption, and there is always the inclination to believe that it will be a long time before there is another.

Of more immediate concern than the establishment of an industrial laboratory is the application of the tools at hand with which to advance the art. They are fully competent now to serve the need of greater impact and more realistic conviction from the screen performance. Some kinds of material are more effective in 3-D; we have the instruments with which to give them that advantage. We have the light sources, the lenses, the screens with which to get rid of the postage-stamp picture and the expedients which its relative dullness has imposed on cinematography. We have the implements of stereophonic sound to complement the force and fidelity of the pictorial representation. The way the industry always has got its technical work done has delivered once more.

Having staged its largest and best attended exposition of theatre equipment and refreshment merchandise in association with a TOA convention—following the first such arrangement last year with Allied States—the Theatre Equipment and Manufacturers Association has made reservations for next year at the same place—the Conrad Hilton Hotel in Chicago—whereas Allied has chosen Milwaukee for its 1954 meeting, and TOA has decided on Kansas City.

This situation threatens the progress made during the last two years toward possibilities of even greater advantage to theatre owners and manufacturers—a Tesma Trade Show concurrent with both national theatre owner organizations, and some day (one can dream, you know) of an all-industry exposition in which every branch of the business would participate, primarily to deal in concert with intra-industry interests, but coincidentally to let the public take a peek at the technical and creative side of the business, which might prove quite an effective annual antidote for the poisons otherwise peddled the rest of the year.

The income derived from booth rental is important enough to be a knotty issue, as it now appears to be. Conventions and year-around operation of national organizations can use up a lot of money. But this problem cannot reasonably be denied a workable solution in the face of the great and obvious advantages to all concerned of one annual comprehensive equipment fair with as many theatre owners, managers and technicians as possible on hand to witness it.

Equally obvious is the additional advantage of holding the several conventions and the trade show under one roof. That saves some energy, a little money, and a lot of

(Continued on page 18)
make the smart choice in Stereophonic Equipment

choose AMPLEX MULTI-DIRECTIONAL SOUND

- BECAUSE IT SOUNDS THE BEST
AMPlex is the stereophonic system based on outstanding previous achievements in magnetic sound. AMPLEX has for many years been the acknowledged leader in magnetic sound for the major broadcast networks and for the leading phonograph record manufacturers (for master recordings). Your theater audience will hear and appreciate the difference in AMPLEX quality.

- BECAUSE IT'S EASIEST TO INSTALL AND USE
It's a complete system from one responsible source. All amplifiers and control equipment are furnished together in neat rack mountings with orderly wiring and connections. It's the least expensive to install and maintain.

- BECAUSE IT'S THE BEST INVESTMENT
The AMPLEX theater stereophonic system wasn't announced hastily, BECAUSE IT HAD TO BE THE BEST. Now it has been in full production for several months and firm delivery dates can be quoted. It's the system designed and built to last. It's the smart choice for theaters that have waited until now for something better at a price that's right.

Full description of the Ampex Multi-Directional Sound System is available in a new illustrated brochure. Airmail requests get airmail replies.

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AMPLEX—the leading name in magnetic sound
precious time. And Tesma has found that the Conrad Hilton Hotel in Chicago is the only one in the nation which can house them all.

On solid ground in this argument, Tesma also takes the position that an exhibition of products really representative of what a theatre uses is an attraction in itself. That has come to be true. We have watched Tesma Trade Shows develop from the little intramural affair in Toledo in 1946, to the impressive array of implements and merchandise it became in just a few years.

From 1950 it has drawn consistently increasing numbers of theatre owners and technicians on its own hook. With theatre operation more complex and precise than ever because of expanded competition, higher costs, technological development, and more diversified refreshment service, displays and demonstrations of the things that make a theatre tick claim sharp attention.

 Naturally, theatre operators would like to be able to deal with matters of film and trade practices, and to get first-hand knowledge of the tools of their business—all of them—in one trip. It must be that the majority of them, as well as of manufacturers, hope the present impasse will be resolved eventually.

**NEW OFFICERS AND BOARD OF DIRECTORS OF TESMA**


1954-55 OFFICERS OF TESMA: Fred C. Matthews (center), vice-president in charge of sales, of Motiograph, Inc., Chicago, who was elected president at the 1953 convention, flanked by L. W. Davee (left), sales manager of the Century Projector Corporation, New York; and Roy Boomer, who was again named to the post of secretary-treasurer, which he has held since the first trade show of the organization in 1946.

RETIRING PRESIDENT of Tesma, J. Robert Hoff of The Ballantyne Company, Omaha, as he was awarded a plaque “in recognition,” states the engraving thereon, “and grateful appreciation of his unflagging efforts and distinguished service to this association.”

Shown making the presentation are L. E. Jones, retiring vice-president, (left) and Fred C. Matthews, new head of Tesma. It was during Mr. Hoff’s term Tesma shows run with exhibitor conventions began.
THE FIRST FULLY ADJUSTABLE CinemaScope, Curved and Wide Screen Frame! Built of Versatile UNISTRUT® Steel Framing

Prefabricated — Erected
Quickly, Easily, at Low Cost — Right on the Job!

At recent T.E.S.M.A. meeting in Chicago UNISTRUT was hit of the show. *47 theatres in the midwest alone have installed UNISTRUT frames.

Here is the one framing system that's designed for today and tomorrow — made for wide screen use, quickly adjustable for any size or shape screen — any height, tilt, or curve radius desired. It can be located on stage or in front of proscenium arch.

UNISTRUT all-steel, fire-resistant framing is quickly assembled and constructed on stage. All parts are short enough for convenient transport, and are 100% reusable. The entire framing structure, including sound equipment supports, is movable, with or without casters. UNISTRUT framing is lightweight, provides maximum strength without bulk. It's neat and trim, gives positive anchorage and protection to screens without sagging, wrinkling, or stress.

UNISTRUT does the job best in CinemaScope, Curved and Wide screen installations throughout the country!

- Immediate delivery
- Made for any aspect ratio
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- All-steel construction

Lightweight — maximum strength without bulk
Low cost any theatre can afford
Built to protect your screen
No drilling, no welding, fire resistant

The UNISTRUT system of mechanical supports, leader for years in the construction and materials handling industries, consists of interlocking steel channel, parts and fittings which combine to form the world's most flexible system of support or suspension.

*List of theatres upon request.

UNISTRUT CinemaScope screen frame and speaker supports

UNISTRUT CinemaScope Screen installation at B & K State-Lake Theatre, Chicago, showing "The Robe."

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NAME
THEATRE
ADDRESS
CITY______ ZONE______ STATE______
NAME AND ADDRESS OF MY THEATRE SUPPLY DEALER______
still on my busman’s holiday as these lines are written. Last month I “reported” in these columns on my trip down the eastern side of this vast nation. With my copy deadline bearing down, I said goodbye to you at Bristol, Va. Here we go on from there.

Setting out across the long state of Tennessee, and coming on to the highway going to Knoxville, I saw off in the distance the side of a barn painted red and white. As I approached the site, a small directional arrow and the words “Drive-In Theatre” appeared painted thereon.

As I drove in there was nothing stirring, not even a squeak of the barnyard mouse. However, it was here that I observed the acme of resourcefulness. There was a white “screen” about 30 feet wide painted on the side of the big red barn. The speaker posts were of red cedar with the bark on. The car capacity was 175. A small building in the field housed the projection booth. Beyond, to the right, was an attractive little home. One could see that the front porch had been made into a refreshment stand. The inside possibly contained living quarters for the owner.

The ramps were graded with perfect sightlines to the screen. There was grass on the ramps, but it was intended to be there, apparently, for it did not appear as an ugly weed patch, but was trimmed.

To further emphasize this owner’s resourcefulness, with an eye for merchandising, the entrance drive led right to the refreshment counter, where in the forward right corner was the box-office. Next to the box-office was the popcorn machine! His posted admission price was 45c per person.

The surrounding area was rolling farm land, and spotted at great distances apart were the homes and barns of the inhabitants. This particular drive-in indeed fitted into the environs. My compliments to this “country drive-in” owner. Without a theatre name, or any indication of what picture was showing, he must promote patronage by being a good neighbor, and by providing a spick and span operation.

VISITING “DELUXERS”

I visited drive-ins at Knoxville, Nashville and Memphis. All were big “deluxers” in highly competitive areas.

After crossing the bridge over the Mississippi River at West Memphis, I stopped in at the Sky-Vue Drive-In. John McKenny, the assistant manager, was on hand. This drive-in has everything “under the moon”—playgrounds, a miniature fire engine, elaborate refreshment stand, and commercial TV installed by General Precision. It also is equipped to project three dimensional films.

Mr. McKenny is an enthusiastic young man in his late twenties. He commented that while 3D had been very successful at the box-office, it was a shame that some paint manufacturer had not developed a better aluminum paint for drive-in screens. He said that their experiment was a noble effort for their patrons, but that it had proved so unsuccessful technically that they intended to repaint the screen white. The night I visited this operation they were showing “Jamaica Run,” a Technicolor 2D picture, on the aluminum painted screen and the presentation was most unsatisfactory.

As the theatre was opened for the even- (Continued on page 47)
Changes in Products and Equipment
To Improve Service and Profits

Within the past couple of years operators of theatre refreshment service have been among those urging candy manufacturers to increase their production of "large-size" or "dime" bars and low-priced specialty items as a substitute for most of the "small-size" or "nickel" bars on the market. This campaign was dictated by an old and valid problem—that of profit. On their part many of the theatre-men have been liberally stocking the higher-priced product while reducing the number of lower-priced items carried in an effort to convert as many "five-cent" sales to "ten-cent" sales as possible. One circuit which has been effecting this transformation with great success is Century Theatres of New York, operators of 35 houses in Brooklyn and Long Island.

That is only one of many revisions of procedure which the enterprising circuit has been making in its refreshment set-up under the direction of Harold Newman, who has been general manager of concessions for the past eight years (and with Century, incidentally, for 22 years). Other recent changes, all made either in the interest of improving efficiency of service or increasing gross sales, or both, include the replacement of popcorn machines with warming units and the installation of new automatic beverage dispensers adjacent to the stands.

Such alterations in operating policy are not adopted by the circuit until extensive tests have been carried out in a few theatres. Before the large-size candy was given predominance in all their stands, for instance, an experiment was conducted in only a few houses over a period of five months. It consisted of changing the 6c items from 70% of the total candy stock to 30% and, accordingly, making the 12c items total 70%.

Results were extremely gratifying; within that short time gross candy sales jumped...
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CONNOLLY AUTOMATIC ROLL-A-GRILL

Now Operating in Thousands of
• INDOOR THEATRES • DRIVE-INS

Boosting FRANKFURTER Sales and Profits

NO SMOKE—NO ODORS. No installation needed—Just Plug In! Saves time and labor—No attendant to watch or turn franks—no scraping of grill. And it's EASY TO CLEAN! Gleaming stainless steel ROLL-A-GRILL remains bright, shiny, attractive—grills clean, wholesome-looking franks!

STOPS TRAFFIC with its fascinating slow rotary motion—SELLS MORE FRANKFURTERS—Makes 'em FASTER—Makes 'em BETTER!

SELF-BASTING, seals in juices, barbecues frankfurters evenly on all sides, retains natural flavor—frankfurter expands in size—looks worth more, and you GET MORE for it! Turns out up to 500 deliciously barbecued franks per hour!

NEW FEATURE: "No-Waste" Stand-by Switch.

THEATRES new readings or wide ROLL-A-GRILLS:
Palazzo Theatre, Huntington, W. Va.
Hilton Drive-In Theatre, Enid, Okla.
Duffy Drive-In Theatre, Wisconsin
Cedar Drive-In Theatre, Topeka, Kan.
Holmwood Theatre, Lawrence, Kan.
Brookside Drive-In Theatre, apples,
Green Bay, Wis.
Palm Theatre, Montgomery, Ala.
El Drive-In Theatre, Dallas, Texas
City Centre Theatre, Great Falls, Mont.
Wabash Drive-In Theatre, Wabash, Ind.
Metro Drive-In Theatre, Yuma, Ariz.
Campbell Theatre, Dayton, Ohio
Motortrailer Drive-In Theatre, Ogdensburg, N.Y.
Motor City Drive-In Theatre, Yuma, Ariz.
Yandell Drive-In Theatre, El Paso, Texas

"LIKES IT VERY MUCH!"

SKY-VUE DRIVE-IN THEATRE, Emi, Edmonton, Alberta, Canada, writes: "We have been using one of your ROLL-A-GRILLS, 110 AC, since we started operations—... and like it very much. It makes us so much, we don't think we would ever use another machine of the same type."

Consult your local dealer—or write for further information.

J.J. Connolly, Inc., 457 W. 40th St., N. Y. 18, N. Y.
Send Connolly Automatic Roll-A-Grills literature to—

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Typical ROLL-A-GRILL Installation at
KENMORE DRIVE-IN THEATRE, KENMORE, WASHINGTON

J.J. CONNOLLY, INC.
MANUFACTURER

457 W. 40th St., N. Y. 18, N. Y.

Additional candy sales are made through automatic machines like the one above stationed away from the main stand. The 5¢ items sold in these are particularly popular with the younger patrons of Century.

30%! In addition there was an increase in the sale of 12c bars of almost 110%; while the 6c merchandise showed a drop of 10%.

Prior to the conversion the theatres offered patrons a choice of 32 candies selling at 6c and 15 of the 12c-size. Now the standard arrangement includes 13 of the former and 30 of the latter. One of the primary changes made was in almost complete substitution of the larger edition of a number of bars for the 6c-size previously sold. Some new large-size merchandise was also added, including Malted Milk Balls and a 15c Baby Ruth. And the following 12c items, previously handled, were retained: Chocolate Mints, Hershey's Kisses, Jordan Almonds, Mars, Milk Duds, Mounds, and Non Pareils.

As the figures cited indicate, patron response to the candy tests was most favorable. Only occasionally did a customer complain to the stand attendant that the larger-sized bars were "too much to eat." On the whole adults have more readily accepted the 12c candy than children; however, there is still an adequate choice of 6c merchandise for the latter.

"QUALITY" CANDY SOLD

Since candy is the most popular refreshment product with Century patrons, accounting for 44% of the total gross sales, all other phases of its handling are given equally thorough attention. For one thing only "staple and quality" brands are offered, it having been found that "off-brands" just won't move. For another, Mr. Newman prepares the candy display arrangements himself, indicating in chart form for the theatre managers just where
In most Century theatres a three weeks' supply of candy and cigarettes is kept on hand in a stock room like that at the Prospect theatre above. Visible at the right is an ice cream freezer in which is kept an additional supply of this product.

places the candies most in demand at each end of the shelves with the center space reserved for those which are lower on the popularity list. The theory behind this is that the customer standing in front of the case tends to look at the center first, then to either side, and finally back to the center again. It has been found that a customer will often pick up one of these centrally located items in addition to the bar he had in mind to purchase when he approached the stand.

Further in regard to candy, Mr. Newman is in agreement with that large body of refreshment operators which feels it could sell more of the large-size bars in theatres. In line with that belief he periodically introduces to patrons new candies appearing on the market which would seem to have an appeal to them. "Everything possible is done to put them over," he declares, pointing out that they are given a prominent position in the center of the display and are recommended to indecisive customers by the sales attendants.

For purposes of testing, the new candy is stocked in several houses for a period of three or four weeks. That length of time is necessary, it has been found, to prove the durability of the product's appeal. Initial popularity of a new bar can sometimes be attributed to an attractive wrapper rather than "taste appeal," and it has to be determined whether or not this is the case. Candies surviving the test are added permanently to the circuit's line.

As for the specialty candies which manu-

facturers have recently been making in greater abundance, Mr. Newman prefers the cello window boxes to the cellophane bag merchandise. The latter not only is "noisy, embarrassing the consumer while disturbing nearby patrons," but has the practical disadvantage of not stacking easily in the case, he explains.

CHANGES IN EQUIPMENT

Two other major operating changes recently adopted by Century involved equipment—the replacement of popcorn machines with warming units and the installation of new automatic beverage machines. Both of these steps were also taken only after careful preliminary experiments.

Changing from poppers to warmers for popcorn meant a sacrifice of profits to efficiency, Mr. Newman points out, adding that the advantages in improved service were deemed to outweigh the higher cost of the pre-popped corn. "In many cases," he says, "it was found that in using the machines attendants were not preparing the corn properly and that in addition this work was requiring much too much of their time and attention."

With the change to warmers this time is being devoted to making sales and other duties. And time is being saved in another way: whenever there was turnover of personnel, the newcomers had to be taught the mechanics of the popping machine. As for the quality of the corn itself, it is consistently better, Mr. Newman declares, and it is now "hot" instead of just "warm" (as it often was before). Numerous customers have expressed appreciation of this improvement.

During the experimental period a ticklish personnel problem arose. It seems that some of the employees' feelings were hurt over the fact that the corn popping had been taken away from them. They became reconciled, however, when it was pointed out to them that they simply couldn't keep up with the demand in peak periods when the popcorn sales (as well as others) really jump. In addition, the attendants have come to appreciate the "time-saving" advantages more and more.

RANKING OF PRODUCTS

Popcorn takes fourth place on the Century popularity list being 15% of gross sales while ice cream is second to candy at 18% and drinks are third at 17%. The remaining 6% goes to cigarettes, which are sold over the counter rather than through machines. No sales are ever made to minors either—a policy which has brought strong
ommendation from parents and PTA groups.

As noted, Century patrons really like ice cream, and they are offered a choice of chocolate covered bon bons, sandwiches, and 25¢ cups. These are best-sellers the year round, Mr. Newman declares, although naturally more popular in the summer when they average 25% of the total gross.

SEPARATE DISPENSERS

Also popular with patrons are several products sold for 5¢ in automatic dispensers placed away from the stands. Stocked in them are potato sticks (the best-seller of these items), gum drops, root beer drops, and baked beans. During the candy conversion period an increase of over 40% in the sales of this merchandise was also noted!

All the Century theatres have storage space sufficient to keep a three weeks' supply of candy on hand. Ordering of the candy stock is done through the main office, to which the manager of each theatre sends a weekly inventory report. From this report his stock is replenished each week. Popcorn and cigarettes are ordered individually by the theatre managers themselves from local vending organizations.

LESS resistance on the part of jobbers and other volume buyers to sell and feature ten-cent candy bars was noted as a "highspot" of its annual "dime bar survey" recently completed by the publication Candy Industry.

As a part of the poll, the 2000 buyers, including theatre operators, were asked to list "20 good-selling dime candies carried by you." In their replies they named 222 such candies, and from these the publication selected the top "best-sellers," which turned out to be 60 instead of the usual 30, since there were a number of ties in the tabulation.

In breaking down the figures secured in the survey, the publication divides the country into four sections—East, Midwest, South and Far West. All these areas gained in strength during the year, the report showed, in comparison with last year when the Far West was the only strong dime bar market. The greatest variety of dime bars continues to be displayed in the Far West, however, with the Midwest second; the South, third; and the East, last.

With the exception of a few bars, the publication noted that dime bars not having nickel editions "have a much better opportunity of making progress in the dime bar field than those that are available in both the nickel and dime classifications."

41 FIRMS ON THE LIST

The 60 best-selling candies were found to be the products of 41 manufacturers, compared with 21 for last year. Cadbury Fry Export, Ltd., New York, with five winners, tied the Hershey Chocolate Corporation, Hershey, Pa., with the largest number of candies on the list than any other individual companies. In the number two position was the Jacobson Candy Company, Des Moines, whose entire line except for one item is in the dime bar field. Other firms having two or more on the best-seller list were Peter Paul, Inc., Naugatuck, Conn.; Mars, Inc., Chicago; New England Confectionery Company, Cambridge, Mass.; Pearson Candy Company, St. Paul; Walter A. Johnson Company; Chicago; Sperry Candy Company, Milwaukee; Charms Company, Asbury Park, N. J.; and Blumenthal Brothers, Inc., Philadelphia.

TOP BARS REVERSED

Leading the field as "Number 1" was Peter Paul's Mounds with the same company's Almond Joy coming in second. Last year this order was reversed. The Mars Bar was third replacing the Hershey Milk Chocolate, which was third last year and which tied Hershey Almond for fourth place this year. Wayne Bun (distributed almost entirely in the Midwest) was fifth this year as compared to last year's seventh despite the fact that returns from the Midwest were not as strong as they were last year.

Listed in their proper numerical order, as shown in the survey, were the following dime candies: (1) Mounds, Peter Paul; (2) Almond Joy, Peter Paul; (3) Mars Bar; (4) Tie: Hershey Almond and Hershey Milk Chocolate; (5) Wayne Bun, Wayne Candies, Inc., Fort Wayne, Ind.; (6) Baby Ruth, Curtiss Candy Company, Chicago; (7) Double Milky Way, Mars; (8) Klein's Royal Bar, Klein's Chocolate Company, Elizabethtown, Pa.; (9) Seven Up, Pearson; (10) Necco Chocolate Peppermint, New England Company; (11) Tie: Johnson's Butter Sweet Fudge, Walter A. Johnson and Sperry Walnut Roll.

Number 19 was a tie among three bars: Curtiss Butterfingers, Curtiss Candy Company, Chicago; Holloway Milk Duds, M. J. Holloway Company, Chicago, and Necco Fruit Treats, New England Company; (20) Tie: Banner's Jordan Almonds, Banner Candy Manufacturing Company, Brooklyn, N. Y. and Marlon's Rollets, Marlon Confections Corporation, New York; (21) Tie: Jacobson's Dairy Maid Maple/Juliet Bar, Jacobson; Mister Goodbar, Hershey; and Uno Bar, Cardinet Candy Company, Inc., Oakland, Calif.; (22) Hershey Kisses; (23) Tie: Brach Bags, E. J. Brach & Sons, Chicago; Cadbury-Fry Bar; and M & M's, M & M Ltd., Newark, N. J.

Number 24 was a tie among 10 bars: Annabelle's Rocky Road, Annabelle Candy Company, San Francisco; Blumenthal Goobers, Blumenthal Brothers, Inc., Philadelphia; Blumenthal Raisinets; Cadbury-Hazelnut, Cadbury-Fry; Cherry Mash, Chase Candy Company, St. Louis; Cup-O-Gold, E. A. Hoffman Candy Company, Los Angeles; Farley 10c Bag Line, Farley Manufacturing Company, Skokie, Ill.; Pearson's Nut Goodies; Reese's Peanut Butter Cup, H. B. Reese Candy Company, Inc., Hershey, Pa.; Romen, Jacobson.


**CANDY CONVENTIONS SET**

Both the 1954 and 1955 National Confectioners' Association's annual conventions and Confectionery Industries' Expositions will be held in Chicago at the Conrad Hilton hotel, according to an announcement by Philip P. Gott, president of the association, following a mid-year meeting of the NCA Board of Directors at the Edgewater Beach hotel, Chicago, recently. In 1956 the NCA meeting and exposition will be held in a large eastern city, not yet selected, returning to Chicago in 1957 and 1958. In the latter year the association will observe its 75th anniversary with a "Diamond Jubilee Convention and Exposition."

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**PEPSI COLA'S BOOTH AT TESMA-TOA SHOW**

A popular spot at the TESMA-TOA trade show in Chicago last month was the display booth of the Pepsi-Cola Company, New York. Visitors were greeted by Donald M. Kendall, vice-president in charge of sales (fourth from the left above).
Refreshment Exhibits
At TESMA-TOA Show

Equipment and products for refreshment service in theatres played an important part in the TESMA-TOA trade show in Chicago last month, as these photographs of manufacturers’ exhibits attest — also see facing page.

Featured at the booth of the A. L. Bazzini Company, Inc., New York, was its line of nuts in boxes and cellophane bags. Leo L. Coppel is shown above.

Products displayed by Cinesnax Corporation, San Francisco, included equipment for ice cream, popcorn and frankfurters. Above is Robert Pedigo.

The candy booth of the New England Confectionery Company, Cambridge, Mass., was attended by W. A. Warren (left) and Wade Jones.

The "Dream Boat" line of the Brock Candy Company, Chattanooga, Tenn., was featured at their booth, which has W. B. Riley on hand above.

At the booth of Everfrost Sales, Inc., Gardena, Calif. (beverage units), are Don D. Hille of Everfrost and Edward R. Budd of B. F. Shearer Co.

Hot cashews, mixed nuts and peanuts were displayed at its booth by the Rennie Nut Company, Larchmont, N. Y. William A. Rennie is seated.

At the booth of Armour & Company, Chicago, which featured their film trailers, are Bill Klein of Armour and Chet Fanning of Victor Animatograph.
Profit-Sharing Plan
In Refreshment Drive

THEATRE managers and their staffs are being given an opportunity to win a share of the weekly refreshment stand profits in a drive to increase sales currently being conducted in its 80 theatres by the Florida State circuit, Jacksonville. To explain the aims of the campaign and to provide managers with ideas for increasing their grosses, Harry Botwick, general manager of the confection sales department, designed a handsome booklet, which was prepared by Bill Fegenbush of the art shop of the Florida theatre, Jacksonville.

The campaign is running for eight weeks (October 25th through December 19th). Managers have been given a per capita and gross sales quota, based on the individual results of each theatre. The per capita figure is based on their average returns, and the gross sales represent their average weekly gross in refreshment sales. Each manager receives 5% of all gross confection sales in excess of this established quota, provided that the per capita equals or exceeds the per capita quota. Results are checked and awards made on a weekly basis.

Other prizes include an award of $25 to all theatres averaging 10c per person or better during the overall 8-week period. In addition, a cash prize of $10 is to be awarded each manager if the circuit per capita on popcorn averages .025 during the final two weeks of the drive. (This goal is based on what other circuits are averaging on popcorn.)

New Literature

Ice Cream Freezers: A new booklet describing the advantages to theatres in making their own ice cream has been issued by Mills Industries, Inc., Chicago. Entitled "How To Make An Extra $4,274.40 Every Year With a Few Minutes' Work Each Day," the booklet (No. EB-3) contains a description of the Mills' "All-Purpose Continuous Freezers." Market data and charts showing how profit potentials in any area can be estimated are also included. In addition, the booklet contains photographs and letters from typical operations. A copy of the publication can be secured by writing the company at 4100 Fullerton Avenue, Chicago, 39.

Fountain Food Equipment: A 20-page catalog illustrating and describing its new line of fountain food equipment has been issued by the Bastian-Blessing Company of Chicago. The equipment is trade-named the "Hi-Line," because, the company points out, all units are nine inches off the floor and have working surfaces approximately three inches higher than conventional dimensions. Included in the line are creamer units of 10 and 20-gallon ice cream capacities, facilities for serving hot and cold foods, storage and display cabinets, and workboards with and without dish-washing machines. Off-the-floor counters are also available. The catalog will be sent free upon request to the company at 4203 West Peterson Avenue, Chicago 30.

Large Cash Drawer
For Under-the-Counter

AN UNDER-THE-COUNTER cash drawer of large capacity to be used as a money drawer at the refreshment stand has been introduced by the Indiana Cash Drawer Company, Shelbyville, Ind. Designated "Model G-1," the unit has a lower section with 10 currency compartments. A sliding tray—the top section—has 5 coin tills for handling loose coins and 5 coin compartments for handling packaged coins.

The drawer is 21½ inches long by 20½ inches wide by 6½ inches deep. It is equipped with a high-grade disc tumbler lock; and a warning bell that rings each time the drawer is opened. Special roller mechanism is designed to give free and easy operation, opening the drawer to a smooth, full stop.

The unit is constructed of white oak with an exterior finish of natural lacquer (Basswood). The interior is finished with several coats of shellac and lacquer. Screw holes are provided for easy installation of the cash drawer.

Dancing Dolls for the Refreshment Stand

Dancing dolls floating in mid-air are the latest attraction designed for the refreshment stand of Loew's theatre in Rochester, N. Y., by manager Lester Pollock. The eye-fetching dolls do their performing through a motor-driven device.
FOR THE GREATLY INCREASED VOLUME OF LIGHT DEMANDED BY 3-D, CINEMASCOPE
and other wide screen processes you need

the new

NATIONAL EXCELITE "135"

PROJECTION ARC LAMP

Burns 10 mm "Hitex" carbons at 135 amperes, or 11 mm regular carbons at 120 amperes. For the

FULL HOUR RUNNING PERIOD
of 5000-ft 3-d reels, the 10 mm "Hitex" can be burned at 120 amperes, or 11 mm regular carbons can be burned at 115 amperes. The color value and intensity of the light at the screen is maintained constant throughout a full trim

WITHOUT MANUAL ADJUSTMENT
by an automatic arc crater positioner. Positioned in the path of the light beam, National’s new Reflect-O-Heat Unit permits a great increase in light at the screen

WITHOUT A CORRESPONDING INCREASE IN HEAT AT THE APERTURE

See National Theatre Supply about this new lamp now!
How to Determine Lamp Type Required for Wider Pictures

Presenting a simple method of finding light needed for any picture width, or width proper for existing equipment, with either standard or CinemaScope prints.

by GIO GAGLIARDI

Before the coming of wide-screen and 3-D pictures, the relationship between screen size and projection light output had become pretty straightforward and simple. It was generally conceded that the superx carbon lamps could supply enough light for pictures up to 22 feet wide, and that for larger screens, bigger reflector, or condenser, lamps became necessary. Data were available to guide the buyer so that he could predicate with fair accuracy the resulting screen brightness value for any given carbon trim and picture size.

Now with the coming of much wider pictures, three-dimension projection, and metallized screen surfaces, many exhibitors and projectionists are somewhat confused over the results that may be expected from their light sources, and what light sources they require. We here supply data for figuring out the answer in any instance.

Before we work out the function and uses for the new light trims and screens, we should consider picture brightness standards. Quite some time ago the Society of Motion Picture and Television Engineers established that for best exploitation of existing picture qualities, all screens should be illuminated so that they had a brightness of 10 foot-lamberts, with a minimum of 9 foot-lamberts, and a maximum of 14 foot-lamberts. These values of 14 foot-lamberts were to be obtained on a blank screen, (a foot-lambert is a unit of light reflected by the screen—it is the amount of light reaching the screen—foot-candles—in relation to the reflecting characteristic of the screen material). These values were obtained on a blank screen with the projectors running, no film in the machine, and all other conditions standard for normal operation.

It was considered that with this amount of brightness, the film densities and contrast values could be standardized so that picture quality could be maintained at a high level generally. Recent tests have served to confirm these values of screen brightness, with the emphasis being placed on the upper limit for best total results. In accordance with this information, we should strive to illuminate our screens for a brightness of 14 to 15 foot-lamberts.

With these results in mind, let us see what type of lamps and carbon trims are available to fill the specifications for the various aspect ratios and projection systems now being used. Table 1 gives light pro-
In fact, although this reduction will keep the light volume at the center the same, it will actually reduce the total amount of light delivered to the whole screen.

For this reason, to obtain the amount of center light in foot-candles, we use standard aperture values so long as we use the picture width for comparison regardless of aspect ratio. Such values are given in Table 3. Here the total screen lumens were calculated for a standard film aperture (0.600-inch by 0.825-inch) with a picture aspect ratio of 1.33-to-1, having a center-to-side light distribution ratio of 70%.

With these data it is not difficult to determine how much light is necessary to
YOU CAN'T ARGUE WITH A LIGHT METER!

Burning the new 10 mm "Hitex" carbons at 135 amperes, or 11 mm regular carbons at 120 amperes, the new

Strong "SUPER 135"

PROJECTION ARC LAMP

Projects
a Much Higher Level
of Illumination
Than Any Other Lamp

In impartial tests the foot candle meter proves that it is the most powerful of all lamps, and you can't argue with a light meter.

Accommodating a 20-inch carbon, the "Super 135" is the only Reflector Arc Lamp which can burn the 10 mm "Hitex" carbon at 120 amperes or 11 mm regular carbons at 115 amperes for a full hour as required by 3-D 5000-foot reels. The increased volume of light projected by the "Super 135" is especially important with 3-D because of the 60% light lost to the viewer, resulting from the use of polaroid filters. The "Super 135" furthermore maintains a screen light that, in intensity and color value, is constant and identical to that of the associated lamp which is burning simultaneously.

THE STRONG ELECTRIC CORPORATION
The World's Largest Manufacturer of Projection Arc Lamps
1 City Park Avenue
Toledo 2, Ohio

Please send details on Strong "Super 135" Projection Arc Lamps.

NAME
THEATRE
ADDRESS
CITY & STATE
NAME OF SUPPLIER
produce any of the desired amount of light

amounts

for a chosen screen width; or to determine

ard operation.

deliver

Let us take a few examples of carbon
1 and follow
them through the necessary simple calculations to determine what carbon trim should

screen in order to obtain a screen bright-

brightness at the center of the screen

when

given the total light and the screen width.

This table expands a previous one (Better
Theatres Guide Number for 1952) to
include screens 60 feet wide and total light
values

up

to

16,000 lumens.

At

present

be used

which

deliver

more than

these

for

picture width

desired

the

screen,

which

to

has

employ
an

be necessary to

to the center of the

(75%

of 20).

However,

the

metallic-surfaced

screens

are

rated

lar)

to

(specu-

have reflection

values of from one and a half to two times

in

that

we were

would

it

20 foot-candles

ness of 15 foot-lamberts

each case.
If

75%,

factor of

trims and outputs from Table

there are no commercial projection systems
available

under conditions of stand-

of light

white matte
average reflection

of

the

“white”

typical

Therefore

(diffusive)

order to obtain a
brightness of 15 foot-lamberts from a good

a

screens.

in

FOOT-CANDLES AT CENTER OF SCREEN
6

7

9

8

10

12

11

14 ft

675

785

900

1,010

1,125

1,235

1,350

16 ft

880

1,030

1,175

1,320

1,465

1,615

1,760

14

13

16

15

17

18

'*60

1.570

1,685

1.795

1,910

2.020

905

2.055

2

700

2,340

2.500

2,640

I

18 ft

1,110

1,300

1,490

1,670

1,850

2,040

2,220

2.410

2.600

2,785

2,970

3.160

3,340

20

ft

1,375

1,605

1,830

2,065

2,290

2,520

2,750

2,980

3,210

3,440

3,670

3,895

4,125

22

ft

1,665

1,945

2,220

2,500

2,775

3,050

3,330

3,610

3,885

4,160

4,440

4,715

4,985

24

ft

1,980

2,310

2,640

2,970

3,300

3,630

3,960

4,300

4.620

4,950

5,280

5,620

5,940

3,880

4,260

26

ft

2,325

2,715

3,100

3,490

4,650

5,040

5,425

5,810

6,195

6,590

6,965

28

ft

2,695

3,145

3,595

4,040

4,490

4,930

5,400

5,840

6.290

6,740

7,175

7,630

8,090

30

ft

3,095

3,610

4,120

4,645

5,160

5,670

6,190

6,705

7,220

7,740

8,255

8,765

9,280

32

ft

3,520

4,110

4,690

5,280

5,865

6,450

7,040

7,625

8,215

8,800

9,370

9,990

10,560

34

ft

3,980

4,640

5,300

5,965

6,640

7,285

7,960

8,610

9,290

9,950

10,620

11,430

11,930

36

ft

4,450

5,190

5,950

6,690

7,410

8,165

8,890

9,650

10,400

11,140

11,880

12,810

13,380

38

ft

4,970

5,790

6,620

7,450

8,275

9,100

9,930

10,740

11,580

12,430

13,280

14,300

14,900

40

ft

5,505

6,415

7,330

8,255

9,170

10,080

11,010

1

,920

12,880

13,780

14,700

15,820

42

ft

6,080

7,080

8,130

9,140

10,160

11,180

12,200

13,200

14,220

14,900

16,000

15,580

28

29

30

1

44

ft

6,660

7,760

8,880

10,000

11,100

12,220

13,330

14,460

46

ft

7,270

8,460

9,700

10,900

12,120

13,330

14,560

15,780

48

ft

7,930

9,240

10,580

11,900

13,220

14,550

15,900

50

ft

8.600

10,000

11,500

12,900

14,350

15,780

52

ft

54

ft

9,300

10,830

12,410

13,990

15,540

040

11,680

13,370

15,050

16,700
17,980

10

56

ft

,j,/c 0

12,560

14,380

16,180

58

ft

11,640

13,560

15,520

17,500

60

ft

12,380

14,420

16,500

18,600

FOOT-CANDLES AT CENTER OF SCREEN
19

20

21

22

23

24

25

26

27

14 ft

2,135

2,250

2,360

2,470

2,585

2,695

2,810

2,920

3,040

3,145

3,260

3,370

16

2,790

2,930

3,080

3,225

3,375

3,520

3,670

3,810

3,960

4,105

4,255

4,400

ft

18 ft

3,530

3,715

3,895

4,080

4,265

4,450

4,645

4,825

5,010

5,195

5,385

5,570

20

ft

4,355

4,585

4,810

5,045

5,270

5,500

5,730

5,960

6,190

6,415

6,650

6,875

22

ft

5,270

5,540

5,830

6,100

6,375

6,650

6,940

7,210

7,490

7,770

8,045

8,320

24

ft

6,270

6,600

6,935

7,260

7,590

7,920

8,255

8,580

8,910

9,240

7,740

8,140

8,520

8,900

9,285

9,690

10,050

10,450

10,850

9,880

10,335

10,780

26

ft

7,360

28

ft

8,535

8,990

9,440

9,800

10,315

10,830

1,150

11,730

12,340

12,600

13,280

30

ft

32

ft

34

ft

36

ft

1

14,100

14,850

1

1,350

1

1

1,235

1

9,570
1

9,900

1,235

1

1,650

1,680

1,860

TABLE

3-

distributio n

Total

0.600x0.825-inch

screen

light

of

70%,

:

ratio

aiperture,

for

in

lumens,

with
various

at

a

standard
picture

according to illumination (toot-candles)
at center of screen.
widths,

MOTION PICTURE HERALD, DECEMBER

5,

1953


metallic screen, projected light need not be more than 10 foot-candles.

Now let us go to Table 1 and take Item 2, 8mm suprex carbon trim operating at 65 amperes. The total light output for 70% distribution should be somewhere between 11,800 and 12,700 lumens—let's say about 12,200 lumens. With a projection shutter transmission of 50%, and portal glass transmission of 90%, the light reaching the screen should be 12,200 times 50% times 90%, which equals 5500 lumens. In Table 3 for a "white" screen, follow the 20 foot-candle column down to 5540, which will indicate that a "white" screen for a picture 22 feet wide could be used.

WITH SPECULAR SCREEN

If you were to use a metallic screen with a gain of two, then follow the 10 foot-candle column down to between 5160 and 5865, which will indicate that a specular screen for a picture 31 feet wide could be used.

With 9mm suprex trim (Item 5) operated at 75 amperes, giving a total light output of 14,000 lumens, the light reaching the screen should be 14,000 times 50% times 90%, or 6300 lumens. Follow the 10 foot-candle column down past 5865 lumens, which indicates that on a metallic screen a picture 33 feet wide could be adopted for proper brightness.

Consider also Item 8—10mm rotating positive carbon in a 16-inch reflector lamp operated at 100 amperes, giving a total light output of 18,000 lumens. The light reaching the screen should be 18,000 times 50% times 90%, or 8100 lumens. Follow the 10 foot-candle column down to 8275, which indicates that with a metallic screen a 38-foot picture could be adopted.

In Item 13, we come to the new 10mm positive with 16-inch reflector lamp operated at 125 amperes, for a total rated light output of 24,000 lumens. The light reaching the screen should be 24,000 times 55% times 90% times 90%, or 10,700 lumens. Follow the 10 foot-candle column down past 10,160, which indicates that the picture, with a metallic screen, could be between 43 and 44 feet wide.

In Item 23 we have a condenser lamp, using a 13.6mm positive carbon with operation at 180 amperes, for a total light of 22,000 lumens at 70% distribution. The light reaching the screen should be 22,000 times 55% times 90% times 85%, or 9250 lumens. Follow the 10 foot-candle column down to 9170, which indicates that a picture 40 feet wide could be thus illuminated.

As mentioned before, these same figures and calculations will apply regardless of what aspect ratios are used, so long as the width of the film aperture plate is kept at

---

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- New type invisible seams—will not show in picture.
- LOWEST PRICE EVER—Only 90c SQ. FT.

0.825-inch, and regular short-focal length lenses are used to enlarge the picture.

When the anamorphic system is used, however, to obtain lateral expansion optically, a different procedure must be used to calculate the total light required for different picture widths. It must be realized that with an anamorphic lens, the film frame (which in the CinemaScope system) is a little larger than standard is doubled in effective width optically. Thus the film image area in effect is doubled; hence, if the loss in the anamorphic lenses were ignored, the light for each square foot of screen area would be decreased by one half, although total light would be the same.

<table>
<thead>
<tr>
<th>TABLE 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>ITEM</td>
</tr>
<tr>
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<tr>
<td>2</td>
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<td>5</td>
</tr>
<tr>
<td>8</td>
</tr>
<tr>
<td>13</td>
</tr>
<tr>
<td>23</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WIDTH OF SCREEN</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHORT FOCUS LENSES</td>
</tr>
<tr>
<td>---</td>
</tr>
<tr>
<td>3 feet</td>
</tr>
<tr>
<td>33 feet</td>
</tr>
<tr>
<td>38 feet</td>
</tr>
<tr>
<td>44 feet</td>
</tr>
<tr>
<td>40 feet</td>
</tr>
</tbody>
</table>

It follows then that the total amount of light which served to illuminate the film frame (in the aperture) now is spread over twice the area; therefore, the light on every square foot of the expanded picture is decreased by one-half. But a specular screen, with its metallic surface is able to reflect light very efficiently, as we have noted, and this increased reflectivity serves to compensate for the reduction of light due to expansion.

In other words, if we can illuminate a "white" screen to proper brightness with standard projection system, then the same amount of light would be sufficient with a good anamorphic system to illuminate a picture twice as wide to the same brightness, so long as we use a specular screen.

FINDING ANAMORPHIC NEEDS

Let us assume that a CinemaScope picture 52 feet wide has been selected. Now how can the light requirements be determined by using the tabulations and values applying to non-anamorphic projection? Remember that we have set a value for center screen illumination of 10 foot-candle for achieving standard brightness. Remember also that our specular screen should represent increased reflectance amounting to at least twice that of a "white" screen.

Now here is how we can apply the values of Table 3 to our anamorphic conditions. These values are for regular (non-anamorphic) projection on a "white" screen. We can translate the conditions of our CinemaScope presentation on a specular screen, first by dividing the chosen picture width of 52 feet by two (because of the anamorphic expansion to double the frame width), then by multiplying the desired center screen illumination (10 foot-candles) by two.

Thus to use Table 3 for our calculation of light requirements for the CinemaScope production, we take 26 feet as our picture width, and 20 foot-candles as the desired illumination. For a picture width of 26 feet, and center screen illumination of 20 foot-candles, Table 3 indicates the need of 7,740 lumens at the screen. Divide 7,740 by 50% (total efficiency factor as previously applied to non-anamorphic systems), and 90% for port glass transmission, and you get 17,000 lumens as the total light output required at the screen. This requirement may be filled by using light sources indicated in Item 7, or Item 8, or Item 20 of Table 1.

"BOWLINE" FRAME SHOWN

Explaining operation of one of the adjustable feet for the "Bowline" screen frame made by H. R. Mitchell & Company of Hartselle, Ala., is J. L. Hicks, sales manager, at a special demonstration of the frame at the Hotel Edison in New York last month. Looking on are (left to right) Thomas H. Kirby, of the Radio City Music Hall; Harry Rubin of Paramount Theatres, and Allen Smith, New York branch manager for National Theatre Supply. For specifications of the Mitchell frame, see page 42.
<table>
<thead>
<tr>
<th>Reference</th>
<th>Adv. Number</th>
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<tr>
<td>25—Poblocki &amp; Sons</td>
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<td>26—Projection Optics Co.</td>
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<td>27—Raytheon Screen Corp.</td>
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<tr>
<td>30—S. O. S. Cinema Supply Corp.</td>
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<td>31—Simonin's Sons, Inc., C. F.</td>
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LARGE CASH DRAWER, page 27
Under-the-counter cash drawer of large capacity for the refreshment stand from the Indiana Cash Drawer Company. Postcard reference number E41.

STEEL WIDE-SCREEN FRAME, page 37
Metal framing system adapted to wide-screen frame construction by Unistrut Products Company. Postcard reference number 34.

3-D PROJECTOR EQUIPMENT, page 38
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CINEMASCOPE SPlicer, page 40
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PLASTIC SPEAKER COVERS, page 41
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WIDE-SCREEN FRAME, page 42

STEEL STEP LADDERS, page 42

ADJUSTABLE SCREEN FRAME, page 44

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<th>Theatre Supply Co.</th>
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<tbody>
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<td>DISTRICT OF COLUMBIA (Washington)</td>
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<td>Orlando</td>
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<tr>
<td>ILLINOIS</td>
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Metal Framing System
Adapted to Wide-Screen

ADAPTATION of “Unistrut,” a metal framing system, to wide-screen frame construction has been announced by the Unistrut Products Company, Chicago. The frame channel is made of cold rolled steel and framework can be built with combinations of five basic sizes made in three gauges—12, 16 and 19. In construction no drilling is required since the channel has a continuous slot into which the nut can be inserted at any point.

The nuts are made with serrated grooves which “bite into” the wedge-shaped, inturned edges of the channel for positive clamping action. Rounded edges of the nut are designed to permit easy insertion, and spring construction permits holding the nut snugly in place for the bolting process.

Alterations in the size of the framework can be made simply by loosening the nut and relocating it in the desired position. Channel and parts may be entirely dismantled and used again in various combinations, the manufacturer points out.

He adds that installation can be completed quickly.

“Unistrut” parts are all bonderized, a process of applying a corrosion-resisting paint base to metal.

Greater Increase Seen
In Arc Lamp Power

FURTHER development in projection arc lamps to some of greater power than any now on the market was predicted by Arthur Hatch, vice-president in charge of engineering of the Strong Electric Corporation, Toledo, in a statement issued at the Tesma-Teda-Toa convention last month. Such lamps will not be commercially available in the foreseeable future, he pointed out, adding that current lamps more than fulfill the requirements of present theatre conditions.

“There has at no time in my experience been a status quo in projection arc development,” Mr. Hatch explained. “Usually we have the lamp of the future on the drawing board at the same time we are announcing a current new lamp. New lamp developments are usually announced when there are changes in principles of projection, increases in light transmitting capacities of projectors and lens, increases in the popular sizes of screens, or when a further understanding as to how to put more light on the screen without damage to the film is reached.

“As an example,” Mr. Hatch said, “we are now for the first time publicly showing our big, new Super ‘135’ arc lamp, while in our laboratory and engineering departments we have had for about two years a lamp which is capable of projecting 60,000 lumens to a screen, which is far in excess of anything ever made for the theatre. The greatest lumen output of any lamp in production is less than half of this figure.

“However, theatres, projection practice, and associated equipment are not ready at this time to utilize a lamp of this type. For instance, the very size of the lamphouse is such that considerable attention must be given to booth space requirements and to special pedestals for mounting the lamp. Today’s projectors, having optical clearance for only f/2.0 systems, could not possibly pass the high speed beam from this lamphouse and present projection lenses would likewise be inadequate in acceptance angle.

“Furthermore, even if all projection equipment could be coordinated to this
Equipment to Improve Projection of 3-D Films

PROJECTOR synchronization and filter equipment designed to improve the quality of 3-D projection have been announced by the Polaroid Corporation, Cambridge, Mass. The equipment is being offered to exhibitors in a "package" arrangement as part of a "Technical Service Program," which includes an illustrated manual on 3-D projection.

The "3-D Sync Unit" (Model E) is designed to help keep the two films in synchronization. It is a compact, box-like device that plugs into any conventional a.c. outlet and registers partial frame mis-synchronizations by variations in the pattern of stroboscopic stripes visible through a small view window. The companion unit, the "3-D Sync Control," is wired between the selsyn motors of the two projectors, with a knob which permits relative adjustments in 1/6 frame steps. Used together the two units will enable the projectionist to discern and correct variations down to 1/12 frame, according to the company.

To detect mis-synchronizations greater than one frame, a window with a "tell-tale" filter is mounted to the top of the monitor unit. This filter, which presents the two images of the right and left projectors as overlapping images of red and green respectively, permits the projectionist to determine which projector is running visibly ahead of the other (by seeing which color is leading the other in fast-action scenes), and making appropriate correction with the sync control. When the mis-synchronization is reduced to less than a single frame, more precise adjustments are made by lining up the stroboscopic stripes through the window.

The "Polaroid 3-D filter kit" includes a pair of projection filters of high optical quality designed to reduce the blemishes and general lack of sharpness that sometimes interfere with 3-D projection. In addition, the company has a "3-D Brightness-Match Filter," designed to make apparent any difference in picture brightness. When held at arm's length by the projectionist, this filter divides the image on the screen into two halves, the left half representing the image from the left projector and the right half representing the image from the right projector. A pair of special focusing filters, to be mounted on the observation window of the booth, are also included to help the projectionist adjust the focus of each projector independently by looking at the screen with field-glasses through each filter in turn.

Finally, the company is distributing a revised "3-D Projectionist's Manual," which incorporates an illustrated check list for consistently good 3-D projection.

Stereophonic Sound's Importance Cited

Pointing to the public success of large-screen productions so far, Fred C. Matthews of Motograph, Inc., Chicago, recently declared that "the alert theatre owner who wishes to share in the receipts of the many great pictures to be produced for wide-screen and stereophonic sound presentation will make an early decision to properly equip his theatre."

In his statement Mr. Matthews also referred to the fact that some theatre operators have questioned the need of stereophonic sound with wide-screen pictures. On the other hand, Mr. Matthews pointed out, a large number of theatre operators have already installed the required equipment. He cited some 190 theatres across the country and in Canada which have installed Motograph stereophonic sound equipment—"and these," he added, "of course do not include the many others installed by the Altec Service Corporation, RCA, Century, Simplex, Ballantyne, Amplex, and others."

New G-E Packaged Air Conditioners

A new line of packaged air conditioners, with models designed to be used singly for small installations or in multiple for larger ones, has been announced by General Electric, Bloomfield, N. J.

The cooling systems feature a hermetic condensing unit, all component parts of which, including compressor, motor and condenser, are sealed in steel and lubricated for life. The entire system, which also includes cooling coil, drain pan and refrigerant piping, is on a single sturdy...
frame that slides out easily if it should ever need to be serviced. It can be replaced quickly and the cabinets, fans and frames stay as they are so that business need not be disturbed, the manufacturer points out.

Models available include 3, 5, 7½, 10 and 15 ton units. All have a high-speed compressor designed to cut vibration to a minimum. In addition the compressor is spring-mounted inside the shell. They also have an adjustable air distributor so that when the unit is installed in the conditioned space the air flow can be directed where it is wanted.

The air conditioners are designed for convenient piping connections; piping can come across the bottom, back or either side. All connections can be hidden. For installations where water savers are required, the condenser is quickly adaptable for cooling tower use. By means of a simple damper arrangement, “muggy weather control” has been improved so that it is possible to get rid of excess humidity on mild days without overchilling.

NATIONAL SIGNS WITH RCA

For the seventeenth consecutive year the RCA Service Company, Camden, N. J., will provide service for nearly 400 theatres of the National Theatre Amusement Company and its subsidiaries, according to an announcement by W. L. Jones, vice-president in charge of technical products service for the RCA company. National Theatre subsidiaries covered under the contract are the Fox Inter-Mountain Theatres, Inc.; Fox West Coast Agency Corporation; Fox Wisconsin Theatres, Inc.; Fox Mid-West Amusement Corporation; and Evergreen State Amusement Corporation. The contract was negotiated by Charles P. Skouras, president, and R. H. McCullough, purchasing agent, of National Theatre, with A. E. Jackson representing RCA.

New Aluminum Paint
For Drive-in Screens

AN ALUMINUM paint for drive-in screens has been marketed by the Tropical Paint & Oil Company, Cleveland. In announcing the product, the company states that its researchers have “sought a paint formulation that would combine general screen brightness and low light deflection with durability and weather resistance in outdoor use.”

The paint, which has an aluminum base, has been tested and checked by the Polaroid Corporation, which “rates it high in brightness and clarity of angle-viewing,” according to the manufacturer.

Hand Drying Unit
With Room Deodorizer

A NEW electric hand drying unit which is also designed to deodorize restrooms has been marketed by the Michael Electric Products, Inc., New Haven, Conn.

Called the “Ozo-Dry,” the unit has a Westinghouse “Odorout” bulb, an ozone-producing lamp designed to destroy objectionable odors. It comes complete with an installation bracket for fitting on the wall. Its dimensions are 9x7 inches, and it operates on a.c. current.

The dryer is built of heavy gauge steel

AYTONE SCREENS have been successfully designed for every type of projection since the “Silent Days” of 1923.

Our own scientific tests as well as those of reliable independent laboratories confirm a 3.5 to 1 brightness gain for our new screen when compared to a flat white screen. This we consider a minimum requirement for really good wide-screen performance.

The NEW RAYTONE All-Purpose Stereo Screen was developed for every wide-screen system available today—Anamorphic, 3-D, standard 2-D or plain wide-angle projection systems.

New type invisible seams and a practically tear-proof surface make it the RIGHT screen for the careful buyer.
and comes in spanning white color. A seal identifying the restroom as "super sanitary" is provided free with each unit.

**Miniature Railroad Trains Featured in Article**

The junior-size railroad trains manufactured by the Miniature Train Company, Rensselaer, Ind., many of which have been installed in the playgrounds of drive-in theatres throughout the country, received special attention recently in a three-page illustrated article in the publication *Business Week*.

The article traces the history of the company whose product started as a hobby of P. A. Sturdevant of Chicago, now president and principal owner of the business. Stressed in the story is the fact that "the company is forever dreaming up new uses for its products." At present vice-president and general manager, R. D. Robertson, is working with shopping center planners on a scheme to design a train layout right into shopping center plans to carry customers from parking lots to stores.

The article points out that the trains made by the company are scale models of the real thing—complete with diesel locomotive and passenger cars, tracks and roadbeds, stations, even crossing lights and train control signals. They are made in two sizes: the larger, F-16, comes with one, two or three power units. The two-unit locomotive can handle as many as 20 cars with a capacity of 240 adult passengers. The company doesn't make tracks or ties for these, it is pointed out, but will help purchasers get the necessary equipment for the track layout desired. Layouts vary from 1,000 feet to a mile or more of track. A smaller train, the G-12, is portable and has quickly demountable track sections. Built chiefly for carnival use, it can be set up in 90 minutes and torn down in 60, according to Mr. Robertson.

**New Splicer Developed For CinemaScope Film**

A new splicer especially developed for use with CinemaScope film has been marketed by Neumade Products Corporation, New York.

In announcing the new splicer, Oscar F. Neu, president, states that recent tests proved "it is not possible to convert a conventional Griswold splicer for CinemaScope film by simply exchanging the pins for the smaller type to fit the smaller sprocket holes." The new size pins, he adds, must in addition be relocated in the lower jaws with a corresponding change made on upper jaws.

"It was also found," Mr. Neu points out, "that the only way a perfect splice in true alignment could be assured was by keeping the film locked in one position throughout the splicing operation. Splicing procedure on CinemaScope film has until now meant removing the film from the jaws in the midst of making the splice, turning it over, scraping the sound tracks from the back and replacing it in its

**FIBERGLAS PRODUCTS USED IN CUBAN THEATRE**

Installations of Fiberglas products for thermal and acoustical insulation, as well as for decorative purposes, are reported to have been made in a number of theatres in Cuba recently by the Owens-Corning Corporation, Toledo. One of them is the Teatro Aguila, in the auditorium of which (above) Fiberglas PF insulating boards cover the ceiling while the side walls and balcony front have "Acoroc" blankets covered with Thortel glass-base fabrics. Seating 2,500, the theatre boasts of an included cafeteria, night club and offices, all of which feature combinations of exposed Fiberglas insulations, decorative fabrics and acoustical tiles.
original position before applying the cement."

The new splicer, called "Neuscope," is designed to enable the user to scrape the emulsion from the top of the film in the conventional manner and then quickly and accurately remove the sound tracks from the back of the overlap without taking the film out and turning it over. The film is locked in its original position throughout the entire splicing operation.

**Plastic Covers for Drive-In Speakers**

Plastic covers for drive-in speakers and junction boxes to protect them during the winter, thus eliminating the need for dismantling and reinstallation, are now being marketed by the Central States Paper and Bag Company, St. Louis.

Made of polyethylene plastic, the covers are designed to resist cold down to 60° below zero. They can be reused for several seasons, according to the company.

Drive-in operators who prefer to remove and store their speakers during the winter can use the plastic bags for protection against dust and dampness, the company points out. Each bag will hold four speakers for this purpose. Two sizes of speaker covers are available, one 22x22 inches, the other, 27x28 inches.

**NEW LITERATURE**

*Auditorium Chairs: Methods of research, testing and inspection employed in the manufacture of its public seating line, including theatre chairs, by the American Seating Company, Grand Rapids, are explained in a new 34-page booklet in color. The booklet is entitled "Research, Testing, Inspection," and is profusely illustrated. A section on preliminary research explains the anatomic surveys and physiological studies made by the company to guide their basic chair designs. This is followed by a description of how the actual seating materials are selected and developed—including steel, cast-iron, wood, hardware, finishes and upholstery materials. The rest*
of the book is devoted to the company’s policies in research and testing for product durability, comfort and quality.

**KARACHEUSIAN CHANGES**

The appointment of G. Walter Bruning as head stylist for A. & M. Karacheusian, Inc., New York, manufacturers of “Gulis-tan” carpets, to succeed Gerald McGimsey, who has requested retirement in the spring, has been announced by Steele L. Winterer, president. Mr. Bruning, manager of contract sales for the past eight years, joined the company in 1936, having previously been floor covering buyer for B. Altman & Company, New York. Mr. McGimsey has been associated with Karacheusian for 28 years. He will continue in a consulting capacity until the spring with Mr. Bruning’s appointment effective December 1st. At the same time Rudy F. Grosick, manager of the company’s Philadelphia branch office since 1951, was appointed manager of contract sales to succeed Mr. Bruning. Mr. Grosick has been associated with the company since 1938 and was previously manager of the Cleveland branch office.

**RUBBER MATTING IMPROVED**

A new friction compound designed to strengthen rubber floor matting and give it a higher sheen has been introduced into its line of rubber and cord runner mats and stair treads by the American Mat Corporation, Toledo. Trade-named “Do-All,” the company’s matting comes in rolls 35 inches wide, 20 feet, 5 inches long and 3/4-inch thick. Colors include Venetian red, Erin green, Delft blue and Mosaic. Free literature will be sent to anyone addressing a request to the company (1722 Adams Street, Toledo, 2).

**WIDE-SCREEN FRAME CONSTRUCTED OF STEEL**

The curved “Bowlane” screen frame manufactured by H. R. Mitchell & Company, Hartselle, Ala., for wide-screen projection, which was described but not illustrated in the October issue of BETTER THEATRES, is shown above. The steel tubular frame work is made of 16-gauge cold rolled steel, and the complete frame painted with flat black lacquer. The frame is so designed that the desired radius of curvature can be established on the stage after the frame is assembled and then varied as might be needed for future requirements. In addition it can be adjusted to any degree of tilt by means of adjustable feet. To obtain the desired curve in a matter of seconds, the proper radius is simply laid off on the floor and the screen frame set directly over the position line. Height is also adjustable so that any aspect ratio can be obtained. If required the frame can be instantly converted to a flat unit. It weighs approximately one pound to the square foot of screen surface and can be flown, permanently attached to the floor or mounted on casters. Complete installation can be achieved in less than one hour, the manufacturer states.

**Flashlight for Long Or Close Range Use**

A new flashlight designed to throw either a concentrated spotlight beam for long range use or a diffused floodlight beam for close range—all with a single flick of the switch—has been announced by the National Carbon Company, manufacturer of “Eveready” flashlights and batteries. The new model, known as the “Eveready” No. 7253 “Spot-Flood Flashlight,” makes use of a new “Eveready” double-filament lamp, which is similar in principle to that used in automobile headlamps. If one of the two filaments burns out, the other is always available for immediate use in an emergency, the company points out.

Other features of the new flashlight include a polyethylene lens-guard, a special ring-hanger, and a heavy-gauge seamless brass case, chrome-plated on nickel. The case is of the square design introduced by National Carbon for its “Eveready-Master-lite” flashlight models.

**All-Steel Step Ladders With Automatic Casters**

An all-steel step ladder, equipped with “automatic action” casters designed to insure the safety of workmen, has been placed into production by the Precision Equipment Company, Chicago.

The casters operate in this fashion: when the workman steps on the ladders, they automatically disengage, making the ladder immovable. The rubber-tipped legs “lock” to the floor to provide a firm base. When the workman steps off the ladder, the casters automatically re-engage, and it can then be moved about easily.

Aluminum finished steel is used throughout in the construction of the ladders. Frames are of 3/4-inch steel tubing, and reinforced expanded steel makes up the “non-slip” step plate. The larger four and six-step models are furnished with handrails. An optional feature on the larger models is a detachable, wire mesh basket, 12x15x8 inches, which is designed to save time by permitting larger loads and fewer trips.

Literature will be furnished to anyone writing the company at 3774 North Milwaukee Avenue, Chicago 41.
Westrex Film Editing Machine
For Films in All Techniques

A NEW film editing machine, incorporating a number of improvements and innovations, has been designed and engineered in the Hollywood laboratories of Westrex Corporation, New York, working in close cooperation with motion picture studios.

Called the “Westrex Editor,” the integrated unit can handle both standard and the new small-hole perforated films, film strips, picture films, magnetic or photographic sound films (single or multiple) and composite release prints. A new feature of the unit is that it is designed to make possible projection viewing of an enlarged image on a wall or screen without extra attachments. The projection distance and the resultant picture size are accommodated by the selection of a simple spectacle lens.

In addition, timing belt drives have been substituted for gear driven mechanisms and continuous optical projection is used to eliminate noisy operation, according to the manufacturer. Also, elimination of the intermittent avoids the necessity of a loop between the operator’s hand and the machine.

FEEDING THE FILM

The film can be fed into the editor without regard to critical entrance angles, due to the company points, out, to the smoothness of operation of the rotating prism mechanism. Placing the film in the film trap locks the film automatically to the drive sprocket so that the position of the film cannot be lost. Closing the film gate completes the operation. To remove the film a flat lever is depressed which completely releases it. Touching a different lever opens the film gate without releasing the film from the sprocket to permit inspection of or marking the film without possible loss of its position in the film trap.

A differential synchronizer permits continuously changing the position of the sound film with respect to the picture film while the machine is either in motion or at rest. Associated with the differential synchronizer is a dial which counts the number of frames required for synchronism in either direction.

The sound sprocket is driven by a constant-speed motor which is controlled by a foot-pedal switch operated by the left foot. The picture sprocket is driven by a variable-speed torque motor which is controlled by a foot-pedal switch and rheostat operated by the right foot. The film sprockets can be operated independently by their respective motors, or the two sprockets can be mechanically interlocked by the operation of a lever and driven by either motor in the forward or reverse direction. Four illuminated arrows indicate whether each motor circuit is set for forward or reverse operation and a fifth arrow indicates whether the two sprockets are interlocked.

The height of the Westrex Editor is adjustable over a range of 5 inches to accommodate the operator in seated or standing position. The two foot pedals are also adjustable back and forth. Four castors provide mobility while two jack screws insure operation in a stationary position when desired.

An incandescent lamp located within the housing of the 3 1/2 inch by 5 inch viewing screen provides a shadow box for viewing film.

All of the controls are conveniently located with the center panel containing sound and projection lamp switches, a photographic to magnetic sound transfer switch, a switch which operates the constant speed motor or transfers the control to the foot pedal, a main power switch, a volume control, and a jack for phones. To the left of the center section of the machine are the reversing switch and handwheel for the constant-speed motor and the differentially synchronizing control. In front of these is the monitor loudspeaker.

To the right of the center section are the reversing switch and handwheel for the variable-speed motor, and the framing control. In front of these is the footage counter reading in feet and frames. An optional, additional counter reading in seconds of time is mounted just below the footage...
counter. The sound and projection lamps are mounted in cartridge type lamp mountings and are quickly removable from the front of the machine for replacement of lamps.

Just above the control panel is a lever which rotates through 180° to interlock the sound and picture drive mechanisms. The lever operates a coupling consisting of an internal gear meshing with an external gear of the same number of teeth—a one-tooth interval in mesh is equivalent to one sprocket hole. The engagement is spring-loaded by the control lever and the indicator light is lighted only when actual mesh is achieved, which may require the rotation of one shaft by a fractional tooth pitch. A high speed rewind flange is located on the left side of the machine and is normally operated by the constant-speed motor.

The picture system employs continuous projection by means of a rotating 12-sided prism, thus eliminating the noise introduced by intermittent movement. The picture image is projected from the rear on a translucent screen with sufficient light intensity to permit operation in the presence of normal room illumination. The image is 3½ inches x 5 inches of the same orientation as the image on the film; that is, the film in the gate is threaded so as to appear upright and properly oriented from left to right and this relationship is maintained in the projected image on the screen. The movement of a lever shifts the picture to the right to include a view of the sound track of a composite print.

Projection of the enlarged image on a wall or screen is accomplished by operating two controls. A knob control inserts a simple spectacle lens in the optical path below the projection lens and a second knob tilts one mirror. This second lens is introduced to focus the projected picture without disturbing adjustments of the normal optical system, and its focal length may be chosen to accommodate any given distance.

**OPTICAL SCANNING SYSTEM**

The optical scanning system is substantially the same as that in general use in theatre reproducers. The magnetic head is a conventional commercial type. A four-stage amplifier is used for photographic sound reproduction and one additional stage is connected for magnetic reproduction with magnetic reproducing equalization provided. The photographic input circuit contains a narrow dip filter tuned to 120 cycles to attenuate the light modulation resulting from operating the sound lamp on a.c. This feature, combined with the relatively high thermal inertia of the 7.5 ampere lamp, gives a satisfactory signal-to-noise ratio for this use. A tone control is provided on the amplifier. An output jack is also provided at this point to plug in an extension speaker to be used with wall projection if desired.

The picture film is driven by a variable-speed torque motor which in combination with the foot pedal resistance control is capable of driving the film at variable speeds from essentially standstill to double normal speed and is instantly reversible while running.

The sound film is driven by an induction motor, which is substantially constant speed, and is equipped with an electrical brake. A circuit is arranged to charge a condenser with rectified a.c. from the line. When the foot pedal is released, back contacts on the switch connect the charged condenser to a relay coil and operate it for a short interval which is determined by the discharge rate of the condenser and the associated circuit. The relay momentarily connects a second charged condenser across the field winding of the motor and, depending on the adjustment of a current limiting resistor, the motor can be stopped within two picture frames. This type of braking is fully automatic.

**NEW ODORLESS PAINT**

A new odorless paint, said by the manufacturer to dry in 30 minutes and thus permit repainting during theatre operating hours, has been announced by the F. O. Pierce Company, Long Island City, N. Y. Formulated with tough rubber latex, alkyd resin, and water-repellent silicone, the paint can be applied to plaster, dry wall construction, interior brick or cement and wallpaper, according to the manufacturer. Where a second coat is necessary, it can be applied within three hours. The paint is available in a wide selection of colors.

**MAIER-LAVATY IN NEW PLANT**

The Maier-Lavaty Company, Chicago, manufacturers of uniforms, has announced that it is now in full operation at its new plant located at 315 South Peoria Street. The company was routed from its long-time quarters on Lincoln Avenue by fire in December, 1952, and in its new quarters has consolidated on one huge floor operations formerly conducted on four floors. New equipment and machinery were installed through the new plant.

**Magnetic Road Sweeper For Drive-in Operations**

A new magnetic road sweeper, designed to remove tacks, nails and other tramp iron from highways and large parking-lot areas in a short period of time, has been developed by the Eriez Manufacturing Company, Erie, Pa.

Called the "Super-Sweeper," the unit
can be pushed by hand or pulled by truck and is made in three strengths and four widths—24-, 36-, 48- and 60-inch sizes. It has a removable handle of tubular steel, with a loop at the end which can be attached to almost any trailer hitch. It is equipped with an Alnico V magnetic element to snap up and hold tramp iron coming in its path. Attached to each side of the magnet's face is a stainless steel deflector designed to prevent damage to the face if large objects are encountered.

The unit has a square aluminum cover, the ends of which are enclosed with aluminum castings.

**NEW PORTABLE 16MM PROJECTOR**

A portable 16mm projector for use in school, church and business auditoriums, road-shows and small theatres, has been marketed by the Victor Animatograph Corporation, Davenport, Iowa. Called the “Victor 1600 Arc,” it consists of three pieces—rectifier, speaker, and arc lamphouse. These units, finished in Victor sage-green, are assembled, and the arc can be put in operation in less than five minutes, according to the manufacturer, who adds that the equipment will deliver 1600 lumens on the screen for a 50-minute show using one set of carbons and operation at 30 amperes.

**Vinyl Asbestos Tile With 17 Patterns**

Vinyl asbestos tile, with 17 patterns embodying brilliant colorings in a high-styled swirl marble, has been added to its “Gold Seal” line by Con- goleum-Nairn, Kearny, N. J.

Trade-named “VinylBest,” the tile is recommended by the company for installation over below-grade concrete floors in contact with the ground, as well as over the usual suspended wood and concrete floors. It is manufactured in 9x9-inch squares packaged 54 square feet to the carton. The complete line includes 13 patterns in 3/16-inch gauge, commercial weight tile and 12 patterns in 1/16-inch gauge, household weight goods.

**MOP WRINGERS IMPROVED**

A new type of side and gear cover designed to prevent the tearing of mop strings, clothing, etc., and add to the life of mops, has been added to its Model 1624 mop wringer by Geerpres Wringer, Inc., Muskegon, Mich. The change in this model now gives the company’s entire line of wringers completely enclosed gearing, it is explained. Another improvement recently made in the construction of all the company’s wringers is in the pressure bars, which are spun at both ends into the double-staggered gears that produce the downward squeezing action of the mop. As a result of this and the new gear cover, no moving parts contact the mop at any time except the pressure plates that squeeze the water out and down into the bucket or tank.

**WIDE-SCREENS IN ITHACA, N. Y.**

Installations of new equipment for wide-screen films and stereophonic sound in two theatres in Ithaca, N. Y., have been reported by V. G. Sandford, manager of National Theatre Supply's branch in Buffalo, N. Y. At the State theatre, owned by Harry Benistein, a wide screen was installed along with Simplex stereophonic sound equipment. This theatre plans to add Simplex “penthouse” soundheads in the near future. The Strand theatre, also in Ithaca, has installed a large Walker screen in addition to stereophonic sound equipment.

**NEW CINEMASCOPE BULLETIN**

A special 8-page bulletin containing information about the installation of CinemaScope in theatres has been issued.

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**ADLER CHANGEABLE LETTER DISPLAYS**

ADLER GLASS-IN-FRAME DISPLAYS—"REMOVA-PANEL"—"THIRD DIMENSION" PLASTIC & CAST ALUMINUM LETTERS

ADLER “SECTIONAD” LOW COST CHANGEABLE LETTER DISPLAYS

WRITE FOR FREE CATALOG

ADLER SILHOUETTE LETTER CO.
11843 b W. Olympic, Los Angeles 64, Calif.
30 West Washington, Chicago, Ill.
Bc the top part of the concrete block is the money chest for cash while the lower portion houses the record container for important papers and ledger-books. This insulated container is also large enough to hold several cash register trays overnight, it is explained.

Both the money chest and the record container feature their own individually operated “Counter-Spy” combination locks. In addition, the money-chest is equipped with Underwriters’ Laboratories’ tool-resisting label as well as their approved relocking device label for added protection against attack by drills, sledge, and explosives.

**New Wall-Hanging Urinal For Women’s Washrooms**

A new wall-hanging urinal for women’s washrooms has been marketed by the Kohler Company, Kohler, Wisc.

Called the “Hygia,” the fixture is available with either concealed or exposed flush valves and can be installed like a water closet in a regular washroom compartment. It has approximately the same dimensions as many siphon jet closets, the company points out, and can replace a closet without elaborate changes when public rooms are being modernized.

**New Seamless Screen With Base of Plastic**

A seamless screen made with a plastic base and designed especially for wide-screen and 3-D projection, has been marketed by the Trans-Lux Corporation, New York.

Trade-named the “Luxuria Screen,” it is being produced in sizes up to 90 feet in length and 50 feet in height. The screen is uniformly perforated; and since there are no filaments in the perforations to catch and hold dust or dirt, the manufacturer points out, it is easy to clean.

The company reports that it has considerably enlarged its factory facilities in order to make the new screens.

**Dual Cone Speaker For In-Car Use**

A new in-car speaker for drive-in theatres employing two heavy-duty cones for extra protection against rust has been marketed by the Utah Radio Products Company, Inc., Huntington, Ind.

Available in two models, the speaker is finished with deep blue enamel over heavy cadmium plating. The outer cone is designed to prevent dust, dirt, gravel and other foreign particles from getting to the inner cone and voice coil.

Both models have a 2 to 4 watt output and a voice coil diameter of 3/4-inch. The smaller model, No. SP4AO2, has a depth of 2 3/4 inches while the larger, No. SP4CO2, is 2 1/3 inches.

**NEW LITERATURE**

**Floor Machines and Vacuums:** Three new pieces of literature describing and picturing improved models of its floor maintenance machines and vacuums have been released by the Holt Manufacturing Company, Oakland, Calif., and Newark, N. J.

One bulletin (C893) covers the Holt “Commodore” floor machines in 14-16 inch and 20-inch brush spreads. Photographs show the “stay put” wheels, the stowaway handle for easy storage, the toe-latch for releasing the handle, the safety switch handgrip, and the static eliminator wire. A second folder (SW953) shows the Holt “Senior Whirlwind” floor machines in 14- and 16-inch models with features similar to those of the “Commodore” models. A third single sheet shows the Holt “VA20” industrial heavy-duty vacuum and the medium-duty “VA6” vacuum. All three pieces of literature contain complete specifications, including sizes, capacities and lists of accessories. Copies may be secured from the company at 669-20th Street, Oakland 12, Calif., or 272 Badger Avenue, Newark 8, N. J.
ing activities, all the attendants were “Johnny on the Spot,” filled with enthusiasm and smiling all over the place. I was sorry Mr. Kilgore, the owner, was not around (he was in Florida), for I would have liked to tell him that he had certainly done a good job of staff training.

As the cars entered the ramps and parked, the children made a mad dash for the fine playground. In a few minutes one could hear the clang-clang of the miniature fire engine making its entrance and driving up to the front of the refreshment building. The driver was dressed in full fireman’s regalia and got out to assist the little ones safely into the vehicle. After six were seated on each side, an attendant got on to hold a brass guard rail and away they went. The ride for the youngsters took them around the outer perimeter of the entire drive-in area and back to the front of the main building, where the parents were waiting to gather up their brood and another group of wide-eyed cherubs ready to board “The Little Chief.” “The Little Chief” was especially constructed by the makers of the Crosley automobile.

The Sky-Vue’s big screen TV installation made the projection booth look like a broadcast studio. For about $20,000 they had really gone all out to give their patrons an additional medium of entertainment. Just prior to my visit they had presented the Marciano-LaStarza fight from New York on a closed circuit telecast. A specially constructed booth to house the projector tube was located near the playground area about 90 feet from the screen, while all the operating equipment was installed in the projection room in the main building.

CONTROLLING SPEAKER THEFT

I was informed that the Sky-Vue was having serious difficulty with the control of theft of in-car speakers. They have come up with this program: As each car enters the theatre, the driver is issued a speaker that plugs into the terminal block, by means of a connection that is attached to the end of the speaker cord and is manufactured by Switchcraft, Inc., of Chicago. (It would probably be a good idea for those having the same problem to write for a sample and experiment to prove its practicability.) Upon leaving the theatre, there is an attendant standing beside a small trailer at the exit who collects the speaker as the car goes by. Results, no more speaker losses.

When a person is admitted to the drive-in for a business or social call, a small plate is issued at the box-office “No Speaker Issued.” As that person leaves the theatre he returns this metal plate to the same attendant at the exit. These boys didn’t miss a trick, did they?

With thousands of miles ahead of me off I breezed through Little Rock and Texarkana and into Denton, Tex., to visit J. P. Harrison at the Campus theatre, an enclosed operation. While I was employed by the Interstate Circuit years ago, I was associated with J. P. I hadn’t seen him since the late ’30s.

While he may have put on a few years, there at the Campus in Denton sits the master who hasn’t lost his touch in the theatre business. Still fired with love of showbusiness, J. P. Harrison has enough awards framed around the walls of his spacious office to make one wonder how it is possible for one man to do so much in one lifetime. As we walked around town, people would wave a cheery “Howdy” right from the heart. Kinda felt good for a young squirt like myself to be tagging along—even found myself nodding and grinning back to those strangers.

DRIVE-IN WITH CHAIRS

Many of J. P. Harrison’s activities have been brought to the attention of Herald readers through the Managers Round Table for many years, so there is little I can add to what is already known about his being top hitter in the showmanship league. Together we visited the Co-Ed Drive-In under the management of Morris Stout. Here is a smart, neat, well operated 450-car operation a mile or so out of Denton. Mr. Stout has incorporated into his drive-in a small enclosed auditorium with about 200 comfortable theatre chairs. This was intended to induce his patrons to come to his drive-in during the winter months.

From Denton I made my way to one of the focal destinations of my trip—the operations of Claude Ezell and Al Reynolds in Dallas. For one thing, I wanted to see their experimental installation of a new glass wide-screen for outdoor purposes. Through the press I had learned that this installation was about to be made at their Buckner Boulevard drive-in theatre. It was my good fortune to arrive in time to observe its first stages. It looked like complicated engineering; however, the blue print stages had been so thoroughly planned out that under the constant supervision of Mr. Reynolds the erection of the framework was reasonably rapid. The screen itself is 80 by 40 feet.

As I observed the installation of the channel iron framework, it developed that one very important detail is not to touch the metal with a welding torch. Any frame that is to have a facing applied of precise measurements should not be distorted out of line one iota. Unfortunately, the first
sheets of glass that went up were not a perfect fit. This required fattening the frame to the sheets, rather than to the sheets to the frame according to the blueprints.

The engineer had figured this entire project to the nth degree, but as so many things happens, in construction we run into bugs. These we have to get out as we go along. Just from my own experience (and I am not an engineer) watch out for the pitfalls of welding. They can haunt you every inch of the way. The procedure that has always proved successful for me in framework construction and erection is to bolt the joints. At least you always have some leeway to shift in any direction before tightening the nut. So with welding.

The application of the glass sheets to the frame work is presently being handled in this manner: Measuring 8 by 10 feet, they are raised into position by means of a hoist attached to the top of the screen tower. An electric drill is used to puncture the holes on 6-inch centers around the edges that lay against the frame. A flat head bolt is then countersunk through the sheet and the channel iron and the nut screwed on from the back.

As each sheet is raised into position, resin is applied to the edges and pressed against the sheet next to it. This liquid hardens and forms a weld of intense strength. Whatever excess resin comes to the surface as the two sheets are pressed should be wiped off immediately and not be permitted to harden on the surface. If this detail is neglected, it will be necessary to use a sanding machine to buff it off. This procedure gives the entire screen a uniform surface.

SECTION WORK PLANNED

I have been advised by Mr. Reynolds that in further installations the frame work will be constructed in sections on the ground. As each section is completed, the glass sheets will be applied and bolted to each frame work section. Then the entire section of frame work and sheets will be pulled up into place by means of a boom. Of course there will be supports already installed on the face of the present screen to receive the new frame, plus the extension supports for the additional width.

A very important feature of the glass screen is that it can have a fast white added to the material before going under the tremendous weight of the hydraulic press, and the white color is imregnated under heat. This will eliminate the necessity of painting the surface (except in the case of 3D projection.) I saw this material prepared at the National Tank Company factory in Tulsa, Okla., and was advised that the durability of this glass screen is indefinite. It was my good fortune to make the rounds of the factory with Ed Jones of the Sand Springs drive-in at Sand Springs, Okla. It was Mr. Jones who at first sought out the possibilities of the glass screen.

Time was by then catching up with me, so I had to head north by east, turning my eyes away from many operations I would have liked to stop at. Nevertheless, the rest of the journey turned up a number of things on which I shall want to report and expect to do so in the January issue.

One of these will be the installation of a "Permalum" screen at the drive-in at Evansville, Ind., operated by William Wunderlich and Harry Coleman. This was an experimental installation, the first of the new aluminum all-purpose screen material for drive-ins developed by Poblocki & Sons of Milwaukee. I saw "House of Wax" projected on this screen and it certainly gave a bright picture, to the edges and from all angles, it seemed to me. But more about it next month.

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Adjusting Seating To Wider Pictures

(Continued from page 14)

figure calculated. Use less where possible and always apply the calculated dimension as much as possible.

The double armblock system, and the use of variations of dimension B indicated in Figure C-2, offer maximum flexibility and maneuverability in spotting chair positions to insure the benefits obtainable from a staggered seating arrangement. After determining the optimum dimension for B in each row of seats, and knowing the occasional variations that can be used for this dimension, then study the stagger arrangement for the entire seating plan. This is best done on paper in a layout. A good deal of the error normally possible with a graphic layout is minimized by mathematical predetermination of the B dimension.

In starting a graphic layout one should be prepared to accept either a continuous or broken aisle line, being guided only by whichever will best facilitate staggered chairs for optimum viewing positions. There is no overall repeated pattern of seat positions which will give the proper stagger for the entire capacity. The arrangement on either side of the centerline of the auditorium can be the same, however, if the screen is also centered on the same centerline.

In some cases existing aisle light electrical outlets, and air-conditioning floor exhaust mushroom intakes, may be costly to move; but it may be possible to avoid moving these fixtures because of the layout flexibility made possible by the double arm block system and the variability of dimension B (Figure C-2). Because of such floor fixtures, it would not be advisable to change row spacing dimension unless a gain of at least 3 inches per row would be possible, or if present row spacing is not at least 32 inches.

In making a layout for checking stagger clearances, consider each head as a circle 8 inches in diameter, with each head centered on the seat. A line of sight should then be drawn from the center of the head being checked, to the center of the screen width. If this sightline passes through a point midway between the heads in the row immediately in front, the stagger plan is at its best. With the use of the double armblock system, adjustments can be made until this type of clearance is obtained.

Before the advent of the enlarged screen it was possible to engineer a stagger design for a center bank of seats and find that most of the seat positions in side banks of seating had an automatic stagger arrangement due to the angles subtended from these viewing positions to the screen. This effect is still true for the larger screens, provided that the new A and B dimensions of Figures C-2 and C-3, and the double armblock system are used. It has been found in any case that it is better to check the stagger clearances for these side bank chairs since there are a sufficient number of these chairs that do not fall automatically into a favorable stagger position.

The double armblock system, or the provision of a complete seat unit with two armblocks for each patron, can become worthy of profitable exploitation as a comfort factor, while serving to insure unobstructed vision of the larger screens.

SILVER ANNIVERSARY

Walter E. Green recently completed his 25th year as president of National Theatre Supply—and lest he fail to be aware of it, home office executives and branch managers surprised him, during the Trade-Ted convention in Chicago last month with a dinner in his honor, at which he was presented a handsomely bound portfolio of letters from each of the departmental and territorial heads expressing their appreciation of his leadership.

One of the founders of NTS, Mr. Green became its chief officer in 1928. More recently, with the formation of National-Simplex-Budworth, Inc., with NTS a division thereof, Mr. Green was named head of that larger operation. He is also vice-president of the parent company, General Precision Equipment Corporation.

