

APRIL 3, 1961

BOXOFFICE

The Pulse of the Motion Picture Industry



ERIC A. JOHNSTON, President of the Motion Picture Association of America, who will be honored at a testimonial dinner Monday April 10 at the Waldorf-Astoria Hotel in New York, sponsored by the Council of Motion Picture Organizations in recognition of his 15th anniversary in the motion picture industry.

**ERIC JOHNSTON ANSWERS
10 BASIC QUESTIONS ON
THE U.S. FILM INDUSTRY
—PRESENT AND THE FUTURE**

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NORTH CENTRAL EDITION



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IN THE TRADITION OF
"20,000 LEAGUES UNDER THE SEA"
AND "AROUND THE WORLD IN 80 DAYS"
NOW—THE FANTASTIC, FABULOUS

JULES VERNE'S
MASTER OF
THE WORLD

IN **MAGNACOLOR** AND **STEREOSONIC** SOUND

starring **VINCENT PRICE** • **CHARLES BRONSON**

HENRY HULL • **MARY WEBSTER** • **DAVID FRANKHAM**

Directed by **WILLIAM WITNEY** • Produced by **JAMES H. NICHOLSON**

Screenplay by **RICHARD MATHESON** • Music by **LES BAXTER**



MOVIEGOERS... BOOK IT TODAY FOR A GIANT JULY 4TH!

THE NATIONAL FILM WEEKLY

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LET'S KEEP THE PLEDGE!

IT DIDN'T take long for the Theatre Owners of America action by its board at Washington last week to have the "salutary effect" we said it could have. Just nine days later, the Connecticut Legislature reacted most favorably by withdrawing its bill that sought establishment of a motion picture board of review and classification system, following by three days the New York State Senate's deferment of action on a film classification bill, which already had been passed by the assembly. In both cases, the action was declared to be the result of the TOA's resolution that it would make information on subject matter and film content available, through its members, to their patrons; and that "the Production Code, properly administered, should receive the support and respect" of its members.

New York State has several times come close to achieving enactment of a film classification system and it was strongly feared that, at this session of the legislature, it would be voted. Thus the statement by Assemblyman Luigi R. Marano, who authored the bill, is all the more significant, viz:

"It has come to the attention of the committee that, within the past few days, representatives of the Theatre Owners Ass'n have met and considered the problems of classification. The committee has been informed that recommendations are being advanced which call for immediate action within the industry to provide the public with information relative to the suitability of commercial films for family viewing.

"We have also been advised that the Foreign Film Importers Ass'n is now considering a system of classification. This type of action is applauded as evidence of the kind of activity which, if carried out within the industry in a sincere and responsible manner, may well eliminate the need for legislation in this field.

"This being the case, the committee has consented that State Senate action on its pending amendment to the education law be deferred at this time."

Equally significant is the message that Rep. Nicholas B. Eddy of Connecticut, when he told the Judiciary Committee that he was withdrawing his bill, because he had learned of TOA's calling upon the Production Code Authority to exercise a greater degree of self-discipline with good taste in the construction and enforcement of the Code. He also cited the TOA's plans regarding film content information as having influenced his decision to withdraw his bill. But he warned that, if the self-regulation and stricter enforcement of the Code do not work, he will introduce similar legislation in 1963.

With the legislatures in other states still in

session, in some of which various forms of censorship bills are pending, it is to be hoped that the action taken in Connecticut and New York will be exemplary. But, even if the industry comes through without a single censorship bill being enacted this year, censorship will, as in the past, remain a constant threat.

The industry must never let its guard down. With the pledges made to be watchful, as it were, over films that may not be suited for showing to family audiences, exhibitors will have to exercise greater care in their bookings. As the focal point of public contact, the responsibility is theirs in the selections they make of pictures for their patrons. Especially, if so-called "mature" subjects or those calling for strictly "adult" classification come along in bunches, it will behoove exhibitors to, at least, space their bookings. Thus, the onus of imbalance, such as we think caused much of the current trouble, might be averted.

From here on, it is going to be a case of "wait-and-see," with the public and the legislators keeping a watchful eye on how the industry carries out its promises. If all branches of the industry will, judiciously and assiduously, work together, it can maintain the self-discipline to which it has pledged itself.

★ ★

"Big Oaks . . ."

That big "oaks" do from little "acorns" grow is exemplified in the progress of American International Pictures, which this week announced its most ambitious production program and that it will release "12 pictures of outstanding proportions" in the next year.

Headed by James H. Nicholson and Samuel Z. Arkoff, president and vice-president, respectively, this stalwart young company started seven years ago with a handful of modest-budget pictures geared to popular appeal and backed with smart showmanship. With each passing year, the quality of AIP product was stepped up, holding the course of catering to the mass audience. It still is holding to that successful formula, stepping up the cost and quality of the pictures it is producing and selecting for distribution through its own and independent exchanges.

Congratulations, Jimmy and Sam, on your biggest step forward!

Ben Shlyen

**HOW WOULD YOU
LIKE THE BLOCK-
BUSTER THAT DID**

MORE BUSINESS IN 3 DAYS THAN

**"From The Terrace" AND "North To
Alaska" DID IN A WHOLE WEEK?**

***Not just in one theatre,
but in each and every
one of these 17 dates!***

Tower—MILWAUKEE, Wisc.	Delft—ESCANABA, Mich.
Bay—GREEN BAY, Wisc.	Raulf—OSHKOSH, Wisc.
Strand—MADISON, Wisc.	Lode—HOUGHTON, Mich.
Rialto—RACINE, Wisc.	Ishpeming—ISHPEMING, Mich.
Wisconsin—SHEBOYGAN, Wisc.	Mikadow—MANITOWOC, Wisc.
Appleton—APPLETON, Wisc.	Delft—MARQUETTE, Mich.
Orpheum—KENOSHA, Wisc.	Vista—NEGAUNEE, Mich.
Retlaw—FOND DU LAC, Wisc.	Soo—SAULT STE. MARIE, Mich.
Pix—WAUKESHA, Wisc.	

We ask every theatre man reading this
ad to check any city or town playing

THE TRAPP FAMILY

Alvin Lewis
GENERAL SALES MANAGER



Gentlemen of the Box Office, We Give You Now...



THE TRAPP FAMILY

Sold by 20th with
say they want go

**Here's 20th's TOTAL MER
follow it step by step—anyone**

STEP NO. 1: Newspaper, Radio, TV interviews with theatre executives discussed history of public's attitude toward family pictures—Every theatre man can duplicate interviews himself. (Examples are in pressbook supplement.)

STEP NO. 2: After interviews established the importance of public support for "The Trapp Family" to thus insure *more* good family pictures, letters were then sent to presidents of women's clubs, PTA, religious groups, parochial and private schools, singing groups, German clubs, offering discounts and busses for large groups. (Letter included in supplement.)

STEP NO. 3: "Family" Contests—

A. On TV—Search for the Most Talented Family in the City. Announcements all day with two different contestants appearing daily at 5 p.m. Six-months pass to winner! (Contest trailer copy in supplement.)

B. On Radio—Search for the Biggest Family in the City. Clothing store outfitted winner. Ten radio spots daily paid for by Dodge saying, "The biggest family in town will ride to 'The Trapp Family' premiere in the big Dodge."

C. On Radio—Why My Family Wants to See "The Trapp Family"! Two-week contest. Passes to five winners daily. (Also done daily in German-language paper.)

D. On Radio—What Do You Know About "The Trapp Family"? Disc jockey reads information from the pressbook. Telephone quiz follows immediately. Ten times a day simultaneously on 2 stations.

E. On Radio—Biggest Family That Calls in Next Ten Minutes. Use day and night. Passes to winners.

STEP NO. 4: BETTER FILMS COUNCIL OF MILWAUKEE sponsored opening because of its interest in better pictures. Sold every seat, hundreds turned away.

STEP NO. 5: Interviews with officers of above on radio and TV—explained they sponsored "The Trapp Family" in order "to prove public will support good family pictures."

STEP NO. 6: Preview for officers of women's clubs and religious groups—announced plan for discounts and free busses for large groups and parochial schools.

STEP NO. 7: Full-page co-op ad taken by stores catering to family trade. Copy with line drawing of Trapp family reads: "We like to shop at..." (See pressbook supplement.)

STEP NO. 8: Library displays using stock 22 x 28's and one-sheets.



SHOWMANSHIP!

Exhibitor applause for 20th's
"Total Merchandising" at meetings
conducted by Gil Golden!

SHOWMANSHIP!

Great response at box office
plus community good will!

showmanship in depth! We told the people who
 od family pictures to prove they really mean it
 by attending "The Trapp Family!"

**CHANDISING in action—
 can do it—at no extra cost!**

FROM THE MANAGER
 OF THE
 TOWER THEATRE

Only once before have I personally
 endorsed a motion picture. Your response
 to that recommendation was very gratifying.

I am proud now that our theatre has
 arranged to bring to you the **World
 Premiere** of a picture I unhesitatingly
 predict will become an all-time
 Milwaukee favorite.

It is the gay and dramatic story of
 a carefree young novice sent by her convent
 to help a bewildered father bring up his
 seven motherless children. She teaches
 them to sing — and when the family loses
 its great wealth, their unusual singing
 raises them from poverty to world acclaim.
 It's all true — and in color, too.

This is delightful entertainment everyone
 in the family will surely love. Have a
 big family get-together — have a grand
 time together seeing



THE TRAPP FAMILY

20
 Century Fox
 COLOR BY DE LUXE



P.S. Our Special Treat!
 All families of more than
 four people will be admitted
 at a special reduced price!

STARRING RUTH LEUWERIK HANS HOLT MARIA HOLST JOSEF MEINRAD FRIEDRICH DOMIN HILDE VON STOLZ
 DIRECTED BY WOLFGANG LIEBERMANN PRODUCED BY WOLFGANG REINHARDT SCREENPLAY BY SEIGFRIED HUNDLER

PREMIERE TONIGHT 8:30
 Sponsored by the Better Films Council of Milwaukee County
TOWER THEATRE

North 27th and Wells Streets
 Continuous Starting Tomorrow 1:30 — MATINEES DAILY



SHOWMANSHIP!

IN LIGHTS!
 On Milwaukee's
 City Hall!
 Unprecedented
 in Industry
 History!

STEP NO. 9: Buy radio spots. (Exhibitors call them most persuasive in years.)

STEP NO. 10: Effective "letter to the editor" by 20th branch manager. (See supplement.)

STEP NO. 11: Soundtrack album displays.

STEP NO. 12: Insert panel in all ads saying: "Have a big family get-together! All families of more than four people admitted at special reduced price!" (See ad on these pages.)

STEP NO. 13: Opening night guests include Mayor, top military brass, disc jockeys, local TV personalities, contest winners, socially-prominent people, etc. — All with their families.

STEP NO. 14: For the first time—Lights on City Hall announcing premiere! TV, radio and newsreel coverage.

TOA LET-PATRON-KNOW ACTION HALTS 2 CLASSIFICATION BILLS

Connecticut and New York
In Favorable Response
To Exhibitor Plans

NEW YORK—The Theatre Owners of America plan to provide its members with information on subject matter and content of motion pictures which exhibitors, in turn, can pass on to patrons brought immediate and positive results on two important legislative fronts.

TO AWAIT INDUSTRY ACTION

In Connecticut, the author of a state bill to establish a Board of Motion Picture Review announced he would not push for legislation at this session of the legislature, while in New York Luigi Marano, chairman of the Joint Legislative Committee on Obscene and Offensive Material, made no effort to push through the senate a classification bill in the last days of the state legislature session—deferring a vote to await interim film industry reaction to the TOA proposals. On March 1, the lower house had passed the bill by an overwhelming majority.

The TOA action at a meeting of the board of directors in Washington March 15 not only called for a "let-the-patron-know" movement, but urged that the Production Code "be construed and enforced with a greater degree of self-discipline, with good taste, and consistent with the original principles and objectives for which the Code was established."

Apparently these actions did not fall on deaf legislative ears. In the home state of Albert Pickus, TOA president, Rep. Nicholas B. Eddy, Republican backer of the state censorship bill, announced he would not push for the legislation. At a meeting of the Judiciary Committee March 29, he said he had just been informed of the TOA action and that, on the strength of the proposed self-disciplinary steps, would not push his legislative program.

However, he declared that if self-regulation and stricter enforcement of the Code "do not work," he will be back in 1963 with a similar bill. Eddy's proposal would create a board of review to screen and classify all motion pictures as to those suitable for family viewing and those not suitable for children under 16 years of age.

MARANO LAUDS TOA

In Albany, Marano lauded the TOA action and reported that "the Committee has consented that Senate action on its pending amendment to the Education Law be deferred at this time." The amendment to which he referred provided for classification of motion pictures. The TOA measures, he said, if carried out within the industry in a sincere and responsible manner may well eliminate the need for legislation in this field.

He said the deferral also resulted from plans of the Independent Film Distributors Ass'n—importers of foreign-language pictures—to give more information on film content in advertising and promotional literature.

Allied Warns of 'Dangers' In Film Contract Changes

DETROIT—Changes in basic exhibition contracts by two major distributors and the increasing inroads of 16mm competition were major objects of concern by Allied States Ass'n in the first official statement released here Friday by Milton H. London, executive director, following a visit here by President Marshall H. Fine.

"Universal and Columbia have neglected to notify exhibitors of recent important changes in their contract forms," London said. He warned every exhibitor specifically that he "should make certain that he is not agreeing to pay Universal a percentage of the concessions receipts when he signs this contract. Perhaps one way to accomplish this is to type or stamp on the schedule of the contract before it is signed a specific agreement that the percentage rental arrangements apply only to boxoffice receipts."

The new Universal contract, London said, provides for percentages on "all moneys collected from patrons for services, conveniences or commodities."

London also pointed to another new clause in the Columbia contract, in the form of a third paragraph to section seven that appears to place the exhibitor in a unique legal position, by providing that "should Columbia start a legal action against the exhibitor because of a breach of the agreement, the exhibitor must pay all expenses involved, including attorney fees."

London pointed out that a court may commonly award the winner of a lawsuit costs and attorney fees, but usually the

court limits this to a nominal amount. "The Columbia contract does not even provide that the costs and fees should be reasonable. In signing the Columbia agreement the exhibitor may find himself at some future date legally obligated to reimburse Columbia for excessive and unreasonable attorney fees," he declared.

London counseled exhibitors to strike out this clause in ink, write "Omit" in the margin and initial it. He commented that Allied Artists has a similar clause but limits the counsel fees to something "reasonable."

As to 16mm competition, London said he had issued a call for documented information of instances where 16mm prints of feature motion pictures are being released in competition with commercial theatres. This information will be presented to the producer-distributor-exhibitor relations committee of the American Congress of Exhibitors and then used as the basis for discussions with presidents and general sales managers of the film companies in mid-April.

"In order to emphasize the problem of 16mm competition, we must prepare a well-documented presentation showing the actual dates, places and titles of 16mm showings," London said. "Copies of newspaper announcements, advertisements and handbills are most effective. If none of these is available, a letter stating the important information is needed." He asked that information should be forwarded to the new headquarters of Allied States Ass'n, Fox Theatre Building, Detroit.

Summer Network Fare Dominated by Reruns

NEW YORK—Television will be loaded with reruns this summer, with some of the warmed-over programs remaining on the schedule until October. Even the Ed Sullivan Show on Sunday evenings, which has always provided new material throughout the year, has scheduled eight programs on a rerun basis.

On Saturday nights, NBC will have reruns of "Bonanza," "Tall Man" and "Deputy" as reruns in prime time, with "Nation's Future" as a live public affairs program. CBS will be on a rerun basis throughout the evening, with "Perry Mason," "Checkmate," "Have Gun, Will Travel" and "Gunsmoke," while ABC will play it safe with half of the prime time devoted to reruns and half to the live Lawrence Welk show and the Saturday night fights. New schedules also revealed

the Friday night lineups for CBS and NBC will offer reruns exclusively, but ABC will have fresh material, including the "77 Sunset Strip" and "Harrigan & Son" episodes. The ABC programming department is moving into prime time on other days of the week, too, with new material.

All in all, the reruns dominate the summer TV schedule on a five-to-one basis.

Roger H. Lewis Mulling Film Production Offer

NEW YORK—Roger H. Lewis, vice-president of United Artists and director of its advertising, publicity, and exploitation, has received an outside offer which would take him into production, but, he told *Boxoffice*, he has not committed himself to any deal as yet. Beyond confirming the report, Lewis declined to go into details of the offer.

All Officers, Directors Of MPAA Reelected

NEW YORK—All directors of the Motion Picture Ass'n of America were reelected at a meeting of members here Monday (27). The board then reelected all officers.

The board consists of Barney Balaban and George Weltner, Paramount; Steve Broidy and Edward Morey, Allied Artists; A. Schneider and A. Montague, Columbia; Earle W. Hammons, Educational Films; Pandro S. Berman, producer; Roy O. Disney, Walt Disney Productions; Edmund F. Clarke and Irving Ludwig, Buena Vista; Benjamin Kalmenson and Howard Levinson, Warner Bros.; Arthur Krim and Herbert Golden, United Artists; Walter Mirisch, Mirisch Co.; Milton R. Rackmil and John J. O'Connor, Universal; William Perlberg, Perlberg-Seaton Productions; Hal Roach, Ral Roach Studios; Herman Robbins, National Screen Service; Spyros P. Skouras and W. C. Michel, 20th Century-Fox; C. B. Stratton, Cosmopolitan Corp.; Paul H. Terry, Terrytoons; Joseph R. Vogel and Benjamin Melniker, MGM; Jerry Wald, Jerry Wald Productions, and Eric Johnston, MPAA president.

Reelected officers were Johnston, president; Kenneth Clark, Halph Hetzel, G. Griffith Johnson, Geoffrey Shurlock and William H. Fineshriber jr., vice-presidents; Sidney Schreiber, secretary; Stanley R. Weber, treasurer; Thomas J. McNamara, assistant treasurer, and Robert T. Watkins, assistant treasurer-assistant secretary.

Goldwurm Advocates U.S. Tours for French Stars

NEW YORK—Jean Goldwurm, president of Times Film Co., which distributes foreign-language pictures in the U. S., made suggestions to the Nationale de la Cinematographie in France whereby the French distributor organization might improve the popularity of its pictures for American audiences. Goldwurm recently returned from a six-weeks trip to France and Germany.

Goldwurm's suggestions, which were "warmly received by the French organization," were that the various Gallic producers and distributors allocate \$100,000-\$150,000 annually to the French Film Office in New York to promote three to five top French players of the previous year by sending them to the U. S. for newspaper and radio-TV interviews, followed by a personal appearance tour of the key cities. This U. S. penetration should make the French stars as well known to U. S. fans as Sophia Loren and Gina Lollobrigida, whose Italian films were publicized before they made pictures in Hollywood.

The selection of the stars to be sent to America would be made by the leading French film reviewers and, in this way, no French producer could claim his star or picture was overlooked, Goldwurm commented. Goldwurm's second suggestion was that film clips from outstanding French films be assembled in a 5-10-minute report which could be used as a TV commercial here with the French Government Tourist Office.