MOTION PICTURE HERALD, DECEMBER 5, 1953
method in Management

Refreshment Service Management

Tenth Article in Series, MOTION PICTURE THEATRE MANAGEMENT by CURTIS MEES

THE HANDLING of refreshment vending, or concessions (as this operation is generally referred to in the theatre business) has little resemblance to its beginnings. To illustrate the change, a comparison might be drawn between the nickelodeon and a well designed, well equipped theatre of today.

Sale of refreshments had long been associated with the theatre when the motion picture came along. In stage play and vaudeville houses cold drinks and candy were hawked in the aisles during intermission. Confections were similarly sold at some of the earliest motion picture theatres, but when the continuous performance was installed, lack of an intermission discouraged such vending.

With the spread of automatic vending machines generally, they found their way into an increasing number of screen theatres; however, management was inclined to regard them as “more bother than their worth.” Sale of popcorn has been quite consistent from early days of the business, but only in certain areas, notably the Midwest, with a popcorn machine usually placed in the outer lobby. In general, then, the vending of refreshments of any kind in motion picture theatres was far from being a regular thing through much of the history of the business.

In the 1930’s the sale of candy from counters in the foyer began to spread, and often the very theatres with counters also had a candy machine or two located in the balcony or standee. A popcorn machine was soon added at many of these theatres.

From such beginnings, the refreshment stand has become a conventional sight in motion picture theatre foyers, with the merchandise grown to include soft drinks, ice cream and other tasty items besides candy and popcorn. This service is such an institution today that even management which have preferred to “stick to show-business” have been practically compelled to install at least a candy bar. The public wants it!

POPCORN AND CANDY

Popcorn is the big-profit item of theatre vending (either indoor or drive-ins, but we are here dealing only with enclosed theatres). Popping the corn where it is sold is widespread practice, and machines are designed to fit attractively into counter and display installations. In some theatres, however, particularly “A” houses, the odor of popping corn is thought to be objectionable; for such situations, the corn can be popped elsewhere and displayed at the stand in warmers which keep the corn at an appetizing temperature. Actually, popcorn is better a short while after it is popped; then some of the moisture has evaporated out of it and it is especially crisp. In other theatres, management regards the odor of the popping corn, as well as the “action” afforded by the process, as a stimulant of sales.

Popcorn is popped in a specially prepared seasoning oil which tints the popped corn yellow to simulate butter. However, actually adding melted butter improves the taste and many theatres make butter available, regularly or on request, at a higher price than that charged for unbuttered corn. There are melted butter dispensers manufactured for this purpose; they melt the butter, keep it at the proper temperature, and dispense it in a certain amount at the touch of a release. At about 48 “shots” to the pound, and at an increase in price amounting to a nickel a shot, the profit on this extra flavoring is comparable to that on the corn itself. Buttered corn should of course be sold only in containers so waxed or otherwise made that the melted butter will not leak through.

Candy and chewing gum are big sellers in the theatre, but the margin of profit is much less than from popcorn and soft drinks. The margin is about 35% as compared with, roughly, 70% for popcorn.

CANDY STOCKS

The first candy stands offered only a limited assortment of candies, but times have changed and with it our methods of selling. Now we offer a large assortment of candies, and we know that unless the stand is kept filled, sales will drop. Patrons simply will not buy the last few bars left on a shelf, apparently thinking they are not fresh, having been passed over by previous patrons. So we try to create the impression of a great abundance of fresh sweets and giving them inviting display.

Chewing gum offered a sales problem at first, as managers were of the opinion they...
were only inviting trouble by selling it over the counter and would find it in greater abundance under the seats and on carpets. But like sweeping up the accumulation of popcorn boxes, we soon came to take this in stride as just another cost factor (and a relatively small one) in our concessions operations.

Recent years have seen some changes in sales policies of the manufacturers of candy, due to monetary inflation. Some manufacturers simply reduced the size and weight of their nickel bars and kept that price, while others abandoned the 5c field, slightly enlarged the package and raised the price to a dime. Many would like to see the 5c brands abolished entirely, but it has been proved beyond doubt that there is a large buying public which will not respond to the 10c price. In most theatres there is an approximate 50-50 split in sales on the nickel and dime brands.

There are specialty candy items selling for 25c that do well in some theatres. The “class” houses may do all right with them, but the double-feature and neighborhood theatres usually do not sell as high a proportion. From a profit standpoint, where the patrons’ buying power is definitely limited, as it is in low-income areas and with children, it would seem more desirable to “push” the 5c and 10c candies and try to sell also a box of popcorn or a soft drink, which return almost double the profit realized on candy.

During the hot summer months some brands of candy will have to be dropped, or stacked in smaller amounts, unless you are prepared to keep them under cooling.

**SOFT DRINKS**

Soft drinks have become the source of a heavy percentage of concession sales, and the profit is very “long” when sold at 10c—the case in most theatres. The general policy is to sell a 6 oz. drink in a 7 or 7 1/2 oz. cup (if there is any foaming, it will not overflow the cup).

Bottles have been virtually dropped from the theatre sales picture for many obvious reasons: danger from bottles in the theatre, broken glass, storage problems, length of time to ice them down, etc. In their place we have manual and automatic cup vending devices. The fountain manual machines placed behind the concession stand in some cases, are pre-set to dispense a uniform drink at a relatively low temperature. In some cases it is desirable to add a little ice, but only enough so that it is all melted by the time the patron is ready to discard the used cup.

Because of the heavy demands on the services of the concession stand attendants, the automatic drink vending machines have become increasingly popular. In many cases they will outsell the manually operated machine two and three or more to one, even when the attendants are not otherwise occupied; accordingly, automatic drink machines are often placed alongside the concession stand, with disposal cans nearby for used cups.

If you have room on your counter or backbar to install a “fountain,” or bubbling type, orange drink dispenser, it will more than pay its way. The effect created by the action of the cascading orange drink and the condensation on the outside caused by the refrigeration invites patronage.

You will note we call this an orange drink and not fruit juice. The orange syrups available are very palatable, do not clog the machines with pulp, need no carbonation, and offer a very high profit.

**OTHER ITEMS**

A more recent addition to theatre merchandise is ice cream in various forms. This, too, can be handled from automatic vending machines, or over the counter (if room is available for the placement of a freezer box, or preferably a refrigerated display case). Package ice cream, such as sandwiches and on-a-stick forms, are of course highly preferable. Bon-Bons are small “bites” of ice cream covered with chocolate—the idea here is to overcome adult objection to eating ice cream as a bar or on a stick, which may melt and drop in one’s lap. Also, there is the question of adult dignity. The makers of ice cream bon-bons feel that when one can simply pop a small bite of ice cream into the mouth at a time, sales increase.

Drive-In theatres may benefit from the use of frozen custard type ice cream which is very popular and has a higher profit ratio than regular ice cream. But for indoor theatres it is rather messy and requires more attention than is generally practicable.

Some theatres are experimenting with standard food items, especially hot dogs. At drive-ins they are extremely popular.

Many theatres have installed vending machines in restrooms and other convenient locations to sell combs, handkerchiefs and sanitary napkins. These are more or less necessary service items, and they require very little attention, while the profit is well worthwhile. Penny scales are another source of extra income.

**STORAGE FACILITIES**

An important consideration in the storage of concession supplies and equipment is one of sanitation. Health inspectors will visit you early and regularly after the establishment of a refreshment service and it is to your advantage to exceed their minimum requirements so the theatre will always have a superior rating for sanitation.

Care should be exercised in selecting a room which can be made rat-proof and insect-proof, as these invaders are most adept at finding and ruining candy and food. If the theatre has a contract with a pest control service, they might be consulted for practical advice in this respect, and in the best methods to keep the storage rooms free of insects and rodents.

If the soft drinks are to be pre-mixed before filling machines, such as the orange dispenser, a supply for pure water should be made available. The floor should be covered with asphalt tile or a similar material which can be mopped regularly to remove any syrups falling on the floor.

Shelves should be provided to keep candy off the floor, and they should be so partitioned as to make inventorizing a simple procedure each week. A covered waste can is a “must” to house any litter accumulating in the storage area, and provision should be made to cover any damaged candy prior to its return for credit, as otherwise it will attract insects. Fountain syrups should be kept in their containers with the lids on finger tight, and empty bottles should be disposed of as rapidly as they accumulate.

(There are secondhand dealers who will buy glass bottles.)

**POPCORN AND SEASONING**

Storage of popcorn and seasoning is a problem which must be considered in the light of theatre policy: Is there a central popper, does each theatre handle its own popping? Here, again, rodent control is most important, as the little devils really thrive on popcorn and, furthermore, make a terrible mess by allowing corn to spill out of storage bags where they have gnawed them open. Some theatres store their corn immediately in metal cans, while others use it directly from the bags as received from the distributors. Since popcorn must have a specific moisture content for best popping, in general it is believed the bags serve this purpose better.

Seasoning is available in both a solid and liquid form, and is taken from the containers and placed in a central vat for use as needed. In cold weather the solid form presents something of a problem (the author can well remember literally chopping out seasoning from 55-gallon drums in earlier days). And of course there is resultant waste on the floor, which is difficult to clean up. Generally speaking, the liquid seasonings have the advantage of easy handling, and they are so colored and flavored as to serve the same purpose as the solid with little difference in flavor.

Popcorn salt is a special refined salt, ground to such fineness that it mixes through an entire batch of corn as it pops, and the amount used will depend to some extent upon customer likes and dislikes. Naturally, you are not going to please all
of them, and for those desiring more, it
might be well to place a salt shaker with
common table salt near the point of sale.

Theatres serving buttered corn must
have refrigerated storage for the butter (it
is usually a sweet cream butter with little
or no salt so that the mechanism of the
dispenser will not be gummed up. (Certain
concentrates, such as those used in orange
drink dispensers, also require refrigeration.)

With the finest of facilities, embodying
all the necessities for the highest degree
of sanitation, there is still the human
element.Staff members must see to it that
the storage of foodstuffs is properly
handled, and the manager should make it
a point to check regularly on storage
practices.

**CONCESSION SUPERVISION**

For effective control, it is best to place
one person in complete charge of concession
operations. It will depend upon the size
and scope of your service as to how many
employees will be required, and the con-
sequent work-load on the supervisor.

For the larger operations, this is prac-
tically a full-time job, as there are many
things about the concession stand which
require constant attention. In smaller thea-
tres it may be practical to have the assis-
tant manager, or the chief usher, take
charge of the refreshment stand.

Another possible solution is to appoint
one of the attendants who can give suffi-
cient time, and who has the required stabil-
ity to handle the position, with the title
chief attendant. This is something which
must be “tailored” to fit each individual
situation.

The reason for putting one person in
charge is to center the responsibilities in
one person. Thus decisions can be promptly
rendered. He or she should have a regular
schedule of hours to report and duties to
perform. These would include the prepara-
tion of the weekly concession reports, the
ordering of supplies, supervision of main-
tenance and repairs, direction of all em-
ployees in this section.

His would also be responsibility for
supplying the counter and machines with
candy, popcorn, drinks, etc. Some artistic
ability is desirable to get a fetching effect
in the display of candies.

The supervisor also is heir to the problem
which seems to exist in all concession op-
erations—and that of shortages.

Constant vigilance is required by the
supervisor, with continuous checking of all
factors leading to possible shortages. Many
organizations consider a 1% shortage a
normal factor (some lower this to ½ of
1%). Serious thought should be given to
your operation if it exceeds such an amount
on the average.

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Lots of fun in Noo Yawk,
But Lots of Livin' in Elma

Walter squeezed me in as his guest to a cocktail party which was set up as a farewell to a United Artists executive who was going to the West Coast.

Now let me tell you something about United Artists. You guys are going to have to start paying these people more for their pictures. They can't afford to eat decent food at their parties. Being a charter member of the W.C.T.U. I only had two short snorts, but I ate five or six of them there 'hor d'ouevs (I don't spell that word very well on account of the fistula on my third finger) and by the time the curtain rose on "Julius" I was moaning "et tu, Brute." I thought U.A. had slipped me a Mickey for not buying their pictures, and before I could read the first three credit lines I had to retire to my room. There I downed my customary two pints of cold milk and was in the sack by 9:30. Night life in Noo Yawk was sure excitin'.

As a friendly tip to hinterlanders who might fly to the big city, let me give you some advice. After you get off the plane don't take that cab whose driver tells you about being in the service the same places you were, who also has five children, and who keeps an accurate schedule of every stop light. He cost me more than United Airlines got from Toledo to Elizabeth and they threw in a meal and two luscious hostesses.

How do those guys spot us yokels so quickly? Damned if I didn't get to liking him during our "journey" until we stopped and he explained, "And then there is an extra dollar for going out of the county" —that sounded logical, so I paid. That's the real reason I had to beg a pass to the show from Metro. I report this here as proof that this information is well worth you Iowa-Nebraska boys' share in my expense account on this expedition to seek and search out pertinent facts in this confused industry for you. I'm a slave to duty.

I walked up and down Broadway and around the "down town" area—please permit me to call it that, I really don't know what else to call it [Midtown, pal—good thing you didn't get downtown. Wall Street's down there!—Ed.], and I noticed that it looks just like it does in the movies. Only thing was that they must not let them shoot pictures on Broadway until after they've swept the streets.

I passed several picture houses and noticed people could go to the show four times in my theatre for the price of one show in Noo Yawk (doggone that Bahston accent anyway!). And I run a pretty good little theatre, if I do say so myself. Did enjoy meeting Monty Salmon, who manages the Rivoli theatre, and admired his one-man art shows which he has on the mezzanine. Got an idea from it that I could do the same thing in my town. Any of you could too.

This started out to be a report on the off duty activities of my trip to the Boston convention. The convention itself has been adequately covered by the trade press and the various Allied offices. I just don't want Allied people to think that I went clear to Boston just to work. There's plenty of that here in Elma.

The most important part of this excursion happened about three days after I got home. For two days I opened and read mail. The third day I was home doing the full cleaning up around my garden, burning weeds, putting on storm windows and "taking 10" every hour to romp and play with my kids around the lawn and wallow with them in the dirt, and it suddenly dawned on me that I can very happily leave New York to them that like it.

I didn't know it until now, but I got the world by the tail. If any of you city boys read this stuff and want to know how to really live, what corn on the cob really tastes like, and what it's like to know everybody by their first name, just come out and see me sometime. Just turn left under the viaduct and you'll run right into the theatre. Or better yet, just stand on the drug store corner and holler "Hey, Rube" at the top of your voice. I'll be the only one in town who'll know what you mean and that way we'll get together.

I told you in the beginning you might just as well get back to your chores.

—owner-manager of the Dawn theatre in Elma, la.
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RCA SHOWS ELECTRONIC MOTION PICTURE SYSTEM

"The Tyranny of Techniques" by Terry Ramsaye


Better Theatres

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LAMP NEEDS FOR WIDER PICTURES
PROFIT AS A SNACK SERVICE GUIDE

DECEMBER 5, 1955
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IN 3 DIMENSION AND WARNER COLOR FROM WARNER BROS.
Gone to the movies—thanks to CinemaScope
First Telemeter Tests

Tests of the Telemeter system of subscriber fee television began November 28 at Palm Springs, California, with the theatre and home premiere of Paramount's "Forever Female." The picture was shown simultaneously at Earl Strebe's Plaza theatre and on seventy-two home sets equipped with Telemeter.

Of the three systems of fee TV shown thus far Telemeter has done the most in an attempt to integrate itself with the motion picture theatre. Phonevision, sponsored by Zenith Radio Corporation, declared itself in direct competition with the theatres. Skiatron's Subscriber Vision suggested that the decoding card used could be sold by motion picture theatres. Telemeter apparently believes that a simultaneous showing of the same picture in a theatre and in homes in the same area is practical. On a basis yet to be determined the exhibitor is supposed to share in the "take" from the TV coin boxes.

There continues to be a marked difference of opinion about the stand the FCC may take ultimately on fee TV. Mitchell Wolfson, co-chairman of TOA's television committee, for example, believes that no authorization for commercial use of any fee television system will be given. On the other hand, Samuel Goldwyn, representative of one sector of Hollywood viewpoint, is among those who claim that some form of home subscriber television is inevitable. He has been quoted as saying, "It may affect exhibition but we can't stop advancement."

Exhibitors should watch all developments in subscription television closely. So far as theatre owners are concerned there are three ways of looking at fee TV:

1) as a mortal enemy to be fought with every resource;
2) as a potential friend for the future; or,
3) as a factor of indifferent worth in the entertainment field.

Assets of CinemaScope

The current success of "The Robe" and "How to Marry a Millionaire" and the promise of box office values in other CinemaScope pictures already finished and awaiting release makes an examination of the assets of the process timely. In the public mind throughout the world, CinemaScope does not mean an anamorphic lens system—the few who know what that means probably are not good theatre patrons. It does not mean a special screen—the average movie-goer thinks a screen is simply a white sheet. It does not mean a stereophonic sound system—hardly anyone buys a ticket to a movie to hear something; rather to see. 

CinemaScope, however, is associated with a big screen, a "new look," and most importantly with strong attractions. Pictures in the process released not only by 20th-Fox but by other producers in the next few months should make the "brand" name even more importantly embedded in the public consciousness.

This gives CinemaScope a potent psychological asset that should not be dissipated. Every theatre presentation of a CinemaScope picture should be in "the new look." It is simply throwing away an important asset at this time if CinemaScope pictures are presented on screens of no greater area than used regularly or, worst of all, on screens no wider than those used regularly. (In the latter case the screen area of the CinemaScope picture would actually be smaller than the regular wide screen installed in such a theatre.)

Eventually CinemaScope pictures will be made available on some basis to drive-ins and small theatres. Meanwhile, debate on the value of stereophonic sound and screen proportions used in CinemaScope should not be allowed to spread to public attention. If that should happen the public might misunderstand and accept some exhibitor comments as criticism of CinemaScope product as such.

That stereophonic sound is essential in connection with screens of great width is not to be doubted. The controversy then reduces itself to one technical and one economic point: 1) Is there a theatre size or shape at which stereophonic sound ceases to be a plus entertainment factor? 2) Is there a theatre grossing point below which the investment in a stereophonic sound system is uneconomic? The questions are not identical even though there are indications that the technical and economic considerations have been confused by some.

Factual answers on both technical and economic questions will be found within a reasonable period of time. Tests scheduled for January should help determine the effectiveness of stereo sound in small theatres. As CinemaScope films continue to play off, more data will be available on the financial aspects of the system.

No matter what the answers may be, CinemaScope's very considerable assets at the box office must not be diminished by reckless handling.

Now is the time to remember the Christmas Salute to the Will Rogers Memorial Hospital. This wonderful institution at Saranac Lake, N. Y., entirely supported by the motion picture industry, is available to care for, without charge, members of the industry, and their immediate families, afflicted with tuberculosis. In addition to providing excellent treatment, the Will Rogers Memorial Hospital has an important research department from which it is hoped developments of universal application in the cure of TB may spring. The Christmas Salute is the principal means of supporting the hospital. An average contribution of only a dollar or two from everyone who makes his living in the motion picture industry is all that is required.

—Martin Quigley, Jr.
Vandalism Care
To the Editor:
Vandalism came to my theatre too. In combatting it, I found that part of our lost audience is due to the fact that noisy children and teen-agers have driven plenty of adults away from the theatres.
I've had the following rule in effect now for two weeks:
"Children under 16 years of age are not admitted to the Arcadia Theatre unless accompanied by an adult to sit with them and be responsible for their behavior."
Vandalism has stopped, adults are returning to the theatre and we have a new slogan here. "It's a pleasure now to go to the Arcadia."
Sure, we lost a few kid customers, but we are gaining adults and not seeing our property cut and slashed as we baby-sit the children at less than babysitting rates.
My baby-sitting days are over and so are my vandalism headaches.
I recommend any theatre having kid or teen-age trouble to try this rule. It'll cure it overnight.—LARRY WOODIN, Manager, Arcadia Theatre Company, Welliboro, Pa.

Uncertainty
To the Editor:
Let's get some stabilization on the new processes. I think the trade magazines should push that issue constantly. Small exhibitors are going broke with the uncertainty. I think 3-D is already washed up, but see a future in Cinemascope.—EDDIE MANSFIELD, Regent Theatre, Kansas City, Missouri.

Talent
To the Editor:
Think we should try to develop some true dramatic talent, or, find some in stock companies somewhere. Let's forget publicity stunts and concentrate on encouraging real talent—if and when we are intelligent enough and develop enough aesthetic sense to know it when we see it.—Exhibitor, Newark, New Jersey.

Planned Programs
To the Editor:
Showmen of today are not planning their film programs far enough in advance of the playdate to maintain the public interest. What has happened to the theatrical sections of our daily newspapers? Before the war years, the daily newspapers carried two or three pages to publish good advance pub-

Backwoods Support
To the Editor:
Now that competition is getting stiffer from TV, the theatre industry has got to stop just throwing pictures together and really clamp down, give the public a good story, good cast to go with it, and a good advance publicity push. They seem to forget that the people in the backwoods support the movie industry, too, and would like to see what a star looks like.—Exhibitor, Auburn, Maine.

One Ratio?
To the Editor:
Same question! When are we going to have one ratio in wide screen? Are they (Hollywood) going to produce same type of 3-D pictures? These are doing poor business in smaller towns!—MIKE GUTTMAN, Orpheum Theatre, Aberdeen, South Dakota.

Accurate Reviews
To the Editor:
I like your reviews. I find that your predictions line up very well with the results I get.—EMMETT GOODRICH, Murray & Goodrich Co., Theatres, Grand Rapids, Mich.

Entertain
To the Editor:
We need more light, gay musicals with comedy and color—less heavy drama. Let's entertain the people and make them happy, not depress them with troubles other than their own.—ED J. SCHOENTHAL, Manager, World Theatre, Kearney, Nebraska.

Suggested Standard
To the Editor:
I would like to see a standardization of about 1.75 to 1 on wide screen. I believe it would be adaptable to more houses than the 2.66 to 1.—A. SHORTLEY, Manager, Polk and Lyric Theatres, Columbia, Tenn.
THE Treasury, which wants money all the time, isn’t long enough, so they’re thinking of new techniques. Its new short, “The Bond Between Us”, has been given a special wide screen print. This would be the first government film in a new aspect ratio. It was to be shown Friday at the Motion Picture Association of America, Academia Theatre, Washington, D.C.

Remember Pat O’Malley? He’ll be around again, in a small part in Warners’ “A Star Is Born”. Look for him as a bettor at the $100 window at the Santa Anita racetrack. Mr. O’Malley was once a leading performer in the silent films. He can remember playing a small part back in 1912 in “Man of the Backwoods”, one of the first films from Warners.

Radio and television filled the gap left in New York by the newspaper strike. First run and circuit theatres boosted their air time. Loew’s of course, had its own radio station, WMGM.

Hal Wallis moved from Paramount the other day and took over the RKO studio. In part, that is, and temporarily. He rented the front of the main administration building and over the door hung the sign, “Television Center”. It was a prop for his latest, “About Mrs. Leslie”. He had the RKO studio workers worried a bit, though.

Pet Smith is celebrating his 22 years as MGM producer-commentator with “Rough Riding”. It is about rodeo riders. His first picture, released November 7, 1931, was about rodeo riders. This one, however, has wide screen and Technicolor.

Albert A. List, new chairman of the board of RKO Theatres, is now in the show business. The textile business factor, whose purchase of Howard Hughes’ stock several weeks ago sent him into a business new and, they say, fascinating, moved last week into RKO headquarters in Rockefeller Center, New York. This certainly gets him close to his $6,000,000 investment.

It has come to pass. A television program the other day came directly from a major studio. It was “Bebkin’s Hollywood Music Hall”, which on Thursday evening was to come from the scoring stage at Paramount. The 30 minute show stars Victor Young and his Silver Strings, and Lucille Norman, and was to have as guest the pianist, Paulena Carter.

The progression till now has been from films to television to vaults to television. However, a reversal may be occurring. There are some films made directly for television which theatre owners have been admiring. It is said now that NBC-TV’s “Victory at Sea”, in 26 half hour installments, has been edited to one hour and 38 minutes in a version suitable for theatres.

In San Francisco, George Pal’s “The War of the Worlds” used newspaper advertising keyed to the destruction by invading Martians of the Los Angeles City Hall. The advertising showed the destruction, and its copy read: “See Los Angeles Destroyed—is San Francisco next?”

Look for a big fight early next year in Congress to cancel the social security tax increase that will take effect January 1. At that time, employees and self-kept will have to pay 2% each, instead of 1 ½. Many GOP lawmakers think that this, too, is bad politics.

“Go west, young man” is still the watchword for those wanting to start business in the country’s fastest growing area. The Census Bureau reports that the West continues to lead among the four major regions in the country in population growth, with population increasing 7.7% between the April 1950 census and July 1 of this year.

Not as many television receivers were manufactured this September as last September. However, according to the Radio-Electronics-Television Manufacturers Association, the first 39 weeks of this year saw production of 5,524,370 sets, against 3,670,590 the same period last year.

Top Veterans Administration officials have vetoed plans of the VA film section to include money in the VA budget to convert theatres at hospitals and other VA installations to 3-D and other new motion picture processes.

In BETTER THEATRES

When a theatre goes to wide screen presentation, will the existing lamps provide enough light; if not, what type of lamps will be required for standard brightness under field conditions? In the Needle’s Eye department of this issue, Gio Gagliardi supplies a simple method of answering that question, employing a special chart of light values developed for this purpose.

The seating installation, of course, is also affected by wide-screen presentation. Conditions of sight line clearance become more critical as the performance area is extended. How to adjust the seating plan to these requirements is explained by Ben Schlanger in the fourth article of his series, “Theatres and the New Techniques.”
This week in pictures

WORLDWIDE celebration of United Artists' 35th anniversary; above, in New York as Arnold Picker, vice-president in charge of foreign distribution, approves. With him, his staff: Andy Albeck, Alfred Katz, and Harry Goldsmith. Meanwhile, in Rome, at the right, United Artists president Arthur B. Krim, whom the celebration honors, facilitates producer Angelo Rizzoli, who will co-produce "The Barefoot Contessa." Watching are Roberto Haggiag, Mr. Razzoli's partner; Joseph L. Mankiewicz, director; and Charles Smadja, right, UA Continental manager.

TO THE PRESIDENT, a gold card of membership in Variety Clubs International. At the White House with President Eisenhower are Nathan D. Golden, left, international heart chairman, who reported on the clubs' child welfare expenditures; and international chief Barker Jack Beresin, right.

AT the San Francisco premiere of "The Bigamist," left, some celebrants: Mrs. Lilian Fontaine, mother of actress Joan Fontaine; Frank Lovejoy, producer Collier Young; and Edmund Gwenn.

MERVYN LEROY, producer-director, is leaving MGM after 15 years. He said three successive pictures lately convinced him he needs a rest. He'll remain till January, editing "Rose Marie." Studio executives released Mr. LeRoy "reluctantly." Among his many contributions was "Quo Vadis."
DESIDERIO STERN, owner of the Golf Theatre, in a suburb of Santiago, Chile, has been seeing New York, on his first trip to the United States.

BROADWAY PREMIERE, for Hal Wallis' Paramount picture, "Cease Fire!" a war film in 3-D. Above, left, at the buffet dinner which followed the Criterion opening, Dr. Edwin H. Land of Polaroid Corp. is greeted by General Mark Clark, host. Above, right, at the theatre, George Weltner, Paramount International president, with wife and daughter, and Mr. Wallis.

AT THE Columbia sales meeting in New York: assistant sales manager Rube Jackter; Canadian sales manager Harvey Harnick; and general sales manager A. Montague.

DARRYL F. ZANUCK, second from right, 20th-Fox production chief, receives congratulations from fellow guests after receiving the Screen Producers Guild Milestone Award at the Guild banquet. With him, Jack L. Warner, Colorado Governor Dan Thornton, Los Angeles Mayor Norris Poulson.

ALFRED CROWN, RKO Pictures foreign sales chief, told the trade upon returning from ten weeks in the Far East, that economies were achieved without disturbing morale, and product is sufficient. See page 34.

KENNETH CLARK, right, has been elected vice-president of the Motion Picture Association of America, along with G. Griffith Johnson. Mr. Clark had been assistant to Eric A. Johnston, president, and formerly was a Washington and foreign correspondent and then MPAA public relations executive. Mr. Johnson is head of the MPAA economics department.

STARS AT THE PREMIERE of Warners' Wayne-Fellows production, "Hondo," at the Majestic, Houston. Ward Bond and John Wayne flank M. C. Conrad Brady, publicity director, at their personal appearance on stage.
RCA SHOWS ITS MAGNETIC FILM

See Development Available For TV Use in 2 Years; Would Supplant Film

by GEORGE SCHUTZ
Editor, Bettv Theatres

RCA demonstrated its system of electrical picture recording this week with profound effect upon radio-television and motion picture engineers—several from Hollywood—who, with representatives of the press, were transported to the David Sarnoff Research Laboratories in Princeton, N. J., for the exhibition. Developed primarily to supplant photography on film in the recording of television programs, such a system, which transposes the television camera signals directly into a pattern of the image on magnetic tape, appears as certain as such things can be to realize that aim in the near future.

Brig. Gen. David Sarnoff, chairman of RCA, said that it would take about two years for the equipment to be available to television studios.

Gives Immediate Playback

When this application can be made, "electronic photography," as it was called by General Sarnoff, will be also available to motion picture studios to make a record of scenes as well as sound for immediate playback. Magnetic recording is so used now in sound recording technique, and since film processing is eliminated, it offers the same facility in procuring "rushes" of the action. It probably would be found useful also in editing the finished production.

The demonstration at the Princeton laboratories presented pictures recorded both before and during the exhibition. In front of the audience were two identical television receivers of RCA standard home type in the 14-inch tube size. Following a prior recording in black and white, one in color was shown. Then the color subject was enacted, live, at the NBC studios in New York 45 miles away.

Images Compared

At the same time this subject was being received on the sets, the tape equipment in another room was recording it in both image and sound. Then midway in the demonstration, one of the receivers was fed the simultaneous tape signals, while the other continued with direct reception from New York. There was only one distinction between the two—the"live" color was slightly more vivid, presumably more faithful to the original. But the color from the magnetic record was close enough to require direct comparison for any criticism.

Besides the additional amplifiers required for the magnetic signals, the equipment provides for passing the magnetic tape through recording heads for both sound and picture, with all heads so close to each other that the sound-picture signals can be picked up for transmission with no noticeable time lag. In the equipment demonstrated, the tape moved at rate of 30 feet per second; however, Dr. E. W. Engstrom, head of the laboratories, explained that equipment now under construction will reduce that speed, and even further reduction appears to be possible.

The tape employed was standard half-inch type used for magnetic sound. For black-and-white pictures, with accompanying sound stripe, plus synchronizing signals, quarter-inch tape would be sufficient, it was said. The half-inch size was used to accommodate the three color signals. It thus carried five channels, which were obtained from the output of a color television receiver.

To make the color picture available to a television transmitter with the kind of equipment employed in the demonstration, it would be necessary, it was said, to combine the three primary color signals with the synchronizing signal to form a composite signal for the transmitter. Dr. Engstrom said that equipment to accomplish this is now under development.

Development of electronic motion picture photography has another point of impact on the use of film in the making of home movies. It eliminates sending film away for processing; indeed, it allows immediate exhibition on the home television set.

Among the motion picture engineers present at the Princeton demonstration were Loren Ryder of Paramount, Frank Caillih of Warner Bros., and William Kelly of the Research Council.

Skouras in Rome: Open "The Robe"

Spyros P. Skouras, president of 20th Century-Fox, left New York by plane Monday for Europe where he personally launched the first Continental openings of "The Robe," which reportedly has grossed more than $10,000,000 in 10 weeks of domestic engagements.

The first Cinemascope feature made its Continental debut Friday in Rome. Following a special two-theatre opening in Paris Friday, the picture is scheduled to bow in Athens December 14, to be followed in turn by pre-Christmas openings in Brussels, Zurich and Cairo.

The Far Eastern opening of "The Robe" will be held Tuesday in Manila; to be followed by engagements before the end of the year in Sydney, Melbourne, Auckland, Wellington, Hong Kong, Kowloon, Singapore, Bombay, Bangkok and Djakarta. Scandinavia will get its first look at Cinemascope and "The Robe" December 30 in Stockholm. Latin American engagements tee off in Panama City December 23, followed by openings in Rio de Janeiro, Mexico City, Bogota, Port of Spain, Sao Paulo, Santiago, Lima, Havana and Montevideo.

Meanwhile, word from London is that "The Robe" in its first engagement across the Atlantic, at the Odeon, has broken all existing records, including those set by "A Queen Is Crowned" and "Limelight."

In New York, plans were continuing for the newly rescheduled premiere of "Beneath the 12-Mile Reef" at the Roxy December 16. The third Cinemascope feature previously was set to open there December 14.

Stanley Kramer Unit Ceases Operations

HOLLYWOOD: Cessation of all activities was announced Tuesday by the Stanley Kramer Company in a statement issued by its board members, George Glass, Sam Katz, and Mr. Kramer. The delivery to Columbia of "The Wild One" and "The Caine Mutiny," Mr. Kramer's last two pictures, marked the end of the company's operations, temporarily at least. Mr. Kramer indicated he is considering two distribution offers for pictures he intends to produce independently, at the rate of three pictures in two years.

Paramount News in Wide Screen Ratio

Paramount News, beginning January 2, will be photographed so it can be projected in the screen ratio 1.66 to 1, Oscar Morgan, Paramount short subjects and newsreel sales manager, announced this week. All Paramount News cameramen have been advised to correct their view finders. "We consider this ratio to be an added value," Mr. Morgan said.
Mason Urges Ticket Field Be Abandoned by U. S.; COMPO Dues Drive on

As a new year was about to get under way, echoes for the repeal of the 20 per cent Federal admission tax began to grow in volume, while on Monday the Council of Motion Picture Organizations launched its annual canvass for dues at meetings of distribution personnel in 32 exchange cities.

In Washington Rep. Mason (R., Ill.), who sponsored the admission tax repeal bill backed by the industry, suggested that the Federal Government turn the admission tax field over to states and cities.

In a move Tuesday, a committee representing COMPO called on Under-Secretary of the Treasury Marion B. Folsom to discuss the need for relief of the 20 per cent tax. The committee agreed to submit data to the Treasury concerning industry conditions with a view to continuing cooperation by the industry with the Treasury and Congress in the formulation of tax recommendations.

Tax transference was one point Rep. Mason, a member of the House Ways and Means Committee, presented to the Government commission studying overlapping state and Federal taxes. He suggested that the Federal Government stop aiding the states to build roads and that the states and cities give up the right to use the income, liquor and tobacco taxes. In return he suggested the Federal Government should surrender its right to tax estates and gifts, admissions, gasoline and any retail sales.

On the subject of the admission tax, Rep. Mason noted that all theatres and places of amusement come directly under the police power of the states and that about one-third of the states issue licenses for the operation of these places of amusement and collect admission taxes.

"The Federal Government could very well withdraw from the admission tax field and turn this field over to the states and local governments," Mason said.

Industry’s First Aim Is End of Federal Tax

Industry officials have taken the attitude that the first effort must be to end the Federal admission tax, and that the industry could then mobilize to prevent new state and local taxes in place of the Federal tax.

The dues canvass, which was launched Monday by COMPO, is expected to cover every exhibitor in the United States, and will continue through Monday. The distribution chairmen of the exchange area were to preside at each meeting. All branch managers and salesmen from the 10 major companies were expected to be present so that the theatres to be canvassed by each salesman could be allotted.

The distribution chairmen and the cities in which meetings will be held are:

- Albany, Jack Goldberg, Loew’s; Atlanta, W. D. Kelly, Universal; Boston, J. M. Connolly, 20th Century-Fox; Buffalo, Stanley Kostisiki, United Artists; Charlotte, J. W. Greenleaf, Universal; Chicago, William J. Devaney, Loew’s; Cincinnati, Edwin M. Booth, Loew’s; Cleveland, Harry S. Bauxbaum, Paramount; Dallas, H. C. Vogelohpol, Warner Bros.; Denver, Marvin Goldfarb, RKO; Des Moines, Donald R. Hicks, Paramount.
- Detroit, Joe Barninghaus, Warner Bros.; Indianapolis, Claude W. McKeen, Warner Bros.; Jacksonville, Paul Hargette, Columbia; Kansas City, Tom Baldwin, Columbia; Los Angeles, A. Swerdlow, Universal; Memphis, Louis C. Ingram, Loew’s; Milwaukee, Lou Elmman, RKO; Minneapolis, J. T. McBride, Paramount; New Haven, George Somma, Republic.

See Renewed Congress Support for Repeal

A survey of reports from the field this week on pledges of support by Congressmen and Senators in the industry’s renewed tax repeal campaign indicate that COMPO can expect the same cooperation in the second drive that it received in the first.

Although not enough reports have been received by COMPO to determine an overall picture, the belief is that if the information from the unreported areas is as optimistic as those from the reported districts, the same degree of support may prove well assured.

The COMPO executive committee has approved a program which is in full accord with the original concepts embodied in the by-laws, it is pointed out in a brochure issued last weekend. The program, it states, calls for a “continuance of effort to improve the industry’s public relations, the establishment of an information bureau, amplification of COMPO’s press activities, inauguration of an advertising campaign in ‘Editor and Publisher,’ development of the industry’s relations with various Government agencies and renewal of COMPO’s campaign for elimination of the discriminatory Federal 20 per cent admission tax.”

Cole, McGee to Continue as Tax Committee Chairmen

It is pointed out that Col. H. A. Cole and Pat McGee will continue as co-chairmen of the repeal committee and that the committee will remain virtually intact for the coming year.

In San Francisco last week some 200 industry representatives turned out to honor Senator William Knowland of California at a luncheon given by the tax repeal committee. Idea behind the luncheon was to thank the Senator for his work in the previous tax campaign and to encourage his continued efforts.

MGM to Use Ansco Color For CinemaScope Films

The first use of the new Ansco color for filming in CinemaScope was announced this week by MGM following weeks of extensive tests.

Three CinemaScope pictures will be filmed in Ansco. First is “A Bride for Seven Brothers,” produced by Jack Cummings, directed by Stanley Donen, starring Jane Powell and Howard Keel, which went before the cameras Monday.


The daily rushes of the three pictures will be processed in the studio’s newly converted color laboratory, which has been stepped up to a capacity of 1,000,000 feet of film weekly.
Terry Ramsaye Says...

NEW PROCEDURES IMPOSING A TYRANNY OF TECHNIQUES

by TERRY RAMSAYE

DAILY IT becomes more obvious that the motion picture industry is being forced, against reluctances inborn, to acquire a new consciousness of—and competence in—the new techniques it has embraced in its flight from television. Discussing some serious aspects of the 3-D development in an editorial last week Martin Quigley, Jr., made the rugged observation that: "In an electronic age of great precision...the motion picture industry has tried to 'get by' too long on 'horse and buggy' tolerances."

State of Obsolescence

Painful to state, that has been attributable to obtuse indifference with a policy of "getting by," while leaving all the problems except the balance sheet and inter-industry politics of the day to the hired hands, including publicity and legal departments. The show came in the can and the technology was out of sight up in the projection booth. It reminds one of the cracker judgment that there was no occasion to fix the roof in good weather.

A few years reading of the pages of "Better Theatres" makes one continuously aware that a discouraging proportion of motion picture theatres, all down those years, at least since the coming of sound, have been operating in a growing state of obsolescence. A surprising number of pretentious theatres all across the land, despite their boasts of glory, have the dusts of the 1920s in the corners.

Now there is nothing casually automatic in the industry—unless it be taxes.

The motion picture technology has been of vital importance along all the steps from studio to screen from the beginning, but never so intensely and so obviously as now. Turning back the pages one may discover that the development of color, starting with the relatively simple wheel screen process of Cinemacolor, encountered nearly a decade of delay by reason of the dumbest ineptitudes and the lethargies of both production and exhibition. The annals of the coming of sound are laden with reactions in the same pattern.

The Day Has Come

Now has come the day when the requirements of a competent show in the theatre cannot delay and do with "horse and buggy" tolerances.

It would be educational indeed if some thousands of showmen might take just an expeditionary peek into the great technological complex that stands behind what comes in the film can today. A reading of most any issue of the Journal of the Society of Motion Picture and Television Engineers, like Part I and II of the issue of September, 1953, would be such a book. There is for instance report on an instrument of decided significance, called the Westrex Film Editor.

A Versatile Device

It is a remarkably versatile device by which the film editor can see, study and translate not only the basic pictorial record but all the possible relevant records of sound, whether recorded optically by variable density or variable depth or the intricate magic of magnetic track recording, single or multiple track. That same journal explains, along with how shapes are made audible, and audibles are made shapes, so keenly, so precisely that the editing touch can be laid upon a single missing "s" at the end of a word, or can isolate for treatment, if need be, such a fleeting flasw as a whispered "hell" or "damn" in the speeding track.

That is but the merest beginning. It requires a specialized education to even read about all that goes on and the intricacies of physics, optics, electronics and chemistry which empower the screen of today and tomorrow.

So it comes that the precious ribbon of precision with its burthen of entertainment called "the print" arrives at the theatre with some profoundly precise steps yet to make as it reaches the audience. As has been pointed out, the advent of 3-D was marked by experimental product, hastily and carelessly and ignorantly made and exhibited under makeshift, hurried and recklessly inadequate conditions in exhibitions. That much Mr. Quigley has indicated in his expression. The same facts persist in varying degrees to other aspects of the "new techniques" stumped. They are being gently dealt with in the critiques. The sheer gadget and novelty appeal has not been exhausted.

Precision Vital Factor

The competence of the show, in whatever of the media, on any screen, depends on hairbreadth precisions in optics, illumination and acoustics. All of those are factors requiring not only competent attention in operation by also a precise fitting to the particular theatre.

Exhibition has as many urgent responsibilities as what we call Production. Today what comes in the can is only a part of production, the rest has to be done on the screen of delivery.

There's demanding work in it. Remember that old spiritual: "You can't go to Heaven in a rocking chair."

Fox to Have 9 Releases In 4 Months

Nine major productions, including four filmed in CinemaScope and Technicolor, the conventional films in color by Technicolor, and two standard black and white pictures, will be released between December and March by 20th Century-Fox. One CinemaScope picture will be released each month during the four month span, and the others will include the first four Leonard Goldstein Panoramic Productions made for 20th-Fox release.


March releases are "River of No Return," CinemaScope-Technicolor, starring Robert Mitchum and Marilyn Monroe with Rory Calhoun, produced by Stanley Rubin and directed by Otto Preminger; and "Gorilla At Large," color by Technicolor, to be made available in both 2-D and 3-D, starring Cameron Mitchell and Anne Bancroft with Lee J. Cobb, executive producer Leonard Goldstein, produced by Robert L. Jacks and directed by Harmon Jones.

Variety Club New Year Ball

The New York Variety Club Foundation to Combat Epilepsy's women's committee will sponsor a New Year's Eve Ball at the Sert Room of the Hotel Waldorf-Astoria. The committee is constituted of wives of prominent men of the local industry.
FROM Universal International

PICTURES WITH THAT UNIVERSAL APPEAL

For the Months of December...January...February
STARRING DONALD O’CONNOR
JANET LEIGH
with BUDDY HACKETT
LORI NELSON • SCAT MAN CROITHERS
THE MODERNAIRES • THE SPORTSMEN

WALKING MY BABY BACK HOME
COLOR BY TECHNICOLOR

... and Gee, THIS is Great too!
A national ad campaign of Color Ads in 14 leading publications to reach the eyes of more than 112,000,000 readers!

STARRING

AUDIE MURPHY
LORI NELSON

TUMBLEWEED
COLOR BY TECHNICOLOR

CO-STARRING

CHILL WILLS with K.T. STEVENS • RUSSELL JOHNSON
The Story of a Love that made Wonderful Music!

Universal International presents

JAMES STEWART • JUNE ALLYSON

The Glenn Miller Story

COLOR BY Technicolor

... and it will be backed by the biggest and most powerful ADVERTISING and PROMOTION CAMPAIGN in U. I. history... of course!

with

CHARLES DRAKE • GEORGE TOBIAS • HENRY MORGAN
and these Musical "Greats" as Guest Stars!
FRANCES LANGFORD • LOUIS ARMSTRONG • GENE KRUPA
BEN POLLACK • THE MODERNAIRES

Directed by ANTHONY MANN • Written by VALENTINE DAVIES and OSCAR BRODNEY • Produced by AARON ROSENBERG
Indian Tomahawk and Cavalry Sabre fighting side-by-side for the glory of the West!

War Arrow

Starring: Jeff Chandler, Maureen O'Hara, Suzan Ball, John McIntire, Charles Drake, Dennis Weaver, and Noah Beery

Forbidden

Starring: Tony Curtis, Joanne Dru, Lyle Bettger, and Marvin Miller

Border River

Starring: Joel McCrea, Yvonne De Carlo, and Pedro Armendariz

Available in both 2-D and 3-D

Taza, Son of Cochise

Starring: Rock Hudson and Barbara Rush
TELEMETER GETS ITS CHANCE
AND APPEARS SIGNIFICANT

by WILLIAM R. WEAVER
Hollywood Editor

Saturday night in Palm Springs, Cal., the International Telemeter Corporation put into operation a pay-television system on which, according to executives who officiated at the inaugural, some $3,000,000 has been spent so far. The news was not exclusively motion picture news, for in point of potential and portent the inauguration of Telemeter service as a going facility in modern life is at least as significant to the television industry and the advertising business, to mention only the two of them, as it is to the motion picture theatre and its product.

Money Mostly From Motion Picture Field

Nevertheless, the $3,000,000 is largely motion picture money, most of the executives are motion picture executives, and the pay-television of motion pictures has been the principal talking-point of the Telemeter Corporation from its beginnings. Paramount is 50 per cent owner of Telemeter and Paramount's "Forever Female" was televised to Palm Springs Telemeter-equipped homes at $1.35 each while Exhibitor Earl Strebe, enjoying a cut in either kind of money, was getting $1.15 per head for it at his Plaza theatre.

The over-all story of Telemeter is rather well known, but some of the statistics may not be. The Palm Springs installation represents a cost of $500,000, entailed in setting up a mountain-top antenna capable of bringing in television from a point of origin 125 miles distant, erecting a substation in Palm Springs and wiring the town, literally, with a multi-channel cable strung on public utility poles throughout the community so that residents, hitherto denied television due to their pocket-type terrain, can tap the flow of the seven commercial channels beamed from Los Angeles and, on payment of the proper number of coins in a Telemeter receiver atop the set, the pay-program which Telemeter happens to be offering on a given day.

Home-Owner Charge Is $150 for Cable

The home-owner is charged $150 for the privilege of tapping the cable, if his lead-in isn't longer than 100 feet, plus $5 a month. Cost of installing the Telemeter coin-box (this is optional; a home owner can buy the antenna service alone if he chooses) is $21.95. Palm Springs residents had installed 450 sets by last week, and 72 of those were equipped for Telemeter reception, but these numbers are not to be read as meaningful beyond the fact that neither television nor Telemeter has been available until very recently. Both numbers are expected to soar.

The arrangement whereby Mr. Strebe participates in Telemeter's revenue from the home-reception of pictures running concurrently at his theatre is more tacit than explicit, although hinting enough, and will be worked out ultimately on the basis of practical experience. Additionally, or perhaps collaterally, he has an optional stock interest in the Palm Springs Community Television Corporation, a Telemeter subsidiary which owns the antennas, signal-boosters and all local installation materials except Telemeter coin-boxes themselves.

Relation to Telemeter Is Extremely Close

His relationship to Telemeter is extremely close, due to his having cooperated intimately in facilitating its installation in his town, and may not be duplicated everywhere, although it will furnish prime guidance information.

Both Paramount and Telemeter officials here said all along that exhibitors will be given maximum practical protection in areas where Telemeter is introduced but no precise formula for this, and none for procedure in areas in which one exhibitor interest is affected, has been devised. These are among the large number of questions to which answers are expected here.

Telemeter plans for the immediate future contemplate expansion to provide Palm Springs-type service to 225 other non-television areas throughout the country. Next to receive this attention are blanked-out areas in Burbank and Glendale, Los Angeles suburbs hedged in by foothills. How fast this expansion will take place depends in some degree on pay-television demands in Palm Springs as time goes on, and at mid-week this was reported outstripping supply.

This closed-circuit type of operation is the only type Telemeter can conduct until and unless the FCC authorizes it to take to air. But it is likewise a relevant fact, generally overlooked, that Telemeter is not stopped from running its cabled service into any area, blanked out or not, if it should turn out that enough persons are disposed to pay enough for it. The Palm Springs price for a first run feature—$1.35 per home—isn't prohibitive by quite some. Maybe it won't take as long as the two years most people predict to get the full, final measure of Telemeter's impact on theatrical entertainment.

HOLLYWOOD OPENING
FOR TELEMETER BOW

The world premiere of Paramount's "Forever Female" in Palm Springs had all the trappings of a first rate Hollywood affair. Some of the personalities from the film capital were Pat Crowley, Bob Hope, Lily Pons, Eddie Cantor, Rhonda Fleming, Scott Brady, Rory Calhoun. Some of the industry executives were Carl Leserman, Paul Ralbourn, and Dr. Louis Ridenour, of Telemeter; Barney Balaban, Y. Frank Freeman, Don Hartman, Russell Holman, Jacob H. Karp, Eugene Zukor, and Pat Duggan, from Paramount. A notable corps of news men and women from newspapers, radio and television accompanied the stars at dinner in the El Mirador Hotel, and to the Plaza Theatre. Miss Crowley rode a horse and buggy, illustrating, it was said, Palm Springs' early history. She was attended by 30 mounted police, and welcomed by a 60-piece high school band. The press and the stars then saw the film on Telemeter in private homes and at the Racquet Club, to which all repaired later for a special reception.

COMPO Unit
In Talks at
Kansas Meet

KANSAS CITY: A district meeting Monday of the Council of Motion Picture Organizations, with exhibitors attending, preceded the two-day annual convention Tuesday and Wednesday of the Kansas-Missouri Theatre Association here, at which Glen Dickinson, chairman, presided.

The two organizations are cooperating in plans for an area organization to work for repeal of the Federal admissions tax.

Myron Blank, president of Central States Theatre Corp., spoke at Monday's luncheon, outlining research results in the industry, and Robert Livingston and Don Hults spoke on the tax repeal prospects and procedures.

The afternoon was devoted to presentations, explanation and demonstrations of new equipment and processes. The KMTA meeting got underway Tuesday.

Exhibitors Tuesday night attended theatres in Kansas City showing CinemaScope and 3-D. With this preparation, the convention heard Walter Reade, Jr., TOA president, at the noon luncheon Wednesday, who urged the value of organization and who advised earnestly that each exhibitor understand the new processes, and judge their value to his own theatre on the basis of his economic situation.

Officers elected at the business session Wednesday were: president, Leo Hayes; vice-president, H. B. Doering; secretary, Earl E. Jameson, Jr.; treasurer, Frank Weary, Sr. New directors are Ed Harris, George Baker, Al McClure and C. E. Cook. Mr. Cook is the retiring president.
In “Beneath the 12-Mile Reef,” CinemaScope for the first time takes you under the sea, twenty fathoms down to the domain of the killer-shark and the giant octopus and the manta ray. The marvel of CinemaScope’s stereophonic sound engulfs you in excitement you’ve never known as the CinemaScope anamorphic lens captures a spectacular undersea kingdom in a manner unique to the prowess of CinemaScope.

It is a remarkable human drama, combining a love story centering around Robert Wagner and Terry Moore with a heartwarming father-and-son relationship between Wagner and Gilbert Roland. They evolve as unforgettable themes in a photographic symphony, an entertainment honestly and stirringly acted by its entire cast, superbly produced by Robert Bassler, expertly directed by Robert D. Webb.

It is, too, a breathless adventure in movie-making, filmed entirely on location at Nassau and off the West Coast of Florida in the throbbing heart of the sponge-fishing country.

“King of the Khyber Rifles,” which stars Tyrone Power, Terry Moore and Michael Rennie, emerges as the first sweeping adventure entertainment in CinemaScope. It transports you to the deserts of India, to the strongholds of the untamed Afridi horsemen, the colorful bazaars of Peshawar, and the terror-filled “Night of the Long Knives” as the hill tribes and Afridi lancers join forces in startling battle scenes.

It is a picture that stuns with its tumultuous action, its fabulous fight sequences and panoramic range. Brilliantly painted on the mighty canvas only CinemaScope can provide, “King of the Khyber Rifles” catapults you into the midst of the pomp and glory and the stirring adventures that nourished the perilous course of empire.

There are truly great performances by all the principals and a tender romance between Tyrone Power and Terry Moore. Frank P. Rosenberg has produced “King of the Khyber Rifles” on a grand scale and Henry King has done a masterful job of direction.
"Beneath the 12-Mile Reef" and "King of the Khyber Rifles" are fresh and exciting new experiences in the ever-increasing wonders of the CinemaScope process. Having seen these pictures, far different from each other in story and locale and far different, too, from the themes of the first two CinemaScope presentations, I am convinced that there is absolutely no limit to the versatility and range of this gifted new medium, no end to its qualities of enhancement.

They are in every way outstanding attractions in the glorious tradition of their CinemaScope predecessors, "The Robe" and "How to Marry a Millionaire," which have swept the imaginations of the ticket-buying public and are bringing back in historic fashion large numbers of the audiences which made our industry great. I firmly believe that "Beneath the 12-Mile Reef" and "King of the Khyber Rifles" are destined to bring business in every way comparable to their predecessors.

In the next few weeks, these two productions will have their world premiere engagements at the Roxy and Rivoli theatres, respectively, in New York. I predict that these engagements, and engagements everywhere of "Beneath the 12-Mile Reef" and "King of the Khyber Rifles," will serve to reaffirm the position of CinemaScope as the hallmark of quality that will identify all future productions made in this process.

Al Lichtman, 20th Century-Fox
CANADA HONORS FITZGIBBONS

Dominion Screen Le:
Lauded; Trade Show, Exhibitor Session Held

TORONTO: It was a busy time for the Canadian motion picture industry here last week, highlighted by the Canadian Picture Pioneers' award dinner at the Royal York Hotel honoring J. J. Fitzgibbons, president of Famous Players Canadian Corporation.

The week's activities began Monday with the meetings of the Motion Picture Industry Council of Canada and the National Committee of Motion Picture Exhibitors Association of Canada, both at the King Edward Hotel, and both of which ran through Wednesday. A film industry trade show was held at the King Edward Wednesday and Thursday; and Thursday, also at the King Edward, the Motion Picture Theatres Association of Ontario held its annual meeting.

Many Officials Attend

Presiding at the Pioneers' dinner, which was attended by many city and provincial dignitaries in addition to representatives of all facets of the Canadian industry, was N. A. Taylor, Canadian Pictures Pioneers' president.

Mr. Taylor, in presenting the bronze portrait plaque award to Mr. Fitzgibbons, said, "It is beyond the power of any of us to evaluate the gifts which have come to our industry . . . from the heart and mind of John Joseph Fitzgibbons. His goodness of heart and his qualities have reached into the lives of so many Canadians."

In accepting the award, Mr. Fitzgibbons nostalgically recalled a man named McQueen, who, he said, had taught him how to operate a projector. "I don't know where he is now," said the Famous Players chief. "But if he's in heaven, I hope God has made a good spot for him for he gave me the key that opened the door that has meant so much to me and my family."

Tribute by Balaban

Mr. Fitzgibbons was not unmindful of those who might follow him, for he hoped "that the honors that have come to me tonight will inspire someone else."

Via tape recording, tribute was paid to Mr. Fitzgibbons by many Paramount executives, including Barney Balaban, president, who himself was honored as a pioneer of the year earlier in New York. Jerry Pickman, in charge of Paramount advertising and publicity, attended from New York.

Three others also honored at the dinner for Mr. Fitzgibbons were Bernard E. Norrish, of Montreal, retired president of Associated Screen News; Miss Ray Lewis, trade paper editor, and Lt. Col. John A. Cooper, for many years chairman of the Canadian Motion Picture Distributors' Association.

Highlight of one of the final sessions of the Motion Picture Industry Council meetings was the adoption of a recommendation for a national technical advisory committee for the purpose of advising exhibitors on the new techniques in film presentation.

The proposal had been made earlier by Morris Stein of Famous Players. The committee would consist of authorities from equipment companies as well as representatives of the council.

Mayor A. J. Mason, of Springhill, Nova Scotia, was elected to continue as chairman of the council. David Griesdorff was re-elected vice-chairman; R. W. Bolstad, Toronto, secretary-treasurer, and A. C. Jolley, executive secretary.

Mr. Stein, incidentally, was re-elected national chairman of the National Committee of Motion Picture Exhibitors Association of Canada. Named as vice-chairmen were F. Gordon Spencer, of St. John, and S. R. Miles, of Winnipeg; H. C. D. Main is secretary-treasurer, and Mr. Jolley is executive secretary.

Ontario Unit Elects

Directors elected by the Motion Picture Theatre Association of Ontario, which has a membership of 360 theatres, were Jack Clarke, E. C. Forsythe, Lionel Lester, H. S. Mandell, Morris Stein and W. A. Summerville, all of Toronto, and Morris Berlin, Lou Sorsky, Angus Jewell, H. C. D. Main, J. D. McCullough and Floyd Rumford.

The meeting of Canadian exhibitors led action against so-called "roadshow" films, endorsing a resolution calling the practice "detrimental not only to exhibitors but to the whole motion picture industry, including producers and distributors."

British Seek More Time, Says Davis

TORONTO: The British film industry is not seeking to oust Hollywood from the world market, but certainly is seeking a greater proportion of the market, particularly in the United States, than it is now receiving, John Davis, managing director of the J. Arthur Rank Organization, told a luncheon meeting here.

He said: "Even now in this country (Canada), a problem still exists which may have to be tackled—the free interchange of films between the theatre interests to allow of fair competition."

Discusses Operations

Two facets of the Rank organization operation in Canada were dealt with by Davis, the operation of the Rank film distribution and the 121 Odeon theatres. In his talk, which traced the history of the British industry, Mr. Davis made it clear: "My talk is not an attack on Hollywood. I am not complaining, I am dealing with facts at the moment."

Setting the scene, Mr. Davis said the Rank organization was not trying to oust Hollywood in the world markets, "only striving to secure our share of the world market including an income which should be available to us from the United States of America."

He pointed out that in looking over the world market the United States was worth 60 per cent, Britain, 15 per cent, and Canada, five per cent. To achieve what Hollywood can in the domestic market, Mr. Davis said British producers "have to use to a greater extent creative ideas, ingenuity and not only money."

In tackling the world market, the Rank organization was faced with the fact that Hollywood dominated the picture quite considerably. "They controlled many of the most important theatres either directly such as in Canada, or had long term franchises, etc., to secure playing time for their films."

Mr. Davis then went on to explain why the Rank organization built up a series of circuits in different countries, "for the lack of public opportunity to see our films on local screens."

Nationals Have Say

Mr. Davis made it clear, however, "the nationals of the countries concerned have the ultimate say as to what films will be played in the theatres which they operate." But he complained of the fact that in the United States, the large majority of cinema-goers do not have the opportunity "to see the best films of any country outside their own."

The Rank Organization does not intend to be destroyed, he said, and with that in mind makes pictures which do not play down to public taste.
MGM Plans
Anniversary
Sales Drive

Marking the company’s 30th year, the MGM sales organization is preparing for a 30th Anniversary Jubilee celebration during the 17 weeks from January 1 through April 29. It was announced by the company Tuesday.

Charles Reagan, general sales manager, outlined the general plan of the Anniversary Jubilee at a recent meeting with regional sales managers in Chicago, and last week the six field sales managers held regional meetings with branch managers and their staffs in their respective territories to outline details of the campaign. John P. Byrne, Eastern sales manager, named Jubilee Captain by Mr. Reagan, will soon make a tour of all branch offices to obtain first-hand reports on the projected sales program.


Stanley Warner Plans to Use Moropatic 3-D

The Stanley Warner Circuit intends to use the Moropatic process for the singlestrip projection of 3-D films in some 50 theaters, Matthew Fox, chairman of the Pola-Lite Company, announced this week in New York. This is the third major theatre circuit to signify its intentions of utilizing the projection attachment. The other two are Interstate Theatres, of Texas, Malco, in Tennessee. Al O’Keefe, Pola-Lite distribution vice-president, announced Wednesday that Harry Thomas, veteran distributor, had been appointed director of west coast sales for Moropatic, with headquarters in Hollywood. The process was demonstrated in Chicago Wednesday before some 350 theatre men at the Century theatre.

Skouras and Employees Welcome Greek Rulers

King Paul and Queen Frederika of Greece received a royal welcome at the 20th-Fox home office in New York last week, when they returned from a tour of this country. They were cheered by the 20th-Fox men and women as they entered the building’s lobby, red-carpeted for the occasion. They were photographed by Fox Movietone News cameramen. They then saw “The Robe,” first film in the CinemaScope process.

Bonoffs Selling Interests

Leo and Sallie Bonoff are selling their interests in theatres at Old Saybrook and Madison, Conn. to Israel Gordon’s Sons, Inc., of New Haven.

Box Office Champions
For November, 1953

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

FROM HERE TO ETERNITY
(Columbia)

LITTLE BOY LOST
(Paramount)

MOGAMBO
(Metro-Goldwyn-Mayer)

THE ROBE
(20th Century-Fox) (CinemaScope)

SO BIG
(Warner Bros.)

TORCH SONG
(Metro-Goldwyn-Mayer)

RKO Pictures 3-Month Loss Put at $248,377

The operations of RKO Pictures Corporation and subsidiary companies for the three months ended October 3, 1953, resulted in a net loss of $248,377, subject to audit and year-end adjustment, which compares with a loss of $1,064,932 for the third quarter of 1952.

For the nine months ended October 3, 1953, operations resulted in a net loss of $3,739,113, subject to audit and year-end adjustment, which compares with a loss of $4,777,266 for the same period of 1952.

Beverly Gets McCarthy Film

Beverly Pictures, of which Herbert Bregstein is president, has taken distribution of “Green Promise,” which oilman Glenn McCarthy produced in 1950 for RKO releasing. The film stars Walter Brennan and Marguerite Chapman. Mr. Bregstein also said his company is taking “Mr. Peekaboo” and “Vicious Years” from U.A.
"FOREVER"

starring

GINGER ROGERS
WILLIAM HOLDEN
PAUL DOUGLAS
with JAMES GLEASON and introducing
PAT CROWLEY

Paul Douglas plays the woman-wise ex-husband.

Ginger Rogers bids for another Academy Award.

William Holden is his dramatic best as the man.

Pat Crowley is the young girl, hungry for love.

Produced by PAT DUGGAN
Directed by IRVING RAPPER
Written by JULIUS J. EPSTEIN and PHILIP G. EPSTEIN
Suggested by J. M. Barrie's play "ROSALIND"
IS BOXOFFICE PROOF THAT
“YOU CAN DEPEND ON PARAMOUNT
IN 1954 AS YOU DID IN 1953”...

Just a year ago this month Paramount opened
“Come Back, Little Sheba” at the Victoria Theatre,
New York City, to qualify it for 1953 “Oscar”
recognition which it received when Shirley Booth
won the Academy Award.

Soon we will open “FOREVER FEMALE” at the
Victoria. The picture and the cast are all red-hot
contenders for 1954 “Oscars.” It is one of the frankest,
fiercest love dramas ever filmed. The background
is Broadway where two women fight, fang and claw,
for one man, pitting experience against instinct.

“FOREVER FEMALE” is a tremendous boxoffice
property and will be backed by tremendous selling
support by Paramount. We urge you to watch all
the first engagements.
PAYMENTS DROP ON LEVY LEVY

Lower Exhibitor Total Is Blamed on Attendance, Theatre Refusals

by PETER BURNUP

LONDON: The report of the British Film Production Fund shows that in the year to August 1, 1953, exhibitors paid into the Fund under the Levy £2,731,860, compared with £2,971,910 in the previous year.

The drop of £240,450, says the report, is due partly to a fall-off in attendance and partly to 'non-cooperators'; i.e., exhibitors who refused to pay the Levy.

Payments Decrease

The Fund paid out £2,211,956 on 588 features, against £2,472,185 for 507 features in the year to August, 1952. Payments in regard to films of 3,500 feet or under totalled £257,403. £120,000 went to the Children's Film Foundation and £10,500 to the British Film Institute for experimental production.

Principal payments were made as follows: General Film Distributors, £750,622 (167 features); British Lion, £611,652 (63 features); Associated British-Pathe, £321,722 (43 features).

The six American companies, Columbia, MGM, Paramount, 20th-Fox, United Artists and Warners took a total of £238,167 out of the Fund, with MGM at the top with £123,581 in respect to eight features. Payments in regard to individual features, it is stated, ranged up to £127,737, compared with £91,485 in the previous year. During the first three years of the Fund's operation £6,051,820 has been paid out to the producers, the major part going to the three leading distributors: namely, £1,741,683 to General Film Distributors, £333,622 to British Lion, £748,122 to Associated British-Pathe.

Resumes Filibuster

The filibustering M.P., N. H. Lever, who talked out the National Film Finance Corporation Bill, resumed his speech when the Government reintroduced the bill in the Commons. But this time for 38 minutes only, making two hours, 55 minutes in all. A heated debate followed and protestant Lever finding no supporters—the bill was read a second time without a division. Before that point was reached, however, another Laborite, Stephen Swinger, made a point to which many producers and exhibitors here give earnest attention. Mr. Swinger, a frequent Commons critic of the film industry at large, told the House that "something ought to be done to try to make British production pay." (There are many among who wish that elusive "something" might be found.)

Mr. Swinger suggested that a lower rate of entertainment tax should be introduced for programs exhibiting British pictures and the extra box office receipts divided between producers and exhibitors.

TV Debate Rages

Debate of another matter—the Government's plan for commercial television—raged for two days in the House of Lords.

"Raged" is the fitting word, for not in many years have passions been roused to such an extent in that August and customarily sedate assembly.

Attendance mounted to proportions unparalleled since the days of crisis in the war. Moreover, there was an added piety in the proceedings arising in the circumstance that the attack on the Government's plan was led by highly respected Tory Peers. It was doubtless because of that that the Government took the unusual course of putting on its whips for the occasion and bringing up from the shores a hundred or so hereditary gentlemen who never bother usually to attend.

The debate followed now familiar lines. On the one side, opponents of the Government crying of the dangers of abuse in that ancient bogey sponsorship; the others declaring their faith in the common man's right to go it on his own way. In other words, the aforesaid common man's privilege to pick his own program whether on TV or anywhere else. Every argument on either side was exhausted in what one concerned film man described as "nauseous iteration."

Government Wins

With the benefit of whips, the Government won by a majority of 157 votes to 87; the minority being composed, apart from the Tory critics and a posy of Bishops, of Laborite peers. Many had hoped that TV's future would not become a matter of party politics. The course of action in the Lords manifestly destroys that hope.

When the matter comes up for debate in the Commons, the Government must now put on its whips again. The decision will become a matter of the counting of party heads rather than of unfettered debate.

WASHINGTON: The Library of Congress has adopted a process which can convert the paper prints of early motion pictures to durable, modern film. The Library said this will insure the preservation of the historic films made between 1894 and 1912. Otherwise, it declared, most of these films would soon be lost. The new process was introduced Tuesday at the Library here and at the Academy of Motion Picture Arts and Sciences in Hollywood.

Library officials explained that when films were invented in 1894, there was no provision in the copyright law to give them copyright protection, but there was a provision for the registration of copyright claims for photographs. A number of motion picture producers therefore sought to protect their works by making paper contact prints from 35mm film and depositing these paper prints with the Copyright Office in the Library. This practice was followed until 1912, when the law was amended so as to permit registration of motion pictures.

Gradually the original nitrate films of the early 1894 to 1912 pictures either disintegrated or were lost, burned or destroyed, and the paper prints remained the only copies. For the past six years, the Library, with the assistance of the Academy, has been trying to determine a practical means of converting the paper prints to 16mm celluloid. Just recently, Primrose Productions in Los Angeles came through with a product that the Library feels is good, officials said, and "the Library thus is ready to launch an extensive program of converting the films on its paper prints to 16mm film as soon as funds for the purpose can be found."
The Library said it and the Academy would seek the assistance of organizations and individuals who want film copies made for stock-shot, advertising or other purposes.

A representative selection of 12 of the early films that have been converted from the Library's paper prints was shown at the Library and at the Academy at a special screening Tuesday.

New Orleans Industry

Women in Organization

Women of the motion picture industry of New Orleans organized under that title last week, at a luncheon at the Metairie Country Club. Officers installed are Lorraine Cass, Paramount, president; Connie Auldemote Hodges, first vice-president; Ida Klos, Paramount Gulf, second vice-president; Lee Nicklaus Lippert, secretary; Agnes Garcia, treasurer. Directors are Leona Schmitt, Gladys Montreuil, Cornelia Schmitt, Augie Woolverton, Gene Barnett, Georgia Bruno and Rosalie Lutenbacher.

MOTION PICTURE HERALD, DECEMBER 5, 1953
Conspiracy Charged in Crest Case

WASHINGTON: Attorneys for the eight major distributors told the Supreme Court Tuesday that in licensing first-run motion pictures to downtown theaters instead of neighborhood theaters the distributors were following good business policy and were not acting in a conspiracy.

"The theaters that give the best film rental are generally downtown," distributor attorney Bruce Bromley said, "and it is not strange that each distributor aimed at downtown distribution wherever he did business. He wanted to get the most money for his pictures."

Arguments Concluded

Mr. Bromley and former New York Star Appellate Judge Ferdinand Pecora argued this point and others for an hour and a half Tuesday as the Court concluded argument on the Crest case. The case was brought by Theatre Enterprises, Inc., owners of the Crest theaters in Baltimore, to force the eight distributors to license first-run films to the Crest. Philip Perlman, former solicitor general, argued for Crest for an hour Monday, and Tuesday another former Justice Department official, Holmes Baldridge, concluded the case for Crest.

At the conclusion of argument, the Justices, all of whom were present, took the case under advisement. A decision is expected early next year. Both the District and Circuit Courts acceded the distributors in earlier hearings.

"All of the defendants in this case based their action on what they called their national policy," Mr. Perlman said in his argument Monday. "They admit they had a fixed and uniform system of runs and clearances, and this court said in the Paramount case that they couldn't do that. The very same system condemned by this court in the Paramount case was used against the petitioner (Crest) in this case. The same conspiracy condemned by this court in the Paramount case was still active and used in this case."

Cites Distributor Goal

Picking up Mr. Bromley's remark Tuesday that the distributors chose downtown theaters for first-run exhibition as a good business measure, Justice Frankfurter declared that it seemed to him there was a good deal of evidence that each distributor "chose to be separately tied" to national policy. "They're hanging separately but not together," he said. "What evidence is there in the record to show that this is not so?"

Mr. Bromley replied that each distributor had been cross-examined at the District Court trial in Baltimore and that each had said his goal "was to make money." The distributors told the District Court that exhibiting first-run pictures in downtown theaters was the best way to make money, Mr. Bromley said.

Judge Pecora concentrated his argument on the admissibility of the Paramount case decrees in the District Court trial, arguing that the Paramount case "could have had no impact" on the Crest case since "Crest was not on the face of the earth" until 1949 and the Supreme Court decision in the Paramount case was handed down in 1948.

All Officers Re-elected by Quebec Organization

MONTREAL: All officers and directors of the Quebec Allied Theatrical Industries, Inc., were returned to office at the annual meeting here. Continuing as president is William Lester, general manager of United Amusements. Some 200 exhibitors from all over the province attended the sessions.

At the dinner which followed the daylong sessions was Leon Bamberger, sales promotion manager of RKO Radio, New York, introduced by Charles Bourassa, executive secretary and taxmaster. Mr. Bamberger's theme was that theaters should become the center of all community life.

J. Arthur Hirsch is honorary president of the group; Leo Choquette vice-president, John G. Ganetakos treasurer, and Mr. Bourassa secretary. With them on the executive board are D. Robert, C. A. Magnan, Robert Eves has been appointed supervisor of the western division of Famous Players Canadian Corp. He succeeds the late Larry Bear.

Jesse Chinick, formerly associated with Rugoff and Becker, has joined Buena Vista Distribution Co., Inc., as a sales representative.

O. C. Terrell, manager of Sunset Drive-in Theatre, Clarksville, Tenn., has been elected president of the Clarksville Scottish Rite Club for 1954.

Orton H. Hicks, Loew's International director in charge of the 10mm department, left New York last Friday for Rome, the first leg of a round-the-world inspection tour.

Joseph B. Rosen, formerly 20th Century-Fox branch manager in Washington, has been named Universal branch manager in Detroit, replacing Ben J. Robins, resigned.

Lawrence Leiman, after nearly half a century in theatre ownership and management, has resigned as manager of the RKO Missouri theatre in Kansas City. He will be succeeded by Larry Caplane, with RKO Theatres 20 years.


Eddie Cantor was honored as one of America's favorite entertainers at a luncheon meeting November 24 of the Southern California Motion Picture Council in Hollywood.

Samuel Pinanski, president of American Theatres Corp., was reelected president of the Hebrew Free Loan Society, at its annual meeting Sunday in Brunswick Hall, Roxbury, Mass.

Sol A. Schwartz, president of RKO Theatres, and Mrs. Schwartz will leave New York on a business and vacation trip to South America December 12, during which they will celebrate their 25th wedding anniversary.

Charles Reed Jones, formerly director of advertising and publicity for Republic Pictures and more recently research director for Sun Dial Films, has joined National Campaign Associates as head of the company's reorganized public relations department.

Ben Rose, formerly European representative for Eagle Lion, has been appointed European representative of Pathe Laboratories, Inc. He will have his headquarters in London.

Elected Karl Macdonald Head of Warner Club

Karl G. Macdonald, vice-president of Warner International, was elected national president of the Warner Club, Inc., it was announced last week. Other officers elected for the ensuing year were Tom O'Sullivan, vice-president; Larry Leshansky, vice-president in charge of membership; Ruth Weisberg, vice-president in charge of welfare; Donald Cherry, vice-president in charge of claims; Harry Mayer, vice-president in charge of social activities; Barry O'Connor, treasurer; Elsie Torkbach, assistant treasurer, and Max Greenberg, secretary.

New Slate Named For Buffalo Variety Club

Billy Keaton last week was elected chief Barker of the Buffalo Variety Tent, No. 7. Other new officers are Marvin Jacobs, first assistant chief Barker; Arthur Kroll, second assistant chief Barker; Robert Hayman, dough guy; and W. E. J. Martin, secretary.
SIMPP Files
As an Export Association

WASHINGTON: The Independent Motion Picture Export Association, Inc., has filed all the papers needed to act as an association to export films under the Export Trade Act, it is learned from the Federal Trade Commission.

The association is the export group formed recently by the Society of Independent Motion Picture Producers. Under the Export Trade Act, cooperative associations engaged solely in export trade are granted conditional exemption from the anti-trust laws. Among the conditions are that they file with the Commission copies of their organization papers, annual reports and other information concerning their operation.

FTC officials emphasized that the announcement does not mean that the Commission staff has passed on all the qualifications of the new group, but merely that the necessary papers have been filed for the group to start operating. Whether there will be more detailed study of the group’s structure and operations depends on later Commission policy and on whether any complaints ever arise about the IMPEA’s operations, FTC spokesmen declared.

The FTC said that officers of the association are Ellis G. Arnall, president; George L. Bengall, treasurer; Marvin L. Faris, secretary; Gunther R. Lessing, board chairman. Stockholders and members are the officers and George Glass, Richard Hugate and George Slaff.

Library of Congress
Issues 3 Catalogues

Seventy-six thousand films copyrighted between 1894 and 1949 are listed in three catalogues now available from the Library of Congress. These are “Motion Pictures, 1894-1912,” “Motion Pictures, 1912-1939,” and “Motion Pictures, 1940-49.” The pictures range from “Fred Ott’s Sneeze,” made in 1894, to “She Wore a Yellow Ribbon,” made in 1949. The first film is also known as the “Edison Kinetoscope Record of the Sneeze.” Howard Lummell, former curator of the Motion Picture Collection of the Academy of Motion Picture Arts and Sciences, compiled the information for the 1894-1912 volume. The 92-page first mentioned volume sells for $2; the second, of 1,250 pages, for $18; and the third, of 598 pages, is $10.

Eagle’s "Waterfront" Begins

S. P. Eagle’s Horizon-American Corporation’s “Waterfront” has begun production at Hoboken, N. J. It follows newspaper stories on waterfront racketeering. Budd Schulberg did the screenplay. Columbia Pictures will release.

THIS WEEK IN PRODUCTION:

STARTED (6)

INDEPENDENT
Waterfront (Horizon Prod.)

MGM
Valley of the Kings (Eastman Color)

PARAMOUNT
Rear Window (Technicolor)

COMPLETED (5)

ALLIED ARTISTS
Ghost of O’Leary (Technicolor)

INDEPENDENT
Americano (Moulin Prod., United Artists release)

SHOOTING

COLUMBIA
The Woodhawk (Technicolor)

INDEPENDENT
Witness to Murder (Chester Erskine Pics., U.A. release, Wide Screen)

UNIVERSAL
Living It Up (Technicolor, Wide Screen)

MGM
Babe Brummel (Color, England)

THE RANGER

RKO
The Big Rainbow (Technicolor)

PARAMOUNT
Legend of the Inca (Technicolor, Wide Screen)

ROGERS

REPUBLIC

To Make Series for TV

HOLLYWOOD: Edward D. Malden, vice-president and general manager of Motion Pictures for Television Film Syndication Division has announced that 117 half-hour dramatic programs will be filmed in color in Paris for release during the next three years under the title "Paris Premiere."
UA Abroad Marks 35th Anniversary

United Artists' 35th anniversary international sales drive honoring Arthur B. Krim, president, was launched Tuesday in Europe, Asia, Africa, South America and Australia. The five-continent sales drive, which will last a year, follows the November 16 kick-off of a six-month drive in the U. S. and Canada similarly marking the founding of U.A. 35 years ago and honoring the company's president.

In a message to U.A.'s overseas headquarters throughout the world, Arnold Picker, foreign distribution vice-president, and captain of the international drive, cited the resurgence of U.A. under the leadership of Mr. Krim and expressed confidence that the foreign force would set new sales marks.

Also this week Robert S. Benjamin, chairman of the board of directors, called upon the company's entire sales force to do their utmost in the drive. He said in part: "During the chaotic period through which we have just passed and whose reverberations we still feel, Mr. Krim had the faith, the courage and daring to take hold of a company which had suffered severely from the doubts and fears which prevailed during the unhampered period and strike out anew in the direction pointed by the company's founders. And time has vindicated his faith, his courage and his daring. U.A. is today, because of him and the group of similarly-minded men his daring has attracted, not only in sound and vigorous health, but it stands in the leadership of the industry."

Mr. Picker said that the company's "re-emergence as the leading distributing medium for independent films is reflected in the largest and finest product roster in the company's history, with more than 50 films slated for release during our 35th anniversary year."

Thomas Again Named Cinerama President

Lowell Thomas, Tuesday, was reelected president of Cinerama Productions, Inc., following the annual stockholders meeting in New York. The only change in the executive lineup was the resignation of Merian C. Cooper as vice-president in charge of production, a post considered superfluous. Mr. Cooper remains on the board. Other officers elected were: Theodore R. Kupferman, vice-president and secretary; Ira S. Stevens, treasurer and assistant secretary; Irving N. Margolin, assistant treasurer. Reelected to the board in addition to Mr. Cooper were Louis B. Mayer, chairman; Alger B. Chapman, Paul W. Kesten, Thomas L. Perkins, Dudley Roberts, Jr., Milo J. Sutliff, and Mr. Thomas. The board also elected an executive committee consisting of Mr. Perkins, chairman, Mr. Chapman, Mr. Kesten and Mr. Thomas.

BOOK REVIEW


This now established annual is predominately a directory in this issue, exhaustively listing the array of motion picture enterprises, amusement, industrial, educational and social, now functioning in Canada, with the dominant personnel of each. It tells who does what and where.

The introductory pages, as usual, are devoted to historical considerations and narration of the film careers of an array of Canadian pioneers.

The many pages devoted to the 16mm operations both within the amusement sector and in many extra-mural sectors, are of special interest and laden with significant detail, down to even the remote itinerant shows. The student of the industry can find, in the Canadian pattern controlled by it, widely diverse social groups and publics and its far flung geography, indications for the years ahead in other areas.

The job is neat and crisp.—T. R.

Europe Film Pool Likely

by ARGE O SANTUCCI

ROME: Formation of a "European film pool" within the next year to produce films for a "free" European market and for export elsewhere is considered likely, according to a report of the board of directors of Lux Film.

Aim of the pool would be to break down the nationalistic barriers which circumscribe production and distribution here and thereby put the European film on a sounder competitive footing with Hollywood production. Films successful in a wide European market, it is believed, would also be successful in America and elsewhere.

Protective legislation, the report asserts, while intended to benefit native films, actually has the opposite result by setting up retaliatory barriers and restrictions elsewhere against the home product. The resultant restricted distribution and exhibition imposes upon production economic limitations which make it difficult to compete with Hollywood.

The Lux directors' report points out that success in establishing a strong European film industry would render unnecessary all restrictions on the importation of American films. The report also discloses that Lux is considering making films in America.

Set "Everest" Opening

"The Conquest of Everest," film of the 1953 Hunt-Hillary-Tensing expedition to the top of the mountain peak, will have its New York premiere at the Fine Arts theatre December 8. Produced by Countryman Films, it is in color by Technicolor.

Paramount Schedules 6 In 3 Months

Six pictures for release during December, January and February have been scheduled by Paramount, A. W. Schwallberg, president of Paramount Film Distributing Corporation, announced this week. He said other pictures may be added to the three-month list as productions are completed.

Three of the pictures announced are in color by Technicolor and two are 3-D productions.


"Money from Home," Mr. Schwallberg said, will be shown New Year's Eve at a limited number of key theatres on a pre-release basis.

Schedule 18 Trailers For "Knights" Campaign

MGM plans to produce 18 individual trailers for "Knights of the Round Table." Believed to be the largest number ever utilized in a single campaign, the "Knights" trailers have been scheduled by Howard Dietz following preview screenings of MGM's first CinemaScope production. One of the trailers will detail MGM's parade of big hits, beginning with "Ben Hur." Others will feature CinemaScope proportions and a group of half-minute teasers are designed as interstitials for TV promotion. Three special trailers are being made for the international market. The company's previous record number of trailers was four each for "Quo Vadis" and "Ivanhoe."

Television Helps Opening Of George Pal's "War"

Blanket television campaigns accompanying the opening of George Pal's Paramount release, "The War of the Worlds" in 76 first run situations in the Los Angeles and San Francisco territories are believed to have contributed much to the record attendance. Radio spot announcements supplemented the television campaign. In Los Angeles, the television station used was KNXT, which had 95 spot announcements. Four radio stations there also were used. Local newspaper advertising stressed the picture's sequence showing the destruction of the Los Angeles City Hall by invading Martians.
THE FIRST SERVICE-ACTION ROMANCE AIMED AT WOMEN AUDIENCES!

Backed by U.S. AIR FORCE Co-operation

starring JOAN LESLIE
with ARTHUR FRANZ, JEFF

Written by ALAN LeMAY. Directed by ALLAN
HERBERT J. YATES presents

FLIGHT NURSE

FORREST TUCKER
DONNELL · BEN COOPER
DWAN · A REPUBLIC PICTURE
Product of Merit Is Aim: Johnston

The goal of all producing companies in Hollywood is to turn out the maximum number of pictures of merit, Eric A. Johnston, president of the Motion Picture Association of America, said in an interview in New York last week.