The advantage of this promotion to the French film industry would be great and result in the producers receiving higher income from U. S. showings and the French government getting more dollars, he said.

Better ACE-Distribution Liaison Being Developed

BOSTON—A reorganization of the structure of the American Congress of Exhibitors to create better liaison between distributors and exhibitors is now being blueprinted by the executive committee, Emanuel Frisch, ACE chairman, told a meeting of Independent Exhibitors of New England here Tuesday (28).

Frisch said that after he had taken over the chairmanship of the organization, he had contacted company presidents and general sales managers, requesting separate meetings with ACE's producer-exhibitor-distributor relations committee for the purpose of discussing better liaison between the industry branches and understanding on trade problems. He said that thus far every company had indicated a willingness to cooperate and that "we are now in the process of trying to work out a series of meetings in the very near future." He asked exhibitors for suggestions as to topics for discussion.

(In New York, it was said that it would be premature to reveal the nature of the reorganization plan but that it would be ready for announcement in the near future.)

Frisch's message to the New England exhibitors centered principally on ACE's

production project and the campaign against pay television.

As to the former, Frisch reviewed the progress to date, pointing out that more than \$3,000,000 now was held in escrow and contributed by circuits and independents. This means, he said, that ACE, having organized exhibition into one national unit, now was continuing to organize the resources of all exhibition to ensure the one item without which theatres cannot survive—more pictures.

"Every man who buys a share of stock in this company when we offer it for sale will have the opportunity to become a part of the company and have a voice, through his ownership, in running it," Frisch said. "We have made substantial progress in planning and expect soon to start in accumulating subscriptions to complete the fourth million."

Frisch said that by that time the details of the permanent organization and financing would be ready and that a prospectus would be presented to the entire country. He said every exhibitor would be invited to invest in helping to save his own business.

Turning to pay-as-you-see television, the ACE chairman said that if pay TV ever succeeded, it would "absolutely, positively and unquestionably put all but a handful of you out of business." He said he was not saying this to scare his listeners, but "to stress to you that pay TV is the most deadly serious, outside element threatening our existence today." He pointed out that toll TV not only sought to compete with exhibitors for patronage, but also intended to bid against theatres for their life blood—the product.

After reviewing the series of events leading up to the approval of a three-year test of Phonevision in Hartford and Telemeter's operations in Toronto, Frisch urged his listeners to obtain all the outside help possible to outlaw pay television. He warned that money was needed for the fight and asked that each exhibitor contribute the maximum of his ability.

"To be blunt," Frisch said, "we need at least \$500,000."

Big money—oil, stock and utility money—is behind the Little Rock venture, he said. The stakes are high, and that's why millions are being spent by the pay TV proponents.

Will Fight Pay Television On All Fronts, Says Frisch

Boston—Exhibitors intend to fight the Telemeter move to establish pay television in Little Rock, to battle subscription TV "brush fires" wherever they flare up—but the big push will be on the legislative front, Emanuel Frisch, chairman of American Congress of Exhibitors, declared in his talk before Independent Exhibitors, Inc., of New England last week.

Now is the time to write to congressmen urging support of legislation aimed at halting subscription TV, he said. Several bills outlawing this form of TV have been tossed into the congressional hopper, and more are expected. But, Frisch reminded the theatremen, 22 such bills were filed at the last session and all of them were locked up in committees.

Senators and representatives should be contacted now, urging them not only to back legislation to prevent pay TV, but to ward off attempts to bottle up exhibitor-backed bills in committees.



Emanuel Frisch

Robert Sherman Named To AA Homeoffice Post

NEW YORK—Robert Sherman, associated with the RKO Theatres chain for many years until the early 1950s, has been named homeoffice sales representative for Allied Artists Pictures by Morey Goldstein, vice-president and general sales manager. His first assignment will be to assist in setting up roadshow engagements for "El Cid," the Samuel Bronston picture, and to handle group sales for the picture.

In 1958, Sherman joined the Liggett-Florin independent booking combine for a short time and then was film buyer for the Walter Reade Circuit.

One Blockbuster a Month Set as '61 Goal of AIP

HOLLYWOOD—Seven years of phenomenal growth and unshakable confidence in the future of the theatrical screen are the principal factors in the determination by American International Pictures to make 1961 the biggest year in its history.



James H. Nicholson

To implement the attainment of such goal, AIP has embraced a policy of releasing one picture of outstanding proportions each month for the next 12 months. This dozen photoplays will be treated to advertising and exploitation campaigns which will total approximately \$7,500,000, James H. Nicholson, AIP president, announced at a press conference held here March 23. Nicholson termed his company's plans "New Horizons Project '61." The program starts with "Black Sunday," just going into release.

DETAILS IN BROCHURE

Details of the "project" are set forth in a 23-page brochure outlining campaigns for upcoming pictures. In addition to "Sunday," among these are "Konga," "Jekyll's Inferno," "Master of the World," "The Pit and the Pendulum," "Reptilicus" and "Ali Baba and the Seven Miracles of the World." Five thousand of these brochures will be distributed to individual exhibitors and to circuit heads and buyers.

Nicholson predicted that 1961 will be the best year in the trade's history from a dollars and cents exhibition standpoint. He predicated his optimistic conviction on the fact that theatre attendance is showing a steady rise as compared to seasonal let downs in other years. The AIP prexy based his prognostication on his belief that "motion pictures are once more back in their rightful place as the top quality entertainment medium of America, replacing television in the number one spot."

In amplifying on what his company plans to spend in exploiting its product, Nicholson revealed that media allocation patterns will be approximately 35 per cent for television, 15 per cent for radio and 50 per cent for newspapers and trade papers. He asserted that his company will continue the policy which it has found very successful in the past of cooperating with small city exhibitors in the sharing of local advertising costs and the supplying without cost of a wide range of accessories.

DERIVATION OF PRODUCT

Of the 12 major features on AIP's upcoming agendum, four will be made by the company itself, four will stem from co-production deals and four will be outright purchases. These are approximately the same proportions that obtained during the past few years. AIP's distribution will not necessarily be limited to 12 features. If a meritorious property comes along, Nicholson said, he and his partner, Samuel Z. Arkoff, AIP's vice-president, currently

in Mexico, will buy it and add it to the release slate. There will be no more of the so-called package deals that were AIP's stock in trade during its early years.

To limelight AIP's growth, Nicholson declared that the company recorded an increase in gross revenue of 102 per cent for 1959-1960 and another 54 per cent for 1960-61; that the number of accounts of three to four thousand that initially booked an average AIP release has grown to 10 to 11 thousand.

Nicholson will leave soon for a tour of the nation's ten principal market areas to screen "Master of the World," the company's most ambitious and most expensive venture to date, for exhibitors and special test audiences. He will be accompanied by Milton Moritz, AIP's advertising and publicity chief, who was present at Thursday's press huddle, as was Leon Blender, the company's sales head.

Time-Life Documentary Wins Flaherty Award

NEW YORK—"Primary," a 27-minute documentary produced by Robert Drew for Time-Life, Inc., won City College's 12th annual Robert J. Flaherty Award for "creative achievement" at the screening of prize-winning films held in cooperation with Cinema 16 at the Fashion Industries Auditorium on March 29. Honorable mention in the competition went to "Sit-In," produced by Albert Wasserman for NBC-TV network, and "Pow Wow," produced and directed by Allen Downes and Jerome Liebling for the University of Minnesota.

Past prize-winning films in Flaherty Award in past years included: "The Quiet One" and "The Titan."

Frank Sinatra Schedules Two Films for Essex

HOLLYWOOD—Frank Sinatra has set "The Manchurian Candidate" and "The New Yorkers" on his Essex Productions slate for filming this year. He will appear in each of them.

"Candidate" is a Richard Condon novel based on a Korean War veteran who was brain-washed. George Axelrod and John Frankenheimer, from whom it was purchased, will script and direct, respectively.

The other addition is a musical by Betty Comden and Adolph Green, for which Sinatra hopes to get Gene Kelly to direct. He wants Juliet Prowse, Dorothy Provine and Ella Fitzgerald to star. Howard W. Koch functions as executive producer on both.

Steve McQueen in Starring Role

HOLLYWOOD—Steve McQueen stars in the Robert Pirosh production of "Hell Is for Heroes," for Paramount release, joining Bob Newhart, Fess Parker and Harry Guardino in the cast.

'Fun in the Sun' to Be Variety Clubs Theme

MIAMI BEACH, FLA.—"Fun in the Sun" has been set as the theme for the 34th Variety Clubs International convention to be held at the Fontainebleau Hotel here April 25-29, and members of host Tent 33 are going all out to see to it that each barker and lady has a whale of a time.

The schedule of meetings has been arranged by Edward Emanuel, international chief barker, so that barkers will have ample opportunity to enjoy themselves while attending the convention.

On opening day a get-together for all barkers and ladies has been planned. They will attend a dinner and show at the Carillon Hotel in the famous Can-Can Room where Lou Walters will present his extravaganza "French Dressing." The Pepsi-Cola Co. is throwing one of its gala parties Wednesday, April 26, with acts brought in from many of the Latin-American countries. There will be a cocktail party and Chuck Wagon dinner for guests.

A huge barbecue party and tour of Variety Children's Hospital and Research Center is on tap for Thursday, April 27. Barkers and ladies will be transported from the Fontainebleau, the headquarters hotel, and return.

On the final night of convention, the Coca-Cola Co. will be official host for the Heart Award Banquet, starting with a cocktail party at 7 p.m. followed by dinner at eight. Many of the outstanding stars in the area will be on hand to entertain.

For those attending the convention, there are all sorts of post convention tours available—to Nassau, Jamaica, or to the Florida Keys. Miami Beach has invited all barkers and ladies to be guests at the municipal golf courses during convention, and both Wometco and Florida State Theatres are providing free admissions to their theatres during convention. There will be time, too, for fishing, skin diving, dog racing, tours to many of the attractions in the area such as Parrot Jungle, Monkey Jungle, Fairchild Gardens, Orchid Farm, or a trip to Vizcaya, the famous estate of the late John Deering.

Harold E. Brown, 67, Dead; Strong Electric Official

TOLEDO—Harold E. Brown, 67, former vice-president of The Strong Electric Corporation, died March 29 in his home following illness of over a year. He had retired from business early in 1960.

Brown joined Strong Electric as office manager in 1935, coming from General Electric Supply Co. and was elected vice-president in charge of sales in 1954.

He is survived by his wife, Edna, two daughters and a son. Services were held March 31 at the Bennett Funeral Home.

Welles Narrates 'Kings'

LONDON—Orson Welles has been signed by MGM to record the narration for Samuel Bronston's "King of Kings," which will be released as a roadshow attraction later in 1961. Ray Bradbury wrote the narration for the film, now being edited and scored by Nicholas Ray, the director.



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King Bros. to Make Four Pictures in Two Years

NEW YORK—King Brothers has 12 properties on hand, four of which will be produced during the next two years, Herman King, vice-president of the production firm, said in New York last week. King has been on a nationwide tour on behalf of "Gorgo," which is being distributed by Metro-Goldwyn-Mayer.

The first to roll, about June 15, will be "Captain Sinbad," which will be made in Europe at an estimated budget of \$2,500,000. Others on the agenda are "Mr. Adam," "Four Came at Dawn" and "White Line to Eternity."

King said "Gorgo" had had saturation engagements in the Cincinnati, Philadelphia, Chicago and New York territories and that the picture was shaping up as a strong money-maker. Records were established in Japan, the first dates.

"Gorgo" was in work about two years, King said. He said he and his brothers had tried for seven months to cast another picture and that when the desired players could not be obtained, they decided to create their own star, a monster, for "Gorgo." He said he contacted exhibitors prior to production and they all said the story was the most important element, especially for a picture aimed at all members of the family. He said the picture had been made in England for about \$1,500,000 and that it would have cost \$3,000,000 if made in the United States. However, he said it was not the money-saving element that caused the decision, but the fact that the locale was England.

King Brothers has nine pictures in its backlog which will be rereleased to theatres before they are made available to television, King said.

Col. Half-Year's Profit Dips Slightly Below 1959 Period

NEW YORK—Consolidated earnings of Columbia Pictures for the 27 weeks ended last December 31 were slightly below those of the corresponding period which ended Dec. 26, 1959.

The net profit for the half-year ended last December was \$1,095,000, compared with \$1,193,000 for the 1959 half-year. Per share stock earnings were 71 cents and 78 cents, respectively.

The profit for the period ended Dec. 31, 1960, included \$1,617,000 representing the profit on the sale of undeveloped land on the west coast, not used for production purposes. The profit for the 1959 period included \$2,702,000, of which \$2,500,000 represented foreign prints and advertising which were capitalized and written off on an amortization basis, instead of being charged as current operating expense as heretofore. The balance of \$202,000 represented the sale of the undeveloped land.

In both periods, no federal income tax provision was required based on the tax loss carryforward available to the company from prior years.

Italian-Fade Film to MGM

LOS ANGELES—Metro-Goldwyn-Mayer has acquired distribution rights to the Howard Keel starrer, "Albion, King of the Longobards," which Marino Girolami produced in Italy.

Legality of Pay TV Test Challenged by Exhibitors



ACCEPTS EDISON AWARD — Arthur B. Krim, president of United Artists, is shown accepting the 1960 Thomas Alva Edison Foundation award for "The Alamo" on behalf of the film's producer-director, John Wayne, at a dinner at the Waldorf in New York. Making the presentation is Dr. Robert Clothier, president emeritus of Rutgers University. "The Alamo" was honored as the "best film serving the national interest."

Pro and Anti-Censorship Groups Rise in Memphis

MEMPHIS—Two groups of citizens here have interested themselves in movies.

One is headed by Dr. Paul Caudill, pastor of First Baptist Church. Said Dr. Caudill: "The purpose of this group will be to use intelligent moral persuasion in urging people not to attend objectionable movies."

Dr. Caudill, Rabbi Sanford Seltzer of Temple Israel and Msgr. M. F. Kearney of Immaculate Conception Catholic Church agreed to appoint three persons each to a steering committee, which will elect officers and appoint a larger committee. Around 30 persons attended the meeting.

A second group then called a meeting to "serve as a liberal voice in local civic affairs."

This meeting was called by John Ryan, a businessman, who said: "Anyone who is opposed to legal establishment of censorship boards with arbitrary police power to suppress books, magazine and motion pictures is welcome."

John W. Considine Jr. Dies

HOLLYWOOD—Pioneer film producer John W. Considine jr. died here last week at the age of 63. The son of an early vaudeville family, Considine was married to Carmen Pantages, daughter of the Pantages Theatre circuit family, whom he leaves along with three children. Among the films Considine produced were the memorable "Boys Town," as well as "A Yank at Eton," "Young Tom Edison," "Edison the Man" and "Of Human Hearts."

WASHINGTON—The fight to keep subscription television off the air waves has moved into a decisive phase—a federal court test. On behalf of Connecticut motion picture theatre owners last week filed its announced suit in the U. S. Court of Appeals, challenging the authority of the Federal Communications Commission to grant any kind of a permit for pay television.

The suit filed with the Appeals Court for the District of Columbia, asks the Court to set aside an order by the FCC granting Hartford Phonevision Co. a permit to conduct a pay TV experiment for a three-year period over station WHCT in Hartford, Conn.

In taking the case directly to the Court of Appeals, Marcus Cohn, counsel for the exhibitors, is bypassing the FCC's own appeals procedure, which observers agree would have delayed the ultimate decision by only a few weeks.

In addition to questioning the agency's authority to grant the test, Cohn also charges that the FCC erred in law and in fact in its rulings leading to the order.

Under the standard procedure, FCC and presumably Hartford, have 30 days in which to file their answers. Then, if the Court decides to hear the case, FCC must produce its entire record of the case for the court's examination.

Such things as dates of hearings and filings of briefs probably will be set by the court after meeting with counsel.

Cohn's appeal listed as appellants the Connecticut Committee Against Pay TV; Stanley Warner Management Co.; Loew's Theatres, Inc.; Connecticut Theatres; Manchester Drive-In Theatre Corp., and Outdoor Theatres Corp.

'Butterfield 8' Screened On Etobicoke Telemeter

TORONTO—Because of its Academy Awards slant, "Butterfield 8" had a four-day engagement March 29-April 1 on Channel 5-C on the Telemeter network in Etobicoke but with performances at 10 p.m. only, the price being \$1. The same policy was adopted for "Come Dance With Me," with Brigitte Bardot, for three nights.

Telemeter also had a four-day run on Channel 5-B of "The Canadians" at \$1 while theatres up and down the country were playing this feature in a quick saturation booking drive.

Other current bookings include Where the Boys Are, Horse Soldiers, Please Turn Over, The Journey, Naked Jungle and Elephant Walk.

Edgar Bergen Acquires Swedish Film

LOS ANGELES—Edgar Bergen has announced his acquisition of the American releasing rights to the Swedish film, "Two Crazy Guys." He is currently negotiating a national distribution deal and an American premiere for this summer.

Eric Johnston Answers 10 Basic Questions on The U. S. Film Industry —Present and the Future



ERIC JOHNSTON

On Monday, April 10, in the grand ballroom of the Waldorf-Astoria Hotel in New York, the industry will pay tribute to Eric Johnston, president of the Motion Picture Ass'n of America, in recognition of his 15 years service as head of that organization. BOXOFFICE, in a series of 10 questions, has invited Mr. Johnston to review the high points of that 15-year career and to present his views on a number of basic problems which confront the U.S. film industry at home and abroad.

Q. *What do you consider the most important achievement of your administration?*

A. The recognition of the motion picture as a full and equal partner among the popular arts and the communications media. It has been so recognized in law, despite that persistent gadfly—censorship. It is recognized by our companion media—and even by our critics.

This recognition was elemental. Without it, the motion picture was shut out of the main stream of American intellectual life. It was tolerated because of its fascination. Its bedfellow was condescension.

When I came to the Association, the damning accusation was: "Hollywood is a body set off by a 12-year-old mind."

We have come far since then. Some critics say too far. Perhaps, but I suggest there is a good balance, a good range in Hollywood production today. There are some excesses, from the infantile to the adult, but we have earned our place among the leaders of the popular arts.

We have demonstrated we can accept the responsibility that accompanies recognition.

Q. *What goals which you set for the industry 15 years ago are still to be attained?*

A. In a sense all goals are still to be attained. I hope we shall never reach the point where there are no more far horizons.

If there is one place where we could profit from more constant effort, it is in the area of heightened responsibility in all branches of the industry.

We have an unparalleled medium in our hands. We demand, and justly, that it shall be free. Freedom is not a passive term. It is active. It makes demands on us. It requires at all times the best we can give. It obliges us not to deal in a product that degrades the inherent dignity of man.

No law ever devised can turn the shoddy into the respectable. Dignity comes from the inside, from the inner man—not from exterior sources.

We are in this business to make money. And why not? But I hope we aren't in this business just for the fast buck. If we are, we haven't long to go. The public, sooner rather than later, stops paying the fast buck.

I hope we're in the motion picture business because we consider it our life's work, because we want to lead long and honorable lives—lives that will cause our fellowmen to respect us for the contributions only we can make.

Q. *Censorship threats on a wide front present a serious problem to the industry. What problems do you see confronting the industry in its self-regulatory machinery, where the independent has become a major producer and many of the film companies operate, to a considerable extent, only as distributors and merchandisers of this product?*

A. The motion picture production revolution has swept aside many landmarks, many concepts, procedures and practices. It has brought a host of new ones as well. And a revolution—like the turning of a wheel—can move forward or backward.

In my opinion, it has moved upright and steadily forward in Hollywood's adherence to the Production Code. In this respect there is no difference between a major studio and an independent—big, medium or small independent.

Producers see the wisdom of the Code. They know its value. I know of none who questions it. Naturally, at times there are arguments over interpretations. Who loves the umpire?

But fundamentally the independent producer is as loyal to the Code as anyone else. This expression of loyalty has been one of the most gratifying aspects of my years in the business.

It does not follow that censorship threats come from a breakdown in self-regulation. Too often, they stem from a breakdown in the fibre of individuals and groups who have turned away from the risks and privileges of personal responsibility. They seek safety instead of challenge, group security instead of individual liberty. In my youth, a primitive period to the psychoanalysts, there was an expression: "Let George do it." And we scorned the man who did.

There lies the threat of censorship. There lies the threat to freedom—in all things.

Q. *With exhibitors in an increasing number of cities establishing their own rating and classification services, is the Motion Picture Ass'n actively considering such a program?*

A. The Motion Picture Ass'n has no plans to establish a classification system. It would have, I think, precisely the opposite effect of what its advocates contend it would have.

Some people complain now about too many "adult" films. The number would zoom under classification. Adult films would really become "adult," if not "adulterous."

Look at the experience in England. X-classified pictures have jumped in a few years from a handful to 99 in 1960. That's a whale of a proportion of all films shown in England. It is causing a big uproar over there.

I don't want that record here. So I oppose industry-wide classification. And I oppose it by law, too. I fail to see what special gift of omniscience that politically-oriented censors might possess to divide up the public in segments and tell each segment what it could or could not see or hear or read, and why single out the motion picture?

Let us make available information to tell the public honestly what's in our pictures and then let the public make up its own mind.

Q. *The Saturday Review, Time and several other publications have been reporting, with apparent relish, the death of Hollywood because of an increase in overseas production by U. S. companies. From your conferences with studio executives, what can you report on the Hollywood of tomorrow?*

A. If the publications you mention are dining with relish on Hollywood's obituary, they are indeed subsisting on meager fare. Hollywood is very much alive and healthy. It has vigor and verve. It is robust and flourishing.

Certainly, studios and independents have gone abroad to produce. There have been good and convincing reasons. But this hasn't hurt Hollywood. It hasn't even hurt employment, and it

has never threatened permanent loss of jobs.

In fact, it has helped Hollywood. It has meant more jobs and more production. Today, more than half the production income is from abroad. The foreign market is vital. Destroy it and the gates of Hollywood will close. Pictures made abroad, moreover, come back to play in U. S. theatres. Much of this revenue ultimately goes to the studios, to the actors, to the craftsmen and technicians.

It's the old story. Just as multilateral trade is prospering, so multilateral production is prospering in this day and age. It is the opposite of stagnating production.

From my talks with producers I foresee more pictures being made in America. But I hope a reasonable number will continue to be produced in foreign lands. Let's keep production doors open everywhere. It will mean more revenue, a stronger industry, a healthy tomorrow.

Q. *Do you think the Production Code, as it is presently constituted, is adequate to meet the criticisms of certain segments of the public that there is too much sex and violence in motion pictures?*

A. An emphatic yes. Unquestionably, the Production Code is adequate to assure a product that meets the reasonable demands of the public.

Extremists are never satisfied, and I see no reason for us to become appeasers of pressure groups that want the world remade in their own images.

The moral principles in the Code have been tested. They are sound, valid and supportable. They deserve the support of the industry and of the public.

The essence is the treatment.

There are two ways to look at the Code. One is to see how close you can shave it and still obtain a seal. This has been done. The other is to do more than is required by the letter and spirit of the Code. This approach rules out trouble with the Code and with the public.

The Code and its interpretation are not to blame for the current problems. We are today producing pictures with more mature themes. A few years ago we were criticized for not doing so.

It is true that some pictures today are not suitable for children, in my judgment. I see nothing wrong in this. We do not cloak our pictures in secrecy. We talk about them in advance. And we allow others to do the same. We tell so much, in fact, that there is no excuse for anyone going "blind" to a motion picture. Those who refuse to listen must shoulder the blame.

Our industry should offer the widest possible fare to the public. And the moviegoer should be selective—that is his responsibility. I wish more parents would exercise their right to be selective—their responsibility to be selective.

Q. *In view of the stepped-up production in such countries as Japan, Germany, France and Great Britain, and their accelerated global merchandising, what is the American film industry doing to maintain its dominance of the world's screens?*

A. I welcome stepped up production by the British, the French, the Italians, the Japanese, the Germans, and all others.

I feel it is impossible to have too many films—too many good films—whatever their origin. A good film wins audiences. That's our aim.

Dominance in any market for U. S. films does not concern me. I want to see all markets remain open for films of all countries.

Fair and open competition will make us better producers, better merchandisers, better communicators.

Everyone wins in this kind of competition.

Q. *There is a constant cry about the shortage of product. Theatre Owners of America reports the output of feature films has been about 225 in each of the last two years, and prospects of little more in 1961. Do you think this will remain the norm, or do you see a rise in the volume of pictures to come from MPAA member companies?*

A. I think we have reached and passed the lowest ebb of production in Hollywood. I am confident there will be an upward trend, gradual but steady.

We are witnessing a substantial increase in the number of scripts submitted to the Code. More scripts today forecast more pictures in the theatres a year or 18 months from now.

A Man of Many Talents and Honors

Government does not consist only of officials. In every administration in Washington there is a small group of distinguished Americans who holds no regular office but who serves in high and important places, on delicate and major missions.

Eric Johnston is known in Washington as the dean of this group.

He has served the administration of the last three presidents . . . Roosevelt, Truman, and Eisenhower . . . and is serving in the present administration, President Kennedy's. Only recently, he was appointed by Speaker Sam Rayburn to be a member of the U. S. National Citizens Commission for NATO.

Johnston is always busy. He could never lead a quiet, slippered life. He moves fast, energetically, constantly. Today, he is in Washington, tomorrow, in Katmandu.

This has been the pattern of his life. Consider some of the highlights (it makes strong men faint just to think of doing what he does without stopping for breath):

He is president of the Motion Picture Ass'n of America, the Motion Picture Export Ass'n of America and the Association of Motion Picture Producers.

He served four successive one-year terms, 1942-1946—an un-

precedented tenure—as president of the Chamber of Commerce of the U.S.A.

In 1951, he was administrator of the Economic Stabilization Agency. Two years later, President Eisenhower appointed him an ambassador to carry out a special mission in the Near East.

He is chairman of the Committee for International Economic Growth.

He owns and operates electrical retailing, wholesaling and manufacturing businesses in his home town of Spokane, Wash.

He is a director of a dozen major corporations from airlines to banks to insurance companies.

Amid it all, he has found time to write two books, "America Unlimited" and "We're All in It," and innumerable articles.

He has been awarded a score of honorary degrees by leading colleges and universities, and has been decorated by 15 countries for distinguished services.

He holds America's highest civilian award, the Medal for Merit, for service to the nation in World War II.

He was born in Washington, D. C., but spent most of his early life in Spokane. He was graduated from the University of Washington in 1917, and was an officer in the Marines in World War I.

Q. *What do you think the industry can do collectively, and production-distribution and exhibition individually, to attract more of the over-35 patrons to the theatre?*

A. Every picture today is a separate enterprise. It must be sold and merchandised, advertised and publicized individually.

The current audience is not a single audience. It is many.

For these reasons, we need to know our pictures and know our audiences. By a proper blending of what we know, we can appeal to the 10-year-old as well as the 65-year-old.

But age is not the sole factor. There are countless others. We must deal with the makeup of the individual community. Here is where the exhibitor can shine.

Q. *In the last 15 years, the industry has seen the advent of CinemaScope, Cinerama, Todd-AO and other widefilm processes, the rise of the drive-in theatre, the emergence of the independent producer as a prime factor in production, the changes in distribution patterns, among others. Looking ahead into the next 15 years, what innovations, what major changes in the motion picture industry do you envision?*

A. As I look ahead into the next 15 years, I feel we should not trouble ourselves attempting to predict innovations. They will come. A dream not yet on a drawing board could change the face of our industry overnight. We are able to cope with innovations and profit from them in our business.

Instead, I believe we should trouble ourselves more about the spirit, the attitude, of the men and women in our industry. We should strive to maintain open minds and flexible attitudes. Let's encourage new approaches and new ideas. Let's believe in what we are doing—and do things we can believe in. Let's believe in ourselves. Let's believe in people.

People are the industry. They are the motion picture business, the cinema art, the film as a communicator.

If we make a sincere effort—all of us as human beings—there is no mountain we cannot move.

And I see us moving many mountains in the future.

*HOLD YOUR BEST SUMMER
FOR ANOTHER SURE-FIRE
FROM*

ROCK HUDSON ·

**“THE
LAST**

co-starring

DOROTHY MALONE ·

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SCREENPLAY BY
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KIRK DOUGLAS

SUNSET"

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JOSEPH COTTEN · CAROL LYNLEY

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A Brynaprod, S. A. Production · A Universal-International Release

Proxy Challenge Hurlled At NT&T Management

LOS ANGELES—A major proxy fight in the ranks of National Theatres & Television, Inc., loomed this week. Two New York shareholders began the fireworks by announcing in a letter to stockholders, that they are seeking election to the board of directors, to rectify what they termed a "shocking situation" in the management and to halt "staggering losses" sustained in the last two years.

The management immediately accepted the challenge, and a lively battle for favor of the company's 20,000 stockholders is in prospect.

LETTERS TO STOCKHOLDERS

The shareholders already have heard from both sides. First came a six-page "urgent message" from the two dissidents, Leonard Davis, a New York group insurance consultant and administrator, and Philip L. Handsman, a New York lawyer, calling for assistance in the proxy fight. This was followed by a defend-and-attack letter from B. Gerald Cantor, chairman of the board of NT&T, and Eugene V. Klein, who has just assumed the presidency of the company.

Davis and Handsman accused the present management of being responsible for a drop in the company's earned surplus from \$21,000,000 to \$8,000,000 in a two-year period, characterized the company's investment in National Telefilm Associates as a "debacle," and charged Cantor and several directors with benefitting from NT&T dealings with companies in which they allegedly held an interest.

Cantor and Klein, on the other hand, charged Davis with starting the proxy fight as a "means to get into TV and motion picture production" and revealed at the same time that Davis earlier in the year had been involved in negotiations with NT&T for an interest in National Telefilm Associates.

Cantor and Klein asked shareholders to vote against Davis' "attempt to ride in with a small holding to appease a whim." Davis and Handsman's combined 1,604 shares are out of a total of 2,816,247 shares outstanding. Present directors and their associates own a total of 355,303 shares, which Cantor's letter called "evidence in faith of your company."

SEEKING NEW INTERESTS

Davis, the letter stated, bought his 1,500 shares within the past eight months. Since that time, Davis was said to have indicated his insurance business offered him no challenge and he would like to get into production, with National Telefilm Associates appearing, to him, as the likely vehicle for these ambitions.

Davis, the letter continued, suggested he buy 50,000 shares of National Telefilm and then become a director and financial vice-president of the company without compensation, but this offer was declined by the management.

Cantor, on February 28, said he was



MGM-GAUMONT PACT SIGNED—
A long-term coproduction agreement between Metro-Goldwyn-Mayer and S. N. E. Gaumont has been concluded by Joseph R. Vogel, MGM president, and Jean Le Duc, president of S. N. E. Gaumont. Pictured at the contract signing, seated, are Vogel and Le Duc. Standing, left to right, are Roger Sallard, general manager of Gaumont; Alain Poire, production chief of Gaumont, and Dave Lewis.

willing to recommend to the NT&T board that Davis be granted a 30-day option to purchase 620,000 shares of National Telefilm stock at \$3 per share, the market price at that time, upon depositing a certified check for \$180,000. Asked why he wanted to buy into the company, Davis was quoted as saying he "wanted to make a million dollars through options." Davis stated he would consider lending National Telefilm \$1,000,000, convertible at \$1 per share, but he was advised the directors could not consider such a conversion price in view of the company's book value being \$2 per share. Cantor also stated that Davis, on March 2, 1961, suggested NT&T lend \$1,000,000 of its cash to National Telefilm, a means to solve National Telefilm's financial problems and permit it to retain ownership of WNTA-TV, AM and FM stations in New York City, where WNTA is an independent station in a seven TV-station market. Davis declined to go ahead with the stock purchase but said he would be willing to lend \$100,000 if NT&T would lend \$900,000. When the offers all came to no end, Davis requested to examine the books and asked for a stockholder list and took other steps indicating he plans a proxy contest, Cantor and Klein's letter stated.

AIP to Distribute Japanese Cartoon

LOS ANGELES—American-International Pictures has secured the U. S. distribution rights to "The Enchanted Monkey," Toei Pictures Corp. of Japan's color cartoon.

Area Distributor Chairmen Appointed by MPAA

NEW YORK—Exchange area chairmen of the national distributors committee of the Motion Picture Ass'n of America have been appointed for 1961 by Henry (Hi) Martin, national chairman.

Martin said that in connection with the current Academy Awards promotion activities, the exchange area chairmen were collating all income received from the sale of exhibitor promotion kits and reporting to the MPAA each Monday on kit sales and inventories within their areas.

The chairmen and their areas are as follows:

Albany, John Wilhelm, 20th Century-Fox; Atlanta, Woodrow Sherrill, MGM; Boston, Tom O'Brien, Columbia; Buffalo, Lewis Lieser, Allied Artists; Charlotte, Robert Capps, MGM; Chicago, G. R. Frank, Paramount; Cincinnati, Jack Finberg, United Artists; Cleveland, David Rosenthal, UA; Dallas, H. C. Vagelpahl, Warner Bros.; Denver, Jules Needelman, Columbia; Des Moines, Joe Jacobs, Columbia; Detroit, Thomas F. Duane, Paramount; Indianapolis, P. A. Sherman, Universal, Jacksonville, Robert Bowers, Allied Artists; Kansas City, J. R. Neger, 20th-Fox; Las Angeles, T. J. Aspell jr., MGM; Memphis, Daniel M. Coursey, 20th-Fox; Milwaukee, Frank Yablens, Buena Vista; Minneapolis, L. J. Miller, Universal.

New Haven, Angela Lambardi, Warner Bros.; New Orleans, William Halliday, Paramount; New York, Herry Fellerman, Universal; Oklahoma City, Dan Tullius, Warner Bros.; Omaha, Frank Larson, 20th-Fox; Philadelphia, Mort Magill, Buena Vista; Pittsburgh, Jock Kalmenson, Warner Bros.; Portland, E. Dauglynn, MGM; St. Louis, T. E. Dunn, Universal; Salt Lake City, W. W. McKendrick, UA; San Francisco, Al Grubstick, Warner Bros.; Seattle, Jimmy Beale, Columbia, and Washington, Harald Saltz, Universal.

Exclusive Int'l Handling Four Films in April-May

NEW YORK—Exclusive International Films will distribute four features during April and May, according to Edward M. Gray, president.

The four are: "King in Shadow," a German picture dubbed into English, starring Horst Buchholz, Odile Versois and O. W. Fischer; "The Price of Silence," a British film starring Gordon Jackson and June Thorburn; "Young Love," a Finnish picture dubbed into English, with Peter Weckstrom and Tia Ista, and the rerelease of "Mayerling," French film starring Charles Boyer and Danielle Darrieux, which has not been shown in ten years.

Exclusive distributor - affiliates arrived in New York Thursday (23) for four days of conferences. They are: Joe Gins of Washington; Sam Seplowin, middle west; Ellis Gordon, New England; David Rosen, Philadelphia and Pittsburgh, and Ike Katz, southwest.

Alan Villiers Signed to Aid In 'Billy Budd' Production

HOLLYWOOD—Alan Villiers, the ship-master-adventurer-author who brought the new Mayflower from Plymouth, England, to Plymouth Rock in 1957, has been set as commodore of the flotilla of three sailing vessels to be used in "Billy Budd," the Peter Ustinov-Ronald Lubin filmization of Herman Melville's sea classic which Allied Artists will release.

Villiers will not appear in the film, which will star Robert Ryan and Ustinov and a third top actor. He is recognized as the foremost living authority on windships, their history and management.

Two UA Films Honored At Screenwriters Event

HOLLYWOOD — United Artists again scored in an awards event last week when Billy Wilder and I. A. L. Diamond and Richard Brooks were awarded the Writers Guild of America, West, screenwriters kudos for 1960 for "The Apartment" and "Elmer Gantry," respectively. Betty Comden and Adolph Green and George Seaton were also nodded at the organization's 13th annual event, held at the Beverly Hilton Hotel.

Wilder and Diamond won for the best-written American comedy, "The Apartment" (Mirisch-UA); Brooks' "Elmer Gantry" (UA) won for best-written American drama, and Comden and Green scored for best musical, their own Broadway hit, "Bells Are Ringing" (MGM). Seaton was named to receive the Laurel Award, given each year "to the writer who, over the years, has contributed most to the literature of the screen."

The writers presented another of their shows lampooning members of the industry, with Barry Sullivan, David Janssen, Burt Lancaster, Jack Lemmon, Tony Curtis, Janet Leigh, Mary McCarty, Danny Arnold, Herbert Baker, Allyn Joslyn, Joe Flynn, Don Hinkley, Jack Kruschen, Marie Sullivan, Sheila Rogers, Tom Conroy, Marilyn Maxwell, Edie Adams, Stubby Kaye and Al Lewis performing.

Herbert Baker, I. A. L. Diamond and Ben Roberts produced and directed the show, which had sketches from Every Freeman, Jack Rose, Jay Livingston, Ray Evans, Hal Kantor, Danny Arnold, Mel Shavelson, Richard DeRoy, Austin Kalish and Martin Ragaway, among others.

Two Columbia Directors To Screen Gems Board

NEW YORK—Leo M. Blancke and Donald S. Stralem, directors of Columbia Pictures, have been elected to the board of directors of Screen Gems, Inc., Columbia's television subsidiary. Blancke is a partner in Hemphill, Noyes & Co. and Stralem is a partner in Hallgarten & Co.

Screen Gems, in February, placed 11 per cent of its common stock on the open market via rights to Columbia stockholders. The company is engaged in the production and distribution of television films and has the rights to 1,400 features and approximately 1,000 short subjects, serials and cartoons.

The addition of Blancke and Stralem to the Screen Gem board brings the total membership to ten. The others are A. Schneider, Leo Jaffe, Jerome Hyams, William Dozier, A. Montague, Samuel J. Briskin, Alfred Hart and Louis J. Barbano.