Commenting on the exhibitors' protest of a price shortage, Mr. Johnston said he could see no reason why any company would want to cut back on production in order to create a seller's market, as charged in some quarters. His sentiments, Mr. Johnston pointed out, were forcefully expressed by Barney Balaban, Paramount president, at the recent annual dinner of the Motion Picture Pioneers.

Mr. Johnston emphasized that a picture in today's market must be very good in order to recoup its costs and show a profit. The reluctance of producing companies to turn out pictures of lesser quality is the reason for the production cutbacks, the MPAA president said.

On the MPAA's long-range project to streamline distribution, Mr. Johnston expressed the hope that "some decisions" would be forthcoming in two or three months. He said the initial goal would be to select an area in which the physical distribution operations of many companies would be combined into one over-all operation, thus offering a yardstick as to the savings and efficiencies under the plan.

Concerning the foreign remittance situation, Mr. Johnston said that the revenues realized from the foreign field in 1954 probably would be somewhat less in comparison to the current year. He explained that 1953 remittances, estimated at $170,000,000 by other quarters, had been swollen by the unfreezing of herebefore blocked currencies in such countries as Japan and Brazil.

Western Theatre Owners Reelect J. M. Hone

J. M. Hone was reelected last week as executive vice-president of the Independent Theatre Owners of Washington, Northern Idaho, and Alaska, at the 30th annual convention, held in the Benjamin Franklin Hotel, Seattle. Other elections are H. B. Sobottka, treasurer; and directors, Mildred Wall, Mike Barvico, Dwight Spracher, Fred Nessel, W. B. McDonald, S. M. Higgins, Erwin Fey, Joe Rosenfield, Chester Nilsson, Fred Mercury, Jr., Will J. Conner, L. N. Lukan, B. F. Scheer, Fred A. Danz, and William Thedford. Mr. Rosenfield reviewed the readers' and exhibitors' convention program.

Mr. Hone was reelected chairman of the District, with Mr. Danz as vice-chairman, and Mr. Thedford as secretary.

Cites Strong RKO Status Overseas

RKO Pictures has a "sound position" abroad; it has sufficient product for the next six months and probably for 12; it is has economized in its exchanges and yet hasn't harmed personnel morale; and it is distributing abroad the product of local producers. This is what Alfred Crown, foreign manager, told trade writers Monday at the New York home office, after 10 weeks touring the Far East.

The "unfreezing" of dollars in several countries has resulted in an increase in remittances this year, he said. The general increase in revenue also results from greater autonomy given branches by James R. Grainger, president, and the economy program. The latter, reducing prints, communications and other luxury or unnecessary expenses, has saved $750,000, Mr. Crown estimated. He added that although managerial changes were made, no one was hired from outside, thus preserving morale.

The company is distributing several French features in Latin America, and in the Far East is negotiating for release of local product. It has convinced local producers they profit more by releasing through RKO than by selling outright to small exchanges. In the Far East, there's no product shortage feared; local production is ample, he added.

The Far East is excited about Cinemascope, he said. About the 3-D, he commented it is the picture rather than the medium which must sell its way.

UA's "Song of Land" In National Release

Henry S. Kessler's "Song of the Land" has been put into national release by United Artists. Photographed by naturalists, it is a study of the cycles of the earth's flora and fauna. The Ford Foundation used a key sequence, in black and white (the film is in color by the Color Corporation of America), for its "Ornithology" television program, Sunday night on the Columbia Broadcasting System television network.

To Handle "Robot" Abroad

Harry W. Schroeder, head of Harry W. Schroeder Associates, Inc., has announced his company will have exclusive foreign distribution of Astor's "Robot Monster" in 3-D. The deal was completed recently by Mr. Schroeder and Bob Savini, president of Astor.

N.D. Dipson Is Honored

BUFFALO: Nikitas D. Dipson, head of Dipson Theatres and an active member of the exhibition business for the last 40 years, was guest of honor here Monday night at a testimonial dinner at the Statler Hotel tendered him by the Buffalo Variety Club.

Mr. Dipson was presented a scroll, signed by his friends and business associates, dedicating a room in the proposed Children's Hospital Medical Center to him. A check representing the proceeds from the dinner, was handed to hospital director Mopir T. Tanner.

In a much-applauded speech, Mr. Dipson reminisced over his years in the industry, commenting at one point that "this is an industry which will never die." Touching on the motion picture-television factor, he said, "people can't expect to get free in their homes what they would be able to pay for in the theatre. No advertiser will be able to pay what 20,000 movie houses can pay."

The veteran exhibitor heard a series of short speeches by his friends, including Justice Robert E. Noonan of the New York State Supreme Court; Leo J. Lamberton, of South Bend, Ind., and Dave Miller, Universal exchange manager, who was master of ceremonies. Justice George H. Rowe presented the scroll to the guest of honor.

Claim Opening Rights For Warners' "Hondo"

"Hondo," starring John Wayne in his first 3-D film, is breaking records in all its early engagements, Warner Brothers announced this week. A three-year opening day record was broken at the Fenway and Paramount theatres in Boston, when the film made its debut last Thursday. The day before the film opened to equal critical and public acclaim in Detroit at the Palms theatre. Co-starring with Mr. Wayne is Geraldine Page. John Farrow directed and Robert Fellows produced the Wayne-Fellows production.

Oklahoma Theatre Owners Meeting Monday and Tuesday

Theatre Owners of Oklahoma will hold their 36th annual convention at the Bilmore Hotel, Oklahoma City, Monday and Tuesday, December 7 and 8. Drive-in problems and new techniques will occupy the major portion of business sessions. The drive-in discussion will feature Jack Braungad, Claude Ezell, Al Reynolds, and E. R. Slocomb. The equipment panel will have Eldon Peck, W. R. Howell, Jake Watkins, Byron Savage, Bob Clark, Henry Sherrell, Ray Colvin and Vance Terry. An advertising discussion will feature Mike Simons of MGM, Pat McGee, co-chairman of the National Tax Repeal Committee of COSPO, will preside at the Congressional luncheon honoring the state's representatives in Washington. Some of those in the concessions panel will be Harold Combs, Louise Wesson, Ross Newman, Walt Logan, Hugh Horn, Lindy Wilson. Robert J. O'Donnell is expected to speak at the "keynoter" luncheon. Edward Thorne is to be moderator at the sound panel, which will feature various new systems. William Slepka is to moderate the meeting with distributor representatives. New directors will choose 1954 officers.

MOTION PICTURE HERALD, DECEMBER 5, 1953
It's here! New Westrex Editer
...the finest film editing machine for studios everywhere!

Designed and engineered by the Westrex Hollywood Laboratories—in cooperation with leading studios—the new Westrex Editer is an advanced machine that meets every film editing need.

The Westrex Editer can handle both standard and the new small-hole perforated 35mm films—film strips—motion picture films—magnetic or photographic sound films (single or multiple)—composite release prints—and for the first time it makes possible "projection viewing" of an enlarged image on a wall or screen without extra attachments.

The Westrex Editer is quiet in operation—no intermittent, hence less noise and less film damage—speedy and efficient. Among its advanced features are simplified threading—automatic fast stop—synchronization while running—improved sound—lower flutter.

The Westrex Editer—available in both 35mm and 16mm models—is the latest in a long line of notable Westrex contributions to the motion picture industry. A new illustrated folder that describes in detail its many technical and operating advantages is yours for the asking.

Westrex Editer equipped for magnetic and photographic sound tracks synchronized with picture. 3-3/4" x 5" translucent screen shows bright, clear picture.

The Westrex Editer, for use with film strips—vertical film handling method—faster and more practical for either film strips or reels of film.

The Westrex Editer features "projection viewing" on wall or screen without disturbing the adjustments of the normal optical system.
FCC Tighten
Ownership
Regulations

WASHINGTON: The Federal Communications Commission has tightened up sharply on its rules limiting multiple ownership of commercial broadcasting stations. The Commission said the limits would apply not only to the number of stations controlled by one party but to the number of stations in which one party has an interest, even a minority interest.

Formerly, the Commission said, no one party could own or control more than five FM stations and more than five TV stations. It frowned on ownership or control of more than seven AM stations, though there was no formal rule to this effect.

Last Friday, the Commission announced that effective in 30 days, any party or the officers, directors and stockholders of that party will be barred from having any interest in more than seven AM stations, six FM stations and five TV stations. The stockholder provision will apply to stockholders owning more than one per cent of the voting stock.

The Commission said it was tightening the rules "because a holder of a small interest may exert considerable influence on station operations" and because of difficulty encountered in past proceedings in establishing whether or not a minority interest exerts control. From now on there will be no distinction between majority, controlling interests and minority non-controlling interests.

The few parties holding more than seven AM stations will be served with show cause orders to show why they should not divest themselves of their excess AM stations within three years.

Commissioner Hennock dissented in part.

Supreme Court Decision Clears Transamerica Corp.

WASHINGTON: The Supreme Court Monday refused to review a lower court decision throwing out Government antitrust proceedings against the Transamerica Corp. The Federal Reserve Board had sued to break up the giant west coast banking firm. The Third Circuit Court of Appeals, however, had dismissed the suit. The Government appealed to the Supreme Court. Justices Black and Douglas said they thought the High Court should have reviewed the case. Judge Clark took no part.

Bookers Meet Jan. 18

The Motion Picture Bookers Club of New York will hold its installation dinner, Monday evening, January 18, at the Tavern on the Green. Chairman for the arrangements is Max Fried.

BMI Sets Rates for Film Houses

Broadcast Music, Inc., last weekend announced a schedule of license fees applying to film theatres. The establishment of fees are below the charges leveled by ASCAP.

The schedule of rates which takes place January 1, for BMI music follows: motion picture theatres up to 600 seats, $5 a year; up to 1,200 seats, $7.50; 1,201 to 1,500 seats, $10; over 1,500 seats, $15.

Drive-in theatres: up to 200 cars, $5; from 201 to 400 cars, $7.50; from 401 to 500 cars, $10; over 500 cars, $15.

These rates, it was stated, are for theatres with more than 26 weeks of operation during the contract year. For seasonal operation, BMI stated, applying to theatres which operate 26 weeks or less during the contract year, the licensor shall pay to BMI one-half the fee.

ASCAP’s music rates run from $15 to $48 for conventional theatres and from $36 to $50 for drive-ins.

The move to charge theatres for the playing of intermission BMI music follows consolidation with leading exhibitor trade associations, BMI stated. It marks the first time BMI has licensed theatres for its music in its 13-year history.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

Charlton HESTON · Scott DUNNOCK in BAD FOR EACH OTHER

Diane FOSTER

with Mildred Arthur Ray

DUNNOCK · FRANZ · COLLINS

Screen Play by IRVING WALLACE and HORACE McCAY

Associate Producer—WILLIAM FADIMAN

Directed by IRVING RAPPER

Drums of Tahiti

Color by TECHNICOLOR

Starring

DENNIS O’KEEFE

PATRICIA MEDINA

with FRANCIS L. SULLIVAN

Screen Play by DOUGLAS HEYES and ROBERT E. KENT

Produced by SAM KATZMAN

Directed by WILLIAM CASTLE

Jesse James vs. The Daltons

Color by TECHNICOLOR

Starring

BRETT KING

BARBARA LAWRENCE

Screen Play by ROBERT E. KENT

Produced by SAM KATZMAN

Directed by WILLIAM CASTLE

El Alamein

Starring

SCOTT BRADY

with EDWARD ASHLEY-ROBIN HUGHES

RITA MORENO

Screen Play by HERBERT PURDUM and GEORGE WORTHING YATES

Produced by WALLACE MacDONALD

Directed by FRED F. SEARS

Judy Canova in Singin’ in the Corn

with ALLEN JENKINS

GUINN “BIG BOY” WILLIAMS and The Singing Indian Braves

Screenplay by Isabel Dawn and Monte Brice

Songs by Allan Roberts and Doris Fisher

Produced by TED RICHMOND

Directed by DEL LORD

Kiss and Tell

A GEORGE ABBOTT PRODUCTION

Play and Screenplay by F. HUGH HERBERT

Starring

SHIRLEY TEMPLE

with Jerome Courtland · Walter Abel

Robert Benchley · Porter Hall

Tom Tully

Produced by SOL C. SIEGEL

Directed by RICHARD WALLACE

Robert Young · Chapman

Relevant Technicolor

with WILLARD PARKER · AKIM TAMIROFF

Barton · Mike · Robert · Cleo

MacLANE · MAKURU · BARRAT · BEVANS

Screenplay by Winston Miller

Directed by GEORGE SHERMAN

Produced by EUGENE B. RODNEY

Glenn FORD · Holden

THE MAN FROM COLORADO

Technicolor

with ELLEN DREW

RAY COLLINS · EDGAR BUCHANAN

JEROME COURTLAND · JAMES MILLICAN

Screenplay by Robert D. Andrews and Ben Maddow

Directed by HENRY LEVIN

Produced by JULES SCHERMER

Reprint
ALBANY

The trend toward advanced prices continues, as Fabian's Palace presented "Kiss Me Kate" at $1 top. . . . Stanley Warner Strand held "How to Marry a Millionaire" for a second week at $1.25 ceiling, while Ritz ended a second profitable week of "Martin Luther" at advanced scale. The Strand established a box office record the first week of its CinemaScope presentation.

. . . The Troy, Troy (also an SW house) opened "How to Marry a Millionaire" Nov. 25. . . . Jules Perlmutter, as chief larker of Variety Club; Nate Winig, a former chief larker; Harold Gabrilove and Eugene Teper, active Tent 9 members; and Alderman Richard J. Comers, one-time trade paper correspondent here, attended a dinner given by and its Schine-owned Ten Eyck Hotel to launch a $25,000 drive for Albany Chapter of National Arthritis and Rheumatism Foundation, with former Air Force Gen George C. Kenney in the role of chief speaker.

ATLANTA

Lawrence B. Price has been appointed assistant manager of the Beach theatre, Jacksonville, Fla. . . . T. P. Tidwell, branch manager, 20th Century-Fox, Jacksonville, is back at his desk after visiting in Dallas. . . . Rufus Nease is new manager of the State theatre, Moorseville, N. C. . . . Howard, president of Capital City Supply Co., is back from Jacksonville, Fla. . . . Paul Overstreet, manager, Crickett theatre, Collinsville, Ala., was in booking. . . . The T & T Theatre Inc., Opelousa, La., has received a charter for drive-in valued at $60,000. . . . The Annual installation dinner for the new crew of the Atlanta Variety Club was held at the club. International chief larker Jack Beresin was guest speaker. . . . The WOMIT! Club held its monthly meet- ing with Ernie Rogers, Atlanta Journal, as guest speaker. . . . The Joy theatre, Seluria, Ala., has closed on account of bad business. . . . Mrs. Ethelyn Powell, Fox Exchange, is back after a trip to Florida. . . . In for a booking trip were: Mrs. N. K. Story, Knox, Warrenton, Ga.; Nat Williams, and son, Enterprises theatre, Thomasville, Ga., and Sidney Laird and L. J. Duncan, Al-Dun Amusement Co., West Point, Ga.

BOSTON

About 1,800 persons attended the closed circuit theatre TV showing of the Notre Dame-Iowa football game at Loew's State theatre, a mild success in the 3,300 seat theatre. . . . E. M. Loew Theatres has reopened the Chesterton Square, the Center, Pat- tucket and the Olympia, Olneyville, R. I., and the Strand, Peabody, for weekends only. . . . Stanley Warner Theatres has reopened the Capitol, Everett on a new policy of 30c top, and the Warner, Lynn, recently closed, has been redecorated and renovated and has had air conditioning added. Royce Beckman is the manager. When fire forced the theatre to close last summer, Joe Liss, district manager, immediately reopened the shuttered Waldorf which now will continue to play, but on a second run basis. . . . Tom Duane, who left the distributing side of the industry last spring to become general manager of Lockwood & Gordon Enterprises, has resigned as of November 20. A return to distribution and Duane's future plans will be announced shortly.

BUFFALO

Bill Keaton has been elected the new chief larker of the Buffalo Variety Club.

. . . Business in the Buffalo area is a notch above pre-TV times, declares Arthur Kro- lick, U.P. district manager, Buffalo and Rochester. . . . Homer McGrath, fashion editor of the Courier-Express has been visiting the Hollywood studios and has been sending back some splendid stories and art. . . . Joel C. Kimball, former Los Angeles concert manager, has resigned as executive director of the Rochester Civic Music Association and Rochester Philharmonic manager. . . . Robert I. Millonzi, local attorney and former member of the Federal Secri- taries and Exchange commission, has been named chairman of the 1954 Maintenance Fund Campaign of the Buffalo Philharmonic Orchestra Society. . . . She's theatre in Jamestown, N. Y., is showing "The Robe." . . . E. K. "Ted" O'Shea, vice-president of Paramount Distributing company, was in town last weekend visiting with his son, Ted, Jr., and friends, prior to departing for a vacation in Nassau. . . . The Polaroid Corporation used a special 300-line ad in the News telling the folks about the new scientifically constructed viewers being used at the Center with the showing of "Hondo" in 3-D.

CINCINNATI

"The Robe" is establishing an all-time record at the 3,300-seat RKO Albee, flagship of the local circuit, not only from a standpoint of tremendous business, but also for length of run, the picture now being in its sixth week. . . . The Independent The- atre Owners of Ohio held its annual convention at the Netherland Plaza here December 13th inclusive. . . . The Ladies Auxiliary of the Cincinnati Variety Club, Tent No. 3 has been organized here, and a board of trustees elected, which will, in turn, elect officers at the same time that the tent holds its annual election in mid-December. The Ladies Auxiliary, sponsored by the local tent, was authorized by Variety Interna- tional at its convention last May. . . . Edwin M. Booth, manager of the local MGM exchange, who is the area distributor chairman for COMPO, has called meeting of local exchange managers for December 14 to further discuss the matter of raising funds. . . . William C. Dodds, manager of the Northio Paramount, in nearby Hamilton, Ohio, accompanied by Frank Sutteon, manager of the Rialto, attended the recent meeting of the United Detroit Theatres, an American Broadcasting-Paramount Theatres subsidiary, which was held in Detroit recently with many executives present.

CLEVELAND

Downtown first run theatres report the biggest holiday and post-holiday business (Thursday and Friday) in recent memory. Capacity crowds jamp the RKO Palace playing "Hondo," the SW Allen playing "How to Marry a Millionaire," the 8th week of "The Robe" at the Hippodrome while the Tower chalked up a record opening with "The Sea Around Us," and the Joy, the "Kiss Me Kate" also played to full benches at Loew's State. . . . Friday was another big day at the theatres with department stores reporting all time record sales. . . . Akron engineers have completed its 3 cent local amusement tax (which reportedly netted the city approximately $60,000 annually) upon presentation of the fact that of the 38 motion picture theatres in operation in 1940, five are now in operation by Elliot Belson has resigned from the local Warner sales force. . . . Dan Rosenthal, United Artists branch manager and Mrs. Rosenthal were in New York for the holiday attending the wedding of Mr. Rosenthal's niece. . . . Attending the Columbia sales meeting in

WHEN AND WHERE

December 7-8: Theatre Owners of Oklahoma, Inc., annual convention, Biltmore Hotel, Oklahoma City.

December 7-9: Annual convention, Tri-States Theatre Owners, Hotel Gayoso, Memphis, Tenn.

December 14-15: Annual convention, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Sheraton Hotel, St. Louis, Mo.

February 2-4: National Allied Drive-In Theatre Association convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 2-4: Annual meeting, Independent Theatre Owners of Ohio, Nethenlands-Plaza Hotel, Cincinnati.

February 5-6: National Allied board meet- ing, Nethenlands-Plaza Hotel, Cincinnati.
New York this week from Cleveland were branch manager Oscar Ruby; salesmen, Bill Gris, Bob Benner; Leonard Steffens and head booker Martin Greenglass.

COLUMBUS
Frank Marzetti, operator of the Lindens, has acquired the Indiana from Lee Holheimer. Members of the board of directors of the Independent Theatre Owners of Ohio will meet at the Deshler-Hilton here December 8 to discuss plans for the annual ITOO convention to be held Feb. 2-4 at the Netherland's-Plaza, Cincinnati. "The Robe" is now in a fourth week at Loew's Broad equaling the four-week run of "With The Wind" at the Broad in February, 1940. Lester LeGrande, 67, native of Zanesville, Ohio, died Nov. 21 at Tampa, Florida. He was a vaudeville performer for over 50 years. His wife, who was his stage partner, survives. LeGrande had lived in Tampa for the past 15 years. Columbus City Council was scheduled to act on proposed legislation removing the city's three percent admissions tax on tickets of 50 cents or less. The measure is sponsored by local theatre owners. A spokesman said the tax reduction would not be passed on to patrons.

DENVER
Committees of Variety Tent 37 are at work trying to iron out the difficulties attending on the disastrous fire in the tent headquarters two weeks ago. One committee is meeting with the landlord in an effort to get the phases of the lease. Possible temporary locations are being looked over in the hope something satisfactory can be secured until the tent can decide on something permanent. Meetings of the membership are being held and something should develop soon. It has been found out that the fire, which started in a construction shack next to the club, was set by two young boys while they were trying to light their candy cigarettes. Arthur Goldstein, who recently closed the Ute, Strassburg, Colo., because of poor business, has taken over the Piedmont and will reopen it on a subsequent basis. Al Brandon, formerly with United Artists, is selling for Lipper Pictures, covering New Mexico. Brandon will also take care of his buying and booking customers at the same time.

DES MOINES
Theatre bank night has been ruled illegal in Iowa, and theatres in the state have been given 30 days in which to halt the practice. Bank night has been legal here for many years under a prior ruling by the State Supreme Court. However, a recent decision by the present court over-ruled the previous one. A. H. Blank, of Tri-States, said he did not plan to spend money to fight the new decision and added that the company had been thinking of discontinuing bank night anyway. Lee Woloott of the Iowa Independents said he would poll his members for a decision on what course of action to take. The Paramount's closed circuit TV showing of the Iowa-Notre Dame football game was a great success, Bill Haver, Paramount manager, reports. The theatre's 1,700 seats were all filled and another 41 were admitted to stand in the balcony. Mr. and Mrs. Bill Hunt have leased the Sun at Woodward from Fred Bullen. The Allison Commercial club has leased the State theatre there and will operate it for a 10-week period. Tickets are being sold in books of 20 for the period. Churches of Cedar Falls sponsored a 3-day showing of the picture, "Martin Luther," at the Regent theatre. Al Hansen, Atlantic theatre manager, has become head of a corporation which has taken over operation of radio station KJAN there.

DETROIT
After all the controversy about "The Moon Is Blue" in Detroit last summer, it still hasn't opened in Detroit although the Strand in Pontiac is now playing it. "Martin Luther" is in its third week at the Krim in Highland Park where Saul Krim announces it has "rolled up the most incredibly high grosses in the theatre's history..." "Kiss Me Kate" is showing on a Miracle Screen at the Balaban-operated Adams, Allied Theatres announces plans for open forums with Michigan congressmen next month... Robert Parine, drive-in concessionaire, died after a short illness... Lew Wisper, Wisper & Westman Theatres; Edward Stuckey, Butterfield; Saul Kormann, circuit owner; Jim Riddle, WXYZ-TV; Ben Rosen, confectioner; Ernest Conlon, Allied; James Sharkey, Cooperative Theatres; Milton Zimmermann, Columbia Pictures; Wm. Clark, Clark Theatre Service, and Wm. Westman were elected to Variety Tent No. 3... Victor Hill is retiring from the Eccos theatre... The Fox theatre in Mason has reopened.

HARTFORD
Al Schuman, formerly general manager of the Hartford Theatre Circuit, Hartford, and Mrs. Schuman have moved into a new home at Dayton Beach, Fla. Schuman retains an interest in the Connecticut circuit... John Mackie of the Columbia exploitation staff has been working on "The Nebraska," in Hartford, New Haven and other northeastern cities... Barney Taran, in charge of the Burnside Theatre Corp., East Hartford, is back from a Durham, N.C., visit... The Hartford Theatre Circuit has resumed a first-run art film policy at the 850-seat Art, Hartford, with UA's "The Captain's Paradise..." 20th-Fox's "The Robe" broke a 34-year house record at Loew's Poli, Hartford. The film has been held over at Loew's Poli situations in New Haven, Worcester, Springfield, Waterbury and Bridgeport... Initial Loew's Poli booking of "Kiss Me Kate" opened Nov. 25 at Loew's Poli, Norwich.

INDIANAPOLIS
Marc Wolf's 16-hour telethon for the cerebral palsy fund Saturday night amassed more than $200,000 in gifts and pledges. Marsha Hunt, the Corbett Twins and Ginny Simms were here for the event... The Variety Club will hold its annual election meeting at the Hotel Antlers Monday night, Dec. 7... Doc Sandorfi's Theatrain Twin drive-in is still braving the weather, but weekend only. Two of five that continued through the Thanksgiving weekend have closed for the season. The other two are still undecided... Local dailies carried a report that unidentified theatremen are negotiating for the lease on the Coliseum at the state fairgrounds when it's up next year... Herman Morgan, Republic salesman, gave a talk before the Decatur, Ind., Rotary Club Dec. 3... Ora Leibetter, Monon, and Gene Rovenstein, Bourbon, have installed wide screens... "The Robe" grossed an estimated total of $165,000 in its seven week run at the Indiana. It finally made way for "How To Marry a Millionaire" Wednesday. (Continued on opposite page)
KANSAS CITY

“The Robe” closed its first run in Kansas City after its ninth week. It opens early in December at the first run colored house in Kansas City, the 1,500-seat Lincoln of the Fox Midwest circuit. . . . “Lil’” closed its inspection departments, and closed the first six months, at the King “Tonight We Sing” started November 29 . . . “The Tiftfield Thunderbolt” is in its third week at the Vogue. . . Four times the average Sunday birthday, doctored by “How to Marry a Millionaire” at the four Fox Midwest first runs. Prices were not raised. . . Laurence Lehman, who is retiring from management of the RKO Missouri, was complimented on his long and successful career in an editorial of the Kansas City Star . . . The annual membership dinner of the Motion Picture Association of Greater Kansas City will be held December 7 . . . Larry Capone, a 20-year theatre manager for RKO theatres, has succeeded Mr. Lehman at the RKO Missouri . . . The Lakeside drive-in has closed for the season.

LOS ANGELES

The sympathy of Filmrow goes out to Ernest Kirkpatrick, Paramount booker, and his wife, whose two-year-old son Gary, was killed in a traffic accident. . . Moses Hernandez, Guadalupe exhibitor, in town to secure new product and celebrating his 39th birthday. . . W. H. Owens, operator of the Park theatre, Fraser Park, was a visitor on the Row . . . Max Smitfi, who owns the Del Mar and the Normandie theatres in Los Angeles, is sporting a new Cadillac convertible. . . Irrv Levin, sales manager of Filmmakers, flew up to San Francisco to attend the world premiere of the company’s first release “The Bigamist” at the St. Francis theatre . . . John M. Neresinan has been appointed IFE sales representative for the Salt Lake and Denver territories. . . . George Tripp, Warner Bros. salesman, off to the Arizona country on company business. . . Ralph Cooper, Warner Bros. booker, is vacationing at home. . . . Ezra Stern, Filmrow bartender, back in town after a business and pleasure jaunt to Manhattan. . . Joe Zangrilli, Warner Bros. booker, with his wife and son, headed north to San Jose to spend the Thanksgiving holiday with relatives . . . Mrs. H. Flesher has turned over the operation of the Ojai theatre to H. Bowers . . . Evelyn Woods, Paramount clerk, back from vacationing in Texas.

MEMPHIS

Exhibitors from all over the Memphis trade territory were coming to Memphis this week for the one-day convention of Tri-State Theatre Owners (TOA affiliate) Monday, Tuesday and Wednesday, Dec. 7, 8 & 9 at Hotel Gayoso . . . Drive-in operations, TV advertising, small town operations and print shortage are questions to be discussed at the convention, Leon Roundtree, Holly Springs, Tri-State president, has announced . . . Memphis’ second CinemaScope production, “How to Marry A Millionaire” at Loew’s State, did four times normal business during the first week . . . Mr. and Mrs. W. W. Anthony have purchased the Pastime theatre at Dairv, Ark. . . . Jack Hogan returned as manager of Crittenden and Joy theatres in West Memphis after managing the Mesa drive-in at Camden, Ark, this summer. . . . Malco theatres in Hot Springs, Ark, installed CinemaScope equipment . . . National Theatre Supply Co., Memphis has added a refrigeration engineer, W. P. Cates.

MIAMI

Peter Seaborn is now manager of the Embassy, replacing Ralph Ryder who resigned to go to New York. . . The Mitchell Valero, also an additional blessing to be grateful for, with the pre-Thanksgiving birth of a grandson, Louis Wolison. . . Fred Lee, manager of the Florida in Hollywood, was the man with the highest number of miles of the current manager’s campaign of the Florida State Theatres. Jimmy Barnett, Olympia manager, and Bill Russell, manager of the Florida in Ft. Lauderdale, tied for the week’s outstanding campaigns. Other honors included Bob Ancell, Palms, W. Palm Beach; Bob Battin, Beach; Ed Heller, Regent; Ralph Puckhaber, Florida, Miami; Jack Miller, Shores; Charlie Whithake, Paramount and Jerry Mayborn, Lake, Lake Worth . . . Charles Young, who resigned, as assistant in Ft. Lauderdale’s Gateway . . . Hospitalized recently was the mother of Ethel Gulbanc, secretary to Bob Green of the Wometco office.

MILWAUKEE

Frank M. DeLorenzo, projectionist since 1912, passed away last week here. Mr. DeLorenzo, who died in Milwaukee, has served as projectionist in the Riverside, Garfield and Alhambra theatres, and was employed by the Alhambra at the time of his death. . . The new manager of the Stanley Warner Egyptian theatre here is H. J. Thucher. Eleanor Manske remains as the assistant manager there. . . Kenny Fischer is now managing the Juneau theatre, replacing Joe Bindell, now at Racine . . . Wisconsin Allied is planning on holding a zone meeting at Prairie du Sac December 8.

MINNEAPOLIS

Allied Artists has opened its own shipping and insuring office, and Harry Max Katz has been named head shipper. Two new electric inspection machines have been installed. Shipping and inspection were handled by Independent Film Service for the past 13 years. . . CinemaScope screen has been installed in the Star theatre at Jamestown, N. D. operated by the Lake Road Theatre Co. . . Morrison Buell, booker at RKO, is on jury duty. . . Charles Curran purchased the Roxy, Battle Lake, Minn., from Earl Askerrooth. . . Patricia Young, stagener at Allied Artists, has left the exchange to return to her home in Dayton, Ohio. . . Approximately 400 reservations have been made for the second annual gala event at film Cates’ Callbough Beach hotel Dec. 11, according to Joe Rosen, chairman. . . The marquee of the Parkway, neighborhood house operated by Mrs. Delores Lindquist, has been painted.

NEW ORLEANS

Carolyn Greer is the newcomer at Joy Theatre in Hattiesburg, Miss. Piping hot are Shirley Eagan who is looking forward to a blessed event . . . Mr. and Mrs. Harold Cohen, Lippert Pictures, went the week of Thanks giving with their son Harold in Tampa, Fla. . . Curtis Mathene, former salesman with U.A., is now manager of Henry Meyer’s Avenue in Biloxi, Miss. . . Wm. Previtt, Jr., vice-president and general manager, American Desk Mfg. Co., Temple, Texas was in town. . . Edward Kelly has taken over ownership operation of the suburban Roxy, making it an all negro patronage theatre . . . Mr. and Mrs. L. C. Montgomery are back from a business trip to New York. . . W.S.W.M. played Santa Claus to 130 kiddies from 4 orphanages representing Catholic, Protestant and Jewish faiths at a kiddie matinee December 12 at the Imperial theatre. There will be a real Santa to distribute toys, after which the kiddies will be treated to refreshments.

OKLAHOMA CITY

The wall of a building at Helena, Ark., collapsed into a moving picture theatre, Nov. 24 filling some 15 rows of seats with bricks and rubble. The seats were unoccupied and only a few persons were in the audience. No injuries were reported. . . M. I. McLain, city manager of the Fox-Midwest Theatres, at Joplin, Mo., was guest speaker at a meeting of the Joplin Life Underwriters, Nov. 24 at the Keystone hotel. . . Panaphonic stereo sound will be demonstrated here Dec. 7 and 8 in connection with the annual convention of Theatre Owners of Oklahoma. . . The Harber theatre, now showing “Kiss Me Kate” is showing the picture the first week in 2-D and the second week in 3-D. “Botany Bay” has moved over to the Tower theatre for its 3rd big week. . . “How To Marry A Millionaire” is now playing at the Criterion theatre.

OMAHA

Don McLucas, United Artists branch manager, announced that a second generation salesmen had joined the exchange—Calvin Bard, Jr., whose father formerly sold film in the Omaha territory and had built and operated theatres here. The other second generation salesman is Stan Dulleson of the Des Moines branch, whose father also held a position in the business. Cal, Jr., replaces Clarence Blubaugh, veteran who resigned because of his health, and Opal Woodson was named booker to replace Art O’Connell who resigned. . . James Sparks left the RKO booking staff in Des Moines and is in the Omaha U.A. office . . . McLucas also announced the start of the COMO drive with a meeting of all exchange heads and salesmen . . . Ras H Neon has joined the booking department as assistant to Dean Watonville, who replaced Charles Lorenz, head of the department, who died last week. . . Visitors at the 20th-Fox exchange were M. A. Levi, district manager from Minneapolis, and publicist Chick Evans of Kansas City.

PHILADELPHIA

Changes at Universal-International has booked Harold Colton becoming salesman for the upscale Pennsylvania territory: James Cyne taking over the Harrisburg, Pa., territory to succeed Francis Charles. . . Warner Bros. has transferred to Philadelphia exchange; Ed Larsen, formerly a shipper, promoted to booker, and Richard Sichler (Continued on following page)
(Continued from preceding page) coming in from New York as student booker. . . . Ward B. Krengu resumed his post as local manager at the American, Allentown, Pa., after a long trip, during which time Henry Romig was in charge of the house. . . . In spite of the sweeping “50 per cent up” reassessment of all city and county realty in Allentown, no number one center-city theatres had their county tax assessments for 1954 reduced. . . . Burt Stanley, for many years a local manager, is confined to the Charles Johnson Home in Roversford, Pa. . . . In Lancaster, Pa., a total of $6,450 was collected from City’s amusement tax during October, which set a new monthly high for the year. Collections for the first 10 months of 1953 total $35,404, which compares favorably with last year. . . . Tri-State Buying and Booking Service here is now servicing the Ritx in St. Clair, Pa., and the Ritx, New Holland, Pa. . . . The Paramount, Wilkes-Barre, reopened with a new 45-foot wide Astrolite screen. . . . Robert Moore, operating the Kannon, Dunnamon, Pa., announced that the house is now being handled by Allied Motion Picture Theatre Service. . . . The Grove, PENNSYLVANIA, N. J., closed for the winter. . . . The Palace, MA., has found a new Astrolite wide-screen.

PIITTSBURGH

It’s either CinemaScope or 3-D this week downtown in “The Musical” at the Tenth Street in its second week at the J. P. Harris and “How to Marry A Millionaire” in its third week at the Fulton, battling it out with the 3-Ds, “Hondo” at the Stanley and “Kiss Me Kate” at the Penn. All reported brisk Thanksgiving business in the face of a spate of dreary, rainy weather. . . . The Ritx is offering two Warner oldies in “Key Largo” and “Treasure of the Sierra Madre” while the Art Cinema reached way back into the past to reissue the John Barrymore starrer, “Comedian at Law” when the Italian import, “The White Line” failed to draw despite great notices. . . . The Squirrel Hill, neighborhood art house, looks for an extended run with the new Alec Guinness comedy, “The Captain’s Paradise.” . . . The Paramount, Cinerama hosted a cocktail party for press, radio and TV folk in the Warner theatre which re-opens with “This Is Cinerama” at a formal opening Dec. 8. Jean Suhrs has been named manager of the Warner for the “Cinerama” run.

PORTLAND

First run business here has been peaking. The Century theatre became a first run house this past week. Managers Marty Foster and Frank Brea1 turned their newsreel house into a semi-regular spot by showing a newsreel and program package in a second feature. . . . Broadway theatre manager Jim Petzold set out to show “Kiss Me Kate” in 3-D, checked his patrons for two days last week to determine how many wear glasses. Results: 12 percent wear glasses of the 275 seats, a number of center-city 5½% men. . . . “Martin Luther” has set new gross and playing time records at the Oriental, a 2,000-seat East Side deluxe spot. . . . Vet Manager Herb Royster getting squared equal at Evergreen’s houses in Vancouver, Wash.

PROVIDENCE

“All The Brothers Were Valiant” held for a second week at Loew’s State where the new panoramic screen and stereophonic sound have met with wide aclam by appreciative audiences. . . . The RKO Alhambra will introduce CinemaScope to its patrons with the screening of “How To Marry A Millionaire.” . . . The Hope, popular east-side neighborhood house, is featuring “Kid- die Karnival” programs at Saturday matinees. . . . Several local house of cartoons is offered for the small fry. . . . With the temperature running in the 70’s and 80’s, setting new all-time records for the month of November, week-end patronage at the downtown-theatres held strong. . . . The House approximates mid-sunken grosses. . . . Despite the fact the North Kingstown Town Council recently granted a permit for a drive-in theatre in that town, the group, recently turned down when seeking a permit for adjacent East Greenwich, have announced that they will turn to the “highest courts” if the East Greenwich Town Coun cil fails to take action at the next meeting. . . . Redoubled efforts by Providence police, theatre operators and private patrolmen, has brought a sharp reduction in vandalism and damage which has plagued theatres.

ST. LOUIS

Paramount publicity man, Rufus Blair, was in the city with twin starlets Joan and Jean Cortett doing advance work for “Here Come The Girls” and “Double Indemnity.” Produc tious, Inc., has been incorporated to make motion picture films for theatres, television, etc. . . . Details of the annual meeting of the MPTO of St. Louis, Eastern Missouri and Southern Illinois, which will be held Dec. 14 and 15, were considered at a meeting of the officials, directors, and annual meeting committee chairmen which was held Monday. . . . Tom Edwards, of Edwards and Plumlee Theatres, Farmington, Mo., past president of the MPTO regional organization, will serve as master of ceremonies at the banquet. . . . Harry C. Arthur, Jr., president and general manager, Furnchon & Marco, has returned to the West Coast. . . . Clarence Hill, Columbia, and Martin managers presided at a meeting which discussed “COMPO plans and the Will Rogers hos pital enrollment campaign.”

SAN FRANCISCO

Edward Sutro, United-California Theatre Equipment, was badly injured when his car hit an abutment on the Golden Gate Bridge. . . . Eugene Sano, formerly with Downtown Paramount, Los Angeles, and Warner Bros. theatre, there, will become manager of U-P’s State when it reopens Christmas day. . . . George Archibald resigned as manager of Palo Alto drive-in; has reestablished his Archibird Booking Agency at 21st and Mission, San Francisco, and plans to devote his full time to the operation. . . . Ted Galanter requested that his staff here be increased because of big product coming this way and John Nocrop has been hired to handle such pictures as “Julius Caesar,” “Knights of the Round Table” and “Rose Marie.” Nocrop, at once time press agent here for Fox West Coast Theatres, comes from 20th Century-Fox. New shop is for Western, for ABC area and independent Fox booking, Republic, is now doing booking for Universal. . . . Anson J. Longtin, owner of the 800-seat Guild, Sacramento, commissioned Gale Santocco to remodel, renovate and re-equip for the projected record $50,000. Film Booking Agency of Northern California, is handling the account.

TORONTO

A contract to produce a film for the Ontario division of the Independent Order of Oddfellows has been signed by Crawley Films. . . . Only a stage curtain was destroyed when a fire broke out at the Roxy, Calgary, but no one was hurt and the brand new board table at the Empire Club luncheon when John Davis of the Rank company spoke were Frank Fisher, Kenneth Winkle, A. J. Mason, J. J. Fitzibbons, J. D. McCulloch, S. D. Peterson, Nat Taylor, and L. W. Brockington. . . . Alfreid Perry, president and managing director of Empire-Universal, is attending the special discussions in Hollywood of Universal-International which will view the film markets brought in the past summer. . . . A. W. Shackelford, president, Alberta Theatres Association, was guest speaker at the annual meeting of the British Columbia Exhibitors Association Nov. 30. . . . Canadian Kodak is finding increasing business and profits according to its latest report. The Canadian company has increased its sales of motion picture raw stock to Mexico and other countries.

VANCOUVER

Gayland Amusements, Burnaby, B. C., operators of the Surrey drive-in, near White Rock, have started work on a 350-car outdoor theatre. Vancouver Famous Players is building a 400-car drive-in at Shaunavon, Sask. Both zoomers will be ready for business in the spring of 1954. . . . “Frank Black,” back of Empire-Universal head office, was here on a three-day visit. . . . Four Calgary theatres in cooperation with the Kiwanis clubs of that city enabled 6,000 boys to see free films recently. The idea is to combat juvenile delinquency. . . . Local projectionists and the circuits are still at loggerheads over new contract terms and a conciliation board will meet to settle the dispute. . . . Jim Girvan, of Girvan Studios, has left for a visit to the old country and the continent where he will study post-war construction of theatres. . . . A film exchange manager said theatremen could boost their box office receipts by quite a percentage if they would only get as excited over each new film attraction as they do over each new confectionery item for their lobby candy counters They spent more time on candy sales than advertising there current films he said. . . . The film exchange union is holding its Christmas party at the Moose Club Dec. 11.

WASHINGTON

Irva Sichelman is the new branch manager at 20th Century-Fox, replacing Joe Rosen, who resigned. . . . Nate Shor, Universal-International booker, is engaged to Roslynda Ehrlich. The wedding will be in June. . . . Sara Young, 20th Century-Fox booker. went to a recent Thanksgiving weekend with her family in Boston. . . . Dr. Charles W. Lowry, Variety Club chaplain, was a speaker at the Woman’s Club of Chevy Chase, Md. He is at present a special consultant to the adminis tration of the Federal Civil Defense Administra tion. . . . Jack Kohler, 20th Century-Fox booker, has been promoted to salesman. . . . Herbert Bennin, MGM branch manager will be co-chairman of the Will Rogers Memorial Hospital dinner. Mr. Bennin is chairman of the Mary I. Fisher of the Maryland theatre, Cumberland, Md., was hospitalized after a heart attack.
Si Fabian Advocates Different Selling Approach

A LETTER FROM BING

It's a real pleasure to announce at this Round Table meeting that Bing Crosby has sent his personal check for $180 to underwrite the "adoption" of a Korean war orphan, for one year, as part of the Round Table plan for Children's Clubs. Larry Crosby says, in remitting the check from Bing Crosby Charities, that Bing has one orphan in France, Italy and Germany, and "as long as we are part of this deal, we should adopt a Korean kid."

From Mrs. Leonore Sorin, director of the Foster Parents' Plan, we have a photograph of little Lee Sung Chul, five years old—and a cute youngster, in his Korean winter coat and cap. He lost his father in bitter war—his mother was left behind by a crowded refugee train, and never found. Mrs. Sorin wishes Bing would send him an occasional picture post card, and says his letters will be answered from Korea.

Charlie Jones says—in his latest bulletin from Iowa and Mid-central—that he is installing the Round Table Foster Parents' Plan at the Dawn theatre at Elma, Iowa, in December, as "a marvelous piece of humanitarianism and public relations, that can be handled with very little cost or effort, working with Boy Scouts, Campfire Girls, or any junior (or older) group. It'll make a lot of friends."

Mr. Fabian wants "a complete reform in pressbooks"—but there's not nearly so much wrong with the pressbooks as with the pressbook users. Certainly, it's difficult to use 100 pressbooks a year, but if managers would seek to change their style, try something new, get out of their particular rut, the problem would be accomplished. Flexibility in selling methods would insure new things. There are theatres "on standing order" that need new ideas and new policies, to catch up with their audiences.

LYNN FARNOL announces the winner of the Lowell Thomas Essay Contest, conducted by Cinerama Productions Corporation with the approval of the New York Board of Education, in which 14,000 students participated. They were to describe "The Story I Would Like To See In Cinerama," and the winner, a Sayville, L.I., high school senior, chose the Melville classic, "Moby Dick"—which will make a whale of a picture. His comprehension of new screen techniques helped him to win the $1,000 scholarship, which was first prize. The second and third prizes of $500 and $250 scholarships were also awarded, and 100 others received honorable mention.

We think the weight of this evidence, on a statistical basis, is sufficient to justify the contest, and the costs involved. We would like to see a break-down of the 14,000 entries by categories, i.e., the numbers who expressed preference for each kind and class of potential entertainment, in Cinerama. However, such information quite properly belongs to those who sponsored the contest, but it is a valuable by-product, that would be enlightening, as it reflects the desire-to-see specifications of 14,000 junior and high school students, in their more serious moments. For such prizes, they would give thought to the preferences they made, and the accumulative data has real merit.

OUR OWN Knights of the Round Table will be keenly interested in the four test engagements of MGM's first production in CinemaScope, "Knights of the Round Table," which opens in Loew's theatres in San Francisco, St. Louis, Kansas City and Pittsburgh, on Christmas Day. At this Round Table meeting, we wish to alert Sir Lloyd Sparrow, Sir Russell Bowum, Sir Maurice Druker and Sir William Elder, first of our shining Knights to joust in tournament for this new Technicolor picture, combining new screen techniques with old skills in showmanship.

—Walter Brooks
Atmosphere In Action

Streets were jammed at the New Bedford opening of "All the Brothers Were Valiant"—at the State theatre, where the excitement centered.

Monty Salmon, with a grin, putting over a special ballyhoo for Friday the 13th, which you can remember for next time, in the lobby of the Rivoli theatre on Broadway. Bing Crosby's "Little Boy Lost" is staying 13 weeks.

A group of Korean veterans inspect the realistic lobby display—which really rained rain—and the "take me home" cut-out of Rita Hayworth, exposed to public view at the Capitol theatre, on Broadway, for a coming attraction.

Ann Miller, guest at the New Bedford, Mass., world premiere of "All the Brothers Were Valiant," inspects an authentic sailing ship.

Monty Salmon, with a grin, putting over a special ballyhoo for Friday the 13th, which you can remember for next time, in the lobby of the Rivoli theatre on Broadway. Bing Crosby's "Little Boy Lost" is staying 13 weeks.

Bernie Borane, manager of the Rialto theatre, Phoenix, Arizona, provided this gladiator and slave girl as provocative street ballyhoo for Lippert's "Sins of Jezebel."

Olga Sharabura, manager of Famous Players-Canadian's Orpheum theatre, at Sault Ste. Marie, Ont., figured out this silent salesman.

44 MOTION PICTURE HERALD, DECEMBER 5, 1953
QUIGLEY AWARDS CONTENDERS

ROBERT ANCELL
Palm Beach, Fla.

A. ATKINSON
Ritz, Brighouse, Eng.

JOHN BALMER
Ritz, Orillia, Ont.

H. G. BOESEL
Palace, Milwaukee, Wis.

JACK BRIDGES
Victory, Timmins, Can.

ELLIOTT BROWN
Odeon, Victoria, Can.

PAUL BROWN
Fresno, Calif.

R. H. BURKE
Astra, Kirtos, Eng.

ROBERT CARNEY
Pollo, Waterbury, Conn.

JIM CHALMERS
Odeon, Ottawa, Can.

JOSE CHENNAUX
Columbia Pictures Brussels, Belgium

H. CLAYTON-NUTT
Broadway, Lancashire, Eng.

A. L. CULLMORE
Regal, Rochdale, Eng.

F. COLAMECO
Timmins, Timmins, Can.

R. J. CRABB
Lyric, Wellington, Eng.

B. J. DARGUSH
Permaumont, Syracuse, N. Y.

AL DENNIS
Madison, Mansfield, Ohio

ROBERT E. DIEM
Colonial, Reading, Pa.

G. C. DILLEY
Ritz, Edmonton, Eng.

CHARLES DOCTOR
Capitol, Vancouver, Can.

HARRY DUNK
Odeon, Kingston, Can.

DOUGLAS EWIN
Savoy, Stourbridge, Eng.

AL FORD

ARNOLD GATES
Stillman, Cleveland, Ohio

H. E. GEORGE
Plaza, Dundee, Can.

GERRY GERMAIN
Palace, Jamestown, N. Y.

SAM GILMAN
State, Syracuse, N. Y.

ART GRABURN
Plaza, Vancouver, Can.

EARL HALLOW
Crisp, Cordele, Ga.

N. J. HARTLE
Capitol, Bolton, Eng.

WM. T. HASTINGS
Orpheum, Denver, Colo.

BOB HELM
United Artists, San Jose, Cal.

VERN HUDSON
Capital, St. Catharines, Can.

D. HUGHES
Regal, Cheltenham, Eng.

BOB HYNES
Mayfair, Asbury Park, N. J.

AL JENKINS
Vogue, Vancouver, Can.

Laurie Jones
Picture House, Askern, Can.

SHELDON KLEPPER
College, New Haven, Conn.

JOHN E. LAKE
Savoy, Luton, Eng.

NICKY LANGSTON
Odeon, Brantford, Can.

RALPH LANTERMAN
Community, Monroistown, N. J.

W. J. LAW
Broadway, Eccles, Eng.

G. S. LOMAS
Place, Gloucester, Eng.

AL LOEWENSTEIN
David Marcus, New York

JOHN LONGBOTTOM
Birmingham, Eng.

J. NORMAN LONGLIE
Imperial, Walsall, Eng.

T. MURRAY LYNCH
Paramount, Moncton, Can.

LEN MCGUIRE
Odeon, Mt. Arthur, Can.

DESMOND MCKAY
Playhouse, Galashields, Scot.

ROY MCLEOD
Hastings, Vancouver, Can.

JACQUES MARTIN
Mercier, Quebec, Can.

JACK MOYLAN
Lawford, Havana, Ill.

I. C. MYRANS
Odeon, Cheltenham, Eng.

VICTOR NOYE
Hyland, Toronto, Can.

F. B. PAGE
West, Islington, Eng.

J. K. PEASE
Ritz, Bury St. Edmunds, Can.

GEORGE PETERS
Loew’s, Richmond, Va.

L. C. PROCTOR
Pembroke Dock, Eng.

BILL RAULERSON
Royal, Blackheath, Can.

JOE REAL
Midwest, Oklahoma City, Okla.

OSWALDO ROCHA
Plaza, Rio de Janeiro, Brazil

MORRIS ROSENTHAL
Poli, New Haven, Conn.

M. L. SAUNDERS
Poli, Bridgeport, Conn.

ES. SCANDRETT
Royal, Woodstock, Can.

N. SCOTT
BUCCLECH
Regent, Norwich, Eng.

HAROLD SHAMPAN
Odeon, Woolwich, Can.

OLGA SHARABURA

V. SIMS

AL SMITH
Capital, Hamilton, Can.

T. BERNARD SOAPER
Odeon, Altoona, Eng.

JOE SOMMERS
Kingston, Kingston, N. Y.

MRS. A. THOMPSON
Park, Vancouver, Can.

JOE WALKER
Unlath, Frutos, Cal.

D. H. WESTERN
Regal, Torquay, Eng.

LARRY WHITEMAN
Roosevelt, San Francisco, Cal.

HARRY WILSON
Capitol, Chatham, Can.

Lou Brown, Morris Rosenthal and Charles Gaunilo attached their signatures to the campaign book on "The Robe" submitted from Loew’s Poli theatre, New Haven, Conn. . . . Jack Purlee, manager of the Starlight Drive-In theatre, North Wilkesboro, N. C., stirred up a lot of interest in his "jalopy" giveaway—only this time, he gave away a highly useful pick-up truck to the lucky winner. A local car dealer contributed the truck for the advertising he got, so the deal was without cost to the theatre. . . . T. Murray Lynch, manager of the Paramount theatre, Moncton, N. B., sending in his campaign book on "Gilbert & Sullivan" as an entry for the Quigley Awards, . . . are Luder, manager of Loew’s Valentine theatre, Toledo, had a contest sponsored by the local Plymouth dealer, "Take the High Ground" in which the dealer put up $500 in prize money, against the purchase of any new or used car . . . Bob Helm praising the personal appearance of Duncan Renoilo, whom he says is one of the most cooperative stars in Hollywood, at the United Artists theatre, San Jose, Calif.

Bill Sobol, manager of the Starlight Drive-In, Stamford, Conn., near end of season, asked his patrons to tell him how long he should remain open. . . . Mel Gow, manager of the Capitol theatre, Nanaimo, B. C., writes that he is devoting time to the problem of juvenile delinquency, and will report to the Round Table as to his findings . . . Allan W. Perkins, manager of the Rosey theatre, Midland, Ont., tells us it is just a year since he visited with us in New York, and sends local newspaper clippings to show that town folks are really becoming acquainted with his standing in the Quigley Awards competition. . . . Murray Spector, now at the Skouras Plaza theatre, Englewood, arranged his usual fine tie-ups for "Mr. Scoutmaster" with a 40-piece band from Dwight Morrow School, and special lobby and stage stunts. The Mayor of Englewood was an honor guest . . . G. D. Lovett, manager of the Butte theatre, Gridley, Calif., another who accomplished a fine result with "Mr. Scoutmaster" plus the extraordinary cooperation of local scouts. . . . Harry Wilson, manager of the Capitol theatre, Chatham, sends a very unusual co-op page on "Sportsman’s Night" with "The Kid From Left Field" as the film attraction. A combination sports and amusement page, with sponsored ads to pay all costs . . . Bob Wiley sends tear sheets from the Coshocton, Ohio, Review, to show the newspaper tieup made by William Barchert, manager of the Star theatre—"if your name’s in the ads, you see the show free."

Olga Shabarara, manager of the Orpheum theatre, Sault Ste. Marie, Canada, had a complete campaign on "Houdini" and a really remarkable co-op newspaper page, very well planned to give the theatre preferred position, underwritten by ten cooperative advertisers . . . Mark Alling, manager, and Bill Blake, publicist, at the Golden Gate theatre, San Francisco, had a showmanship offering in their campaign on "Affair With a Stranger." . . . Manager Joe Leslie of the State theatre, Spokane, got his showing of "Saloon Days" off the starting line with a strong assist from the Air Force. . . . Bob Anthony, manager of Schine’s State theatre, Cortland, N. Y., printed a gorilla mask for coloring in the local paper as exploitation for "Mogambo" and the best 25 were awarded when won to the theatre. . . Joe DeSilva, manager of Schine’s Playhouse theatre, Canandaigua, N. Y., arranged a dandy bicycle giveaway, whereby ten local merchants sponsor a free bike every Saturday from October 31st through January 2nd. . . . Clark Jordan, manager, of the Linda theatre, Linda Vista Plaza, Florida, had 1300 kiddies and 55 adults for his Thanksgiving giveaway show. Youngsters voted for their favorite "Tarzan" character . . . Larry Whiteman, manager of the Roosevelt theatre, San Francisco, says his promotions for "Mr. Scoutmaster" increased normal business by 30% and that the Boy Scouts were ushers for the day. . . Paul Ryan, office manager for the Lido theatre, The Pas, Manitoba, orders a copy of Adolph Zukor’s book, "The Public Is Never Wrong" as a result of our Round Table editorial review.
There Are Thousands Of Amateur Theatres

Rosa Hart, with Southern Amusement Co., at the Little Theatre, Lake Charles, La., writes an interesting letter, and sends photographs on what she calls "Operation Lynn." It's the personal appearance of Jeffrey Lynn as a member of the cast of "Mr. Roberts"—playing at the Little theatre—a stage play with part-amateur cast, but definitely tied to motion pictures, locally and nationally. We take this further opportunity to say that no motion picture theatre, anywhere in America, can make any serious mistake in policy by their cooperation with the "Little" theatres, across the land. There are too many of them, and our needs and desires are too much the same, catering to the same people at the grass roots.

Brings Visiting Star To Small Theatre

In the photograph attached, you will see Jeffrey Lynn, being welcomed in Lake Charles by the manager of the Paramount and Arcade theatres, both with a straight motion picture policy, but in association with Southern's "Little" theatre in the same situation. Whatever our ideas may be with regard to "Mr. Roberts"—the stage play, and/or any of its cast, amateur or professional, we can't overlook the fact that the audience is the same. Lake Charles is not a large town—less than 25,000 population—but it is typical of many large and small places, throughout the country, where "Little" theatre is in demand—and has its own local support, probably better than the so-called "legitimate theatre" can boost on its home ground. For many years we have known that the amateur theatre, doing stage plays with local talent, was a much more formidable competitor with movie theatres than anything that was "on the road" out of New York, and much better we work with these, than with those, if you see the point.

Traveling stage attractions demand 80% of the local gross and take their income out of town—they also block the film industry's tax program because they think the luxury buyers of Broadway's $6 theatre tickets should also be exempt from the Government's excise tax of $1.20 (as if they cared—with this typical expenditure!).

Every Town Has Its Amateur Thespians

We know that in thousands of small towns, including our own, the local high school, and the local "Little" theatre, put on stage shows, every year, and we might better work with them than against them. After all these are your friends and neighbors, and you can forget Broadway. But home town efforts may be worthy of all your applause and cooperation, and we thank Southern Amusement Co., of Lake Charles, Louisiana, and Rosa Hart, for giving u-

How To Get Started

To clarify the procedure in starting the Round Table Foster Parents' plan for Children's Clubs in theatres, as outlined in these pages on several previous occasions, it costs $15 per month to "adopt" a War Orphan, who may be French, Italian, Greek, German or Korean. You may specify the age, sex and nationality you prefer. You remit one month in advance, or one quarter (three months, $45) or for a full year, as you wish. The children will support this endeavor—but don't ask the kids to underwrite it in advance for you. Give your kids, and your orphan, and your public relations, a break.

Write directly to Mrs. Leonore Sorn, director of the Foster Parents' Plan for War Children, 55 West 42nd Street, New York City, or in care of the Round Table. It takes a little while to get things established overseas, but very soon you will receive a photograph of "your baby" and a case-history showing the circumstances. Then, you and your youngsters are invited—and urged—to keep up correspondence with the little friendless one, across the world. Write some letters, send some pictures, and get some enlightening, encouraging, heart-lifting replies from a little boy lost, in another land.

Samuels Moves Up In Texas Operation

W. S. Samuels, who is a man of few words but a wizard in the art of preparing offset heralds with his own ideas, has a new format in submitting material to the Round Table. Instead of signing off from the Lamar theatre, Beaumont, Texas, as has been his habit, his brief signature is now Rita theatre, Longview, Texas—not another word. He has apparently moved to a new situation in the Jefferson circuit, and we know that his showmanship must be appreciated, for "Buster" is really something of a specialist.

Jack Moylan, manager of Kerasotes Kaye and Lawford theatres, Havana, Ill., celebrated home-coming day for the local team, with a street parade, as exploitation for "All American."

L. E. Smith, manager of the Paramount theatre, Lake Charles, La., shows Jeffrey Lynn, visiting stage star appearing at the local "Little" theatre, his billing in a recent Universal film.
WALKING MY BABY BACK HOME—Universal-International. A Christmas present in Technicolor. Gee, but it's great entertainment! You'll laugh, you'll thrill, you won't sit still when Donald O'Connor goes into his dance with Janet Leigh. Big, Lavish, Spectacular! The last happy word in musicals. 24-sheet and all posters designed to make cut-outs for lobby and marquees. Herald keys the campaign, with the right advertising slant. Window card and other accessories, in tune. Universal's Color-Olo still sell color with color in a special lobby frame. Newspaper ads that range from the very large right down the scale, with plenty of variety in style and size. Such an ad as Mat No. 304 is new and different for your amusement page. The bargain, composite mat for small situations gives you seven ad mats, very well selected, and two publicity mats, all for 35c at National Screen. The Utility Mat, consisting of bits and pieces, is for larger houses that can assemble these fragments to make their own display advertising. They may also obtain advertising stills, and make their own engravings. Picture is full of nostalgic music, planned that way as Universal's holiday film. Naturally, there are plenty of music tieups for the twelve song numbers, and the Decca record album will make its own opportunity with disc jockeys. Pressbook suggests tieups with the best band in town—which for most of you means a tieup with the high school band—and they provide a special set of five "band" stills, showing these characters in the film, making their own music.

FLIGHT NURSE—Republic Pictures. Here's a service picture with a plus appeal to women. With a variety of good military pictures on the market—including Republic's Coast Guard film, "Sea of Lost Ships"—this story of the Air Force nurses is high on the list. It will draw both sexes and please both. Joan Leslie and Forrest Tucker head the cast. Six-sheet and other posters give you art material for display purposes. The mat for a flash, circus herald is furnished gratis from Republic's exploitation department. Newspaper ad mats, many in large sizes, are still inclusive of sufficient small mats and slugs for every use. Republic now supplies the "economy mat for 35c" from National Screen, which contains six ad mats and two scene mats, illustrated separately in the pressbook. Small theatres should always order the composite mat, and get the advantage of the selection at your point of sale. Picture is recommended for school promotions, and as a salute to your Nurses, and your Air Force. Remember, these are the services that fly our wounded men back from the firing line, to hospitals. Tieups with blood-banks and community endeavors are highly recommended. The pressbook lists a complete half-page newspaper magazine story, "I Am a Flight Nurse"—which most any local paper will run if you furnish it. A map of active Air Force bases in the U. S. is interesting information for theatre managers, who should know these things, but sometimes don't. The pressbook generally does a good job in showing managers how to be showmen.

MISSION OVER KOREA—Columbia Pictures. Sky-high thrill! Big men in small planes! They're the "seeing eye dogs" of the Artillery, the gallant guys who go behind enemy lines to spot the targets for our big guns. John Hodiak, John Derek, Audrey Totter, Maureen O'Sullivan, filmed where it happened—in Korea. Particularly timely right now, and from now on, in the news and in community affairs. Six-sheet and other posters contain typical war stuff. Four-page herald is a better selling approach, that will key your campaign in small situations. Newspaper ad mats are adequate and you can find what you want. The 35c economy mat has seven ad mats, two publicity mats and a border all round, for the price of one mat. Pressbook offers a special wide-screen ad mat which contains slugs to drop into your advertising to add stereophonic sound and wide-screen to your selling approach. Good thing to have ready for use.

HONDO—Warner Brothers. John Wayne's new super-western in 3-D and color. They called him "Hondo"—and he was a big man in a big story of the West. The national magazine and newspapers have belted this "Great!" All the vast grandeur of the Southwest, and the heat of the plains, silent as gunsroke, he was a stranger to all but the surly dog at his side. 24-sheet, and other posters made for special cut-outs and your own display treatment. The six-sheet will make a wonderful standee, and the pressbook shows you how to get this art work for a nominal cost. They also offer another Warner's exclusive—a two-sided display figure, ten feet tall, for $8.50, which is less than cost. Newspaper ad mats are good, and unusual—they will give you that "something different" quality in advertising this western picture. No herald, but you can print your own, for the sponsorship of a cooperative merchant—using oversized newspaper ad mats. These ads are all good, and the big, economy mat at 35c supplies everything needed for small situations. The 35c book of "Hondo"—for newsstands and your concession counter, gives you a big novel in a paper cover at a low price.

The last time we saw Pearce Parkhurst, on his way to Florida a year ago, he weighed 305 pounds. Now, he presents himself, on route South with his wife and young Parkie, and he only weighs 225 pounds.

We made some other pictures, which we expect to see in a brochure that Pearce will be selling at $1.00 a copy—"How I Lost Eighty Pounds!"—and worth the effort! He says, "It's all will power—but we happened to know her name is Pauline—and the great Parkhurst has been completely made over—streamlined and rarin' to go. He's a big fellow, is Parkie—and a good showman, who provides his own new dimensions.

APPOINTMENT IN HONDURAS—RKO Radio Pictures. Color by Technicolor, Glenn Ford and Ann Sheridan, in a tropical love story with a tropical setting. Six snarling men and a red-headed woman, on a strange safari in the world's deadliest jungle. Shot in color, RKO provides—backed with 25 years of showmanship—and gives you the advantage. Posters, from 6-sheet, are good—and they ask, "Are you using enough paper to get a good flash?" which is a good question. How long since you changed your standing order for posters? Herald keys the campaign, with sensational scenes of high adventure. All the accessories have that punch. Newspaper ad mats equally strong, and the big, bargain 35c mat at National Screen will provide everything necessary for small theatres. Get the whole lot for the price of a single mat, and then see if you don't have new inspiration, with new material to work with. Maybe you're not in a rut—just your standing order for advertising, and your ideas for doing the same thing over and over and over again, until your audience drops dead. Picture is made for wide screen, and has special wide screen ads, with lines which can be dropped out.

FOR FAST SERVICE
PLUS QUALITY
GET YOUR SPECIAL
TRAILERS FROM
FILMACK

Try Us On Your Next Order!
375 S. WABASH AVE., CHICAGO, ILL.
NEW YORK, N. Y.

MANAGERS' ROUND TABLE SECTION, DECEMBER 5, 1953
General Precision Votes
Two Stock Dividends

Directors of General Precision Equipment Corporation have declared a dividend of 25 cents per share on the company's common stock, payable December 15, 1953, to stockholders of record December 4. The directors also declared an initial quarterly dividend of 72 1/2 cents per share on the new $2.90 cumulative convertible preferred stock, for the quarter beginning September 15, 1953, payable December 15, 1953, to stockholders of record December 10.

Industry Public Relations
Film Proceeds, Weitman Says

Work on the pilot film for television, designed to promote the film industry, is proceeding. Robert Weitman, vice-president of American Broadcasting-Paramount Theatres, said in New York last week. The circuit is now looking at current releases and signing personalities. The title of the show, planned as a series, is "Hollywood Parade." It has the approval of the Motion Picture Association of America. The project ran into delays because of unavailability of personalities and unwillingness of the American Federation of Musicians to accept less than minimum TV broadcasting fees.

New York Variety Club Elects New Officers

The New York Variety Club, Tent 35, last week elected Edward Fabian, of Fabian Theatres, its chief banker, succeeding Edward Lachman. Other new officers are Ira Maxim, first assistant chief banker; Harold Rinzler, second assistant chief banker; Martin Kornbluth, property master; and Saul Truener, dock boy. William German, of the club's Foundation to Combat Epilepsy, presented a $2,500 check to the beneficiary hospital, and winners were announced, of the drawing for two 1954 Cadillacs. These are Saul Lerner, an exhibitor; and Emil Friedlander, of Dzians, purveyors of theatrical stage materials.

Joseph Burstyn Dies
On Paris-Bound Plane

Joseph Burstyn, 53, foreign film distributor, died on a Paris-bound TWA airliner Sunday, November 20. He was stricken with coronary thrombosis as the plane neared Ireland and was pronounced dead on arrival in Shannon. His body was flown in New York Thursday.

Mr. Burstyn, a pioneer in distribution of foreign pictures. From 1936 to 1949 he was a partner with Arthur Mayer in a distribution enterprise, ultimately buying out Mr. Mayer.

Funeral services were to be held December 6 at Riverside Memorial Chapel in New York, with the services of "The New York Times," delivering the eulogy. Survivors are his wife, a sister and four brothers.

Charles R. Baines

Charles R. Baines, 57, office manager of the MGM exchange in Philadelphia, died November 27 at his home in that city. He had been in the industry 34 years, 26 with MGM. He was a member of Motion Picture Associates.

Joseph B. Zodovitch

HOLLYWOOD: Joseph B. Zodovitch, RKO Radio staff department head, died here last November 27 at Temple Hospital. He had been with RKO 20 years. He is survived by his widow, Branka, and two brothers, Andrew and Angelo.

Clyde Hess

Clyde Hess, 80, pioneer Connecticut exhibitor, died November 22. He had been operating the Moosup theatre, Moosup, and the Strand, Groton.
Columbia

SALOME: Rita Hayworth, Stewart Granger—No sale, played Sunday, Monday, October 4, 5—Elaine S. George, Star Theatre, Hepprer, Ore.

SALOME: Rita Hayworth, Stewart Granger—Played to above average business, but not rushing, played Sunday, Monday, November 1, 2—J. R. Revell, Lux Theatre, Starkville, Miss.

Metro-Goldwyn-Mayer


BAND WAGON, THE: Fred Astaire, Cyd Charisse—Definitely not for rural patronage. Many walk-outs and not one positive comment. If you want two good songs, but after seeing it, I did not wonder. Played Friday, Saturday, October 30, 31—J. M. Oberholtzer, Millfin Theatre, Millfin, Pa.

BAND WAGON, THE: Fred Astaire, Cyd Charisse—No good for small towns such as mine, but it is a good picture. Priced a lot on the high side. Weather, cool, B. O. about average. Played Tuesday, Wednesday, Thursday, November 3, 4, 5—Charles Reynolds, Marco Theatre, Waterford, Calif.

FAST COMPANY: Howard Keel, Nana Podh—Now here is a picture. We had a full house when it played—a full house of empty seats. When did Keel become an actor? I thought he was a crooner. Business was not too bad, not very good for a bad business except a bad picture—and this is one. Subsequent run on Tuesday, Wednesday, Thursday, October 20, 21, 22—Braday A. Malone, Tower Theatre, Waco Falls, Texas.

LILL: Leslie Caron, Mel Ferrer—A picture that is off the beaten track which did about average business. Drew some interest from various children, who seemed to enjoy it better than the adults. Would rate it as satisfactory entertainment. Played Friday, Saturday, October 31, 1, 2—J. M. Oberholtzer, Millfin Theatre, Millfin, Pa.

Paramount

SAMSON & DELILAH: Victor Mature, Hedy Lamarr—This is the fourth time I have played this picture—each time I play it there is SRO. It has plenty of everything our customers desire. The strength of Samson, particularly his appeals. As I overheard one person say, “I wish they would match Samson with Mighty Joe Youth.” Played Tuesday, Wednesday, October 27, 28—J. R. Revell, Lux Theatre, Starkville, Miss.

STOOGE, THE: Dean Martin, Jerry Lewis—This is better than some of their productions. Trailer was good. About average at the box office. Very small town, rural patronage. Played Saturday, Sunday, Monday, Tuesday, October 17, 18, 19—Elaine S. George, Star Theatre, Hepperr, Ore.

THUNDER IN THE EAST: Alan Ladd, Deborah Kerr—Those who saw this first day passed the word to others and we had very good box office the second, above average. Very small town, rural patronage. Played Saturday, Sunday, Monday, October 17, 18, 19—J. R. Snively, Leith Opera House, Leith, N. Dak.

TROPIC ZONE: Ronald Reagan, Rhonda Fleming—Their line-up came to see this production but went away well entertained. Beautiful color and a good story, but we couldn’t get them in. There were remarks after seeing the preview that they would have liked it, but some came anyway. I presumed it was the fault of the trailer that I had below average business. Very small town, rural patronage. Played Saturday, Sunday, October 21, November 1, J. R. Snively, Leith Opera House, Leith, N. Dak.

Twentieth Century-Fox

DESERT RATS, THE: Robert Newton, James Mason—Lost our sight, as well as our coat, vest and pants on this one. Lowest two-day gross in over three years. Unless you do exceptionally well on war pictures, don’t play it. Played Wednesday, Thursday, October 28, 29—J. M. Oberholtzer, Millfin Theatre, Millfin, Pa.

I DON’T CARE GIRL, THE: Mitzi Gaynor, David Wayne—Just another musical, but had a very unusual ending. Picture was good but I’ve seen too much better. Sincerely think she was the wrong star for the picture. Fair Sunday night attendance, very poor Monday.

MAN ON A TIGHTROPE: Freddie March, Terry Moore—A good picture with a fairly good cast. Doubted with “Beast From 30,000 Fathoms” (WNL), but still held its own as for as business goes. Audience enjoyed it—all suspense, action, and of course sex. Weather warmish. Pictures like this are good for the business here. Subsequent run, city patronage. Played Sunday, Monday, Tuesday, Thursday, November 1, 2, 3—Brady A. Malone, Tower Theatre, Waco Falls, Texas.

MISTER SQUATCHALER: Clifton Webb, Edmund Gwenn—One of the best of all shows. Don’t miss it. Played Sunday, Monday, Tuesday, October 31, November 1, 2—West Drive-In Theatre, Riverton, Wyo.

SAILOR OF THE KING: Jeffrey Hunter, Michael Haskel—Great picture. It has all the qualities of a picture that makes people think it’s English, so that’s not. No box office take for us, but it’s still good. Played Sunday, Monday, Tuesday, Wednesday, October 21, 22, 23—J. M. Oberholtzer, Millfin Theatre, Millfin, Pa.

SILVER WHIP: Rory Calhoun, Dale Robertson—Did very good business despite the weather. I do believe it was the stars that summoned the attendance. Played Friday, Saturday, September 4, 5—Drive-In Theatre, Rapid River, Mich.

TONIGHT WE SING: David Wayne, Erko Pinta—Great magnitude, it just has two scenes that like only the best in music. But for our three nights we did not make expenses. I was sold a spot as the box office. Played Sunday, Monday, Tuesday, Thursday, October 27, 28, 29—West Drive-In Theatre, Riverton, Wyo.

WHITE WITCH DOCTOR: Susan Hayward, Robert Mitchum—Well, the word that had read the book were disappointed. Played Sunday, Monday, October 11, 12—Elaine S. George, Star Theatre, Hepprer, Ore.

Universal


ALL DESIRE: Barbara Stanwyck, Richard Carlson—This picture is a nice little bottom half, but it will go out as well in the small towns as the company will have a chance. No good for small children—they just will not sit still for it. B. O. about average. Played Sunday, Monday, November 8, 9—Charles Reynolds, Marco Theatre, Waterford, Calif.

GREAT SIOUX UPRISING: Jeff Chandler, Faith Domergue—Well here is another Indian picture, not too good, but too bad—one of the poorest I’ve seen in a long time. Color good, but the same old story. Didn’t do as well as his other pictures. If you can get it cheap, it might do for the top half. Weather cool, B. O. above average. Played Friday, Saturday, November 6, 7—Charles Reynolds, Marco Theatre, Waterford, Calif.

LAWLESS BREED, THE: Rock Hudson, Julia Adams—I played this picture very late, but the agency didn’t hurt. I played the Marciano-LaStarr night pictures with it and came up with a very nice gross. The "Lawless Breed" is an excellent picture with a true story and good performances by Rock Hudson and Julia Adams. If you haven’t already played this picture, I think you’d enjoy your patrons a treat. You won’t break records with it, but they’ll walk out well satisfied. Played Wednesday, Thursday, Friday, Saturday, October 27, 28, 29—West Drive-In Theatre, Rapid River, Sunday, September 30, October 1, 2, 3—Mel Edelmstein, Lybya Theatre, Hibbing, Minn.

REDHEAD FROM WYOMING: Maureen O’Hara, Alex Nicol—A good Technicolor western which did average business. Played Sunday, Monday, October 25, 26—J. R. Revell, Lux Theatre, Starkville, Miss.

REDHEAD FROM WYOMING: Maureen O’Hara, Alex Nicol—Good picture, color and plot. We were able to buy this right and it went-overs recent percentage pictures. This should do well in any situation. Played Saturday, Sunday, Monday, October 31, November 1, 2, 3—J. R. Snively, Leith Opera House, Leith, N. Dak.

SCARLET ANGEL: Yvonne DeCarlo, Rock Hudson—Not sure what we’re going to make of this, but our patrons thought there was a lot of good in it. Very romantic, color and action. Should do well in any situation. Very small town, rural patronage. Played Tuesday, Wednesday, Thursday, Friday, Saturday—J. R. Snively, Leith Opera House, Leith, N. Dak.

SEMINOLE: Rock Hudson, Barbara Hale—Hudson popular here, also action films, so this one did O.K. Played Thursday, Friday, Saturday, October 22, 23, 24—Elaine S. George, Star Theatre, Hepprer, Ore.

TAKE ME TO TOWN: Ann Sheridan, Sterling Hayden—Here is a package of entertainment that is especially suited for the small town patronage. It has comedy, romance, Technicolor and three of the cutest little boys you will ever see. I played this on a sneak preview a week before the regular engagement and the sneak-preview audience talked it up. The result was that business for the regular showing was above average. If you haven’t played this one, don’t let it go by. It’s good entertainment. Played Thursday, Friday, Saturday, October 25, 26, 27—J. R. Snively, Leith Opera House, Leith, N. Dak.

WARNER BROS.

MASTER OF BALLANTRAE: Errol Flynn, Anthony Steel—Costume dramas are as dead as Daniel Boone in our situation. Played Wednesday, Thursday, November 4, 5—J. M. Oberholtzer, Millfin Theatre, Millfin, Pa.

SOUTH SEA WOMAN: Burt Lancaster, Virginia Mayo—An excellent picture, full of excitement, adventure and romance. Passed here and did well. Helped business some. All small town theatres would play this one. Weather somewhat warm (60°), but still it had enough action and the kind of cast that people come to see. Subsequent run, city patronage. Played Monday, Tuesday, Wednesday, November 13, 14—Brady A. Malone, Tower Theatre, Waco Falls, Texas.
## Film Buyers Rating

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 116 attractions, 5,176 playdates.

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

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

<table>
<thead>
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<th>AA</th>
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<th>BA</th>
<th>PR</th>
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<tr>
<td>A. &amp; C. Meet Dr. Jekyll and Mr. Hyde (Univ.)</td>
<td>4</td>
<td>28</td>
<td>12</td>
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<td>Actress, The (MGM)</td>
<td>6</td>
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<td>Affair of Dribble Girls (MGM)</td>
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<td>All-American (Univ.)</td>
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<td>All I Desire (Univ.)</td>
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<td>Ambush at Tomahawk Gap (Col.)</td>
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<td>Arena (MGM)</td>
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<tr>
<td>Arrowhead (Para.)</td>
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| Band Wagon, The (MGM) | 4 | 12 | 34 | 39 |
| Beast from 20,000 Fathoms, The (WB) | 8 | 25 | 21 | 13 |
| Big Heat (Col.) | - | - | 8 | 2 |
| Big Leaguer, The (MGM) | - | - | 11 | 17 |
| Blowing Wild (WB) | 8 | 8 | 8 | 1 |
| Blueprint for Murder, A (20th-Fox) | - | - | 7 | 0 |

| Caddy, The (Para.) | 7 | 42 | 19 | 3 |
| Charge at Feather River, The (WB) | 8 | 10 | 8 | 8 |
| City of Bad Men (20th-Fox) | 8 | 39 | 12 | 4 |
| City That Never Sleeps (Rep.) | 9 | - | 4 | 2 |
| Clipped Wings (AA) | - | - | 6 | 4 |
| Column South (Univ.) | - | 6 | 17 | 24 |
| Conquest of Cochise (Col.) | - | - | 3 | 1 |
| Crusin’ Down the River (Col.) | 1 | 2 | 12 | 27 |

| Dangerous Crossing (20th-Fox) | - | - | 4 | 9 |
| Dangerous When Wet (MGM) | 5 | 44 | 65 | 16 |
| Devil’s Canyon (RKO) | - | 5 | 7 | 4 |
| Dream Wife (MGM) | 10 | 21 | 54 | 11 |

| East of Sumatra (Univ.) | - | 6 | 9 | 6 |
| Farmer Takes a Wife (20th-Fox) | - | 21 | 30 | 28 |
| Flame of Calcutta (Col.) | - | - | 1 | 5 |
| 49th Man, The (Col.) | - | 6 | 3 | 1 |
| Francis Covers the Big Town (Univ.) | 7 | 39 | 25 | 11 |
| From Here to Eternity (Col.) | 23 | 14 | 3 | - |

| Gentlemen Prefer Blonds (20th-Fox) | 44 | 38 | 9 | 14 |
| Girl Next Door, The (20th-Fox) | 11 | 14 | 24 | 11 |
| Glory Brigade, The (20th-Fox) | - | 6 | 15 | 12 |
| Golden Blade, The (Univ.) | 3 | 5 | 6 | 3 |
| Great Sioux Uprising, The (Univ.) | 1 | 5 | 22 | 37 |
| Gun Belt (UA) | - | 5 | 13 | 6 |

| Half a Hero (MGM) | - | 1 | 9 | 12 |
| Houdini (Para.) | 7 | 25 | 25 | 9 |
| How to Marry a Millionaire (20th-Fox) | 5 | - | - | - |

| I, the Jury (UA) | 1 | 5 | 9 | 6 |
| Inferno (20th-Fox) | - | 14 | 16 | 1 |
| Island in the Sky (WB) | 25 | 25 | 21 | 8 |
| It Came from Outer Space (Univ.) | 2 | 4 | 13 | 7 |

| Jamaica Run (Para.) | - | 8 | 15 | 23 |
| Juggler, The (Col.) | 1 | - | 1 | 7 |
| Kid from Left Field, The (20th-Fox) | - | 17 | 24 | 7 |

| Last Pose, The (Col.) | - | - | 8 | 9 |
| Let’s Do It Again (Col.) | - | - | 5 | 25 |
| Let’s Get Married (MGM) | 2 | 16 | 11 | 7 |
| Lion Is in The Streets, A (WB) | - | - | 11 | 14 |
| Little Boy Lost (Para.) | 12 | 17 | 7 | - |

| Man to Broadway (MGM) | - | - | 2 | 17 |
| Man from the Alamo (Univ.) | - | - | 10 | 7 |
| Marsh’s Daughter, The (UA) | - | - | 13 | 2 |
| Martin Luther (de Rochemont) | 4 | - | 3 | - |
| Master of Ballantrae, The (WB) | 1 | 13 | 29 | 8 |
| Maze, The (AAF) | 1 | 8 | 12 | 3 |
| Melba (UA) | - | - | 9 | 1 |
| Mission Over Korea (Col.) | - | 3 | 1 | 2 |
| Missouri Scoutmaster (20th-Fox) | 3 | 13 | 50 | 22 |
| Mogambo (MGM) | 14 | 9 | 2 | - |
| Moon Is Blue, The (UA) | 30 | 25 | 15 | 7 |
| Moonlighter, The (WB) | - | - | 1 | 6 |

| *Never Let Me Go (MGM) | - | 5 | 40 | 46 |
| 99 River Street (UA) | - | - | 2 | 4 |

| Pickup on South Street (20th-Fox) | 13 | 48 | 21 | 12 |
| Plunder of the Sun (WB) | - | - | 6 | 15 |
| *Pony Express (Para.) | - | 32 | 30 | 13 |
| Powder River (20th-Fox) | 1 | 10 | 29 | 29 |

| Queen Is Crowned, A (Univ.) | 4 | 9 | 2 | 6 |

| *Remains to Be Seen (MGM) | - | - | 10 | 17 |
| Return to Paradise (UA) | - | - | 12 | 10 |
| Ride Vaquero (MGM) | - | 3 | 16 | 26 |
| Robe, The (20th-Fox) | - | 12 | - | - |
| Roman Holiday (Para.) | - | 8 | 27 | 22 |

| Sabre Jet (UA) | - | 2 | - | - |
| Sailor of the King (20th-Fox) | - | - | 1 | 1 |
| Salome (Col.) | - | 11 | 57 | 22 |
| Sangaree (Para.) | - | 3 | 9 | 7 |
| Scandal at Scoorie (MGM) | - | - | 17 | 27 |
| Scared Stiff (Para.) | - | 25 | 42 | 12 |
| Sea Around Us, The (RKO) | 1 | - | 1 | - |
| Sea Devils (RKO) | - | - | 3 | 40 |
| Second Chance (RKO) | - | - | 14 | 18 |
| Shane (Para.) | - | 44 | 29 | 7 |
| *Shoot First (UA) | - | - | 3 | 16 |
| Siren of Pegida (Col.) | - | - | 6 | 8 |
| Slight Case of Larceny, A (MGM) | - | - | 4 | 15 |
| So Big (WB) | 1 | 6 | 7 | 1 |
| So This Is Love (WB) | - | 11 | 25 | 18 |
| Son of Belle Starr (AA) | - | - | 2 | - |
| South Sea Woman (WB) | - | 11 | 34 | 34 |
| Split Second (RKO) | - | 1 | 20 | 18 |
| Stalag 17 (Para.) | - | 6 | 39 | 24 |
| Stand at Apache River (Univ.) | - | 2 | 4 | 4 |
| Story of Three Loves, The (MGM) | - | 9 | 16 | 17 |
| Stranger Wore a Gun, The (Col.) | 4 | 12 | 6 | 1 |
| Sword and the Rose, The (RKO) | - | 1 | 12 | 15 |

| Take the High Ground (MGM) | - | 1 | 5 | 4 |
| Take Me to Town (Univ.) | - | 9 | 28 | 14 |
| Tarzan and the She-Devil (RKO) | - | 5 | 13 | 12 |
| Those Redheads from Seattle (Para.) | - | - | 2 | 4 |
| Thunder Bay (Univ.) | - | 3 | 12 | 43 |
| Torch Song (MGM) | - | - | 3 | 4 |

| Valley of Headhunters (Col.) | - | - | 5 | 5 |
| Vanished, The (Para.) | - | 1 | 19 | 20 |
| Vice Squad (UA) | - | 1 | 11 | 13 |
| Vicky (20th-Fox) | - | - | 1 | 7 |

| War Paint (UA) | - | 1 | 5 | 5 |
| War of the Worlds (Para.) | - | 6 | 11 | 25 |
| White Witch Doctor (20th-Fox) | 14 | 48 | 26 | 10 |
| Wings of the Hawk (Univ.) | - | 1 | 7 | 4 |

42 MOTION PICTURE HERALD, DECEMBER 5, 1953
WE happened to notice, when glancing through Gimbel’s illustrated Christmas catalog, that Motion Picture and Television ALMANAC is shown in a pair of handsome book-ends — apparently intended to suggest those book-ends as a gift to owners of the ALMANAC.