Negulesco Starts Filming Of 'Jessica' in Sicily

FORZA D'ARGO, SICILY—Jean Negulesco's "Jessica," which he is producing and directing for United Artists release, went before the cameras this week. The picture, which stars Maurice Chevalier, Agnes Moorehead and Angie Dickinson, is based on Flora Sandstrom's novel, "The Midwife of Pont Clery. A coproduction of Dear Films of Italy and Ariane Films of France, it is being filmed in Panavision and Eastman Color.

Levine Launches First of 6 'Showmanship Caravans'



A colorful atmosphere was provided at the "showmanship caravan" luncheon in the Starlight Roof of the Waldorf-Astoria to promote Embassy Pictures.

NEW YORK—The first six "showmanship caravans" to be launched by Joseph E. Levine's Embassy Pictures on behalf of three forthcoming productions to be distributed by Metro-Goldwyn-Mayer was held in the Starlight Roof of the Hotel Waldorf-Astoria March 27, the luncheon affair having been attended by 400 exhibitors and members of the press.

Completed pressbooks on "Morgan the Pirate" and "Thief of Baghdad" were distributed to the guests who also were told of the exploitation materials and accessories on the pictures, available months before their release. "The Wonders of Aladdin," just completed was represented by promotion literature and by Donald O'Connor, its star, who had arrived from Tunisia that morning.

Levine told the guests that Embassy would spend almost \$4,000,000 on the advertising and merchandising of the three pictures and that no efforts or money had been spared to infuse these three pictures with the highest degree of quality, in-

corporating those ingredients which "we know are boxoffice smashes in today's highly competitive market."

Television and radio will be used in greater depth than ever before, as well as more newspaper lineage so that all prospective customers within the range of the printed word and the spoken word will know about the three productions, Levine said. With these three pictures, Levine said, Embassy was doing its part to supply the nation's exhibitors with a steady flow of product backed by comprehensive showmanship campaigns. He said the campaigns were not in projected stages, but fully completed and ready to be used well in advance of playdates. Pressbooks, accessories and other material on "Morgan the Pirate" and "Thief of Baghdad" now are available through National Screen Service and the same patterns will be followed for "The Wonders of Aladdin."

George Jessel was the toastmaster at the event. Other speakers were Joseph R. Vogel, president of MGM; Preston Tisch, chairman of the executive committee of Loew's Theatres; S. H. Fabian, president of Stanley Warner; Robert Mochrie, general sales manager of MGM; Harry Mandel, president of RKO Theatres, and Donald O'Connor.

All lauded Levine for his showmanship and foresight, and, as Mochrie pointed out, Levine had played a major role in the resurgence of business.

Subsequent "caravans" will be held in Chicago on April 3, Atlanta on April 4, Dallas on April 5, Los Angeles on April 6 and San Francisco on April 7.

New President Release

NEW YORK—President Films has acquired "The Teacher and the Miracle," Italian film which won the grand prize at the 1959 Venice Film Festival, for national release in the U. S., according to Joe Green, president. It will be distributed through George Roth of Atlantic Pictures in April.



Joe Levine addressing luncheon guests in behalf of his "showmanship caravan."

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Hollywood Report

By IVAN SPEAR

25 Films Charted to Roll During April; Lineup Second Highest for Year

In the fourth month of the year production continues to fluctuate between highs and lows, although the average has so far held itself well above that of a year ago. The total of pictures expected to be shooting in April is down from the high of last month, but, at 25, holds onto second place for the year and shows itself a respectable figure in the production listings of the last several months.

Of this figure, only 11 are entirely newcomers to the slates, although two additional are entries that heretofore have not been mentioned and slipped into production toward the closing days of March. The remaining 12 are holdovers from earlier schedules which, due to expanded activities, casting, story problems, and the like, have been set into the April limelight.

Columbia figures highest in the overall totals, with seven pictures listed, although six of these have been carried over from earlier slates. In actuality, it is United Artists which leads from a standpoint of completely new upcoming product, since four out of the five on the company's docket for April are newcomers. Warner Bros. has two repeats and one of these that started in March joining one new entry to make a total of four and 20th-Fox has two fresh films raring to go. The remainder is to be found at MGM, with one new, one repeat and one started; U-I, with one new film and one repeat, and two independents, of which one is also a repeat.

By studios, following are the projected films to be in shooting stages in April:

COLUMBIA

"Barabbas." One of the six repeats announced by this company, this picture is about the second thief to be crucified with Christ. To be shot in Technirama 70 and Technicolor under the Dino de Laurentiis Productions banner, it stars Anthony Quinn, Silvana Mangano and Jack Palance. De Laurentiis produces, with Richard Fleischer directing.

"Lawrence of Arabia." After being shelved for a month or two, this biography of T. E. Lawrence, the famed scholar and leader of the Arabs, is again on an upcoming slate. Super Panavision 70 and Technicolor are to be used in shooting, with Peter O'Toole playing the title role. Sam Spiegel produces the ambitious film, with David Lean directing.

"Notorious Landlady." Casting alone gives this upcoming comedy-drama a good deal of material in which it can live up to its intriguing title. Jack Lemmon costars with Kim Novak and Fred Astaire for producer Fred Kohlmar and director Richard Quine, who are filming under their Kohlmar-Quine banner. Announced several times previously, it concerns the landlady of a strange and wondrous house in London and the interesting guests who live there.

"Sail a Crooked Ship." Columbia continues in the Navy tradition with this promising comedy, a Philip Barry jr. pro-

duction under his own banner of a highly praised book. Robert Wagner, Jean Seberg and Ernie Kovacs star, the latter in a "guest" spot. The story concerns the theft of a ship in New York harbor as the hide-out for a group of jewel thieves and the many amusing situations that develop.

"Sardonicus." Having lost the original "Mr." prefix to the title, this story is still about the title character, a macabre sort of individual who catches some innocent people in a situation in his old castle and goes through several near spine-chilling but occasionally amusing incidents before they are freed. Something of a science-fiction drama, William Castle produces and directs for his own company, with Oscar Homolka, Ronald Lewis, Audrey Dalton, Guy Rolfe and Vladimir Sokoloff heading the cast.

"The Tiger Among Us." The sole fresh entry on Columbia's big slate for April, this dramatic story concerns a man who, on his way home from a meeting, is attacked and beaten near death for no apparent reason. It carries him through his personal efforts to find his assailants. William Bloom produces and Philip Leacock directs. Alan Ladd, Rod Steiger and Michael Callan head the cast.

"Walk on the Wild Side." Famous Artists Productions, headed by Charles K. Feldman, produces this drama, with Feldman handling production reins and Edward Dmytryk directing. Laurence Harvey plays a man searching for the girl he loves. He finds her in a brothel and the story continues in showing his finally successful efforts to woo her to a new way of life. Capucine and Jane Fonda costar.

INDEPENDENT

"Captain Nemo and the Floating City." Ever since Walt Disney's highly successful,

Government Test Lensed For 'X-15,' UA Release

Frank Sinatra's Essex Productions took advantage of the U. S. government last week, in gaining valuable footage of a scheduled test of an X-15 rocket ship that set a new altitude record, with the film to be used as a part of the upcoming feature, "X-15," a United Artists release.

Tony Lazzarino and Richard Donner, coproducer and director, respectively of the film, were on hand for the test, which was a failure as far as the government was concerned but met the script plans of "X-15" perfectly. The script called for a landing of a B-52 bomber with an X-15 rocket ship still attached to its wing and the test pilot encased in the cockpit. An electrical failure in the manned-rocket ship during the test caused the landing without jettisoning the highly explosive fuel and it well fit the producers' needs.

"20,000 Leagues Under the Sea," the name of Captain Nemo has been a pleasant one for exhibitors. Now, for his independent company, the Filmgroup, producer Roger Corman, will film another story about the fabled Jules Verne character. A science-fiction type yarn, it discusses the fabled water empire the captain controlled. Corman produces and directs. No cast set.

"The Phantom Planet." Producer Fred Gebhardt initiates his new Four Crown Productions with this science-fiction entry, another film depicting a travel to the moon type of story. William Marshall directs, with the cast headed by Francis X. Bushman, Coleen Gray, Tony Dexter and disc jockey Al Jarvis.

METRO-GOLDWYN-MAYER

"Lady L." After postponing for several months, MGM hopes to get the film version of this popular Romain Gary novel started this month. A sort of modern Don Juan story, it costars Tony Curtis and Gina Lollobrigida. Julian Blaustein produces and George Cukor directs.

"A Matter of Who." Currently shooting in London under the Walter Shenson-Milton Holmes Productions banner, this film stars Terry-Thomas, Sonja Ziemann and Alex Nicol. Don Chaffey is directing for Shenson and Holmes. No storyline is available.

"A Thunder of Drums." Robert J. Enders' first production under a new contract is a romantic outdoor adventure drama of the U. S. Cavalry in the 1870s. It points up the conflict of a young West Point lieutenant with the commanding officer of the post. James Warner Bellah authored the story and scripted. Joseph Newman directs a cast headed by Richard Boone, George Hamilton, Luana Patten, Arthur O'Connell, Charles Bronson and Duane Eddy.

TWENTIETH CENTURY-FOX

"Bachelor Flat." Jocularly described as "Rocks and Roll," this is the story of a British archeologist teacher in a United States University and how modern American youths turn him from his stuffy academic life to a more relaxed individual. To be shot in CinemaScope and color, Jack Cummings is producing and Frank Tashlin directing. Richard Beymer, Tuesday Weld and Gene Tierney star.

"A Star in the West." Vincent Sherman is the new director of this film, also a Jack Cummings production. Debbie Reynolds stars as a girl who becomes sheriff of a small town, finding her romantic interest in Stephen Boyd. In C'Scope and color.

UNITED ARTISTS

"Beauty and the Beast." The third filmization of this ancient and well-loved tale of how beauty, through her love, breaks an evil spell cast on a great and handsome prince and turns him from a beast back to his own being. A Harvard Films production, it will be produced by R. E. Kent and directed by E. L. Cahn. No cast set.

"Geronimo." Carrying over from last month's slate, this picture about the famed Indian of the title is a Bedford, Inc. production shooting in Mexico. Jules Levy and Arthur Gardner produce, with Arnold Laven directing. Chuck Connors and Kamela Devi head the cast.

"Pocketful of Miracles." Filmed once before under the title, "Lady Be Good," this Panavision and Technicolor film, a Frantone Production for UA release, is produced

and directed by Frank Capra. Bette Davis stars as the Damon Runyonesque mother of a girl who married an earl abroad and feels she must make him think she is wealthy and a socialite on his visit to America. Costars include Glenn Ford, Hope Lange, Arthur O'Connell, Peter Falk.

"The Valiant." An underwater story during World War II, UA has the cooperation of both the Italian and British navy to film this picture. It will be shot in Italy and in London under the B-H-P Films, Ltd., banner. Jon Penington produces and Roy Baker directs, with John Mills starring.

"The X-15." A story with currently important scientific overtones, this tells of the country's new X-15 rocket ship, which has been in various stages of preparation. It will include actual shots of tests of the rocket which were made on March 21. Panavision and Technicolor will record the Essex production for executive producer Howard W. Koch, producers Henry Sanicola and Anthony Lazzarino and director Richard Donner. No cast has been signed.

UNIVERSAL-INTERNATIONAL

"Cape Fear." Held over from last month's slate, this Sy Bartlett production, with J. Lee Thompson directing, is being filmed under the Melville banner. Gregory Peck and Polly Bergen are the costars, playing a small town lawyer and his wife, respectively, who fear for safety because of an convict whom he helped send to prison and who has sworn vengeance.

"The Last Hero." A new Bryna Productions entry, Kirk Douglas stars in a modern western story of a guy who gets himself

thrown in prison to help a friend break out only to find the friend now decides to serve his sentence and not go through with the break. Edward Lewis will produce and David Miller direct.

WARNER BROS.

"Formosa." Announced last month, this Robert Taylor starrer is set on the strategic island of its title and shows the explosive political situation the island involves. Robert Fellows produced and Richard Thorpe is directing.

"Lad, a Dog." Another family story, this tells of a collie dog, the hero of the popular Albert Payson Terhune stories which have sold more than a million copies since 1919. Max J. Rosenberg produces and Aram Avakian directs.

"A Majority of One." Based on Dore Schary's hit New York Broadway play concerning the relationship of a Brooklyn Jewish woman and an old country Japanese man, this big-budget production started shooting on the last day of March. Mervyn LeRoy produces and directs, with Rosalind Russell and Alec Guinness playing the two central roles.

"The Music Man." Another hit Broadway vehicle, this is the famed Meredith Willson musical, the story of a music salesman who organizes a band in a small Iowa town just to sell them instruments he can't teach them how to play, then loses his heart to the town librarian. Morton Dacosta repeats his stage success as director and also produces, with Robert Preston repeating the role he made famous on Broadway. Shirley Jones plays Marion, the librarian.

CALENDAR OF EVENTS

APRIL							MAY						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
						1		1	2	3	4	5	6
2	3	4	5	6	7	8	7	8	9	10	11	12	13
9	10	11	12	13	14	15	14	15	16	17	18	19	20
16	17	18	19	20	21	22	21	22	23	24	25	26	27
23	24	25	26	27	28	29	28	29	30	31			
30													

APRIL

- 17, Annual Motion Picture Academy Awards, Santa Monica Civic Auditorium, over American Broadcasting Corp. radio and TV.
- 25, 26, Montana Theatre Ass'n spring meeting, Northern Hotel, Billings, Mont.
- 25-29, Variety Clubs International convention, Fontainebleau Hotel, Miami Beach, Fla.

MAY

- 2, 3, Independent Theatre Owners of Arkansas annual convention, Marian Hotel, Little Rock, Ark.

JUNE

- 18-20, Mississippi Theatre Owners Ass'n and Louisiana Theatre Owners Ass'n joint convention, Buena Vista Hotel, Biloxi, Miss.
- 27, 28, Maryland Theatre Owners Ass'n annual convention, George Washington Hotel, Ocean City, Md.

OCTOBER

- 8-13, Theatre Owners of America 14th annual convention and Motion Picture Industry Tradeshow, Roosevelt Hotel, New Orleans.
- 11, 12, Allied Theatres of Michigan, 42nd annual convention, Sheraton-Cadillac Hotel, Detroit.

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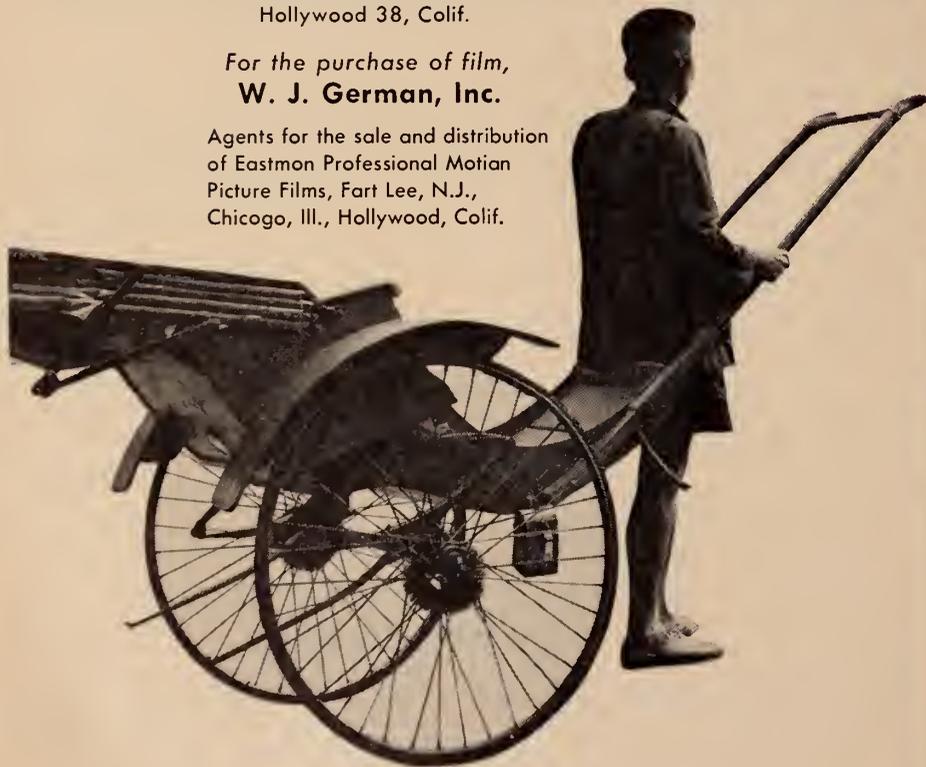
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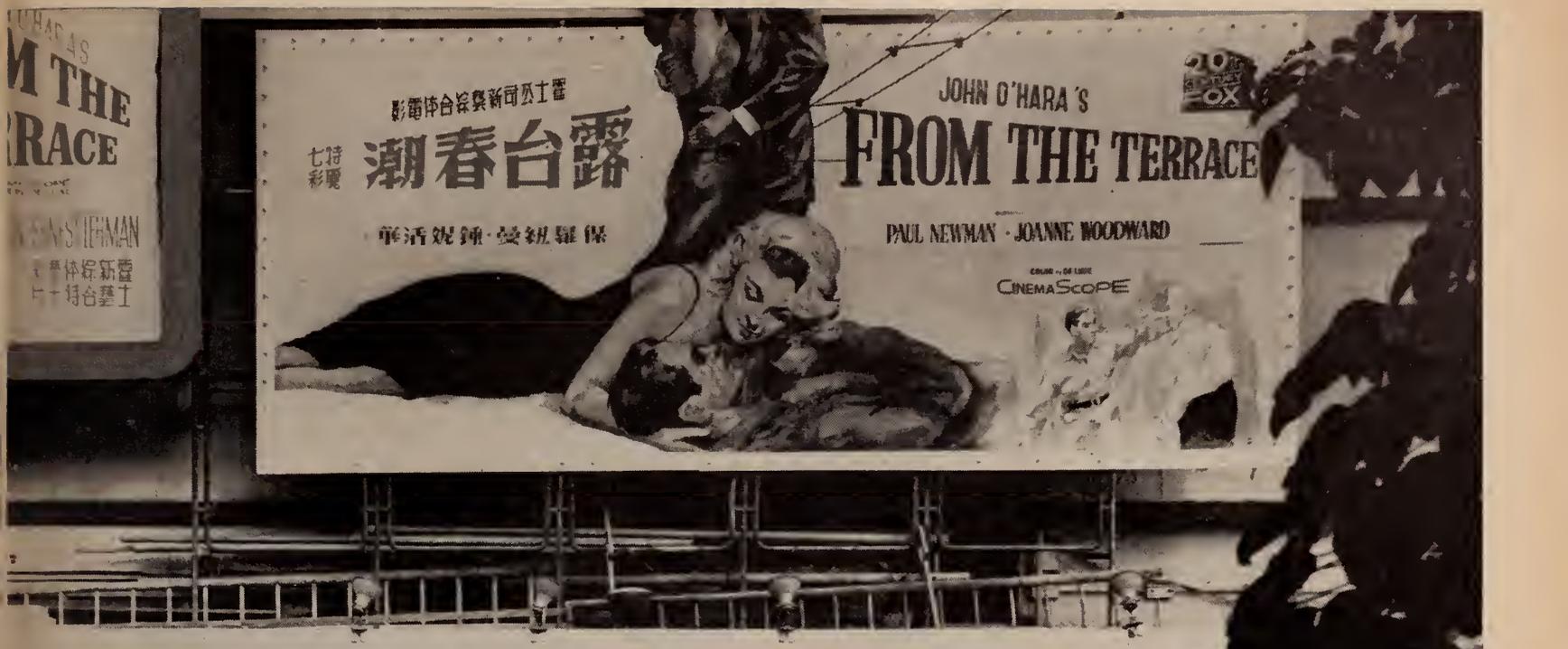
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World's First Theatre Built Especially for Cinerama Opens in Denver



The circular Cooper Theatre in Denver introduces a new concept in theatre design.