Conversely, this suggests that to owners of handsome book-ends (or to accompany a gift of book-ends) sending the ALMANAC would be a most appropriate idea—one which most certainly would be highly appreciated by anybody in or connected with the motion picture or television industries.

But (we can almost hear you thinking) he may already be an ALMANAC subscriber! And that is indeed not unlikely, which may also be the case with anything else especially appropriate that you might select. So here’s a simple way to solve the problem:

Authorize us to send him Motion Picture and Television ALMANAC in your name; we’ll gift-wrap it and enclose a greeting card from you; we will also enclose a notice advising him that if he already has the ALMANAC he can simply re-mail the gift, in its shipping carton, to us—and we will automatically enter his name for a subscription to the 1954-55 Edition.

You can’t go wrong: If he does not have the ALMANAC, he will be delighted with that handsome and uniquely useful gift; or, if he already has the current edition, he will assuredly want the 1954-55 edition (and will appreciate your thoughtfulness all over again when it comes to him during next year with another reminder card that it was a gift from you). Nothing else he can receive is like the ALMANAC. He will find this gift to be worth many times what it cost you—in continuous practical usefulness.

Price $5 per copy, including postage and gift-packing.

Quigley Publications
1270 Sixth Avenue
New York 26, N. Y.

On the understanding set forth in the advertisement from which this coupon is clipped, please send gift/gifts of Motion Picture and Television ALMANAC in my/our name TO:

Name: ...........................................
Address: ...........................................

(For more than one gift, please attach list of names and addresses)
Check herewith □ Bill me/us □
Name of PURCHASER: ...........................................
Address: ...........................................

As shown in Gimbel's catalog
Here it is... your new guide to profit!
crammed with Money-Making Holiday Ideas featuring the Famous
Merchants' Holiday Greeting Ads!

Mister Showman

The Idea Packed... Winter Holiday Issue 1953

For full details, contact your N.S.S. Salesman or nearest N.S.S. Exchange!
CinemaScope Gets Holiday Push; Warners, MGM Study One-Track Sound Plan

3-D is Victor in Detroit Test at Twin Theatre

Measure Effects of TV Ads vs. Newspapers in New York

REVIEWS (In Product Digest): THE CONQUEST OF EVEREST, WAR ARROW, BAD FOR EACH OTHER, EL ALAMEIN, VIOLATED, FOLLY TO BE WISE, MISTRESS OF THE MOUNTAINS
THE GREAT EVENT THAT USHERS IN M-G-M's 30TH ANNIVERSARY JUBILEE!
Soon the World will see M-G-M’s FIRST Production in the magic of **CINEMASCOPE IN COLOR MAGNIFICENCE**

**Knights Of The Round Table**

How fitting that this mighty picture marks the start of a great industry celebration “M-G-M’s 30TH ANNIVERSARY JUBILEE”!
NOW'S THE TIME TO FALL IN LOVE WITH

THE EDDIE CANTOR STORY

COLOR BY TECHNICOLOR

WARNER BROS. ONE-IN-A-MILLION ENTERTAINMENT

THAT SPANS THE FABULOUS SHOW CAREER

OF AMERICA'S ONE-IN-A-MILLION GUY!
BEGINNING WITH THE XMAS-NEW YEAR PREMIERES IN LOS ANGELES, NEW YORK, MIAMI AND PHILLY ...THEN NATIONALLY IN JANUARY.

TO BE PLUGGED AND PLUGGED AND PLUGGED TO TV AND RADIO AUDIENCES TOTALING 200 MILLION!!!

HERE'S THE ACTUAL RECORD-MAKING SCHEDULE!!!

1// OCTOBER 18—EDDIE CANTOR COMEDY HOUR (TV) With Jack Benny appearing

2// NOVEMBER 28—TWENTY QUESTIONS (RADIO) With Keefe Brasselle appearing

3// NOVEMBER 29—EDDIE CANTOR COMEDY HOUR (TV) With Eddie Fisher and Frank Sinatra appearing

4// NOVEMBER 30—TWENTY QUESTIONS (TV) With Keefe Brasselle appearing

5// DECEMBER 3—STRIKE IT RICH (TV) With Keefe Brasselle appearing

6// DECEMBER 4—STRIKE IT RICH (RADIO) With Keefe Brasselle appearing

7// DECEMBER 16—DINAH SHORE SHOW (TV) With Eddie Cantor appearing

8// DECEMBER 27—EDDIE CANTOR COMEDY HOUR (TV) With Eddie Cantor appearing

9// DECEMBER 29—THE MILTON BERLE SHOW (TV) With Eddie Cantor appearing

10// DECEMBER 30—THE EDDIE FISHER SHOW (TV) With Eddie Cantor appearing

11// DECEMBER 30—STRIKE IT RICH (TV) With Eddie Cantor appearing

In Addition! Personal appearances by Keefe Brasselle on the top local shows (Tex & Jinx, etc., etc.) in New York, Philadelphia, Boston, Cleveland, Chicago, Pittsburgh, Washington, Providence. And more still to come!!!

In Addition! Newspaper interviews, contests, feature stories, photo layouts, magazine coverage galore—plus sock-packed 20-second and 1-minute TV commercials!

THE CAPITOL RECORD COMPANY BREAKS A RECORD! Even before picture's release all 35,000 albums of Cantor's 15 off-the-track-songs sold out in 2 weeks! New pressing under way!

KEEFE BRASSELLE He becomes a star of stars — as Eddie Cantor! • MARILYN ERSKINE with ALINE MACMAHON and WILL ROGERS, JR., AS HIS DAD

SCREEN PLAY BY JEROME WEIDMAN, TED SHEREDERMAN AND SIDNEY SKOLSKY • PRODUCED BY SIDNEY SKOLSKY • DIRECTED BY ALFRED E. GREEN

WARNER BROS: TRADE SHOWS DEC.16

ALBANY Warner Screening Room 130 W. Pearl St. • 3:00 P.M.

ATLANTA 720 Century-Fox Screening Room 197 Walton St. N.W. • 1:30 P.M.

BOSTON 810 Century-Fox Screening Room 100 Tremont St. • 2:00 P.M.

BUFFALO Warner Screening Room 122 Decker St. • 3:00 P.M.

CHARLOTTE 720 Century-Fox Screening Room 320 S. Church St. • 1:30 P.M.

CHICAGO Warner Screening Room 1270 S. Wabash Ave. • 1:00 P.M.

CINCINNATI 810 Century-Fox Screening Room 300 Western Ave. • 1:30 P.M.

Cleveland 720 Century-Fox Screening Room 1219 Payne Ave. • 2:30 P.M.

DALLAS 720 Century-Fox Screening Room 1803 Main St. • 7:00 P.M.

DENVER 720 Century-Fox Screening Room 2100 16th St. • 2:00 P.M.

DIES. MICH. Peabody Screening Room 121 Main St. • 12:45 P.M.

DETROIT Film Exchange Building 2110 Cork St. • 1:30 P.M.

INDIANAPOLIS 720 Century-Fox Screening Room 306 No. Illinois St. • 1:30 P.M.

JACKSONVILLE Florida Theatre Mgr. Sr. Ren 120 E. Forsyth St. • 2:00 P.M.

KANSAS CITY 720 Century-Fox Screening Room 1720 Wabash Ave. • 1:30 P.M.

LOS ANGELES Warner Screening Room 1005 S. Vermont Ave. • 2:00 P.M.

MILWAUKEE Warner Theatre Screening Room 151 Van Vleck Ave. • 12:15 P.M.

MINNEAPOLIS Warner Theatre Screening Room 212 W. Washington Ave. • 2:00 P.M.

MINNEAPOLIS Warner Theatre Screening Room 70 College St. • 2:00 P.M.

NEW YORK Home Office 391 W. 46th St. • 1:30 P.M.

OKLAHOMA 810 Century-Fox Screening Room 10 North Lee St. • 1:30 P.M.

Oklahoma 720 Century-Fox Screening Room 1300 Drew Avenue, E. • 1:30 P.M.

PHILADELPHIA Warner Screening Room 370 N. 12th St. • 1:00 P.M.

PITTSBURGH 720 Century-Fox Screening Room 1171 Blvd. H. & 12th St. • 1:30 P.M.

PORTLAND St. Ray St. 925 W. W. 10th Ave. • 3:00 P.M.

SALT LAKE CITY 720 Century-Fox Screening Room 314 E. 1st South • 1:30 P.M.

SAN FRANCISCO Republic Screening Room 272 Golden Gate Ave. • 1:30 P.M.

SEATTLE Modern Theatre Screening Room 2400 Third Ave. • 3:30 P.M.

ST. LOUIS Warner Theatre Screening Room 1844 Olive St. • 1:00 P.M.

WASHINGTON Times Theatre Screening Room 17th & Sts. N.W. • 7:30 P.M.
JAN. 18 - First CinemaScope anamorphic lenses flown to 20th's studios.
JAN. 26 - 20th executives view preliminary CinemaScope test reels.
JAN. 28 - 20th announces "The Robe" will be first production in CinemaScope.
FEB. 2 - 20th adopts CinemaScope for all its productions.
FEB. 23 - "The Robe" goes before the CinemaScope cameras.
MAR. 10 - First demonstration of CinemaScope unanimously acclaimed by exhibitors, industry executives, technicians and world press.
MAR. 18 - Loew's, Inc., announces M-G-M will produce in CinemaScope.
APR. 24 - CinemaScope demonstrations start in New York, followed by showings in all principal cities of the world.
MAY 12 - 20th announces perfection of revolutionary single-film 4-track magnetic stereophonic sound system.
JUNE 2 - United Artists goes CinemaScope.
JUNE 25 - Walt Disney goes CinemaScope.
AUG. 11 - Industry and press hail first demonstration of CinemaScope 4-track magnetic stereophonic sound system.
SEPT. 16 - Eight months after first CinemaScope tests, "The Robe" has World Premiere Presentation at Roxy, New York.
SEPT. 24 - First week of "The Robe" at Roxy grosses world record $264,428.
OCT. 22 - Canadian premiere of "The Robe."
OCT. 29 - Columbia goes CinemaScope.
NOV. 4 - Warner Bros. goes CinemaScope.
NOV. 9 - "How to Marry a Millionaire," second great CinemaScope production, starts breaking records across the country.
NOV. 19 - London premiere of "The Robe."
NOV. 27 - Rome and New Zealand premieres of "The Robe."
DEC. 3 - Paris premiere of "The Robe."
DEC. 9 - Australian premiere of "The Robe."
DEC. 16 - Germany premiere of "The Robe."
DEC. 16 - World Premiere of "Beneath the 12-Mile Reef" at Roxy, N. Y.
DEC. 17 - Mexico premiere of "The Robe."
DEC. 22 - World Premiere of "King of the Khyber Rifles" at Rivoli, N.Y.
DEC. 25 - 84-theatre day and date Christmas holiday engagement of "The Robe" starts in New York City area.
New Support for 3-D Films

One of the significant developments concerning 3-D films is that directors—at first hostile to the new technique—lately have become enthusiastic supporters. For example, George Sidney, president of the Screen Directors’ Guild, in an address to the drama department of the University of Southern California, said, “3-D will be with us from here on out, in a continually improving and evolving form.” Mr. Sidney, the director of MGM’s “Kiss Me, Kate,” which has done much better in its 3-D form than in 2-D, commented, “3-D is still in its infancy and we must realize this in evaluating it. We have to imagine what it is going to be like after we have been working on it as long as we have now been working on color and sound. . . . 3-D is a valuable tool to help us make better pictures.” He also noted that directors generally are anxious to experiment in the medium and develop the directorial techniques required.

In a new book “Film and the Director” (Macmillan), Don Livingston wrote, “Initial production efforts indicate that 3-D screen techniques will differ from conventional 2-D or ‘flat’ techniques, much as solid geometry differs from plane geometry.”

As far as the exhibitor is concerned the facts about 3-D features of most immediate interest is that grosses of the high budget 3-D films now in release continue to be satisfactory. Since directors and other production workers are taking 3-D filming more seriously it is inevitable that future pictures in the medium will continue to improve technically. The progress made from a “Bwana Devil” to a “Hondo” in less than a year is little short of marvelous. It could only happen in Hollywood with its vast reservoir of film-making skills and talent.

Crucial Tax Campaigns

On both sides of the Atlantic the tax campaigns now have entered the crucial stage. It is a time for maximum effort or the best opportunity for success in years may be lost. Relief for the motion picture business will not be obtained either in Washington or London unless everyone cooperates to the fullest extent.

News from Washington of the mounting Federal deficit is not a good omen. Estimates are that the deficit in the next fiscal year will be the largest in any peacetime year. With expenditures exceeding income by perhaps as much as ten billion dollars—assuming no major international storm which would send that figure skyrocketing—the merits of tax repeal for motion picture theatre admissions must be presented realistically and eloquently. No matter how much revenue must be raised, some revisions in the U. S. tax schedules are certain to be made. No tax is more unfairly discriminatory and burdensome than the admissions tax on motion picture theatres.

While the campaign for the elimination of the admissions tax in the United States is thus far from won, already the spectre is raised of states, cities and towns entering the field should Washington drop that levy. It would be a hollow victory if the tax collector merely changed names. The very same arguments against the Federal tax on admissions apply to proposed local taxes. Already too many communities have theatre admission taxes or enabling laws that permit imposition of such taxes at any time. Every proposed tax on admissions must be countered with sound arguments. The lessons learned in the major tax fight should be of benefit in every local campaign.

In Britain the matter of tax reduction is complicated by the so-called “voluntary” Eady plan of exhibition subsidy of production. Now that the British exhibitors have agreed to the extension of the levy, it is hoped that the Government will look more favorably on the industry’s pleas for tax relief. The British exhibitors association has done an admirable job in assembling facts and figures to document the case. It has been shown convincingly that the survival of many cinemas in Britain depends on more equitable tax treatment.

Every theatre throughout the world has a stake in the outcome of the admission tax fights in the United States and Britain. Taxing authorities in many countries will be moved by the same arguments. Fundamentally the theatre business is everywhere the same. Let it be well-remembered that theatre attendance is not a luxury; but it is the staple entertainment of the rank and file of people everywhere.

Q Exhibitors plagued with television competition—and facing a new wave of enthusiasm as color TV sets are introduced—may draw some comfort from recent striking changes in television advertising. A few years ago it was the rage for receiver manufacturers and dealers to entice purchasers with the promise that in this way one could do away with going to the movies, alleged to be a dying entertainment form. Now advertising of these companies reflects the increased public interest in theatres. Full page ads of Philco feature “Deep Dimension” Emerson frankly says “As sensational as 3-D movies . . . a picture, so clear, so deep . . . you’ll think you’re at the movies!” If all TV can offer is a 21-inch version of a theatre screen (plus commercials), the theatres do not have too much to worry about as long as Hollywood delivers strong box office attractions.

—Martin Quigley, Jr.
Letters to the Herald

Wait Too Long
To the Editor:

We believe the biggest detriment with us here is the big lapse of time between pictures playing in the big houses around us and thedates we're able to get them. All the advertising and word-of-mouth is forgotten by the time we're able to get a date. Many people wouldn't mind waiting a little while to see a picture with us, but we have to wait four, five, even six months before we get a print. This is the surest way of killing off the small town operator.—OTTO SCHULTZ, Berry Theatre, Berwick Springs, Mich.

Gossip Columnists
To the Editor:
The one thing I think is doing the movie industry the most harm are the gossip columnists who write about Hollywood parties, romances and divorces. Those columns give people the impression that all they do in Hollywood is play around in a continued whirl of pleasure, etc.—FRANCES WAGNER, Town Theatre, Darlington, Wis.

Down-to-Earth
To the Editor:

towns the size of ours—well under 1,000 population—are neglected both by the producers and by the trade magazines and exhibitors organizations. We need more down-to-earth pictures of the Ma and Pa Kettle type—and the former Hardy family series—more amusement, less spectacle, less high-brow music and ballet dancing.—Exhibitor, Olin, Iowa.

Better Acting
To the Editor:

It is the thought of this exhibitor that the beauty demanded by our movie producers should be tempered with brains. Better acting would improve movies to the extent that the phrase "Movies Are Better Than Ever" would be a truism and not wishful thinking.—Exhibitor, Louisville, Kentucky.

Public Relations
To the Editor:

"Life Magazine" published a comparison story of film in last week's issue, intended to show writers that TV was more important than the movies because more TV film was turned out than that made for movies. To prove this point or try to prove it, "Life" published a photo showing two stacks of film in cans, one short stack representing that for theatre use, the other anlarger pile that for TV use. What "Life" did not report to its readers was that it was a case of quality versus quantity, that any one can of film on the movie side probably cost as much as all the cans shown on the TV side. Also movies only require 600 hours of film entertainment whereby TV requires 20,000.

I have written a letter to "Life's" editors bringing out these points.

Now more than ever this business needs good public relations and what a pity that we can't all get together for a grand fight such as that which was and will be waged to get the 20 per cent tax off. Institutional copy to get people back to the movies should be appearing in all the leading magazines, and should also be handled on the local level by exhibitors in every city and village.—Georgia Exhibitor.

What They Want
To the Editor:

We need better canvassing to know what the people want to see. Short subjects should be made 100 per cent better—not thrown together to pick up time. They represent twenty-five per cent of our business and are turning more people away each day.—Exhibitor, Baltimore, Maryland.

CinemaScope
To the Editor:

What will CinemaScope per se mean on the sixth attraction?—Exhibitor, Atlanta, Georgia.

Better Titles
To the Editor:

I think there could be an improvement in picture titles. I feel that many customers are swayed by the title of a picture. Titles are often very poor advertising for a good picture.—GERALDINE BEECHLER, Clinton Theatre, St. Johns, Mich.

Good Films the Answer
To the Editor:

With good pictures, we don't need 3-D, wide screen, big screen, etc.—Exhibitor, Uvalde, Texas.

U.P.A. Cartoons
To the Editor:

More cartoons in the U. P. A. style—Exhibitor, Auburn, Ala.

MOTION PICTURE HERALD

December 12, 1953

NEW YORK theatres use radio and TV to combat news strike

CINEMASCOPE doings highlighted by openings, production news

3-D STRONG in Detroit test; grosses big on "Hondo," "Fire"

TERRY RAMSEY'S—A column of comment on matters cinematic

MARYLAND censor reversed by local court on "Moon Is Blue"

READE urges greater attention to operation at Kansas meeting

MAGNETIC tape importance cited by O'Donnell in Oklahoma

BARNETT, in Memphis, calls for prints adaptable to small houses

ADLER'S 45 years in film business marked by his associates

UNIVERSAL to do two in CinemaScope; Feldman named a vice-president

RCA new magnetic tape seen bringing no immediate changes

KRAMER signs deal to release his product through United Artists

BRITISH industry seeks uniform plan to bring about tax cut

SKOURAS sees "Robe" gross in Britain reaching record $3,500,000

MASON move for U.S. surrender of ticket tax raises problems

STANLEY WARNER reports nine-week operating profit of $800,000

COLUMBIA signs deal to release new picture from David O. Selznick

NATIONAL SPOTLIGHT—Notes on industry personnel across country

SERVICE DEPARTMENTS

Film Buyers' Rating 3rd Cover
Hollywood Scene Page 28
Managers' Round Table Page 41
People in the News Page 32
What the Picture Did for Me Page 36

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 2101
Advance Synopses Page 2102
Short Subjects Page 2103
The Release Chart Page 2104
THE COMPO tax committee faces a difficult campaign and will need all the support the industry in the field can give them to bring about tax repeal this year. One of the hardest tasks may be to convince Treasury Department officials. Spokesmen for the Department have informally indicated that the Administration will oppose elimination of the "reduction" promised in the Eisenhower veto message on the Mason bill last August.

Coming up over the Academy of Motion Picture Arts and Sciences' horizon is the necessity of deciding before time for balloting on the 1953 product for Academy Awards purposes whether to segregate the 3-D, wide screen, the anamorphic and standard pictures, issuing Oscars in each division, as is already done in several categories to keep color pictures and black-and-white pictures on level footing, or to lump them all together and let the chips fall where they may. This could prove, taking temperaments into consideration, the biggest problem yet posed by the technological revolution.

Eric Johnston, Motion Picture Association of America's president, who recently returned from a trip abroad, brought back with him a knowledge of how the Italians get that realistic touch in their pictures. "They use dirty lenses," he discovered.

MGM, whose "Kiss Me, Kate" is usually credited with the current 3-D revival, reports that using the same comparative average base, the 3-D version of the film did 11.9 per cent better than the 2-D version. The figures are based on results of 93 3-D engagements and 44 2-D engagements.

A. W. Smith, Jr., about whom the industry hasn't heard lately, is being mentioned in Washington as the likely head of the motion picture division of the United States Information Agency. J. Cheever Cowdin ran the division, and then recently resigned. In New York, Mr. Smith refused comment. In Washington, the State Department refused comment. Mr. Smith was known for years to exhibitors as a capable sales executive, and when he resigned in May, 1951, was a 20th-Fox vice-president.

Samuel Goldwyn's Academy Award winning "Best Years of Our Lives," expansive classic on the problems of readjustment facing both returning servicemen and civilians, was launched for re-release with all the fanfare of a new picture Tuesday night in New York and Hollywood. Trade screenings in both cities brought enthusiastic response from critics and industry people.

A change in reporting methods has invalidated the worth of the August general admission tax collection figures for comparisons, the Internal Revenue Bureau said this week. Since July 1, exhibitors have been required to file reports quarterly, not monthly.

For whatever it's worth, one powerful Congressman says publicly this week he feels Congress should reduce some of the heavy excise taxes. He is Speaker of the House Joseph Martin. Some of the taxes at 20 per cent, he said, defeat their own purpose.

A man who should know predicts this week a continuing market for at least six "good" 3-D pictures per year. He's Edward Hyman, American Broadcasting-Paramount Theatres vice-president. He's also a man who can say "I told you so." At the time of "B'wa Devil," he predicted publicly 3-D should have more than novelty. Events since then confirmed him. He feels now 3-D pictures are beginning to have content and quality.

Italian-made films earned 45.89 per cent of the gross receipts in Italy's key cities in the month of October, according to figures compiled by Italian Films Export. In the same month American films accounted for 48.3 per cent of the total, with the remaining 7 per cent accredited to French, Spanish and English product. For the same month in 1952, percent figures were 34.5 for Italian films and 56.5 for American.

The Census Bureau has decided to expand slightly the information it hopes to gather annually on theatre business. The Bureau said it hoped to make an annual survey, getting information on total theatre receipts, total receipts from admissions, amount of admission taxes, number of admissions and seating capacity. The Bureau has invited exhibitors to take a look at the proposed Census forms by writing to the Bureau for copies.

National Allied will be 25 years old next year. The annual meeting of its board February 5-6 at the Hotel Terrace Plaza, Cincinnati, will mark the beginning of a celebration which will be observed in various forms by units and at the national convention in Milwaukee, in the Fall.

On the Horizon

"A few hours of mental and imaginative detachment from our struggling planet do wonders for us. They divert the mind, soothe the nerves, loose the medicinal power of laughter. Movies are still the superior mass medium of entertainment in this country. While we are about it, let us include movies in the list of benefits for which we are truly thankful."—Editorial in the Boston Globe.

Mr. Smith refused comment. In Washington, the State Department refused comment. Mr. Smith was known for years to exhibitors as a capable sales executive, and when he resigned in May, 1951, was a 20th-Fox vice-president.

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AND THEY talked about taxes. The scene at luncheon the other day in the Hotel Statler, Detroit, as some 250 theatre men met with legislators and officials. The dais has Inspector W. W. Case, Detroit film censor; S. J. Gilbert, state Senator; Don Leonard, Detroit Police Commissioner; Willard Staples, assistant Michigan State Secretary; Homer Ferguson, United States Senator; Ernest T. Conlon, Allied of Michigan executive secretary; John Vlachos, its president; Wilbur Snaper, National Allied president, and Robert Coyne, Council of Motion Picture Organizations.

BERNARD GOODMAN, left, Warner Brothers exchange operations supervisor, has assumed the duties of I. F. "Mike" Dolid, who left the New York office for Florida retirement. Mr. Dolid supervised sales contracts and coordinated field sales activities. He was with Warners 30 years.

IN DALLAS at the National Screen Service regional meeting: Charles Lester, Atlanta, district manager 21 years with the firm, and George Dambow, vice-president.

AT THE Buffalo Variety Club dinner marking Niki tas Dipson's 40 years in the business: Judges Robert Noonan and George H. Rowe, circuit owner Dipson, and Leo Lamber son.

IVAN TORS, left, producer of "Riders to the Stars," has been conferring with United Artists executives in New York on release and promotion plans.
IN NEW HAVEN, as Walt Disney executives met with exhibitors to discuss the new campaign for "Pinocchio," coming to New England in February. Left to right: Nat Levy, RKO division manager; Leo Samuels, Disney sales supervisor; Carroll Lawler, Hartford Operating Circuit; Dr. Jacob Fishman, Fishman Theatres; Lew Ginsburg, Amalgamated Booking and Buying; Morris Jacobson, Strand Amusement; Franklin Ferguson, Baily Theatres, and Barney Pitkin, RKO branch manager.

IN RECOGNITION of a big contribution, Rube Bolstad, past chief Barker of the Toronto Variety Club, presents suitable gifts to Jack Kent Cooke, right, and Mrs. Cooke. Mr. Cooke, owner of the Toronto Maple Leaf Baseball Club, gave more than $50,000 to the Club's Variety Village.


SYLVESTER L. WEAVER, JR., is the new president of the National Broadcasting Company. The board also elected Robert W. Sarnoff executive vice-president. Mr. Weaver came to the company in 1949, from the advertising business.


SIDNEY BERNSTEIN, British circuit owner and producer, has been in New York planning more pictures and a television station. See page 35.

IN NEW HAVEN, as Walt Disney executives met with exhibitors to discuss the new campaign for "Pinocchio," coming to New England in February. Left to right: Nat Levy, RKO division manager; Leo Samuels, Disney sales supervisor; Carroll Lawler, Hartford Operating Circuit; Dr. Jacob Fishman, Fishman Theatres; Lew Ginsburg, Amalgamated Booking and Buying; Morris Jacobson, Strand Amusement; Franklin Ferguson, Baily Theatres, and Barney Pitkin, RKO branch manager.

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USE AIR, TV TO COMBAT NEW YORK NEWS STRIKE

Houses Go to Other Media to Attract Patronage as Papers Do Not Appear

by MANDEL HERBSTMAN

The impact upon the local film industry of the strike-bound New York newspapers was varied insofar as grosses were concerned and unique in terms of steps taken by theatres and distributing companies to meet the situation.

As the weekend of six papers were stiffed for the eleventh day Tuesday because of a photo-engravers' strike, radio and television were cracking with motion picture commercials and spot announcements. In general the companies and theatres poured the allotted advertising budget for newspapers into radio and TV. Slightly increased were ads in foreign language papers and a few minor circulation papers. Posters were used more extensively. Some theatres drafted hanky trucks into action.

See Neighborhoods Doing Well During Weekend

A spokesman for Loew's Theatres declared that he could perceive no real dent in grosses as a result of the strike. He said that while first run Broadway houses may possibly have been affected slightly, neighborhood houses chalked up good business during the weekend. This was attributed to the fact that the absence of heavy Sunday newspaper supplements prompted patrons to spend at the theatres the time they ordinarily would have devoted to their newspaper reading.

In contrast to this view was one by a Trans-Lux circuit official who declared that while there was little effect at the beginning of the strike, grosses were affected as programs changed in the subsequent run houses during the week.

An interesting reaction was noted at Radio City Music Hall, which began its annual Christmas stage show Thursday along with "Easy to Love" with Esther Williams. According to a Music Hall executive, opening day grosses were seven to eight per cent less than last year. The Christmas stage show last year was also accompanied by an Esther Williams picture, "Million Dollar Mermaid."

Switchboard Flooded as Callers Ask About Show

Soon after opening, however, the Hall switchboard was flooded with calls from inquirers who wanted to know whether the Christmas show had started yet. When the news began to circulate that the holiday program had begun, grosses changed to only about one half to one per cent less than last year.

Still Presses Keep Phone Wires Busy

While it was difficult to weigh positively the effect of the newspaper strike in New York on theatre grosses, one result could be measured with certainty: the number of telephone calls was up. The public, seeking information about pictures, kept the telephone wires humming steadily. Many theatres had their switchboards flooded, and the busy signal was a familiar sound during the week.

By the weekend, according to the Hall spokesman, when word was fully around, grosses were slightly ahead of those of last year. In the first four days of the openings at the Hall, the grosses were up by $28,110 as compared to $86,110 for the same four days last year.

According to an executive for Warner Brothers, whose "Hondo" opened at the Paramount theatre, the compensatory advertising on radio and TV counteracted the possible box office effect of the strike. He claimed that the picture was doing "very well," an opinion confirmed by an executive of the Paramount theatre. The Paramount executive did point out, however, that there was no way of knowing if the picture would not have opened better still with the boost of newspaper space.

Those who undoubtedly were affected by the strike were the independents, who bank heavily on newspaper exploitation and advertising to bring attention to their shows. "Annapurna," which was to have had its American premiere at the 96th Street Trans-Lux this week, was postponed indefinitely. However, when an agreement which ended the strike was reached late Tuesday, it was announced that the picture would open at the theatre Saturday.

Radio City Music Hall Tests Huge CinemaScope Screen

CinemaScope tests at New York's Radio City Music Hall were to get under way this week with the installation of an Astrolite screen measuring 70 feet wide and 28 feet high, topping the width of the screen now employed at the New York Roxy by about five feet. Tests are being held in the morning hours before the theatre opens. Without saying then whether or not the Hall has booked MGM's first CinemaScope feature, "Knights of the Round Table," to follow the current Christmas show, Russell Downing, Hall president, said only that it was the policy of the house to be ready to play pictures in any medium. Subsequently "Knights" was announced for the Music Hall.

MOTION PICTURE HERALD, DECEMBER 12, 1953

Moropptic Plan Offered

A new sales policy, consisting of three individual sales plans, has been announced for Moropptic, single-strip 3-D projection system, by Al O'Keefe, vice-president in charge of distribution for Moropptic-Pola-Lite Company.

Under the first plan, Moropptic will furnish the exhibitor with a complete Moropptic system with a contract for 30,000 pairs of Pola-Lite 3-D viewers to be purchased within one year. This covers use of the system for a period of 12 months. Under the second plan, Moropptic will furnish an exhibitor after payment of $500 and a contract for 12,000 pairs of Pola-Lite glasses to be purchased over 12 months. The exhibitor here gets use of the system for five years.

Under the third plan, the exhibitor can lease the system outright, at a total cost of $1,500 for two years, with payments consisting of a $500 deposit and the sum of $625 a month. "These three plans have been carefully thought out," said Mr. O'Keefe, "and reflect some exhibitor reactions following our Moropptic demonstrations recently held in the cities of New York, Philadelphia and Chicago.

Hoff Elected Head of Omaha Variety Club

OMAHA: J. Robert Hoff, theatre equipment executive, has been elected chief Barker of the Omaha Tent of the Variety Club. Other newly elected officers are Max Rosenblatt, first assistant chief Barker; I.z. Weiner, second assistant chief; Jz. Sokoloff, dough guy, and William Barker, property master. Elected crew members were William Miskell, Fred Fejar, Pat Halloran, Don Hammond, Virgil Sharpe and Joe Jacobs. Mr. Hoff announced the club's project for 1954 will be the Omaha Opportunity Center.

AB-PT Studies Multiple Aspect Ratio Lenses

Experiments with a multiple aspect ratio lens and a screen masking process will be conducted shortly by American Broadcasting-Paramount Theatres at the company's New York flagship, the Paramount theatre. The tests are to be in conjunction with Paramount's booking of "Command," the first Warner film in CinemaScope, scheduled to open at the Paramount January 15. One of the lenses being considered, it was said, offers five different aspect ratios.
OPENINGS, PRODUCTION SPOTLIGHT CINEMASCOPE

Columbia, Universal Name Pictures; Warners Now Study Flexible Policy

CinemaScope premieres, production and policy made the news this week.

Premiere-wise, it's still 20th-Fox's story. The company announced Monday that its fourth in the anamorphic process, "King of the Khyber Rifles," will get the invitational premiere treatment at New York's Rivoli theatre the evening of December 22. Holiday-happy New Yorkers thus will have four CinemaScope features to choose from in the Christmas-New Year week.

Columbia and Universal Are Planning New Films

The production news was from Columbia Pictures and Universal-International. Jerry Wald, executive producer at Columbia, announced that the company's first in CinemaScope will be a musical, "The Pleasure Is All Mine," in color by Technicolor and starring Betty Grable, Jack Lemmon, and Marge and Gower Champion. Jean Negulescu, already a veteran of two CinemaScope films at 20th-Fox, will direct the Columbia entry.

Universal, according to an announcement Monday from Milton阮克姆, president, will make two in CinemaScope: "The Black Shield of Falworth," a spectacle about England under Henry IV, starring Tony Curtis, Piper Laurie and David Farrar, on which production was to start Friday; and "The Sign of the Pagan," a story of the Roman Empire, starring Jeff Chandler and Ludmilla Tschergina, which is to get under way next week.

The CinemaScope policy news, although unconfirmed, provided food for thought. Warner Brothers, it was reported by "Motion Picture Daily," is considering a flexible CinemaScope policy, that is, distributing such pictures with one-track sound and in conventional form to those so wishing it; while MGM was reported considering a policy of CinemaScope "pre-releases," and after a year releasing standard versions of the pictures. Both policies differ substantially from those of 20th-Fox.

Will Have 3 CinemaScope Pictures on Broadway

When 20th-Fox's "King of the Khyber Rifles," starring Tyrone Power, Terry Moore and Michael Rennie, opens at the Rivoli December 22, it will join two other of the company's CinemaScope releases on Broadway: "How to Marry a Millionaire" at Loew's State and "Beneath the 12-Mile Reef" at the Roxy. The latter will have its gala premiere next Wednesday night, when it replaces the all-time record-breaker and first CinemaScope feature, "The Robe."

Not only Broadway, but the entire greater New York metropolitan area will be dominated by CinemaScope during the Yuletide season. By Christmas Day, "The Robe" will be playing in 83 theatres of 13 leading circuits throughout the city.

With stereophonic sound and either Miracolor Mirror or Astrolite screens, the Biblical epic will be playing in 30 houses of the RKO circuit, 25 Skouras theatres, seven Century theatres, six Randforce houses, three independent houses, two Loew's situations, two Brandt theatres, two Prudential theatres, two United Paramount houses, and one theatre each of the J.J. Fabian, Cinema and Walter Read circuits.

Twentieth-Fox also announced during the week the organization of a new department to produce short subjects in CinemaScope and Technicolor, covering travel, music, spectacles and topical events of major importance. Otto Lang, 20th-Fox producer, was named by production chief Darryl Zanuck to organize the new department. The first short subject to be completed under the arrangement is "Vesuvius Express," filmed by Mr. Lang and cinematographer Charles Clarke in Italy. It is a photographic record of a train ride from Milan to Florence, Rome and Naples.

The 3-D news this week again was upbeat. Warners' "Hondo," John Wayne's first 3-D drama, and Paramount's Hal Wallis production, "Cease Fire!" continued to do very strong to record-breaking business in all situations, while in Detroit an unusual test seemed to establish conclusively the superior drawing power of a 3-D version of a picture over the 2-D version. At the same time, plans continue to roll along for the Christmas premiere engagement at the Capitol in New York of Columbia's "Miss Sadie Thompson," Rita Hayworth's three-dimensional debut.

"Hondo," which opened at the New York Paramount last Saturday in the midst of the city's newspaper strike, in spite of the almost total lack of regular advertising-exploitation aid, headed for a total gross of $58,000 for the first week. In Boston, the film rolled up the biggest gross of 1953 at the twin Paramount and Fenway theatres, equaling records set previously in Pittsburgh and Texas. Meanwhile, "Cease Fire!", in the second week of its premiere engagement at the New York Criterion, drew approximately $22,000, described as very satisfactory for that house.

The Detroit 2-D vs. 3-D test was conducted at the two-auditorium Wyandotte theatre, the state's only duplex house. Columbia's western drama starring Randolph Scott, "The Stranger Wore a Gun," played in 2-D in one auditorium and 3-D in the other, so that the patrons had their choice of either version for a single price of admission.

Operator Richard Sloan reported 70 per cent of the patrons picked the 3-D "Stranger" over the 2-D counterpart. The experiment was carried on over a Wednesday-Saturday run, getting a good audience cross-section, and drew above average audiences at all times. The Wyandotte usually keeps only one auditorium open.

Milton Zimmerman, branch manager in Detroit for Columbia, called the test and its results "most unusual."

"It shows," he added, "that 3-D is far from dead. The new improved Polaroid glasses and projection will assure a substantial public acceptance of 3-D."

These same new Polaroid glasses are to be used for the New York Capitol's "Sadie Thompson" run.

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The reported CinemaScope policies of Warner Brothers and MGM in effect are in line with those which have been asked by leading exhibitor spokesmen ever since 20th-Fox brought CinemaScope into reality. Although it has promised a one-track sound test of "The Robe" in January, 20th-Fox has indicated it intends to continue its CinemaScope-with-stereophonic-sound-only policy without compromise.

CinemaScope Policy Would Be Similar to That for 3-D

According to the report, which came from circuit film buyers who said they had been so advised by the company, Warner Brothers' aim will be to release all of its pictures, including those in CinemaScope, in conformity with the theatre's desire on how it wants to project the film. This is similar in manner to the procedure which most distributors now use in handling their 3-D films.

It was indicated that MGM plans what they called "de luxe" distribution of their CinemaScope productions the first year, followed the second year by release of conventional versions of the pictures. Officials of MGM and Warners either could not be reached or would not comment.
AS AN INDUSTRY SERVICE
and a guide to the future... 20th Century - Fox is happy to reproduce the remarks of TRUEMAN T.

CinemaScope Solves Product Shortage For T. T. Rembusch
By Merlin Lewis

"In addition to being a big money maker and a presentation most pleasing to my patrons, I've found that CinemaScope installation in my theaters has solved the product shortage, at least for me," was part of the enthusiastic report of Trueman T. Rembusch, of Syndicate Theaters of Indiana, former president of National Allied, to THE FILM DAILY this week.

"In any town where I have two theaters there has been an enormous problem of finding at least 300 pictures to show," Rembusch claimed, "but with CinemaScope in one theater, with its attendant long run, I can pick and choose to find the best pictures available for my other house.

"CinemaScope has been an agreeable surprise to me. My Mode Theater in Columbus, Indiana is the first of our theaters to be equipped. We have used the Ballantiney Co.'s equipment throughout excepting, of course, the screen, since we had to have the Miracle Mirror screen to show 'The Robe'."

Patrons Delighted

"Our patrons are delighted with the stereophonic sound and so am I. I've fooled around with electronics and sound reproduction practically all of my adult life," Rembusch continued, "and this sound system is so good as to be almost unbelievable. There is none of the 'hiss' associated with optical sound systems and it is a bit surprising when there is no sound emanating from any of the speakers to find that there is absolute silence in the theater—just nothing except what sound the audience itself makes. This is the ultimate to me—there may be some improvements made but as far as I am concerned this is it.

"As an instance of how much I like the equipment I have placed orders with the Ballantiney Company to equip five more of our theaters, starting with the Vogue Theater in Elwood. The Vogue is a long, narrow house seating a bit less than 400, but the success of our equipment in the 700 seat Mode, also long and narrow, convinces me that it will be even better, if possible, in the Vogue.

"Of course, 'The Robe' is an outstanding attraction but just to give you an instance of how valuable the new equipment and the film means even to a theater so small as the Mode, we grossed more on opening day (Thanksgiving Day) than we average for a four day week end, even with outstanding pictures."

Wall To Wall Screen

Rembusch told this reporter that the Mode theater was only 28 feet wide, wall to wall, but that the CinemaScope screen was 26 feet wide, with the curved traveler becoming part of the wall decoration on each side of the theater when completely opened. Rembusch is convinced, he stated, that almost any theater of any size or any shape could profitably install complete CinemaScope equipment including stereophonic sound, if a careful engineering survey indicates that complete structural changes of the theater are not necessary.
REMBUSCH
Secretary & Treasurer, Syndicate Theatres, Inc. Leading exhibitor, outstanding showman; member of the board of directors and former president of Allied States Association; former president of Allied Theatre Owners of Indiana; former co-chairman of COMPO (Council of Motion Picture Organizations) and present chairman of COMPO's Finance Committee.

Even when “I” beams had to be removed or changed he thought that the investment would be worth while, particularly in view of the large flow of product in the offering.

For the smaller theater such as the ones he operates in the two theaters in Columbus and Elwood, Rembusch is convinced that the sound-head must be easily interchangeable from a pent house to a rack for 3 channel stereophonic sound, because it eliminates an additional cost of about $4,000.

The Mode Theater, completely equipped, but without contract labor costs ran “quite a bit” under $9,000, including lenses, screen, curtain, track and motor to operate the curtain, speakers (about 20 units) and all necessary booth equipment.

Installation in the Vogue Theater, although a considerably smaller house, would not be much less, Rembusch estimated, since most of the equipment was basic. Only the number of auditorium speakers would affect the difference in cost if any occurred, he said.

No Amperage Increase

“The picture in the Mode Theater is 26 feet wide by 10½ feet high,” Rembusch said, “and we burn only 45 amps using our Peerless Magnarc lamps. We have an 88 foot throw and get a perfect picture. We saw no reason at all to step up amperage, particularly since the anamorphic lenses allow more light to reach the screen,” he said.

“One thing that very few people in the industry seem to realize, is that with our Ballantyne equipment we can run both 3 track stereophonic sound when the magnetic reproducer is used in a rack, and at the same time use the optical sound system, if it is desired to do so to achieve a particular dramatic effect. This is very important to us, too,” he said, “since we can do things the non-equipped theater cannot hope to do.

3 Years Amortization?

“I’m very glad we equipped our first theater,” he declared, “and I’m very sure that the Internal Revenue bureau will allow us to amortize the equipment over a 3 year period. Obsolescence for most theater equipment is very quick and very high,” he said, “and from past experience I’m pretty sure I’m right—and of course, it should be that way.

“Nobody in his right mind will predict just what the results of CinemaScope productions will be,” Rembusch declared, “but in about two months we should come pretty close to predicting at least what the next year or so will bring. The public likes it—I certainly like it and as the returns to the box office continue to be high I’m sure that more and more theaters are going to spend the money to install the equipment to make it possible for them. I hope all of them are as successful with it as we are.”

Rembusch, long an exhibitor leader of national stature, until recently was president of Indiana Allied as well as a member of COMPO’s triumvirate.
TECHNIQUES AGAIN — Before the ink had dried on our outgoing on "The Tyranny of Techniques" two other eruptions from the boiling crucible of experiment arrived to splatter the scene again and newly with disturbing tentativities. One is close, one far, in point of time. From Palm Springs out in the California desert came report of the first field trial touch of Telemeter, home delivery of subscribed and coin-in-the-slot major pictures. That is very close to today. From classic Princeton came report upon a trial run and press demonstration of Radio Corporation of America's recording of motion pictures on magnetic tape, black-and-white and color. That promises a possible, even probable, revolution within the art of photography, with many television and film implications. That is not so close to today.

But in electronics tomorrow converses quickly. Pictures on magnetic tape recordings might well entail ultimately a complete reequipment of the whole industry. It is something to think about, nothing for Exhibition to worry about quite yet.

The more immediately important Telemeter, delivering film entertainment to the home on coin box admission to closed circuit television, pertains very much to the array of today's technological and merchandising concerns. In point of technology the demonstration in some seventy home outlets has been reported as pictorially satisfactory. That was to be expected. There have been many and extensive performances of closed circuit and broadcast television delivery of motion pictures. paramount's Telemeter seems to have done a splendid job at Palm Springs; accredited cost about three-quarters of a million.

But anxious Exhibitions' wonders are decidedly yet to be answered. the great majority of readers is likely to be profoundly concerned with what might develop in the business of vending entertainment, what the eventual relation between the theatre and the Telemeter set.

Obviously enough the controlled demonstration in the highly particularized area of the decidedly non-typical resort town of Palm Springs, really a Hollywood playground suburb, could not explore that. A gesture toward it was made by relations with the local exhibitor, Earl Strebe, whose first run picture was part of the initial program. He is said to have option to buy stock in the local Palm Springs Community Television Corporation. If that were to be a precedent one might envision a chain of regional franchises. The complexities and competitions that could ensue in the total structure of the industry are beyond imagination.

Some order of exhibitor relation has been under consideration, inevitably, from the beginnings of the undertaking. That was made most incidentally evident many months ago in expressions of J. J. Fitzgibbons of Famous Players Canadian in Toronto when that Paramount affiliate acquired some order of Canadian representation of Telemeter. It was given little heed at the time, and was taken as an effort to avoid disturbance of mind among the Canadian exhibitors.

Telemeter is the motion picture in the home. Its novelty consists mainly in the promise of selectivity by the patron and first run pictures. All that has appeared in official and semi-official expressions indicates this big and probably most important aspect is deep in developments of the tomorrows. The only specific indication comes in the quoted assertion that in no event would an exhibitor's participation in Telemeter extend beyond the feature film element of the show related to his own theatre playdates. He would not participate in such special showings as fights and football or other "live" transmissions—a participant, not a partner.

Inevitably, it would seem, the theatre must continue in the process of readjustment to the whole technological and economic scene. The forces are about as controllable as the tides.

Radio Corporation of America, with magnetic recording, and Paramount, with Telemeter, both have within the fortight driven claim, stakes out on the border of the beckoning electronic frontier. This is an era of adventure.

THEATRE WITH CATARACT—From way down under in remote Australia there now comes report of an amazing work of showmanship. The Regent theatre in Albury, N. S. W., a town of 15,000, conducted by Charles H. Smith and son, Geoffrey P., has a roof garden adjacent accessible from the mezzanine during intermissions and waits, where an artificial and landscaped 42-foot waterfall comes tumbling down at the end of a vista of fountains, rustic benches and tables. The house is styled big city de luxe. We are indebted to "The Film Weekly" of Sydney for the account.

Md. Censor Overruled On "Moon"

Baltimore: The Maryland Board of Motion Picture Censors should either be abolished or a censorship law be passed which could be "constitutionally enforced." City Judge Herman Moser said Tuesday as he reversed the state Censor Board's ban on the film, "The Moon Is Blue." The action of the board in banning the motion picture was "arbitrary and capricious," he said.

In his opinion, filed in Baltimore City Court, the judge decreed that the film is neither obscene, indecent or immoral, nor tending to corrupt public morals." but is a story of "virtue triumphant." The power of the censoring body is limited to banning what is "obscene and indecent" because of recent Supreme Court decisions, Judge Moser said. They recommended, under present circumstances, that either the state legislature pass a censorship statute which could be "constitutionally enforced" or that the Maryland Board of Motion Picture Censors be abolished. Functions of the board, the opinion stated, could be taken over by existing prosecuting officials.

The decision made reference to the Production Code Administration, which likewise had refused to approve "The Moon Is Blue." Judge Moser's decision stated: "If the Production Code were law, it would be plainly unconstitutional.

The court criticized the board for not having any "fixed standards" by which to interpret what is "indecent, immoral and obscene," the extent of the board's authorization. Sydney R. Traub, chairman of the board, said he thought Judge Moser's decision should be appealed so that the Court of Appeals could pass on the censorship law.

Stanley Warner Cleared In Jersey City on "Moon"

In Jersey City Tuesday the Hudson County grand jury returned a verdict of "no lill" or insufficient evidence to indict the Stanley Warner Co. and Arthur Mandredonia, manager of the Stanley theatre, for showing "The Moon Is Blue" in the latter theatre. Stanley Warner and the theatre had been charged with possessing an obscene film. The grand jury saw the picture last Friday. The decision cleared the way for an immediate opening of the film at the Stanley.

2-D Runs Will Precede 3-D For Martin-Lewis "Home".

Due to a shortage of prints, "Money From Home," the new comedy starring Dean Martin and Jerry Lewis, will be released initially in 2-D for its December 31 engagements, it has been announced. The Hal Wallis production, released by Paramount, will be available in 3-D in early February.
“How To Marry A Millionaire” in CINEMASCPE will be the second* highest grosser in 20th’s history!

Number One is "THE ROBE"!
Barnett Asks
Prints for
Small House

MEMPHIS: The release of prints, no matter in what media the film was originally filmed, in dimensions adaptable to small theatres and drive-ins was advocated Tuesday by Herbert Barnett, president of the Society of Motion Picture and Television Engineers, in an address at the Hotel Gayoso here before the convention of the Motion Picture Theatre Owners of Mississippi, Tennessee and Arkansas. To do less, he said, "is a stifling of a very important segment of this industry."

Referring to the product shortage, he expressed confidence that if exhibitor organizations gain the cooperation of the producers and distributors, product will be available.

Cities New Xpansa Lens

Mr. Barnett also called attention to a new lens, called Xpansa Lens, which, he said, permits adjustment of aspect ratios over a wide range of values and which can be attached to a normal projection lens. Although he said he had not seen a demonstration of the lens yet, he added "fundamentally the idea is sound."

Regarding 3-D, he traced its declining box office pull to what he called indifferent audience reaction to 3-D product without quality and cited its present resurgence in a number of current 3-D releases.

Among other speakers heard Tuesday were Edwin W. Aaron and Alex Harrison of 20th Century-Fox and Edward Lachman, of Nord 3-D.

Cole Discusses Tax Relief

Col. H. A. Cole, Dallas, Tex., exhibitor, told the convention Wednesday that small town theatres "undoubtedly" can expect some relief from the Federal amusement tax next year.

The largest convention in Tri-State's history ended Wednesday night with a dinner at which Nat Williams, Thomasville, Ga., former vice-president of TOA, made a humorous talk. New officers were introduced.

Col. Cole said he thought the tax relief would come for theatres charging less than 75 cents. He urged a reduction in price, where possible, in order to gain the tax reduction.

Walter Read, Jr., national TOA president, said the tax fight will be left up to individual theatre owners. He called for a stronger national organization, saying local organizations can handle their part of the situation very well.

Mr. Read said he could see no picture shortage, with plenty of good pictures being made for everybody.

As for CinemaScope, he said he doesn't understand why small theatres have to have stereophonic sound, that it is of no value in a small theatre.

Indian Allied Unit
Names Nine Directors

INDIANAPOLIS: Nine directors-at-large were elected by the board of the Allied Theatre Owners of Indiana at the December meeting here. They are F. W. Brauer, Rex Carr, Agnes Flater, Ted Granlich, Kenneth Law, Pete Mallers, Eddie Orinstein, Marvin Sandorf and Jerry Vogel.

Roy Kalver, president, appointed Truman Rembusch chairman of the tax campaign committee for the coming year. All exhibitors were urged to contact their Congressmen for a renewal of their pledges to support repeal legislation at the next session. Mr. Kalver also appointed Mr. Rembusch chairman of a committee to assist in collections for COMPO financing. Committees were named also for equipment study and for study of drive-in operations.

Reade Urges
Checkup on
Operations

KANSAS CITY: A call to exhibitors to re-evaluate their policies of operation and to improve the merchandising of pictures was sounded by Walter Reade, Jr., president of the Theatre Owners of America, on the closing day of the Kansas-Missouri Theatre Association last week. He said the new dimensions in projection and sound were merely added attractions and should be treated as such.

Mr. Reade said that "we should not lose sight of the basic principles that have made motion pictures and their exhibition the greatest mass entertainment in the world—a beautiful and comfortable showcase, sound operation, good pictures and the proper merchandising of those pictures." He told the convention that the new screens, new methods of projection and new sound are not the whole answer; they merely make the picture more attractive to the public. He said they make a good picture better, but they will never make a bad picture a good picture.

The convention also heard W. C. Gehring, 20th Century-Fox sales executive, who laid the status of CinemaScope frankly on the table, declaring that his company wanted exhibitors to make money, and that if something better and more profitable to exhibitors appeared in the future the company would take it on.

Mr. Gehring said progress was being made in studies of CinemaScope and stereophonic sound for drive-ins.

TOA Board Meets Jan. 31

Theatre Owners of America has announced that the association's mid-winter board of directors and executive committee meetings will be held January 31-February 2 at the Mayflower Hotel, Washington, District of Columbia.

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MADISON, WIS.: The 45th anniversary in theatre business of John P. Adler, head of Adler Theatre Company, was celebrated here by a week of anniversary attractions November 29 to December 3, including a midwest premiere of MGM’s “Escape from Fort Bravo” at the Relda theatre, and highlighted with a testimonial on December 3, followed by a dinner at the Elks Club.

Now 66, Mr. Adler started in the industry at the age of nine when he helped haul bricks for the Opera House in Marshfield, which his father built.

A two-page ad in the “Marshfield News-Herald” marked the celebration. December 3, at the New Adler, films were shown free all day to the townspeople. In the evening, the circuit executive was on hand in the lobby of the theatre cutting his anniversary cake and presenting a portion to each patron. Displayed in the lobby were the telegrams that came from high-ranking members of the industry and the Governor of Wisconsin.

Appreciation Expressed

All arrangements for the celebration were made by Gerald Laedike, general manager of the circuit. At the testimonial, Sig Goldberg, president of Wisconsin Allied, expressed appreciation for what Mr. Adler has done in behalf of the industry and for Allied. Mr. Adler was twice elected president of Wisconsin Allied and is still on the board of directors. He was presented a plaque in behalf of Wisconsin Allied commemorating his 45 years in the industry. Mrs. Dorothy Helgerson, manager of Adler’s Ross and Palace theatres in Waupaca, presented Mr. Adler an oil painting of himself from all his theatre employees. The employees’ only request was that the portrait be hung in the lobby of the New Adler so that the employees could see him every day.

Mr. Adler said he “never had such a nice experience as this eventful day has been.” He then responded to a request to relate his history in the industry. At the age of 11 he captured the bill boys who distributed theatre advertising throughout the city, and later became bill poster and stage manager for many of the attractions that played the Opera House.

Among the young actors and actresses in the roadshow companies which appeared in the city in the early days were John Barrymore, Boris Karloff, Frank McHugh, William Desmond, Charles Winninger and May Robson.

Meanwhile the movies which were to deal a death blow to many of the roadshow companies playing the smaller communities invaded the theatres. Mr. Adler scheduled Marshfield’s introduction to the new form of entertainment for February 22, 1909. All the advance promotion was made useless when the prints failed to arrive.

In June, 1918, a decade after he leased the Opera House, he purchased the Trio theatre, which became the Relda in 1927. On his 30th birthday, September 28, 1937, he opened the New Adler theatre. The 19-13 drive-in was added to the circuit last spring.

In addition he owns the Adler and Palace in Waupaca, the Adler and Armory in Neillsville and the New Badger in Merrill. He also is a partner in several theatres in Marshfield.

In speaking about the future Mr. Adler said: “I have entertained people every day of those 45 years since December 1, 1908. I don’t want to retire. I love the people and the Marshfield audiences have been wonderful. Hollywood still hasn’t run out of stories in all these 45 years and I don’t think they will.” He spoke of plans to bring CinemaScope to Marshfield and expressed enthusiasm for Cinerama and the future. “I will always try to bring you the best and keep the theatre open.”

New MGM Record Player

MGM Records has added a second model to their line of record-playing equipment. The new machine is an automatic phonograph-speed portable, which retails at $89.95. The phonograph features a Collaro record changer, with a split tone arm which permits the easy removal of the needle cartridge for servicing. A new four-pole motor eliminates hum and an automatic cutoff switch turns off the current when the last record has been played.

Stamp Collectors Elect

Edwin W. Aaroe last week was reelected president of the Cinema Stamp Collectors, New York. Other officers are: Leon J. Bamberger, first vice-president; Jacob Levy, second vice-president; Eliaz Sandberg, third vice-president; Sidney Lieb, recording secretary; Leon Weiss, corresponding secretary; Dr. Elliott Lawrence, treasurer; Joseph Marcy and Sidney Glasser, sergeants-at-arms.

Elect Richardson

James H. Richardson, who had been the assistant to the late Fred Mohrhardt, the treasurer of Paramount Pictures Corporation, at the home office in New York, has been elected as the treasurer of the company, it was announced Wednesday by Barney Bahan, president of Paramount Pictures.

Meadow Acquires Short

Noel Meadow has acquired U. S. distribution rights to “Sunday by the Sea,” two reel subject recently awarded the Grand Prix for the best short film at the 1953 Venice Festival. It was produced in London by Leon Clore and directed by Anthony Simmons. The story tells of a typical day at a popular seaside resort.
PARAMOUNT HAS THE MOST IMPORTANT NEW HIT ON BROADWAY

AND "ONE OF THE BEST TO COME FROM ANY WAR!" — N. Y. Post

HAL WALLIS' CEASE FIRE!
IN 3-DIMENSION
Directed by OWEN CRUMP
Screenplay by WALTER DONIGER
Story by OWEN CRUMP
PRODUCED AND PHOTOGRAPHED ENTIRELY ON THE BATTLEFIELDS OF KOREA
In cooperation with the Department of Defense

3-D—WITH IMPROVED VIEWERS—DELIVER REALISM, NOT GIMMICKS, IN
"BY FAR THE BEST 3-D PICTURE TO REACH THE SCREEN!"
— N. Y. Daily News

And soon Broadway crowds will be heading
Business is great! And the acclaim is tremendous for “ONE OF THE MOST CONVINCING WAR TALES EVER PHOTOGRAPHED!” —N.Y. World-Telegram

You’ll want to play this attraction early in ’54, because “NONE OF HOLLYWOOD’S WAR DRAMAS CAN COMPARE WITH IT!” —N.Y. Journal-American

Nationwide, it will duplicate its Broadway success for it’s “POWERFUL AND IMPRESSIVE —FOR ANY SYSTEM OR WIDTH OF SCREEN!” —Motion Picture Herald

for “HERE COME THE GIRLS” at the Mayfair...and “FOREVER FEMALE” at the Victoria
U TO DO 2 IN CINEMASCOPE

Rackmil Also Announces Feldman’s Election as a Vice-President

HOLLYWOOD: The election of Charles J. Feldman, Universal Pictures general sales manager, to vice-president and plans for the production of two pictures in CinemaScope were announced here Monday by Milton Rackmil, company president. Some 70 company executives and sales heads were gathered this week, Monday to Friday, at the Universal-International studio, for the national sales executive conference.

The pictures to receive CinemaScope treatment are “The Black Shield of Falworth,” previously titled “Men of Iron,” and “Sign of the Pagan.” The company has been conducting CinemaScope camera tests for both pictures for the past several weeks, it was learned.

“The Black Shield of Falworth,” a story of England during the chivalrous days of Henry IV, will star Tony Curtis and Janet Leigh, and including David Farrar, British star; Barbara Rush, Herbert Marshall, Ian Keith, Craig Hill and Dan O’Herlihy. Production was to start Friday with Richard Arbib producing and Rudolph Mate directing.

“The Sign of the Pagan,” a story of the Roman Empire, will also be made on a large scale. Ludmilla Tschera, noted European ballerina and actress, was flown here from Paris to co-star with Jeff Chandler in the production in which Jack Palance will appear as Attila the Hun. The picture is scheduled to get under way next week with Albert J. Cohen producing and Douglas Sirk directing.

Feldman a Veteran

In announcing the elevation of Mr. Feldman, Mr. Rackmil pointed out that he is one of the real veterans of the industry, having started in Omaha as a salesman for United Artists. He joined Universal in 1929 as branch manager in Sioux Falls and served subsequently as branch manager for the company in Denver, Salt Lake City and Los Angeles. He was promoted to western sales manager in 1946. In 1950 he became eastern sales manager and the following year he was named general sales manager, the post he has held to the time of his elevation as vice-president of the company.

Universal to Produce 34 Films in New Season

HOLLYWOOD: Universal-International during the coming year will make 34 features, representing the highest production budget in the history of the company, Edward Muhl, vice-president in charge of production, disclosed here Wednesday in an address before executives and sales personnel gathered for the company’s international sales conference. Not only will U-I maintain a steady flow of pictures to the nation’s exhibitors, but it will turn out more top budget films than ever before,” Mr. Muhl said. In order to assure top box office names to head the casts of the more important pictures, the studio will continue its policy of making percentage deals with the stars, he said. How many pictures will be in CinemaScope has not been decided.

Virginia Censors Have Record Revenue Year

The Motion Picture Censorship Division of the Virginia State Law Department has announced in its just issued annual report that the year ended June 30, 1953, was the “largest revenue producing year since the establishment of the division in 1922.” The year’s receipts, mostly in the form of license fees, totaled $66,717. In that period the division inspected 885 films, ordered 87 eliminations in 23 pictures and rejected five films altogether. The 1953 revenue record was made despite the fact that the number of films inspected fell below the 939 films reviewed in 1952, the report noted. Since 1927, the division’s receipts have totaled $1,219,669; expenses have totaled $722,157, and funds turned over to the treasury totaled $497,511.

Allied Artists’ “Riot” In Dallas February 25

Allied Artists’ “Riot in Cell Block 11” will have its world premiere in Dallas February 25, and then in San Antonio, Houston, and Fort Worth. It will have a saturation booking throughout the Interstate circuit in that state, and be covered by a most intensive television and radio campaign. One hundred theatres from other circuits will be added to the saturation campaign.

Complete Haitian Film

R-K Productions has completed the tentatively titled “Treasure of the Untamed” in Haiti. In Pathecolor, it stars John Agar and Rosamariane Boute, and its director was Joel Judge. Principals in R-K Productions are Harry Rybnick, Richard Kay, Edward Barrison, and Sam X. Abarbanel.

Disney Tops British Air

LONDON: RKO Radio, which for several years has obtained major radio spots over the Christmas period, this year has arranged what is possibly its most comprehensive program on Britain’s Government-controlled BBC.

A 45-minute program of excerpts from Walt Disney’s “Snow White and the Seven Dwarfs,” the Technicolor cartoon feature which opens December 18, at Studio One, Oxford Street, will be heard Christmas Eve. Christmas Day, at the peak listening period, 5-6 P.M., a Disney show will be screened on TV, easily the longest boost for any producer in the history of British television. As all cinemas are closed Christmas Day, box offices won’t be affected. The day following, Boxing Day, at a popular listening period, there will be an hour-long broadcast of Disney’s Royal Performance film, “Rob Roy, the Highland Rogue.”

With families at home for Christmas festivities, the relays are assured of audiences in the region of 30,000,000, the company claims.

Texas Theatres Collect $157,635 for Children

A total of 666 Texas theatres collected $157,635 for the Texas Theatres Crippled Children’s Fund sponsored by the state Council on Motion Picture Organizations. The final report on collections was tendered by co-chairmen R. I. Payne, vice-president and general manager of Theatre Enterprises, and Claude Ezell, president of Ezell and Associates. The check for the amount was given Lynn Smith, Sr., director of the Foundation and an exhibitor at Gonzales, where the Warm Springs Foundation for Crippled Children has been a Texas exhibitor’s chief charity. William O’Donnell, Interstate Circuit division manager, and Mr. Smith will be 1954 co-chairmen.

William Summerville, Jr. Toronto Chief Barker

TORONTO: New chief Barker of Tent 28, Toronto, Variety Clubs International, is William Summerville, Jr., assistant managing director of B & F Theatres, Ltd. He succeeds R. W. Bolstad, vice-president of Famous Players. First assistant chief Barker is Harry S. Mandell, while David Gries-dorf is second assistant chief Barker and Dan Krendel continues as backstage for the fourth successive year. Clare Appel is property master. The new chief Barker is the son of the veteran theatre figure and former member of the provincial legislature, Billy Summerville.

Republic Votes Dividend

The board of Republic Pictures Corp. has declared a dividend of 25 cents per share on the preferred stock, payable January 2, 1954, to stockholders of record December 15, 1953.

Motion Picture Herald, December 12, 1953
Kramer Sets Deal with UA

A deal has been concluded by Stanley Kramer to distribute his independent pictures through United Artists, it was announced this week by Arthur Krin, president of U. A.

Mr. Kramer will operate under the banner of Stanley Kramer Pictures Corp. Headquarters will be selected shortly. In resuming his own independent enterprise, Mr. Kramer returns to the company with which he started with "Champion" and "Home of the Brave." He also released "High Noon" through U. A. prior to establishing the company bearing his name at Columbia.

Announcing his new affiliation, Mr. Kramer said, "The longer you are in the motion picture business, the more you realize how much there is to learn about it. My experiences in the past few years have taught me that I am happier when making one picture at a time, following it through from start to finish. An independent producer's job doesn't end when he delivers the negative to the sales department. Only then does it begin, because he is very much a part of the selling, advertising and exploitation campaign."

Three Theatres Reopen In Chicago Area

CHICAGO: The Hinsdale, Hinsdale III, reopened under new management October 1 after being operated as the Salt Creek summer theatre since last June by producer Marshall Migatz. Charles Aygeris, formerly with the Westmont, Westmont, III, is operating the house on a double feature, two-changes-per-week policy.

The Saybrook, Saybrook, III, will reopen next month after being closed since early August.

Ted Tokars's Holiday, Round Lake, III, destroyed several months ago by a windstorm, will be rebuilt as a Quonset, following the recent settlement of damages by the insurance company.

No Film Rejected by Chicago Censor in Year

CHICAGO: Of a total of 487,000 feet of film reviewed last month by the Chicago Police Censor Board, comprising 47 pictures, none were rejected, one was pink-slip for adults, and six sequences were cut. Foreign features made up 27 of the entire.

Lease Norwalk Houses

The Fine Arts Corporation, Westport, Conn., has leased the Empire and Norwalk theatres, Norwalk, that state, from the T. H. Canty Co. New England Theatres formerly ran the theatres. Leonard Sampson, Robert Spodek, and Norman Blaec are partners in Fine Arts. Mr. Blaek said the Norwalk would be remodelled with a CinemaScope screen.

Reynolds Is New Dallas Variety Club Barker

At Reynolds last week was elected chief barker of the Dallas Variety Club, Tent 17. Other officers are Kendall Way, first assistant chief barker; Charles E. Darden, second assistant chief barker; Meyer Rachofsky, dough guy; Harold Schwarz, property master. The new crew comprises Mr. Darden, Mr. Schwarz, and Mr. Way. Claude Ezell, Phil Isley, Robert J. O'Donnell, Mr. Rachofsky, Edward Rowley, Paul Short and Clyde Rembert. Inducted into the tent were Tony Todora, Dillon White, O. B. Haley, Walter Raymond, T. H. Gibson and Marvin James Moore.

Atlanta Variety Elects New 1954 Officers

The Atlanta Variety Club has reelected A. B. Padgett as chief barker. Others elected last week were Harold Spears, first assistant chief barker; Tom H. Jones, second assistant chief barker; Marc Barre, dough guy; Willis Davis, property master; and, as directors, Harl Barness, R. B. Wilby, John Harrell, Tom Eubanks, Paul Sanford, Jack Dumestre, and Mr. Spears, the latter as delegate to the national convention.

Drive-in Group Sets Up Advisory Departments

The formation of several advisory and service departments in the International Drive-in Theatre Owners Association was announced recently in Dallas by Claude Ezell, president of the association. The departments will be headed by an architect, awyer, sound engineer, projection engineer, building contractor, tax analyst, among others. They will be put on retainers and their services made available to all members of the association who need advice on operations.

Illinois Variety Club Elects New Officers

New officers elected by the Variety Club of Illinois are: Manny Smerling, chief barker; Nat Nathanson, first assistant chief barker; Ralph Smitha, second assistant chief barker; Harry Balaban, dough guy; Jack Rose, property master; John J. Jones, international canvasman. On the crew are Mr. Balaban, Robert Finney, Lou Goldberg, Manny Gottlieb, Robert Harrison, Mr. Nathanson, Lou Reinheimer, Mr. Rose, Mr. Smerling, Mr. Smitha, and David Wallerstein.

Allied Artists to Release "Dragonfly" in 2-D, 3-D

Allied Artists has two versions of "Dragonfly Squadron." The exhibitor may choose. General sales manager Morey Goldstein explained last week in New York the company shot the film in 3-D. Then, after interest in that medium seemed to decline, it decided to release only 2-D prints. Now that interest has revived, the exhibitor can have his pick.
SEA of LOST SHIPS

starring

JOHN DEREK • WANDA HENDRIX
WALTER BRENNAN

with RICHARD JAECKEL
TOM TULLY
BARTON MacLANE
ERIN O'BRIEN-MOORE
BEN COOPER

Story by NORMAN REILLY RAINE
Screen Play by STEVE FISHER
Associate Producer-Director JOSEPH KANE

A REPUBLIC PICTURE

BIG PREMIERES!
TOP DATES!
BIG BUSINESS!

EXPLOITATION SPECIALS
FROM REPUBLIC

HERBERT J. YATES presents
IN THE FROZEN HELL OF THE NORTH ATLANTIC!
BRITISH SEEK TAX CUT PLAN

Want to Present a Unified Proposal to Exchequer For Relief from Burden

by PETER BURNUP

LONDON: The design for an all-industry approach to the Chancellor of the Exchequer in regard to abatement of the entertainment tax has had to hasten slowly. Producers and exhibitors agreed that an abatement in the order of £7,000,000 annually is necessary if the industry is to be put on a sound financial footing. A wide divergence of viewpoint has developed, however, between the two parties as to how the abatement should be made.

Producers have proposed a flat-rate reduction, calculated to meet the £7,000,000 demand, which exhibitors would be authorized to deduct from the amounts they send to the tax authorities each week.

Several Objections Cited

Exhibitors have several objections to that plan; mainly, that a flat-rate deduction would favor large theatres to the disadvantage of the small exhibitor, who admittedly suffers most in the present incidence of the tax. They propose an involved revision in the existing seat-price scales which, they claim, would be fair to all classes of theatres.

The exhibitor position is additionally complicated by the insistence of a section of the CEA, led by Sir Alexander King, that their plan for a preferential rebate of 50 per cent on the screening of British films be considered.

Not for the first time in industry turmoil here, events are marching so that the disputants must quickly make up their minds. The suggestion was that the combined delegation should see Chancellor Richard Austin Butler with a prepared plan before the year's end. It has now become known that Mr. Butler has arranged to fly to Australia early in January to attend the Commonwealth Finance Conference. Hence the hurry.

M. P. Resumes Fight

Parliamentary guerellist Harold Lever resumed his one-man warfare on the film business here when the National Film Finance Corporation Bill reached the committee stage in proceedings in the House of Commons.

In the course of several speeches on separate clauses of the bill, Mr. Lever followed his earlier line, asserting, for example, that "it was the grossest effrontery and outrage by the Government to ask for the continuance of the Corporation without giving any information as to whether it would cost £6 or £6 million." He chided the Government for not formulating a policy for the industry and suggested it would be better to continue the Corporation for one year only while such a future policy was being worked out.

An extremely bored House of Commons listened to Mr. Lever's brother Labourites Tom O'Brien and Harold Wilson rebut him. The NATKE boss said that Mr. Lever, in exaggerating the situation in the industry, had done it a great disservice. Unless the Corporation went on for another three years there would be a risk of British film production coming to an end, Mr. O'Brien said.

Wilson Defends Bill

Mr. Wilson, in whose term of office at the Board of Trade the Corporation had been established, made the useful point that the maintenance of production from Corporation loans had brought millions of pounds to the Treasury in entertainment tax that it would never otherwise have received. The House then concluded the committee stage of the bill.

There's some bewilderment here, even among his intimate associates, at Mr. Lever's sudden and unexplained concern with film matters. He is by profession a lawyer and has never previously displayed any interest in the industry; neither, it is fair to say, has his contributions in debate shown any detailed knowledge of its intricacies. He is credited with the intention of continuing his assaults. Some acutely comment that there are more ways than one of climbing on motion picture's band wagon.

Do CinemaScope Survey

Arthur Abeles, managing director of Warner Brothers here, confirms that a CinemaScope survey has been completed by the company's Leicester Square theatre. The results thereof, says Mr. Abeles, are now being examined by technical experts in the U. S. prior to the equipment of the theatre. He hopes that "The Command." Warners' first in CinemaScope, will have an opening here early in February.

Irving Allen and Albert Broccoli, executive producers of Warwick Films, whose pictures go out through Columbia, announce that "The Cockleshell Heroes," a story of the Royal Marines to be produced with the cooperation of the Admiralty, will be filmed here in CinemaScope and color by Technicolor.

Set "Living Desert" Previews

A series of special previews for exhibitors and opinion maker groups has been arranged for Walt Disney's "The Living Desert." In over a dozen key cities from coast to coast, it was announced this week by Leo F. Samuels, general sales manager of Buena Vista Film Distribution Co., Inc.

London Bureau

LONDON: With "The Robe" record-breaking progress at the Odeon obvious to the least observant loungers on Leicester Square's sidewalks, Spyros P. Skouras passed through London last week, on his way to Paris, predicting that 20th-Fox's first CinemaScope feature would account for an ultimate British take of £1,250,000 ($3,500,000). If realized, the figure would set a new all-time record for a film in this country.

Despite exhibitor resistance here to 20th-Fox's requirement of stereophonic sound installations for CinemaScope presentations, surveys of suitable theatres are progressing throughout the country to determine their adaptability to the 20th-Fox system. It is understood that J. Arthur Rank's Odeon-Gaumont circuit contemplates making CinemaScope installations in 50 or so theatres in addition to the 10 already announced.

Influential independents like Alfred Black, in the far north; George Lodge in Belfast; Jackson Withers, South Wales; Brinley Evans, in Hull, and a number of others are known either to have fixed dates for a "Robe" opening or to have completed the necessary survey of their houses.

Meanwhile, the executive council of CinemaScope Exhibitors Association has been in correspondence with 20th-Fox on the matter of the stereophonic sound requirement and the subject was set to be uppermost at this week's meeting of the council.

John X. Prendergast, C. E. A. leader in Yorkshire and a fervent Skouras admirer, has publicly stated that the majority of exhibitors cannot afford stereophonic equipment and asks whether their customers are to be denied in consequence what he calls these "great masterpieces of entertainment." Likewise, the Rank Organization's John Davis has remarked that in his opinion "British exhibitors like the Americans will adopt an opposing position on the high cost of directional sound equipment."

150 Italian Films in Work

In First 10 Months of 1953

Latest production activity figures received from Rome by Italian Films Export reveal that of the 150 feature films placed before the cameras in the first 10 months of 1953, there were 57 in color. Of that number seven are in color by Technicolor, four in Eastmancolor, 39 in Ferraniaclor and seven in Cervicolor. The statistical analysis also shows that 32 of this year's pictures were co-produced with French (25), English (4), American (1), Spanish (1) and Turkish (1) companies. Included in the total are four 3-D features, two in Poldelvision, one wide screen and one, Italy's first, feature length animated cartoon.
The story of Eddie Darrow, the forbidden woman he wanted, the Vengeance he trailed and the dangerous bargain he dared to make!
Collier Young

by WILLIAM R. WEAVER
Hollywood Editor

THE POLICY behind the producing-distributing organization that Collier Young has set up by linking the interests of 20 owners of independent exchanges in key cities with his own and his associates’ in Filmmakers Productions, Inc., is primarily pro-producer. He says a major reason why there aren’t enough pictures to go around this season is to be found in the long-standing system under which a producer who turns over to a distributor a completed picture in which he has invested his own money has to wait around in a state of financially enforced idleness for the picture to get out into release and the returns to begin trickling back.

Under the Filmmakers Releasing Organization policy, he has worked out, he says, the producer, like the exhibitor and the distributor, and possibly some talent also, will be cut in on the first dollar through the ticket window and from then on.

Collier Young ought to know what he’s talking about. He’s done about everything instructive anybody equipping himself for policy-making might be required by the sternest of standards to do, and in the most exacting and successful company. He spent two years as assistant to Samuel Goldwyn, and two more in a similar post with Harry Cohn. Most people in Hollywood will tell you there’s nothing to know about being a motion picture executive that you can come through that school without learning.

Plenty of Background For Present Activity

Other years with the Young & Rubicam agency, with Myron Selznick’s talent agency, with Warner Brothers, RKO Pictures, with the U.S. Navy and as independent producer-writer, background additionally the Young analyses and conclusions.

The proof of the Young policy, whichever way it falls, is in the making even as he expounds it. “The Bigman,” the first picture sent out under these auspices, is playing its first engagement, as this is written, in San Francisco. Written and produced by Young himself, and with a cast headed by Joan Fontaine, Ida Lupino, Edmund O’Brien and Edmund Gwenn, it quite clearly is a film of incontestable marketability, a property well qualified for the testing of a policy.

An aspect of the Young policy concerns personal promotion of a picture by its principals, and the San Francisco run was off to a flying start by appearances of players and production people on television, radio, in the newspapers, at the theatre and especially in the lobby. The picture’s next opening, in New York Christmas Day, will be similarly exploited, with openings throughout the New England territory following immediately.

The original planning that has culminated in the present going production-distribution mechanism contemplated the making of four feature pictures by Filmmakers Productions, Inc., within the first 18 months. But developments since then have included acceptance of two proposals from ranking independent producers interested in availing themselves of the Young setup, and there are other proposals in kind under consideration. It is too early to say with certainty how many features the Filmmakers Releasing Organization will deliver in its first year.

SEVEN PICTURES were started during the week, continuing a renewal of production activity that set in four weeks ago.

MGM started “Bride for Seven Brothers,” Technicolor, Eastman color, with Jack Cohn producing and Stanley Donen directing. The cast includes Jane Powell, Howard Keel, Jeff Richards, Julie Newmeyer, Tommy Rall and Russ Tamblyn.

George Pal started “Conquest of Space” in Technicolor for Paramount. Byron Haskin is directing Joan Shawlee, Eric Fleming, Wilton Redfield, Paul Foster, Ross Martin and others.

Howard Welch, producing independently, began shooting “A Bullet Is Waiting,” in Technicolor, with John Farrow directing a cast headed by Jean Simmons, Rory Calhoun and Stephen McNally.

“Playgirl” is a Universal project launched by producer Albert J. Cohen with Shelley Winters, Barry Sullivan, Gregg Palmer and Colleen Miller, and Joseph Pevney directing. "The Kid from Outer Space" is a Panoramic film which 20th Century-Fox will distribute. Leonard Goldstein is the producer, and Oscar Rudolph the director. Charles Coburn has the top role, with George Winslow and Spring Byington.


warners sign harvey

HOLLYWOOD: Jack L. Warner, executive producer, has announced that he has signed Lawrence Harvey, 25-year-old star of England’s Stratford-on-Avon Players, for a minimum of six Warner Bros. pictures during the next five years.
DETROIT... Broadway Capitol
CHICAGO... United Artists
MINNEAPOLIS... State
OMAHA... Orpheum
MILWAUKEE... Warners
BALTIMORE... Keith's
HOUSTON... Majestic
BUFFALO... Century
TRENTON... Capitol
SPRINGFIELD... Paramount
ST. PAUL... Riviera
LOUISVILLE... Mary Anderson
DULUTH... Granada

KANSAS CITY... Paramount
HARRISBURG... Colonial
MEMPHIS... Malco
BOSTON... Paramount, Fenway
SAN FRANCISCO... St. Francis
HARTFORD... Allyn

LOS ANGELES... (First-run in 7 Houses)
Loew's State, Warner's Wiltern,
United Artists' Inglewood, Whittier,
Pasadena and Gilmore and La Mirada
Drive-ins
NEW HAVEN... Paramount
SEATTLE... Coliseum
DES MOINES... Paramount
DENVER... Denham
BATON ROUGE... Paramount
OKLAHOMA CITY... Centre
PORTLAND... Paramount
WORCESTER... Capital
SIOUX CITY... Hollywood
TUCSON... Paramount
ALBUQUERQUE... Kimo

MARK STEVENS in "Jack Slade" with DOROTHY MALONE
Barton MacLane • John Litel
Associate Producer JOHN BURROWS
Directed by HAROLD SCHUSTER
Written by WARREN DOUGLAS

CROWDS ARE POURING IN TO SEE

the savage way he loved...
the easy way he killed!

STEP AHEAD WITH THE DOUBLE A COMPANY... ALLIED ARTISTS!
S-W Shows
$800,000 in Nine Weeks

Stanley Warner Corporation this week reported an operating profit of more than $800,000 before provision for Federal income taxes and before profit and loss on sales of fixed assets for the first nine weeks of the new fiscal year which began August 30, 1953.

A financial report sent to stockholders by S. H. Fabian, president, said, "While we cannot assert that operating profits will continue at this rate, it is a healthy portent, reflecting the benefits from some of the changes in operation instituted by your new management and the basic public response to improved motion picture product."

The financial report also includes the announcement that a dividend of 20 cents per share was declared on the common stock, payable January 5, 1954 to stockholders of record December 22, 1953.

The report covers the period from March 1 to August 29, 1953, the company having begun operations on March 1, following the transfer to Stanley Warner Corporation by Warner Bros. Pictures, Inc. (old company) of its motion picture theatre assets in the United States. It shows a loss for the 26-week period of $970,700 comprising an operating loss of $320,900 and a capital loss of $649,800 arising from sales of theatres and other properties. Such operating loss is after deducting all charges including a charge of $1,345,100 for depreciation and amortization of buildings, leaseholds and equipment.

"To maintain its strong competitive position," the report states, "Stanley Warner has already made and is continuing to make large expenditures for wide screen projection, stereophonic sound equipment required to show the 3-D and Cinemascope pictures. More than 200 of our theatres have been equipped to show 3-D pictures. For the purpose of showing Cinemascope and other wide screen motion pictures more than 125 wide screens and 75 stereophonic sound units are being installed in Stanley Warner theatres."