DENVER — From a wide area in the Rocky Mountain states, motion picture fans are moving toward Denver these days to see the world's first theatre designed and built especially for the exhibition of Cinerama, and the first showing in these parts of a Cinerama picture. The theatre, the Cooper, constructed, equipped and furnished at a cost of \$1,000,000, was opened March 9 and became an instantaneous success.

The circular theatre seats 814 patrons and is luxury-wrapped throughout. It was built by the Cooper Foundation, a non-profit organization which owns and operates 15 theatres in Colorado, Nebraska and Oklahoma. The project, said the Denver Post, represents "the faith of a non-profit business operation in a special kind of motion picture entertainment and in a geographical area." The area is the Denver metropolitan section with its million-plus population.

Here for the gala opening were Nicolas Reisini, president of Cinerama, Inc.; B. G. Kranze and Wentworth Fling, Cinerama vice-presidents; Lowell Thomas, an officer and producer of the company; Kenneth Anderson, general manager of Cooper Foundation Theatres; Governor Steve McNichols of Colorado, and trustees and executives of the Cooper Foundation.

The Cooper Theatre screen is 105 feet wide by 38 feet high with a 146-degree viewing width, said to be the largest Cinerama screen in the world. The theatre also is the first to be equipped with seven-track transistorized sound. Its 814 seats are all within the perimeter of the projected image. All chairs are without legs and are mounted directly on the back risers.

The theatre was designed by Mel Glatz of Denver and Richard Crowther also of Denver was the architect. Norman Nielson is the managing director, Jack Klingel manager and Mary Williams treasurer. The theatre staff also includes a director of special services, Jack Marshall, whose duties, among others, include making hotel reservations for out-of-town patrons, seeing to it that they have reservations at restaurants for pre-theatre dinners and ministering to a number of other patron needs. The theatre presents 10 performances a week, but adds a Saturday morning showing for special groups.



Among those attending the formal opening of the Cooper Theatre were (left to right): Gov. Steve McNichols of Colorado; Nicolas Reisini, president of Cinerama, Inc.; B. G. Kranze, a Cinerama vice-president; Mrs. McNichols, and Lowell Thomas, a Cinerama executive and producer.

Cinerama 'Space' Film Process Developed

NEW YORK—Cinerama, Inc., has developed a "space" motion picture process, in cooperation with the Boeing Airplane Co. and the U. S. government, for use at the Century 21 World Fair in Seattle in 1962, according to Nicolas Reisini, Cinerama president, and William M. Allen, Boeing president.

The system employs a single lens to create an audience viewing area of 360 degrees horizontally and 160 degrees vertically to envelop the audience in a picture surrounding it on all sides and above. The U. S. government is constructing a science pavilion at the "Spacearium" at the

World Fair at a cost of more than \$3,000,000, one area of which will consist of a \$1,000,000 domed theatre, where the space film will be shown.

"This development of a single-lens Cinerama system provides a theatrical experience unparalleled in cinema history," Reisini said. A modified version of the newly achieved lens, which permits the photographing of a 160 degree angle with a single lens, in contrast to the present Cinerama three-lens system, will be used in the future in the production of Cinerama pictures for existing Cinerama theatres, according to Reisini.



Architect's drawing of the "Spacearium" theatre to be built in Seattle

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Wanted: Booth equipment. We dismantle. Frank Rogers, 1122 Winton, Speedway, Indiana.

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Pair Strong 70 amp, 4 tube rectifiers; pair Strong Mogul lamps; one Holmes L 25 N amplifier; other booth equipment. Ace Camera Supply, Florence, S. C.

Complete drive-in booth equipment, less speakers, Motiograph SH 7500 soundheads, Motiograph heavy bases, Strong Mogul 7570-4 lamps, Altec three amplifier sound, Goldberg rewind table, Film cabinet, Imperial stedypower 80-160 motor generator. All equipment purchased new, and used very little. Motor generator used less than one month. Complete, \$3,000. Boxoffice, 9261.

For Sale: Two Strong 135 amp arc lamps. Very good. Shreve Theatre Supply, 217 W. 18th Street, Kansas City, Mo.

Like new condition . . . complete RCA booth equipment, priced right. Ed Corban, Winona, Mississippi.

Complete drive-in booth Simplex, latest RCA soundheads, Peerless magnarcs, and rectifiers, latest Motiograph sound, also CinemaScope, located in closed drive-in in northwest Florida and south Alabama, price \$2,500 cash. John O. Evans, 2313-B Starmount Cir., S.W. Huntsville, Alabama.

For Sale: Complete equipment for small drive-in. RCA speakers and other equipment in good shape. No reasonable offer refused. Wm. Bagwell, Box 869, Vivian, La.

GENERAL EQUIPMENT—NEW

SACRIFICE! New Hilux 14"x22" silver seamless soundscreen. Original factory case. Make reasonable offer. Star Cinema Supply, 621 West 55th Street, New York 19.

WAGNER, ADLER, BEVELITE BLACK or RED: Replacement Marquee Letters, 4", 40c; 8", 60c; 10", 75c; 12", \$1.00; 14", \$1.50; 16", \$1.75; 17", \$2.00; 24", \$3.00 (10% discount 100 letters or over \$60.00 list). S.O.S., 602 W. 52nd Street, New York 19.

NOW 70mm PROJECTION available! Write S.O.S., 602 W. 52nd Street, New York 19.

DRIVE-IN THEATRE EQUIPMENT

Complete drive-in equipment. Any reasonable offer accepted. Write for details. Boxoffice, 9257.

Miniature trains, all types, sizes, new used. Photos, brochure, \$1.00. TRAINS, 33 N. Winthrop, Rehoboth, Mass.

BASKET REPLACEMENTS for old type RCA junction boxes . . . replaces both baskets and mounts on top of junction box cover, easy to install. Sample and quantity price list, 65c. Best R/C Mfg. Company, 3211 St. John, Kansas City 23, Mo.

Two Motiograph projectors with lenses, 2 de luxe bases, 2 Ashcraft superhigh 90 amp. lamp-houses, 1 dual mirrophonic sound system, 1 Lincoln motor generator, 248 Ballantine and Lippert speakers, 1 Neumade work bench with 14-compartment film cabinet and 10 extra reels, 1 GoldE automatic enclosed rewind, 1 hand rewind. Price of entire lot of above equipment is \$2,500. Contact W. H. Haskin, Property Manager, State Highway Dept., Room 506, State Highway Building, Salem, Oregon.

THEATRE TICKETS

Prompt Service. Special printed roll tickets. 100,000, \$37.95; 10,000, \$12.75; 2,000, \$5.95. Each change in admission price, including change in color, \$4.25 extra. Double numbering extra. F.O.B. Kansas City, Mo. Cash with order. Kansas City Ticket Co., Dept. 11, 109 W. 18th Street, Kansas City, Mo.

THEATRES FOR SALE

West Coast theatres for sale. Write for list. Theatre Exchange Company, 260 Keamy Street, San Francisco 8, California.

State Theatre, Meyersdale, Pa., southwestern Pennsylvania. 500 seats. No competition, population 3,300. Must sell due to death of owner. Ideal family operation. Price, \$27,000 cash.

Silver Sky-Vue Drive-In, beautiful, with finest equipment, highly profitable, wonderful climate. H. D. McCloughan, Silver City, New Mexico.

Two Northwest Drive-In Theatres. Oregon Drive-In Theatre. In county seat, 10 acres. Price, \$100,000, 29% down. Washington Drive-In Theatre. Six acres, drawing area 25,000 population. Price \$60,000, 50% down. Theatre Exchange Company, 5724 S. E. Monroe Street, Portland 22, Oregon.

356-car drive-in. Priced to sell. Town of 7,500. No other within 75 miles. Jet Drive-In, Truth or Consequences, New Mexico.

For Sale: 425 drive-in and go-kart track in popular vacation area, Manchester, Vermont. Built in 1955, latest in projection and concession equipment. No reasonable offer refused. Due to ill health am retiring and selling my holdings. John B. James, Sr., owner, Lake Shaftsbury, S. Shaftsbury, Vermont.

For Sale: First-run theatre in Southern Ohio. 800 seats, completely remodeled four years ago at cost of \$85,000. Only one other theatre in town. Equal split of all product. Boxoffice 9271.

First Time Offered. Deluxe house and Texas' finest and most modern Drive-In. County seat town, good drawing area. Finest fishing and hunting in state, just minutes away. TV fringe area (no competition). Owner must move to higher altitude. Convenient terms. Boxoffice 9264.

THEATRES FOR SALE OR LEASE

Auto Drive-In Theatre Under Construction: Year-round operation in large metropolitan area, Cleveland-Akron on U. S. Highway 21, A-1 location near turnpike. Will sell my interest or give long lease or take partners. Owners must sell due to illness. This is an unusual opportunity. A real money-maker. A de luxe theatre. All crossroads lead here. Write owner: James Barton, 7593 Pearl Road, Cleveland 30, Ohio.

Drive-in theatre, top Florida location, 500-car capacity, room for expansion, money maker. P. O. Box 475, Hollywood, Florida.

Drive-In completely rebuilt in 1959 and 1960 in oil territory with permanent payroll. No opposition of any kind. \$500 will handle. O. L. Smith, Box 191, Marlow, Oklahoma.

Small town in Central Florida, modern 550-seat theatre, fully equipped in first class condition. No opposition. Ideal situation for family operation. Contact Bill Cumbaa, MCM Theatres, P. O. Box 401, Leesburg, Florida.

For Sale, 400-seat house in prosperous midwest town. \$7,500, terms. Long lease on building. Boxoffice 9267.

For Sale or Lease: Two drive-in theatres, both 300 cars each. All equipment in good condition. Located in top resort areas of the Adirondack Mountains, New York State, one in Lake George and the other near Schroon Lake, N. Y. Other interests compel us to dissolve partnership. Curiosity seekers please stay away. These are two good situations for good theatre operators. Boxoffice 9265.

THEATRES WANTED

Wanted: To buy or lease drive-in theatres, 500-car capacity or larger. Boxoffice 9238.

Have cash, will buy conventional or drive-in. Send full particulars first letter. Boxoffice, 9253.

Wanted: To buy theatres in Florida—large coastal cities only. Drive-in or indoor. Indoor must be de luxe operation or capable of de luxe operation with remodeling. Might now be subrun suitable for de luxe art operation. Prefer to buy entire property. Not interested in family operations losing money. Interested in same type of theatres in large Ohio cities. Boxoffice, 9256.

THEATRES WANTED

Wanted theatre to lease. Hardtop or drive-in South, Southwest only. Running full time, year around operation. Not interested in break even or money loser. Also interested in small theatre chain operation. Write Boxoffice 9269.

THEATRE SEATING

Good used late model chairs available, rebuilt chairs. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Parts for all makes of chairs. Sewed covers made to your size, also leatherette 25"x25", 55c ea.; 27"x27", 65c ea. Chicago Used Chair Mart, 829 South State Street, Chicago. Phone WE 9-4519.

Chairs rebuilt in your theatre, re-spacing, sewed covers. Arthur Judge, 2100 E. Newton Avenue, Milwaukee, Wisconsin.

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Bingo Cards. Die cut 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO, \$4.50 per M. Premium Products, 346 West 44th St., New York 36, N. Y.

Midget Bibles. \$50/thousand. 1x1 1/2", 224 pages. Samples, prices 10c. Johnson-Smith, D-951, Detroit 7.

Comic Books . . . Toys . . . Novelties . . . Free catalog. Hecht Mfg., 184 W. Merrick Road, Merrick, N. Y.

Film Slides. Colorpress, Box 11292, Ft. Worth, Texas.

FILMS WANTED

Wanted: 16 & 35mm Sound Films. Features, shorts, serials. Will trade. Boxoffice, 9252.

Wanted: Any 16mm sound films. Mail description. Adair, Box 428B, Oak Park, Illinois.

FILMS FOR SALE

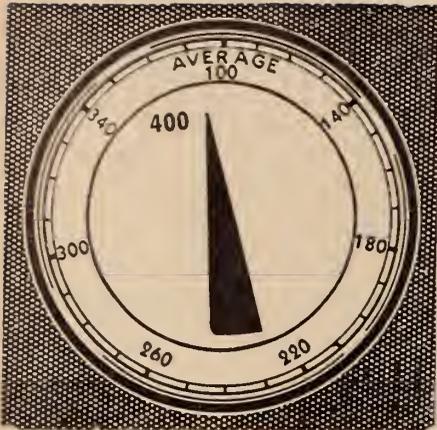
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Plastic Weld to repair broken Plastic Marquee Letters. \$6.50 pint. Guaranteed. Order from National Theatre Supply Company or direct Plastic Weld, Eastland, Texas.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Alamo, The (UA)	140	200	120	250	140	200	300			500	320	300		300				200		250	243
Amazing Transparent Man, The (AIP)		90	105					100	100		30		90		125	80					90
As the Sea Rages (Col)				120			90		85	90			100		100		85	100			96
Ballad of a Soldier (Kingsley)						75		190			225			100	130	200					153
Battle in Outer Space (Col)			105				125	100	115	100		140	110	100	90	185		125	115		118
Beyond the Time Barrier (AIP)			105								85	90	100	125	80				100		98
Black Sunday (AIP)			125			200						200		125						175	165
Blueprint for Robbery (Para)		170			95	90			90	100	100				70		85		90		99
Boy Who Stole a Million, The (Para)							100	100	100	80	100		100					100		100	98
Breath of Scandal, A (Para)	150	75	115	185	90	65	80	110	90	85	100		85		90	135	75		80		101
Captain's Table, The (20th-Fox)	120			180	100			100		140	100	145	135		100	125	100				122
Carry On, Nurse (Governor)	160	150	120	185	150	275	150	150	125	300				150	100	185			250		175
Carry On, Sergeant (Governor)	130	100			90			100		215	200				100	120					132
Chartreuse Caboose (U-I)							90	100					100		100			100			98
CinderFella (Para)	125	150		240	95	100	180	115	150	150	110	180	125	100	95	160	110		150		137
Circle of Deception (20th-Fox)		175	115			100	75				65	115		140	90	145	75	150		90	111
College Confidential (U-I)			90	155			90	115	90	85	50	150	100	100		140			50		101
Cry for Happy (Col)			150	200		90	100	105	110		125	180	200	120		175	95			175	140
Exodus (UA)	200	300		250		250		400		500	400			600		250		250		200	327
Flaming Star (20th-Fox)	100	150	120		90	100	140	110	125	170	75	300	180	150		145	130	150	120		139
Foxhole in Cairo (Para)					90					100					70		85		90		87
Freckles (20th-Fox)			90				90	100	100	100	100		100								97
Gold of the Seven Saints (WB)				110			100			100	85	90	90	100	90		90	100	100		96
Gorgo (MGM)	135		140		120	150	150	275	125	105	115								140		146
Great Impostor, The (U-I)	150	375		190	95	120	150		115	200	150	150	200	110	115		130				161
Hell Is a City (Col)				100				100					100		80			100	200		113
Midnight Lace (U-I)	150	250	125	200	125	180	150	125	150	400	115	200	175	300	125	185	120	150	120		176
Millionairess, The (20th-Fox)		150	125	150			150	110	90			100	150		80	200		135	125	125	130
Next to No Time (Showcorp)	100			155					100						90	125					114
Please Turn Over (Col)	140	200		175	85		160	100	125	400	150	100		200	105						162
Royal Ballet, The (Lopert)	120			155	60	140				150		225		100		150				130	137
Sanctuary (20th-Fox)				190							100			100		185				110	137
Savage Innocents, The (Para)			110	165	90	90	100	100	90	95	105	90	90	95					90	100	101
Spartacus (U-I)	175	200		255	185	150	300	175	175	300	350		300	400		195		150	400		247
Studs Lonigan (UA)	125		80	155			100	100		80	135	100	150	100					75	130	111
Sundowners, The (WB)	150	180	120	185	165			125	150	250	100	180	150	130	120	160	130	175	175	100	153
Sunrise at Campobello (WB)	125	150	105	250	80	70	175	110	100	100	225	80	125	90	115	150	90	110	100		124
Swiss Family Robinson (BV)	160	350	200	250	250		550	140	300	425	110	300	300	400	115	250	185	175	175	400	265
Tess of the Storm Country (20th-Fox)				110			90	80					100		80						92
Village of the Damned (MGM)			225		100		200	105	135	180	140	100	135		100		120	150	200	175	148
Wackiest Ship in the Army, The (Col)	125	325	200	190	175		160	120	150	400	145		175	300	80	185	140	200	200	175	191
World of Apu, The (Harrison)				160			75							90	90	190					121

TOP HITS

— OF —

THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. Spartacus (U-I)
Minneapolis400
2. Alamo, The (UA)
Minneapolis300
3. Absent-Minded Professor, The (BV)
Los Angeles.....250
New York.....175
4. Exodus (UA)
Cleveland250
5. All in a Night's Work (Para)
Los Angeles.....225
6. Great Impostor, The (U-I)
Milwaukee200
7. Village of the Damned (MGM)
Denver200

The Henry Wegners Earn Retirement After Two Decades in Exhibition

ARMSTRONG, IOWA—After 20 years in exhibition, the last 12 years without a vacation, Mr. and Mrs. Henry Wegner, owners and operators of the Roxy Theatre, are retiring from the industry. They have owned the Roxy since 1959, when they purchased it from Nathan Thon. The Wegners operated a theatre in Ellsworth for eight years before coming here. The theatre couple was given a feature write-up in the Fairmont (Minn.) Sentinel by Marge Hirt, Sentinel writer, at the time they announced their retirement. Miss Hirt's article follows:

"We have been baby-sitters at 5 cents an hour for the past two years," said Mr. and Mrs. Henry Wegner. "Before that the parents came with their children — now they participate in other activities."

Asked how they happened to come to Armstrong, Henry said, "I was at Mason City one day and met a salesman who had sold me film at Ellsworth. He told me the theatre at Armstrong was for sale." They went on to say how they came to Armstrong, met the friendly people, liked the town and decided to take over the theatre and make this their home.

"Business has been very good," said Henry. "I remember when entire families would come to every change of feature, three times a week."

"Going to the movies is a habit," said Mrs. Wegner. "We had the same customers year after year."

"The Armstrong businessmen have always been behind me 100 per cent," Henry added. "Not that they always came to the movies, but they were always very cooperative in any promotion."

Why did they decide to close the theatre? They both said they were tired—they had been in the theatre business 20 years; that was long enough.