At the annual stockholders meeting January 14, 1954, the stockholders will be asked to approve an amendment to the present certificate of incorporation, permitting the company to further diversify its business activities so that its income is not dependent solely upon the entertainment field. The present certificate limits the company, in general, to business in the entertainment field.

Maas Joins U.S.I.A.

Irving Maas, Asian division director of the Motion Picture Export Association, last week became consultant to the United States Information Agency. He also retains his MPEA post.

COMPO Dues Reports To Be Made Monday

Reports on the dues drive for the Council of Motion Picture Organizations will be made in key exchange centers Monday. Branch managers will submit reports of salesmen who covered allotted exhibitors. Distribution chairman are then to forward the collection tabulations to COMPO New York headquarters. It is said every exhibitor has been approached. Dues are 25 per cent less this year. A large proportion of the funds will be used to fight the federal admissions tax.

Bar Day-and-date Run For "Robe" and "Knights"

CHICAGO: Federal District Court Judge Michael Igge Monday ruled that "Knights of the Round Table" cannot play day-and-date with "The Robe" at Balaban & Katz first run theatres. M-G-M had requested unlimited-run permission from the court for its first Cinemascope picture in the hope that it could open in Chicago before the year end. Since B&K already has transcended the Jackson Park decree with unlimited run privileges for "The Robe," Judge Igge decided that the circuit could not have the M-G-M film until "The Robe" leaves Interstate for its outlying run.

Paramount Sets Promotion On "Here Come the Girls"

Paramount says its "biggest tieup with manufacturers has been arranged for Bob Hope's "Here Come the Girls." Major publication breaks will occur in conjunction with December, January, and February bookings. The picture is the company's "Christmas release." Some of the products are Playtex Togs, Palm Beach Suits, Lux Soap, Westminster hosiery, Lustre Creme Shampoo, Capri Recording machine, Maillard Chocolates.

"Cantor Story" to Open on Broadway Christmas Day

"The Eddie Cantor Story," Warner Technicolor musical production about Eddie Cantor, will have premiere under the sponsorship of the Educational Alliance Alumni Association and the Eddie Cantor Camp Committee, at the Paramount theatre on Broadway, Wednesday evening, December 25. This special performance is an all-reserved seat premiere, with the film beginning its regular engagement at the Paramount Christmas morning, December 25.

RKO Sells Two Theatres In New York City

Two of its oldest houses, the RKO Orpheum, Brooklyn, and the RKO Proctor's 125th Street, have been sold by RKO Theatres. They will be used for non-theatrical purposes. Circuit spokesmen said the liquidation was justified because the properties were too old to be economically sound, and also their neighborhoods had deteriorated.

New Problem In U. S. Tax Surrender

WASHINGTON: A high-ranking Treasury Department official declared last week proposals that the Federal Government surrender the admission tax and several other excise levies to the states and cities "have serious implications for the budgetary position of the Federal Government."

He also noted there is a question as to whether the states and cities actually would be able to move in when the Federal Government moved out. His remarks indicated strongly the Treasury would continue to oppose complete repeal of the Federal admission tax next year, even if it does recommend a reduction as President Eisenhower promised after he vetoed the Congressionally-approved Mason Bill.

The remarks were made by Kenneth W. Gemmill, assistant to the Secretary of the Treasury and the department's top legal expert on tax revision. The remarks were delivered before a tax symposium at Princeton, N. J., as part of a paper on overlapping Federal, state and local taxes.

Mr. Gemmill noted that the excise field is shot through with overlapping taxes. In recent years, he said, spokesmen for state and local governments have urged the Federal Government to relinquish or reduce particular excise taxes.

The tax expert's remarks stemmed from the recent proposal by Representative Mason, who sponsored the admission tax repeal bill this year. He suggested the Government turn the admission tax field over to states and cities.

"Thompson" at Broadway Capitol December 23

"Miss Sadie Thompson," Columbia's screen version of the story by W. Somerset Maugham, starring Rita Hayworth and Jose Ferrer, featuring Aldo Ray and filmed in three-dimension and color by Technicolor, will have its world premiere at the Capitol theatre, Broadway, at midnight, December 23. Mr. Ferrer will be host to personalities of the entertainment world. Regular continuous performances of the film will begin December 24. Curtis Bernhardt directed the new picture from a screenplay by Harry Kneiter. The Jerry Wald production is a Beckworth Corporation picture and Miss Hayworth's first in 3-D.

Dietrich Sells RKO Stock

Noah Dietrich, RKO Pictures director, sold his 1,000 shares of common stock in October, the Securities and Exchange Commission disclosed in Washington last week. It also reported Decca Records bought 1,800 shares of Universal Pictures' one dollar par common stock, in October. This makes its total common stock holdings in Universal Pictures 600,075 shares.
Love's new sweet song

True love never did run smoothly—not in the continuity. But in filming it must... if new-day budgets are to be met. That is why so much attention is given to keying film and situation... to precision processing controls; why so much is done to ensure prints of optimum quality at minimum expenditure; why the Eastman Technical Service for Motion Picture Film works with the industry—cooperates alike with studio, laboratory, exchange, and theater operator.

Branches at strategic centers... inquiries invited from all members of the industry. Address:

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.
Richard A. Harper has rejoined MGM as sales executive, having left the company in 1952 to become associated with the Jamestown Amusement Co. He will serve as assistant to Charles M. Reagan, in charge of domestic distribution, and to Edward Saunders, assistant general sales manager.

Theodore R. Colborn has been elected to the board of directors of RKO Theatres Corp. He is a partner in the law firm of Jones, Day, Cockley and Reavis of Cleveland.

Ernst Fischel has been named general manager in charge of distribution and sales of Films of the Nations Distributors, Inc.

John H. Harris, president and producer of “Ice-Capades,” and Variety Clubs’ “Big Boss,” accepted the Powerello Medal in the name of Variety Clubs International last Sunday at the annual Founders Day Dinner of the College of Steubenville in Steubenville, Ohio. Mr. Harris is the son of the late John P. Harris, theatre operator.

Erik Isogol has been elected vice-president in charge of advertising for Zenith Radio Corp.

Verne West, auditor of Paramount studio’s accounting department, will head the tax and insurance department. He succeeds Bixby Smith, who died last week.

Richard G. Yates has been elected a vice-president of Hollywood Television Service, Inc., a subsidiary of Republic Pictures. Mr. Yates was previously assistant director of sales of Republic Pictures.

Executives Meet on New Exploitation Plans

Tuesday, Wednesday, and Thursday, at the MGM New York home office, the company’s promotional heads, under Howard Dietz, vice-president and director of advertising, publicity, and exploitation, discussed plans for release of the first MGM CinemaScope feature, “Knights of the Round Table,” the 30th Anniversary Jubilee, which starts January 1, and general promotion activities for the six months ahead. Howard Strickling, studio publicity head, attended the meeting along with representatives of Domahue and Coe, MGM Records, WMGM, Loew’s Theatres, and other record companies.

Form Group to Combat Communism in Industry

The formation of an organization to be known as Aware, Inc., to fight Communism in the entertainment field was announced to the press at a conference last week in the Hotel Gotham, by Godfrey P. Schmidt, its president.

Policy of the group was contained in ten points. These were: information about Aware’s purpose; information about its quarterly; study of publications on Communism; monitoring and investigation of Communist influences and units which employ Communists and deny employment to non-Communists; compilation of material on Communist activity, for study by members; information about specific controversies; submission of anti-Communist authorities for lectures and forums; liaison with other anti-Communist groups; study of legislation on Communism; studies exposing the falsity of Communist claims of persecution.

Other officers introduced at the conference are: Ned Wever, actor, first vice-president; Paul Milton, radio and television writer, second vice-president; Richard Keith, actor, treasurer; and Jeanne Somerville, secretary. Directors are Howard Hotchner, William Neil, William Keene, Bob Novak, Jim Shean, Leigh Whipple, Wynn Wright, Vinton Hayworth, V. L. Chalif and Vincent Hartnett.

Eastman Kodak Announces Executive Reassignments

Stemming from the announced resignation of vice-president in charge of Eastman Kodak sales and advertising, Adolph Stuber, the company, effective January 1, has realigned responsibilities. James McGhee, general sales manager since 1937 and a vice-president since 1945, succeeds Mr. Stuber. Theodore F. Pevear, assistant general sales manager since 1947, becomes general sales manager. Edward P. Curtis, vice-president in charge of the company’s professional motion picture sales throughout the world and of sales and advertising of European affiliates, will now have the added responsibility of jurisdiction over Rochester export sales to Latin America and the Far East. Mr. Stuber continues as company director.

Schwartz, Brooks Co-Chairmen At N. Y. Variety Installation

Fred J. Schwartz, president of the Century Circuit, and Bernard Brooks, Fabian Theatres executive, were to be co-chairmen of the New York Variety Clubs officers’ installation Friday, at the Hotel Piccadilly. Jack Beresin, chief barber of Variety Clubs International, was to be installation barber.

To be inducted were Edward Fabian, chief barber; Ira Meinhardt, first assistant chief barber; Harold Rinzer, second assistant chief barber; Martin Kornbluth, property master, and Saul Trauner, dough guy.

Canada Total 1952 Gross Increased

OTTAWA: Canadians in 1952 spent a record $8.21 per capita for motion picture entertainment, 49 cents more than in 1951, the Canadian Government reports. Canadians in 1952 averaged 18.2 visits per capita against 17.9 in 1951, and paid more to get in, an average of 45 cents, against 43 cents in 1951. They saw a larger proportion of color feature films, 16 per cent against 13 per cent, as well as features made in Hollywood, 75 per cent against 68 per cent in 1951.

The 3,416 theatres of all types collected $118,434,481 or $10,227,672 more than in 1951, from 262,963,287 paying customers, an increase of 10,804,162. Ticket taxes climbed to $12,973,298, from $11,887,226.

The country’s 1,843 regular theatres—35 more than in 1951—continued to do the lion’s share of business in 1952, getting 94 per cent of the paid admissions and receipts, and 95 per cent of the taxes. The number of drive-ins increased to 104, from 82. Theatres controlled by circuits operating four or more houses constituted 38 per cent of all regular theatres but obtained 72 per cent of the total receipts. Circuits with 20 or more theatres got 58 per cent of the receipts.

Average admission prices to regular theatres were higher in 1952 in all provinces except Manitoba—unchanged at 39 cents—and ranged from 35 cents in Newfoundland to 49 cents in Quebec. Exclusive of taxes, the average admission price in Canada was 40 cents, against 38 cents in 1951, with Quebec reporting the highest average of 42 cents, and Newfoundland and Nova Scotia the lowest at 32 cents. The regular theatres had a total seating capacity of 3,022,13 of 393,963 in 1951.

About three out of every four films released in 1952 were U. S. products, the 75 per cent total rising from 68 per cent in the preceding year. The proportion of U. K. films released was slightly higher, at 6.5 per cent, against 6 per cent, but the proportion from France was down to 17 per cent from 23 per cent.

Benjamin and Kalmine FJP Drive Co-Chairmen

Robert S. Benjamin, chairman of the board of United Artists, and Harry Kalmine, general manager of Stanley Warner, are co-chairmen of the amusement division of the Federation of Jewish Philanthropies of New York, in its current drive. Radio will be headed by Ted Cott, and the theatre by Oscar Hammerstein II. An important luncheon in January will have key people in the radio, television, and screen and theatre fields. Leonard Lyons, syndicated columnist, heads the luncheon committee. Mr. Benjamin will conduct the drive in film industry home offices, and Mr. Kalmine will take care of the other industry segments.
Blow Wrecks
Two Houses

VICKSBURG, MISS.: The Saenger of Paramount Gulf Theatres, and Floyd Murphy's Strand were practically demolished by the tornado which brought havoc to 14 blocks of the business district of this city last Saturday. Of the 28 listed deaths, five were children picked out of the wreckage of the Saenger.

Colonel Simpson, of the U. S. Corps of Engineers of the Mississippi River Commission headquarters in Vicksburg, described the unearthing job at the Saenger as "touch and go," stating that the job had been slow and hazardous because damaged walls had to be taken down to clean the main wreckage over the seats. Seventy-five patrons were in the theatre at the time the twister struck.

The Saenger was the city's leading theatre. The Strand was a combined first run and subsequent run house.

Cinerama Premiere for
Boston's Jimmy Fund

S. H. Fabian, president of Stanley Warner Cinerama Corp. has offered the entire proceeds of the New England premiere of "This Is Cinerama" to the Jimmy Fund. The Boston theatre, where Cinerama is being installed, will be the scene of the pre-public opening on Wednesday evening December 30, with all proceeds to go to the Jimmy Fund. Tickets will be $5 for the orchestra and $3 for the balcony with 1,500 seats available.

Ornstein Publishing Second
Book of Short Stories

William Ornstein, of MGM's home office publicity staff and author of "Ma and Me," will have a second book published December 15. It is called "Deep Currents" and comprises 25 stories which are listed in four different categories under the following subheadings: Integrity, Divinity, Diversity, and Affinity. Story Book Press of Dallas, which got out the first collection, also is publishing the new selection which the author has chosen from his works originally appearing in such periodicals as "Prairie Schooner" (published by the University of Nebraska), "Kansas Magazine" (published by the Kansas State College), "Tomorrow Magazine," "Decade of Short Stories," "The American Jewish Times" and "The American Hebrew."

Universal Dividend 75 Cents

Universal Pictures Co. board of directors December 2 authorized payment of a 75-cent dividend on the company's common stock, consisting of a semi-annual dividend of 50 cents per share and an extra dividend of 25 cents per share. The dividends make a total of $1.25 per share paid on Universal's common this year.
Defends Ad Personnel

"Ingratitude, shortsightedness, stupidity, and appalling underestimation" characterize the motion picture industry's opinion of its advertising and publicity people. The charge was made last week by Max E. Youngstein, United Artists vice-president, in a speech to the Associated Motion Picture Advertisers Showmanship School, in New York.

Mr. Youngstein asked that the industry's top executives begin learning about their own advertising and publicity departments and personnel. He said the industry used such departments as "whipping boys."

Also, M. Youngstein charged, sales and production executives destroy advertising and publicity campaigns and never offer "a single, constructive thought." He said, in part: "The men and women in our advertising and publicity departments are as bright, as alert, as well informed people as any to be found anywhere in the industry. They are as fine a reservoir as exists for future executive manpower—including production and sales."

He decried the practice of firing promotional people first in adverse times and urged the industry to discover "the gold mine it has right under its roof in its advertising-publicity forces."

Bamberger Names New York Boy Scout Drive Chairmen

Leon J. Bamberger, chairman of the motion picture producers and distributors division of the Greater New York Councils of the Boy Scouts 1954 fund-raising campaign, this week announced appointments of company and group chairmen.

They are: Allied Artists, John Michtelson; Columbia, Mortimer Wormser; MGM, M. L. Simons; National Screen Service, Burton Robbins; Paramount, Arthur Israel; RKO Radio, Irving Cane; 20th Century-Fox, J. H. Lang; United Artists, Norman Hassel; Universal International, Anthony Pettit; Warners, R. W. Rudd; MPAA and COMPO, Taylor Mills; importers, exporters and independent distributors, Jack Hoffberg.

They will join with chairmen for the motion picture theatres, legitimate theatres, theatre equipment and supply companies, trade papers, concession companies, and representatives of the sports world, at an organizational breakfast meeting on December 8 called by Spyros S. Skouras and Charles Boasberg, co-chairmen of the Amusements Division.

Altec Closes Contract

L. D. Netter, Jr., Altec general sales manager, has announced a contract between Altec Service Corporation and Central States Theatre Corporation, covering 20 theatres. The contract was negotiated between J. R. Brown, Altec branch manager in Kansas City, and Herbert Loeffler, of Central States.
Showmanly Selling Vital: Bernstein

"The wailing I hear in this business comes from people who mistook the boom years as the work of their personal genius." The summarization came last week from Sidney Bernstein, British circuit owner, on business in New York. Mr. Bernstein, chairman of Granada Theatres, London suburban circuit, said business in his houses was better than last year's. And he added he subscribed to the popular belief that a good picture backed by showmanship brings in the customers.

"We have always believed in showmanship in every Granada theatre," he said. "A steel engraving of P. T. Barnum which hangs in every Granada house is our sacred god."

Granada has applied for a television license and hopes to operate a station in London under the new commercial operations system. One of his objectives while in the United States was to familiarize himself with television station operations, especially those of theatre owners, and with some of the equipment his firm will have to purchase. He feels commercial television will not be in Great Britain for another two years.

Most important in Granada's success is incentive to managers. Mr. Bernstein believes. He maintains that contests and their prizes, and bonuses provide the incentive. Profit sharing is impractical because of unequal opportunities which result from booking practices.

Granada has experimented with a wide screen at the Granada Theatre, Tooting, playing "The War of the Worlds," Mr. Bernstein said, in deprecating the business possibilities of such screens.

"We also had our own version of stereophonic sound," he said. "Yet nobody noticed it on the screen." He went on to say other experiments convinced him the improvements didn't matter much to his patrons. About CinemaScope, he said he was impressed with "The Robe" but had come to "no conclusion." "How can anyone come to a conclusion about this process, until one sees how the creative people use it?" he asked.

Mr. Bernstein is arranging with Alfred Hitchcock for another Transatlantic Picture. It will be "To Catch a Thief," with Cary Grant the star. Mr. Bernstein's next will be "Dark Duty," "to be made in England," and he then will make a picture in and about Sarawak, North Borneo, which he recently visited.

Goldberg Returns to Rio


National Theatres Gets Divesture Extension

WASHINGTON: The Justice Department has agreed to sell National Theatres, an other six months, until June 7, 1954, to complete its divesture program under the 20th Century-Fox consent decree, according to officials of the department said here last week. The circuit still has 25 theatres and two other properties to sell. The original decree ordered National to dispose of 105 theatres and six other properties by June 7, 1953. As of now, it was reported, National has sold 80 of the 105 theatres and three of the five other properties, but needs additional time to finish the disposal program.

Hillside Appeals Its Trust Suit Dismissal

Hillside Amusement Company, operating the Mayfair, Hillside, New Jersey, has appealed in New York Federal Court against dismissal of its suit against major distributors and theatres formerly operated by Warner Oland. The suit was tried last June. Jack Unger, Hillside principal, alleged Warner houses obtained better rental for identical product. He sought to make the Robinson-Pathman Act apply. Judge Sidney Sugarman held films are licensed, not sold; hence the law, preventing commodity price discrimination, did not apply.

Goldstein Sends Exhibitors His Panoramic Trade Mark

Producer Leonard Goldstein last week sent to key bookers and film buyers a single film frame containing, in color, his Panoramic Productions trademark. He also wrote them that although the firm was formed last August, it has finished four pictures and has six more working. Pictures ready are "Man in the Attic," "Three Young Texans," "The Siege of Red River," "Gorilla at Large." Twentieth Century-Fox is releasing Mr. Goldstein's pictures.

UPA Will Expand for TV and Industrials

United Productions of America, whose cartoons Columbia has been releasing, will expand its activities for television commercials and for the industrial film field, Steven Bosustow, its president, said in Hollywood last week. UPA's agreement with Screen Gems has ended. Screen Gems was its representative for one and two minute TV "spots." Now, UPA will produce and sell these alone. William Bernal will represent UPA in New York.

"Malta Story" for U.A.

"Malta Story," a British Air Force adventure drama from the J. Arthur Rank Organization, starring Alec Guinness in his first non-comedy screen role, has been acquired for release by United Artists, it is announced by William J. Heineman, vice-president of United Artists in charge of distribution.

Selznick Film To Columbia

Harry Cohn, president of Columbia Pictures, and Frank I. Davis, Jr., president of The Selznick Company, Inc., announced Wednesday that Columbia will distribute "Indiscretion of an American Wife," co-starring Jennifer Jones and Montgomery Clift, in the Western hemisphere. The picture marks the American-language production and theatrical debut of the Italian director, Vittorio de Sica.

The deal represents the first association between Columbia and the David O. Selznick enterprises, but both sides expressed the hope and expectation that it would not be the last. Harry Cohn, speaking for Columbia, said it gave him "a sense of personal pride to announce the association," turning Mr. Selznick "one of the finest producers and greatest showmen in the history of the industry." This deal conceivably could lead to arrangements for other Selznick productions, he added.

Mr. Davis said: "Mr. Selznick and I have watched with ever-increasing admiration the growth of Columbia to its present fine position in the industry. We believe that it has few peers and no superiors in aggressive showmanship, and in the sale of product to both exhibitors and the public. So strongly do we believe this that we did not even entertain certain other offers, or even screen the picture for several other front-line distributors who had been pursing us for it. We are confident that Columbia will get great results on 'Indiscretion,' and share its hope it will lead to other associations between our respective companies."

"Indiscretion of an American Wife" is Miss Jones' first appearance since "Ruby Gentry," although her Humphrey Bogart co-starring picture, "Beat the Devil," may reach the screen about the same time as "Indiscretion of an American Wife." Miss Jones next will be in "The Country Girl," for Paramount.
Allied Artists

AFFAIR IN MONTE CARLO: Mylne O'Heron, Rich-
ard Todd—Here is one to leave on the shelf—pure and
simple British. The color is the only thing that is any
different from the British pictures people can see free on
TV. Too slow, and yes, they walked out. No
good for small towns. B. O. below average. Weather
cool. Played Tuesday, Wednesday, Thursday, October
27, 28, 29—Charles Reynolds, Marco Theatre, Water-
ford, Calif.

NO HOLDS BARED: Leo Gorcey—First of this
series or from the company I've used for months and
while the boys are usually popular and this is about
as idiotic as any, they're inside, the competition of
city-sponsored halloween shows (which I help pro-
duce) cut the "fake" down to a point where we just
snapped by Doobly with "Fangs of the Arctic"
(AA), which is one of the better offerings in this
northern series. Played Tuesday, Saturday, October
30, 31—Bob Walker, Uintah Theatre, Fruitas, Colo.

Columbia

BAREFOOT MAILMAN, THE: Robert Cummings,
Terry Moore—This wasn't too bad a feature for double
billing—Harland Rankin, Rankin Enterprises, Chath-
am, Ont., Canada.

WHEN THE REDSKINS RODE: Jon Hall, Mary
Castle—No good. You can see as good as this on
television.—Harland Rankin, Rankin Enterprises, Chat-
am, Ont., Canada.

Metro-Goldwyn-Mayer

CLOWN, THE: Red Skelton, Jane Greer—This is
one of Skelton's best pictures. Play it—you can't go
wrong on this one. Played to below average business
both nights. Played Sunday, Monday, October 11, 12—
James Hardy, Shaols Theatre, Shaols, Ind.

TALK ABOUT A STRANGER: George Murphy,
Nancy Gates—Great. All children with parents should
see this short and take things over together. Play it
and tell everybody to see it. It's tops for anyone
who likes good pictures. Played Friday, Saturday, Sep-
tember 25, 26—West Drive-In Theatre, Riverston, Wyo.

YOUNG BESS: Jean Simmons, Stewart Granger,
Deborah Kerr—Average business for drive-ins at this
time of year. Very good topic for a picture with well
chosen stars, a picture every member of the family
should appear in. Played Thursday, Wednesday, Thurs-
day, September 1, 2, 3—Drive-In Theatre, Rapid
River, Mich.

Paramount

JUST FOR YOU: Bing Crosby, Jane Wyman—
Crosby not the draw he was, though business was
above average. Worth playing. Played Friday, Fr
day, September 25, 26—Harland Rankin, Rankin
Enterprises, Chatham, Ont., Canada.

PLACE IN THE SUN, A: Montgomery Clift, Eliza-
theta Taylor, Ginger Rogers—picture but business wasn't
good. Played Friday, Saturday, September 11, 12—
Harland Rankin, Rankin Enterprises, Chatham, Ont.,
Canada.

SON OF PALEFACE: Bob Hope, Jane Russell—
This was $6. Where there is box office, there is
Hope! Played Friday, Saturday, September 18, 19—
Harland Rankin, Rankin Enterprises, Chatham, Ont.,
Canada.

RKO Radio

BIG SKY, THE: Kirk Douglas, Elizabeth Threatt—
Excellent outdoor drama that was enjoyed by big
houses here. I can recommend it to most houses,
even the bigger ones in cities. All performances first
class, good acting and well paced action. One great
pity—if this was in Technicolor, it would be hard to
best in its class. Play it—you cannot go wrong. Played
Monday, October 18, 19—David S. Klein, Astra
Theatre, Kitwe/Nkana, Northern Rhodesia,
Africa.

DRUMS IN THE DEEP SOUTH: James Craig,
Barbara Payton—Played in Bang. Night it showed
average audience, but I never knew whether it's bang
or the picture that brings them. A fair picture in
Cincinnati that I was allowed to play two days.
Wouldn't it be nice if small town exhibitors who are
forced to gamble on the quality of the pictures they
book could see the trailers two or three months in
advance? Played Thursday, November 15—J. R. Revell,
Lex Theatre, Starkville, Miss.

HANS CHRISTIAN ANDERSEN: Danny Kaye,
Ferley Granger—Small towns, beware. The picture is
all right, but the price is out of line. I did some extra

Twentieth Century-Fox

LYDIA BAILEY: Anne Francis, Dale Robertson—
This is a good adventure type picture in Technicolor
where it did average business and brought full good
comments. Played Sunday, Monday, November 15,
16—J. R. Revell, Lex Theatre, Starkville, Miss.

SILVER WHIP: Rory Calhoun, Dale Robertson,
Robert Wagner—Top stars in a better class western
that did good business for us. Action is fairly
limited here, but the story holds together. Out here
these three boys will pull in the audience no matter
what. We were docter for this one. Don't buy for
past but Fox should save them for better things. Played
Thursday, Friday, Saturday, October 28, 29—David S.
Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia.

THIEF OF VENICE: Maria Montez, Paul Chris-
tie—Good business with this one that most liked.
Story was good, acting fair—it's most redeeming fea-
ture the actual location scenes of Venice. If this
were done in Technicolor, it would have grossed double
the amount. Recommended to most middle and
smaller houses for good returns. Played Sunday,
Monday, October 25, 26—David S. Klein, Astra
Theatre, Kitwe/Nkana, Northern Rhodesia.

VICKI: Jeanne Crain, Jean Peters—Somewhat en-
tertaining but sure did nothing whatever at box
office—100 average for small towns. Played Saturday,
Sunday, Monday, November 1, 2—Ken Gorham, Town
Hall Theatre, Middlebury, Vt.

United Artists

HIGH NOON: Gary Cooper, Grace Kelly—This lived
up to the advance billing and did above average busi-
ness. We need more like it. Played Tuesday, Wed-
nesday, November 17, 18—J. R. Revell, Lex Theatre,
Starkville, Miss.

RETURN TO PARADISE: Gary Cooper, Roberta
Hayes—A South sea adventure story which isn't too
bad. Some liked it, some didn't. Business only fair.
Played Tuesday, Wednesday, Thursday, November
10, 11, 12—Dick Smith, Albany Theatre, Albany, Ind.

Universal

BECAUSE OF YOU: Loretta Young, Jeff Chander—
This didn't do as well as I had expected, but it was no
fault of the picture. Very well acted and we had
some repeat business. If you haven't played it, I be-
lieve this will draw above average if you book it.
Very small town, rural patronage. Played Sat-
urday, Sunday, October 24, 25, 26—J. R. Suavely,
Leith Opera House, Leith, N. Dak.

EAST OF SUMATRA: Jeff Chandler, Marilyn Max-
well—Due to Jeff Chandler's popularity with the
public, the picture did well for three weeks. Played
Sunday, Monday, Tuesday, October 25, 26, 27—M. L.
Dubose, Majestic Theatre, Cocoa, Texas.

LOST IN ALASKA: Bud Abbott, Lou Costello, Mar-
cie gourmet—18 patrons go for A. & C. don't fail to
book it. There isn't much of a story or plot, but we
did wonderful business at the box office. Very
small town, rural patronage. Played on Saturday and
Sunday—J. R. Suavely, Leith Opera House, Leith,
N. Dak.

MOTION PICTURE HERALD, DECEMBER 12, 1953
ALBANY
The wisdom of increased prices for special pictures, long questioned by certain exhibitors, has been brought into discussion again, with the top charge of $1.25 for Cinemascope. Though the two films in that process so far released by 20th Century-Fox have drawn big business and won high patron praise, but grumbling and protest by some customers are likewise reported. Kingsley Ryan, Ausable Forks theatre operator, is reported planning to build a 600-seat house in the city of Plattsburgh, where a new Army Air Force base is in the works. Benton circuit, of Saratoga, now owns two indoor houses there, and may construct a drive-in. Two such theatres are located outside Plattsburgh. Visitors included: Louis W. Schine and Gus Lampe, Gloversville; Robert Flockhart, Corinth; George Thornton, Saugerties; Fred Evory, Phoeni-

cichi; William Stich, salesman for Motion Picture Advertising Service Co. "Martin Luther" drew fine business on two-week runs in Ritz, Albany; Lincoln, Troy; and Avon, Utica.

ATLANTA
Charlie Koonce, of Coronet Films in Chicago, was in Atlanta visiting with presi-
dent Ed Stevens of Stevens Pictures. William Richardson, president of Astor Pic-
tures, checked in from a trip to Florida. L. Z. Henry, owner of the Home theatre, Zephyrhills, Fla., has installed a panoramic screen. In for visit was L. H. Thompson, Martin and Thompson Theatres in Georgia; the Martin boys, Martin Theatres in the South and Nat Williams, theatres in South Georgia. Mrs. and Mrs. C. R. Cross, theatre owners in Tennessee, were in book-
ing for their circuit. R. A. Davis, one of the old timers, has returned to the row with Colombia as special sales representa-

Baltimore
Lauritz Garman, Uptown theatre, was in Washington to attend Julian Bylawski's 73rd Birthday party. The Variety Club Tent No. 19 held its annual banquet in the clubrooms honoring past chief Barker Barry Goldman and presenting him with a watch. Jake Flax, Variety International representa-
tive and Jack Freundman of Washington, tent were among the honored guests. Mrs. Louise Spates, operator of the Lyric and Palace theatres, Frostburg, Md., has installed a wide screen in the Palace. Ben Beck, Uptown theatre, is on his way home from a European trip. Fred Schan-berger, Keith's theatre, back from a New York trip. Arthur Hallock, III, is home from the Air Force base in Amarillo, Tex., for a three-week visit with his father, Arthur Hallock, manager of the Paramount thea-

tre. Rappaport's Hippodrome theatre, New and Centre theatres, were week-ending in Atlantic City. John Miller, owner-
operator of the Henry theatre, Hagers-
town, has closed the theatre for Cinema-
Scope installation.

BOSTON
Joseph Levine, president of Embassy Pic-
tures Corp., and Joseph Wolf, vice-presi-
dent, attended the funeral services of Joseph Burdwan, foreign film distributor in New York City. Max Selver, district manager for Smith Management Company, has re-
signed with his territory divided among other district managers. James Marshall, general manager of Film Exchange Trans-
fer, is in Beth Israel Hospital for observa-
tion. Edward Michtaev, student salesman at 20th-Fox, has been promoted to full salesman and has been given the Maine and northern New Hampshire territory. Nathan Yamin's theatres have taken over the Sky Ray drive-in, Hookset, N. H., from Mr. and Mrs. J. Armand Bourque and will operate it in 1954. Funeral services for Mrs. Catherine Downing, wife of John Downing, sales manager at RKO, were held Dec. 7 at the Church of the Most Precious Blood, Hyde Park, Mass. She died follow-
ing a long illness.

BUFFALO
Joe Rico, who, with his father, distributes Italian language films in this Neck of the woods, has left the local WWOL and now is becoming his "Jump for Joe" afternoon show from WHLD in Niagara Falls. A two-alarm fire resulted in $15,000 damage to the two-story building housing the Regent theatre and other businesses on Main Street, just south of Utica, early the other morn-
ing. The building was owned by Matthew M. Malewski, veteran exhibitor. The Mercury theatre will close its doors Dec. 20. Dewey Michael has leased the building to the Buffalo Optical Company. Gustave Pierre, a member of the cleaning forces in the various Shea theatres for the past 40 years, died Dec. 1. He had been at Shea's Buffalo since its opening in 1926. Carl Rindten, house manager, Shea's Buffalo will have his daughter, now residing in Atlanta, home with him for the Christmas holidays—the first time in eight years she has returned to the Kenmore Rindten man-

sion for the Yuletide. Sunnie Christower has been appointed an assistant to Rindten at Shea's Buffalo.

CHICAGO
Frank Young, Fox office manager, flew to Los Angeles to visit his daughter, Mrs. A. W. Shape. Mannie Smerling, new chief barkex for the Variety Club in Chicago, contributed $2,500 on behalf of his tent to the Willie Shore memorial at La Rabida Sanitarium. For the Christmas week the Chicago theatre has booked a double feature of "Vicki" and "The Glass Web" with a limited stage show as an experiment. Herbert Johnson, formerly with Walt Disney, has been appointed animation director at Sarra, Inc., producers of television films in Chicago. Bob Parks of Col-R-Corn Corp., Chicago, in-

stalled the first color photoprint machine in James Coston's Riverside theatre in Mil-

delaware as a test. Ray Bogum, assistant manager of the RKO Grand, returns to work this week after being wounded by a bandit last month. Ben Katz, Universal promotion manager, is visiting on the West Coast. The Woods theatre is equipping for CinemaScope and is installing new seats.

CINCINNATI
The Ladies Auxiliary of the Cincinnati Variety Club, Tent No. 3, organized re-
cently as authorized by Variety Interna-
tional, has elected the following officers: Paye Weiss, president; Pearl Hunt, first vice-president; Thea Schwartz, second vice-

president; Ethel Weiss, treasurer and Fran-

(Continued on following page)
Cleveland

Funeral services were held Saturday in Youngstown for Mrs. Bessie Wellman, 48, wife of Peter Wellman, owner of theaters in Girard, Ohio, who was instantly killed by an automobile accident early this week.

Norris Wilson, owner of the Cadiz drive-in, Cadiz, Ohio, was killed while on a hunting expedition in West Virginia. . . . Max Lefkowich, head of Community Circuit, and Mrs. Lefkowich have moved into their newly acquired winter home at Golden Beach, Fla. . . . The Al Sunshines (Advanns) moved into their new Shaker Heights home this week. . . . Very young announces the first of its weekly series of monthly luncheons will be held Jan. 11 in the Hollenden Hotel.

... "The Robe" is now in its record ninth week at the Hippodrome while "How to Marry a Millionaire" is in its third week at the Allen theatre. Betty Bluffestone, Imperial Pictures booker, is vacationing in Washington, D. C. and New York.

Columbus

Governor Lausche said he may "demonstrate through the courts what is and what is not allowable in the way of bingo in the state." He may use special bailiffs to serve papers on operators of bingo games. . . . People's Broadcasting Corporation of Columbus, operators of WFD, Worthington, has purchased WGAR, Cleveland, for $1,750,000. . . . Grandview neighborhood booked two Italian-dialogue pictures, "Miss Italia" and "Tormento." . . .

Thomas Wolfe, 72-year-old master carpenter with the stage play, "Time Out for Ginger" at the Hartman, lived in Columbus as a young man and worked at Keith's, Southern, Colonial and Grand theatres. He was the first projectionist at the Northern neighborhood. Effective January 1, the city's three per cent admissions tax on tickets of 50 cents and less will be eliminated. City Council repealed the tax after local theatremen filed a petition asking the exemption of lower-priced tickets. The tax exemption will not be passed on to patrons.

Denver

Variety Tent 37, burned out in a $50,000 fire three weeks ago, is awaiting a settlement on insurance before deciding on the next move. . . . Jack Hall, manager of the Rainbow, Great Falls, Mont., has been promoted to city manager for Fox Inter-Mountain theatres in Caldwell, Idaho. . . .

Cora Yost, who has been with the advertising and publicity department of Fox Inter-Mountain theatres, has been made assistant manager of the Taber. . . .

Dick Smith, Mayan manager, is recuperating at home following an auto accident, in which he received numerous bruises and cuts, with 50 stitches being taken in one arm. . . . With the opening of "Sins of Jezebel" last week, the Webber is going to daily matinees.

Hartford

Irv Hillman, manager of the Sherman theatre, New Haven, has been named winner of the Stanley Warner zone promotion contest for October. Other winners: Robert Benge, Art, Springfield, Mass.; Victor Morel, Manchester, Conn., city manager; honorable mention, Al Sweet, Avon, Utica, N. Y., and Joseph C. Miklos, Embassy, New Britain, Conn. . . . 20th-Fox's "The Robe" has broken a 34-year attendance record at Loew's Poli, Hartford. . . . Also in Connecticut's capitol city: UA's "Captain's Paradise" has smashed a 20-year attendance figure at the Art . . . Four Connecticut film exchanges and one theatre supply firm have scheduled joint advertising at Ceriani's, Restaurant, New Haven, on Dec. 17. Participants include Warner Bros, United Artists, U-I, Republic and National Theatre Supply, with other filmrow concerns planning private conference. . . . Fred R. Greenway, manager of Loew's Poli Palace, Hartford, has been a patient in the Hartford Hospital. . . . Dr. Elihu Fishman, son of Harry Fishman of the Fishman theatres, New Haven, has opened a dental office in West Hartford.

Kansas City

The use of voting machines for Kansas City is being studied, and Fox Midwest has installed voting machines in the lobbies of two midtown theatres where patrons may try them out. . . . "The Robe" is in its tenth week at the Orpheum, and the midweek advertisement says it is the last week of the engagement. . . . Commonwealth circuit's latest addition, the Missouri at Columbia, Mo., which opened as a circuit theatre November 19 with "From Here to Eternity," started "The Robe." Now Robert Spencer is manager. . . . The Claco drive-in closed for the season Friday. . . . The Shawnee, Heart, Boulevard, Highway 40 and Riverside are still operating, some only on weekends. . . . A 60-day trial is being given the reduced fare plan for the local public transit. Local theatres may benefit.

Indianapolis

The Allied Theatre Owners of Indiana board meeting here Dec. 1 elected F. W. Bauer, Rex Carr, Agnes Flater, Ted Grandich, Kenneth Law, Pete Mallers, Eddie Owen, Marvin Sanders and Jerry Vogel directors at large. . . . Trueman Remusch was named chairman of the Indiana exhibitors' tax campaign committee for the next year. . . . Harold Braun, Film Row's chief projectionist, is vacationing in Miami with his wife and son. . . . Bob Anderson, WB office manager and head booker, and Mrs. Anderson are parents of a daughter born Nov. 14. . . . Tom Dillon, Republic salesman, was first on the distribution team to return his 100 per cent quota for the J. H. Rogers Hospital fund.

Los Angeles

Mr. and Mrs. Al Olander, of the Garmar theatre in Montebello, celebrated their 14th year of wedded bliss. . . . A COMPO meeting at the Warner Screening room had salesmen and branch managers in attendance from all film offices. . . . Bill Wahl, 20th-Fox salesman, is back home recuperating from surgery. . . . Roy Wolf of the Parade...
mountaintop, is back in town after attending
the wedding of his son in Denver. . . .
Harry Mandel, general sales manager of
Filmarkers, checked in from New York. . . .
Please Goldstein, manager of the Embar-
pises, is back from a trip to Tucson to look
over his theatre interests there. . . . Vince
Murphy, Harry L. Nace Theatres, and Dick
McKay, Arizona Paramount, flew into town
for a previewing and booking venture. . . .
Alex Cooperman, IFE western sales man-
ger, checked out to Portland and Seattle
on company business. . . . Fred Tabor, Cali-
patria exhibitor, is the proud parent of a
baby son. . . . The employees of the Santa
Paula drive-in, with their families, were
the guests of Mr. and Mrs. Milt Smith,
operators of the drive-in, at the Smiths' home
for a Thanksgiving party. . . . Film Row
was walloped by the sudden passing of
veteran film salesman Cliff Harris of
Allied Artists.

MILWAUKEE
Louis Orlove, M-G-M representative here,
is being congratulated on another fine job
in public relations. His picture appeared
on the front page of the “green sheet” sec-
tion of the local Milwaukee Journal, accept-
ing a United States Treasury citation for
M-G-M for its success in promoting bond
sales. The citation reads: “Your film sales-
man’s exchange here is a huge red and yellow
banner on the National Championship Drive
for Allied Artists’ branch managers. It
reads, ‘Put Milwaukee on Top with the Ray
and Oliver Trampe Drive, Oct. 31-Jan. 29.’ . . .
Mrs. Olshin, wife of H. Olshin, Colum-
bia’s branch manager here, is ill at Mount
Sinai Hospital. . . . Wayne Berkley, city
manager for Eskin theatres, Richland Cen-
ter, has been welcomed to M-G-M’s Lucky
7 contest for ‘Take the High Ground.’ . . .
A COMPO meeting was held here this
week in the screening room of 20th-Century-
Fox. Lou Elman, distributor chairman, pres-
ided. Also present were Sig Goldberg and A.
Kvool, exhibitor chairmen; Ben Marcus,
Harold Pearson and all salesmen and man-
agers.

OKLAHOMA CITY
“Botany Bay” now playing at the Tower
theatre, has been held over for the 4th week.
At the request of patrons “The Red Shoes”
Willis” will be shown in the Plaza theatre,
the home of foreign films here. . . .
“How to Marry a Millionaire” has been
held over for the 2nd week at the Criterion
theatre. . . . Derrick drive-in, near Ardi-
more, Okla., has announced it will remain
open all winter. . . . 64 drive-in theatre, on
Highway 64 South, near Muskogee, Okla.,
has closed for the winter. It will reopen
next spring. . . . LeRoy Hitchcock, theatre
operator of the drive-in theatre near
Osage, Kas., has announced that another
theatre will be constructed in Osage City.
Work was started Dec. 1. It will be located
in the building formerly occupied by the
Two Bens Mercantile Co. . . . The Chief
drive-in, Topka, Kas., has closed for the
season, according to L. Breminger, one of
the owners.

OMAHA
Robert Hoff, Ballantyne vice-president,
was elected chief banker of Variety Tent 16,
succeeding Glenn Slipper of National The-
atre Supply. Other officers are Max Rosen-
blatt, RKO exchange manager, and I. M.
Weiner, Universal manager, first and second
assistants; Iz Sokolof, National Screen
Service, dough boy and William Barker,
Co-Op Booking Service, property master,
with William Stang, Norman Franklin, Pat
Halo-
loran, Donald Hammon, Virgil Sharpe and
Joe Jacobs crew members. . . . Bill Haar-
mann, Paramount office manager, surprised
the staff after the holiday weekend with the
announcement he had married Lillian
Franco of Omaha. . . . Pat Cook, David City
exhibitor, has been named the city’s first
paid Chamber of Commerce secretary-man-
ger. He took the job on a part-time basis.

PHILADELPHIA
George A. Hamid, Jr., manager of Steel
Pier in Atlantic City, N. J., announced that
the amusement center’s Casino was being
remodeled to reopen with the Christmas
holidays as a year-round movie house in
stead of a summer operation. On relighting
it will be renamed the Ocean theatre. . . .
Jay Emanuel, veteran exhibitor and trade
paper publisher, is a patient at the Univer-
sity of Pennsylvania Hospital. . . . Sam
Tannenbaum closed his Lyric in Atlantic
City, N. J., and reopened his Surf at the
resort. . . . The Academy, formerly the Ideal,
one of the oldest neighborhood houses in
the city, closed. . . . Mrs. L. Hauser’s Milly,
has been taken over by Robert
C. Henry. . . . The ladies’ auxiliary
and Variety Club, Tent No. 13, held a dinner
dance Dec. 5 at the Bellevue-Stratford Hotel
in honor of the officers and newly-elected
couple. The local tent’s installation dinner is
set for the Bellevue-Stratford Hotel for
Jan. 11 with Jay Emanuel serving as dinner
chairman. . . . The township of Maidencreek,
north of Reading, Pa., has adopted a 10 per
cent tax on movies. The only other local
amusement hall at present in the area is the
public hall of a fire company . . . Al Plough,
manager of the Stanley Warner Stanton,
celebrated his 40th wedding anniversary last
week in New York City.

PITTSBURGH
Three CinemaScope features will high-
light the Christmas season here. The Pem
gets “Knights of the Round Table”; the
Fulton will offer “King of the Khyber
Rifles” and the Harris will follow “The
Robe” with “Beneath the 12-Mile Reef,”
according to present plans. . . . “Kiss Me
Kate” in 3-D at Loew’s moved to the

(Continued from opposite page)
PORTLAND

Evergreen has installed CinemaScope and stereophonic sound in the Oriental theatre. The chain now has two first-run houses using the equipment here and one in Eugene.

... William Theford, Evergreen vice-president, and Carl Mahne, Evergreen Tech engineer, both down from Seattle for the Oriental installation. ... Zolly Volcheck and Jack Engerman of Northwest Releasing Corp. have been appointed distributors for the record breaking "Martin Luther" for Oregon, Washington, and Alaska by Louis de Rochemont Associates. ... Broadway theatre manager, Keith Petzold, has been appointed to the board of directors for the Jr. Chamber of Commerce. His theatre has started plans for the annual free show for the Police Department's Sunshine Division. ... Mrs. J. J. Parker is back at her desk after a successful business trip to New York. ... J. J. Parker's Astoria manager, Dick Edge, has also returned to work after a vacation in the Middle West.

PROVIDENCE

Unusually brisk activity was noted at most downtown first-run box offices on Thanksgiving and the days following. Friday being a school-holiday saw long lines waiting for morning openings. In some instances, the unforeseen rush resulted in off-duty attendants being called in to handle the crowds. "The Robe" held for a fourth week at the Majestic. "Botany Bay" at the Strand proved very popular, while "How To Marry a Millionaire," the first CinemaScope attraction at the RKO Albee, drew excellent crowds. Incidentally, the latter house upped evening admissions to only $1. ... "Martin Luther" held for second week at the Avon Cinema. ... "Kiss Me Kate" is drawing good crowds at Loew's State where the management is featuring "new improved Polaroid 3-D Viewers." ... Practically all neighborhood houses in this territory are running special Saturday afternoon Kiddie shows, offering westerns or juvenile features plus a solid hour of cartoons. At last count, no less than 17 houses in this city proper are doing this. ... The Boro, Route 44, Cranston, and Somerset open-airers continue to defy the elements by remaining in operation, although on a curtailed schedule.

SAN FRANCISCO

Elmer Hanks, purchasing agent for the past number of years, at Fox West Coast theatres, has announced his retirement. ... Lew Singer, Fox West Coast manager of the Fox, Redwood City, will also manage the Redwood there. Robert Copes, who has been piloting the Redwood, has been transferred to the East Bay. ... The building which houses the Broadway, Burlingame, is for sale by FWC. The Broadway has been closed for the past several months. ... James Fadam of National Film shipping department is at St. Mary's Veteran's Hospital for surgery. ... United Artists theatre took over the 3-D equipment from the Orpheum (being readied for Cinerama) and had a successful run of its first 3-D, "Gun Fury." ... The row was saddened by two deaths the past week, John Ford, 62, projectionist and member of MPO Local 162 here since 1912, died Dec. 2. H. 111, died as a relief projectionist at the Cinema. Arthur Kinney, husband of Mary Kinney, financial secretary, Robert Lippert theatres, died suddenly at his home, Nov. 29.

TORONTO

Edward L. Harris, well known for his service in the motion picture industry, has joined Sterling Film Distributors, Ltd., Canadian distributors of Foto-Nite. He will also be in charge of the new television films department established to represent Interstate Television Corporation of New York City. ... Harland Rankin, well-known industry figure, and for many years a leading exhibitor, has retired from the field. He also steps down from the directorate of the Motion Picture Theatre Association of Ontario. Theatre building reports for October show Quebec in the lead with three contracts worth $249,000. Ontario had one, worth $40,000. Two of the three Quebec contracts were for work in Montreal and the third was $115,000. Ltd., Canada Bel- lever, a unit of the Premier Operating Corp., has installed wide screen, while the Capitol, another unit of the same company, is using cutout as a give-away item three nights a week.

VANCOUVER

Castlebar, in the Kootenay district of B. C., will have a 350-car drive-in this spring, erected by the three Shellfontiuk Brothers of Kamloops. ... Kamloops will have a second outdoor theatre to hold 400-cars. Builders are the Singh family of Kamloops. ... Killam, Alberta, recently opened its new Princess theatre—a 300-seater and the first 35mm. in the farming community. The town formerly was serviced by a 16mm. circuit. ... Plans are under way for a new and up-to-date film exchange building in Vancouver. It will be a two-story structure in the business section of the city. Calgary will have a new and bigger film building if the plans are approved by the home offices in New York. ... Johnny Schaeber, Canada's oldest exhibitor, is very ill in Hollywood Hospital at New Westminster. He is in his 80's. ... Robert Foster, business agent for the theatre employees union, who has been ill for 3 months, is back at the Orpheum.

WASHINGTON

Jay Carmody, drama editor of the Washington Evening Star, had an unusual column on December 3, bemoaning the fact that with long runs, 3-D, Cinerama, etc., he rarely sees the local publicity. ... At the Columbia Pictures division manager, attended his home office's regional sales meeting last week. ... The Colony theatre has scheduled a series of mid-week presentations of French films. ... On December 4, the Motion Picture Association had a cocktail party and film showing of the short subject, "The Bond Between Us", a Universal-International subject on savings bonds. ... Jake Plax, Republic branch manager, has a new secretary, Gertrade Durgin. ... The Variety Club board of governors met December 7.
EXHIBITORS who have heard Al Sindlinger as a speaker at recent conventions know how pertinent his statistical information is to their individual problems. As an expert, he has shown them some basic facts with regard to their potential audience that should have been known before, and which should be ascertained in every locality.

Mr. Sindlinger can't be everywhere—and many won't believe the application of his figures to their own particular situation until they try it at first hand. And, we think the national survey-makers would welcome confirmation of their results, verified at the grass roots, by any number of inquiring managers. It adds up—for the benefit of both local and national interests—so we anticipate his cooperation.

Some Allied bulletins have offered this suggestion to their members—and we wish the Round Table would engage in similar research, for their own aid and comfort. A test questionnaire should be developed—and we'd like to see samples from the field, which would bring out the desired information. It would be enlightening to every theatre manager—to know the frequency of movie-going, on the part of his local audience, the basic share of young people, older people, civic leaders, school authorities, the clergy, etc., in his audience.

There are many ways to obtain an audience survey in your town, at little or no expense, and for definite community profit. For example, consider what this survey means in terms of proof, to your local cooperative and sponsoring merchants. You could convince them of the merit in your theatre audience, as an advertising objective. They would believe that your audience, downtown at night, was their sales potential, and if absent, then absent for both parties. You could show them the disaster of a dark theatre on Main Street.

There are two ways to obtain a survey—either entirely cost-free, as the result of contributed effort; or by paying for it, reasonably, at local rates. Cultivate your high school seniors, who need funds. Ask local women's clubs, who need objectives, to bring in the answers to a string of questions, on a door-to-door basis. Put the thing in the simplest form, and ask the Boy Scouts to do it, in conjunction with one of their drives. Offer them reasonable free ticket privileges, and a bonus for the best results. Or, use your own staff. It will take longer, but will be worth more, if they call at the homes of your patrons and obtain good will for your theatre.

MANAGERS' ROUND TABLE
An International Association of Motion Picture Showmen—Walter Brooks, Director

We Need A Sindlinger In Every Situation

NEWSPAPER STRIKE

For the first time in history, New York City has been without a daily newspaper, morning or evening. Every publication was suspended, because of a strike of photo-engravers. For the first time in more than 100 years, several great newspapers in this city had failed to publish their daily editions—and that's not good, for the newspapers, for the public, or labor.

But there is a particular angle which reflects something of interest to theatre managers. Those branches of the amusement trades that have placed themselves at the mercy of carpenter critics, are lost in this transaction. The public, for instance, can't determine whether or not it will attend the performance of "Kismet" which opened at the Ziegfeld theatre, until they read the papers—and that's too bad, for them, and for the new production. It's a sorry business, when theatre operation becomes a foil for smart-alecs, who write for their own amusement, and care little for the consequences.

Motion picture theatres that depend on their established reputation to deliver an entertainment value, and who cultivate their clientele, year in and year out, with a standard of values that doesn't depend on a casual critic's say-so, are not hurt by a newspaper strike.

The NBC FILM DIVISION is using an interesting headline in their advertising to the radio industry, “serving all sponsors, serving all stations” with film for television. They say, “Re-run is no longer a dirty word in broadcasting,” and we think that is a pertinent fact to recall in our own business. For years, every radio broadcast has been “on the air and gone with the wind”—and no matter what quality of entertainment value, nobody ever considered the possibility of a repeat performance.

Now, they have found out a most extraordinary thing. That even when the original presentation was extensive, expensive and expansive, there is still an audience that didn’t listen in, the first time. So, they tried, and discovered by their own peculiar accounting methods that the re-runs attracted a greater audience, increasing as these became re-re-runs, and around again. They invariably did better on the encore.

BING CROSBY was the first to break the ban on transcriptions in radio broadcasting. Prior to his determined stand in the matter, the big networks simply wouldn’t permit the recording of a major program, on the air. Bing worked (as we did) for one of the earliest transcription companies, and he burned when our good programs were binned on the big stations. Then, when he became big enough in his own line to defy the conventions, he put the Bing Crosby show on tape, recorded it at his favorite hour of 7 a.m., and had the chance to edit it, as any proper show should be.

And it is the Bing Crosby Enterprises who have been one of the prime-movers in the development of tape recording for television, recently unveiled by RCA at Princeton. This will bring a recording of picture, sound and color, without film and without photography, on tape. Temporarily, it is hampered by the present status of color television, but they’ll get the bugs out of it in the near future.

—Walter Brooks
**Premiere in Brass**

EXPLOITATION IN THE HIGH ECHELONS, ballyhoo in the top brackets! Paramount's opening of "Cease Fire!" at the Criterion theatre, on Broadway, brought out more military brass than has been seen before for the premiere of a motion picture.

General Mark Clark salutes his officers and men who attended the premiere, as he stands in front of the Astor, across the street from the spectacular scene in front of the Criterion theatre.

General Clark poses in the lobby of the Criterion with nine of the 14 G.I.'s who took parts in the filming of "Cease Fire!" on the fighting front in Korea.

Hal Wallis, producer of "Cease Fire!" flanked by America's two most-decorated soldiers, Lieut. Lloyd L. Burke, left, and Major Raymond Harvey, who was the film's technical director.

Bob Shapiro, executive manager of the Paramount theatre, welcomes visiting gobs and gals—three gobs to a doll, natch—to see Warner's "Three Sailors and a Girl"—now playing on Broadway.

Not all the showmanship is downtown, for here Alfred Loewenthal, manager of the Skouras David Marcus theatre, in the Bronx, provides his own attraction, with nice youngsters from a neighborhood dancing school, in colorful costumes.

MOTION PICTURE HERALD, DECEMBER 12, 1953
Two Leaders For Today's Round Table

Out from the west comes a substantial campaign from one of our Round Table leaders, Wm. T. Hastings, manager of the RKO Orpheum theatre, Denver, with his entry for the Quigley Awards in this quarter, on MGM’s “Take the High Ground.” Bill is always a leader, and he is well out in front with this example of his showmanship. Either Denver, or Bill Hastings, may be responsible for the unusual civic tiuets that come with Bill’s campaigns, but we suspect that none other would find these opportunities, or develop them, as he does. The newspaper tear-sheets prove that a showman has been calling at the editorial desk. Free radiogram service to service men’s wives and families was just a detail, conducted by amateur radio operators, who are legion. Quite naturally, the top brass of Denver’s military encampment were on hand for the premiere. Two books, it takes to report his activities, both for the attention of the Quigley Awards judges.

Then, we have an accumulation of evidence from B. J. Dargush, new manager of Schine’s Paramount theatre, Syracuse, where Harry Untertort is district supervisor. There is always showmanship in Syracuse, which is probably explained in full. The current picture, “The Robe,” ran for more than four weeks, and that alone makes news. A contest in grade schools, a special handling for parochial schools, and extraordinary radio and television treatment, augmented the usual high quality newspaper and display campaign that is always found in this Schine theatre. It’s an entry for the Quigley Awards in the fourth quarter, with the judging due early in January, 1954.

Marc Hirsh, manager of the Eglington theatre, Toronto, built an attractive lobby display for “Mr. Scoutmaster”—but the photo managed to get lost on this desk—in time for use.

Dave Finn, manager of the Astor theatre, Boston, had a window display at the Boston Post’s offices for a 5-week period, when “Little Boy Lost” won the newspaper’s “Picture of the Month” citation.

The Byrd theatre in Richmond, Va., had a fine window display for “The Robe” in the building of the Methodist Publishing Company, for the Virginia premiere of CimexScope.

Jack Foxe, publicity director for Loew’s Washington theatres, received his special $250 check in Metro’s “Lucky 7” contest, down at the MGM exchange, from Herb Bennin, branch manager, with the able assistance of some staff lovelies.

Will Hudson, manager of John Hamrick’s Music Box theatre in Tacoma, had the cooperation of Dodge dealers in street ballyhoo for “Mogambo.”

John Luboisky, manager of the Lynn theatre, Lufkin, Texas, sends a photo of his attractive front and street display for “The Desert Rats”—complete with Army tank.

Wendell Jones, manager of the Cameo and Lee theatres, Bistol, Va., used cut-outs from a 24-sheet and mounted 6-sheets as front display for “Pete Pan,” and for “Half a Hero” he gave away 1,000 sticks of Beech-nut gum as a street ballyhoo.

Harry Wilson, manager of the Capitol theatre, Chatham, Ontario, had another of those terrific co-op pages on “Houdini” that we seem to have seen coming in from Canada lately. No cost to the theatre, and with good display for the attraction.

Irving Hillman, manager of the Sherman theatre, New Haven, distributed heralds on “Calamity Jane” and had music store tiuets, in addition to street ballyhoo with banners.

J. V. Caudill, jr., manager of the Colonial theatre, Canton, N. C., used a special herald as copy in a coloring contest, and had a fine result from young contenders.

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### M-G-M TRADE SHOW—DEC. 28th

<table>
<thead>
<tr>
<th>ALBANY</th>
<th>20th-Fox Screen Room</th>
<th>1956 Broadway</th>
<th>12/28</th>
<th>2 P.M.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ATLANTA</td>
<td>20th-Fox Screen Room</td>
<td>167 Walton St., N.W.</td>
<td>12/28</td>
<td>2 P.M.</td>
</tr>
<tr>
<td>BOSTON</td>
<td>M-G-M Screen Room</td>
<td>46 Church Street</td>
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<tr>
<td>BUFFALO</td>
<td>20th-Fox Screen Room</td>
<td>290 Franklin Street</td>
<td>12/28</td>
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<tr>
<td>CHARLOTTE</td>
<td>20th-Fox Screen Room</td>
<td>308 S. Church Street</td>
<td>12/28</td>
<td>1:30 P.M.</td>
</tr>
<tr>
<td>CHICAGO</td>
<td>Warner Screen Room</td>
<td>1307 S. Wabash Ave.</td>
<td>12/28</td>
<td>1:30 P.M.</td>
</tr>
<tr>
<td>CINCINNATI</td>
<td>RKO Palace Thea. S., Rm. 16</td>
<td>16 E. Sixth Street</td>
<td>12/28</td>
<td>8 P.M.</td>
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<tr>
<td>CLEVELAND</td>
<td>20th-Fox Screen Room</td>
<td>2221 Payne Avenue</td>
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<td>DALLAS</td>
<td>20th-Fox Screen Room</td>
<td>1803 Wood Street</td>
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<tr>
<td>DENVER</td>
<td>Paramount Screen Room</td>
<td>2100 Stout Street</td>
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<tr>
<td>DES MOINES</td>
<td>20th-Fox Screen Room</td>
<td>1300 High Street</td>
<td>12/28</td>
<td>1 P.M.</td>
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<tr>
<td>DETROIT</td>
<td>Max Blumenthal's S., Rm</td>
<td>2311 Cass Avenue</td>
<td>12/28</td>
<td>1:30 P.M.</td>
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<tr>
<td>INDIANAPOLIS</td>
<td>20th-Fox Screen Room</td>
<td>236 No. Illinois St.</td>
<td>12/28</td>
<td>1 P.M.</td>
</tr>
<tr>
<td>JACKSONVILLE</td>
<td>Florida State Screen Room</td>
<td>175 E Forsyth Street</td>
<td>12/28</td>
<td>1 P.M.</td>
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<tr>
<td>KANSAS CITY</td>
<td>20th-Fox Screen Room</td>
<td>1729 Wyandotte St.</td>
<td>12/28</td>
<td>1:30 P.M.</td>
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<tr>
<td>LOS ANGELES</td>
<td>United Artists' Screen Room</td>
<td>1851 S. Westmoreland St.</td>
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<tr>
<td>MEMPHIS</td>
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<td>MIESWICHE</td>
<td>Warner Screen Room</td>
<td>212 W. Wisconsin Ave.</td>
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<tr>
<td>MINNEAPOLIS</td>
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<td>1015 Currie Avenue</td>
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<tr>
<td>NEW HAVEN</td>
<td>20th-Fox Screen Room</td>
<td>40 Whiting Street</td>
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<tr>
<td>NEW ORLEANS</td>
<td>20th-Fox Screen Room</td>
<td>208 S. Liberty St.</td>
<td>12/28</td>
<td>2:30 P.M.</td>
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<tr>
<td>NEW YORK</td>
<td>M-G-M Screen Room</td>
<td>636 Ninth Avenue</td>
<td>12/28</td>
<td>2:30 P.M.</td>
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<tr>
<td>ORLANDO CITY</td>
<td>20th-Fox Screen Room</td>
<td>10 North Lee Street</td>
<td>12/28</td>
<td>1 P.M.</td>
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<tr>
<td>OMAHA</td>
<td>20th-Fox Screen Room</td>
<td>1502 Davenport St.</td>
<td>12/28</td>
<td>1 P.M.</td>
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<tr>
<td>PHILADELPHIA</td>
<td>M-G-M Screen Room</td>
<td>1233 Summer Street</td>
<td>12/28</td>
<td>1 P.M.</td>
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<td>PITTSBURGH</td>
<td>M-G-M Screen Room</td>
<td>1623 Blvd. of Allies</td>
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<td>PONTIALL</td>
<td>B. F. Shuler Screen Room</td>
<td>3143 Olive Street</td>
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<td>245 Hyde Street</td>
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<td>12/28</td>
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M-G-M presents In Color by Technicolor “SAADIA” starring Cornel Wilde + Mel Ferrer + Rita Gam with Michel Simon + Cyril Cusack + Wanda Rotha + Marcel Picon + Screen Play by Albert Lewin From the Novel “Ezech au Destin” by Francis D’Autheville + Produced and Directed by Albert Lewin
The “Lucky 7” Awards
Get Back to Managers

A. H. Blank, president of Tri-State theatres, congratulates Bill Haven, manager of the Paramount theatre, Des Moines, as he receives his $500 check from Ivan Faldauer, MGM field man, for the best proposed campaign in large situations for Metro’s “Take the High Ground.” At left, Lou Hart, winner of the $250 prize at Schine’s theatre in Watertown, N. Y., accepts his check from Stephen Pirrozi, MGM field man, with the Mayor of Watertown and local civic officials as witnesses.

The third winner in MGM’s “Take the High Ground” contest was Wayne Berkley, manager of the Richland and Eskin theatres, Richland Center, Wisconsin. His boss, Jake Eskin, glows as he presents Metro’s $100 check, for towns under 10,000 population. At right, an informal group down front at the theatre, congratulates the winner. Left to right, Harry Karp, film buyer, Louie Orlave, MGM field man; Armin Worth, manager of the Elroy theatre, Elroy, Wis.; Mr. Eskin and Jerry Barris, manager of the Falls and Avalon theatres, Black River Falls, Wisc., with Wayne Berkley, the winner; and then, Wayne Wadless, assistant to Berkley; Jim Thiele, manager of the Blairne theatre, Baraboo, Wis.; Persh Mayle, manager of the Julian and Alf Ringling theatres, Baraboo, Wis.; and Harry Schlar, MGM salesman.

Good Hunting In New Orleans

It’s nice having news from Ernest A. MacKenna, manager of the Joy theatre, New Orleans, and we’d like to see his town more often, with his good company. We won’t forget where we first met him, nor the pleasant and profitable memories we have of New Orleans, where showmen are also epicures and connoisseurs.

Right now, it’s duck hunting—and he sends a photo of a happy group, gathered to celebrate the success of Universal’s field campaign on “Walking My Baby Back Home” in the Crescent City. When Ernest got word that Al Colan was coming down to help with the picture, he planned to suffer him up by taking him out for mallard ducks, and serving them, New Orleans style, and the customers in this publicity picture look stuffed, with duck, that is. No wonder they get good campaigns in New Orleans, when you can shoot the legal limit before lunch time and still do a day’s work.

Matt Plunkett Gives Television Away

Taking the enemy on his own lines is showmanship tactics for Matt Plunkett, manager of the RKO Uptown theatre, Detroit. He has just presented a lucky family with their own new 21-inch television set, and we predict that for a while, at least, they will stay home and see what they got. After a while, when they know, they’ll be back in their seats at the theatre. But it’s constructive, and commercially profitable, to give away a television set as a theatre prize. At least, that family still have their amusement dollars and don’t have to meet a monthly payment for the next three years. In Matt’s case, the Uptown Radio and Emerson dealer, put up $1,000 in cooperative advertising, including the TV set, and that’s not to be tuned out. There were plenty of half-page ads in neighborhood newspapers, plus radio and television spots, and programs in which disc jockeys and commentators gave their spiel.

Judges Name
The Winners

In a double-session, the judges sitting in MGM’s “Lucky 7” contest, have picked the winners in two more of the competitions under way, the fifth and sixth of the series. The seventh and final contest on “Easy To Love” closes Dec. 18th.

For “Kiss Me Kate” the $500 cash award in the “over 100,000 population” group was Wayne Sweeney, manager of the State theatre, Omaha, Neb. The $250 prize, in situations from 10,000 to 100,000 population, went to James M. Wren, manager of the Strand theatre, Waterloo, Iowa. In the “under 10,000 population” group, we were happy to see the $100 prize go to Mrs. Elaine George, who does a fine job in her little town of Heppner, Oregon, population 1500, at the Star theatre, which she handles with real showmanship skills. In each instance, MGM will also pay the full costs of the campaigns involved.

The top winner in the “Escape from Fort Bravo” contest was Robert H. Anderson, manager of John Hammick’s Roxy theatre, Tacoma, Washington. He will receive $500 in cash for his proposed campaign in towns of more than 100,000 population. The $250 winner for towns of 10,000 to 100,000 population was John Eberhard, manager of the Franklin theatre, Saginaw, Mich., and the $100 prize in towns of less than 10,000 population was given to Fred E. Godwin, manager of the Woolston theatre, in his made-to-order town of Warner Robins, Ga. Fred is a good Round Table member and frequent contender for the Quigley Awards. MGM is also paying the expenses of putting these campaigns into effect.

Joe Borenstein, manager of Stanley-Warner’s Strand, New Britain, Conn., promoted a three-column, co-operative ad in local newspapers for the atmospheric “All the Brothers Were Valiant.”

George E. Landers, Hartford division manager for E. M. Loew’s theatres, offering free admission to Nebraskans (who could prove it) for the opening day of “The Nebraskan.”

Larry Graburn, in from Toronto, showing us proofs of a campaign on “The Sinner” which was placed for Odeon in Canada—teaser ads and intriguing copy for a “restricted” picture.

Mrs. Hazel Florian, manager of the Strand theatre, Waterbury, Conn., has a new policy of getting at least one theatre story in the local newspaper every day. And good!

Ray McNamara, manager of the Allyn theatre, Hartford, getting a number of press breaks, including an interview with Mark Stevens, for Allied Artists’ “Jack Slade.”

MOTION PICTURE HERALD, DECEMBER 12, 1953
Now CMA Is Token Wise

Kine Weekly reports from England that the important Circuits Management Association, operating 241 Gaumont-British and Odeon theatres, has adopted the policy of selling book tickets in a plan to coex to check the missing millions to the theatres. Books in various denominations from 4s. 6d. to one pound, one shilling, will be offered as a convenient service to film patrons. Not only will the tokens be available for admission, but also for any of the services which Odeon and Gaumont have to offer, i.e., a meal at one of their restaurants, and for chocolates, cigarettes, etc.

The slogan is "Buy a guinea cine-token and get a guinea's worth of entertainment." Excise taxes are inclusive, so the tokens are used, all duties are automatically paid. Cine-tokens are also to be issued in special children's books, at 2s. 6d., containing five 6d. tokens. Sale of the books is encouraged as gifts, along the lines which have made ticket books popular and successful across Canada. CMA is introducing a mail order scheme whereby cine-tokens may be obtained by writing to Albion House. The plan is publicized in national, local press and poster advertising, throughout the circuits. Associated British Cinemas, with upwards of 450 cinemas, have also announced ticket book sales in units of 4s. 6d., which can be increased by 6d. steps to 10s. 6d. In addition, a service fee of 3d. is charged on each book, thus making the tokens more costly than currency.

Loew's Theatres Do Well With "Martin Luther"

Sid Kleper, manager of Loew's College theatre, New Haven, Conn., files his campaign on "Martin Luther" as an entry for the Quigley Awards, and reveals that Loew's Theatres are doing well with this religious picture, which had the approval and cooperation of the New Haven Council of Churches in the first-run situation. A preview for opinion-makers, and special handling to obtain the interest of serious movie-goers, who are usually hard to get, has paid off as a selling approach. Yale University was interested, and local men's and women's clubs and organizations got out and worked for the picture. The newspaper publicity breaks were unusually good, because of the different type of audience interest.

British Round Table

A. Atkinson, manager of the Ritz cinema, Brighouse, promoted a trip for two to Italy as first prize in his contest to name the highlights in "Quo Vadis." . . . C. F. Boure, manager of the Star Cinema and the Bijou, Prestwick, Scotland, promoted the use of unusual advertising for "Moulin Rouge" at his Playhouse cinema in Coleford. A graphic advert appearing as a Liebendent which by sound waves saltates passing cars, and an ad for the picture was placed in the robot's hand. . . . For the same picture, H. C. Wheather, manager of the Broadway cinema, Eccles, had 500 flicker books distributed. . . . Norman Cox, who manages the Hippodrome theatre in Middlesbrough, had a party of students from the local technical college for "Sangaree," and he reports they showed great interest in the technical equipment used for this 3-D picture. . . . R. J. Chab, manager of the Lyric cinema, Wellingborough, discovered a local Paratrooper had appeared in "The Red Beret," and sent him a couple of postcards. . . . More good "Moulin Rouge" exploitation from G. C. Dilley, manager of the Ritz cinema. Edgware, whose campaign book will be entered in the fourth quarterly competition. . . . To exploit "Sombrero," Charles L. Fowler, of the New Hippodrome and Tudor House, Heddesdow, had a couple of dancers, and a couple of costumers, to have a couple in costumes from the picture give exhibition dances from "Sombrero." . . . H. Gent, manager of the Hippodrome Theatre, Liverpool, stamped paper napkins with "Hans Christian Andersen" and then passed the stamp along to a local shoe repairman who marked all bags and shoes. . . . Green, relief manager of the Regal cinema, Bicester, used the space normally given over to newspapers during the newsreel strike—to advertise her next attraction, "The Merry Widow," with profitable results.

F. Bernard Soaper, elevated to the rank of full manager at the Odeon, Alfreton, promoted the use of a speedboat for his lobby display, "The Play Around." . . . P. C. Stevenson, assistant manager of the Regal cinema, Leigh, arranged to have "Quo Vadis" promoted in local church services. . . . D. H. Westbrook, assistant manager of the Regal cinema, Torquay, had a puppet show the Saturday before playing "Lili," with one of his local newspaper editors, who is a great puppeteer, putting on the show. . . . For the "Beat From 20,000 Fathoms," G. C. Williams, manager of the Palace cinema, Ripon, arranged a theatre for the welcoming ceremony to the Princess Royal, and sends local newspapers a picture of the Red Cross actress. . . . For "The Beat From 20,000 Fathoms' Passed This Way," V. L. Winterburn, manager of the Palace cinema, Ripon, arranged for the theatre and the local newspaper for the welcoming ceremony to the Princess Royal, and sends local newspapers a picture of the Red Cross actress. . . . T. F. Grazier, manager of the Arcade cinema, Darlington, used colorful throwaways depicting the exciting rifle battle in "The Halls of Mountaineers." . . . Manager G. Gilchrist of the Gaumont theatre, South Shields, distributed invitation ticket mails to the sale of "Halls of Mountaineers." . . . W. T. Stevenson, manager of the Picture House, Askern, had a 1914 car driven through the town with prominent poster for "Excuse My Dust" on opening day. . . . D. E. Lacey, manager of the Odeon cinema, Barnsley, says his most effective exploitation for "Battle Circus" was a large banner which the local paper ran five times, and three posters. . . . Manager John E. Lake of the Savoy cinema, Luton, carried out a comprehensive advance campaign for "Quo Vadis." The 16mm trailers were shown in a local photographer's window and also shown in 27 youth centers. . . . W. J. Law, assistant manager of the Ritz cinema, Chatham, had two girls touring the main streets of town carrying "Lili" suitcases—a natural for the film. . . . John Longbottom, manager of the Odeon cinema, Middlesbrough, sends details of his public relations activities. Notable is his report on his children's club safety program—candid camera pictures of correct and incorrect behaviour of members, the pictures being shown on the screen the following week. . . . J. Norman Longley sends photos of him bowling in his local Empire cinema, Walsall, which not only brought him press publicity, but improved relations with the local bowls club. . . . Manager of the Odeon, Birmingham, obtained the loan of eight different types of reconnaissance cameras, one of which was the kind used in the film, for his "Hans Christian Andersen" display. . . . Manager B. McKay, manager of the Playhouse cinema, Galashields, had a daily "Time Bomb" winner—when one of the contestants found a bomb in his puff, he went off in free! . . . Self-designed three-aways with a fortifying attached proved highly popular for advertising for "Everything I Have Is Yours" at the Odeon cinema in Edinburgh. C. G. Manhire is the ingenious manager.

FOR SERVICE PLUS QUALITY
Get Your SPECIAL TRAINERS from
MANAGERS' ROUND TABLE SECTION, DECEMBER 12, 1953

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Producers Seek Curb On Film Festivals
The International Federation of Film Producers’ Association will attempt to reduce the number of annual film festivals, its administrative council decided at a London meeting last week. Particularly an object of wrath were the newer so-called “international film festivals.” One festival annually should be the objective, it was agreed. Also agreed upon was that entrance into these festivals was heavy and disproportionate to commercial gains. The council, also, decided to support festivals guaranteeing films shown, unrestricted distribution in the host country, and unrestricted payment of rentals.

Legion Reviews 19; Puts Eight in Class B
The National Catholic Legion of Deceny has reviewed 19 pictures during the last two weeks, and lists eight in Class B, morally objectionable in part for all. These are “Fugitive in Trieste,” “Bad for Each Other,” “Forever Female,” “Hot Blood,” “The Man Between,” “Man Crazy” “Miss Sadie Thompson,” and “Three Sailors and a Girl.” Unobjectionable for adults, Class A-II, are “Easy to Love,” “Jennifer,” “Jack Slade,” and “Stranger on the Prowl.” In Class A-I, unobjectionable for all, are: “El Alamein,” “Give a Girl a Break,” “Cesare Fire,” “Escape from Fort Bravo,” “Project M-7,” “Hondo,” and “Money from Home.”

Paramount’s Popeye Marks 20th Birthday
“Popeye’s Twentieth Anniversary” will be Popeye the Sailorman’s next Paramount one-reel Technicolor short, and its issuance will be in celebration of the famed cartoon character’s 20 years as a movie star, Oscar Morgan, Paramount Short Subjects Sales Manager, announced last week. Joining Popeye in the festive ceremonies depicted in the forthcoming short, currently in production at Famous Studios, will be such other Paramount stars as Bing Crosby, Bob Hope, Dean Martin and Jerry Lewis—as well as visualized by the cartoonists. The series reportedly has grossed $12,000,000 in 20 years.

Warners Plan Cartoon Schedule for New Year
Warners Brothers on January 4 will resume making cartoons. It has been bringing back to the studio directors, artists, and animators. Edward Selzer, cartoon studio head, said following conferences with executive producer Jack L. Warner, that the company will make 25 to 30 cartoons the coming year.
FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 119 attractions, 5,112 playdates.

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

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

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<th>AV</th>
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COLUMBIA PICTURES IS PROUD TO ANNOUNCE THE COMPLETION OF ARRANGEMENTS WITH THE SELZNICK COMPANY FOR THE RELEASE OF "INDISCRETION OF AN AMERICAN WIFE"
Promotion Plans
Match Big Product
For Winter Months

—A Herald Feature

The year 1954 marks the 30th Anniversary of M-G-M pictures—the pictures in which an entertainment-loving public has found its greatest diversion for a generation. In talent polls, M-G-M attractions have won the majority of awards for the most popular pictures and stars.

The highlights of M-G-M during the past 30 years would fill many pages. Approximately 1,200 films have been introduced by the roar of Leo the Lion. Space permits mention of just a few: "Gone With the Wind", "The Big Parade", "Ben-Hur", "M-G-M Miniver", "Random Harvest", "The Good Earth", "David Copperfield", "Grand Hotel", "Goodbye, Mr. Chips", "An American In Paris", "Ivanhoe", "Quo Vadis?", "Julius Caesar" and so many more of the all-time greats. Everyone will have pictures to add to this list.

It is fitting that this 30th year should usher in another spectacular production which will merit consideration in the list of the Ten Best Pictures Ever Made. It is M-G-M's first CinemaScope production—"Knights Of The Round Table" in color magnificence which we told you about last month and which now wears the crown of a proven success.

"Knights Of The Round Table" has played as a holiday attraction in a few important cities, but now audiences from coast to coast will acclaim it wherever there is a theatre equipped for the new miracle, modern projection known as CinemaScope.

It is understandable that there has been considerable improvement in the technique of CinemaScope since it was spectacularly launched last autumn. This is evident in M-G-M's lavish offering "Knights Of The Round Table".

Robert Taylor's exploits as Lancelot are even more exciting than his "Ivanhoe". Ava Gardner is the bewitching and sensitive Guinevere. And "perfect" is the word for Mel Ferrer's portrayal of King Arthur.

To conclude this crowning anniversary year, M-G-M presents in CinemaScope: "KNIGHTS OF THE ROUND TABLE" in Color, starring ROBERT TAYLOR, AVA GARDNER and MEL FERRER with Anne Crawford and Stanley Baker. Screen play by Talbot Jennings, Jan Landig and Noel Langley. Based on Sir Thomas Malory's "Le Morte D'Arthur". Directed by Richard Thorpe. Produced by Pandro S. Berman.

Famed Starch survey says: "M-G-M's column is 8 times more effective than the average ad in the same magazine." It runs every month in 11 top magazines in the same preferred position with no other ad on the page. It is just one of many M-G-M services!
The opening gun of M-G-M's 30th Anniversary Jubilee in January is the column on the opposite page. We point with pride to this advertising service that M-G-M has given FREE to exhibitors, but at great cost to us, for 15 consecutive years, starting in 1939. No other company does it—and this is but one of our continuing assists to theatres. It is fitting that our Anniversary starts with M-G-M's First Great CinemaScope production, and as the column states: "The Anniversary would be notable for KNIGHTS OF THE ROUND TABLE alone. But there are many big pictures ready to be played in this crowning anniversary year."
We've Got It All

This Year's Xmas-New Year's Time

"Hondo"
3 Dimension
and WarnerColor

"3 Sailors and a Girl"
Technicolor

CAN BE EXHIBITED ON WIDE SCREENS

JOHN WAYNE as 'HONDO'

and Introducing GERALDINE PAGE

WARD BOND • MICHAEL PATE
JAMES ARNESS • WARD BOND • MICHAEL PATE

Directed by JOHN FARROW • Produced by ROBERT FELLONE
Distributed by WARNER BROS.

JANE POWELL • GORDON MACRAE

THREE SAILORS AND A GIRL

with GENE NELSON
SAM LEVINE • GEORGE Givot

VEDA ANN BORG and Introducing JACK E. LEONARD

Screen Play by ROLAND KIBBEE and DEVEREY FREEMAN
Musical Numbers Staged and Directed by LEIGHTON POOLE • Musical Direction by Ray Heindorff
Produced by SAMMY CAHN • Directed by ROY DEL RUTH
THE SCREEN'S HOTTEST NEW BOXOFFICE PERSONALITY

...in the year's most unusual entertainment thrill!

JACK PALANCE

tops his sensational performances in "Sudden Fear" and "Shane" as he rockets to stardom in

MAN IN THE ATTIC

A PANORAMIC PRODUCTION - RELEASED BY 20TH CENTURY-FOX
Evolution of the Theatre

The year now passing has been the most turbulent, technologically speaking, in a quarter of a century. Since the advent of sound the motion picture theatre had been reposing like Rip Van Winkle so far as major technical improvements were concerned. No place changed on Main Street as little as the theatre. In point of physical attractiveness the theatre often yielded to drug and department stores, to supermarkets, to gas stations, to auto and appliance stores.

The opening engagements of Cinerama and "Bwana Devil" late in 1952 gave intimations that 1953 would be a year of change. Events have fully borne out that prospect. During the past twelve months in the United States alone nearly 5,000 theatres have been equipped for 3-D; several thousand have installed some variety of wide screen. Stereophonic sound, at first on a separate film and then on a strip with the picture in CinemaScope, has been put in almost a thousand theatres. To make this much progress at a time of uncertainty and confusion was a triumph both for the showmen and the makers and installers of equipment.

Of significance is the fact that during 1953 the split of exhibition into several components became well defined. Until recent years, despite differences in sizes and appointments, all theatres were essentially the same. Each had a screen of identical proportions, a similar single sound system and projectors with comparable optical systems.

The first basic change in the exhibition pattern came with the rise of the drive-in, a new species of theatre catering to Mr. & Mrs. America and their children (and their cars) in holiday-picnicking mood. The four thousand drive-ins place special emphasis on providing refreshment service and playground facilities. The picture is still the attraction but no longer the only source of diversion to patrons (and of profit to the exhibitor).

The conventional theatre has suffered from a weakening of the motion picture habit. Many patrons have become highly selective. This results in hit attractions doing record business and others faring poorly. Many theatres have taken on something of the pattern of the stage. Popular shows enjoy long runs.

The evolution of the exhibition plant including the rise of the drive-in from a novelty to a valued part of the industry, and the curtailment in the movie-going habit

have all been deplored by some observers for changing the character of the motion picture theatre. It is possible that steps might have been taken to keep the movie habit more alive. Nothing could have stopped the development of the drive-in.

Now the exhibition part of the industry, like ancient Gaul, is divided into three parts: 1) first run theatres and large subsequent runs; 2) drive-ins, and 3) small situations wherever located. Most of the houses in the first category are well suited to take advantages of the new techniques of wide screen and stereophonic sound and have gladly embraced them. On the other hand, these innovations have been largely unavailable to the drive-in for technical reasons and to the small theatres for economic ones.

Each component of exhibition is important and should be kept in a healthy financial condition. Pictures, including the best made, must be made available to the theatres in one-theatre communities. They nurture the industry at its roots. Many potential big city patrons of the future are growing up in small towns.