Henry said, "I am 69 years old, ready for retirement and a vacation—we have never had a vacation in the 12 years we have been here."

The Wegners plan on taking trips, going fishing and raising a big garden. "I specialize in yellow tomatoes," said Henry.

This is the first time that the theatre has been closed in Armstrong. They both hope that the doors will soon be open. After they have disposed of the theatre and the apartment above, they plan to move into their home which is located in the east part of town.

Henry and Jennie said, "We enjoyed the 12 years spent in the theatre and never have we had such good friends as right here in Armstrong. We shall continue to make this our home."

They don't mind their lack of vacations.

Jack Klingel Named Cooper Omaha Chief

LINCOLN—The appointment of Jack Klingel, 27, as city manager of the Omaha operations of the Cooper Foundation Theatres has been announced by Kenneth E. Anderson, general manager. Klingel will succeed Tom Freet, who resigned to accept an appointment outside the motion picture industry. Cooper Foundation has the Cooper, State and Dundee in Omaha.



Jack Klingel

Klingel began his work with the Cooper as assistant manager of the Nebraska Theatre in 1952 after attending the University of Nebraska. He is a native of Lincoln. He subsequently filled manager posts at the Capitol, Nebraska and Lincoln theatres in Lincoln, and was named manager of the State in Omaha in 1960.

Klingel recently topped a varied experience when he worked on the grand opening of the new million-dollar Cooper Theatre in Denver March 9 where the ultimate in cinerama productions will be shown.

During Lincoln's centennial celebration in 1959, Klingel even operated a nickel-odeon silent picture event, showing the first picture ever made, "The Great Train Robbery."

Editor of Nebraska Paper Proud of Oshkosh Theatre

OSHKOSH, NEB.—Local pride in the Silver Hill Theatre brought it a bouquet in the Garden County News published at Oshkosh.

In his "Sass" column, the editor was stirred to applaud the Silver Hill after a theatre in a neighboring county drew wide publicity because the town's teenagers put their shoulders to the wheel to keep the theatre operating.

"Grant, which boasts a bigger population than Oshkosh and which is in a more populous county, could not support a movie theatre, so it was closed," wrote the columnist.

"A group of teenagers took over to provide the community with movies Saturdays and Sundays and it rates a story on the front page of The Omaha World Herald and in Boxoffice, a nationally-circulated magazine.

"We think the story we have in Oshkosh is much more impressive—movies seven nights a week operated as a private business by people who remember newcomers with tickets, present free tickets to new parents, send a birthday pass each year to everyone who has registered, believe in advertising and believe in making everyone real welcome. Oshkosh has the REAL story!"

'Frog Pond' to Lippert

HOLLYWOOD—Robert L. Lippert has purchased the film rights to the Joyce MacIver novel, "The Frog Pond," dealing with psychoanalysis. Lippert will produce late this summer for 20th-Fox release.

ATTENTION!

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OMAHA

Arnold Johnson, exhibitor at Onawa, Iowa, suffered a severe blow when a large cattle barn on his farm burned to the ground . . . **Russell Brehm** of the 84th and O Streets Drive-In at Lincoln was in town for the Nebraska Republican Founders Day celebration . . . No trace has been found yet of **Mrs. Arch Conklin**, whose husband formerly operated the theatre at Griswold, Iowa. She disappeared when her car went off the Highway 92 bridge into the East Nishnabotna river near Griswold February 24. The car was recovered downstream later.

Willie Wilson has been named secretary

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Repaint Job Every Two Years
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of the Variety Club Golf League, which is getting ready to open at Dodge Park soon. The Tent 16 auxiliary reported a successful rummage sale at the Logan-Fontennelle Homes. The report was made at a dinner meeting at the Cimarron Room at the Center . . . 20th-Fox had a good reception at its sneak preview of "All Hands on Deck" at the Omaha Theatre.

Ken Moore, who operates theatres at Logan and Woodbine, has been released from the hospital at Woodbine . . . **Everett Finley's** Theatre at Sloan, Iowa, has been dismantled and converted into a grocery . . . **Barbara Cohen**, daughter of Columbia salesman **Ed Cohen**, has returned from St. Louis where she attended the funeral of 1st Lt. **Melvin Merz**, whose plane crashed when he was coming in for a routine landing at Albuquerque. He was a member of the first graduating class at the Air Force Academy.

Mrs. Mona Pace, who has the Empress Theatre at Malvern, has returned from a trip to Hawaii . . . **Jim Schlatter**, manager of the Sky View Drive-In, which stayed open all this past winter, said that a recent Saturday night showing of "The Hoodlum Priest" packed the place. Schlatter also said that even with a small crew, his concession did better on several winter nights than on nights last summer. The good concessions business has encouraged him to increase his concessions crew to summer level.

LINCOLN

The 84th and O Drive-In has resumed its seven-night-a-week schedule after operating only on weekends throughout the winter. The drive-in crowds are good, too, reports Manager **Dan Flanagan**. He expects even better attendance as good spring weather takes over and a line-up of such pictures as *The Wackiest Ship in the Army*, *G. I. Blues*, *CinderFella*, *The Misfits* and *The World of Suzie Wong* is shown at the drive-in . . . Meanwhile, the Flanagan family had its share of winter misery. Dan started it with a two-week hospitalization for a back injury, **Mrs. Flanagan** has returned home after her turn in the hospital, and now 6-year-old **Rita** is due in for a tonsillectomy.

Russell Brehm of Lincoln and Senator **Roman Hruska** of Omaha, owners of the 84th and O, also have their other car-heater-equipped Airport Drive-In at Carter Lake, Iowa, back on fulltime operation. Their third drive-in, the 84th and Center, in Omaha, now is open after having been closed for the winter.

Drew MacDougal, projectionist at the 84th and O, is back at work after a two-week vacation spent in the Kansas City area. **Dave Wilson**, projectionist at the West O, filled in for the vacationing **MacDougal** . . . **George Gaughan**, Cooper Foundation Theatres executive, estimates from 25,000 to 30,000 Lincolnites will travel to Omaha to see "This Is Cinerama" at the Foundation's specially-equipped Cooper Theatre before the special film run is over.

Billy Wilder and **I.A.L. Diamond** are preparing the screenplay for UA's "One, Two, Three."

MINNEAPOLIS

Theatre-goers and local industry members, particularly those who were in the old Pan in its declining days, are much impressed with the remodeled house, renamed the Mann, and its contemporary Aztec decor. Aztec stonework was used on the walls of the lobby, which otherwise combines a gold, purple and blue color scheme. Downstairs in the restrooms the theme is strictly French. The decor has been adapted from French outside plumbing—the comfort stations along the streets of Paris. French comfort station poster art was reproduced by a sign painter on curved room dividers.

Ernie Schweigert of Miller, S. D., was in. He is doing his own buying and booking for his Princess Theatre there . . . Other outstate exhibitors on the Row were "Doc" Reynolds, Princeton, and **Loren Leng**, Grand Marais . . . **Marjorie Rosch** is the new secretary at American International . . . **Paul Hasse**, treasurer at the State Theatre, and his wife have a baby boy.

Another proud father is **Webb Raudenbush** of Raudenbush Theatre Service whose daughter **Wendy** is a National Merit Award finalist . . . The Hollywood Theatre at New Effington, S. D., is reopening April 15, after being closed for the winter. The house is operated by **Mrs. Mayme Navratil** . . . **Harold Schneider**, office manager at Paramount, has moved into a new home in suburban Bloomington.

Glenn Wood, head booker at Universal, is vacationing in California for three weeks . . . **William Madden**, MGM Midwest division manager, was in on a routine visit . . . "Windjammer" is tentatively set to open at the Century June 12 following the run of "Cinerama Holiday," according to **Bob Turner**, manager. The picture has played at the house once before . . . **Joe Loeffler** of Lomac Distribution Co. is booking a package of "The Amazing Mr. Harrison," a hypnotist who has appeared on radio and television, along with the film, "The Hypnotic Eye." The first combined stage and screen show was at the Anoka Theatre in Anoka March 28.

Dave Seng of Karlstad has reopened the Warren Theatre at Warren . . . A new concessions stand is being installed in the Starlite Drive-In at Marshall . . . The front entrance and lobby of the Prague at New Prague are being remodeled to provide additional lobby space and easier access to the concession counter.

Head Usher at Minneapolis Orpheum Slashed on Duty

MINNEAPOLIS—The head usher of the Orpheum Theatre here was slashed on the arm March 18 by a man trying to sneak into the theatre. **Phillip M. Teetzel**, the usher, was treated at General Hospital and released.

Teetzel caught a man sneaking into the theatre through a third floor exit door. "I told him to get moving. He cut me and ran," Teetzel said.

Although dozens of persons were filing into the theatre at the time, Teetzel and the man were alone in a hallway.

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"KING KONG"

HAS THE SCREEN
EXPLODED WITH SUCH
MIGHTY FURY
AND SPECTACLE!



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Fat Mill City Scores Belie the Calendar

MINNEAPOLIS—"All in a Night's Work," which opened at the World, made the best showing among the new offerings with a big 250 per cent. It was followed closely by "One Hundred and One Dalmatians" at the Lyric with a rating of 230 per cent. Among the holdovers "Exodus" in its ninth week at the Academy and "Spartacus" in its second week at the Mann both had ratings of 400 per cent, and "Where the Boys Are" had a 300 per cent rating in its fourth week at the Gopher. Business was especially good with no picture recording a rating of less than 150 per cent except "Cinerama Holiday," a reissue at the Century.

(Average Is 100)

Academy—Exodus (UA), 9th wk.	400
Century—Cinerama Holiday (Cineroma), re-issue, 13th wk.	90
Gopher—Where the Boys Are (MGM), 4th wk.	300
Lyric—One Hundred and One Dalmatians (BV)	230
Monn—Spartacus (U-I), 2nd wk.	400
Orpheum—The Alamo (UA), 2nd wk.	175
Stote—Pepe (Col)	180
Suburban World—Make Mine Mink (Cont'l), 3rd wk.	150
World—All in a Night's Work (Por)	250

Pre-Easter Business Levels Are Strong in Milwaukee

MILWAUKEE — The neighborhood Tower Theatre still was near-capacity with "The Trapp Family" in a week which saw "Spartacus" score 275 in a fourth week at the Towne and several other houses attain the 200 bracket.

Downer—Eelles and Ballets (SR)125

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REAL ECONOMY

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 in Wisconsin—**NATIONAL THEATRE SUPPLY**, 1027 N. 8th Street, Milwaukee 3, Wisconsin.
CHAS. J. BREWSTER, 417 W. Highland Ave., Milwaukee, Wisconsin. Phone BR 1-0100.

Palace—Cinerama Holiday (Cineroma), 13th wk.	200
Riverside—The Great Impastor (U-I), 2nd wk.	200
Times—Never on Sunday (Lopert), 13th wk.	100
Tower—The Trapp Family (20th-Fox), 2nd wk.	300
Towne—Spartacus (U-I), 4th wk.	275
Worner—Sanctuary (20th-Fox)	110
Wisconsin—Question 7 (DeRochemont)	200

Cinerama Hits New High In 5th Week at Omaha

OMAHA—Only the Cooper Theatre, showing "Cinerama" for the fifth week, managed to beat average figures last week—and the Cooper had its best week so far with its new offering.

Cooper—This Is Cinerama (Cineroma), 5th wk.	175
Omaha—To Hell and Back (U-I); The Lawless Breed (U-I), reissues	100
Orpheum—The Millionairess (20th-Fox)	85

MILWAUKEE

Ray Boyle, managing director of the Fred Miller Theatre here, announced that the theatre has been chosen for a new theatre communications group designed to improve cooperation among professional, community and college theatres, by the Ford Foundation. It will make it easier, he said, for an actor to get valuable training here now, without going to New York or Los Angeles first. The foundation has granted \$244,000 to finance the project for four years to include 24 theatres. Currently appearing here in the vehicle "Rain" is Monique Van Vooren. It is her third appearance at the Fred Miller theatre.

Since the Dalmatian has been the mascot of fire departments throughout the country, John McKay, manager of the Riverside Theatre, interested the Milwaukee Firebell Club in sponsoring more than 400 Milwaukee area orphans as its guests for a Saturday morning performance of Walt Disney's "One Hundred and One Dalmatians." In addition, the club provided a fire engine for inspection outside the theatre.

David Kory, 6, who plays the part of Dondi in the film of the same name, most likely will remember Milwaukee for sometime to come. Here to plug the picture, he was escorted about by "Bud" Rose and his wife to the newspapers, radio and TV stations, as well as the Milwaukee Sentinel Sports Show. Then came the snowstorm and the first snow the lad had ever seen. He got a big kick out of making snowballs. For a grand finale, Bud had invited Film-row's exchange managers to bring their youngsters over to the Allied Artists offices, where David would greet them with comic books, etc. Meanwhile, Bud and the lad had flown to the Upper Peninsula for more promotion and personal appearances, only to be "fogged" in, necessitating an emergency phone call to his secretary cancelling the office party. By the time they got back to Milwaukee, instead of Mr. Rose, it was "Uncle Bud."

Speaking of the Sentinel's Sports Show, ordinarily it's the boys on the paper who

get the theatre passes. In this case, the tables were turned, and the theatre people were getting passes from the Sentinel for the sports show.

"Ben-Hur" now goes into the neighborhood houses, after another record-breaking run at the Strand conducted by the managing director, Estelle Steinbach. It is going to be interesting to the industry to see which manager can come up with the longest run with the largest grosses for neighborhood theatres. From all indications, John Roche at the Modjeska appears to have his big opening contacts nailed down, with several schools already booked solid.

Almut Eggert and Erik Schumann, starring in the film, "Question 7," here to plug the picture, appropriately enough, made Milwaukee their seventh stop. Although sponsored by Lutheran Film Associates, it has been okayed by the Catholic Legion of Decency, and at presstime, was going great at the Wisconsin Theatre, with its 2,770 seats. Manager Harry Boesel said he noted buses from as far as Beloit, Racine and Watertown.

DES MOINES

Ruby Zelcer, veteran secretary of Film-row and film corporations, will be missed by her many friends throughout the state. Ruby died of a two-year illness. She was a secretary at Nathan Sandler Theatre Enterprises before her retirement.

WOMPI has increased its public services. This year's service committee is composed of Pauline Mosier, Mabel Magnusson, Evelyn James and Betty Hemstock. Recently the group donated three YMCA memberships and they regularly participate in service work for children of the Juvenile Home and patients at the Polk County Home . . . Earl "Buck" Manbeck, now associated with the Capri Theatre, supplied some of the illustrations for a new book by John McCabe on the lives of movie comedians Stan Laurel and Oliver Hardy. Manbeck has a sizeable library of old movies, including some of the earliest Laurel and Hardy films.

125 Norelco Installations

NEW YORK CITY—Two more installations of Norelco Universal 70/35mm projectors have been announced by Niels Tuxen, general manager of the Norelco motion picture equipment division of North American Philips Co., bringing the total of U.S. theatres having Norelco 70mm equipment to 125. Tuxen said that the new installations are at the North Star Drive-In, Denver, and the Mann Theatre, Minneapolis.

"The Cat Burglar" formerly called "The Case of the Black Book" is the final title of the United Artists film.

- ADLINES & EXPLOITIPS
- ALPHABETICAL INDEX
- EXHIBITOR HAS HIS SAY
- FEATURE RELEASE CHART
- FEATURE REVIEW DIGEST
- SHORTS RELEASE CHART
- SHORT SUBJECT REVIEWS
- REVIEWS OF FEATURES
- SHOWMANDISING IDEAS

BOXOFFICE

Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Cowgirl and Burro Spur 'Seven Saints'

A tieup with the 40-store Ralphs supermarket chain helped give "Gold of the Seven Saints" a proper sendoff in Los Angeles. "Cowgirl" Linda Rogers visited every store in the chain with her "western caravan" and organized "fast-draw" contests for the youngsters. The caravan included a trained burro.

The Ralphs company was celebrating its 88th anniversary, and posters, banners and ads plugged the birthday and the film. Store personnel wore clothes of the style seen in the film.

'Window' Ads Rejected, MAC Circuit Goes on Air

Refusal of the Minneapolis Star and Tribune to accept any ads for "Look in Any Window" from the picture's pressbook caused the Lyric Theatre to channel most of its advertising budget into radio and television.

The result was that the theatre had the best opening business since the first of the year with the exception of "The Sundowners" and "Flaming Star," according to Ev Seibel, advertising-publicity director for Minnesota Amusement Co., which operates the house.

Seibel said that the newspaper ad campaign was the smallest ever run for a new picture, with virtually nothing but announcement ads. The ad in the papers the day before opening was only one column, 2½ inches; on opening day it was 4 inches and the next day, 1½ inches.

Had the theatre accepted the suggestions by the Star (evening) and Tribune (morning) all that would have been left of the pressbook ads would have been a picture of Paul Anka and the billing.

Subzero Publicity Break

At Middletown, Conn., the Capitol Theatre's marquee advertising "North to Alaska!" got a rare two-column photo break in the Middletown Press during the recent subzero cold wave that hit Connecticut. The gag caption read: "Pedestrians ponder marquee sign at Capitol Theatre advertising movie, 'North to Alaska.' Across Main street, a bank thermometer showed below zero reading, making the 49th state seem not so far away!"

Film for Coloring Contests

Coloring contests are going big in behalf of "Swiss Family Robinson."

Wide Coverage for 'Impostor' Gained By Interviews and Radio Contests

The campaign for the Connecticut premiere of "The Great Impostor" at the Strand in Hartford was spearheaded right from the top—by Herman Kass, U-I exploitation chief—and reached into every facet of public contact to push a motion picture.

Later Bernie Corbin of the Kass staff and Jack Sanson, manager of the Strand, took over.

Kass assigned Robert Crichton, author of the book from which the film was made, to start the ball rolling. Via a round of interviews with newspaper, radio and television representatives, "The Great Impostor" became the subject of columns of space and hours of air time in all corners of the state.

In addition, a telephone interview with Allen Widem, Hartford Times amusement editor and correspondent for BOXOFFICE, was arranged with Mike Kellin, former Hartfordite who plays in the picture, from New York, and with Tony Curtis, star of "The Great Impostor," from Hollywood.

Two major contests were arranged by

Corbin; the Hartford Times announced a free weekend trip to New York for two to the writer of the best-rated reply to the question, "If you could be someone else in history, who would you like to depict?" The entries, running not more than 100 words, were judged by Sanson and Corbin.

A few days before the premiere, Kass arranged with Kellin to come here from New York (where Kellin was starring in the Broadway hit, "Rhinoceros," and also working in the ABC-TV Naked City series) for a press luncheon at the Statler Hilton. This function was deemed appropriate for a long-delayed, long anticipated reunion for Kellin with Mrs. Ann H. Randall, founder of the now-defunct Randall School of Dramatic Arts, where he first studied thespian tasks, along with Academy Award winner Ernie Borgnine and others.

The Hartford police department, key medical men and other opinion-makers were invited to a special screening at the Avery Memorial Theatre.

Two full-page layouts were set up in the Hartford Times and one in the Hartford Courant.

Radio stations WCCC and MPOP offered guest tickets for best-rated entries in an essay contest along similar lines to that put forward in the Hartford Times competition.

Liz Taylor of Raleigh, N.C., Chosen on Colony Stage

At Raleigh, N. C., the Colony Theatre promoted "Butterfield 8" with a contest to find the Raleigh girl who looked the most like Elizabeth Taylor. Ten girls entered the competition, and the winner was chosen on a midweek night from the eight finalists who appeared in evening dress on the stage of the neighborhood theatre.

"Miss Elizabeth Taylor—Raleigh" is Miss Maxine Cannady, 18, of 2939 Winchester Court. She received approximately \$100 worth of prizes offered by local business firms. All of the contestants received six-month passes to the theatre.

Jimmy Capps, Raleigh disc jockey, served as master of ceremonies at the event. Judges for the contest were Mrs. Billie Cooke, a former actress who is on the staff of a local business school; Tommy Walker, disc jockey for a Raleigh radio station, and Raymond Lowery, entertainment editor of the Raleigh News and Observer.



After setting up the large cutout of Liz Taylor in a slip, Yoxie Yoxheimer of the Texas Theatre in Boy City, Tex., went to the telephone company and borrowed a huge phone comparable in size to the Taylor figure. Its size can be judged by comparison with the fellow holding the receiver in the picture above. The people were fully impressed by the Gorgontuon display—all for "Butterfield 8."



In Kansas City, a clever tie-in between the "Spartacus" era costumes of the Roman Empire and the world of 1961 feminine fashion was achieved by U-I exploiteer Si Schechter, working with Nelly Don Fashions and with Emery, Bird Thayer & Co. department store. At a luncheon attended by local fashion coordinators of radio, TV and the press, three authentic Spartacus costumes were contrasted with the upcoming summer line of women's dresses—all the designs featuring the "draped" and "cowled" look. The two end costumes in the above picture were worn by Jean Simmons in "Spartacus" and the center costume is Charles Laughton's senatorial robe. These costumes were on display for a week in the show windows of Emery, Bird Thayer's downtown store.

Girl in Kimono Serves Tea for 'Cry for Happy'

John Dahl, manager of the Town Theatre at Mankato, Minn., had an inexpensive, yet successful, campaign on "Cry for Happy." One week before the show opened, he borrowed Japanese lanterns, fans, draperies and umbrellas from a local department store.

He got the McGarvey-Atwood Co. in Minneapolis to furnish the theatre free tea in exchange for a sign plugging the product. A young woman dressed as a geisha girl passed out small cups of tea to the female theatregoers, saying "Tea, compliments of 'Cry for Happy.'" The local newspaper ran a picture of the stunt on opening day, and along with word of mouth and free publicity, the boxoffice jingled for Dahl.

Radio Decals Admit Cars At Ainer Once a Month

Jack "Dutch" Veeren, city manager in El Paso, Tex., for Bordertown Theatres, and officials of KELP radio station, have merged a couple ideas to bring up the usually slow-night patronage at the El Paso Drive-In Theatre on the last Monday in every month. A KELP auto windshield decal will admit a car and occupants on this Blue Monday special. On the first night of the deal Veeren reported that at least 150 cars had taken advantage of the gimmick by 7 o'clock. KELP announced the tieup every hour on the hour, and all included the film attraction. Veeren calculated the off-set at the boxoffice would be absorbed at the concessions stand, and this proved true. Clarence Habenicht manages the El Paso.

Oldest Mother-Daughter in Senior Club Makes Fine Story on Theatregoing

Hal Cheatham, publicist for Interstate Theatres at Dallas, went through the circuit's Senior Citizens (also called Golden Age) discount files for something new.

Among the card holders was a 94-year-old woman and her daughter, who is 64. Naturally Bill Payne, amusements editor of the Dallas Morning News, thought they would make a good news photo, but after talking to them he wrote a fine story.

"To my knowledge this is the oldest mother-daughter team we have on our discount card rolls," Cheatham said. "And we think it may be the oldest of any of the circuits. Anyway, it made a good yarn.

"We tried to tie in the junior discount cards as well. However, their teenager grandson was with his father on Okinawa. No luck!" Part of Payne's story follows:

* * *

Mrs. Sally Elizabeth Younger is living proof that one never becomes too old to enjoy motion pictures.

Mrs. Younger is 94 years old, but there is not a more avid film fan or a more regular patron of the motion picture theatres in Dallas. Mrs. Younger lives with her daughter, Mrs. Lucy Younger McMahon, who shares her mother's interest in movies.

Mrs. Younger's interest in films came to light when she and her daughter were presented their "senior" discount cards by Interstate Theatres. Mrs. Younger is the circuit's oldest discount card holder. Mrs. McMahon, 64, and Mrs. Younger are probably the only mother-daughter holders of the cards.

Mrs. McMahon said that she and her mother see a movie at least once a week—and oftener if there are films they are

especially interested in. They do not limit their viewing to neighborhood screens, but make the trip to town "if there is a movie downtown that we want to see before it comes back for runs at the neighborhoods."

Their movie interest goes back a number of years, although they have had discount cards only since 1959. "I don't know what we would do now without the cards," Mrs. McMahon said. "We both get to see a movie at the normal cost of one ticket—that's a big saving to us."

They have seen all of the Cinerama films which were shown in Dallas, they especially like the Jerry Lewis pictures, the Esquire is their favorite theatre because it is near their home.

VAMPIRE CONTEST

Eight of the contestants in the Ten Best Ghouls contest held at the Allen in Cleveland pose in front of the theatre. Star Barbara Steele picked the winners.



Fine Tabloid Is Feat Of Manager Wyatt

Credit Bill Wyatt, manager of the Virginian Theatre in Charleston, W. Va., for an achievement in showmanship that calls for several talents, all of a high order.

The very interesting "Headline News From the Virginian Theatre, Charleston" came out recently, chock full of motion picture items, headed by "The World of Suzie Wong" material, mat illustrations, well-laid-out ads, plus reprints of the humorous bits from the Filmack Trailer Co.'s Inspiration, for which it has been renowned for years.

The glorified herald consisted of 16 pages, 8½x11 inches. Other statistics: ads from 15 merchants at Charleston, each one in the best newspaper style; 14 mat illustrations on eight coming attractions at the Virginian and its affiliated Rialto Theatre, and five regular-type theatre ads, plus many inches of film copy.

Bill Wyatt sold the ads, laid out the pages, prepared the copy and arranged the printing—all at no cost to the theatre.

We have obtained at this writing details on the distribution. We presume, however, that wide distribution was given to such a commendable effort.

Other films promoted were "The Misfits," "Gold of the Seven Saints," the bill of "Suicide Battalion" and "Submarine Seahawk" and "The Great Impostor."

Showman Gets Teeners To 'Man Alive' Showing

C. V. Mitchell, manager of the State Theatre in Fostoria, Ohio, also serves as cochairman this year of the Seneca County unit of the American Cancer Society, and so was able to plan an outstanding assist in the cancer education crusade and carry it out with dispatch.

The assist was a special showing for school youngsters of "Man Alive" at the State, arranged on a Wednesday evening during the five-day run of the educational film. Two teenagers, Roberta Deer of the Fostoria High School, and Joe Lonsway, of St. Wendelin's High School, were appointed special ticket chairmen for the event. They sold tickets at a special reduced price at their respective schools for "Man Alive" and "Swiss Family Robinson," being admitted free for this service. "Swiss Family" opened with that show.

Some 300 teenagers showed up for the Wednesday event. The event received writeups in the local paper, and coverage on the radio.

Mitchell arranged a brief stage ceremony before the screenings. Dr. K. S. Rowe spoke just after "Man Alive." Little Jackie Kraylek, 1961 Cancer Queen, pinned the ACS Sword of Hope souvenir on the teenager who sold the most tickets, and also on Manager Mitchell, after which the Sword pins were passed out to the audience.

Ad Line From News

The Springfield, Mass., Bijou, playing "The Great Impostor," had this line in newspaper ads: "PRESIDENT KENNEDY . . . Laughed So Hard Seeing Tony Curtis in THE GREAT IMPOSTOR He Doubled Over the Back of the Seat . . . Says an AP Dispatch From Hollywood!"

Keep Something Going On All the Time In Lobby . . . Civil Air Patrol Will Aid



Keep something going on all the time. Nyman Kessler, manager of the DeWitt Theatre in Bayonne, N. Y., applies this rule not only to promotion but to the theatre lobby itself. The above scene shows a Civil Air Patrol exhibit which added life to the DeWitt lobby throughout a week. The display included all the paraphernalia, posters and literature used in the CAP work. Young CAP members were on duty to guard the material and talk up enrollment of new members.

The local newspaper published a four-column cut of this example of civic cooperation by a theatre.

RECEIVES SERVICE CITATION

Manager Kessler is seen at the center, the only one not in uniform. Kessler was awarded a Distinguished Service Citation and Goodwill Award at a recent citywide Brotherhood meeting recently (February 22) in Bayonne. The local B'nai B'rith lodge, which annually selects a Catholic, Protestant and Jew who have distinguished themselves in service to the community, this year included Manager Kessler among its honorees. A watch and plaque accompanied the citation.

The presentation was sort of a "This Is Your Life" presentation with the theatreman playing one of the three subject roles.

Kessler reports his kiddie matinee show winding up 1960—on Saturday, December 31—was the biggest the DeWitt has had in the last three years.

BIG TIME FOR KIDDIES

"We gave each child the time of their lives as the last big matinee show for the year 1960. Our show consisted of a Tarzan feature, plus an Abbott & Costello feature, plus five of their most favorite cartoons, plus a Three Stooge comedy. Each girl was given a colorful necklace and a noisemaker. Each boy was given a plastic wallet and a noisemaker. They came early, as they do each year for this type of a show.

"Via a herald, which was sponsored by a local department store, we advertised this show telling the children to "Celebrate the New Year at our matinee party, just like the grownups do." We permit the children to "blow their top off" with the noisemakers, as they get a great kick out of this,

which lets off plenty of steam from the unfathomable amount of energy they seem to have. The children enjoyed the show on the screen immensely; they enjoyed their free gifts and they bought plenty of candy at our refreshment counter, which kept three girls busy all afternoon.

"All in all, it was a profitable venture. "During December we took care of all members of the family. The children had free shows that were sponsored, plus a New Year's Eve kiddie matinee; the teenagers had their Rock-'N-Roll three-feature show. And our New Year's week show was "Midnight Lace" which the adults enjoyed immensely. All in all, we ended 1960 with a blaze of glory, as we made many of our patrons very happy."

'Wong' Dinner Tieup

To promote "The World of Suzie Wong," the Palace in Youngstown, Ohio, arranged a tiein with Wong's Garden restaurant in which patrons who purchased a Chinese "Suzie Wong dinner" at Wong's were given a pass to see the film.



Two "monsters" on the marquee of the Fox Theatre in Philadelphia didn't mind the snow and cold. They helped promote the world premiere there of "Gorgo," the fantasy which features a friendly relic of the era of behemoths.

Detailed Copy Ad Used For Holdover of 'Spring'

Leonard Sampson, Robert Spodick and Norman Bialek of the Nutmeg circuit ran a copy-filled ad on the holdover of "The Virgin Spring" at the Lincoln in New Haven, Conn. It read:

"The Moon Must Be Blue . . . because only on such occasions do we go out on a limb to personally urge a film to your attention. And, if you have not already heard this from others, such a film is 'The Virgin Spring.'

"Shattering in its simplicity, absorbing in its story development, and marvelously photographed, the movie tells of the rape of a young girl in medieval Sweden, and her father's revenge and retribution.

"In some respects, it's similar to the memorable 'Rasho-Mon' of Kurosawa. But the departure is pure Bergman. Religion, folklore and human passions are observed in a film that exceeds his 'The Seventh Seal' and 'Wild Strawberries.' The endorsements range from the European festivals to the Legion of Decency (sic) to all U. S. 'Ten Best' lists.

"'The Virgin Spring' is being continued for a third and final week. We urge you to see it."

Fine Navy Aid at Dallas

The local Navy office used displays on "The Wackiest Ship in the Army" on all A-boards in Dallas County, Texas, for the showing at the Majestic Theatre there, and also had displays in department stores and at the theatre itself. Cooperating with Hal Cheatham of Interstate Theatres were Lt. Cmdr. Joyce Hoover, nurse, and W. Earl Wolfe, chief petty officer in charge of the recruiting office.

Heat Off for 'Love'

Labeling "Sex Kittens Go to College" the "biggest laugh in Norwich (Conn.) since we impulsively purchased the theatre," Samuel I. Safenovitz, owner-operator of the Yale Theatre, ran this copy below the cofeature, "The Goddess of Love": "Special Note to Patrons—Heat in the theatre will be off during this film ('Goddess'). Humans can stand only so much."

Occasional Ladies Day

At Norwich, Conn., Robert L. Howell of the Palace is continuing on an occasional basis only a Ladies Day when women are admitted free when accompanied by another adult. That day's newspaper ad announcing "Ladies' Day" must be clipped out and presented at the boxoffice to enable the patron to take advantage of the management offer.

Has Fine Films Festival

The American Ass'n of University Women chapter was lined up as sponsor of his 1961 Fine Films Festival by Manager Leroy Nichols at the Tucker Theatre in Liberal, Kas. Nichols printed an attractive mailing piece listing the films booked with thumbnail data and dates, which helped sell the series in advance.

Winner wrote "Tess" on a card 3,216 times to win a "Tess of the Storm Country" contest.

As It Looks To Me

By KROGER BABB



A Showman's Views on Merchandising Motion Pictures

TODAY, THOUSANDS OF SMALL-TOWN theatres are "sick," their owners agree. Many of the distress stories these exhibitors relate are true. But frequently there is proof-positive that these exhibitors may be "ill," instead of their theatres. Many of the economies being practiced by small-town theatremen these days must be labeled "penny-wise and pound foolish." Events prove this. These theatremen are convinced that the handwriting is on the wall without realizing that it is their attitudes that is putting it there. Small-town exhibitors need a wholesale awakening that could bring about a rebirth of showmanship.

—o—

STORIES ARE MANY that clearly illustrate this situation. They come from roadshowmen and independent distributors who still believe in, practice daily and depend upon pure showmanship for their livelihoods. Today, more of these so-called film peddlers are making a good living with a can of film under their arm than ever before. Which only goes to prove that showmanship is more productive today than any time since this industry began. They rack up grosses with low-budget productions that lack a single name-star in their casts that put to shame the figures exhibitors achieve with the best of the new product.

—o—

AMPLY ILLUSTRATING THIS argument is the experience of a roadshowman which happened very recently. He drove into a small city where the local exhibitor has been his friend for many years. Because of this, he felt sure of a date. First, he was amazed to discover that this town's only theatre which once was a de luxe 700-seat palace, had been allowed to deteriorate until today it's correct to call it a damp. The roadshowman found the exhibitor at his home taking his daily nap while the wife was hanging out the weekly wash. They both greeted him warmly and as the wife made coffee, the tabletalk began.

It soon came to light that this exhibitor was doing his own janitor work and has to serve as his own projectionist. Besides, he changes the lobby and marquee, orders trailers and 1x1-inch slug mats and puts out no less than 25 window cards, most weeks. He uses two inches a day in the local daily newspaper, or 12 inches a week. This is all the theatre can afford. He's sour on radio, knows nothing about TV selling. The wind has blown down the 50 three-sheet boards he once had. He prefers to rent out the 24-sheet board on the side of the theatre building. The wife scrubs the lobby, washes the entrance doors and cases and runs the concessions stand, and the daughter sells and tears the tickets.

A lot of folks are out of work, the town's hard hit and 25 cents and 60 cents are the top admissions the people will pay. Today the film companies are robbing the small-town exhibitors, he claims, and to cure high film rentals this exhibitor fools 'em by playing only pictures he can get at flat-buy figures.

THE ROADSHOWMAN'S ATTRACTION was out of the question. The exhibitor wouldn't spend over \$200 on the campaign for a film that cost peanuts and offered no stars. Neither would he play anything at 50 per cent. He had no room for it on his booking chart, anyway. To quickly solve all these problems the roadshowman suggested his picture could be shown on Friday and Saturday midnights. This was no good, the exhibitor's wife decided, because only a few drunks in the bars stay up that late in their town. So the roadshowman offered to rent their theatre. Then it became very valuable and the exhibitor demanded \$200 for the two midnight performances, and his wife was to retain the concessions profits. The roadshowman wrote them a \$200 rental check, spent \$218 on his campaign and hiked the admission to \$1.50 and dared the natives to stay home. The exhibitor pointed out that this was sure suicide and his wife offered to bet they wouldn't have a dozen people, either midnight.

—o—

IT RAINED ON FRIDAY night and snowed on Saturday night. But this roadshowman understood showmanship. He had used an adequate campaign—80 inches of newspaper, 100 radio minute-spots, 200 window cards, 3,000 heralds. At 10:30 a shotgun blast would not have hit anyone on Main street. The town was done in, the exhibitor said. At 11 o'clock they began to come. At 11:15 the daughter-cashier had looked so many \$5, \$10 and \$20 bills in the face she had to be relieved.

On the two midnight shows our friend grossed \$2,176.50. Mama ran out of popcorn, candy and gum both nights. Folks went out praising the picture. It was exactly as advertised—and the cornball type thing they had come to see. The only Angry Man was the exhibitor. He had allowed the print to jump the sprockets and torn up 150 feet of new film. The roadshowman expected him to pay for it, as the contract said.

—o—

"THESE WERE NOT our regular customers," Mama said, as they settled down around the kitchen table again for a chat. "Naturally not," the roadshowman agreed. "Pop here has lost the touch, the art, of going out and selling his pictures and pulling folks in. The only thing wrong with your theatre is right up there in your heads!" The local exhibitor just couldn't figure it out. The roadshowman could because he had paid \$10 for a motel room and \$1.45 for bacon and eggs. The only thing wrong with the town was in the exhibitor's head. It was full of defeatism instead of showmanship!

Station Sponsors Show

"West Texas' Finest Amateur Talent" was presented on the stage of the Majestic Theatre in Eastland, Tex., by Manager Bill Samuels. Sponsoring the event was station KERC, whose Dick Spalding put on the "Talent Unlimited" Saturday talent show broadcast from the stage.