Now that pictures must be made to be shown in these three classes of theatres in the domestic market the producers' task is made somewhat harder. However, past experience has shown that a really good picture usually does well in all its runs. While the drive-ins and small theatres will not have as perfect a sound system or the same screens as the large indoor theatres, the picture itself will be identical and the admission may be lower. It may be a healthy development that the late runs at low admissions will not present pictures with all the sound and screen characteristics of the first runs. The motion picture up to now has been available at a wider range of prices than any other commodity. No change in this is either desirable or likely.

Exhibitors in countries where the box office receipts have been declining for several years might view with satisfaction reports from Canada. There the latest figures show a record expenditure during 1952 for admission to motion pictures. The 3,416 Canadian theatres of all types collected a total of $8.21 per capita in admissions during the year. The upward trend should continue.

—Martin Quigley, Jr.

The Herald wishes one and all a joyous holiday season—A peaceful, happy and prosperous New Year
Letters to the Herald

What's Right!
To the Editor:
May I add my two cents’ worth to all the pros and cons about "what’s right" with this great show business of ours?
There is seemingly so much wrong that perhaps what I offer will seem slightly irrational. However, the following is from an article in our local daily newspaper, the "Washington Democrat," and it shows "what's right" in our business.
When Smiley Burnette visited Washington, Wisconsin, recently, he showed what a sport he really is. After driving some distance out of his way to surprise a friend, Smiley spent the night in his trailer in front of this friend's house after finding no one at home. The next morning, Smiley went inside for breakfast and then reciprocated by inviting the family to lunch in the trailer. The lunch was prepared, cooked, and served by Smiley himself. Following this, Smiley visited around town, spoke to school children, distributed some autographed photos, and all-in-all, thrilled the townspeople before "hitting the road" to keep a professional engagement some distance away. This was a totally unscheduled and unexpected personal appearance, and it was covered completely by Dick Backes for the Democrat.
This is strictly "grass roots" stuff, corny maybe, but believe me, everything in it is public relations at its very best. Nothing sensational, no keyhole dirt, no brawls, just down-to-earth sincerity, good manners and folksy thoughtfulness that hits the heart of just folks and sticks like glue.
We think the "right thing" for our industry is more and more Smiley Burnettes both off and on the screen.—A. J. Kalberer, City Manager, Switow's Washington Theatre.

One Ratio
To the Editor:
Get 3-D on one film. Companies should adopt one screen ratio, about 1.85 to 1. That would probably adapt itself to use in most theatres.—Exhibitor, Columbia, Tenn.

Some High Spots
To the Editor:
What this industry needs is more pictures like "Greatest Show on Earth," "Come Back, Little Sheba," "Gentlemen Prefer Blondes," "The Moon Is Blue," "Story of Three Loves," "Salome," "From Here to Eternity," "So This Is Love," "Little Boy Lost," and "Mogambo," and not so many shoot-up, hang-up Westerns. People are so darn tired of them. They stay home and watch TV when they play.—Billy Leheureux, Manager, Valerie Theatre, Inverness, Florida.

Changed Schedule
To the Editor:
We recently changed from four pictures per week to three, running two of the better pictures three days each and Saturday one day, and have found it very encouraging. If the picture just won't stand up the third day, it is still better than the advertising, express and film rental on a fourth picture. We have also increased our advertising on these three-day pictures and it's paying off.—M. L. Durose, Majestic Theatre, Cotulla, Texas.

Financing Inventors
To the Editor:
I read with great interest that a French Government film unit plans to finance French inventors who have entries both in 3-D and panoramic fields and a special society has been set up for this unit for raising the needed capital for these processes. I would like to be the first to suggest that the film industry should have a unit of this kind here for this purpose also.—David Gordon, Bridgeport, Conn.

New Stars
To the Editor:
Should build up new star that will not appear on TV. We need new blood all the way around this business.—Exhibitor, Lakeland, Florida.

Films Too Long
To the Editor:
There should be a law against pictures longer than ninety minutes. Look at all the film cost it would save.—Exhibitor, Flint, Michigan.

Child Star
To the Editor:
How about a child star? It's high time we had one again.—Exhibitor, Buffalo, New York.

The Answer
To the Editor:
CinemaScope is the answer!—Exhibitor, Martin, Tenn.

MOTION PICTURE HERALD

December 19, 1953

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EXTINCTION of the "exchange" as the film business knows it, may be very near. Charles J. Feldman, Universal vice-president, and chairman of the Motion Picture Association of America sales managers committee studying a "streamlining" of distribution which has been advocated for years, said his group might have a decision within the week. The group met Monday and was to meet again later in the week. The plan presumably would do away with individual major company exchanges: all film would be channelled through a single depot in each city.

Memphis is objecting again. This time it's Columbia's "Miss Sadie Thompson." Seem the Memphis and Belzor Circuit board of censors objects to a scene, wants it cut, and Columbia says it won't, and even says it's "through cutting pictures for censors." So the picture won't play the Malco Theatre. The incident, of which the public is certain to hear aplenty, would seem to have a certain value for Columbia, possibly outwitting its temporary setback.

Censors from all over the country will probably meet in New York January 21-22, invited by Dr. Hugh M. Flick, director of the motion picture division of the New York State Board of Education. Censors recently have been meeting court defeats, and that may be of some import for the meeting. Dr. Flick said the other day the contemplated meeting would be highly informal and "can't best be described as a bull session."

Time, tide and new techniques stop for no man, not even state censors. Walter E. Green, president of National Theatre Supply, revealed in New York last week that his firm is installing stereophonic sound equipment in the projection room of a state censor board. The auditorium seats 85 persons (which is a lot of censors) and accommodates a screen 13 feet wide by 7 feet high. For other sound news from Mr. Green, see page 25.

The people of these United States may have been unprepared for world leadership, despite all the lectures of the past 30 years, and may still be slightly puzzled. But people all over the world expected us to take over. We have the word of a diplomat for that. Mahmud Shafqat, Secretary to the Pakistan Embassy, Washington, told the Motion Picture Association of America international committee, in that city, that U. S. pictures, by showing what kind of people we are, had sort of paved the way.

For whatever its worth, the power of the United States Chamber of Commerce last week was put behind proposals made lately to have the Federal Government relinquish to the states certain taxation. Among these is the theatre admissions tax.

Be he ever so humble, Julius La Rosa would never have gotten this far. The now renowned singer, who regarded Arthur Godfrey "like a father," but escaped nevertheless, last week was signed by Paramount. The agreement is an option, and if taken up will star him in many pictures. His first will probably be "Here We Go Again," a musical, naturally. Rosemary Clooney will probably be co-star.

The Voice of America is plugging the film business. It's all done in the name of mutual understanding, and certainly, if it gets to its destination, is as good as the standard radio plug. Seems the Voice beamed to the Middle and Near East, is explaining to the peoples of that area, the newest pictures, their plots, the personalities involved, and so on. It even features, during the weekly broadcast, a contest, prizes in which are signed photos of the stars.

Although other theatres in the state have been asked to do the same thing, Paramount Gulf Theatres made it official. It donated a day's receipts from each of its theatres in Mississippi to aid the people of tornado-damaged Vicksburg.

Big Pictures for Holidays

In recent years the distributors have adopted the policy of releasing outstanding box office attractions for the major holiday periods when the public is usually in a good spending mood. This year is characterized by a large and especially promising number of pictures scheduled to be in the first runs during the Christmas-New Year holiday period.

Among such attractions may be mentioned MGM's "Easy to Love" and "Knights of the Round Table"; Paramount's "Here Come the Girls" and "Forever Female"; 20th-Fox's "King of the Khyber Rifles" and "Beneath the 12-Mile Reef"; Warners' "The Eddie Cantor Story" and Universal's "Walking My Baby Back Home." Surely these and other big pictures available offer excellent entertainment to patrons with varying tastes.

Big pictures deserve to be supported with the finest showmanship each exhibitor can muster. The holiday period is not one for relaxing effort at the theatre. Rather it should be a time of redoubled effort because the opportunity for making new friends for the theatre is greater than at any time during the whole year. —M.Q., Jr.
INVITATIONAL PREVIEW, of U-I’s “The Glenn Miller Story” in New York Monday evening. Above, star Piper Laurie, eastern sales manager P. T. Dana, Mrs. S. H. Fabian, Mr. Fabian, and Charles J. Feldman, U-I vice-president. Mr. Fabian is Stanley Warner circuit president.

UNIVERSAL-INTERNATIONAL occasion. Above, the scene at the annual Universal-International studio convention, a week-long affair at which newly elected vice-president in charge of sales, Charles J. Feldman, presided. Right, some of the executive staff from the New York home office: Jeff Livingston, Maurice Bergman, Charles Simonelli, Irving Sochin, Ray Moon, Ben Lorber, Adolph Schimel, Alfred E. Daff, Mr. Feldman, James Jordan, F. T. Murray and Harry Fellerman.

JAMES CARBERY, left, is the newly elected president of the MPTO of Arkansas, Tennessee and Mississippi.

BUSY TERRY MOORE, sparking the New York opening of 20th-Fox’s “Beneath the 12-Mile Reef”, Monday christened a Coast Guard cutter, gave gifts to and signed pictures for hospitalized Coast Guardsmen, and took “shots” for her Korean trip. Other days were filled with interviews, awards and cocktail receptions.
ON THE SET of Paramount's "Living It Up", Mr. and Mrs. R. L. Fridley, right, are greeted by co-star Dean Martin. The Fridleys were honeymooning. Mr. Fridley owns theatres in Ida Grove, Rockwell City and Lake City, all in Iowa.

EDDIE CANTOR, below, accepts an award to Warners' "The Eddie Cantor Story" from Mrs. William Burk, president of the Southern California Motion Picture Council.

VARIETY CLUB of New York in the news. Above, International Chief Barker Jack Beresin, speaking, last week inducted Tent 35's new officers, headed by Ed Fabian, chief barker. On the dais are Fred Schwartz, William German, Bernie Brooks, Mr. Fabian, Max E. Youngstein and Edward Lachman, right, retiring chief barker. At right, Mr. Fabian buys a table for the "Celebrity Ball" New Year's Eve, from Mr. German, president of the tent's Foundation to Combat Epilepsy. George Brandt waits his turn. The ball is sponsored by the Foundation Women's Committee.

AT THE CHICAGO showing of the Moropticon process, left: Arthur Schoenstadt, Schoenstadt Theatres; Kermit Russell, their supervisor; Sol Goldman, Cort theatre; Charles Miller, exhibitor; Al O'Keefe, Pola-Lite vice-president; Aaron Meltzer, of Rockne and Ben Benowitz, Benowitz circuit.

FAREWELL. At the dinner tendered in New York to I. F. "Mike" Dolid, Warner sales executive, retiring to Florida: Roy Haines, western sales manager; Jules Lapidus, eastern and Canadian manager; Mr. Dolid, and Samuel Schneider, vice-president, who presented an inscribed gold watch.
$190,000,000 FROM ABROAD
IN 1954 IN JOHNSTON VIEW

The forecast that the exhibition of American pictures abroad will earn from $180,000,000 to $190,000,000 in the year 1954 was made in New York Monday by Eric Johnston, president of the Motion Picture Association of America.

Questioned by trade press news men following an address at Town Hall, Mr. Johnston estimated that foreign revenues, including those from Canada, will decrease from five to 10 per cent in 1954. He estimated that the total revenues from the foreign market for this year will hit a record $200,000,000, a figure swollen by the untreating of millions of dollars of blocked funds in Brazil and Japan.

The five to 10 per cent decrease for 1954 was attributed by Mr. Johnston to such factors as the windup of the Marshall Plan, making it more difficult for foreign countries to have dollars available and the lack of any large indebtedness due American film companies which might be paid off during 1954. Regarding the latter aspect, Mr. Johnston pointed out that this year $15,000,000 was realized from Brazil and $10,000,000 from Japan in payment of past debts.

Mr. Johnston said that although total revenues in 1954 may decrease, earnings exclusive of past accounts probably will increase as they have done for the past four or five years.

Of the $200,000,000 in revenue this year, Mr. Johnston estimated that from $180,000,000 to $160,000,000 was received by the industry in cash, and the balance was used by the companies abroad in payment of expenses such as upkeep, promotion and exploitation, and the cost of prints. The banner current year revenue is from 10 to 15 per cent larger than the revenues realized in 1952, he estimated.

In his address, titled "The Future of the Motion Picture," he predicted that the magnetic tape method of taking and projection films will "revolutionize" phases of the industry. Regarding new screen techniques he said the public will decide which presentation it likes best.

He called the Production Code a recognition by the industry of its responsibilities to the public, terming it so "perfect" that it has been copied by the television industry in its attempt for self-regulation.

Mr. Johnston said he welcomed the importation of foreign films in the U. S. and pointed out that although foreign countries have all sorts of restrictions on exhibition of American films, the U.S. has no such limitations.

RKO Plans
New Musical

Rossalind Russell will return to Hollywood and RKO Radio to star in a musical extravaganza entitled "The Girl Rush," under a deal concluded Tuesday by Howard Hughes of RKO Radio Pictures and Frederick Brisson, producer.

"The Girl Rush" will have a western background. It will be filmed in color by Technicolor next summer, and will be either in CinemaScope or some other wide screen process. Negotiations are underway for Frank Loesser to write the music and lyrics.

Announcement of "The Girl Rush" marks the third outside picture to be set by RKO in recent weeks. Last week a deal was concluded to distribute Benedict Bogeaus' film "Desperate Men," starring John Payne and Lizabeth Scott.

W. Lee Wilder's "Killers from Space," a science-fiction melodrama, is the third picture obtained for distribution.

RKO also has in production two pictures of its own, "The Big Rainbow," Technicolor of America, produced by Harry Tatemian and starring Jane Russell, Gilbert Roland and Richard Egan, and "Susan Slept Here," produced by Harriet Parsons with Dick Powell and Debbie Reynolds.

Kropp Elected Head of St. Louis Exhibitor Unit

ST. LOUIS: Lester R. Kropp was elected president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois at the two-day convention here this week. Mr. Kropp, who had been secretary, succeeds Tom L. Bloomer. Other new officers are: Tom Edwards, chairman of the board; Thomas James, vice-president; Joseph C. Assell, treasurer; L. J. Williams, secretary.

A plea for greater harmony in the industry was made by Walter Reade, president of Theatre Owners of America. He proposed that exhibitors send sales heads be asked to meet with TOA groups regularly to exchange views. Herman Levy, TOA general counsel, said that members of the industry associations afford an important type of insurance.

Other speakers were Alfred Starr, chairman of the board and past president of TOA; Leo Hayob and George Murphy.

Warner 6-Month Net Profit at $1,575,000

Warner Brothers, in the first financial report issued since the divestiture of its theatres, Wednesday reported net profit for the six months ended August 31, 1953, of $1,575,000, equal to 63 cents per share on the common stock. In the six months prior to divestiture, the company earned $1,333,000 from production-distributing operations.

"Hondo" on Way to New 3-D Records

"Hondo," 3-D WarnerColor production starring John Wayne, is doing sensational hold-over business in every single pre-release engagement, according to a statement issued by Warner Bros. this week.

Reports from the field and from the various exchange areas where "Hondo" is now playing indicate that the Wayne-Fellows production for Warner Bros. will continue to achieve smash hold-over business when "Hondo" goes into national distribution around the first of the year.

Beginning with a record-shattering four-day Thanksgiving holiday weekend, "Hondo" has continued to pile up tremendous grosses in key engagements throughout the country. Now in its second week at the New York Paramount, "Hondo" has held over for four weeks in Detroit and Birmingham and for three consecutive weeks in Baltimore, Louisville, Philadelphia, Washington, Atlanta, and Buffalo. Two-week hold-overs, with record business, are recorded in Allentown, Boston, Cleveland, Pittsburgh, Memphis, Miami, New Orleans, Oklahoma City, Kansas City, Omaha, St. Louis and Fort Worth.

The terrific business recorded by "Hondo," Jack L. Warner, executive producer, stated, "substantiates the faith we have maintained in 3-D."


Nord Is Distributor For Polarisand Viewers

The Nord Corporation announced this week that in the development and installation of its new system of single-strip 3-D projection, it had been appointed an additional distributor of the new Polaroid line of improved 3-D viewers. Nord had previously announced a similar arrangement with Magic Viewer and will continue this association.

At the same time, Nord announced a "pay-as-you-go" plan which will permit exhibitors to acquire, without cash investment, the Nord projection equipment and accessories which make possible the showing of 3-D motion pictures by using only a single strip of standard 35mm film. Although specific details of the plan have not yet been announced, Nord officials revealed that exhibitors will be able to obtain the equipment without cost by purchasing a reasonable amount of Polaroid glasses.
STREAMLINE PROMOTION TO MATCH STRONG FILMS

All Companies Planning to Continue Pressure on Important New Product

by MANDEL HERRSTMAN

The year now ending was marked with enormous forward strides in screen technique and story quality. Keeping fast pace with these advances were the developments in the techniques of publicity, exploitation and advertising.

Better methods of bringing to the attention of the public better pictures have resulted in better box office. Now on the release schedules of the distribution companies are a strikingly high proportion of top-quality pictures and the exhibitor can be assured that streamlined methods of promoting the pictures will be used. Planned are tremendous barrages in all media for far-reaching effect.

S. F. Seadler, director of advertising for MGM, commenting on the changing and improving approaches to advertising, says that “good showmanship and good taste in presenting ads” go hand in hand.

“Ads within the past year or two have kept pace with an up-to-date in the quality of pictures.” He asserted that “intelligent copy, white space, good photography and clean-looking illustrations have attracted attention and proved quality ads help sell quality motion pictures.” He said that “we now have come to the fullest fruition of the new trends in ads in our vast campaign on ‘Knights of the Round Table.’

Both Dan Terrell, eastern publicity manager for MGM, and Francis M. Winikus, United Artists advertising, publicity and exploitation director, emphasize that changing times are bringing new and improved promotional methods. There is greater and more concentrated concern with the promotion of pictures, according to Mr. Terrell.

Buildup Needed from Time Production Is Started

Mr. Winikus maintains “a picture should get a buildup from the first time the package of producer, story and cast becomes a reality.” In this connection, he pointed out that United Artists this year set up a full west coast publicity office to gather stills and plan ideas and promotion in advance of the completed picture.

Also, a man has been posted in Europe where many company releases are being made, to work with advance promotional ideas. Mr. Winikus disclosed.

Jerry Pickman, advertising and publicity vice-president of Paramount Film Distributing Corp., recently said pertinently that “Traffic to the box office in 1953 was the direct result of effective circulation of news that the motion picture screen was offering the kind of entertainment that wasn’t available any place else but inside a theatre.”

Commenting on promotion-exploitation improvements from the exhibitor point of view, exploitation-minded Montague Salmon, managing director of the Rivoli theatre in New York, observed pungently that this year “Scope has not only been put into cinema but in selling.” He declared publicity and exploitation “are crucial to the selling of a picture to the public.”

David Katz, executive director of the Roxy theatre, where “The Robe” has just ended its long run, noted that “pictures are getting a better press today” because of intelligent promotion which “creates a sense of importance of the picture.”

A brief glimpse into the type and scope of promotion for pictures recently released or to be released follows:

Universal-International is planning one of its most comprehensive promotional efforts for its Technicolor musical, “The Glenn Miller Story.” It will have its gala world premiere at three theatres in Miami, the Miami, Carib and Miracle, January 19. Following their participation in the premiere such name stars of the picture as James Stewart and June Allyson will visit key cities from coast-to-coast to aid in the promotion.

The opening will be marked by far-reaching and varied news coverage. Clarinda, Iowa, birthplace of Miller, will have a “Glenn Miller Day” at an invitation showing in January. With a full schedule of civic events planned, and a network show to cover it, Monday and Thursday of this week, invitational previews were held at the RKO 86th Street in New York and the RKO Pantages theatre in Hollywood. Some 3,000 attended the former, with the event broadcast coast-to-coast on a network. Ties, promotions and coverage of every sort will be accorded the film.

Concentration on “Knights,” Says Dan Terrell

“Knights of the Round Table.” MGM’s first in CinemaScope, will be one of the company’s best exploited pictures. According to Mr. Terrell, there will be an immense concentration on publicity and tie-ins which will blanket the country. One unique aspect will be a parade of “knights” in key cities.

An outstanding example of promotion was Paramount’s handling of the world premiere of Hal Wallis’ “Cease Fire!” at New York’s Criterion theatre. Cooperating in the gala opening, which had network coverage via TV and radio, was the U.S. Army and the Department of Defense. Newspapers throughout the country carried pictures of General Mark W. Clark, former commander-in-chief of the United Nations Far East Command, participating in the opening.

United Artists’ “The Conquest of Everest,” which opened in New York last weekend, with ringing critical acclaim, is backed with a national co-op ad campaign sponsored by the publishing house of E. F. Dutton Company, and a coast-to-coast lecture tour by Sir Edmund Hillary and George Lowe, members of the expedition which scaled the world’s highest peak.

Extensive Campaign for “Miss Sadie Thompson”

Exploitation continues to play a vital role in Columbia’s over-all distribution setup. Both the home office and field exploitation staffs, the latter often augmented with seasoned free-lance personnel for large campaigns, are geared to plan and execute attention-getting programs incorporating both time-tested and novel ideas. One of the most extensive campaigns ever set in motion by Columbia is now in its final stages for “Miss Sadie Thompson,” the 3-D version of the Somerset Maugham story, with Rita Hayworth.

Twentieth Century-Fox, which had a vigorous campaign for the twin opening of
We cannot overemphasize our belief and conviction that CinemaScope is the only remedy to combat the ravages of television at the box office and recapture lost audiences. CinemaScope must be safeguarded to the end that superior entertainment, which is so much needed to attract audiences to theatres again will do what it is capable of doing. CinemaScope is a complete new process engineered to provide a whole new form of entertainment. CinemaScope is not merely a lens, or a screen, or stereophonic sound, or a new size, or a new aspect ratio. CinemaScope involves the proper use of all these components as an entirely new system designed to tell a story in a new and more dramatic fashion.

The results obtained from the first two CinemaScope productions are ample proof of the soundness of our position as to the way CinemaScope should be exhibited. CinemaScope demands a bigger story, more action, whether outdoor or indoor or intimate. It requires more material, for instance when Darryl Zanuck produced the second CinemaScope picture, How To Marry A Millionaire, he combined two great Broadway stage plays—The Greeks Had A Word For It, by Zoe Akins, produced on the stage by William H. Harris, Jr., and LoCo, by Dale Eunson and Katherine Albert. Exhibitors know that the public wants to see only great pictures, and since CinemaScope requires bigger and better pictures, this system represents to the theatre man the answer to the box office drop.

We have conducted many tests on screens other than Astrolite and Miracle Mirror and while we find the manufacturers of these other screens have recently made improvements in their screens to meet our CinemaScope requirements it is our feeling that they have not yet made a reflective screen which will distribute the light evenly over the full theatre area as is accomplished with the Miracle Mirror and Astrolite. The Astrolite and Miracle Mirror screens contribute substantially to this superior entertainment in providing clearer and sharper pictures with improved color brilliancy.

The exhibitor must keep in mind the dramatic qualities of CinemaScope and that the action no longer is restricted to the center but occurs on both sides of the screen as well.
Therefore, this could be very disturbing to the theatre patron who does not see both sides of the screen with equal brilliance. While one outstanding picture like THE ROBE may have so much appeal as to outweigh this disadvantage still in the long run an inadequate screen could have a destructive effect on the whole CinemaScope program. It is comparatively easy to make a screen bright in the center but it is extremely difficult to maintain brilliance and effectiveness clear to the edges of CinemaScope's enlarged area of effective action.

In order that there will be no misunderstanding of our attitude we still feel the Miracle Mirror and Astrolite screens are superior in the distribution of light equally to all seats in the theatre. Especially is this so in a wide theatre with balcony and high angle projection where we are of the definite opinion that other screens are not adequate although improvements are promised. The Hollywood demonstrations of CinemaScope were directly responsible for providing an entire new market for screen manufacturers and afforded them new opportunities of prosperity, and they were further aided by the announcement of other producers of their intention to make CinemaScope pictures. We have encouraged many screen manufacturers and promised our fullest cooperation to improve the quality of their screens to meet the exacting CinemaScope requirements.

The exhibitors in the case of the larger theatres of the country have appreciated the importance of a proper screen and there have been installed in the larger houses approximately eighteen hundred Astrolite or Miracle Mirror screens. As to the larger and first run houses, of which nearly all have been equipped with either Miracle Mirror or Astrolite screens, we must continue to insist that they use a screen providing equivalent results for our CinemaScope productions. We are presently concerned primarily with the medium sized and small house. Believing that every exhibitor has a responsibility to give his patrons the very best in CinemaScope exhibition we therefore have determined that henceforth we will leave to the exhibitor in the case of the narrow and small theatre to choose whatever make or type of screen he desires to use.
Terry Ramsaye Says

WORLD REPORT

Fireside version

ONE DARKSOME December day a friend long absent and silently obscure rolled up in a sleek foreign car to this retreat in the Valley of the Silvermine, unannounced. For three years I had had nothing from him but Christmas cards, always mailed without address from places where he was not. Sitting in the glow of a wide hearth, a half day of conversation ensued. My friend is an erudite person of long intensive experience, first in journalism and then twenty-and-odd years in the motion picture from New York to Hollywood and far places around the world in positions of responsibility. He has been much afield for reasons and clients who are not for the record, now. He rarely has been mentioned in print the while and never in connection with what he was doing or where. He finds:

11RUSSIA—Probably no war soon. Doing too well without the risks, and having a difficult time chewing what it has bitten off. Making some extremely clever and technically competent motion pictures for propaganda, but ineffective because of their obviousness and inconsistencies, of which most European audiences are decidedly conscious, and scornful. They have had much experience. The Soviet mistake is in the hope of effectively sugar-coating the Big Lie.

11BRITAIN—The big problem is how to make a living as the resources of colonialism fade and that economic domination that was the Empire is gone. The people are, so far as political and economic controls permit, interested and pleased customers of the American film and its entertainment anodynes of escape. Hungry Britain will sell to anybody, anywhere, for money.

11FRANCE—Tired, often frivolous, and in spite of the glitters of Paris and traditions of culture, effusions and art and literature, including millions of amazingly dull, uniformed laborers and peasants. France is highly confused. They like to sit and sip their wines and cognacs and let the world roll by, while the tourists spend. The people like our pictures.

11ITALY—Land of song, color and confusion, hungry for and lacking authoritative leadership, full of minor effluent and transitory enthusiasms. It looks more Communist than it is. The Italian Communist is not a Soviet Communist. The Italian likes to talk fast and raise hell, about anything. He likes American money very much. He glad-hands the tourist and often spits on American motor cars in the streets. Rome is very much enjoying a position as a capital of film production. On my last trip there, there were five times as many pictures in the making, most of them with some order of American investment or ties, as were in production in Hollywood. They have a phrase for it: “American aspect.” A lot of skills are assembled in Italian picture projects.

11GERMANY—The most determined, persistent and enticing people in all Europe. They really deeply feel that they are the most competent to run Europe and doubtless expect to do it eventually. They have a greater interest in the United States as an ally than any other land overseas. That is an entirely objective, practical, unemotional judgment. They have a great interest in our motion pictures, probably as much for a source of all kinds of indirect information as for entertainment. Our pictures bring them incidental, unhampered glimpses of the world. They are particularly pleased that our films are not laden with political causes and messages. In that direction they have pronounced allergies.

“Munich makes the best beer in the world.”

“The Europeans have little interest in the American way. They will gladly accept America’s assistance in getting and living their own way. In their hearts they want to attend to their own business, and sometimes wonder why we don’t.”

Whereupon my friend rolled away in the dark, off on new errands.

AMAZING CRUST—There is a stratum of naif promoters who only have come into the field with much more brass than skill. A sample is to hand from a public relations person sending copy of trivial import along with a return postal card on which the recipient editor is expected to fill in answers to a series of questions as to the issue in which the item will be used, his name, title, name of publication and “subject of news item.” Strangely some such inept and silly performances draw wages, even salaries.

Columbia Pictures' report for the 13 weeks ended September 26 shows a great increase in net profits over last year. The amount is $762,000. Last year, it was $128,000. “From Here to Eternity” is credited with the increase.

Net earnings for the year ended June, 1953, were $942,000, compared with $803,000 the year before. Operating profit for the last quarter before taxes, was $1,947,000, compared with $360,000 for the same 13 weeks in 1952. Taxes were estimated at $1,185,000 for the 13 weeks ended last Sept. 26, compared with $232,000 in 1952.

Earnings per share on the common stock in the 1953 quarter were $1.01, against nine cents in the same 13-week period of 1952. It was noted by the company that the comparative earnings per share of common stock after preferred stock dividends were calculated on the increased amount of common stock which was outstanding on Sept. 26. Possibly based upon the favorable financial report, Columbia stocks, common and preferred, have begun climbing on the New York Stock Exchange. A new high for 1953 was set last Friday, when the common closed at 19 1/2, an advance of one point, and when the preferred closed at 67 1/2, up 1 1/2 point.

The board of directors at a meeting Tuesday, declared an extra dividend of 25 cents in cash on the company’s common stock and voting trust certificates, payable January 19, 1954 to stockholders of record December 29, 1953. There was also declared a 25 1/2 per cent stock dividend on the common stock and voting trust certificates payable in common stock on January 19, 1954 to stock of record December 29, 1953.

EXPLOITATION

(Continued from page 13)

“How to Marry a Millionaire” in New York at Brandt’s Globe and Loew’s State theatres, covered the event for radio and TV from a18-foot camera. For “Beneath the 12-Mile Reef,” which opened in New York at the Roxy Wednesday night, the company arranged a vigorous assortment of promotions. Star Terry Moore was flown in from the coast for a round of activities on land, sea and air. She also appeared with co-star Robert Wagner over 30 radio and TV programs to spotlight the premiere. Many had coast-to-coast hookups. On Monday she participated in a Coast Guard tieup with press and radio which took a junket to a reef 12 miles out of New York.

Republic has come up with attention-catchers ideas. A man lived on an Air Force raft testing equipment for “Flight Nurse” for the opening at the Malco theatre in Memphis, Tenn. The promotional was around for three days of the most full page publicity in the local press. At the opening in Spokane at the Granada a blood-bank tieup was arranged which resulted in excellent newspaper and radio coverage. “Flight Nurse Day” was proclaimed by the mayor.
SMALL HOUSE MAY USE ANY SCREEN-SKOURAS

Exhibitor Reaction Good; Big Theatre Still Must Employ Specific Screen

Twentieth Century-Fox henceforth will allow operators of "narrow and small" theatres to choose for themselves the type of screen to be used with the company's CinemaScope productions.

This first major break in the 20th-Fox CinemaScope policy was announced early this week from Paris by Sypor F. Skouras, president, currently on a European tour in conjunction with Continental openings of "The Robe," first feature film in the amorphous process.

Allied Leaders Hope for Same on Stereo Sound

Exhibitor reaction to the announcement has been immediate and appreciative. Willbur Snaper and Abram F. Myers, president and general counsel, respectively, of Allied States Association, in a joint statement issued the day after Mr. Skouras' announcement, praised the move and added that Allied "hopes the company now will take the next logical step and make stereophonic sound optional."

The 20th-Fox policy modification applies only to "narrow and small" theatres. Mr. Skouras emphasized the company is continuing its policy requiring that either the Miracle Mirror or Astro-lite screen, or some screen adjudged by the company to give the same sound quality, be used in larger or first run houses.

He said that in the experience and judgment of the company the Miracle Mirror and Astro-lite screens provide the best quality for CinemaScope presentations. He said to the operators of smaller theatres, in effect: "If you are satisfied with less than the best, you are free to choose it."

Cities Appreciation of Proper Screen in Houses

Said Mr. Skouras, "The exhibitors in the case of the larger theatres of the country have appreciated the importance of a proper screen and there have been installed in the larger houses approximately 1,800 Astro-lite or Miracle Mirror screens."

"As to the larger and first run houses, of which nearly all have been equipped with either Miracle Mirror or Astro-lite screens, we must continue to insist that they use a screen providing equivalent results for our CinemaScope productions."

"We are presently concerned," he continued, "with the medium and small-sized house. Believing that every exhibitor has a responsibility to his patrons the very best in CinemaScope exhibition we therefore have determined that henceforth we will leave to the exhibitor in the case of the narrow and small theatre to choose whatever make or type of screen he desires to use."

The 20th-Fox president reiterated his and his company's frequently stated conviction that CinemaScope will restore the motion picture box office to health, and therefore "must be safeguarded" to insure all its capabilities. He said the first two CinemaScope features, "The Robe" and "How to Marry a Millionaire," have already demonstrated by their box office performances the soundness of the company's position.

Find Light Distribution Inadequate in Others

All the components of CinemaScope are equally important to realization of its great potentialities at the box office, Mr. Skouras continued. In the case of the screen, he held that despite recent improvements in makes other than Miracle Mirror and Astro-lite, his company feels that light distribution is inadequate. He called particular attention to the action which takes place at the sides of the screen in CinemaScope productions, as well as in the center, and warned that audiences may be disturbed if they were unable to see "both sides of the screen with equal brilliancy."

"In the long run," he said, "an inadequate screen could have a destructive effect on the whole CinemaScope program."

The Snaper-Myers statement pointed out that throughout its 25 years, Allied has insisted that exhibitors "and they alone control operating policies of the theatres. This principle has been vindicated by the courts."

The Allied statement continued: "We recognize 20th Century's right to recommend the screens and sound which it feels will display its product to best advantage but will continue to resist all efforts to dictate. If all companies would only announce that they will release CinemaScope pictures in whatever media the theatres are equipped to handle, it will contribute mightily to make 1954 the year of recovery."

Universal Films Will Be Available Up to 2 to 1

Only the day before the 20th-Fox announcement, Universal - International announced from Hollywood that all its future productions, including those filmed in CinemaScope, will be available in versions "suitable for projection in all aspect ratios up to 2 to 1. The announcement, made in conjunction with the company's sales meeting, reveals a policy which should be right up Allied's alley.

The week's CinemaScope news was rounded out by three other announcements having to do with "The Robe," MGM's "Knights of the Round Table" and a promotional short on the process.

National Theatres announced that "The Robe," which Wednesday ended a run of 12 weeks and six days at the New York Roxy, rolled up a total gross at that house of $1,750,000. It broke all grossing records for the house, in addition to the theatre's long-run record, held previously by "Wilson," which ran eight weeks.

Plan Short Which Will Be "Progress Report"

"Knights of the Round Table," MGM's first in CinemaScope, will have stereophonic sound in its engagement at New York's Radio City Music Hall, a spokesman for the Hall announced. The picture will open the same time in New York, on a screen measuring 70 feet wide by 28 feet high.

The promotional short, prepared by 20th-Fox, is a "progress report" describing the quality and magnitude of CinemaScope and is to be supplied to all theatres scheduled to play CinemaScope films in the future. It will be ready within the next several weeks.

Morgan Urges Exploitation Push for Short Subjects

Too many exhibitors are ignoring short subjects, Oscar Morgan, Paramount's short subjects and newsreels sales manager, charged in New York last week. He added, in an address to the Associated Motion Picture Advertisers Showmanship School, that shorts and newsreels had a potential of $30,000,000 a year. He asserted that failure of showmen to exploit short subjects was like "passing up a gold mine." He also asked those present to submit essays on "Why the Exhibitor Should Advertise and Publicize Short Subjects and Newsreels," and suggested that the best essays be selected by an AMPA committee and then offered as features to the trade magazines.
Booked for hundreds of holiday engagements...

**HERE COME THE GIRLS**

Starring

BOB HOPE • TONY MARTIN
ARLENE DAHL • ROSEMARY CLOONEY

Color by Technicolor

Ask any of the showmen who are playing it New Year's Eve...

**HAL WALLIS' MONEY FROM HOME**

Starring

DEAN MARTIN • JERRY LEWIS
in 3-D • Color by Technicolor

One woman, four men, deep in the wild headhunter country...

**JIVARO**

Starring

FERNANDO LAMAS • RHONDA FLEMING
in 3-D • Color by Technicolor

first in a steady of ample product all backed by gr selling techniqu
NEW YEAR
DOES TERRIFIC!

cause

in 1954 as you did in 1953!

The wonderfunc American musical that's great as the 48!

HAL WALLIS'
CEASE FIRE!

Produced and photographed realistically on the battlefields of Korea in 3-D

Hot for next “Oscar” awards! Watch first openings soon...

FOREVER FEMALE

starring
GINGER ROGERS · WILLIAM HOLDEN
PAUL DOUGLAS · PAT CROWLEY

The top drama to come from Korea. This is the war as it was lived...

The wonderful American musical that’s great as the 48!

RED GARTERS

starring
ROSEMARY CLOONEY · JACK CARSON
GUY MITCHELL · PAT CROWLEY · GENE BARRY
CASS DALEY · Color by Technicolor

These are the year-long flow—all great—and eat Paramount

— AND PARAMOUNT NEWS AND SHORTS WILL MAKE BUSINESS SOAR THRU '54!
SURVEY FILMS MADE ABROAD

Report of Committee Finds Background Need Only One of the Reasons

HOLLYWOOD: Seven principal causes have been identified as contributing to production abroad of "American-aspect" motion pictures, according to a report submitted to the Motion Picture Industry Council last week.

The report, read by Carey Wilson, president of the Screen Producers Guild and chairman of the Council's Overseas Production Committee, declared that while "the need for authentic background and locale" is an important reason for overseas production, at least three other reasons pertain in one way or another to availability of financing.

Held List Last June

In connection with the controversy waged last late spring between the Motion Picture Producers Association and the International Alliance of Theatrical and Stage Employees on the question of production overseas by American companies, The Herald in its June 20, 1953, issue published a survey listing 40 films just completed, in final stages of production or about to be produced by American companies abroad.

After eliminating the "causes which seemed too minor to play an appreciable part," the Council's report last week listed the seven major causes as follows:

- The need for authentic background and locale;
- The 18-month tax advantage;
- Financing through policies of foreign governments—quota systems, currency restrictions, etc.;
- Financing through availability of foreign private financing;
- Financing through inducements via "split hemisphere" deals;
- The supposed lower costs of production;
- Through general importance of foreign box office.

In the course of the report, it was declared that the 18-month tax factor "provided a real impetus for overseas production" which, through action of Congress, "has been aborted for all import consideration." The action, the report said, again serves to call attention to the need for "leap years" tax legislation applying not only to people in show business but to those in other professions whose period of high income often is drastically limited.

The Council also spotlighted the "very sharp difference between the number of films 'announced' for overseas production and the number which actually go into production." The Council found, however, that even after eliminating the production announcements which "are not susceptible to confirmation," a sufficient volume of American-aspect overseas films had been dis- cerned to warrant a "continuing constructive study."

Commenting on alleged lower production costs abroad, the report pointed out that this matter must be considered in relation to "total efficiency," and urged Americans in such activity to respect the American tradition of "unmistakable quality."

In surveying the extent to which overseas production may have contributed to a production lag in Hollywood, the report expressed the opinion that the American-influenced overseas film definitely has affected the local scene. It added, however, that this factor must be seen "in proper perspective with the other factors which enter into the situation," such as the production slowdowns caused by uncertainties about 3-D, wide screen and other new techniques.

The Committee therefore recommended that the study of the situation be continued since "we would be indeed intrepid today—during this transitional period—to attempt to define with any substantial exactness the extent of the separate impacts of these new and significant factors."

Technicolor Declares Two Cash Dividends

Twenty-five cents per share on the new $1 par common stock, and 50 cents per share on the old no-par common stock not exchanged—and a special year-end dividend of 10 cents per share on the new stock, plus 20 cents per share on the old stock—were voted at a meeting of the board of directors of Technicolor, Inc., last week. These dividends will be paid to stockholders of record at the close of business December 18. The special dividend was declared with careful consideration of the license and engineering agreements between Technicolor Motion Picture Corp., and the De Luxe Laboratories, and the recent demonstration at Princeton of RCA's images-on-tape system, the company said.

Lester G. Clark has been elected a director of Technicolor Motion Picture Corp.; George F. Lewis secretary of Technicolor, Inc.

Katz Resigns Roxy Post

David T. Katz, executive director of the Roxy theatre in New York, has resigned after 20 years. Mr. Katz is an officer and director of Metropolitan Motion Picture Theatres Association and a trustee and chairman of American Guild of Variety Artists welfare fund. Following a Florida vacation, Mr. Katz will disclose his plans.

British Ask Fox Test of One Channel

LONDON: Acknowledging the mounting concern over the equipment cost of Cinemascope generally and the stereophonic sound adjunct in particular, the Cinematograph Exhibitors Association's executive committee unanimously adopted a resolution last week asking that 20th Century-Fox carry out an experiment here in one-channel sound prints of "The Robe" similar to that arranged in Ohio in the United States.

80 Delegates concurred that Cinemascope represented an immense step forward in an entertainment potential but feared that present costs were beyond most exhibitors here. The executive committee also considered a further report on wide screen and 3-D by its technical adviser, Dr. Leslie Knopp.

The report continues to counsel a cautious approach to new methods of presentation. Dr. Knopp said he feared a bottleneck might develop in the supply of Mirage Mirror screens and added that the price of the anamorphic lenses appeared exorbitant. At the same time he said he regretted that 20th-Fox has so rigidly bound stereophonic sound with Cinemascope picture presentation.

The British Kinematograph Society, amplifying the Knopp theme, last week issued a preliminary report on its investigation into the suitability of British theatres to wide screen projection. Basing its views on replies from 2,906 theatres, or 59 per cent of all in the United Kingdom, the society recommends that if the trade wishes to determine an intermediate aspect ratio (between Cinemascope's 2.35 to 1 and 1.33 to 1) which would be most acceptable to the most theatres, the new aspect ratio would be between 1.55 and 1.75 to 1.

The society found that 24 per cent of theatres in the 1,500-2,000 class and 42 per cent in the over 2,000 class could accommodate the Cinemascope ratio without a reduction in the height of the present screen, and 80 per cent of all houses can accommodate it by reducing present height by about 27 per cent.

Sign for Production Of "Sodom" in Italy

Final negotiations have been completed and a contract signed between C. I. Productions of the U. S. and Titans Studios, Rome, for the production of "The Last Days of Sodom and Gomorrah," it was announced today by the co-producers, Robert Siodmak will direct the picture which will be filmed in Italy and other parts of southern Europe and the Near East. Production will get under way in March with American distribution set for the autumn of 1954. Dr. Goffredo Lombardo, head of Titans, said that Mr. Siodmak will work with an all American cast of top Hollywood stars.

MOTION PICTURE HERALD, DECEMBER 19, 1953
Swing on to this star shorts event from Paramount


casper

The Friendly Ghost in 3-D

Only once in a boo-moon comes a short with feature selling power like this one. Casper's in 3-Dimension now... no other ghost can make that claim! He trips to the moon, capers thru the cosmos, spreads a galaxy of laughs in The Greatest Short On Earth! Available now...
BRITISH DEVISE TAX FORMULA

Joint Producer - Exhibitor Committee Sets Plan for Tax Reduction Plea

by PETER BURNUP

LONDON: Following a series of meetings, a joint committee of the producers and exhibitors has agreed on a line of approach to Chancellor of the Exchequer Richard Austin Butler asking for entertainment tax remission of £7,000,000 annually.

Producer representatives have abandoned their proposal of a flat-rate reduction. The CEA suggestion was also dropped of a preferential abatement on British screenings. The claim will now go forward in the shape of a scale of relief of £3,000,000 on seats priced at two shillings or under, with the balance applying to higher prices.

Seeks Butler Interview

The letter to Mr. Butler asking for an interview with him before he leaves for Australia, January 8, will include a survey of the industry’s present financial position supported by a general economic argument. Preliminary drafts of the document have already been made. It was expected to be finished at a meeting of the joint committee this week.

Inevitably integrated in the approach to the Chancellor is the question of break-figures. The Cinematograph Renters Society has resolved that the break-figure formula should be regulated by the group as a whole. J. Arthur Rank’s GFD broke away from that resolution several months ago, with Mr. Rank announcing that his company would make break-figures a matter of individual trading with its customers.

The Cinematograph Exhibitors Association has always maintained that the principle should be applied by all renters. The association claims too that renters in holding to an inflexible formula take an unfair advantage of the higher seat-prices arising in the Eady Plan. The formula is the reason, so the argument runs, why many small exhibitors find themselves unable to meet the Eady levy.

CEA Attitude Toughened

Following months of polite correspondence, CEA abruptly toughened its attitude. The association announced that, failing agreement with the KRS, it would denounce one of the vital clauses in the voluntary Eady agreement; namely, that which runs as follows: “Exhibitors agree that they will not seek to recover any part of the contribution for which this agreement provides by a reduction in film rental.”

Following that curt declaration CEA played forthwith what may well prove to be a trump card. The association reminded KRS of a statement made in Parliament by Mr. Butler last year when he rejected the industry’s plea for tax remission: “I am specially grateful to the cinema industry for the ingenious scheme they have put forward. Unfortunately from my point of view, it had two major defects—it cost several million pounds and would have meant increasing expenditure on American films.”

The question of dollar remittances may always be relied upon this side as a whippings-post, particularly when they relate to films. Exhibitors have a ready argument when they allege that tax remission will inevitably lead to bigger earnings for the Americans unless break-figures are adjusted.

American members of the KRS obviously took that point. At its meeting last week the Society agreed that there should be meetings with CEA representatives “to deal with the break-figure dispute and allied question.”

Queen’s Trip Film Record

Elaborate plans are in being for film records of the Queen’s round-the-world tour. In addition to detailed newsreel coverage and films for television, both the major concerns here—the J. Arthur Rank Organisation and Associated British-Pathe—are making special films of the journey.

A. B.-Pathé are producing three half-hour films in colour. One covers the West Indies; one Fiji, and Tonga; the third New Zealand. The first, already shot and now in rough-cut stage, will be world released from January 4, 1954; the second during the first week in February; the third during the first week in March. Eastman colour will be used. That was the system employed on the successful Canadian tour film.

The Rank Organisation is collaborating with the New Zealand National Film Unit in the production and distribution of a feature picture, also in Eastman colour, covering the events in Fiji, Tonga and New Zealand. By the time the Queen sails from New Zealand to Australia at the end of January, two-thirds of the picture will have been completed. The finished film will be ready for exhibition at the end of February. World distribution will be by the J. Arthur Rank Organisation.

Affirms TV Position

C.E.A., reaffirmed its TV position when the executive committee of the Association considered an application by the B.B.C. for a feature film for its television service Christmas Day. The Committee held to its general opinion on the matter and said that the film should not be supplied.

The B.B.C. will nevertheless televise one film in its Children’s Hour program Christmas Day. This is the Hollywood-made, 60-minute subject, “The Walt Disney Christmas Show.”

E.A. has also been discussing the question of films made here primarily for TV use whether in America or in this country drawing money from the Eady Fund. It was pointed out that if a film is registered as British Quota it is clearly entitled to Eady benefit. But the committee is opposed to such an arrangement and has set it down for consideration by the joint committee of the four trade associations which administer the Eady Fund.

“Robe” Still Booming

“The Robe”, in its fourth week at the Leicester Square Odeon, continues to boom business. Audiences run at about 6,000 per day compared with a daily average of 7,000 in the first week. By December 13 the picture had been seen by 140,000 paying customers.

Spyros Skouras estimates the picture could run at the Leicester Square house for six months. It will remain there for as long as the Rank commitments in other directions permit.

A check on equipment makers shows that G. B.-Kalee has 18 CinemaScope orders in hand from independents against 20 at Western Electric. Figures are not yet available from RCA. It is estimated that a total of 150 orders will have been placed by the end of next March. Thereafter and subject to the resolvement of current discussions with the C.E.A. and other troubles, equipment makers will have a monthly production potential of 100 installations.

Senate Unit Studying Trade Practice Views

WASHINGTON: The staff of the Senate Small Business Committee is studying Justice Department answers to a questionnaire sent by the committee early last month to ascertain the Department’s latest views on industry trade practices. There was no indication when the answers would be made public. In a letter dated November 3, Sen. Schoeppel (R., Kans.), chairman of a small business sub-committee which had studied industry trade problems, asked anti-trust chief Stanley N. Barnes for a progress report on subcommittee recommendations. Specifically, Sen. Schoeppel asked if the Department had determined whether the pre-release practice was price-fixing, if the Department wanted to reopen any of the consent judgments, if the sub-committee hearings had disclosed any decree violations, the number of complaints in recent months, and other matters. The Department’s answer was received late last month by Sen. Schoeppel, but turned over to the staff for study only Tuesday on his return from Kansas.

Kramer Announces First

His first picture under the new contract for one picture a year to be released by Uni. Artists, has been announced by producer Stanley Kramer. It will be “Not As a Stranger,” by novelist Morton Thompson.
Universal-International

Announces

with Pride.....

THE

CHARLES J. FELDMAN

ANNUAL DRIVE

JANUARY 3 THROUGH MAY 2, 1954

DEMONSTRATING U.-I.'s

CONFIDENCE, RESPONSIBILITY

AND RELIABILITY

It's a Happy Boxoffice New Year for you, Mr. Exhibitor, with U-I's "Golden Dozen" for the Charles J. Feldman Annual Drive.

Never in this company's history has there been a stronger group of pictures released in sequence.

Again it demonstrates U-I's CONFIDENCE in our Industry... RESPONSIBILITY to you, the Exhibitor, to keep on delivering our present high number of releases... and RELIABILITY of entertainment to please your patrons and keep them coming.

Confidence... Responsibility... Reliability!

The Charles J. Feldman Annual Drive gives these words more meaning (meaning more profits) for you than ever before!

Join us for your happiest boxoffice New Year.

Universal-International
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<tr>
<th>DONALD O'CONNOR</th>
<th>JANE LEIGH</th>
<th>TONY CURTIS</th>
<th>JOANNE DRU</th>
<th>JEFF CHANDLER</th>
<th>MAUREEN O'HARA</th>
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<td><strong>Walking My Baby</strong></td>
<td><strong>Back Home</strong></td>
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<td><strong>TAZA, SON OF COCHISE</strong></td>
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<td><strong>The GLENN MILLER STORY</strong></td>
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<th>ALAN LADD</th>
<th>SHELLEY WINTERS</th>
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<td><strong>YANKEE PASHA</strong></td>
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<td>with LEE J. COBB • MAMIE VAN DOREN • BART ROBERTS and the MISS UNIVERSE BEAUTIES</td>
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<td>with ALICE KELLEY • BRET HALSEY • ALAN MOWSBRAY</td>
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<td>with JOYCE MacKENGIE • BARTON MacLANE</td>
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**“Golden 12” Set for U-I Sales Drive**

Twelve important pictures, designated as Universal International’s “Golden Dozen” will be released for the “Charles J. Feldman Annual Sales Drive,” starting January 3 and continuing through May 2, Alfred E. Daff, executive vice-president, announced, at the final meeting of the week-long annual convention in the company’s studio last week. Nine of the pictures will be in color by Technicolor, and two of the pictures are in 3-D.

Meanwhile, at the same meeting, David A. Lipton, vice-president in charge of advertising, announced a record $1,500,000 budget for advertising during the first four months. Emphasis will be, as in the past, upon daily newspapers for point-of-sale impact. There also will be large spending in radio and television, and this will be added money, rather than money taken from newspaper or magazine allotments. Mr. Lipton also said he will continue extensive trade paper advertising because he has found it effective, especially through use of full color inserts at least four times a year. The heaviest campaign during the four months will be on “The Glenn Miller Story” and “Saskatchewan.”

Mr. Daff said more than $36,000 will be given in prizes for the sales drive. The 70 executives at the convention saw some of the “Golden Dozen” and others.


**Paramount Votes Dividend**

The board of directors of Paramount Pictures Corporation has voted a quarterly dividend of 50 cents per share on the common stock, payable December 26, 1953, to holders of record December 18.

**Name Smith as Head of Overseas Film Program**

WASHINGTON: Andrew W. Smith, Jr., long-time top industry executive has been named chief of the Government’s overseas film program, it was announced Tuesday. The announcement was made by Theodore C. Streibert, director of the U. S. Information Agency. Mr. Smith will head the agency’s Motion Picture Service. He fills a vacancy left by the resignation some weeks ago of J. Cheever Cowdin. Mr. Smith declared he “hopes to maintain the close cooperation of the entire film industry,” according to a U. S. Information Agency release. Mr. Streibert also officially announced that Motion Picture Association of America president Eric Johnston had agreed to loan the Government the services of Irving A. Maas to act as a consultant for the agency. Mr. Streibert said Cecil B. DeMille would continue to serve as chief consultant for the United States Information Agency.

**Newbery Names Three Assistants for Sales**

Three executive assistants to handle phases of home office sales operations were named last week by C. Bruce Newbery, Republic director of sales. The men are: John A. Alexander, in charge of contracts; Albert E. Schiller, in charge of branch operations; and Frank A. Soule, in charge of general administration. Mr. Soule had been with Republic from 1935 to 1942, and then was with Eagle Lion and Pictorial Films, and recently returned. The other two have been with the company many years.

**Orders for Sound Up**

A healthy upsurge in orders for Simplex stereophonic sound equipment has been reported this week by Walter E. Green, president of National Theatre Supply in New York.

Mr. Green, in disclosing last week that his company has booked orders for more than 600 installations in the past four months, said that during recent weeks an increasing proportion of sales were made to theatres that range in the 500-1,000 seating capacity.

Initial sales, he said, were almost entirely to large first run theatres whose record-breaking grosses finally convinced the smaller theatres of the added entertainment and box office value of the single-film, four-track magnetic stereophonic sound.

The NTS executive said he feels stereophonic sound definitely is an asset to the small house and cited enthusiastic patron reception to installations made in motion picture theatres with a seating capacity as little as 450 seats.

A complete line of stereophonic sound systems with a size to fit any and every installation is now available from all established theatre equipment manufacturers, he said, and he urged exhibitors to “take stock of their situations . . . and to look upon their admitted substantial investments in new equipment . . . as an investment in the future of their own welfare and as an investment in the welfare of the motion picture industry.”

**William Zimmerman, vice-president**

William Zimmerman, who recently resigned from RKO Radio Pictures, has joined the law firm of Leon, Weil and Mahoney. He was connected with RKO companies for 20 years. In 1952 he served as general counsel, vice-president and a director of RKO Radio Pictures and general counsel and vice-president of RKO Pictures.

**Erik Ising**

Erik Ising has been elected vice-president in charge of advertising for Zenith Radio Corp.

**R. William Dassow**

R. William Dassow, formerly with National Theatre Supply in New York and Chicago, has been named sales manager for the theatre and television screen division of Radiant Manufacturing Corp., which handles sales of Astroline screen.

**Hugh McGuire**

Hugh McGuire has been promoted by Paramount Film Distributing Corp. from salesman in the New Haven branch to sales manager of the Philadelphia office.
STARTED (6)

COLUMBIA

Jungle Man-Eaters

INDEPENDENT

Tender Hearts (Hass)

MGM

Brigadoon (CinemaScope; Anscocolor)

Student Prince (CinemaScope; Technicolor)

COMPLETED (8)

INDEPENDENT

Witness to Murder (Erskine; U.A.)

Khyber Pass (Edward Small)

Good Die Young (Romulus)

Long Wait (Parklane; U.A.)

SHOOTING (23)

COLUMBIA

Black Knight (Warwick; Technicolor)

INDEPENDENT

Bullet Is Waiting (Welch)

Kid from Outer Space (Panoramic)

Waterfront (Horizon)

Princess of Nile (Panoramic; Technicolor)

Fire Over Africa

(Home; Technicolor; Columbia)

Bronco Apache (Hecht-Lancaster; Technicolor; U.A.)

Duel in the Jungle

(Moulin-Asso; British; Technicolor)

MGM

Val of the Kings

(Eastman Color)

Brute for Seven Brothers

(CinemaScope; Eastman Color)

PARAMOUNT

Conquest of Space

(color)

status understood. Probably there was no reason why good pictures couldn't be made there, but it seemed never to happen, and MacMillen said openly a year or more ago that he was keeping the property in view of the probable rise in importance of television film production. The rise came, as the price indicates, and the town could have observed all that sympathetically, but the new ownership—Fred Levy, Jr., is board chairman—accompanied its announcement of sale with a declaration that television films only are to be produced there, with no motion picture production allowed. That hurt.
COLUMBIA'S

Miss Sadie Thompson

IN 3D

COLOR BY TECHNICOLOR

TO
CAPITOL THEATRE
NEW YORK
FROM
COLUMBIA
(DON'T OPEN TILL DECEMBER 24TH)

Merry Xmas
List Bought 56,967 More RKO Shares

WASHINGTON: An additional 56,967 shares of RKO Theatres common stock has been acquired by interests of Albert A. List, chairman of RKO Theatres board of directors and principal stockholder in the company, it was disclosed here to the Securities and Exchange Commission.

The additional 56,967 shares were purchased by Mr. List in the open market in connection with his Nov. 13 offer to buy at least 400,000 more shares of the company's stock at a price of $4.50 per share. The Cleveland Arcade Co., called an "associate of Mr. List," was said to be the beneficial owner of the 56,967 shares.

At the end of November, RKO Theatres in its SEC report said Mr. List was the beneficial owner of 917,542 shares and the record owner of 943,320 shares constituting approximately 24 per cent of the voting securities of RKO.

In a separate SEC report, it was said that Dudley G. Layman, an RKO Theatres director and an associate of Mr. List, in November bought 3,000 shares of common, making his holdings 13,000 shares. A. Louis Oresman, another RKO Theatres director and an associate of director David J. Greene, in November bought 5,956 shares, making his holdings 42,356 shares.

As part of the sale of Howard Hughes' RKO Theatres stock to Mr. List, Mr. Hughes increased his RKO Pictures stock by 246,500 shares. Mr. Hughes' total holdings in the picture company was put at 1,262,120 shares.

Ohio Theatres Fight Carrier Increase Bid

COLUMBUS: The Independent Theatre Owners of Ohio has filed a protest with the Interstate Commerce Commission and the Public Utilities Commission of Ohio against an application for rate increases by five film carriers in the Cleveland district. The protest, signed by 64 Ohio theatre owners, asks that the PUCO suspend the application pending investigation and require the applicants to justify the increases. The five carriers include Film Transit Company, E. S. Johnson, L. C. Gross, Larry Tuccio and Leonard Albrecht. The rate increases asked range from five per cent to 200 per cent, the ITO charges.

Robert Wile, executive secretary, requests theatre men served by Film Transit, Leonard Albrecht and E. S. Johnson to send him bills for the four weeks of November, if these are typical.

He said that in the cases of Gross and Tuccio, the changes in rate will not amount to increases in most instances. "In all fairness we cannot dispute small increases and will not protest these particular carriers' new rates," said Mr. Wile.

Argentina to Resume Blocked Fund Payment

Argentina will begin paying money to American distributors after four years. The first payment will be $500,000 under an arrangement agreed to by Robert Corkery, assistant vice-president of the Motion Picture Export Association, who is now in Buenos Aires. Remaining monies said to be owed may be up to $3,500,000. Details on this remainder are now under discussion. Brazil last week indicated it shortly will be paying $5,100,000. This would bring its payments to $15,000,000 or more. Mr. Corkery was also there recently. He was expected shortly in New York, and then may return to Brazil for the Brazilian Film Festival, in February.

Tushinzks EXPLAIN LENS

HOLLYWOOD: Circulated reports attributing practically unlimited achievements to a lens still in development at the RKO studio by Joseph and Irving Tushinsky are inaccurate in most details, although close to factuality so far as screen result is concerned, Joseph Tushinsky told The Herald last week.

The common denominator in the unauthorized claims has been the claim that the Tushinsky system enables a projectionist to spread a normal 35mm picture from the standard 1.33 aspect ratio to as wide as 3 to 1. Mr. Tushinsky said last week that this is not correct, explaining that extensive expansions from standard films observed by some studio heads is obtained by reprinting the picture from the negative in such a manner as to produce an anamorphically compressed image from which, by use of an anamorphic lens, the desired width is derived.

The Tushinsky system compares in vital respects to the so-called "Chinese camera" system in use at Paramount on "White Christmas" and to a similar horizontal camera being built by MGM.

Mr. Tushinsky expects to have his system far enough advanced within a few weeks to demonstrate to the press. He says the device will give satisfaction in aspect ratios beyond 3 to 1 with film photographed for this process.

Variety Ranch Boys Lose to New Orleans

The Fifth Annual Milk Bowl Football Tournament held at Lufkin, Texas, resulted in a 33-7 win by the New Orleans Mites over the Dallas Variety Club Ranchers. Republican star Rex Allen and manager Mickey Gross were guests of the latter during the tournament and after, and were subjects of considerable exploitation. Mr. Allen rode his horse called the field, played the guitar, and appeared at the banquet. The following evening, he played and sang in Dallas for the Saturday night floor show.

Warners in Sales Meet In New York

A two-day sales meeting of Warner Bros. district managers was to start Thursday at the company's home office with Ben Kalmenson, vice-president in charge of distribution, presiding. Warner product for the winter and spring seasons was to be highlighted at the convention.


District managers attending the meeting are Norman J. Ayers, eastern with headquarters in New York; William G. Mancell, Central Philadelphia; Robert H. Dunbar, Midwest, Chicago; A. W. Anderson, North Prairie, Minneapolis; Hall Walsh, South Prairie, St. Louis; W. O. Williamson, Jr., Southeast, Atlanta; Ed Williamson, Southwest, Dallas; Henry M. Herbel, West Coast, Los Angeles; Haskell M. Masters, Canada, Toronto, and Robert Smeltzer, Washington, D. C. Ben Abner, New York Metropolitan branch manager, is also attending.

Goldsmith Will Address NTFC Christmas Luncheon

A summation of 1953 contributions to technical progress in television and their importance to the following year, was to be delivered Thursday at the annual Christmas luncheon and election meeting, in New York, of the National Television Film Council, by Dr. Alfred N. Goldsmith, chief consultant to the Radio Corporation of America. A summary of television film distribution activities during 1953 was to be given by Arche Mayers, NTFC president.

Open "Go, Man, Go!" in Manila

"Go, Man, Go!" starring the internationally famous Harlem Globetrotters basketball team, will have its world premiere at the Globe theatre, Manila, December 22, it was announced this week by Arnold M. Picker, United Artists vice-president in charge of foreign distribution. The Manila opening is part of a plan to coordinate the worldwide release of the picture with the basketball schedule of the Globetrotters.

Warners Vote Dividend

Warner Brothers board of directors Monday voted a dividend of 30 cents a share on the common stock, payable February 5 to stockholders of record January 5.
STEP AHEAD WITH THE DOUBLE A COMPANY... ALLIED ARTISTS!
Thomas Sets Deal for TV Color Tube

The nation's largest independent manufacturer of cathode ray picture tubes has signed a licensing agreement to produce the 21-inch and larger Lawrence color tubes. Thomas L. Clinton, president of Thomas Electronics, Inc., of Passaic, N. J., picture tube supplier to most major set producers, and Richard Hodgson, president of Chromatic Television Laboratories, Inc., of New York and Oakland, Calif., developers of the Lawrence Tube, jointly announced the agreement today. Paramount Pictures holds an interest in Chromatic.

The Lawrence Tube was invented by the Nobel Prize winning physicist, Dr. Ernest O. Lawrence, director of the Radiation Laboratory of the University of California. Employing only a single electron gun, like present black and white sets, the tube makes possible larger color pictures than is practical in the case of other color tubes.

"It has terrific possibilities as the real answer to large-screen color television at a reasonable cost," said Robert E. Burrows, general sales manager of Thomas Electrons. "We have a great deal of faith in it. It leads itself to mass production more than other types of color tubes. Our engineers are now at Chromatic's Oakland laboratories, studying manufacturing techniques as a preliminary to setting up a pilot production line."

Illinois Allied Plans Honor for Jack Kirsch

CHICAGO: Allied Theatres of Illinois will celebrate its 23rd anniversary here next Monday night with a party at the Chez Paree and Jack Kirsch, Illinois Allied president, will be presented with a plaque from national Allied. The presentation will be made personally by Abram F. Myers, general counsel and board chairman of the national organization.

More than 500 reservations already have been received, according to Van Nomikos, Illinois Allied vice-president and chairman of the 23rd anniversary celebration.

In a letter to Mr. Kirsch from Mr. Myers, the general counsel said, "You have been awarded a testimonial for your splendid service to national Allied as president in 1946 and 1947 and for your outstanding showmanship and business ability in planning and staging the great 1952 national convention."

Kling Buys Chaplin Studio

CHICAGO: The Charles Chaplin studios in Hollywood have been acquired by Kling Studios of Chicago on a long-term lease basis, Robert Eirinberg, Kling president, disclosed here. The studios will be used to expand the company's production of films for television, industry and public relations.

Tax Collections Show Increase in Chicago

CHICAGO: The City Tax Collector's report for November, on the previous month's theatre receipts, shows an increase of 11 percent for October, 1953, over the same month a year previous. Theatres last October paid $105,096 to the city in taxes, while for the same period in 1952 exhibitors paid $88,957. The increase is particularly striking in the light of tax collections from other amusements in the last two years. In both October of 1952 and 1953, the receipts from amusements were just under $150,000, indicating that it was only motion pictures that jumped greatly this year. For the first 11 months of 1953, the theatres contributed $1,009,250 in taxes. For all of 1952 the figure was only $39,000 higher, at $1,044,414, according to the report.

Third Columbia Sales Meeting Held on Coast

A Montague, Columbia Pictures' general sales manager, Monday opened the last of the company's three special regional sales meetings with a general session at the St. Francis Hotel, San Francisco. Present were Mr. Montague's key aids from the New York home office and field sales personnel from the Western states. Among the topics discussed were the company's policy in regard to the Christmas pre-release in 3-D only of "Miss Sadie Thompson," the forthcoming release of two other important features, "The Caine Mutiny" and "It Should Happen to You," and the continuing sale of Columbia's big money-maker, "From Here to Eternity."

New Brand Service

Leon Brandt, publicity and advertising executive with experience in the major companies in New York, has established a "vertical" agency in that city. His one agency will provide producers and distributors with unit publicity, pre-release publicity, premiere and public relations activity, exploitation, and advertising. It has an art director, copy and feature writers, and a corps of public relations men, and has associates in Los Angeles and Chicago.

TOA Annual Meeting To Be Determined

The next annual convention of the Theatre Owners of America will be decided upon, in locale and magnitude, at the midwinter meeting, January 31-February 2, of the board and the executive committee, in the Mayflower Hotel, Washington. Also to be decided is whether the organization will join again in a trade show with the Theatre Equipment and Supply Manufacturers Association, as it did in the Conrad Hilton Hotel, Chicago. The latter organization prefers that hotel for its own shows. Also to be discussed at the midwinter board and executive committee meeting are arbitration, 16 mm. anti-trust suit, subscription television, stereophonic sound, types of screens, rentals, and the Federal admissions tax.

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What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

RKO Radio


MOLLY BEE SINGS: Screenliner—One of the best shorts in ages. How about another of this little girl?—Herman H. and H. Brothers, Box 20, Chicago, Ill.

Prowlers of the Everglades: Walt Disney—Tru-Life Adventures—If your customers like to look at alligators for 20 minutes, then I would recommend that you play it. The photography is excellent, but Mr. Warner should have gotten a more photogenic subject.—Mel Edelstein, Lyuba Theatre, Hibbing, Minn.

Universal

FLYING TURTLE, THE: Lantz Technicolor Cartoon—This is one of the best cartoons released by Universal. The story is different and the situations are very cleverly done. I would recommend this one.—Another playing this week more good ones like this, Mr. Lantz.—Mel Edelstein, Lyuba Theatre, Hibbing, Minn.

W arner Bros.

HOUSE OF WAX: Vincent Price, Phyllis Kirk—Run this in 2-D. If your folks like the horror type, this is a good one. Did a fairly good Friday and Saturday business.—Passed Friday, November 6, 7—Dick Smith, Albany Theatre, Albany, Ind.

ISLAND IN THE SKY: John Wayne, Lloyd Nolan—A fairly good picture which pictures a lot of scenery and stuff that really looks科学 and has a lot of excess footage that adds nothing to the picture except length. Think it would be much better cut to about 90 minutes. Attendance up a little on Sunday but fell flat on Monday.—Passed Monday, Monday, November 6, 7.—Dick Smith, Albany Theatre, Albany, Ind.

SHANE: Alan Ladd, Van Heflin, Jean Arthurs—This high-grade picture did practically nothing for us. The scenic photography is outstanding, but to me the story seemed drawn out in places and rather dray, but led up to action apetly when it started. Passenger on my train the other time was originally gory, bloody and brutal. In one instance pro-fanity is used—have they thrown out the production code entirely? Played Tuesday, Wednesday, Thursday, December 1, 2, 3—Dick Smith, Albany Theatre, Albany, Ind.

SWEETHEARTS ON PARADE: Ray Middleton, Lucille Norman—One of the most refreshing musicals for small towns we have seen in a long while. A good example of a "big-time" picture, but we made the mistake of giving it only a one-day run on off playing time. Seemed to please all patrons and many stopped to comment on their way out. In fact, it did better than some of the "super-duper" comedies which made their one run at the same time. Played Tuesday, Wednesday, Thursday, Friday, Saturday, Monday, December 20.—J. M. Oberholtzer, Millin Theatre, Millin, Pa.

Republic

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Twentieth Century-Fox

ARNER TELLS A WIFE: Betty Grable, Dale Robertson—This is the type of picture that the least said about, the better. I am afraid that my patrons comments wouldn’t bear repeating, but I sure am happy that we don’t operate on the money back or not satisfied’ slogan, or I would be broke. Played Saturday, Monday, Tuesday, November 7, 9, 10.—Bob Harvey, Capitol Theatre, North Bay, Ont., Canada.

GENTLEMEN PREFER BLONDES: Marilyn Monroe, Jane Russell—Played this back after we increased size of our screen to two to one ratio at cost of $25 (non-metallic)—and what wonderful presentation it made on the 12X24 foot screen in our 453 seat theatre. Played Sunday, and Tuesday, November 28, December 1—Elston Dodge, Elston Theatre, Cincinnati, Ohio.

JEOPARDY: Barbara Stanwyck, Barry Sullivan—I only wish all my double bills were as good as this one. Very good comedy and my employees also enjoyed the story in "Bright Road" (MGM) which was the second feature on the bill. Played Wednesday, Thursday and Friday, November 11, 12, 13.—Bob Harvey, Capitol Theatre, North Bay, Ont., Canada.

LATIN LOVERS: Lana Turner, Ricardo Montalban—Very weak show. Lana most unconscionable in her role. The plot is thin and it moves slowly—only two good laughs in the whole show. It did the smallest Sunday-Monday gross we ever had. Played November 29, 30.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

Paramount

GOLDEN BLADE, THE: Rock Hudson, Piper Laurie—A good sword dagger picture which ordinarily does not draw here, but which did a very good Friday-Saturday business. Passed for the small town exhibitors: Played November 30, 31.—Dick Smith, Albany Theatre, Albany, Ind.

WARNER BROS.

HOURS OF WAX: Vincent Price, Phyllis Kirk—Run this in 2-D. If your folks like the horror type, this is a good one. Did a fairly good Friday and Saturday business.—Passed Friday, November 6, 7—Dick Smith, Albany Theatre, Albany, Ind.

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HEAR BEAR: Technicolor Cartoon—Barney Bear is a favorite with our audience and this one did not fail to please. It’s a relief to have something besides the same ol’ chase-mouse theme.—Mel Edelstein, Lyuba Theatre, Hibbing, Minn.

JUST DUCKY: Technicolor Cartoon—This had them rocked and they sat through the second time, so that means it went over above average.—Bob Walker, Vintah Theatre, Fruitland, Idaho.

POSTMAN, THE: Pete Smith Speciality—Another in the series of Pete Smith, which was made with the cooperation of the Post Office Department. I had a Postman's Honor Night, and the latter carriers really enjoyed the proceedings. In fact, everyone who saw the short subbie enjoyed it very much.—Play it.—Mel Edelstein, Lyuba Theatre, Hibbing, Minn.

SWING SHIFT CINDERELLA: Gold Medal Reprint Technicolor Cartoon—Gives this the third time we’ve used this one, but they still howled long and loud and none seemed to resent the repetition. It will always be one of the best.—Bob Walker, Vintah Theatre, Fruitland, Idaho.

RALPH'S RHYTHM: The Andrews Sisters—Very good. The Andrews Sisters are now the most popular group we have and we all expect to do this one in 2-D which will surely do the job.—J. R. Snively, Leith Opera House, Leith, N. Dak.

POPEYE’S PAPPY: Popeye Cartoon—Very good. You may be somewhat surprised to learn that this one will certainly be a repeat run in our house.—Combines music and humor.—Leith Opera House, Leith, N. Dak.

MOTION PICTURE HERALD, DECEMBER 19, 1953
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ALBANY

Variety Club collections in the drive for Camp Thacher showed an increase over last year, chairman Saul J. Ullman revealed. Saturday morning shows for children in the Palace and Strand will be followed Jan. 12-13 by an A.U.U. boxing tournament, with contestants from several major cities. In the proceeds from this the Fund also will share. . . . Leon Duva, who installed a 25-by-10 foot widescreen, with three-foot, in 300-seat Morris at Morrisville, said that “Below the Sahara,” photographed in 16mm, and blown up to 35mm, for theatrical release, won patron praise for perfect reproduction. He recommended the feature as ‘ideal for showing on any wide screen.” Duva also predicted “The Robe” would draw in all type situations. . . . Louis W. Schine attended the premiere at Ten Eyck Hotel of a new act featuring Marilyn Cantor, daughter of Eddie. Gus Lamp, former general manager of Schine Circuit and present entertainment director for Schine Hotels, introduced Miss Cantor from the floor. . . . Donald Gilson closed the Bay, Alexandria Bay, for the winter. . . . Wally Wynkoop assumed operation of the Colosseum in Downsville, which Cliff Hall had run.

ATLANTA

Allen Rainwater, booking director, United Artists, has resigned to go with the U-I booking department. . . . The Roberts Theatre, Roberta, Ga., will close after the first of the year. . . . France C. Groover, 62, of Atlanta and booking clerk in Atlanta for MGM and Fox, died at his home here. . . . The Plaza drive-in, Tullahome, Tenn., has closed. . . . Ben Finch, accounting department, United Artists, has resigned and will move to Florida. . . . Other theatres closed are: 41 drive-in, Ft. Valley, Ga., and the West End theatre, Birmingham, Ala. . . . Theatre receipts in Alabama showed a upsurge in July and August, according to the University of Alabama bureau of business research. . . . Virgil Alberth, owner, with his brother of the Ala Hi drive-in, High Springs, Fla., died at his home in Ocala, Fla. . . . A three-men committee of the city council in Prattville, Ala., will study request by a group of local ministers for enforcement of the 1912 blue law pertaining to Sunday shows.

BOSTON

Falmouth, Mass., selectmen have issued a permit to build a drive-in to John R. Augusta, who announced that the theatre will be operated by the Rikfin circuit when it is completed in the spring. Richard Rubin who built and designed the Wareham drive-in for the Rikfin, is drawing up the plans for the new theatre which will accommodate 500 cars. . . . Walter Brooks, manager of E. M. Loew’s Civic theatre, Portsmouth, N. H., reports that the box office record for the house was made with MGM’s “All the Brothers Were Valiant” which he played one full week. . . . Simon “Sami” Markel, father of Harold Markel, died. He owned the Elliot theatre, Cambridge which Harold operates. . . . Max Michaels, former manager of the Old Howard theatre, has been named house manager at the Boston theatre for “This Is Cinerama” engagement. . . . Dorothy Blumenthal, secretary at Screen Guild, is in Peter Bent Brigham Hospital for an operation.

BUFFALO

Another Buffalo downtown first-run has made arrangements to show CinemaScope productions. The Center will be the third house to install equipment and its first CinemaScope production will be “King of the Khyber Rifles,” which will open Jan. 8. . . . Signed acceptance has been received from George Jessell that he will act as MC at the Annual March of Dimes Sportsmen and Sportswriters dinner Jan. 11 in Hotel Statler, . . . Ben L. Kulek, president, Fay- san Distributors and a director of Tent 7, Variety club, has been appointed by Mayor Mruk as a member of the Buffalo Full Employment Committee. . . . The Automobile Club of Buffalo threw a dinner in honor of Elmer F. Lux, head of Elmart theatres and president of Common Council, who retired as a director of the club this year.

WHEN AND WHERE

December 21: 23rd anniversary dinner, Allied Theatres of Illinois, Chez Paree, Chicago.

January 27: Annual convention and board meeting, Virginia Motion Picture Theatre Association, Jefferson Hotel, Richmond.

February 2-4: National Allied Drive-in Theatre Association convention, Nether- lands-Plaza Hotel, Cincinnati, Ohio.

February 2-4: Annual meeting, Independent Theatre Owners of Ohio, Netherlands-Plaza Hotel, Cincinnati.

February 5-6: National Allied board meeting, Netherlands-Plaza Hotel, Cincinnati.

March 28-30: Annual convention, Allied Theatre Owners of Gulf States, Edgewater Gulf Hotel, Edgewater Park, Miss.

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

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

Jack Mundstuk acted as Santa Claus at the local MGM branch Xmas party last Wednesday night in the Variety club. . . . Mary Bischoff, secretary to Mundstuk, has been confined to her home with that virus bug.

CHICAGO

James Gregory, Alliance Circuit vice-president, will take a ten-week South American vacation following the Christmas holidays. . . . Harry Ruda, shore manager, and James Shields, manager of the Frolic, both of the Stanley Warner chain, have traded jobs. Jack Cope and Roland and Katz publicist, is recovering from surgery at Michael Reese Hospital. . . . The Woods, Essaness downtown house, has installed a Walker screen. . . . Bruce Trinz, of the Rank Theatre, a local manager, is back from a trip to Europe. . . . Ray Thompson, co-manager of the Chicago theatre, is vacationing in Florida with his wife. . . . Miles Seeley, counsel for MGM in many anti-trust suits here, is in New York confering with company executives. . . . Walt Disney Productions have won an extended run for “Roh-Roy,” to open in a B. & B. Loop house sometime after March 1 . . . Ed Trinz, of the Clark theatre, returned to the Coast after several weeks in Chicago.

CINCINNATI

Edward C. Salberger, manager of the local Screen Classics branch, has been elected chief booker of the Cincinnati Variety Club. Tent No. 3, Phil Fox was named first assistant and Harry Hartman, second assistant chief booker. . . . Ruben Shor is the new dough guy and Saul M. Greenberg was selected property meter for the 8th con-secutive year. . . . The crew for 1954, in addition to the officers and Herman H. Hunt, Vance Schwartz and Irving Sochins past chief bookers, are Milton Gurian, Jack Kaufman, Robert McNab, Allan M. Mortz, Howard Onge and Samuel Weiss. . . . The Ladies Auxiliary of the Variety Club is giving a Christmas party in the club quar- ters on December 19 as their first social activity since being organized a few weeks previous. . . . Burglar has broke into the RKO Anto theatre, operated by George Turluriki, at nearby Hamilton, Ohio, and obtained $60 in cash plus a quantity of theatre tickets. . . . Word has been received here that Joseph Rosoff, formerly local manager for 20th Cen-tury-Fox, but more recently active in Wash-ington, D. C., film circles, has resigned to become manager for Universal in Detroit.

CLEVELAND

“The Robe” now in its record 11th week at the Hippodrome will be held until “King of the Khyber Rifles” opens on Christmas Day. . . . Other outstanding downtown holi-day attractions will be “Julius Caesar” at (Continued on opposite page)
(Continued from opposite page)

Loew's Ohio; "Three Sailors and a Girl" at S-W Allen; "Knights of the Round Table" at Loew's State. All are in for extended runs. . . . Peter Wellman, Girard, O., theatre, who suffered a compound leg fracture and other injuries as result of an automobile accident, was operated on at Sewickly Valley Hospital, Sewickly, Pa., where he will be a patient several more weeks. . . . Arthur Goldsmith, RKO Radio city salesman, is spending the holidays in New York. . . . Most local subsequent run Greater Cleveland houses will be closed Christmas Eve to give employees an opportunity to celebrate with their families. . . . The following changes are holding Christmas parties the week of Dec. 21. United Artists rushed the season with a party Dec. 11 in the Alpine Village. . . . William Wilmer has closed his Pioneer theatre, Pioneer indefinitely. . . . Earl Smith has closed his Kinsman theatre, Kinsman from Dec. 7 to Dec. 26.

COLUMBUS

"The Robe" broke the "Gone With The Wind" record of four weeks at Loew's Broad by staying for a fifth week. . . . J. Everett Watson, MGM exploiter, has moved from Columbus to Cincinnati. His new address is 3157 Queen City Avenue. . . . A 2,000-car underground parking garage in the Central Market area near the downtown theatre district has been proposed by Larry Smith, an urban redevelopment commissioner. This is by far the largest parking garage yet suggested here. . . . Ernie Crouch, 62, former local theatrical booking agency operator, died at Phoenix, Arizona. He and his wife moved to Arizona a year ago. He had maintained an office in the Grand theatre building. . . . RKO Palace will show its first Cinemascope picture, "How To Marry a Millionaire" starting December 24. . . . RKO Grand is now showing its first 3-D film, "The Stranger Wore a Gun." . . . Loew's Ohio will show Rita Hayworth's first 3-D film, "Miss Sadie Thompson" for New Year's week.

DENVER

Howard Banzhaf, city councilman as well as a member of the Tabor, Banzhaf, left for an extended Caribbean cruise. . . . Gibraltar Theatres gave an elaborate 20th anniversary dinner party and dance at the swank Wollchurst club near Denver. . . . Front Office Employees union F29 elected John Roberts, president; Joe Katz, vice-president; Bonnie Howes, secretary; Herman Ruele, treasurer; Floyd Breihour, sergeant-at-arms, and George Mayo business agent. . . . Lorene McCarthy has taken over the Ute, Strasburg, Colo., from Erchie Golden, who had closed the house a few weeks ago. She will do some remodeling before reopening. . . . Win. Kolitz, son of Al Kolitz, RKO district manager, will be married to Eleanor Silber on Mar. 7 in San Antonio, Texas.

DES MOINES

Three more theatres closed in Iowa last week. They were the Iowa, oldest in Fort Madison; the Legion at Sioux Center and the Gem at Ankeny. All three went dark because of lack of attendance. . . . At Dows, theatre's owner William Guthrie hiked admission prices to 50 cents for adults and 20 cents for children. Guthrie also cut weekly showings from six to four. . . . Charles White has been named manager of the Mountain theatre at Avoca. He is the son-in-law of owner Howard Brooking and was recently discharged from army service. . . . New wide screens have been installed in three more Iowa houses: the Dordain in Marshalltown, a 4-year-old theatre; the Watts in Osage, and the Orpheum in North English, Dean Smith, manager. . . . Iowa Attorney General Leo Hoegh has suggested that theatres in the state might get a break around tax breaks by not charging admission on that night. . . . Eleanor Specht Jackson is leaving NSS for Louisiana where she will join her husband. She'll remain there for the duration of his enlistment in the service.

DETROIT

The Cinema, closed for the last year or more, will be reopened Jan. 1 by Wisper-Westman as the 11th of the W-W chain. Following the policy of the past 13 years, the theatre will feature first run art films. Thorough refurbishing will include inside and out painting and decorating. . . . Bill Green, who handles publicity for "This Is Cinerama" at the Music Hall has opened a campaign to sell Cinerama tickets as gifts . . . This week the Northwest Kiwanis and the Cinderella theatre honor Amnette Kuszul, 9, who saved her father's life in a swimming incident last summer. . . . Burton Theatre in Flint has installed wide screen with a two-a-week change policy. . . . Joe Rosen has replaced Ben Robbins as U-1 manager. . . . Macomb theatre, Mount Clemens is being reowned by Myrtle Burch for Northwest Studios. . . . Frederick Sourbeck, Sr., father of the Cohen circuit supervisor, died recently.

HARTFORD

Harry Smith, Jr., executive secretary of the Middletown (Conn.) Chamber of Commerce, has resigned to join Waverly Printing Co. of New York as its newly executive secretary of the Society of Motion Picture and Television Engineers and at one time was with the Motion Picture Association of America, New York. . . . Empress Theatre, Inc. has received a certificate of incorporation with the Secretary of State's office. . . . Judge of Probate Joseph A. Adorno, son of the late Adorno, Sr., of the M&D Theatres, Middletown, Conn., has been named chairman of the Middlesex County March of Dimes Campaign for 1954. . . . Ernie Grecula, of the Hartford Theatre Circuit, and Mrs. Grecula are marking their 18th wedding anniversary. . . . Phil Gravitz, MGM agent, New Haven has been elected president of the Beverly Hills Civic Association, residential group in suburban New Haven. . . . Steve Barbeta has been named manager of the reopened Stanley Warner Capitol theatre. Everett, Mass.

KANSAS CITY

The Motion Picture Association of Greater Kansas City held its annual meeting December 7; electing these members to the board of directors: Ben Shylen, Louis Patz, Richard H. Brous, and Eddie Mansfield. These elections were to fill expired 4-year terms of George Baker, James Lewis, Joseph Neger, and Clarence A. Schultz. Charles Crawford, office manager, RKO, was elected to fill the unexpired term of the late Howard Barkhardt. Sixteen members of the board whose terms continue and the new members, will meet soon to elect officers. . . . Felix Snow was recently reelected business manager of local 31, International Alliance of Theatrical Stage Employees, and the Blue Jays, a post which he has filled for many years. . . . "The Robe" is ending its initial run at the Orpheum, Kansas City, after its eleventh week. . . . Three drive-ins are still operating in Kansas City: the Heart, the Boulevard and the Shawnee.

LOS ANGELES

Al Blumberg, National Screen Service salesman, is hospitalized at the Good Samaritan Hospital. . . . The Christmas Dance of the Film Row Club held at the Palladium Dec. 8, was attended by over 350 members and their friends. . . . The eleven-week run of "From Here To Eternity" at the RKO and the Pantages, chalks up the longest run for any picture that has played the showcases. . . . George Tripp checked in from Arizona after a business jaunt for Variety and was seen socializing in their club rooms at the exchange to make elaborate plans for their annual Christmas Party to be held on Dec. 22. . . . Out of town exhibitors seen on the Row were: Lloyd Katz, Sterling Theatres, Las Vegas; Harold Stein, Sierra Madre; Gordon West, Fillmore; and Henry Slater, Chula Vista.

MEMPHIS

Film Row supply houses and booking exchanges reported a flood of new interest among mid-south exhibitors this week regarding wide screen and 3-D productions following last week's Tri-State Theatre Owners Convention in Memphis. . . . Roy Cochran, owner of Juray theatre, North Little Rock, and Miss Lois Morris, of Little Rock, were married following the convention and left on a short honeymoon trip. . . . W. O. Borden purchased the Victory theatre at Bristow, a community ten miles northwest of Tahlequah, Okla. . . . John R. Hopper, owner, reopened his Grand theatre at Arbyrd, Mo. . . . Malco started a major remodeling job on Palace theatre at Fayetteville, Ark. . . . C. C. Bach, National Theatre Supply Co., Memphis manager, is recovering at Gambell's Clinic in Memphis from a ruptured disc in his neck. . . . Jim Carbery, Little Rock, new president of the Tri-State Theatre Owners, expects to continue holding board meetings in Memphis.

MIAMI

Wometco's Sidney Meyer was a patient at Mayo recently, where he underwent successful ear surgery. . . . William G. Beal, Inc. is using the Key Biscayne tropical settings as background for a series of TV movies being filmed by Charles McGrath and Tony Mantia. . . . George West, manager of the Downtown, who is active in the community, was speaker recently at a meeting of the Allapattah Business Association. . . . Larry Ishim, manager of the Variety, has Ray Newell as assistant. . . . At the Normandy, Lawrence Garrett is 2nd assistant. . . . The January 12th Wometco premiere of "The Glenn Miller Story" will have (Continued on following page)
MILWAUKEE
Wisconsin Allied held a very successful zone meeting December 8 at Prairie du Sac at which 40 were in attendance. Problems of the day were discussed and also Cinemascopc. Although all were in favor of wide screen presentation, the majority is taking a "waitful and waitful" attitude. A dinner followed the meeting... Wisconsin Variety Club, Tent No. 14, held their officer installation ceremonies at the Pabst Blue Ribbon Hall last week with a free dinner following. The new chief banker is Ben Marcus, S & M Theatres. Another new committee head is Eddy Weisfeldt, manager of the Wisconsin Roof Ballroom, who is chairman of the publicity and public relations committee, John Falco, manager of the Majestic theatre, Beloit, Wis., ran a full page ad, written over by a local merchant, promoting "Kiss Me Kate.

MINNEAPOLIS
Complete Cinemascopc equipment has been installed in Paramount Fargo, N. D., and the State & Sioux Falls, S. D. Both houses are operated by Minnesota Amusement Co. The Hollywood, Eau Claire, Wis., operated by Sheldon Grengos, also has installed Cinemascopc equipment. Abbott Swartz, owner of the Independent-Lippert exchanges here and in Milwaukee, was in Milwaukee on business. Laverne Huntsinger is the new assistant manager of the RKO Orpheum, Minneapolis, replacing Leonard Wood, who was transferred to the RKO Brandeis, Omaha. Mrs. Dorothy Wilk has been named office manager and booker of North Star Pictures. Contracts for its new 1,500-seat theatre being built at Minot, N. D., are being handled by the Minnesota Amusement Co. The theatre will be unique in design being planned especially for a wide screen. Burris Bishop, Jr., MGM midwest sales manager, was in. Bob Branton is back at Warners as booker, replacing Eddie McElrath, who retired.

NEW ORLEANS
The Joyce, Gibsland, La., only recently taken over by W. H. Pilcher, Minden, La., has already been shuttered. L. W. Stephens closed the Legion drive-in, Goshutta, La., and the theater has been leased by the Virginia Amusement Co. The screen is being replaced. Neither one suffered any damages nor did the Vicksburg drive-in and the Rivoli drive-in. However, both the Saenger and Strand, in the heart of the city, were virtually demolished. C. M. Warden, of the C.W.W. drive-in, Richmond, Miss., during the winter season, contemplated to reopen either March or April, depending upon weather conditions. M. H. Graham, associate owner of the King's drive-in, Shreveport, La., announced that operations have been suspended from December 13 through December 25. A. Fortin, through his buyer and booker, J. G. Broggi, advised that the Plaucheville Hall, Plaucheville, La., is scheduled for closing December 31. M. LeBlanc has leased the Sorrento, Sorrento, La., from owner Frank Pasqua.

OKLAHOMA CITY
Mr. and Mrs. R. Lewis Barton, and Mr. and Mrs. Harold Combs, left for California Dec. 9 on a business trip. They expected to be gone about 10 days. Mr. Barton, is head of Barton Theatres, and Mr. Combs is head of the concessions department of Barton Theatres. Neighborhood Theatres are helping the 8th Rife Co. of the Marine Corps, Reserve unit in Oklahoma City which is conducting a "Toys for Tots" drive to buy presents for hundreds of needy children. Morning matinees have been arranged for Dec. 12 for the Redskin theatre, Del City theatre, Penn theatre, Agnew theatre and Will Rogers theatre. The price of admission will be one new toy. On Dec. 19, Sky Train theatre and Chief Theatre have will similar morning matinees. Valiant Film Productions, Inc., Houston, Texas, has been granted a charter for 50 years. Also, granted a charter was Consolidated Film Corporation of San Antonio, Texas.

OMAHA
The Metro prize for the best "Kiss Me Kate" campaign in cities over 100,000 went to Wayne Sweeney, State theatre manager in Omaha a year and half, and before that at LaPorte, Ind. 18 years, The R. D. Goldberg Theatres, Inc., received an award for advertising expense in the campaign. Two Tristate managers in the Omaha district reported new arrivals to their families last week, both baby-girls. The proud papas are Loren Lanker, of the Bonham theatre, Fairbury, and Pat Silverio, of the Rivoli, Hastings. Irene Kosuit Wattonville, former Paramount biller, and her husband, Dean, MGM shipping department head, are the proud parents of a new baby boy. "Bick Downey, new owner of the Colos- niu, Hamburg, la., reported remodeling would be completed by the middle of next month.

PHILADELPHIA
"Doc" W. R. Buckley, upstate exhibitor, is recuperating after an operation at the Hahnenkamp Hospital here. Frances Mary Emanuel, daughter of exhibitor Edward Emanuel, and Sylvan M. Tobin, were married last week. H. Ivor Daum, manager of the Boyd,Curtis the new Allen town, Pa., house has been recaptured and rechristened for the opening of "The Robe." The State, Trenton, N. J., along with other parcels of real estate adjoining the closed house, will be razed to make way for a New York department store concern. The real estate tax assessment for the Penn, West Reading, Pa., was increased for 1954 from $24,500 to $36,750. The house is operating on a schedule now calling for two closed nights with 18 hours of operation with drive-in, Reading, Pa., closed down for the winter... Henry C. Pendleton, Jr., president of the Negro Motion Picture Operators Union, has joined the Miller Beer Company as a sales representative. Everett Callow, publicity chief for the Stanley Warner Theatres, is out of the Presbyterian Hospital after some tests and a check-up... Charles Zagaras, R.K.O branch manager, became a grandfather again when his son, Jack, became the father of a son, Eric Hyman... Sam A., Diamond, 20th-Fox branch manager, was appointed chairman of the welfare fund for the Motion Picture Associates, with Mort Magill, United Artists branch manager, heading up the entertainment committee.

PORTLAND
Business is perking at all first run houses this week despite the many hitched admission price pictures... All Evergreen theatre managers were off to Seattle Dec. 15 and 16 for the annual Xmas party and meeting. General manager Marty Foster off to the Bay area to buy some pictures for his Galaxy and Century theatres... Jim Beale of the Columbia branch office went to San Francisco last Saturday to attend a big Columbia sales meeting... Zolly Volchock is working out of his Portland Northwest Releasing Corp. office this week... Orpheum assistant manager, Don Hassold, is on a two week vacation... Work on Evergreen's Fox theatre is progressing nicely.

PROVIDENCE
That Christmas shoppers are taking full advantage of the excellent film fare prepared for them by leading downtown first runs is evident by the fact that for the first time in the memory of the oldest local theatremen, all houses simultaneously held current attractions over for additional periods. "Botany Bay" held for a second week at the Strand, while "The Robe" was going into its fifth week at the Majestic... "Martin Luther" held for a third week at the Avon Cinema, and The RKO Albee continued "How To Marry a Millionaire" for a second week... The C. A. Diamond, 20th Century-Fox house, operating, Loew's State, held "Kiss Me Kate" for a second week... Local merchants are highly optimistic over the tremendous volume of early Christmas shopping being done.

SAN FRANCISCO
Jerry Jurue of Paramount Studios has been in town working on advance ballyhoo (Continued on opposite page)
(Continued from opposite page) for “Cease Fire” opening at the St. Francis, December 22. . . . Marriages of the past week: Howard Harper, MGM salesman, to Dorothy Rizzotto, a registered nurse, December 10; Terry Cole, former Loew’s Warfield publicist and Jimmy Lyons, former press agent, United-Paramount Theatres, planned for Dec. 14. . . . Edward M. Graybill closed the Graybill theatre, San Miguel, for alterations, and “Stahl” Lee announced he will close the Town Hall, Quincy, right after January 1 because of slow business. . . . Ted Galanter, MGM western press representative, and his wife sailed on the President Cleveland for a Honolulu vacation. . . . United Paramount district manager Earl Long was host to several high ranking officers including Major General William Dean at opening night of “Flight Nurse” at the Paramount. . . . George Hickey, MGM west coast sales manager, and Jack Byrne, eastern sales manager and captain of the company’s 30th anniversary jubilee, were here for meeting with the entire office staff before leaving for Los Angeles and Salt Lake City meetings. . . . In town looking and buying were H. Garcia of Castrovile, Leslie Fazekas of San José and Roy Case of Weott.

TORONTO
Len Norrie, Winnipeg booker-salesman, has been appointed manager of the Empire-Universal Films branch in that city. He succeeds Wolfe Blaukstein who resigned. . . . Work is now under way on three drive-ins in Canada, including one near Goderich, Ont., another in Saskatchewan, and a third in New Brunswick. Plans are also being prepared for a 700-seat house in Renfrew, Ont., for the Ottawa Valley circuit. . . . Herman H. McArthur of Saint John, N. B., has been named the “Maritime Pioneer of the Year” by the Maritime branch of the Canadian Picture Pioneers. . . . Jackie Ross, wife of Gurston Rosenfield, of Premier Operating Co., had a TV script used by the CBC by the General Motors Theatre, an hour and a half presentation. . . . Bruce McLeod, head of Better Theatres Limited, is negotiating for the purchase of the 416-seat Muskoka in Gravenhurst, Ont.

VANCOUVER
The B.C. Exhibitors Association at its annual meeting at Vancouver Hotel elected the following officers for 1954: president, Len Johnson; secretary, Earl Hayter; treasurer, Ben Chedik. All were re-elected. . . . A syndicate of local businessmen of Wilkie, Sask., plan to build a 450-car drive-in near the farming town to be ready by May, 1954. . . . Exhibitors in this area are going slow with regard to installing wide screens and 3-D equipment. . . . Doug White, manager of the Port, Port Moody, is back from a California holiday. . . . Arthur Crute, of the Plaza in Seattle, looking up his many friends in show business. . . . David George, of the Orpheum floor staff, retired.

WASHINGTON
Orville Crouch, eastern division manager for Loew’s Theatres, has been appointed to head the pageant committee for the 1954 National Cherry Blossom Festival. Official dates for the festival are March 31 through April 4. . . . All of the K-B Theatres will close for Christmas Eve, and reopen on Christmas Day at 4 P.M. . . . The Washington premiere of Disney’s “The Living Desert” at the Playhouse December 28 will be sponsored by the American Field Service International Scholarships. . . . The Variety Club of Washington will have a New Year’s Eve party in the club rooms. . . . New members approved by the Variety Club membership committee are Gilbert T. Hodges, sports-caster and TV performer; and Eugene F. O’Neill, district sales manager for the Globe Ticket Co. . . . Installation of Officers for 1954 will be held by the Variety Club, January 8 at the Willard Hotel.

National Dairy to Hold Theatre TV Meeting
National Dairy Products Corporation will hold a closed-circuit television business meeting through the facilities of Theatre Network Television on January 21, it was announced in New York this week by Nathan Halperin, president of TNT. The closed circuit session will be exclusively for salesmen, dealers and subsidiary company’s personnel of the Sealtest division of the company, who will be gathered in theatres located in 16 cities. The telecast will cover merchandising, advertising and promotion plans for the company.
Allied Artists Has 13 Films Preparing


Films currently in preparation include four to be made in Technicolor. They are "The Annapolis Story," "The Black Prince" (to be done in CinemaScope) and "Wichita," all to be produced by executive producer Walter Mirisch, and "Eagles of the Fleet," which Phyes Goetz will produce.

The others are "Ketchikan," "Massacre at Dragon Wells" and "Crashing Timber," which Lindsly Parsons will produce; "Wanted by the F.B.I." to be produced by William F. Broidy; "Meet the Monsters" and "Jungle Gents," Bowery Boys' comedies starring Leo Gorcey and Huntz Hall, to be produced by Ben Schwall, and three Vincent M. Fennelly films, "Quinniill's Raiders" and "Tonopah," to star Wild Bill Elliott, and "Cheyenne Crossing," to star Wayne Morris.

Eagle Lion Studio Now Is TV Lot

HOLLYWOOD: Transfer of the Eagle Lion studio to a syndicate of investors and television producers was completed here Saturday. For a consideration of $1,100,000, the plant passed into complete control of TV interests.

The studio was acquired from Chesapeake Industries, Inc., represented by William McMillen, Jr. The purchasing syndicate is headed by Edwin W. Pauley. The board of directors of the new corporation, to be known as First National Film Productions, includes, in addition to Mr. Pauley, Daniel F. Reeves, president of the Los Angeles Rams; Bertram Gamble, president of Gamble's Western Auto Supply, Minneapolis; Edward Mazt, president of the Metal Moss Corp., Chicago; F. R. Long, Los Angeles independent oil operator; Fred Levy, Jr., Los Angeles financier and realtor, and Edward Conne, Los Angeles television film and radio producer and one of the organizers of the World Broadcasting System and Radio Luxembourg.

Bernard Proctor, New York TV producer, will be executive producer in charge of production, while Conne will have charge of studio operations. Levy will be treasurer.

Polaroid Announces Stock Dividend

A 50 per cent stock dividend on outstanding common stock shares has been declared by Polaroid Corporation's directors. Stockholders must approve at a special meeting called for January 28. The board also authorized an increase in common stock shares from 407,375 to 750,000. This would provide sufficient shares for the dividend and future requirements.

UA To Release Four Films in January

The new year—its 35th Anniversary Year—is being started by United Artists with the release of four important productions, William J. Heineman, its vice-president in charge of distribution, announced at New York headquarters this week.


"Gilbert and Sullivan" will go into release January 8; "Personal Affair," January 15; "Go, Man, Go," January 22; and "Aligera," January 26; and "The Conquest of Everest," January 29. The first stars Robert Morley and Maurice Evans as the composing team. The second has Gene Tierney, Leo Genn, and Glynnis Johns. "Go, Man, Go" is about the Harlem Globetrotters; and "The Conquest of Everest" depicts the actual ascent.

MGM of Australia Acquires New House

Acquisition by MGM of Australia of a sixth theatre in Sydney, bringing the total of the Australian group to 12 theatres, was announced by Morton A. Spring, first vice-president of Loew's International Corporation. The latest addition is the Metro Crown's Nest theatre, formerly called the Sesqui, seat, more than 1,000.

The Metro Crown's Nest, named for the neighborhood in which it is located, began operation December 17th. It will play four sessions daily, on a first-run basis, simultaneously with the St. James theatre in the city's center and the Metro Bondi, Metro Manly and Metro King's Cross theatre, located in the suburbs.

M-G-M's Liberty, in Sydney, which is also in the center of the city, will continue exclusive first run policy, playing "Kiss Me Kate" in 3-D for the holiday season.

20th-Fox Will Resume Making Short Subjects

After 20 years, 20th-Fox will again make short subjects, Darryl F. Zanuck, chief of production, announced last week. He added they will be made for the wide screen, and that Otto Lang will be in charge. Plans are for travelogues and events of general public interest, and then fiction.
CHILDREN know that Santa Claus only brings gifts to good little boys and girls—and just before Christmas, they're as good as they can be. So, perhaps this is the season for serious contemplation of juvenile delinquency, as it affects theatres. It might be possible to catch the little darlings off base, and offer a degree of appeasement in exchange for their cooperation. You can buy their friendship cheaper than you can frighten them.

The best approach to a solution of the problem has been instances where the theatre, with the cooperation of local Parent-Teacher or school authorities, have issued "good conduct" cards to youngsters, with the signature of their teacher, to vouch for them, whereby such card holders had a special admission price or ticket privilege at the box office. These tickets were issued on a non-transferable basis.

Long ago, in the Round Table, we published a story from England, of a manager who issued such identification cards to children, over the manager's signature, with a tiny attached photograph of the child, the size of a 35-millimeter frame, all stamped firmly with an impressed seal, and looking very important—for a sixpence. Children prized the official-looking cards, and parents and teachers, welcomed them, for purposes of identification and safety, as well as for the "good behavior" angle.

We have been losing our children's audiences, and you may have noticed, as we lose them, they are more destructive, since they are less interested in your theatre, and it becomes a game, to tear things apart or attract attention to themselves. It is well known by theatre managers that there is always a little "gang" at work—just two or three ring-leaders who want to show-off to kids of their own age. One of our members meets this problem by appointing "junior deputies" who are sworn not to reveal their secret identity—and then he fools 'em, by actually not appointing any! But the kids think they are surrounded by their own secret police!

We called up Santa Claus—otherwise known as "Uncle" Mel Gold, advertising director for National Screen Service, and told him what we wanted for Christmas, and New Year's, again, as usual. You guessed it—we wanted a photograph of those attractive standees that NSS has every year, for theatres. The half-tone above will show you what most everybody is using this week for lobby display, throughout the land, and you'll see another one on this page next week. Our sincere appreciation for the Christmas present, and the equal opportunity to extend our greetings to 4,677 Round Table members around the world.

‡ TELEMETER is a topic of interest, in many places, and has been aptly reported, except for one little detail that should be contemplated by theatre managers who may be wondering what it will mean in their situations. That small item is the cost to the consumer who subscribes to the service. And exhibitors can stop worrying.

At present, there may be a charge for installation, which can amount to a substantial sum, from $150 to $450 for a cable connection—which is, of course, in addition to the cost of the set itself. This charge depends on the distance involved, as each Telemeter is now on a separate closed circuit. Also, in taking the service, the user pays for the meter, which amounts to $21.75, and he guarantees a minimum of at least $3 per month in service charges. A collector calls each month to empty the coin box.

For the Notre Dame game, residents of the test area in Palm Springs, California, paid $1 to receive the game. For the first run Paramount picture, "Forever Female," they paid $1.25 per set. The admission at the theatre, simultaneously, was $1.25 per person, but the set user could entertain as many as he could crowd into his living room. Palm Springs is a resort town, and the installation which was provided by Paramount to serve the first 71 customers is reported to have cost the company $750,000. It cost $7,500 to "pipe in" the football game from Los Angeles, 125 miles away. But the televised football game grossed only $71 in Palm Springs, and the premiere of the picture brought in a total of just $96.80 in meter tolls from home viewers who dropped their coins in the box. It will take many installations to add up.

In the aggregate, if and when Telemeter has thousands of installations—even millions of them—then the profit to the company will be great. But the local operating cost will be high, and the profit will be low, in our considered opinion and belief. Managers need not be losing any sleep over potential competition, or cooperation until Telemeter is much further along.

—Walter Brooks
Bill Trambukis, manager of Loew's Regent, Harrisburg, shows you how to adopt a newspaper contest to television, with prizes for right answers.

Al Plough, manager of the Stanton theatre, Philadelphia, used a lucky number gimmick to advertise UA's "99 River Street."

**All Good Men Get Publicity**

Ted Davidson, manager of Walter Reade's theatre in Perth Amboy, N. J., had ushers, cashiers and candy stand staff, all in economical "Levi's" as atmosphere for "Calamity Jane."

Governor Goodwin L. Knight, of California, is made an honorary member of the Knights of the Round Table by Jim McWilliam, Boyd Sparrow's assistant at Loew's Warfield theatre, in San Francisco, for the Christmas premiere of the first MGM picture in CinemaScope.

Clark Jordan, manager of the Linda theatre, San Diego, Calif., poses with the contented customers after they won ten sponsored turkeys at his co-op advertised Thanksgiving matinees. This sort of thing goes on and on, year after year, to profitable results, because everybody's happy at a good show, with a free gift.
We Want To Praise The Small Towns

And because we do, we like to pay special attention to those contenders from small towns who try for national prizes, in such contests as Metro's "Lucky 7" where you played against the 48 states to win. At a recent judging, we saw entries on two of these contests, for "Kiss Me Kate" and "Fort Bravo"—and we picked out a few to write up in these pages, for the interest of this Round Table meeting.

From the Lakemont Drive-In, Altoona, Tenn., came an entry from a manager who would have done better if he had signed his name. Being anonymous, he remained that way. But he has shown reasonably good showmanship, in the type of situation where we need showmen, and so we applaud from this corner. Leslie Pendleton, manager of the State theatre, Lake Wales, Florida; Phillip Sevigny, manager of the Riviera theatre, Geneseo, N. Y.; Charles Cowville, manager of the London theatres, London, Tenn.; Walter Reckwitz, manager of the Ionia and Center theatres, Ionia, Mich.; Irwin Premisel, manager of Schine's Elmwood theatre, Penn Yan, N. Y.; J. William Horton, manager of the Michigan theatre, South Haven, Mich.; L. J. Duncan, manager of the Dixie theatres service, West Point, Ga.; Jack Kronlein, manager of the Vogue theatre, Manitow, Wisc.; Edwin E. Draper, manager of the Park theatre, Avon, N. Y.; W. C. Green, manager of the Lyric theatre, Ludington, Mich.; Larry Rich, manager of the Tokato theatre, Cokato, Minn., and Fred G. Weppler, manager of the Colonial theatre, Colfax, Ill., were other contenders whose work we inspected, and most of whom we recognize as Round Table members.

Read Them Carefully

Also represented were James T. O'Brien, manager of the Le Roy theatre, Le Roy, N. Y.; W. G. Shonk, manager of the Sierra theatre, Susanville, Calif.; G. D. Lovett, manager of the Butte theatre, Gradel, Calif.; Raymond Trumbale, manager of the Lexington Park theatre, Lexington Park, Maryland (what kind of a town is this, with a population less than 2,500, and an advertising budget of $4197?); Clayton Gillam, manager of the Bexley theatre, Dover, Ohio; Frank Bolden, manager of the Grove theatre, Penns Grove, N. J., and Ray MacNealy, manager of the Sheath theatre, Geneva, Ohio.

To all of these, if we didn't have space to outline all of your campaigns, please know that we spent some time reading them carefully and getting a long distance impression of small town showmanship as it is revealed in our mail and in national contests of this order. There are good men in small situations, and when film industry neglects them, or vice versa, we're about ready for the Requiem.

The Weather Bureau says there is a blizzard on the way, with snow and cold "coming up from the South"—of all places, but the Pike Drive-In, at Newton, Conn., is still open on weekends, with Paul W. Amedo, manager, stressing this in the ads.

Joe DeSilvia, manager of Schine's Playhouse, Canandaigua, N. Y., gets the kids off the street, out from under foot, and helps his local merchants (who sponsored the idea) by putting on four morning shows, the four days before Christmas.

Since nearly everybody in his area is essentially "water minded," Ray LaBounty, manager of Schine's Avalon, Easton, Pa., put ten model sailing vessels in a lobby display and offered prizes for those who could identify them, as promotion for "Botany Bay."

Leonard H. Louk, city manager for Favorite Theatres in Spokane, and Don Parker, manager of the Granada theatre, are creating a "Flight Nurse-Blood Drive" as promotion for the Republic picture, with the cooperation of Arthur Meehan, Mayor of Spokane.

T. Murray Lynch, manager of the Paramount theatre, Monceton, N. B., sells Famous Players ticket books with a special display card in various spots where men are employed, offering 10 children's admissions for $1.00 or four adult tickets for $2.15, including tax.

Herman Kopi, manager of Schine's Walker theatre, Laurel, Del., had a busy month of December, with sponsored things each week that packed the house. Santa arrived early, with the Junior Chamber of Commerce as an escort, there were Yo-Yo contests on two Saturdays, and the sponsors of the Kiddie Round-Up will handle affairs on Saturday, December 26th.

ErnieEmerling's boys in the field are writing to us on a reasonable facsimile of our letter head, exploiting "Knights of the Round Table"—of which we have the mostest and bestest.

Clark Jordan, manager of the Linda theatre, San Diego, Calif., introduces himself to his audience with a special herald of greeting, which carries his picture on the cover.

Doc Weiss, escape artist, doing some exciting stuff in Long Island and Queens stores, as exploitation for "Houdini" playing in the neighborhood, arranged by Loew's theatres.

Lou Cohen in from Loew's Poli theatre, Hartford, to report his promotion of "The Robe" and "Take the High Ground" as newsworthy events in New England.

J. W. Beach, manager of the Appalachian theatre, Boone, N. C., has his children's birthday list in type, and he runs a galley of names as part of a cooperative ad, each week at holiday time, for free admission given if you bring the ad to the theatre, with your name in it.

Mrs. Mabel Leventhal, manager of the San Marco theatre, presented a sidewalk art show in cooperation with the Jacksonville Museum, as exploitation for "Rembrandt."

James S. (Starkey) Howard, manager of the Waco Drive-In theatre and the Air-Vue Drive-In, both at Goldboro, N. C., runs "Laugh-A-Thon" nights with comedy unlimited—"five crazy pictures."

Bob Heekin, Florida State's city manager in Jacksonville, put two giant popcorn containers on the street, supported by pretty girls, or at least pretty knees, to walk them around.

Robert Ancell, manager of the Palus theatre, West Palm Beach, Fla., had an R-4360, C-124 engine, 3500 horsepower, 28 cylinders, 28 plugs, parked in front of the theatre as ballyhoo for "Above and Beyond"—first time local permission had been granted for a street display.

Ed Lord is operating his "in-door, out-door drive-in theatre" at Plainfield, Conn., on a Friday-through-Sunday policy for the winter. Explanations are called for.

Harry Shaw's New England theatres, for Loew's Inc., are spreading out for "The Robe" to cover openings in Hartford, New Haven, Bridgeport, Waterbury, and Springfield. Lou Brown, circuit advertising and publicity chief, cooperating.

John W. Godfrey's complete campaign on "Blowing Wild" at the Paramount theatre, Ashland, Ky., has all those tear-sheets from across a couple of state lines to show penetration.

Sid Kleper putting his proposed campaign for "Mogambo" into effect at Loew's College theatre, New Haven, along lines laid out in advance in Metro's "Lucky 7" contest.

Metro did a nice co-op advertisement in Marshfield, Wisconsin, papers, with Lou Orlove, MGM field man in Milwaukee, down to help celebrate the 45th Anniversary of our good friend, John P. Adler, in show business. Just matches our own dates, 1908-1953 as recorded in the Almanac.

Bill Burke, manager of the Capitol theatre, Brantford, Ont., turned out quite a sizeable street parade as part of the tieup with local Boy Scouts for "Mr. Scoutmaster." The Scouts sell Famous Players' ticket books each year, and make a big thing of it.
ODEON CAMPAIGNS IN LAST QUARTER

A substantial number of campaigns from Odeon Theatres (Canada) arrived here just too late to be included in the judging for the third quarter, and were consequently held over as entries in the fourth and last quarter of 1953. Since these were an accumulation of fine campaigns prepared in the David Griesdorf Pennant Race for Odeon Showmen, conducted under the direction of Larry Gruburn, with the able assistance of Wallie Tyers and Jim Hardiman, last summer, they represent the efforts of many good Round Table members, and it's an embarrassment of riches. There were many good photographs as part of the campaigns, but since we couldn't begin to use more than a few pictures, we compromised with none, in this all-type recognition of the leaders. And, anyway, we didn't want to raid the books before the judging. Many of the pictures dated back into Spring and Summer playdates, and that is another handicap in reporting. But all are contenders, and all are appreciated, at this desk.

Super-Showmanship

Neither do we want to differentiate between these entries (for the Quigley Award judging) to indicate the winners in Canada. There are no marks nor signs to influence our judging anew and from scratch. But we will begin with the representation of Jacques Martin, at the bilingual Odeon-Mercier theatre in Montreal, for here is the work of a good showman in two languages. His audience is predominantly French, and all attractions are billed and sold in two languages. We enjoyed looking over his free adaptation of showman's tricks, with just enough clues so we could read his copy. Tres bien, which around here means very, very good. He apparently has a neighborhood theatre, but it's big time showmanship. His handling of musicals such as "La Parade du Printemps" with Fred Astaire and Judy Garland has us baffled, but we bow to his lobby stunt, using a huge standee of Vic Damone in "Rich, Young and Pretty"—and photographing all girls in his arms! "King Kong" had spectacular handling, and the native (local) dancer he had for "Under the Sheltering Palms" wins applause across the border, as the best picture of very special lobby display.

Genuine Redhead

Our old friend Roy McLeod, manager of the Hastings theatre, Vancouver, lives up to the standards of the city of showmanship, and gets the best laugh from this corner for his cute stunt in submitting proof of his attractive street ballyhoo for "Redhead from Wyoming"—he used his cashier and sent us a lock of her hair just to guarantee that she was a really gorgeous redhead. We are putting it in the back of our Ingersoll, bidding our time. We'll get to Vancouver yet. Roy has a fine staff and you can see from his campaigns how hard they work for results. His handling of "Reel the Wild Wind" was filled with good showman's stunts. He did as well with "Operation Pacific"—and this time in sailor suits.

Frequent Contenders

Vic Nowe, a frequent contender for the Quigley Awards and several times a winner, has an impressive pile of campaign books, leading with "A Queen Is Crowned"—which was the banner attraction across Canada at the time of the Griesdorf contest. Very handsome, very dignified, very well done, and no wonder, with such great popular as well as professional interest. His campaign on "It Grows on Trees" contained extra evidence of that Barnum touch. Harry Duke, manager of the Odeon, Kingston, and "Nicky Langton, manager of the Odeon, Brantford, have exhibits on "The Cruel Sea" for late fall dates.

Al Jenkins, manager of the Vogue theatre, Vancouver, shows artistic handling of "Moulin Rouge"—with fine photographs of his theatre front, and special touts with art sources as selling approach. Jim Chalmers, manager of the Odeon, Ottawa, had different treatment of "Desert Rats" and "Desert Legion" among his exhibits. Elliott Brown, manager of the Odeon, Victoria, has many fine things to offer, including the introduction of "Miss Odeon Theatre" who had the qualifications to conduct a fashion show and attract attention by her attractive personality to the theatre as a community asset. A "crazy bonnet" contest was for small girls, across the stage. His Movie Club Cowboy contest had 48 contenders among the small boys of the audience. But, probably best of Elliott's promotion ideas was a "Ma and Pa" contest as exploitation for "Ma and Pa Kettle"—with prizes for the best "Ma and Pa"—not necessarily like the characters.

Best of the Year

Art Gruburn, manager of the Plaza, Vancouver, was strong in his handling of "A Queen Is Crowned"—and Al Smith, manager of the Capitol, Hamilton, Ontario, had the most impressive lobby exhibit of British Empire materials and settings, in support of "The Queen." Al Ford, at London, Ont., and Len McGuire, at Port Arthur, Ont., were two others among the Odeon family who did themselves proud in their skillful handling of England's Coronation—which all the world recognizes as the best example of showmanship for the year. Odeon Theatres (Canada) can be gratified with their results. We are as pleased to consider these entries, now, for the Quigley Awards competition for 1953, which is drawing to a close.

Doug Ewin Honoured

A considerable honour has come the way of Douglas Ewin, manager of the Regal, Oxford, and a zealous member of Round Table. He has been dedared A.B.C.'s Champion Manager of the Circuit for 1953. In making the announcement Mr. D. J. Goodlatte, A.B.C. managing director, said: "A Champion Manager is a showman in every sense of the word. He must excel himself in every phase of showmanship, or I prefer to call it, Management. He is a Champion in Exploitation, Good Housekeeping, Public Relations, Salesmanship, Staff Relations and Administration. When a Manager receives top marks in these six important facets of theatre management and, in addition, has conducted himself in exemplary fashion, then he is truly a champion. Mr. Ewin has won the highest honour I can bestow upon him. He is the model Manager of the Circuit; a Manager, who by executing all his duties with enthusiasm and pride, has set an example that all showmen should follow. The twenty district champion managers were also judged on their achievements in every phase of management."

Mr. Goodlatte stressed the paramount importance of theatre management in relation to box-office receipts. "A Manager," he said, "is in a key position in the community where he must have the support and respect of civic dignitaries, business leaders and his fellow citizens. In effect, he is the Company's Ambassador and the performance of his duties is not only a reflection on himself, his theatre, but also his Company."

In summing up Mr. Goodlatte said: "A real Manager must earn his title by concentrating on all the duties involved in management. His efforts must be consistent. The six facets of good management were taken into consideration in deciding the Champion Manager and the Second Manager, and I am grateful for their fine efforts."

Since Mr. Ewin joined A.B.C. as an Assistant Manager at the Regal Torquay in 1947, where he served in that capacity for 3 years, he was promoted to the management of the Lyric, Wellingborough, in 1950, and then further promoted to the management of the Regal Oxford in 1952.

Adam Goetz Is Now In Michigan City

Adam G. Goetz, one of the best of our Round Table members, is now reporting from the Tivoli and Lido theatres, Michigan City, Ind., and we think we've seen that town, flying into Chicago. He sends in a comprehensive campaign book as an entry in the Quigley Awards for the fourth quarter, and we note especially that he's getting ready for his CinemaScope opening this month. Another item that stands out, is his "Visit Your Schools" tieup in American Education Week, which resulted in special mention in his house program.

MOTION PICTURE HERALD, DECEMBER 19, 1953
Big Displays Always Pay

Members present at this meeting know that we always argue in favor of lobby and marquee displays, preferably made from the art materials contained in a 24-sheet or other posters, which contain the most for the least cost. But to prove our point, by indirection, we show you this painted sign now current across the front of the Victoria theatre on Broadway.

We asked a few people who should know, just what they thought this sign might cost, and the guesses ranged from $3,000 to $5,000, which is close enough. Such displays come often and frequently, in the Times Square area, and concerns such as Arterraft-Strauss have plenty of customers ready and willing to pay this kind of price for hand-painted boards, as big as the broad side of a barn, with lights and animation, to get attention at the point of sale. On Broadway, that means they are competing with 1,000,000 other lights and moving figures, all bent on obtaining the ticket buyer.

So, when 24-sheets cost $2.40 and you can own a dandy "Cut-Away" device for cutting outline figures out of beaver board after posters have been mounted, why worry what Broadway pays for anything reasonably similar? Isn’t it worth a certain small share, to have big-time pictorial art, approximating this costly result? Almost any theatre, anywhere in the world, can utilize 24-sheets and 6-sheets with this advantage, and many of them do. The number of 24-sheets in use is increasing, we’re glad to say, and that’s a good sign of the return of showmanship, to catch the eye and the canny shopper for the best entertainment in return for his amusement dollar.

"The Robe" Will Keep Theatre Seats Warm

Lou Cohen, manager of Loew’s Poli theatre, Hartford, sending in proofs of his third-week hold-over ads in the local newspapers of the sensation run of "The Robe.

Incidentally, "The Robe" will open as the Christmas attraction in eighty-three New York theatres, following the run at the Roxy, which closed Dec. 19th, and which earned back a full quarter of the total cost of the production.

HOW TO MARRY A MILLIONAIRE—20th Century-Fox, CinemaScope, in Technicolor. Marilyn Monroe, Betty Grable and Lauren Bacall in what is probably the most entertaining picture of the year. All this is on a Cinema-Scope too! Glamorous gals in truly glamorous amusement. You can observe these facts without glasses. Marilyn wears her for laughs, and she’s a really a comedienne. Instead of a 24-sheet, there’s a 28-sheet, everything is bigger, better—and wider—than usual. All posters are made to prepare glamorous displays to match the screen show. Newspaper ad mats are on this very generous side, for large space. There’s no “big 35c economy mat” proving this pressbook was not designed for small situations. A set of teasers shows the three gorgeous gals, singly, and you can add them up any way you please to hit the jackpot. There’s a jumbo herald, natch, and even a music tieup for the two song hits. Pressbook says “A million ways to sell these million dollar girls” and that’s a marvelously expansive understatement. The large display ads use that artist’s sketch of Cinema-Scope that was used for “The Robe”—which has been criticised as an exaggeration of facts, but it has our approval for showmen, and P. T. Barnum would agree. Lots of luscious pre-selling behind this picture, or out-in-front, we should say, for this has really been sold in advance by the metropolitan newspapers and national magazines. “Cinema-Scope” is the thing to sell, and “How to Marry a Millionaire” is your best chance to sell it.

ESCAPE FROM FORT BRAVO—MG M’s greatest outdoor color drama. The screen’s top stars and cast of hundreds brings you romance, suspense and danger in an epic picture of frontier history. William Holden, Eleanor Parker, John Forsythe, in a top-bracket, wild-and-woody western, with Indians and everything. 24-sheet, not quite as crowded as usual, has a nice big hunk of poster art which you can buy at $2.40 to make lobby or marquee cut-out displays. Herald from Cato, or you can print your own with ad mat No. 406, for the benefit of a cooperative advertiser. Newspaper ad mats otherwise are not distinctive, but you’ll find your size. The best buy is Metro’s bargain complete campaign mat for small theaters, which gives you everything you need, with some choice at the press, for only 35c, on standing order at National Screen. The set of 8x10 color prints is another present worth taking home to your theatre. The window card on this picture is unusual and will give you a “different” approach, if you haven’t used this accessory in some time. Look around for the things that are dissimilar from your own and other displays in your town, and use that item that strikes you as "something new and different" every time. Look around for the things that are dissimilar.

EASY TO LOVE— MGM’s spectacular Technicolor musical, filmed in Florida’s famed Cypress Gardens. A lovers’ paradise, with Esther Williams for beauty, Van Johnson for comedy, and Tony Martin for romance. See for yourself that the famous spectacles, in and out of water, with lots of Florida sunshine in their smiles. 24-sheet and other posters contain art materials for lobby and marquee display, but Metro’s artist could engrave all the Old Testament on the head of a pin. He gets it all in, but with or without poster quality. Plenty of newspaper ad mats, with the justly famous 35c economy mat, originated by MGM, leading the field, with nine ad mats and slugs, two publicity mats and a bunch of borders, all for the price of one ordinary mat, at National Screen. Another MGM first is the set of 8x10 color stills, twelve of them, to sell color with color, and at the lowest price along Film Row. There’s a giant, jumbo herald, from Cato Show Print. Music sheets with the full cooperation of MGM Records. A special mat of stereophonic sound and wide-screen slugs is included.
NEW EQUIPMENT

MANSONITE MARQUEE LETTERS, FIT WAG-\nner, Adler, Bevelite signs, 4"—30c; 8"—90c; 10"—MS6c;\n12"—$1.42. Write for catalog. S. O. S.\nCINEMA SUPPLY CORP., 602 W. 53rd St., New\nYork 19.

WIDE SCREEN PRESENTATION PAYS OFF!\nMetallic screens 90¢ sq. ft. Prompt shipments\nRoll screen bases. Everything for Cinemascop. S. O. S.\nCINEMA SUPPLY CORP., 602 W. 53rd St., New\nYork 19, N. Y.

HELP WANTED

MANAGER REQUIRED IMMEDIATELY. MUST\nbe experienced in handling large downtown theatre\nin New York City. Advising regarding interview. BOX\n278, MOTION PICTURE HERALD.

BOOKS

"NEW SCREEN TECHNIQUES"—the new book that\nis a "must" for everybody in or connected with\nthe motion picture industry—the clearly presented,\nauthoritative facts about 3-D, Cinemascop, Cinemascope\nand other processes—covering production, exhibition\nand exploitation—contains 36 illustrated articles by\nleading authorities—edited by Martin Quigley. J.\n208 pages. Price $4.50 postpaid. QUIGLEY BOOK-
SHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S ILUDBOOK OF PROJECTION.\nBert Schiller, 1931. Now in 7th edition. Revised to\npresent last word in Sound Trouble Shooting Chart.\nExpert information on all phases of projection and\nsound. Special new sections on television, invalu-
able to beginner and expert, $.35 postpaid. QUIGLEY\nBOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

DRIVE-IN EQUIPMENT

REPLACE INADEQUATE, OUTWORN EQUI-
ments with DeVry, Simplex and Century units re-

THEATRES

FOR SALE: MONTANA THEATRES, ROUND UP\nand Martin City, Moneymakers. No television. Wire\nMcAdam, Livingston.

Legion Objects to Only Two of Eight Films

Two of eight features reviewed by the\nNational Catholic Legion of Decency this\nweek have been found morally objectionable.\nThey are "Forbidden" and "Fugitive in\nTrieste." Unobjectionable for adults are\n"Anita Garibaldi" and "Stranger on the\nProwl"; and, for all, "El Abueine," "Give\nA Girl A Break," "Rob Roy," and "Song\nof the Land."

Bank of America Is Awarded 10 Films

Ten independently produced pictures were\ngiven last week to the Bank of America Na-
tional Trust and Savings Association, by\nFederal Judge William C. Mathes, in Los\nAngeles. Money judgments accompanied the\nawards in six instances. The pictures were\nreleased by Universal International,\nbut that company was relieved of financial\nobligations to date with the
judgments were: $88,355 plus \$45,—\n815 interest against Hallmark Productions, Inc., for "Magnificent Doll"; $500,152 plus\n65,106 interest against Diana Productions, Inc., for "Secret Beyond the Door"; $370,—\n874 plus $32,915 from Walter Wanger Pro-
ductions, for "Lost Moment"; $108,044 plus\n$21,498 against Rampart Productions for\"Letter from an Unknown Woman": $45,—\n157 plus $16,227 interest against Kanin\nProductions, Inc., for "Double Life"; $234,—\n057 plus $35,811 against Artists Alliance, Inc., for "One Touch of Venus."
Possession of "The Senator Was Indis-
cred" and "Mr. Peabody and the Mermaid,"\nproduced by Inter-John, Inc.; the "Countess\nof Monte Cristo" of the Westmoreland Corp.,\nand "Cashbali" of Marvel Pictures, Inc., was\nawarded to the banking association.

Catholic Magazine "The Sign" Chooses "Lost," "Caesar"

Paramount's "Little Boy Lost" and MGM's\n"Julius Caesar" have been chosen by "The\nSign," a national Catholic monthly maga-
azine, as the outstanding pictures of 1953.\nThey were chosen for their moral value, art-
istic achievement, and entertainment con-
tent. The magazine will present scrolls to\nWilliam Perlberg and George Seaton, pro-
ducers of "Little Boy Lost," and Joseph\nMankiewicz, producer of Shakespeare's\"Julius Caesar."

Supreme Court to See Two Disputed Films

WASHINGTON: The Supreme Court has\nagreed to view the two motion pictures\ninvolved in pending cases testing the con-
istitutionality of state film censorship.\nThe cases challenge New York's censor-
ship of the film "La Ronde" and Ohio's cens-
orship of "M." The Court has agreed to\nreview lower court decisions upholding\nstate bans on the two films. Arguments will\nbe heard by the Court on Monday, Jan-
uary 6, or Thursday, January 7, with a\npossibility that the cases might take part of\nboth days.

In the Ohio case, both the film's distribu-
tors and the state censors suggested the\n advisability of the Court's seeing the film in\nadvance of the arguments, and a similar\nrequest was filed by the distributor in the\New York case. The court Monday agreed\nto view both films—"M." on January 4, after\nthe Court finishes its official session for the\nday, and "La Ronde" on January 5, after the\ndaily court session.

Maryland Gives Permit

FOR "The Moon Is Blue"

BALTIMORE: The Maryland board of\ncensors has licensed "The Moon Is Blue" for\npublishing exhibition in Maryland, formally\nbringing to an end the controversial ban on the film which the censor board imposed June 29 on the film. Maryland's Attorney General Edward Rawlins, said the ruling by Judge Herman Moser in Baltimore City Court that the film is not "indecent or immoral," as the censors alleged, is the final decision and could not be appealed. Board Chairman Sydney R. Truax then concurred.

MOTION PICTURE HERALD, DECEMBER 19, 1953
**FILM BUYERS RATING**

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theaters. This report covers 123 attractions, 5,367 playdates.

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

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

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<th>EX</th>
<th>AA</th>
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<td>Kid from Left Field, The (20th-Fox)</td>
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<td>Kiss Me Kate (MGM)</td>
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<td>Last Posse, The (Col.)</td>
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<td>Lion Is in the Streets, A (WB)</td>
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<td>Man from the Alamo (Univ.)</td>
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<td>Marshal's Daughter, The (UA)</td>
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<td>Martin Luther (de Rochemont)</td>
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<td>Master of Ballantrae, The (WB)</td>
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<td>Mister Scoutmaster (20th-Fox)</td>
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<td>Mogambo (MGM)</td>
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<td>Moon Is Blue, The (UA)</td>
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<td>Moonlighter, The (WB)</td>
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<td>Pickup on South Street (20th-Fox)</td>
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<td>Powder River (20th-Fox)</td>
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<td>*Queen Is Crowned, A (Univ.)</td>
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<td>Return to Paradise (UA)</td>
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<td>Ride Vaquero (MGM)</td>
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<tr>
<td>Robin Hood, The (20th-Fox)</td>
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<td>Roman Holiday (Para.)</td>
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| Sabre Jet (UA) | 7 |
| Sailor of the King (20th) | 1 |
| Salome (Col.) | 11 | 60 | 23 | 12 |
| Sangaree (Para.) | 9 | 7 | 3 | 5 |
| Scandal at Scoures (MGM) | 17 | 30 | 8 |
| Scared Stiff (Para.) | 25 | 45 | 12 | 5 |
| Sea Around Us, The (RKO) | 1 | 1 |
| Sea Devils (RKO) | 3 | 6 | 13 | 4 |
| Second Chance (RKO) | 8 |
| Shan (Para.) | 49 | 38 | 5 | 2 |
| Shark River (UA) | 4 | 1 |
| Siren of Bagdad (Col.) | 6 | 8 |
| Slight Case of Larceny, A (MGM) | 1 | 16 | 2 |
| So Big (WB) | 1 | 31 | 1 |
| So This Is Love (WB) | 11 | 18 | 26 | 9 |
| Son of Belle Starr (AA) | 1 |
| South Sea Woman (WB) | 12 | 34 | 34 | 4 |
| Splitt Second (RKO) | 1 | 20 | 18 | 14 |
| Shilag (Para.) | 8 | 42 | 26 | 8 |
| Stand at Apache River (Univ.) | 2 | 6 | 4 | 1 |
| Story of Three Loves, The (MGM) | 10 | 18 | 10 | 11 |
| Stranger Wore a Gun, The (Col.) | 4 | 15 | 8 | 1 |
| Sweethearts on Parade (Rep.) | 3 | 16 | 13 | 3 |
| Sword and the Rose, The (RKO) | 8 | 13 | 15 | 6 |
| Take the High Ground (MGM) | 5 | 19 | 4 | 1 |
| Take Me to Town (Univ.) | 9 | 28 | 14 | 1 |
| Tarzan and the She-Devil (RKO) | 13 | 16 | 13 | 1 |
| Those Redheads from Seattle (Para.) | 2 | 5 | 6 | 1 |
| Thunder Bay (Univ.) | 3 | 13 | 43 | 33 |
| Torch Song (MGM) | 2 | 6 | 5 | 11 |
| Valley of Headhunters (Col.) | 5 | 2 |
| Vanquished, The (Para.) | 1 | 19 | 20 | 6 |
| Vice Squad (UA) | 1 | 13 | 13 | 1 |
| Vicki! (20th-Fox) | 1 | 8 |
| War Paint (UA) | 4 | 6 | 6 | 2 |
| War of the Worlds (Para.) | 2 | 6 | 13 | 27 |
| White Witch Doctor (20th-Fox) | 14 | 48 | 26 | 10 |
| Wings of the Hawk (Univ.) | 2 | 9 | 8 | 7 |
Those Cost-of-Living hurdles appear insurmountable . . . particularly when placed squarely in the path of profits!

Several of the main obstacles are noted in the Bureau of Labor Statistics report . . . showing an increase for your FOOD, FUEL, RENT, HOUSE FURNISHINGS and APPAREL . . . of 92.8% since 1939! The Exhibitors Digest reports a 98.9% rise in the cost of your THEATRE EQUIPMENT and SUPPLIES since 1940! These are formidable obstructions that discourage profits!

You’ll find, however, that you’ve had no trouble hurdling the negligible increase, IF ANY, you’ve received from NSS during this very same period!

Compare all your costs, with the LOW COST, Service-With-A-Smile Policy of the Prize Baby!
Opening of Congress to Mean Start of Tough Fight for Tax Relief

Pre-Christmas Openings Launch Biggest Product

ALL THIS AND A MILLION DOLLARS WORTH OF PROMOTION TOO!

America’s No. 1 favorites, the stars of TV’s famed “I Love Lucy” come to the screen in a riotous M-G-M comedy promoted sky-high!

LUCILLE BALL • DESI ARNAZ in
"THE LONG, LONG TRAILER"

M-G-M presents
LUCILLE BALL • DESI ARNAZ in
"THE LONG, LONG TRAILER"

with MARJORIE MAIN • KEENAN WYNN
Screen Play by ALBERT HACKETT and FRANCES GOODRICH
Based on the Novel by CLINTON TWISS
Photographed in ANSCO COLOR • Print by TECHNICOLOR
Directed by VINCENTE MINNELLI • Produced by PANDRO S. BERMAN
In addition to M-G-M's magazine and newspaper campaign on "THE LONG, LONG TRAILER" there will be:

Duplicates of the deluxe New Moon Trailer used in the picture (see photo below) will spark the ballyhoo in all key city openings. A big New Moon Trailer magazine saturation campaign simultaneous with picture's release.

Two beautiful starlets will cover key cities in a New Moon Trailer for colorful newspaper, radio, TV and other promotional tie-ups.

Vast national TV coverage on America's No. 1 program, the Philip Morris "I Love Lucy," starring Lucy and Desi. Tied in locally for theatre penetration by 500 field representatives with special posters, window cards and other material selling "The Long, Long Trailer" through supermarkets, drug chains, tobacco stores, etc.

Mercury dealers from Coast to Coast in big promotion for their car used in the picture.

M-G-M's

JUST ONE OF THE BIG "JUBILEE" HITS!

M- G- M's
(Color, too!)

TRADE SHOW—JAN. 4th
See it and Plan for your Clean-up!
The Primitive Maiden Dance of Abandon

"Sa Bula! Sa Bula! The World"

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IN HIS ROLE OF ROLES
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who became
ruler of 10,000
barbarous warriors!

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From the best seller by Lawrence Klingman and Gerald Green
SCREEN PLAY BY
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Beginning New Years in EL PASO, SAN ANTONIO, BOSTON,
MEMPHIS, PITTSBURGH, PALM BEACH,
BALTIMORE, ERIE, CORPUS CHRISTI, BEAUMONT,
ST. PETERSBURG, AMARILLO, PORT ARTHUR!

"It is my father's wish that I love you..."
The 3rd Straight Hit On The CINEMASCOPE Hit Parade!

TRADE VIEWS
by W.R. WILKERSON

- JUST WAIT until you get a look at "Beneath the 12-Mile Reef," soon to make its bow as 20th's third Cinescope picture. If we may sit in judgment at this early date we'd like to opine that it's better than either "The Robe" or "How to Marry a Millionaire" as motion picture entertainment. It's a great subject for the big scope and our guess is that audiences will rave over it.

We have been told that 20th spent more than $2,000,000 on this picture... better the film's idea, subject that stars two young kids, Bob Wagner and Terry Moore, and a paper who just now, after too many long months of effort, is finally coming into his own — Gilbert Roland.

Our big point in this essay is to again focus on the gambling of Darryl Francis Fox production activities. The story on his Cinescope gamble has been told and retold these past few months and although Skouras, Lichtman and the rest of the high brass in 20th wanted to concentrate on C-Scope, it was Zanuck who decided to go ALL THE WAY with the new medium and, as of now, his gamble is paying off. In "12-Mile Reef" he took another long shot through the place- ment of two kids, hardly known, as the top stars of this magnificent entertainment, and he'll be collecting plaudits for the gamble and 20th will have two additional ticket-sellers as a result.

There has been so much pressure put on the new mediums of photography and projecting our pictures that a most necessary adjunct to our picture progress — new faces — has been sidetracked. Any transfiguration in our pictures' market reach must be followed by the vital organs of film operations and one of the MOST important corpuscles is the personalities, shrewdly placed in important spots to give them full benefit of their creations. To do this, any producer must take a gamble, the stakes are high, the payoff big if the play succeeds. The game can't be accom- plished with unimportant castings or pictures, the dealer must go all the way. Zanuck has done this with Terry Moore and Bob Wagner and will soon be raking in the chips for his company.

"You're so right, Mr. Wilkerson!"

BIGGEST PRE-CHRISTMAS BUSINESS IN THE HISTORY OF THE ROXY!

Watch for sensational openings everywhere across the country!
Outlook for 1954

Just as 1953 has been a year of revolution and evolution within the motion picture industry as a result of the impact of the new techniques, 1954 should be a year of consolidation of the recent advances in the screen art and science.

A major goal of all branches of the industry should be the maintenance and the enhancement of the high degree of public interest developed in 1953. During the twelve months just past the motion picture and the motion picture theatre have enjoyed a degree of unequalled public attention. That is an asset of great potential benefit to forthcoming attractions. Patrons and potential patrons again are talking about films. It is again popular to go to the movies.

It is to be hoped that the technical innovations which may come during the next year will be introduced gradually and that the understandable confusion and uncertainty in 1953 will not be repeated.

From an historical point of view 1953 will be known as the year of CinemaScope and 3-D. While the first 3-D feature, "Bwana Devil," opened before the end of 1952 it was during 1953 that there was a real 3-D boom. At first, pictures were pushed through rapidly to earn money while the novelty value was great. Later in the year the pendulum swung against 3-D. In the closing weeks there was a certain revival due to the release of several quality productions in that medium. Yet at year end no Hollywood studio had on its production schedule a 3-D feature but changes are made in production plans from day to day depending upon interpretations of box office reactions around the country.

In 1954 CinemaScope pictures will flow into release from Twentieth Century-Fox and other studios at the rate of approximately one per week. By the end of the coming year the medium should be well-mastered. The public's appetite for CinemaScope—whetted by "The Robe" in its initial showings around the world—will be fully tested.

Theatres everywhere will feel the impact of not only the widening of the screens, involving many structural changes but also of progress in stereophonic sound. Before 1954 is over much should be learned on just what such sound contributes to the entertainment effectiveness of wide pictures in medium and small sized theatres. It is likely that there will be technical improvements in all phases of directional sound.

Drive-ins in the United States are scheduled to try out very wide screens and to ponder what, if anything, can be done about stereophonic sound.

So far as competition is concerned the theatres will face an extension of television and to a limited extent, the impact of color television. Fortunately television has already had its maximum effect on box office, nationally speaking.

What 1954 will bring in the way of development of any marriage between television and motion pictures is uncertain. However, it is certain that the proponents of fee TV will promote Phonevision, Subscriber Vision and Telemeter as vigorously as they can. Equally sure is exhibition opposition.

The biggest news of the year will be made by the hit pictures. On this score there seems good grounds for confidence. Stimulated by technical developments and the renewed public enthusiasm for pictures, Hollywood and other film capitals throughout the world are currently making many pictures of great promise.

1954 is going to be an exciting year.

Fight on Censorship

Progress in curbing political censorship is jeopardized on the one hand by unsound arguments linking theatres' freedom in matters of programs with that of television stations and by irresponsible policies of a small number of theatres, principally in the larger cities.

In connection with the filing of a brief on behalf of the French film "La Ronde" Mrs. Florence Perlow Shentag said, "The irony is that 'La Ronde' could be shown on television in New York and not in a theatre." That is an inconsistent and confusing argument. While television is not subject to official censorship, the controls a broadcaster must exercise over programs is much stricter than the control a theatre owner must exercise, irrespective of censorship. A television station enjoys by Federal Communications Commission grant a license to use a portion of the air waves that belongs to the public. That license is subject to revocation and periodic renewal. Moreover, a broadcaster must be sensitive to public opinion and also to the wishes of sponsors who use the facilities of television or radio to sell goods, not to arouse criticism or resentment. Films of the type of "La Ronde" are not now and are not ever likely "free" to be shown on television directed to the home.

The question of film censorship revolves around "pre-judging." Absence of censorship does not imply "freedom" to show anything. The police powers of each community give authority to punish those who put on corrupting shows. A current crop of plain sex, burlesque and otherwise degenerate films—four now are playing around the Times Square area in New York—is a grave threat to the whole public relations standing of the industry. It would be a vain victory to be declared "free" and find customers wanting on account of a few irresponsibles.

—Martin Quigley, Jr.
Letters to the Herald

Japanese Promotion
To the Editor:

In Japan, many stores started their bargain sales which run from the end of this year to the beginning of next year. During that time, proprietors present their customers with some gift, such as a calendar or household utensil. However, this year, using this opportunity, we asked them to give movie tickets to their customers as their gifts. They use two kinds of tickets, namely, an admission ticket and a discount ticket. At the store, a customer can get discount ticket for purchasing more than 50 yen worth of goods, and an admission ticket for more than 100 yen worth of goods.

The admission fee for a person is 80 yen at present at my theatre. However, it becomes free when he brings a free exchange ticket. We can get 60 yen from the stores for each free exchange ticket. It means, in other words, the theatre takes a charge of 20 yen for each ticket which is presented by the store. We would like to secure an attendance with this means at the end of the year, for we usually have the least theatre attendance in December of the whole year. About 47 big stores, which are about one-third of all the stores in my town, joined our plan, but I can’t say yet whether the movie ticket is attractive for their customers or not, compared with other goods.

—TOSHIRO MIYAMOTO, Manager, Shin-keiza Theatre, Katsushika-Ku, Tokyo, Japan.

Magazine Size
To the Editor:

There has been much discussion about the use of the 25-inch magazine, as against the 18-inch.

At the start of the showing of motion pictures, as an established fixture in the entertainment field, reels of 400 feet and 500 feet of film were considered standard. As the industry grew, the reel grew also, to an average of 1,000 feet of film.

Then, to lessen the chances of some slip in changing over, from one projector to the other, the contents of one reel was increased to 2,000 feet. There it was stopped, and rightly, because, since the film was highly inflammable, the fire hazard, and the danger of panic, were tremendously increased.

Today, due to the practically universal use of “Safety Film,” a reel can be loaded to 5,000 feet of film, or even more, without endangering public safety.

The film lead of a single reel today is limited only by the ability of the projector to handle the longer footage reel, and the booth room available to install the larger magazine.

The first picture of 3-D proved conclusively the ability of projectors to satisfactorily handle 5,500 feet of film. There seems to be a fast growing opinion that 3-D will revive, and, whether it is run on a single film strip, or on two connected projectors, there still remains a strong argument for the use of 25-inch magazines.

They have proved that they are practical to use, that they decrease by 50 per cent the possibility of a bad change-over, and, that they give the projectionist more time to attend to his other ever increasing duties. There are some who bring forth the argument that 5,000 feet reels are too hard to handle. The same argument was raised when film reel footage jumped from 1,000 feet to 2,000 feet. That argument has long since died a natural death.

With the 25-inch magazines, as they are being made today, with double ball-bearing shafts, suitable gauge cases and covers, and specially designed brackets, hinges and take-ups, together with its comparable price to the 18-inch magazine, plus the fact that any amount of film can be run from 400 feet up to the full capacity of the magazine, it only remains to sum up the magazine situation in this manner.

The use of 25-inch magazines, where booth conditions are, or can be made suitable, has a very definite spot in the immediate future of the motion picture industry.—C. J. WIL- LIAMS, Sales Manager, Wenzel Projector Company, Chicago, Illinois.

Old Fashioned Shows
To the Editor:

I think we are having too much Marilyn Monroe stuff. We need some good old fashioned shows with stars like Joan Crawford, Jane Wyman. Nothing is wrong with show business. All we need are more good pictures!—Exhibitor, Newport, Ark.

Need Good Product
To the Editor:

How about advising the boys in Hollywood to put out some good pictures.—Exhibitor, Port Arthur, Texas.

Top Notch Films
To the Editor:

Let’s have more pictures like “From Here to Eternity”, “Mogambo”, etc. 3-D is a “miss” (not a “hit”). The real answer to TV and our problem is top notch picture.—Exhibitor, Carlisle, Pa.

MOTION PICTURE HERALD

December 26, 1953

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ONE publisher at least is talking publicly against the “special treatment” of amusement advertising, with its high flat rate. He is Donald G. Borg, editor and publisher of the “Bergen Evening Record,” New Jersey. He said last week that beginning January 1, all amusement space in his paper will be at the same contract and transient rates as other space. Guaranteed position will cost an extra 25 per cent. Even with this, space plus position will cost considerably less than previously. Mr. Borg had this to say, forthrightly: film news, reviews, and gossip are as much “news” as other material, or shouldn’t be published.

You’ve all heard about “From Here to Eternity” at the Capitol Theatre, New York. Here are the final figures. It ended its run Wednesday night, after 20 weeks and one day. For the 34-year-old theatre, this was a record run. The previous record-holder was “Moulin Rouge,” which held 15 weeks. Gross receipts, after Federal taxes, were more than $1,456,000. At one time, it gathered in one week $171,674. It was seen by more than 1,200,000 persons.

The Senate Small Business Committee may send a follow-up letter to distributors and major exhibitor organizations asking for a progress report on arbitration efforts. One committee recommendation last summer was that the industry get to work on such a system.

Treasury and Congressional tax experts working on a new “technical revision” bill will make some recommendations for more income averaging for tax purposes but will not go nearly as far as desired by stars, writers, producers and others with widely fluctuating incomes.

The Administration is reported considering recommending wider coverage of the minimum wage law. The recommendations might possibly be broad enough to cover theatres, most of which are now exempt under the “retail and service” exemption.

They’ve been talking about product shortages lately. Now Wilbur Snaper, National Allied chief, charges a print shortage. This is so serious it has created critical problems and will head the agenda when the organization’s board meets at Cincinnati in February. Mr. Snaper cited a case in point. When a picture goes into New York with 100 prints necessary for that city’s theatres, this number is 25 per cent of the number available for the whole country.

Speaking of pictures on magnetic tape, and many have, since the RCA demonstration a few weeks ago—Bing Crosby Enterprises says that on January 1 it will record in full; in color, the Pasadena Rose Parade preceding the Rose Bowl game.

This week it doesn’t seem probable there’ll be an American Broadcasting television film series boosting the film industry. Last week, it did. The Motion Picture Association of America committee of advertising and publicity directors is said not to like AB’s desire to film the series on studio lots. The series was to be titled “Hollywood Parade.”

President Eisenhower may be seen by the nation’s theatre audiences in the give and take of a famous institution, the press conference. The White House has released a recording of one, for radio networks. Press Secretary James C. Hagerty said this was a “first step” in expanding coverage. White House officials shortly after the President arrived in Washington said they hoped to arrange televising and filming of press conferences.

Don’t look for any startling recommendations next year on the admission tax from the Marion Commission, which is the official Washington commission studying what federal tax sources should be surrendered to the states. A Commission official says the group won’t have “anything conclusive on any major problem” by its March 30 deadline, will likely ask for an extension until 1956 for detailed recommendations.

Global circulation for screen advertising is the aim of a new organization, International Screen Advertising Service, in London. It claims contractual advertising outlets in 15,800 theatres of Germany, France, Italy, and Great Britain, and that it will move into this country. The principals are executives of Pearl and Dean, Ltd., formerly with the J. Arthur Rank-controlled firm, Langfords.

The Money Making Stars

STAR VALUE, the enduring box office potential of a name on the theatre marquee, is tested and proved again in the 22nd annual poll of exhibitors to determine the Ten Best Money Making Stars of the year. The poll, conducted by THE HERALD for “Fame,” will be released for publication December 31. Acknowledged as the only accurate gauge of the actual value of star names and standing, the poll is eagerly awaited by the industry and by those outside of it who have an interest in the motion picture business.
AN APPEAL FOR HELP, from Basil O' Connor, right, president of the National Foundation for Infantile Paralysis, sponsoring a March of Dimes trailer. With him, Joseph Nee, Foundation fund raising director, who also spoke at the New York luncheon. The Foundation seeks $75,000,000.

THEY CAME TO HELP. At Moisant International Airport, New Orleans, Gaston J. Dureau, Jr., Paramount Gulf Theatres president, welcomes the Hollywood personalities who made personal appearances in Mississippi to help tornado victims. They are Jerry Colona, Mrs. William Demarest, Julia Adams, Mr. Demarest.

N. B. SPINGOLD, left, vice-president in charge of advertising and publicity for Columbia Pictures, in New York, in March will retire to "semi-inactive status." He will continue a director and will be a consultant. Paul Lazarus, Jr., will assume many of Mr. Spingold's duties.

LIGE BRIEN, Associated Motion Picture Advertisers president, at microphone, officiates at the annual Christmas party in New York Tuesday. Gordon White and Blanche Livingston are at the bowl-of-chance, and on the dais are Martin Starr, Leon Bamberger, Vincent Trotta and Rutgers Neilson. As is custom, nearly everyone won a prize.
A HAPPY NEW YEAR from Paramount's Pat Crowley, of "Red Garters." You will note Miss Crowley is wearing a garter.

C. R. B. SALMON is the new vice-president of the J. Arthur Rank Organization of Canada, Odeon Theatres of Canada, Odeon Limited, and J. Arthur Rank Film Distributors of Canada.

MAX MENDEL has been in New York seeking contact with smaller independent producers and their representatives, hoping to be their agent in Germany. Mr. Mendel, a former Paramount salesman, and then foreign executive with Universal and RKO, is in Frankfurt.

IN TACOMA, at the premiere of 20th-Fox's "The Robe," Will J. Conner, left, general manager of Hamrick's Tacoma theatres, welcomes Governor Arthur B. Langlie and Mrs. Langlie, and publisher Frank S. Baker.

PLANNERS, right. Prior to the opening of Warners' "The Eddie Cantor Story" at the Paramount, New York, Wednesday evening, this group planned the "salute to Eddie Cantor," part of the festivities. Seated, Brigadier Gen. David Sarnoff, and TV performer Bess Myerson. Standing, Israel Cummings and George Gershom.
See Last Summer Vote No Guarantee of Speedy Action This Session

by J. A. OTTEN

WASHINGTON: Just because Congress this year voted to repeal the 20 per cent Federal excise tax, it is not to be assumed that it’s a dead cinch that Congress will do the same thing in 1954.

⌋ That warning against industry over-confidence comes from members of Congress themselves and from seasoned tax observers in Washington.

⌋ They feel that the motion picture industry has to do just as good a selling job in 1954 as it did in 1953 to get Congress to vote for complete lifting of the tax.

⌋ They believe that the worst thing that the industry could do is to think that this year’s selling job will carry over to next, without much new or extra effort.

Of course, getting some tax relief—a reduction to 10 per cent, say—should be easier. President Eisenhower, in his veto message of the Mason repeal bill last summer, promised that the administration would urge some reduction. But complete repeal is quite another matter.

The problems confronting the industry here are two-fold:

In the first place, the Treasury Department is still faced with a huge federal deficit, probably even larger than the one which greatly influenced the administration in favor of a veto of the Mason bill this past year. Department officials feel obliged to continue to resist any substantial tax reduction efforts beyond those recommended by the President. Some Treasury officials indicate they are already unhappy that President Eisenhower promised to support any reduction at all in the admissions tax; others emphasize they are committed to reduction, but no more.

Many Industries Will Seek Relief Next Year

Secondly, members of Congress will be faced next year by many more competing demands for excise cuts for other industries. This year, many other industries held off their tax-relief campaigns on the theory that Congress would not act on excises and that they should save their strength for the 1954 election year, when Congress might be more attentive to excise relief.

About the only industries waging active tax relief campaigns this year, in addition to the film industry, were the legitimate theatre and the fur industry. Next year, appliance manufacturers, phone companies, luggage makers, jeweler firms and many more will be making intensive drives for excise cuts. The more revenue lost in relief for other industries, the less that can be afforded for the film industry.

On the brighter side, 1954 will be an election year, in which all members of the House and one-third of the Senate will be up for reelection. These law-makers will be conscious of the vote-getting potential of excise cuts. Moreover, due to the 1953 industry campaign, most law-makers are already well-acquainted with the industry’s problems and needs. The industry made many friends by its policy of thanksgiving, even after the veto message, those law-makers who supported the Mason bill.

Under this setup, the tone of the industry’s case may change. While complete lifting of the admissions tax may remain officially the goal, more and more emphasis may be put—in unofficial, private talks with Congressmen, at least—in obtaining complete relief for lower-priced tickets and partial relief for the higher-priced tickets sold mainly by the larger theatres.

Such a scheme would have the advantage of cutting the revenue loss for the Government and still remaining politically attractive to the Congressmen trying to please the largest number of voters at the lowest cost to the Treasury.

RKO Pictures Will Release "The Saint’s Girl Friday"

Julian Lesser’s "The Saint’s Girl Friday" has been acquired for world distribution by RKO Pictures. It co-stars Louis Hayward, Naomi Chance and Sidney Tafner, and was directed by Seymour Friedman.

REMBUSCH TO LEAD INDIANA TAX UNIT

Trueman T. Rembusch, formerly one of the three co-chairmen of the Council of Motion Picture Organizations, has been named chairman of the COMPO Tax Repeal Campaign Committee for Indiana. Others on the committee are: Alex Manta of Chicago, Marc Wolf of Indianapolis, Lisle Kriegbaum of Rochester, S. J. Gregory of Chicago, Richard Lochry of Indianapolis, Duncan Kennedy of Chicago, Oscar Fine of Evansville, Al Borkenstein of Ft. Wayne, and Bruce Kismiller of Bicknell. The appointments were made by Roy Kalver, president of Indiana Allied.

Must Keep CinemaScope As Is: Fox

No compromise with quality, is 20th-Fox’s ultimatum delivered Wednesday to the world by Spyro P. Skouras, president, who returned to New York from three weeks in Germany, Italy, France, Greece and England. CinemaScope will not be diluted in quality by decreasing its components of screen, sound and light, he said. Only small theatres, as previously announced, will be allowed to use less than specified by the company, and this only because manufacturing and exhibition difficulties have been improved under the impetus of the medium.

Exhibitors wherever he went in Europe complained like their brethren here, but they are happy with “The Robe,” he said. To tamper with CinemaScope would be like asking Cinerama to operate with less than three cameras. “Conversion” gadgets for sound and any other compromises may bring the industry back to the status under which 6,000 theatres have closed, he charged. More orders will bring the price of CinemaScope equipment down, he promised.

Whether MGM, Warners or other companies offer their CinemaScope films without standards of exhibition is not his concern; he is “fighting with all my strength to keep this medium intact.”

Producers in Italy, France, Germany and England have agreed to make 25 to 40 CinemaScope pictures next year, he said. In England, by the end of May, 500 theatres will be equipped, on the Continent another 500 to 750.

The company’s domestic gross probably will be $67,300,000, compared with last year’s $57,400,000. Charles Einfeld, vice-president, predicted. The foreign gross will probably be $38,250,000, compared with last year’s $35,737,000, he added. The total may amount to a record $106,000,000.

In a report to stockholders this week, Mr. Skouras said earnings for the third quarter of 1953 would be an estimated $1,275,000, and that the 39-week total would be $1,433,000, equal to 52 cents per share of common stock.

"Pecos Bill" with "Rob Roy"

Walt Disney Productions is making available a 25-minute cartoon short, “Pecos Bill,” to accompany his "Rob Roy, the Highland Rogue," which will be released in February, Charles Boasberg, RKO Radio general sales manager, has announced.

MOTION PICTURE HERALD, DECEMBER 26, 1953
HOLIDAYS GLITTER WITH SPARKLING PREMIERES

Cinemascope, 3-D and Just Plain Quality Share the Spotlight of Openings

A series of glittering premieres was launched by the industry in New York during the week as the companies put their best product forward for the holiday season.

Among the pictures which bowed in were MGM's "Knights of the Round Table," 20th-Century-Fox's "King of the Khyber Rifles," Columbia's "Miss Sadie Thompson," Warner Brothers' "The Eddie Cantor Story," and the United Artists' release, "Heidi."

"King of Khyber Rifles" Is Invitational Affair

Tuesday evening at the Rivoli theatre "King of the Khyber Rifles," in CinemaScope and color by Technicolor, had its premiere. The debut of the film starring Tyrone Power and Terry Moore was attended by a host of notables from all fields of endeavor. Television, radio, newsmen and still cameramen covered the invitational event. Saturation TV and radio advertising and promotion was set in motion by the company for the picture. An authentic Scotch bagpipe band, similar to those used by British garrisons in India a century ago, performed at the premiere in front of the theatre and atop the marquee.

Wednesday night at the Paramount theatre, the all-star premiere of "The Eddie Cantor Story" was launched. The film is in color by Technicolor and has Keefe Brasselle impersonating the famous comedian. The all-reserved seat opening filled the house to honor Mr. Cantor and the motion picture industry's foremost personality whose alumni, with the Eddie Cantor Camp Committee, were sponsors of the affair. The premiere was attended by celebrities from all fields, with Mayor-elect Robert Wagner, Jr., heading the list. Robert Alda, stage, screen and television star, was master of ceremonies of the 30-minute telecast from the lobby. He interviewed celebrities via ABC-TV.

"Sadie Thompson" Has Midnight Premiere

"Miss Sadie Thompson" was ushered into the Capitol theatre in the early hours of Thursday morning before a celebrity-filled audience. The Columbia 3-D film in color by Technicolor stars Rita Hayworth and Jose Ferrer, and the latter played host at the midnight premiere. A contingent of actors from the cast of the film was on hand, led by top featured player Aldo Ray and including Harry Bellaver, Russell Colins, Rudy Bond and Henry Slate. Literally dozens of players from stage and screen were present. Notably, noted members from other walks of life also attended.

MGM's first production in CinemaScope, "Knights of the Round Table," received rousing world premiere treatment Tuesday night at the Egyptian theatre in Hollywood, kicking off 15 engagements of the film starting between now and New Year's Day.

The tale of chivalry, starring Robert Taylor, Ava Gardner and Mel Ferrer, was filmed on location in England in Eastman Color. Prints are being rushed to fill as many holiday bookings as possible. Stereophonic sound, of the four-track type being used by 20th-Fox with its CinemaScope features, is used for the domestic release prints of "Knights."

Highlight of the early ballyhoo on the picture was the Gillette Christmas Day TV show, broadcast coast-to-coast over NBC-TV, and featuring three minutes of scenes from the picture. The film portion of the program originated from the west coast and was introduced by star Mel Ferrer from New York. Regulation TV and radio spots also are promoting the picture.

A review of the film is to be found in this week's Product Digest Section. The Herald reviewer, who classified the picture as "Superior," found the drama to be a "glorious screen pageant whose pictorial and ex-

Last Saturday thousands of giveaways for youngsters and adults featured the "Heidi" invitational premiere and party luncheon at the Little Carnegie Theatre. More than 400 children, brought by representatives of the press, attended. "Heidi," a Lazar Wechsler production which won the grand special award at this year's Venice Film Festival, is being shown with "White Mane," a 30-minute subject and grand prize winner at the 1953 Cannes Film Festival.

Skouras Adamant on CinemaScope in Britain

LONDON: Spyros Skouras, 20th Century-Fox president, stood adamant on two fronts here Tuesday against changes in the company's CinemaScope sales policy with respect either to approved theatre screens or to stereophonic sound.

At an informal meeting with leaders of the Cinematograph Exhibitors Association, and later with John Davis, managing director of the J. Arthur Rank Organization, Mr. Skouras refused to make concessions either in waiving the company's insistence on four-track stereophonic sound for its CinemaScope presentations or modifying its demand for Miracle Mirror, Astrolite or other screens of equivalent quality.

In the case of the Rank Organization, Mr. Skouras' stand will mean the replacement of Stalfield wide screens already installed in many of its theatres which have contracted to play "How to Marry a Millionaire." Mr. Skouras told the C.E.A. delegation of tests, 20th-Fox has agreed to make in the U. S. next month on single track sound. He said in view of these tests he could not discuss a change in policy now but would meet with C.E.A. representatives again probably at the end of January when the tests are completed.

Following the meeting with Mr. Davis, it was definitely confirmed here that Rank's theatre company agreed to equip 75 of its key theatres with full CinemaScope requisites.

By the end of next May it is anticipated that there will be 300 full CinemaScope installations here.

Mr. Skouras let it be known that Cinema Scope, insofar as he is concerned, is a matter of all or nothing, and he is not disposed currently to consider partial installations.
Broadway Will on New
to j

Beneath the
12-Mile Reef
TECHNICOLOR
IN CINEMASCOPE

The Robe
TECHNICOLOR
IN CINEMASCOPE

INSURES A PROSPECT FOR THEATRE
Look Like This Year’s Eve!

COPE

PEROUS NEW YEAR RES LARGE AND SMALL
THE LA VOY ADVENTURE—From far off Johannesburg in South Africa comes a three-line dispatch to say that Merle LaVoy, cameraman extraordinary, died way down there December 6, at age 67. He is a much forgotten figure in the color-laden tradition of earlier years.

A stalwart in his late teens, he ran away from his home in Tower, Minnesota, to be a dishwasher in a lumber camp. He took his dog along. The cook kicked the dog and Merle kicked the cook. He got fired for that and next appeared in Alaska. He packed freight on his broad back over the White Horse pass. He loaned money to a pal and got paid off with a Kodak, somewhat against his will. That made a photographer of LaVoy. His success came considerably from his capacity for going places where only strong and daring men ventured; such as the first ascent of Mount McKinley, for instance. He soon discovered that the motion picture camera was an instrument of adventure. It took him to far dangerous places around the world.

In Chicago in an odd-jobs interlude he made a trailer to promote Chautauqua appearances of Thomas Riley Marshall. When World War I broke, LaVoy went to Washington, where by then Mr. Marshall was Vice-President, to get free lance credentials. He got a Marshall letter, and with another from Josephus Daniels, Secretary of the Navy, and with those yet another, “to whom it may concern,” from Lindley M. Garrison, Secretary of War. Then armed with that he arranged to photograph the war for the Red Cross, and sailed. He and his camera were all over the fronts, and, incidentally, delivered a war-time feature entitled “Heroic Serbia.” Remember Serbia!

LaVoy was minded to record the all important figures of Britain and went to London to lay camera siege on No. 10 Downing Street. He got paid for standing a London bobby on his head, sang lumberjack ballads and sea charities so loudly they threw him out of jail to let the prisoners sleep. He went back to the camera and was taken in for questioning as a spy suspect by Scotland Yard. He laid aside his routine credentials and displayed his letters, Marshall, Daniels, Garrison. When the parade was over LaVoy was given a concealed camera location from which he could picture the entrance at No. 10 Downing Street.

Five after he was on adventure trails and risky assignments. He was employed by this writer on the staffs of three news-reeks, the last Pathe. LaVoy went where the trouble was. He was deep into Asia and the Chinese conflicts. He knew the tropics from Fiji and New Guinea to the Solomon and the Society Islands. He nearly always wanted to be somewhere else where something else was happening. Cables came in from unexpected places—and he sent the film. One may wonder what he was doing in South Africa—last I heard from him was three years before in a message by “ham radio” from a Philippine jungle outpost.

LARRIKINISM—That’s the word for vandalism down in Australia, whence comes an item about the troubles of exhibition with young hellions, E. T. Gibbons, manager of the Regent theatre in the Swan Hill community, apparently in the Melbourne region, has stepped into a Page One advertisement in his local paper, headed: “An Open Letter to Theatre Patrons and Parents.” He says:

“...the general behavior of the children is becoming worse... Dramatic steps must be taken to stamp out this larrkinism... it is not the responsibility of the management to educate children in correct conduct in public places. . . .

“Consequently it has been decided that no children of school-going age will be admitted to evening performances unless accompanied by an adult.”

The afflication of inadequate parenthood is apparently a wide epidemic of the period.

WAY BACK IN CINERAMA—Fred Waller, the inventive father of Cinerama, is getting these days considerable biographical attention in the press. It seems to find him a camera and effect expert in years ago with Paramount. That’s not far enough. This recorder of memorabilia recalls a first contact when Mr. Waller had come newly to movieland, circa 1914, in charge of posters for NYMP, the healthy independent, Bouman and Kessel component of the Mutual Film Corporation group. Perhaps there, concerned with pictorialism in the swashing areas of poster paper he got a pictorial impulse ancestral to his contemporary spectacular contributions to the dimensional extravaganzas of the screen today.

Test Device To Convert Sound Track

A device to convert four-track stereo sound so it may be played through conventional equipment is being tried by the Walter Reade Theatres, Edwin Gage, vice-president, announced this week. The company is using a test strip of “The Robe,” designed for houses with 1,500 seats or less. Results are good, but they could be better, he said; and experiments with the new device will continue.

The device uses a penthouse, preamplifiers, a “mixer,” and a power supply unit for “boosting.” This converts magnetic sound for use in the optical sound system. Cost is said to be $3,000 for a theatre which might ordinarily spend $8,000. Mr. Gage commented some theatres with a 20-foot screen couldn’t accommodate three speakers, and an auditorium horn in such a house would be distracting.

Other circuits and some independent exhibitors are considering the equipment, it is learned. Particular application is in the “interim” period during which companies are releasing prints with either or both conventional and stereophonic sound.

Meanwhile, RCA announced in Camden that during October five circuits and more than 100 independent theatres had ordered its stereophonic sound equipment. Delivery in some instances is being made directly from the factory.

Stanley Warner Gets New 6-Month Time Extension

WASHINGTON: The Justice Department has agreed to give Stanley Warner Theatres a six-month extension—July 4, 1954—of its theatre divestiture deadline. Justice officials said that the circuit still had to sell about 22 theatres out of a total of 54 prescribed for sale under the Warner consent decree. The original decree, effective January 4, 1951, gave the company two years, until January 4, 1953, to get rid of the 54 theatres. Extensions had pushed the deadline back to January 4, 1954, and now the latest extension carries to July 4.

MCM Circuit Buys Four More Florida Theatres

The MCM Theatre Circuit, with headquarters in Leesburg, Fla., this week purchased four theatres from B. B. Garner and Associates of Lakeland, Fla., it was announced by Bill P. Cumbaa, general manager of MCM. The theatres involved are the State, in Eustis, Garden drive-in of Eustis, the Princess in Mt. Dora, and the Umai in Umatilla. The purchase, a cash transaction, brings the MCM circuit to 17 theatres, 10 of which are in Lake County. Other officers of the MCM circuit are Hugh G. Martin, Sr., and Major Hugh G. Martin, Jr.
Speaking of Crystal Balls . . .

In the Looking Forward section—an innovation in the 1953 issue of FAME—forthcoming motion pictures were selected as “Candidates for Fame” for the then coming year.

Selections were made according to a pre-evaluation of the assets of features slated for release during the next twelve months—an experiment in prejudging on the basis of the advance information available.

It is notable that taken into consideration was the up-to-date performance record of the stars, writers, directors and producers of each of the features concerned—data taken from the records published in the “Audit of Personalities” sections of the same issue of FAME. The significance and reliability of the records in FAME have long been realized throughout the industry.

About the only value of hindsight is to check on the accuracy of foresight. That the method developed for “Candidates for Fame” in the Looking Forward section is sound was proven most decidedly by the fact that it rang up an amazing score of 79% subsequently recorded as box-office “Champions.” Look at these titles—in the light of what you know about them NOW:

THE BAND WAGON*
CALL ME MADAM*
FROM HERE TO ETERNITY*
HANS CHRISTIAN ANDERSEN*
JULIUS CAESAR
LITTLE BOY LOST*
MOGAMBO*
MOULIN ROUGE*
PETER PAN*
The ROBE*
SALOME*
SCARED STIFF*
SHANE*
THUNDER BAY*

* Denotes a box-office “Champion” recorded in the monthly reports published in Motion Picture Herald during 1953.

The 1954 “Candidates for Fame” are now being selected for the Looking Forward section in the coming issue of FAME. Thousands will be watching for it. The findings of FAME are quoted to many millions.
**TOA PROPOSES TRADE TALKS**

**Reade Plans Approach to Companies for Regular Joint Conversations**

Walter Reade, Theatre Owners of America president, disclosed in New York Monday that a proposal to hold regular exhibition-distribution meetings is being drafted by TOA. The meetings would be held with the sales managers committee of the Motion Picture Association of America, and representing exhibition would be a committee named by TOA, Mr. Reade explained.

In outlining the program of TOA for 1954, Mr. Reade said that the organization hopes and intends to set up a much better liaison with distribution.

**To Write Feldman**

In order to achieve that aim, Mr. Reade said he would send a letter shortly proposing regular meetings to Charles Feldman, chairman of the Motion Picture Association of America sales managers committee. "We would want to meet with them quarterly or as often as necessary" to discuss problems ranging from trade practices to availability of acetate film, the TOA president said.

Among other TOA projects for 1954, Mr. Reade said, are a research program; to aid in the fight to eliminate the 20 per cent Federal tax, and to give more assistance to local and regional TOA organizations.

Commenting on the general outlook for 1954, Mr. Reade said he saw more and more films being made in color, the probable standardization of a 3-D single film strip problem, and the improvement of stereophonic sound in the production of films. On the latter score Mr. Reade said the technical advances on stereophonic sound at the studios will increase stereophonic sound installations in theatres. However, he predicted that studios will release films in conventional sound, too, to those theatres in which it is "impractical" to install stereophonic sound equipment.

**Calls Shortage “Acute”**

The TOA president described the product shortage as being "very acute" right now, blaming what he called one of the worst Decembers in years on lack of product. Being a believer in the law of supply and demand, Mr. Reade forecast that this condition would correct itself.

Regarding general business conditions among exhibitors, Mr. Reade said he had been talking a great deal all over the country, referring to TOA regional meetings, and he was informed of improved business conditions in the east and far west. These areas have weathered the competition of TV, he maintained, while many areas in the south and southwest are first feeling the effect of TV, a competitive factor which lessens with the years. There will be many fine films for release in 1954, he stated, and they should be of much help.

On theatre TV, Mr. Reade said he looked for more activity in that field during the coming year, forecasting more shows and additional installations. TOA, he continued, is now engaged in a project to try to expand the children's library of the MPAA.

**Warners to Use All New Techniques**

In an annual report to stockholders of Warner Bros. Pictures, Inc., Harry M. Warner, president, declared that "in addition to CinemaScope, our films will be produced for wide screens and in 3-D or 2-D, Warner-Color or Technicolor and Warner Phonic sound." He added that the nature of the story to be filmed will determine the technique or combination of techniques utilized for any production.

A net profit of $1,575,000 for the six months ended August 31 was reported. It was explained that on February 28, the production and distribution assets and liabilities of Warner Bros. Pictures, Inc. (1923) since dissolved, together with all other assets and liabilities not related to the domestic exhibition of pictures, were transferred to the new company. Net earnings for the six months, ended February 28, were $1,333,000 for a combined net of $2,908,000.

This, compared with a net $7,085,000 for the year ended August 31, 1952, which however, included Warner Theatres, which since that time have been acquired by the new Stanley Warner Company.

The report states that the operating results of the company for the quarter ending November 28 were not yet available, but from information on hand, gross domestic and foreign film receipts will be lower than those of the old company for the corresponding period last year, resulting in lower net profits.

**Carolina Tent Elects Vickers**

John Vickers, head of Carolina Delivery Service, has been elected chief banker of the Charlotte, North Carolina, Variety Club, to succeed Bob Alander. Other new officers include H. F. Kinsey, first assistant; Frank Beldingfield, second assistant; J. Francis White, Jr., dough boy, and Bob Sinnil, property master.

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**Paramount Buys Former Warner Lot**

HOLLYWOOD: In a transaction believed to involve several million dollars, Paramount Pictures Corp. Tuesday bought the 100-acre Hollywood studio of Warner Bros. where the first talking pictures were made. Paramount will move its television station KTLA, and its TV film studio to the newly acquired property and will provide space there for the long-planned museum of the Motion Picture Relief Fund. The transaction also provides that Paramount will lease back to Warners a portion of the space which the latter company now uses for the production of cartoons. Warners acquired the Sunset Boulevard property in 1920, developed talking pictures there and moved in 1928 to the present Warner studio in Burbank.

**Columbia to Study Plan of Subsidiary**

Columbia stockholders meeting in New York last week reelected directors, heard proposals for formation of a subsidiary company to hold old films carried on books at one dollar, and to "streamline" management, and heard a message of hugely increased grosses during the last half of the year.

Directors reelected are Harry Cohn, Jack Cohn, A. Schneider, Leo M. Blancke, N. B. Spingold, A. Montague, Donald S. Strafen, Alfred Hart, and Abraham M. Sonnhabend. Lester Martin was nominated from the floor but asked that his name be withdrawn.

Mr. Martin proposed the new company. He said old films could be sold or rented for benefit of shareholders and the company could be tax-free. Charles Schwartz, company secretary, said the board would study the idea.

V. H. Mardfin, who said he represented a committee of three, proposed cumulative voting for directors, and election of two directors to represent smaller stockholders allegedly standing for 60 per cent of outstanding stock. He criticized allegedly excessive salaries and expense accounts, and charged management needed reorganizing. He added because the meeting was two months early, he had been unable to make contact with other stockholders and was denied opportunity to get a new list of stockholders.

A. Schneider, vice-president and treasurer, noted the September quarter showed an $18,000,000 gross, $1,500,000 of which was from "From Here to Eternity" and that the December quarter would realize a gross of $20,000,000.
Wage Pleas
Big Problem
For Britain

by PETER BURNUP

LONDON: With every section of the industry here intent on drastic cost-cutting, it finds itself faced on all sides with higher wage demands. The unexpectedly tough attitude, accordingly, taken by the Film Laboratory Association in rejecting the latest demand of the Association of Cine & Allied Technicians rates approval among all leaders of the trade. For once the employers told their work people in detail why there had to be a halt.

The union had asked, among other things, a general rise of 30 shillings a week for all laboratory workers, basing the demand on what it claimed to be a rise in the cost of living. The employers forthwith prepared a document citing official statistics and showing that over a period of years laboratory wages are in excess of those in the best paid industries in the country. A copy was handed to every employee with his pay envelope.

**Compares with Others**

The Laboratory Association took a line through a number of industries generally accepted as the most prosperous in this land. In the motor vehicle and cycle industry it showed that adults are paid a weekly average of 227's 4d. Other examples quoted were printing and publishing (226's 2d), aircraft manufacture (226's), cement industry (225's 6d.).

Laboratory adult workers get a weekly average of 228's 3d for 46.5 hours. A.C.T.'s claim, it was stated, would bring the average up to 255's 7d. The document shrewdly pointed out also that since 1951 productivity per man is down 3.7 per cent based on footage processed. It referred moreover to capital investments necessary to keep in step with modern techniques. At Denham laboratory alone over £500,000 has been invested in the last five years on plant, it was stated by the Film Laboratory Association further on in its report.

**Find No Justification**

The employers told the work people they found no justification for any of A.C.T.'s latest demands which included, in addition to the wage increase, a 40-hour week with three weeks' paid holiday and a condition of employment that each new employee should automatically become a member of the Union. The outspoken document concluded by telling A.C.T. that if they can produce satisfactory evidence to show that their employees are not being remunerated fairly, as compared with employees throughout industry generally, we are quite willing to give your application further consideration.

At a subsequent meeting between the employees' Association and A.C.T., the former reiterated its forthright refusal of the employees' demands.

**General Theatre Investment Seeks Theatres Properties, Ltd.**

General Theatre Investment Co., Ltd., of Toronto, has offered to buy the 96,855 outstanding common shares in Theatre Properties, Ltd., of Hamilton, Ontario. The latter owns the Palace and Capitol theatres in that city and also an interest in the Savoy. It leases them all to Odeon Theatres for operation. The offered price last week was $15.34 per share. Trading price on the Toronto Stock Exchange has been $13.50, it was reported.

Television broadcasters and set manufacturers this week rushed plans for color TV, finally approved last Thursday by the Federal Communications Commission. Given commission blessing was the new compatible color system urged by most of the television industry through the National Television System Committee.

Frank Folsom, president of RCA, announced Monday that at least 12 months will elapse before RCA will reach mass production of color TV sets. These sets, he said, will have a 14-inch picture size and will be priced between $800 and $1,000. Joining Mr. Folsom in hailing the FCC decision was David Sarnoff, chairman of the board of RCA, who said that the FCC action speeds the day of color television in the home.

Speaking for the Columbia Broadcasting System, Frank Stanton, president, said that during 1954 “CBS television in its color broadcasting will make available to the public its regular programs on a rotating basis, so that before the end of the year each of the regular programs . . . will be viewed in color.”

Both CBS and NBC rushed plans on the air the very day of FCC approval. Officials of the industry and of the Commission cautioned, however, that the widespread introduction of color broadcasting and color sets would come slowly.

W. R. G. Baker, chairman of the NTSC and of the Radio-Electronics-Television Manufacturers Association, said “only a trickle of color television receivers will be manufactured during 1954” and that “it will be some time before more than a few hours weekly are devoted to color broadcasts.”

Dr. Baker declared it might be years before quantity production can be reached. Moreover, he emphasized, early receivers will be very expensive, with small screens costing about $1,000.

Earlier the Commission approved the CBS non-compatible color television system, which would have precluded the reception of color broadcasts on black and white sets. However, this was never used to any extent and now CBS has gone along with most of the rest of the industry on the new compatible color standards.

The Commission said the new standards “provides a reasonable basis for the development of a color television service in the public interest.” Accordingly, it added, “they are being substituted for the non-compatible system approved in 1950 as the best of the three systems then proposed, but which has not since been exploited.” It declared the new standards “produce a reasonably satisfactory picture with a good over-all picture quality” and are sufficiently flexible to accommodate later improvements and refinements.

**To Transfer Trade Show To Canadian Council**

TORONTO: With a view to giving national scope to the feature event, a move has been made to transfer the sponsorship of the Canadian Theatre Equipment Show from the Motion Picture Theatres Association of Ontario to the broader Motion Picture Industry Council of Canada for the staging of the second exhibition here next fall. The step is voluntary. The Council is expected to have the cooperation of the Canadian section of the Theatre Equipment Dealers Association in its move for transferring the exhibit.

Ontario Theatre Men Reelect McCulloch

John M. McCulloch, of the Iroquois theatre, Petrolia, Ontario, last week was re-elected president of the Ontario Theatres Association. Other officers elected are E. G. Forsyth, of Odeon Theatres, vice-president; Lionel Lester, Studio theatre, Toronto, secretary; Jack Clarke, Loew's, Toronto, treasurer; Arch H. Jolley, executive secretary; Mr. Lester, membership committee chairman; Angus Jewell, Cannington, budget and finance committee chairman.

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EASE RULE BY COURT DECREES

Chicago Judge Suspends the Jackson Park Writ; Alter Towne Decree

CHICAGO: A general relaxation of court supervision of the motion picture industry was forecasted by two important court actions here Monday.

In the first, Judge Igoe of the Federal District Court entered a formal order suspending for six months all provisions of the Jackson Park decree affecting Loop theatres, including the two-week limitations on first runs in defendant theatres and the requirement that films be released to neighborhoods the day after the end of their first runs in defendant theatres.

The other action was the elimination from the Towne decree of all defendant film companies but United Artists, following an out-of-court settlement, freeing defendant theatres in Milwaukee from run and clearance limitations heretofore enforced by the decree.

Teeth Remain in Decree

While the Towne decree still enjoins repetition of collusion by the erstwhile defendants, the Jackson Park decree still has more teeth by virtue of the fact that its provisions regarding neighborhood theatres operated by the defendants still are in force and that the present exemption of the Loop theatres is for a limited period, with further hearings to be held June 14, 1954.

The situation undoubtedly will be watched very carefully by Judge Igoe and Thomas C. McConnell, attorney for the Jackson Park, to ascertain whether relaxation of the decree cuts off the flow of pictures from the Loop to the Jackson Park and other outlying theatres.

Confirming a report circulated earlier, Mr. McConnell verified that he and his clients have waived the two-week outlying run limitation on "defendant" theatres to allow them to run "The Robe" for two weeks, inasmuch as the Jackson Park will not be equipped for CinemaScope by the time the picture is released for its first subsequent run on January 15. Mr. McConnell said the exception has been granted by the Jackson Park for only this one instance.

The June 14 hearing at the end of the six-month period could very well determine the future pattern of buying and booking in Chicago.

"Spice" Premiere Monday

The French comedy "The Spice of Life" will have its American premiere Monday on the 55th Street Playhouse in New York. Starring Noël-Noël, it has received three awards, two from France and another from Belgium.

Brazil Planning to Hold First Film Festival

Brazil will hold an international film festival, February 12-26, in Sao Paulo, officials of that country disclosed at a luncheon in New York Tuesday attended by news writers and representatives of the American motion picture industry. The festival will "rank in importance with similar events at Cannes, Berlins, and Venice," Consul-General J. B. de Berenguer Cesar said. Dias Neves, festival press director, asserted the American film industry will cooperate by sending delegations of stars and executives. Forty such will come from Hollywood, he predicted.

Robert Cokery, Motion Picture Export Association negotiator who has been in Brazil, told of plans for the festival and reception of foreign visitors.

E. M. Loew, Laskey Get Big Boston Property

BOSTON: Four large parcels of real estate property in downtown Boston have been purchased by E. M. Loew and Lawrence Laskey, including the property housing the Center theatre and the Stuart theatre, and assessed at $80,000. Washington Realty Corp. is the name of the new corporation, with Mr. Laskey as president and Mr. Loew treasurer. Loew-Laskey, under the new setup, plan to redecorate the Center, putting in new projectors, CinemaScope, 3-D and Stereophonic sound. Its manager is Harry Lavidor. The Stuart theatre next door has been operated for many years by Edward Carroll. This is one of the oldest motion picture theatres in the city and is unique for its bi-weekly presentations of Chinese films which are put on at midnight for the large Chinese population in that area. Harry Aronson will continue to manage the Stuart.

Canadians Name Sprague

ST. JOHN, N. B.: At the annual meeting of the local unit of the Canadian Motion Picture Pioneers, held here, L. A. Sprague was named president; succeeding R. G. March; M. F. Bernstein was elected vice-president, and A. E. Smith, secretary-treasurer. Named the maritime pioneer of the year was Herman McArthur.

Jamestown Promotes Smith

Ray Smith has been named vice-president of Jamestown Amusement Co., it has been announced by Gerald Shea, president. While continuing as head of the buying and booking department, he will engage himself in overall operations as assistant to the president of the company.

U. S. Reports Tax Figures For October

WASHINGTON: The Internal Revenue Service this week released admissions tax collections figures for October, but cautioned that a change in reporting requirements made them almost useless as a basis for comparison with 1952.

The Service reported that general admissions collections, plus various miscellaneous taxes on overcharges and box leases, amounted to $32,437,000 in October, compared with $32,210,000 in October, 1952. Total collections from July through October, the Service said, amounted to only $80,814,000 for that year, a drop of $40,848,000 or just about one-fourth.

However, the Service said, "The pattern of exact tax collections by months throughout the current fiscal year will differ from prior years due to the recent changes in the methods by which excise taxpayers file their returns and report their taxes." Instead of filing monthly returns, theatres need now file only a quarterly return. Moreover, this return has a 10-day grace period following the end of the month following each quarter, so that even the October returns would not show the total returns for the July, August and September months.

Television Prospects Are Examined by Goldsmith

The question in the television trade, Dr. Alfred Goldsmith, RCA consultant, told the year-end National Television Council luncheon in New York last week, is whether there are sufficient advertising dollars. The consensus is, he said, that there are. However, he outlined the present situation and prospects. There are now 28,000,000 receivers, served by 326 stations. Very shortly, this will increase to an "ex" number of receivers, and certainly some 1,600 stations. Dr. Goldsmith also traced the growth of color television and spoke of its future optimistically. He spoke similarly about magnetic tape for sight and sound.

$5,000 Per Picture for Italian CinemaScope

Italian producers may lease the anamorphic lenses for CinemaScope productions at $5,000 per picture, according to agreement last week between Fox Films, Italian 20th-Fox subsidiary, and Anica, the Italian film industry association. If the picture contemplated is a national co-production, the cost would rise to about $12,000. Additionally, and ostensibly because the number of lenses is limited, Fox will allow them only for outstanding films. The cost is deemed reasonable, amounting to one or two per cent of that of top color feature in that country, observers said.
Pittsburgh Council Scored For Tax Repeal Refusal

PITTSBURGH: Harry Hendel, secretary of the Allied Motion Picture Theatre Operators of Western Pennsylvania, last week accused Pittsburgh City Council President Thomas J. Gallagher of "a display of effrontery to a tax-hardened industry" in his comments on Council's refusal to repeal the 10 per cent city amusement tax.

In an open letter to Mr. Gallagher, Mr. Hendel said: "Financial and budget problems that confront Mayor Lawrence and the City Council now are tragically familiar problems to local theatre owners. In all, 22 theatres in the city of Pittsburgh have closed their doors in the last few years due to financial difficulties resulting in part from discriminatory Federal and city admission taxes."

Mr. Hendel paid tribute to the achievements of the motion picture industry and asked the Council to reconsider its stand on the amusement tax.

See Total of 14 Theatres For Cinerama in 1954

The expansion of exhibition facilities for Cinerama in the United States during 1954 was reported this week to be limited to an additional five situations, which would bring total installations up to 14. The Stanley Warner Corporation, which has exclusive production and exhibition rights to the process, was said to have plans for the foreign exhibition of Cinerama in 10 situations in the coming year.

Awards Are Presented to Altec Drive Winners

Awards to winners in Altec Service Corp.'s "ServiScope" sales drive were made at the company's New York headquarters Monday. Presentation was made by L. D. Netter, Jr., general sales manager, and Marty Wolf, assistant sales chief. The drive, which ended December 5, was the most successful in the company's history, according to Mr. Netter, and was participated in by all Altec divisions. Final tabulation produced a record-breaking number of contracts for stereophonic sound service, installations and booth contracts, Mr. Netter said.

Walter Reade TV Station Ready to Go on the Air

ASBURY PARK, N. J.: Station WRTV on Channel 58, the first new television station in the New York-New Jersey area in more than two years, and the first in the North Jersey coast area, went on the air December 14 for the first time with its test pattern. WRTV, operated by Walter Reade Theatres organization under the banner of the "Walter Reade Theatre of the Air," plans to begin commercial programming early in January. In heralding the official opening of the station, Walter Reade, Jr., president, pledged to bring to viewers "all the showmanship, service and care which has been the trademark in our motion picture theatres."

Will Celebrate Eastman 100th Birthday Next Year

Celebration will be held next year of the 100th anniversary of George Eastman's birth. The sponsor will be the George Eastman House of Photography, Rochester, N. Y. The House is an educational museum, a memorial to the photo pioneer. The House has asked the Postmaster General to issue a commemorative stamp, as part of the plans for celebration. Cited are Mr. Eastman's development of photography away from the wet plate, his pioneering in industrial relations, and his contribution of a fortune of $100,000,000 to education, science, medicine, music and to the furtherance of the humanities.

Baltimore Judge Asks High Court Censor Test

BALTIMORE: The Maryland State Board of Motion Picture Censors' ban on medical reels in three motion picture productions was affirmed Tuesday by Judge Herman Moser in Baltimore City Court. At the same time, however, Judge Moser urged an appeal from his ruling by the distributors to determine whether the state board has a legal existence.

One of the films, "Street Corner," previously had been approved by Judge Moser. But he revised his decision after listening to additional medical testimony offered by the Censor Board. Medical reels were ordered deleted from that film and also from two others, "Story of Bob and Sally" and "Mom and Dad."

Judge Moser declared he feels "the time has come when the powers, even the very existence, of the Maryland Censor Board be settled by the highest court in the State." It has previously been declared by Judge Moser, in the "Moon Is Blue" case, that the Maryland Censor Board has failed to establish standards by which it measures and determines what is obscene and indecent, the basis for banning a film.

National Board Chooses "Caesar" Best of Year

The ten "best" films of 1953 chosen by the National Board of Review Committee on Exceptional Films are led by "Julius Caesar." Other pictures are "Shane," "From Here to Eternity," "Martin Luther," "Lili," "Roman Holiday," "Stalag 17," "Little Fugitive," "Mogambo" and "The Robe." The best foreign film of the year, according to the committee, is "A Queen Is Crowned." George Stevens was called best director, Jean Simmons best actress and James Mason, best actor. Walt Disney's "The Living Desert" was termed the outstanding documentary.
by WILLIAM R. WEAVER
Hollywood Editor

IT'S SORT OF fitting and more than a little surprising that a year full of technological innovations and marked by a swing toward stage standards in subject matter and dialogue should wind up to the accompaniment of chargers’ hooves and clanking armor as the planners or product turn back to the era of knighthood for big-screen material.

Dramatizations Effectively On Big, Broad Screens

Although the days of King Arthur and his courageous kind, genuine as well as fictional, were not without their quotient of un-prettty story material, they were notable primarily, in the tradition that has come down to us, for the valor, the virtue, the chivalry and the fidelity that were prized above life and everything lesser or beyond. It will be refreshing to see some of these things dramatized favorably on the big, broad screens which, it must be now manifest to all, demand subject matter big and broad enough to justify them.

Inclusive of the first MGM CinemaScope release, "Knights of the Round Table," disclosed this week, there are at least six big knighthood pictures in various stages of preparation for what promises, therefore, to be a highly competitive market. Warner Brothers is filming "The Talmisan" and Universal-International cameras are grudging on "The Black Shield of Falworth" (formerly "Men of Iron"). Twentieth Century-Fox will be entering "Prince Valiant" in the lists and Columbia's "Black Knight" will be a challenger. Allied Artists' "Black Prince" is another, and there may be still others that have eluded this casual canvas.

Tell Mixed Story About Demand for Film Type

The knightly pictures of recent date and ready memory tell a mixed story about the demand for them as of the 1:33-1 proportion. The MGM production of "Ivanhoe" was a tremendous success without benefit of CinemaScope, or even wide screen. On the contrary, the Paramount production of "A Connecticut Yankee In King Arthur's Court" was not, although, being a tongue-in-cheek treatment of the subject, its experience carries less than equal significance. What could have been expected of "Ivanhoe" in the super-dimensions is pleasant to guess at, and who can say CinemaScope wouldn't have salvaged "Yankee"?

Conjecture aside, the producers are throwing stacks of millions of dollars behind their confidence in the appropriate-ness of knighthood as subject matter for CinemaScope treatment. It's hardly in the cards that they'll prejudice all these pictures and all these millions of dollars by slipping into them any of the border-line dialogue indulged in some quarters during 1953. Knighthood is family material.

The Motion Picture Relief Fund Christmas Card sales, all proceeds from which go to aid the needy in the production end of the industry, reached an all-time high last week Monday, passing 100,000. And the Permanent Charities Committee reached an aggregate of $1,114,280, or 91% of its goal, with completion of the sought total expected before Christmas.

THREE PICTURES were started, and eight others were completed, in the week preceding Christmas. Week, marking a let-down that is described by statisticians as "seasonal" and by payrollees generally as uniquely untiming, shopping being what it is at this time of year.

Universal-International's "Sign of the Pagan," going in CinemaScope and color by Technicolor, is the standout among the new undertakings. It is being produced by Albert J. Cohen and directed by Douglas Sirk, with Jeff Chandler, Jack Palance, Ludmilla Tcherina, Rita Gam and Jeff Morrow in the cost.

RKO got into the active column with Harriet Parsons starting camera work on "Susan Slept Here," directed by Frank Tashlin, which has Dick Powell, Debbie Reynolds, Alvy Moore, Glenda Farrell, Les Tremayne, Rita Johnson, Herbert Vignon and Mara Lane in the player list.


Tiomkin and Staub to Make Short Films

Dmitri Tiomkin, composer and conductor, and Ralph Staub, producer of Columbia's "Screen Snapshots," have agreed to produce a series of six 45-minute short features on famous composers and the conditions under which they wrote their renowned works. Mr. Staub will write the scripts, and compose, arrange, and conduct the music. Mr. Staub will produce and direct at the General Service studio, it has been announced.

PARAMOUNT Signs Hitchcock To Three-Picture Contract

Paramount Pictures signed producer-director Alfred Hitchcock to a contract requiring three features. It will become effective following completion of his "Rear Window." The first under it will be "Catch a Thief," which will star Cary Grant.

Rowland Tells Merchants Parking Space Is Problem

Lack of downtown parking space is hurting receipts of large theatres in major cities, Richard Rowland, director, warned, in an address last week to the San Bernardino Chamber of Commerce, California. Mr. Rowland stated the problem is the same for other businesses in metropolitan centers.

White Opens Agency

An employment agency in Beverly Hills has been opened by George White, for more than 25 years a film editor at MGM studio.

THIS WEEK IN PRODUCTION:

STARTED (3)

MGM
Prisoner of War Story (Anso color)

RKO
Susan Slept Here (CinemaScope; Technicolor)

COMPLETED (8)

COLUMBIA
Black Knight (Warwick; Technicolor)

INDEPENDENT
Kid from Outer Space (Panoramic)
Fire Over Africa (Hemisphere; Technicolor)
Duel in the Jungle (Moulin-Asso; British; Technicolor)

SHOOTING (16)

MGM
Brigadoon (CinemaScope; Anso color)
Student Prince (CinemaScope; Anso color)
Bride for Seven Brothers (CinemaScope; Eastman color)

PARAMOUNT
Conquest of Space (Technicolor)
Rear Window (Technicolor)

REPUBLIC
Hot Heiress (CinemaScope; Shanghai Story)

RKO
Big Rainbow (Technicolor)

UNIVERSAL
Black Shield of Falworth (CinemaScope; Technicolor)
Playgirl

WARNER
Tallisman (CinemaScope; WarnerColor)
Ring of Fear (WayneFellows; CinemaScope; WarnerColor)
Lucky Me (CinemaScope; WarnerColor)
Star Is Born (CinemaScope; WarnerColor)
High and Mighty (WayneFellows; CinemaScope; WarnerColor)
ALBANY

Visitors here included: Seymour L. Morris, Schine director of publicity and exploitation; Bill Kraemer, chief booker for that chain; Dick Wells, new Albany district booker. ... Kraemer accompanied Wells, former statistician in the home offices and ex-short subject booker, on a break-in trip. Wells replaced Ray Pollack, who resigned. ... The new Variety Club crew includes four Film Row men: W. Gordon Bugie, Paramount salesman; Frank Carroll, Metro office manager; Norman Jacker, Columbia manager; Jules Perlmutter, has been transferred to Palace Theatres and of Perlmutter Booking Service, Perlmutter served as 1953 chief booker, ... WROV-TV protested to FCC the plan of RTFI-TV (Van Curler Broadcasting Corporation), which is controlled by Fabian Theatres and Troy Broadcasting Company) to locate its studios just north of the Albany city line, instead of in Schenectady—as originally scheduled.

ATLANTA

Herman (Dusty) Rhodes, drive-in owner of Georgia and Alabama, was host to bookers and office managers at his annual Christmas party at Variety Club, ... R. B. Wilby Theatres was also host to managers bookers at a Christmas Party given at Atlanta Variety Club, ... In a visit for a visit were: Ruther Davis, Jr., who has theatres in Dothan, Ala.; Abe Solomon, Independent Theatres, Chattanooga, Tenn.; Mrs. Charlie Wade, Clanton, Ala.; R. H. Brannon, Roswell, Roswell, Ga.; Ed Duncan, Carrollton, Ga.; Mrs. J. Petrey, Valley drive-in, Lanett, Ala. ... Miss Grace Woody, secretary to Columbia's southern district manager, R. J. Ingram, for the past 18 years, has resigned. ... Arthur C. Bronberg, president of Monogram Southern Exchanges, was at the Atlanta branch from his home in Alabama. ... The Katz boys, owners of the Kay Exchanges, back in Atlanta after a visit to their Memphis and New Orleans branches.

BOSTON

Tony Zinn, former manager of the RKO Boston, has been transferred to manager of the RKO Memorial, with the Boston theatre now converted into "This Is Cinerama." ... Bob Smith, former manager of the Memorial, has joined Stanley Warner Theatres as manager of Capitol Everett. ... George Roberts, president of Sentry Lodge, B'nai B'rith, staged a successful social evening with a screening and a panel discussion on "What's My Line," for members and their families. ... Steven George Krasker, well-known independent film distributor in New England, has entered the Peter Bent Brigham Hospital for surgery. ... Joseph Levine of Embassy Pictures, has acquired three former 20th-Fox releases, starring Randolph Scott and a John Wayne film, formerly distributed by RKO. ... Tom Duane, who resigned as general manager of Lockwood & Gordon Theatres, has returned to distribution and has gone to Pittsburgh as branch manager for Republic Pictures in that territory.

BUFFALO

George J. Gammel, president of the MPD of N. Y., western N. Y. Zone head of the Gammel circuit in Buffalo, has been elected first vice-president of the Geneseo Businessmen's & Taxpayers' Association. Gammel has several theatres in the area covered by this business association. ... A new Television corporation, Best Transmission, Inc., has filed incorporation papers. ... Wally Wagner has been elected president of Buffalo Bill Tent, Circus Saints & Sinners. The 1954 convention will be held in Buffalo. ... Arthur Krocklik and Charles B. Taylor, assisted by Leon Herman of Republic, took a party of local newspaper, radio and TV folks to look over the big Air Force base, Niagara Falls, to promote "Flight Nurse." ... Joe DeSilva, manager of the Playhouse in Canandaigua, tied up with seven local merchants to give away bicycles at ten matinees. ... Joe Miller, operator of the Menands drive-in in the Albany district, was in Buffalo recently and had several lunches with Louis J. Lieder, head of Lieder Film Dist. Corp, who at one time worked for Joe, when he was a local exchange manager years ago. ... Stanley Kostisky and his U-A staff had a big Christmas party in the exchange the other day. ... Dalton Burgett is now the owner and operator of the Capitol, State and Regent theatres in Dunkirk, N. Y., and the Wintergarden in Jamestown.

CHICAGO

The B. & K. Valenciano, Evanston, is running a holiday film festival. ... Max Roth, of Capitol Films, has taken over distribution in this area of "Martin Luther." ... The Chicago Tribune has initiated a weekly "Neighborhood Movie Column," containing news and summaries covering films playing in outlying theatres, to be published on the movie page every Friday. ... Max Rosenblum, of United Beverage Corporation, theatre drink concessionaires, has gone to Florida for the winter. ... Spyros Skouras, Jr., of Circuit Construction Corporation, distributors of Ampex Stereophonic sound equipment, addressed a general meeting of Allied Theatres of Illinois at the invitation of president Jack Kirsch. ... Mrs. John Babian underwent surgery at Michael Reese Hospital. ... The Varsity theatre, Decatur, Ill., has switched to an art picture policy.

CINCINNATI

Despite the high quality of the offerings, grosses generally are down on all fronts, reflecting the Christmas shopping, which this year appears to be heavier than former. ... The Western theatre, downtown, subsequent run house, has closed, with no indication as to when it will reopen. Declining receipts is given as the cause. ... The Martin and Lewis picture, "Money From Home" is booked into a number of area theatres and also will be shown here as a New Year's Eve attraction. ... The Cincinnati Variety Club, Tent No. 3, is arranging an ambitious party in the club quarters on New Year's Eve. ... Radio station WSAI, recently acquired by Sherwood Gordon, is moving into new quarters in the Hotel Sinton. There is no change in its American Broadcasting Company affiliation. ... Nat Turberg, owner of the Palace theatre, in nearby Hamilton, Ohio, is a medical patient in the Jewish Hospital, in Cincinnati. ... The Vernard theatre building in Jamestown, Ohio, formerly operated by Mrs. David Vernard, has been sold at public auction. The house is expected to be closed and the structure devoted to another type of business.

CLEVELAND

Cinemascop, 3-D and wide-screen will vie for patronage for the first time during the holidays when the five top first-run theatres present pictures simultaneously in the new media. ... Steve Nowalski, who has successfully operated the Hough-Pith St. as a family project, has taken over the Heights theatre, Cleveland Heights, closed since fall; Cooperative Theatres of Ohio will do the

WHEN AND WHERE

January 27: Annual convention and board meeting, Virginia Motion Picture Theatre Association, Jefferson Hotel, Richmond.
February 2-4: National Allied Drive-In Theatre Association convention, Northlands-Plaza Hotel, Cincinnati, Ohio.
February 2-4: Annual meeting, Independent Theatre Owners of Ohio, Northlands Plaza Hotel, Cincinnati.
February 5-6: National Allied board meeting, Northlands-Plaza Hotel, Cincinnati.
March 28-30: Annual convention, Allied Theatre Owners of Gulf States, Edgewater Gulf Hotel, Edgewater Park, Miss.
April 6-8: Annual convention, Allied Independent Theatre Owners of Wisconsin, Hotel Shroeder, Milwaukee.
May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

(Continued on following page)
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looking buyer, with opening set for early January. . . . L.F.E., whose present location next door to the Film Bldg. has been leased to a manufacturing concern, moves into the Film Bldg. about February. . . . Ralph Cohen of the Shoreway theatre, Toledo, located within a short radius of twelve grade, high and parochial schools, has won the goodwill of the school heads, teachers, parents and pupils by his donation of a month's pass to students who get straight A's during a grading period, and a one-week pass to students with straight B or better. . . . Doby Wright, manager of the Alpine theatres, Salineville, has tied up with American Legion Day for his Christmas Kiddy party.

COLUMBUS

"The Robe" ended its record-breaking run at Loew's Broad after five weeks and one day. . . . Fred Rowlands' Livingston neighborhood is showing "Kiss Me Kate" in 3-D on the Astrolite screen for a full week. . . . Henry Funks, Lloyd Nolan and John Hodiah, here for "The Caine Mutiny Court Martial" at Memorial Hall, sold Charity Newsies' papers on the sidewalk in front of a downtown department store. . . . Jacqueline Holt, daughter of Nat Holt, former RKO theatre manager in Cleveland and now a Hollywood producer, is in the cast of the stage play, "The Moon Is Blue" due at the Hartman January 7. . . . Norman Nadel, theatre editor of the Columbus Citizen, is planning a Broadway show-shopping trip in January. . . . Harry Rice, Columbus Pictures' exploitation representative, was here in advance of opening of Rita Hayworth's "Miss Sadie Thompson" at Loew's Ohio.

DENVER

At the 20th annual meeting of Gibraltar Enterprises, operating 46 theatres in four states, the following officers were reelected: Chas. R. Gilmour, president; Nathan Greer, treasurer; Russell W. Schulte, secretary; W. H. Ostengerg, Jr., chairman of the board; F. Murphy and E. W. Ward, vice-presidents. . . . Jack P. Byrne, eastern division sales manager for Metro, was in conferring with Henry Friedel, branch manager, on matters in connection with the 30th anniversary of the company. . . . Tom Bailey, Lippert and Filmmakers franchise owner, went to Salt Lake City to install Ralph Trathen, formerly with Consolidated Theatres, as sales manager of the Salt Lake City exchange. . . . Warner Brothers have turned their inspection and shipping over to the Denver Shipping and Inspection bureau. Warners is moving soon to 2062 Stout St., just one block away from their present location.

DES MOINES

Both of the theatres at Osceola, the Osceola and the Lyric, have been closed for an indefinite period. No concrete plans for reopening have been made by Bob Hutte, who announced the closings. It is the first time since the turn-of-the-century that Osceola has been without a theatre of any kind. . . . The theatre at Webbe, which has been closed for several months, has reopened and is showing on Saturday and Sunday nights. . . . Remodeling of the Colonial theatre at Hamburg is under way,

THE WINNER

PAUL BROWN, above, manager of the Fresno theatre at Fresno, Cal., of the Pacific Coast division of Stanley Warner Theatres, was the recent winner of the Showmanship Award for the circuit in California. The award was presented by Ben Wallerstein, California zone manager. Mr. Brown acknowledges with thanks the part The HERALD played in his winning. The award goes to the manager who has done the year's outstanding job in exploitation, community participation, promotion of kiddie shows and other activities. He says, "Your magazine's great service helped me win this award."

HARTFORD

Sal Adorno, Jr., assistant general manager of M&D Theatres, has announced plans for construction of a drive-in, to be called the Melody, in Enfield, Conn. . . . Atty. Steven E. Perakos, son of Peter Perakos, Sr., head of Perakos Theatre Associates, New Britain, Conn., has been elected president of the Young Republican Club of the city. . . . The New Haven film exchanges held their annual holiday parties Dec. 16-17. . . . Cleo Staples, formerly assistant manager of the State theatre, Holyoke, Mass., has been named manager of the Majestic theatre, Waltham, Mass. . . . Irving Davis has resigned as assistant manager of the Stanley Warner Strand, Hartford . . . Harry F. Shaw, division manager, Loew's Poli-New England Theatres, served as master of ceremonies for the first annual New Haven Boys Club Amateur Show. . . . Completion is planned for early spring on a drive-in theatre that is being built by Perakos Theatre Associates, New Britain, at Plainville, Conn. It will be able to accommodate 750 cars.

INDIANAPOLIS

Bob Conn is the new chief Barker of Variety Tent No. 10 here. Dale McFarland was elected assistant chief Barker. Barney Brager property master and Burdette Peterson, double guy. . . . The exhibitors of north-central Indiana held their annual Christmas party at Fort Wayne Monday. . . . Bob Jones, general manager of Affiliated Theatres who broke his ankle in a Hallowe'en hayride, removed the cast last week. . . . J. E. Sc Deposit has reopened the Pixie, west side neighborhood house, which had been closed since early summer. . . . Dr. Marvin Sandorf closed the Twin drive-in for the season last week after the first blizzard struck. It was the latest outdoor operation on record here. . . . Marcus Enterprises has moved its office from the Zaring theatre to the Parkway Building, at 28th and Delaware, Indianapolis. . . . The Rex, a Tamler neighborhood house, has been converted into a church.

KANSAS CITY

"The Robe" has been held over for a 12th week at the Orpheum. . . . Last week marked the end of the season for the drive-ins of the Durwood circuit. Three drive-ins, two independent and one of the Dickinson circuit, continue operating near Kansas City. No severe winter storms have yet hit Kansas City. . . . MGM and the Midland theatre, of which, Maurice Druker is manager, provided a preview of "Knights of the Round Table," December 22. . . . Fox Midwest gave releases of new pictures, to be shown in the near future several evenings of the pre-holiday season—building up anticipation for the coming product. The Municipal Auditorium lost $20,000 less in 1953 than it had during the preceding year, city officials announced.

LOUIS ANGELES

Fred Glass, National Theatres district manager, was in town. . . . Bob Beretta, National Theatre Supply, celebrated his 77th birthday, which gives Bob the distinction of being the oldest active employee on Film Row. . . . The Center, East Los Angeles, (Continued on opposite page)

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(Continued from opposite page)

has been taken over by Sid Pink, well known exhibitor and film distributor. House was formerly operated by Galston and Sutton, who are presently piloting the Hawaii, Hollywood. . . . The closed Rowena theatre in Chandler was damaged by fire. . . . Arthur Aaronson, Hollywood Advertising Co. head, returned recently from a European jaunt. The employees of the Wanganui office held their annual Christmas Party at the Warner Club Rooms with the traditional turkey, ham, exchanging of gifts, and entertain- ment. . . . Henry Herbel, WB district manager, off to New York to attend a home office meeting. . . . John L. Fazio, National Screen salesman, has been discharged from the Good Samaritan Hospital.

MEMPHIS

Sale of two theatres in the Memphis trade territory is announced. W. B. Borden bought the Victory theatre, Bunnsville, Miss., from Bal Barnes, Mr. and Mrs. Bruce Stewart purchased Pastime theatre, Danville, Ark., from T. A. Shilling . . . M. H. Brandon, Sr., president of Film Transit, Inc., was reelected chief banker of Memphis Variety for 1954. Ben Bluestein was elected first assistant chief banker; Bill Brandon second assistant chief banker; Jack Sawyer dough guy and Howard Nicholson, property master . . . R. C. Settoon, branch manager. Universal returned from a company meeting in Los Angeles . . . Santa landed by helicopter in the parking lot of Airways theatre for a big children party for orphans at the theatre, sponsored by Optimist Club of the Airway commercial merchants, Inc. . . . Joe Theatre, Fort Smith, Ark., was damaged by fire. . . . Mr. and Mrs. Tony Tedesco, recently married, have gone on a honeymoon trip to California during the Christmas season. . . . John Eaton Jr., has purchased Normal theatre at Memphis from George Gaughn . . . Paul Harrington has closed his Calvert City drive-in, Calvert City, Ky., and opened his Calvert theatre at Calvert City for the winter.

MIAMI

Most of the theatres were decked with holly and tinsel in keeping with the holidays, and some of the theatres had special children's matinees. . . . Earl Potter, manager of the Tivoli, cooperated with the local Elks Club for another annual party for the underprivileged, with candy and gifts a holiday bonus. . . . The Royal had the local orphans as guests for a special showing of "A Christmas Carol," and distribution of candy and gifts. . . . George Lover, division manager for Florida State Theatres, opened his home for the annual pre-Christmas party for managers and wives and the executive office staff. . . . Mitchell Wofson, president of WTVJ, announced the promotion of John A. Shay to vice-president in charge of operations. Shay has been with the organization since 1949 when he was technical supervisor.

MILWAUKEE

The exchanges here were busy socially with their Christmas parties. . . . The Paramount office held their party at Chico's. . . . United Artists personnel were treated at Fazio's. . . . The Tramp boys held their annual party for their friends in the indus-
PIZZELSH

The pre-holiday hullabaloo, combined with the season's first zero weather, is lowering the boom on film grosses, but a raft of new bills should brighten the holiday fare appreciably. . . . Yuletide offerings include "Beneath the Twelve-Mile Reef" at the Harris; "King of the Twenty-Sailors" at the Fulton; "Knights of the Round Table" at Loew's Penn; "Three Sailors and A Girl" at the Stanley, and "Little Fugitive" in the Squirrel Hill. . . . This Is Cinemama" had a healthy, but not capacity, first week in the Warner, but the holidays are expected to give it an added impetus. . . . The Stanley expects its first CinemaScope feature in Warner's "The Command" on Jan. 22, with "The Eddie Condon Story" proceeding it. Oscar Doolin from MGM to meet the press after a preveue of "Knights of the Round Table" at the Penn.

PORTLAND

First run houses are in a pre-holiday slump playing reissues, holodovers, and only fair product. . . Willard Coughlin has been appointed Warner Brothers press representative for the Pacific NW. He was formerly publicity man for the Hamrick chain and also worked on the Seattle newspaper. . . . WB field man, Max Bercutt, will only work in the territory assigned to him the 11 Western States. . . Keith Petzold has had a successful free show day at his Broadway theatre for the Police Department's Sun- shine Division. . . Oscar Nyberg also had a free show day for underprivileged kids in the county. . . . All Evergreen managers have returned to their theatres after a two-day annual meet and party in Seattle. . . . Henry Alger, owner of the Alger chain in southern Oregon, was in town to purchase supplies for his drive-in.

PROVIDENCE

Dave Levin, RKO Albee manager, did considerable exploitation in conjunction with the presentation of "How to Marry A Millionaire," which was held for a third week. Other hold-overs saw "The Robe" going into a fourth week at the Majestic, while "Mar- tin Luther" being presented under the spon- sorship of the R. I. Council of Churches at the Avon Cinema, held for a fourth week. "I, The Jury" opened auspiciously at Loew's Howard Theater and shoppers sent "Serpent Of The Nile" off to a good start at the Strand. . . . The Wickford theatre, at one time the leading motion picture house in nearby Wickford, is now the scene of a series of old-fashioned auctions were hundred- of thousands of antiques and museum pieces are sold to the highest bidders.

TORONTO

A local firm won the tender for construction of the National Film Board building in Ville St. Laurent, near Montreal. Bid was $5,230,760. . . . "Julius Caesar" set to open at advantageous rates at the Towne Cinema for Canadian premiere. Top is $1,75. . . . Famous Players held their annual party for local theatre managers and staff of head office at the King Edward Hotel, starting Friday night and continuing Saturday. Throughout the city, theatres held staff Christmas parties, with some combining ef- forts for larger parties, followed by screen- ings. . . Jim McCracken, Loew's publicity man for their two local theatres, has joined the Canadian outlet of the new Motion Pic- tures for Television, headed by Alex Met- calfe.

VANCOUVER

Canada's grand old man, Johnny Schu- berg, passed away in his 79th year at Holly- wood. Son in law, Max W. Flanem, 75, was Canada's oldest showman, having in- troduced film showings 55 years ago throughout western Canada. He was a char- ier member of Canadian Picture Pioneers in Vancouver. Arthur Gilbert, for 27 years with MGM as short subject booker, died suddenly at his desk at MGM. He was 52 and a member of Canadian Picture Pioneers. . . . Harry Hargreaves, former pro- gram booker for the Opera House, Blackpool, England, is now a member of the Orpheum floor-staff in Vancouver. . . Bob Holm, former Alberta theatre owner and now projectionist at the Delta drive-in, Richmond, B. C., is a new member of Ca- nadian Picture Pioneers, Vancouver. . . . All Shackleford, a Famous Player partner in four local houses in Lethbridge, Alberta, and president of the Alberta Theatres Assn., was reelected for a fifth term as mayor of Lethbridge. . . Walter Lyley, of the Port, Coquitlam, was reelected as alderman of the Fraser Valley town. . . Bette Bzaway, Strand cashier, was married to Ralph Sey- mour of Vancouver. . . . Frank Solite, manager of the Columbia, Vernon, and his family are visiting in California.

WASHINGTON

Robert Smeltzer, district manager of Warner Bros. Pictures, attended a two-day sales meeting in New York. . . The Variety Club dedicated a plaque at the Hebrew Home for the Aged December 17 in memory of seven deceased boxers: Louis Bern- heimer, William Biron, Joseph Fields, Samuel Forst, William Janel, Herman Ru- bin and Benjamin F. Young. . . . Sidney Lust, of Lust Theatres, is planning to in- stall a CinemaScope screen in his Bethel- dis theatre, and later, in his other neighborhood theatres, at a cost per theatre of over $19,000. . . . Local F13 elected the follow- ing officers, with installation to take place January 15: Max Rutledge, Col- umbia; vice-president, Sara S. Young, 20th Century-Fox; financial secretary, Agnes Turner, RKO; recording secretary, Judy Cohen, Allied Artists; business agent, George Sullivan, RKO; treasurer, Harvey Wynn, Warner Bros.; guardian, Ann Bates, Paramount. . . . Ben Caplon, Columbia branch manager, was presented with a silver bowl to commemorate his 25th year with the company.

Bamberger at Ampa Cites Theatres as "Centers"

Theatres as community centers create trem- endous goodwill, Leon Bamberger, RKO Pictures sales promotion manager, stressed in his speech last week to the Motion Picture Advertisers' Showmanship School in New York. Mr. Bamberger used the Elkins Brothers' two theatres at Aber- deen, Miss., as examples. Lige Brien, presi- dent of the AMPA, introduced Mr. Bam- berger. On the dais were Gordon White, Motion Picture Association of America, and Al Floersheimer, Jr., of Walter Reade Theatres.

Stars Bring Xmas to Men Overseas

Our service men in the far corners of this earth are assured again this holiday season of entertainment from willing and courage- ous Hollywood entertainers. Fifty-six such persons left by plane the morning of De- cember 18 from Burlingak, Cal., in four transports. They will visit 70 military in- stallations. In four troopers of six units, they will cover 65,000 miles, and play 200 programs before some 250,000 service per- sons.

The overseas entertainment project this year is one of the largest organized by the Hollywood Coordinating Committee cooper- ating with the Defense Department, Army Special Services, The Armed Forces, and USO Camp Shows.

Korea Unit A was headed by Disc Jockey Johnny Grant; Unit B, Roscoe Ates; Unit C, Larry Roberts, Alaska, Charles "Buddy" Rogers. North Africa, Walter Pidgeon and Keenan Wynn, and Europe, Slapy Maxie Rosenbloom.

Seven of the volunteers this year are veteran overseas performers before military audiences. It will mark two trips to Korea by Ates; two trips to Korea and one to Europe by Carolina Cotton; six to Korea and one to Alaska by Grant; two to Korea and one to Alaska by Virginia Hall; one to Greenland and one to Alaska by Marilyn Hedley; one to Korea and two to Europe-North Africa for Pidgeon, and one to Korea and two to Europe-North Africa by Wynn.

"Best Years" Openings

Set for Six Cities

Early premiere engagements of Samuel Goldwyn's "The Best Years of Our Lives" will be held simultaneously in six cities Feb- ruary 4, it was announced by James A. Mur- vey, president of Samuel Goldwyn Produc- tions. Bookings for the RKO re-release have been set for the Astor, Boston; Orph- eum, New Orleans; Rialto, Atlanta; Mis- souri, Kansas City, Orpheum, Denver; and Keith's, Washington, D. C. The Washing- ton engagement will be preceded on Febru- ary 3 by an invitational premiere at which the White House Correspondents Associa- tion will be hosts.

"Hamlet" Re-Release Set

By Universal Jan. 15

Universal will re-release "Hamlet" start- ing January 15, Charles J. Feldman, vice- president, and general sales manager, has announced. Originally released in the United States in 1948, the J. Arthur Rank production will be Universal's first reissue in almost seven years. New prints and adver- tising accessories as well as a special press- book supplement have been prepared. Mr. Feldman said the picture would be suitable for wide screen exhibition.
Columbia

JUNGLE JIM IN THE FORBIDDEN LAND—James Wong Howe— good action picture for kids on weekend. Business fair. Played Friday, Saturday, October 18, 19, 21, 22—Harkan Rankin, Rankin Enterprises, Chatham, Ont., Canada.

LET'S DO IT AGAIN—Jane Wyman, Ray Milland—Really funny but a little risque. Our folks just won't come out for this kind of picture. In three weeks we did what we should have done in night. Played Tuesday, Wednesday, Thursday, November 3, 4, 5—Dick Smith, Almony Theatre, Alliance, Ind.

MAGIC CARPET, THE—Lucille Ball, John Agar—No special story—just a couple of kids flying Friday, October 23—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

SATURDAY'S HERO—John Derek, Donna Reed—This didn't click at all—pass it up. Played Saturday, October 20—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

SCANDAL SHEET—Broderick Crawford, Donna Reed—Nothing to write home about. Played Friday, Saturday, October 19, 20—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Metro-Goldwyn-Mayer

ALL THE BROTHERS WERE VALIANT—Robert Taylor, Ann Blyth—Did better than average at the box office and pleased the patrons as well. Played Sunday, Monday, November 8, 9—Brother, Idle Hour Theatre, Alliance, Ind.

HALF A HERO—Red Skelton, Jean Hagen—A good domestic comedy, not slapstick. However, it did very poor business here. Played Friday, November 4, 5—Brother, Idle Hour Theatre, Hardwick, Vt.

LADY LOVERS—Lana Turner, Ricardo Montalban—A below average type of picture which didn't do us much good. Played Sunday, Monday, November 8, 9—Dick Smith, Albany Theatre, Alliance, Ind.

REMAINS TO BE SEEN—June Allyson, Van Johnson—Very cute. Drew well. I have to take it easy when they show this type of picture. Played Thursday, November 13, 14—Brother, Idle Hour Theatre, Hardwick, Vt.

STORY OF THREE LOVES, THE—Leslie Caron, Pier Angeli, Marjorie Weaver—A different picture which was well received. Played beautifully here. Played Thanksgiving Day, November 25—G. H. Oden, Odom Bros. Theatre, Durant, Miss.

Paramount

ARROWHEAD—Charlton Heston, Jack Palance—Good picture, but it just didn't do so well. Not what we expected. Paramount is so reasonable with their rentals, however, that we think we could play this picture. Getting too close to Christmas now for any picture to do well, very well. Played Sunday, November 29—Marcella Smith, Vinton Theatre, McArthur, Ohio.

ATOMIC CITY, THE—Michael Moore, Nancy Gates—Very good. With proper exploitation, it has possibilities. Played Monday, Tuesday, November 22—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

BUTANY BAY—Ahn Ladd, James Mason—Very fine action picture and what action! James Mason always a draw here with the college students, and Ladd a he-man all the same. Good business for these days. Played Sunday, Monday, Tuesday, Wednesday, November 27, 28, 29—Ken Gorham, Town Hall Theatre, Middletown, Vt.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the picture for the exhibitor. ADDRESS REPORTS

What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

COMEBACK, LITTLE SHEBA—Burt Lancaster, Shirley Booth—I played this one late and much against my better judgment, but another surprise—it drew! I doubt if very many in the audience understood it as they usually laughed in the wrong places, but my box office receipts were far better than I anticipated. I think this one will warrant some extra revenue. Played Sunday, November 1—Marcella Smith, Vinton Theatre, McArthur, Ohio.

ROMAN HOLIDAY—Gregory Peck, Audrey Hepburn—This one was missed badly on the box office. It was good on every count. If I had been able to please every one. Through no fault of the picture, we didn't have any chance to get it open close to Christmas. However, I would say this one was very good. I thought this would have a chance to do some big business at this time of the year and we definitely have the weather in our favor. Played Sunday, November 6—Marcella Smith, Vinton Theatre, McArthur, Ohio.

SON OF PALEFACE—Bob Hope, Jane Russell—Frustrations seemed to like Hope even better than Gordon Jones as the comp in this super Roy Rogers' tune-filled sagebrusher. If you haven't used this sweet little western recently, you should give "Fugitive" "slips the show out from under" the rest of the cast, as all the "elite" who wouldn't be caught dead at a regular Roy Rogers' offering have the time of their lives, little realizing we've been satisfying the regulars with practically the same kind of corn every Saturday night for years. It's tops—we did exceptional business. Played Sunday, Monday, Tuesday, October 25, 26, 27—Bob Walker, Umath Theatre, Frosts, Colo.

Universal

ALL I DESIRE—Barbara Stanwyck, Richard Carlson—One of the very best films of the year. Picture well made, direction and acting perfect.—G. H. Odom, Odom Bros. Theatre, Durant, Miss.

BECAUSE OF YOU—Loretta Young, Jeff Chandler—A role we didn't anticipate. Definitely for women, although we had a lot of men in the audience, too. Loretta and Jeff Chandler are here and in my opinion, she is the best! I recommend it for all situations. Played Wednesday, November 4—Marcella Smith, Vinton Theatre, McArthur, Ohio.

CRASH OF SILENCE—Phyllis Calvert, Jack Hawkins, Donald Sinden—Excellent. So many of our students received the book they wanted to see the picture. Jack Hawkins a terrific actor. Money in the bank for a college town if bought right. Played Sunday, Monday, Tuesday, November 15, 16, 17—Ken Gorham, Town Hall Theatre, Middletown, Vt.

CRUEL SEA, THE—Jack Hawkins, Donald Sinden—Excellent. So many of our students received the book they wanted to see the picture. Jack Hawkins a terrific actor. Money in the bank for a college town if bought right. Played Sunday, Monday, Tuesday, November 15, 16, 17—Ken Gorham, Town Hall Theatre, Middletown, Vt.

IT HAPPENS EVERY THURSDAY—Loretta Young, John Forsythe—An excellent small town pic. Not particularly strong box office, but all those who saw it enjoyed it. Played Sunday, Monday, November 18, 19, 20—Brother, Idle Hour Theatre, Hardwick, Vt.

WORLD IN HIS ARMS, THE—Gregory Peck, Ann Blyth—Creepiest of the Pilgrim series for a small town natural-color, action, good story and Ann Blyth. Something misfired, though, and we wasted two good days. I read where several other contributors had warned about this feature in the money department. I felt they had been fair in it, but I found out to my sad satisfaction they were more than right. Played Sunday, Monday, November 1, 2—Bob Walker, Umath Theatre, Frosts, Colo.

Warner Bros.


JIM THORPE—ALL AMERICAN—Burt Lancaster, Charles Bickford—This is a fine feature that sticks fairly close to Thorpe's own life and will make the thinking patron feel a bit ashamed, while at the same time it provides a very entertaining example for the younger set. It's worth going back for. We used Blank Night to help draw in enough. Played Thursday, November 29—Dick Smith, Allamy Theatre, Alliance, Ind.

People in the News

Eric A. Johnston, president of Motion Picture Association of America, January 7 will address a special meeting of the Motion Picture Industry Council in Hollywood. He was scheduled to leave Washington the early part of this week to spend the Christmas holidays at his home in Spokane, Washington.

Irvin Paul Sulds, for the past three years theatre television consultant to American Broadcasting-Paramount Theatres, has joined Theatre Network Television in an executive capacity.

Ed Aaronoff, industry publicist, has resigned from the Universal-International home office publicity department, effective January 1, to open his own office.

David E. "Skir" Weisner, producers' representative, is the winner of the Cadillac sedan offered by Cinema Lodge of B'nai B'rith in its 1953 fund raising project on behalf of B'nai B'rith agencies.

Lawrence McGinley has been appointed general manager of Fourth Avenue Amusement Co., Louisville, Ky., it was announced by D. Irving Long, president.

Nat Cohen, director with Stuart Levy of the up-and-coming Anglo-Amalgamated Film Distributors, has left London for the U. S. on a five-week business trip.

Television Council Elects Mel Gold

Mel Gold, National Screen Service advertising executive, last week was elected president of the National Television Film Council, at its annual year-end luncheon, in New York. He succeeds Arche Meyers, president of Unity Television. Other new officers are John Schneider, Biow Company, executive vice-president; Mr. Meyers, distribution vice-president; Bert Hecht, Bill Sturm Studios, production vice-president; Adrien Rodney, ABC, station vice-president; Jim Ellis, Jr., Kudner Agency, agency vice-president; John Bergen, "Radio-Television Daily," membership vice-president; Sally Perle, executive secretary; Sydney Meyers, Unity Television, general secretary; and Sam Spring, Spring & Eastman, treasurer.

Maritime Exhibitor Unit
In Membership Drive
ST. JOHN, N. B.: At the annual Convention of the Maritime Allied Exhibitors Association it was decided to sponsor a membership campaign which would embrace not only the provinces of New Brunswick, Nova Scotia and Prince Edward Island, but Newfoundland. It was stressed by officers of the association that a larger membership and association fund is desirable because of the likelihood of much more money being needed to provide for legal advice and possible litigation. Renamed to the executive committee were: A. J. Mason, Springhill, N. S., president; F. M. Gregor, New Waterford, N. S.; F. G. Spencer, St. John; R. H. Yeo, Montague, P.E.I., vice-presidents; P. J. Dwyer, Halifax, treasurer; G. A. Walters, Charlottetown, P.E.I., secretary. On the executive committee: F. G. Spencer, chairman; R. S. Roddick, Halifax, secretary; W. G. Fenety, Fredericton, N. B.; L. April and M. Bernstein, St. John, N. B.; G. Walters, Charlottetown. Directors are: A. A. Fielding; R. S. Roddick, W. G. Fenety, R. Pope and M. Franklin.

Rev. Hayes Joins Legion

The Reverend Paul J. Hayes has been appointed assistant executive secretary of the National Legion of Decency. He was released from his post at St. John the Baptist Church, Jersey City, to assume his new position.

Columbia's
HOTTER-THAN-HOT SUPER-SERIAL THRILLER!
IT HAPPENS IN THE JUNGLE!

Most Amazing Serial Adventure Of All Time!

KANE with EDDIE VEDA ANN RICHMOND - QUILLAN - BORG

CAROL HUGHES - JANET SHAW Original screenplay by Andy Lamb and George H. Plympton Produced by SAM KATZMAN Directed by LESLEY SELANDER

Use The Hot Jungle Campaign Book For Hot Jungle Promotions!

(Available at National Screen)
The Season for Statistics—and Resolutions

SOME theorists devote the year-end to contemplation of accomplishment, with considerable self-praise, but we believe it would be to our advantage to study the statistics that keep coming up from various and sundry sources in the press, and see if we are doing all that we should do as showmen to cope with conditions. Some of these professed facts are a little disturbing to any with mind or conscience on the job to be done, at their own point of sale.

A study made by the Eugene Gilbert statistical agency for the Washington Heights Federal Savings and Loan Association, in New York, in which they conducted 3,620 interviews in a neighborhood area, reveals convincingly that we are losing our young audience. Ten years ago a majority of youngsters between six and 12 years of age were regular movie-goers; now less than 10% go to a theatre once a week, and a full 25% average only once a month. Three quarters of the TV audience go to the movies only once a month.

Business Week reports a survey made by Cunningham and Walsh, advertising agency, in "Videotown" - a sample community of their own choosing. Nine out of ten sets were in use during the average weekday evening, for an average of 4½ hours per day. The least avid viewers were young people over 18, with younger children and their parents, usually at home looking at television. Movie attendance among families with TV sets drops a sensational 77% during the first year following the purchase. However, movie attendance climbed 17% in the aggregate, this year. Radio and the magazines suffered as far back as 1951, but have recovered, and newspapers never felt the sting of this competition.

A factual survey of the amounts we are spending for paid amusements, reported in the New York Herald Tribune, reveals that the average household last year spent no more than $25 on the movies, but we spent much more, $213 per family, on what they term "informal recreation" - including $51 for radio, television, records and musical instruments, and a whopping $46 per year for reading matter, and another $46 per year for sporting goods.

The essence of this discussion is that the public has more money to spend, and is spending more. Also that there is more of the public, by many millions, than there used to be. Earnings and savings are at an all-time high, so our losses are not only what shows less than formerly, but what should also show gains. It's time for cager, searching, effective New Year's resolutions, as part of your job, for the future of motion pictures as entertainment.

OUT WILL FIND all of the Scope in CinemaScope - revealed in the premiere of "Beneath the 12 Mile Reef" at the Roxy theatre - with added pleasure for audiences, and satisfaction for managers in the conviction that CinemaScope short films restore something that has long been popular with the public, which thrives on these new dimensions. We thoroughly enjoyed "Vesuvius Express" - a short subject supporting the main feature.

Here your audience are privileged to see and feel the pleasure of riding on a modern streamlined train, across Italy, from Milan to Florence, Rome and Naples. None of those who visited Europe this year saw anything better in fact than this fine color film on the great CinemaScope screen. The train is the fastest in the world - ahead of ours, for the observation car is up-front, with the engineer in a "dome" on top. The countryside is beautiful - the experience is a genuine treat for movie-goers that will be much appreciated.

OTHER short film which comes back with CinemaScope is demonstrated at the Roxy, and will also be part of the presentation of MGM's "Knights of the Round Table" in the same dimensions. Across the nation, all theatres, large and small, will have the benefit of a 50-piece symphony orchestra, to play the overture, in the best style of the greatest showcase theatres. You will see and hear a great theatre orchestra, as gratifying as if you were seated in the Roxy or the Radio City Music Hall, during the best days when only big houses could afford such a presentation. The value of the big stage shows, and the costly atmosphere of the greatest film theatres, was always set by the opening to fine music, played by a really famous orchestra. You'll find that this feature on your program will dignify motion picture presentations with your audiences, as it has in top-bracket theatres, and for the cost of a short film.

—Walter Brooks
"Hondo" Has 3-D Premiere

WARNER BROTHERS' newest 3-D offering, "Hondo," with John Wayne, got off to a flying start at the Plaza theatre, El Paso, with crowds lined up for three blocks to see a new picture that will match or equal the success of "House of Wax." Below, the star with Interstate theatre executives and civic dignitaries (that's Bill O'Donnell at extreme right) and opposite John Bliss, manager of the Fenway, Boston, looks over a TV tieup, on display in his lobby.

Terry Moore, in town for the premiere of "Beneath the Twelve Mile Reef" at the Roxy, autographs souvenirs for Coast Guardsmen at the Staten Island Hospital.

W. Watson Davis, manager of the Malco Theatre, Memphis, used this colorful parachute display for the opening of Republic's "Flight Nurse"—with the support of the military services.
Delinquency Solved By Volunteers

Still another approach to the juvenile delinquency problem is supplied by Ralph Sandlow, owner-manager of the Felsway theatre, Medford, Mass. He pondered how to combat the wholesale throwing of popcorn boxes at the screen, as an expression of youth. A comparative newcomer in managerial ranks, he has been bothered by some annoying practices that trouble other and older managers.

So, he used his head, which is worthy of special note, in high or low brackets. All attempts to appeal directly to the children had failed. "If you've ever dealt with youngsters of that age, you know how they love to do something just because you asked them not to." Working on an entirely different angle, he decided to use a "something for nothing" gimmick. So he announced free passes for each child who would bring in 25 empty popcorn boxes.

You're right. They not only DON'T throw their popcorn boxes at the screen, but they clean up the theatre, after each show. They work like janitors; not a popcorn box is left on the floor, and (this is the pay-off!) popcorn sales went up 20% at the candy counter, since empty boxes became negotiable currency at the box office.

Ted Davidson, manager of Walter Reade's theatres in Perth Amboy, N. J., had a long-stemmed gal as street ballyhoo, giving away kisses of "Kiss Me Kate"—candy—that is.

Larry Whitman, manager of the Roosevelt theatre, San Francisco, did a "Houdini" ballyhoo which boosted business a good 30% during the run. As an escape artist, he got out of a trunk in three seconds! And did handcuffs and straight-jacket in less than three minutes! Must have been the ghost of Houdini. Frank Hughes, manager of the Kindred Avenue theatre, cooperated as master of ceremonies.

Nyman Kessler, manager of Stanley Warner's De Witt theatre, Bayonne, N. J., had a private showing of "Little Boy Lost" for sixty runs, and the Monsignor of Catholic Churches in Bayonne expressed his deep appreciation for the Bing Crosby picture.

Dale Tysinger, manager of Shea's theatres in Ashtabula, Ohio, is one of the earliest to show a completed campaign for "Escape From Fort Bravo"—which was included in MGM's "Lucky 7" contest, and we like the looks of his results after the fact.

Lester Pollock, manager of Loew's Rochester, had his usual UNUsual decorations and stunts for the holidays, from a highly imaginative standee in the outer lobby to an important treatment of the concessions counter in the spirit of Christmas.

Jake Weber, manager of Schine's theatre, Herkimer, N. Y., has set his third annual Christmas party with the Carpenters and Joiners Union. Let that be a lesson to you—if you can't do better, join 'em, and build your own Christmas matinee business.

And just to make it a daily-double, Jake has also completed arrangements for his fifth annual Kris Kringle Kiddie Dance Revue, to be held on the Liberty theatre stage on December 30th, with the sponsorship of a local dance studio (at no expense to the theatre, and with plenty parental interest!)

Schine theatres are always overflowing with news of Christmas events, and one more that we like is the Christmas show executed by Ed Miller, manager of the West End theatre, Rochester, N. Y., with the substantial cooperation of the Security Trust Co., who sold it to a reading audience of 2,000 subscribers.

We must ask Seymour Morris for more information—who is this Jake Weber, who has so much in the bulletins and what don't we have more entries for the Quigley Awards? Now, it's free parking for children, while their parents do their shopping. You can fill that one in, with delayed thinking for next year.

Bob Carney, manager of Loew's Poli, Waterbury, Conn., had a big display of that "spanking" scene from "Kiss Me Kate" which he says got plenty of comment.

E. J. Clumb, manager of the Riverside theatre, Milwaukee, used some super-colossal full-page ads in both Milwaukee papers for his opening of "How to Marry a Millionaire"—with those glamor gals.

Sol Sorkin, manager of the RKO Keith's theatre in Syracuse, found a local boy on Paramount Newsreel as a member of "All America"—and had full attention of local papers and Syracuse University in playing up the publicity values.

Frank O. Starz, of the Interstate circuit in Texas, sends out information on the collection of 100,000 books for the armed forces, sponsored by Karl Hoblitzelle, president of Interstate, and conducted in many theatres.

Leon Serin, manager of the Center theatre, Buffalo, pegged out his promotion for "The Joe Louis Story" with a campaign based on strong sports angles and a heavy roster of radio and TV plugs, with a contest a week ahead of playdates.

Sam Newman, manager of Schine's Arcade theatre, Cambridge, Md., sold the back page of his herald to a local sponsor, who also bought ten giveaway tickets on a lucky number basis.

Robert Ancell, manager of the Palms theatre, West Palm Beach, Fla., received two invitations to the Round Table, because of double interest in two of his recent promotions which crossed this desk—an unintentional error, but excusable, for he did a fine job with "Shark River."

Harry Wilson, manager of the Capitol theatre, Chatham, rocking them with full-page co-op ads for "Gentlemen Prefer Blondes" which feature Marilyn and Jane.

Morris Keppner and Barney Tarantula, partners in the Burnside theatre, East Hartford, have added a new signature cut to their display ads, emphasizing their new "All-Dimension" Screen.

Frank Diakos, manager of the Rivoli theatre, Hartford, had a pre-Christmas tieup and contest for children to write the best answer to "Why We Should Patronize Local Merchants."

Joe Boyle, manager of Loew's Poli, Norwich, carrying out the detail of his proposed campaign on "Escape from Fort Bravo" entered in Metro's "Lucky 7" contest.

Paul Brown, manager of Warner's Fresno theatre, Fresno, Cal., and the winner of the annual Showmanship Award given by Stanley-Warner theatres in southern California, says his award bonus will be in the neighborhood of $500, which is gratifying.
"ROUND TABLE"--FOR GOOD ROUND TABLE SHOWMEN

According to bulletins from Emery Austin, MGM exploitation manager, which have been arriving at this desk with the force of flying arrows (we were up to Bulletin No. 33 when we went to press) then MGM's first CinemaScope picture, "Knights of the Round Table" is being prepared as a test of skills for Round Table members around the world, challenging their resourcefulness in a tournament of showmanship. The several pre-release runs, in the Christmas season, will demonstrate the strategy laid down from King Arthur's Court, at 1540 Broadway, in New York.

All Knights Are Bold

Early in the jousting, according to a scroll received by special courier, is the plan of action adopted by Sir William Ekler, at Loew's Penn theatre in Pittsburgh, with roving Knight, Al Golin, of the MGM field staff, serving him with arms and ideas of conquest. The newspapers are the first to feel the force of their lances, and will pay in their own valuta for the effort. Television, a new device since days of the original Court, as been obtained for effective sword-play, carried directly into the homes of those who may be captives of the Cinema Arts. Schools will divulge from their ponderous tomes the true history of our brave Knights of Okle, to prove their prowess with promotions. Tradesmen, operating their own places of business, will support cooperative ads and merchant tieups, running into many pages of description.

A Stint in Falconry

From Sir Russell Bovin, at Loew's State theatre, St. Louis, comes word of similar strategy, conducted with the undercover support of Roving Knight, Frank Jenkins, The Boy Scouts, a legion of junior Knights in apprenticeship, will help with details of the campaign, and good food, an item of great importance in King Arthur's time, will feature the thematic background of the Court in tieups with leading restaurants. Sir Boyd Fry, at Loew's Grand theatre, Atlanta, has Judson Moses in the capacity of a field advisor, and concentrates on such published scrolls as the Atlanta Journal in laying the groundwork for his campaign. Large postcards of highly colored bulletins, in 24-sheet sizes, are ordered. A stint in falconry is reported as a special treat for the residents of that province. The High Museum of Art will display great paintings.

From all parts of the land, there are frequent epi-sodes of great activity among the Knights in the field. Admonishment has been received from the High Court to "leave no stone unturned, no approach overlooked" to turn in the biggest and best campaigns of historical record. Late bulletins recite the adventure of a "Gallant Knight" contest, at Christmas time, for the one most favored in doing acts of charity, in the estimation of readers of the Pittsburgh Post-Gazette. "Round Table" luncheons and meetings with the scriveners of the public press—with great tankards of ale and servings of boar's head and roasted peacock—are recommended as ways to secure their artful cooperation.

A wishing pool is one of the devices suggested, with full knowledge of the manner in which this method of approach is received by gracious ladies. It is even mentioned that slips of paper, with room for address and telephone number, may be left conveniently at hand. A ring of stones in the lobby, will follow procedure, of King Arthur's Court, as shown in the picture. Locked in the center will be the Sword of Excalibur, borrowed under seal from a local locksmith. Citizens of renown may be invited to a preview, as opinion makers for the countryside. Certain beauty hints of the sixth century may be offered to the fair sex.

To attract the populace, new and strange ornamentation is planned for lobby and front display. An "over the wire" banger, 126 inches by 44 inches, is double-sided, and sells front and back. A mural, 64.44 inches, in multiple colors on muslin, augments the 24-sheet. Five kinds of trailers may be obtained from Ye Okle National Screen Service—and the assortment of poster paper includes an educational one-sheet, for schools, or display where youngsters and those not well informed about King Arthur and His Court, may see instructive pictures and read the captions.

An especial appeal made to youngsters—to whom this vivid picture of childhood heroes and great adventures will be more than welcome—has been provided in the pressbook, with ten numbered items that are known to all good Knights and may be used together or separately to intrigue youth. We read avidly of these arts, fifty years ago, and there are many more children in this generation, who have the same compelling interest.

—W.B.
**Ad Mats In Two Colors**

Great credit is due Paramount and Jerry Pickman's staff, in providing in the pressbook for "Here Come the Girls," two excellent examples of two-color ad mats that can be used in an increasing number of towns where local daily papers have "color on the press"—it's something to be encouraged among the growing facilities for improved advertising and promotion at the point of sale. These mats are shown on the cover and second page of the pressbook, and while they are both five columns wide, they offer color at low cost as far as the plates or mats are concerned. You buy two mats, make two castings, and get two colors, for a more effective result than is otherwise obtainable.

All the ad mats are of good quality, properly selling the intriguing title, "Here Come the Girls"—with the kind of flash that draws them in. A set of teaser ads in two column width and the big economy mat, at 35c for small situations, are well planned to supply showmen with what they need for exploitation. But we especially applaud the two-color jobs, and you can ask your composing room foreman if he could make two castings of any mat, and then cut them accordingly for color separation? It's a good question and he may answer it. The 24-sheet and all posters are of desirable quality for lobby and marquee cut-outs, and there's "Day-Glo" accessories and background paper to make special front displays.

Twin showgirls, Joan and Jean Corbett, who are featured in Bob Hope's new musical Christmas present in Technicolor, "Here Come the Girls"—have just completed their 21-city tour, pre-selling this pretty package of gals and gags in a national promotion. They started their trek on Nov. 12th, with an appearance on Bob's television program, and since that time the attractive twosome has been heard and seen on 52 radio programs, 36 television shows and interviewed by more than 50 by-line newspaper writers.

The cities visited were Boston, Philadelphia, Washington, Atlanta, New Orleans, St. Louis, Indianapolis, Chicago, Minneapolis, St. Paul, Detroit, Cleveland, Pittsburgh, Cincinnati, Kansas City, Des Moines, Omaha, Denver, Salt Lake City and Los Angeles. We hear by the underground that they are coming back this way, in a follow-up tour. The picture opened at the Mayfair theatre, on Broadway, and in 400 key theatres, on Christmas Day, which is the full capacity of the Technicolor prints available for release.

**Constructive Campaign of National Pre-Selling**

The national campaign embracing hundreds of cities includes local tie-ins with stores, augmented advertising, radio and TV coverage, color newspaper ads and special accessories. "Paramount is providing hard hitting assistance all the way, and all timed for top holiday interest," according to Jerry Pickman, the company's vice president in charge of advertising, publicity and exploitation. Hope himself is participating actively in the promotion, along with the twins, who contribute their share to support the title, "Here Come the Girls." Rosemary Clooney, co-starring, but not touring, plays opposite Hope and that in itself is news of importance to showmen, who appreciate double billing.

The film has been praised by preview critics, and chosen as "Picture of the Month" for 6,000,000 riders and readers in New York subways. The poster displayed contains five scenes from the picture, since they couldn't discard any scenes including all the girls. Film industry is fortunate in having such a Christmas package—all this, and Hope, too. Arlene Dahl, and a passel of the most beautiful girls ever to appear on a motion picture screen, complete the cast.

**RCA-Victor Promotes Disney's "Desert"**

An outstanding example of the exploitation now being done in connection with Walt Disney's "The Living Desert," the first feature length True-Life Adventure picture, is Bruno-RCA Victor's tieup with the RCA Victor album of the original score from the film. Cooperating in the New York area are more than 200 distributors who are using lobby and window displays, which RCA Victor dealers will follow as a promotion pattern throughout the country. The film is now in its sixth week at the Sutton theatre, in the fashionable East Side residential section.

Boyd Sparrow has a painted sign as big as the one on Loew's State Theatre building in New York, to advertise "Knights of the Round Table" as a pre-release at Loew's Warfield theatre, San Francisco.
Legion Reviews Nine, With Seven Approved

Nine pictures were reviewed by the National Legion of Decency last week, and one, “Three Forbidden Stories,” was condemned. Termed morally objectionable in part for all was “The Captain’s Paradise.” Unobjectionable for adults is “Captain John Smith and Pocahontas.” For general patronage, the remainder are “Annapurna,” “Beneath the Twelve-Mile Reel,” “The Great Diamond Robbery,” “Heidi,” “Texas Bad Man” and “War Arrow.”

Bank Night Outlawing
In Iowa Upsets Booking

Outlawing of Bank Night in Iowa has caused booking delays. Exhibitors and the circuits are determining new methods of operation. On nights on which the game was played, theaters had been playing single features. In many instances, they will revert to doubles.

A. Schubart, RKO Manager
Of Branch Operations, Dies

Aage Schubart, 55, RKO manager of branch operations since 1937, and member of the Film Pioneers, died suddenly December 21 at Columbus Hospital, New York, from a cerebral hemorrhage. Mr. Schubart, who was born in Copenhagen, Denmark, started in the film industry in 1921, in the auditing division of the Hodkinson Picture Company. Through mergers of companies, he served various subsidiaries Distributors Company, Pathé, and then RKO Radio. In 1937 he was promoted to the position he held at the time of his death. He is survived by his widow, Doris. Funeral services were held Wednesday.

Henry Reiner

Henry Reiner, 57, New York sales representative for National Screen Service for 17 years, died December 21 at Royal Hospital after a brief illness. Mr. Reiner, well known in industry circles, has been in the screen announcement service for many years. He was a member of Keystone Lodge, No. 235, F. and A. M. He is survived by his widow, Claire, and three sons, Lawrence, Richard and Robert.

Louis P. De Wolfe

Louis P. De Wolfe, 64, died December 16 in Chicago. He was with Essaness Theaters 14 years before retirement last year. He leaves a sister, two daughters and three grandchildren.

TOA Asks Exhibitors To Aid Korean Relief

The Theatre Owners of America is asking exhibitors to aid Korean children needing clothing during the severe winter in that peninsula. Its appeal has come through president Walter Reade, Jr., and vice-president Albert M. Pickus, appointed chairman of the organization’s participation. The latter, noting an appeal by an American Army sergeant in Korea, reminded showmen of the unclaimed clothing articles in theaters and has called them to send such articles addressed thus: S/Sgt. Robert L. Ziegler, 2062476, Third Food Service Squadron, APO 64, San Francisco. Mr. Reade also advised: “Don’t stop at the theatre. Look around your house, and ask your staff members to come. Time is of the essence.”

Clarence A. McGearry

Clarence A. McGearry, 53, assistant to the manager of the western sales approval department at RKO Pictures, in New York, died December 14 after a short illness. Mr. McGearry joined Pathé Pictures in 1926, and with that company went to RKO. His widow, Mary, and seven children are among the survivors.

MOTION PICTURE HERALD, DECEMBER 26, 1953
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LADD'S BOLDEST!
LADD'S BIGGEST!
LADD'S BEST!

ALAN LADD
PARATROOPER
LEO GENN
also starring

introducing SUSAN STEPHEN
Screenplay by RICHARD MAibaum and FRANK NUGENT
Story by Hilary St. George Saunders, adapted from his book "The Red Beret"
Produced by IRVING ALLEN and ALBERT R. BROCCOLI
Directed by TERENCE YOUNG
A COLUMBIA PICTURE • A WARWICK PRODUCTION

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