An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V VistaVision; S Superscope; N Naturoma; R Regalscope; T Technirama. Symbol ⊕ denotes BOXOFFICE Blue Ribbon Award; ⊙ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST
AND ALPHABETICAL INDEX

⊕ Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary ⊕ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's	Variety	Film Daily	Hollywood	Parents'	New York	Summary
						Report	Report	Reporter	Magazine	Daily News			
2506	Absent-Minded Professor, The (97) Comedy Drama		BV		2-27-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	12+
2473	Alamo, The (162) Historical Drama		UA		10-31-60	⊕	+	+	+	⊕	⊕	⊕	12+
2514	All in a Night's Work (94) Comedy		Para		3-27-61	⊕	+	+	+	+	+	+	7+
2477	All the Young Men (86) Adventure Melodrama		Col		8- 8-60	+	+	+	+	+	+	+	7+
2509	Amazing Mr. Callaghan, The (82)		Atlantis		3-13-61	±							1+1-
2457	Angel Wore Red, The (99) Comedy		MGM		9- 5-60	±	±	-	+	±	±	±	6+6-
2489	Angry Silence, The (95) Drama		Valiant		12-26-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	14+
2496	Another Sky (83) Melodrama		Harrison		1-23-61	+							3+1-
2428	Apartment, The (125) Panavision Com-Dr.		UA		6- 6-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	13+
2452	As the Sea Rages (74) Drama		Col		8-22-60	+	±	±	+	-	+		5+3-
-B-													
2441	Bellboy, The (72) Farce		Para		7-18-60	+	+	+	⊕	±	±	±	8+3-
2382	Ben-Hur (212) Biblical Drama		MGM		11-30-59	⊕	⊕	⊕	⊕	⊕	⊕	⊕	14+
2453	Between Time and Eternity (98) Dr.		U-I		8-22-60	±	±	±	±	±	±	±	5+4-
2458	Beyond the Time Barrier (75) Comedy		SF AIP		9- 5-60	±	±	±	±	±	±	±	6+6-
2504	Black Sunday (84) Horror Dr.		AIP		2-20-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	7+
2496	Blueprint for Robbery (88) Crime		Para		1-23-61	+	⊕	+	+	+	+	±	8+1-
2461	Boy Who Stole a Million, The (64) Comedy-Drama		Para		9-19-60	⊕	+	+	⊕	+	+	+	9+
2474	Breath of Scandal, A (98) Comedy		Para		10-31-60	+	±	±	+	±	+	+	7+3-
2473	Butterfield 8 (109) Drama		MGM		10-31-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	10+1-
-C-													
2407	Can-Can (131) Todd-AO Musical		20th-Fox		3-21-60	⊕	+	+	⊕	⊕	⊕	⊕	11+
2512	Canadians, The (85) Comedy		20th-Fox		3-20-61	±	±	±	±	±	±	±	5+3-
2448	Captain's Table, The (90) Comedy		20th-Fox		8- 8-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	11+1-
2494	Carry On, Constable (86) Comedy		Gov'n'r		1-16-61	+							2+
2408	Carry On, Nurse (89) Farce		Governor		3-21-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	12+
2495	Carthage in Flames (111) Spectacle Drama		Col		1-23-61	±	±	±	+	±	±	±	7+6-
2485	Caltiki, The Immortal Monster (76) Sc.-F'n		AA		12- 5-60	±	+						2+3-
2433	Chartreuse Caboose, The (75) Panavision Comedy		U-I		6-20-60	+							3+
2488	Cimarron (140) Drama		MGM		12-19-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	13+
2482	Cinderella (88) Comedy		Para		11-28-60	⊕	±	+	⊕	±	+	±	9+2-
2497	Circle of Deception (100) Drama		20th-Fox		1-30-61	+	⊕	±	⊕	+	+	+	7+1-
2491	Code of Silence (75) Melodrama		Sterling World-SR		1- 9-61	+							1+
2474	College Confidential (90) Melodrama		U-I		10-31-60	±	-						2+4-
2456	Come Dance With Me! (91) Comedy-Mystery		Kingsley-Union		8-29-60	+	±	+	+	±	+	±	6+2-
2487	Crazy for Love (80) Comedy		Ellis		12-19-60	±							1+1-
2455	Crowded Sky, The (105) Drama		WB		8-29-60	+	+	+	+	+	+	±	7+1-
2494	Cry for Happy (110) Comedy		Col		1-16-61	+	+	⊕	⊕	⊕	±	+	9+1-
-D-													
2464	Dark at the Top of the Stairs, The (124) Drama		WB		9-26-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	13+
2486	Date Bait (71) Melodrama		Filmgroup		12-12-60	±							1+1-
2512	Days of Thrills and Laughter (93) Comedy Compilation		20th-Fox		3-20-61	⊕	+	+	±	+	±	+	6+1-
2491	Desert Attack (76) Melodrama		20th-Fox		1- 9-61	+							3+
2462	Desire in the Dust (105) Drama		20th-Fox		9-19-60	⊕	+	±	+	±	±	+	8+3-
2503	Devil's Commandment (71) Comedy		Ho...RCIP		2-20-61	±							1+1-
2484	Dog, a Mouse and a Sputnik, A (90) Comedy		F-A-W		12- 5-60	+	-					±	3+2-
2508	Don Quixote (110) Classic Dr.		MGM		3- 6-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	10+1-
2499	Dondi (100) Comedy		AA		2- 6-61	±							3+2-
-E-													
2442	Elmer Gantry (145) Drama		UA		7-18-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	14+
2449	Enemy General, The (75) Drama		Col		8-15-60	⊕	-	+	+	+	±	±	7+2-
2469	Entertainer, The (98) Drama		Cont'l		10-17-60	+	+	⊕	⊕	⊕	⊕	⊕	10+1-
2482	Esther and the King (109) Adventure Drama		20th-Fox		11-28-60	+	±	±	±	±	±	⊕	8+4-
2490	Exodus (212) Super-Panavision 70 Drama		UA		12-26-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	14+
-F-													
2479	Facts of Life, The (103) Com-Dr.		UA		11-21-60	+	⊕	⊕	⊕	⊕	⊕	⊕	12+
2456	Fast & Sexy (99) Comedy		Col		8-29-60	+	+	±	+	+	±	±	7+2-
2496	Fever in the Blood, A (117) Drama		WB		1-23-61	⊕	+	⊕	⊕	⊕	⊕	⊕	8+
2458	Five Bold Women (82) W'n Citation				9- 5-60	±							1+1-
2507	Five Guns to Tombstone (71) W'n		UA		3- 6-61	±	±	±	±	±	±	±	6+5-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's	Variety	Film Daily	Hollywood	Parents'	New York	Summary
						Report	Report	Reporter	Magazine	Daily News			
2489	Flaming Star (101) Outdoor Drama		20th-Fox		12-26-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	10+
2478	Flute and the Arrow, The (78) Documentary Drama		Janus		11-14-60	+	⊕						7+
2448	For the Love of Mike (87) Outdoor Dr.		20th-Fox		8- 8-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	11+
2483	Four Desperate Men (105) Melodrama		Cont'l		12- 5-60	⊕							2+
2471	48 Hours to Live (86) Melodrama		Cinema Assoc-SR		10-24-60	±							1+1-
2498	Foxhole in Cairo (78) Drama		Para		1-30-61	+	⊕	-	+	±	±	±	7+4-
2464	Freckles (84) Outdoor		20th-Fox		9-26-60	+	+	+	+	+	+	+	5+1-
2495	French Mistress, A (91) Com.		F-A-W		1-23-61	±	+	+	+	+	+	+	5+1-
2441	From the Terrace (144) Drama		20th-Fox		7-18-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	11+2-
2507	Frontier Uprising (68) W'n		UA		3- 6-61	+	+	±	±	±	±	±	6+3-
-G-													
2472	G. I. Blues (104) Com/Mus.		Para		10-24-60	+	+	±	⊕	±	+	+	8+2-
2468	Girl of the Night (83) Drama		WB		10-10-60	+	⊕	±	+	±	±	±	8+3-
2491	Goddess of Love, The (68) Spectacle		20th-Fox		1- 9-61	+	-						2+2-
2500	Gold of the Seven Saints (88) Outdoor Drama		WB		2- 6-61	±	⊕	⊕	⊕	⊕	⊕	⊕	8+1-
2490	Goliath and the Dragon (90) Costume Spectacle		AIP		12-26-60	+	+	-	+	±	-	±	5+4-
2457	Good Girls Beware (80) Melodrama		UMPO		9- 5-60	+							1+
2495	Go Naked in the World (103) Drama		MGM		1-23-61	+	⊕	⊕	⊕	±	±	±	9+2-
3498	Gorgo (78) Adv. Dr.		MGM		1-30-61	⊕	±	+	+	⊕	⊕	⊕	8+1-
2486	Grass Is Greener, The (105) Comedy		U-I		12-12-60	+	⊕	⊕	⊕	-	+	⊕	9+1-
2481	Great Impostor, The (112) Drama		U-I		11-28-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	11+
-H-													
2488	Hand in Hand (75) Drama		Col		12-19-60	+	⊕	⊕	⊕	⊕	⊕	⊕	13+
2475	Heaven on Earth (84) Documentary Drama		JB-SR		11-14-60	+	±	+	+	±	+	±	6+2-
2473	Hell Is a City (96) Action		Col		10-31-60	+	⊕	⊕	⊕	⊕	⊕	⊕	9+
2447	Hell to Eternity (132) Drama		AA		8- 8-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	12+
2487	Herod the Great (93) Costume Spectacle		AA		12-19-60	+		±	+	±	+	±	6+3-
2478	Heroes Die Young (76) Melodrama		AA		11-14-60	+	±						3+2-
2457	Hideout in the Sun (72) Nudist drama		Astor		9- 5-60	±							1+1-
2454	High-Powered Rifle, The (60) Action		20th-Fox		8-22-60	-	±	±	±	±	-	-	4+6-
2486	High School Caesar (72) Melodrama		Filmgroup		12-12-60	+							1+
2464	High Time (103) Com/Mus		20-Fox		9-26-60	+	+	⊕	⊕	⊕	⊕	⊕	9+
2513	Hippodrome (96) Action, (English-dubbed)		Cont'l		3-27-61	+							1+
2499	Home Is the Hero (83) Drama		Showcorp		2- 6-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	5+
2506	Hoodlum Priest, The (101) Drama		UA		2-27-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	10+
2435	House of Usher, The (80) Ho...AIP				6-27-60	+	+	+	⊕	⊕	⊕	⊕	11+
-I-													
2459	I Aim at the Stars (107) Biographical Drama		Col		9-12-60	+	⊕	⊕	⊕	⊕	⊕	⊕	9+
2442	Inherit the Wind (126) Drama		UA		7-18-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	14+
2467	It Happened in Broad Daylight (97) Dr. (Eng.-dubbed)		Cont'l		10-10-60	+	⊕	⊕	⊕	⊕	⊕		

REVIEW DIGEST AND ALPHABETICAL INDEX

In the summary + is rated 2 pluses, = as 2 minuses.

+ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2465	Little Shop of Horrors, The (70)											
	Horror Comedy		Filmgroup	10-3-60	+							1+
2502	Long Rope, The (61)	© W'n.	20th-Fox	2-13-61	+	+	+	+	+			7+1-
2513	Look in Any Window (87)	Dr.	AA	3-27-61	+							3+3-
2453	Louisiana Hussy (80)	Melodr.	Howco	8-22-60	±							1+1-
-M-												
2489	Magdalena (76)	Melodrama	SR	12-26-60	±							1+1-
2468	Magnificent Seven, The (128)											
	Outdoor Dr. (Panavision)		UA	10-10-60	±	+	+	+	+	+	+	12+
2492	Make Mine Mink (101)	Com.	Cont'l	1-9-61	±	+	+	+	+	+	+	9+
2501	Mania (85)	Ho. Dr.	Valiant	2-13-61	+							2+
2512	Mailbag Robbery (70)	Ac.	Tudor	3-20-61	+							1+
2503	Mark of the Devil (73)	Melo.	RCIP	2-20-61	±							1+1-
2484	Marriage-Go-Round, The (99)	© Comedy	20th-Fox	12-5-60	+	+	±	±	±	±	±	10+1-
2469	Midnight Lace (108)	Dr.	U-I	10-17-60	±	+	+	+	+	+	+	12+
2504	Mighty Crusaders, The (87)	© Spectacle	Falcon-SR	2-20-61	±							1+1-
2500	Misfits, The (124)	Drama	UA	2-6-61	+	+	+	+	+	+	+	13+
2502	Millionaire, The (90)	© G. B. Shaw Comedy	20th-Fox	2-13-61	+	+	+	+	+	±	+	9+1-
2499	More Deadly Than the Male (60)	Crime Melodrama	Schoenfeld	2-6-61	±							2+
-N-												
2470	Natchez Trace (80)	Adv.	Panorama-SR	10-17-60	+							1+
2470	Never on Sunday (97)	Com-Dr.	Lopert-UA	10-17-60	±	+	+	+	+	+	+	10+
2462	Night Fighters, The (85)	Dr.	UA	9-19-60	+	+	+	+	+	+	+	6+
2447	Night of Love (93)	Melodr.	Howco	8-8-60	±							1+1-
2450	Nights of Lucretia Borgia, The (108)	Totalscope His. Dr.	Col	8-15-60	±	+	+	+	+	±	+	7+2-
2478	North to Alaska (122)	© Action Comedy	20th-Fox	11-14-60	+	±	+	±	±	±	±	10+1-
-O-												
2451	Ocean's 11 (128)	© Com-Dr.	WB	8-22-60	±	+	+	±	±	±	±	12+1-
2514	One-Eyed Jacks (141)	© Dr.	Para	3-27-61	±	+	+	±	±	±	±	11+
2450	One Foot in Hell (89)	© Outdoor Dr.	20th-Fox	8-15-60	+	+	+	+	+	+	+	7+
2497	One Hundred and One Dalmatians (80)	Animated Feature	BV	1-30-61	+	+	+	±	±	±	±	12+
2510	Operation Bottleneck (78)	Ac.	UA	3-13-61	+	±						3+2-
2509	Operation Eichmann (92)	Drama	AA	3-13-61	±	+						4+2-
2445	Oscar Wilde (96)	Dr.	Four City Ent	8-1-60	+	+	+	±	±	±	±	11+
-P-												
2510	Parrish (137)	Drama	WB	3-13-61	±	+	±	±	±	±	±	9+1-
2509	Passport to China (75)	Ac.	Col	3-13-61	+	±						5+3-
2492	Pepe (195)	© Comedy/Music	Col	1-9-61	±	+	+	±	±	±	±	12+1-
2469	Please Turn Over (86)	Farce	Col	10-17-60	+	+	+	±	±	±	±	9+
2477	Plunderers, The (94)	Adv. Dr.	AA	11-14-60	+							5+1-
2501	Police Dog Story (61)		UA	2-13-61	+	±	±	±	±	±	±	6+5-
2436	Portrait in Black (111)	Dr.	U-I	6-27-60	±							7+4-
2511	Posse From Hell (89)	W'n	U-I	3-20-61	±	+	+	±	±	±	±	5+1-
2477	Price of Silence, The (72)	Melodrama	Exclusive-SR	11-14-60	+							1+
2508	Prisoners of the Congo (90)	Adventure Drama	Atlantis	3-6-61	±							1+1-
2414	Private Property (79)	Dr.	Citation	4-11-60	+	+	+	±	±	±	±	6+1-
2440	Psycho (109)	Suspense Drama	Para	7-11-60	±	+	+	±	±	±	±	13+
-R-												
2419	Raymie (73)	Drama	AA	5-9-60	+							5+
2454	Rebel Girls (70)	Action	Luzon-SR	8-22-60	±							1+1-
2490	Ritual of Love, The (72)	Documentary	Pacemaker-SR	12-26-60	+							1+
2511	Rocket Attack, U.S.A. (66)	Melodrama	Exploit-Brenner	3-20-61	±							1+1-
2432	Rosemary (105)	Drama	F-A-W	6-13-60	+	+	+	±	±	±	±	7+
2485	Royal Ballet (131)	Ballet	Lopert	12-12-60	±							4+
2460	Runaway (76)	Melodrama	Group 9	9-12-60	+							1+
-S-												
2506	Sanctuary (90)	© Drama	20th-Fox	2-27-61	+	+	+	±	±	±	±	8+
2468	Santa Claus (94)	Fantasy/Music (English-dubbed)	Murray-SR	10-10-60	±	±	±	±	±	±	±	5+3-
2451	Savage Eye, The (67)	Semidocumentary Drama	Trans-Lux Kingsley	8-22-60	±	+	+	±	±	±	±	9+1-
2464	Savage Innocents, The (110)	© Adv. Dr.	Para	9-26-60	±	+	+	±	±	±	±	10+
2456	School for Scoundrels (94)	Comedy	Cont'l	8-29-60	+	+	+	±	±	±	±	10+
2476	Secret of the Purple Reef (80)	© Action Drama	20th-Fox	11-7-60	±	±						5+3-
2511	Secret Partner, The (91)	My.	MGM	3-20-61	+	+	±	±	±	±	±	6+2-
2513	Secret Ways, The (112)	Dr.	U-I	3-27-61	+	+						2+1-
2467	September Storm (99)	Action (Stereovision)	20th-Fox	10-10-60	±	±	+	±	±	±	±	6+3-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2460	Seven Ways From Sundown (87)	Western	U-I	9-12-60	+	+	+	+	+	+	+	7+
2474	Sex Kittens Go to College (93)	Comedy	AA	10-31-60	+							2+3-
2475	Shakedown, The (91)	Action	U-I	11-7-60	+	+						3+1-
2472	She Walks by Night (85)	Melo.	Woolner	10-24-60	+							1+
2479	Sinners of Paris (81)	Melodr.	Ellis	11-21-60	+							1+
2505	Sins of Rachel Cade, The (123)	Drama	WB	2-27-61	±	+	+	±	±	±	±	9+1-
2504	Sins of Youth (82)	Dr.	Janus	2-20-61	±							1+2-
2502	Sniper's Ridge (61)	© Dr.	20th-Fox	2-13-61	±	+	±	±	±	±	±	5+4-
2480	Squad Car (60)	Melodrama	20th-Fox	11-21-60	±	±	±	±	±	±	±	1+4-
2380	Snow Queen, The (70)	U-I	11-23-59	±	+	+	±	±	±	±	±	11+1-
2440	Song Without End (142)	© Drama/Music	Col	7-11-60	±	±	±	±	±	±	±	13+1-
2438	S.O.S. Pacific (92)	Ac.	U-I	7-4-60	±	+	+	±	±	±	±	6+1-
2470	Spartacus (189)	Super Technirama-70 Adventure Spectacle	U-I	10-17-60	±	+	+	±	±	±	±	14+
2485	Spring Affair (69)	Comedy	SR	12-12-60	±							4+2-
2445	Studs Lonigan (103)	Dr.	UA	8-1-60	±	+	±	±	±	±	±	9+1-
2476	Sundowners, The (133)	Dr.	WB	11-7-60	±	+	±	±	±	±	±	14+
2466	Sunrise at Campobello (143)	Drama	WB	10-3-60	±	+	±	±	±	±	±	14+
2467	Surprise Package (100)	Comedy	Col	10-10-60	±	+	±	±	±	±	±	9+3-
2477	Swiss Family Robinson (128)	Adv. Classic, Panavision	BV	11-14-60	±	+	±	±	±	±	±	12+1-
2488	Sword and the Dragon (83)	Folklore Spectacle	Valiant	12-19-60	±							2+
2494	Sword of Sherwood Forest (80)	© Adventure Drama	Col	1-16-61	±	±	+	±	±	±	±	8+3-
-T-												
2510	Trapp Family, The (106)	Comedy-Drama	20th-Fox	3-13-61	±	+	±	±	±	±	±	5+2-
2514	Terror of the Tongs (80)	Ac.	Col	3-27-61	±							2+
2465	Ten Who Dared (92)	Adv.	BV	10-3-60	±	+	±	±	±	±	±	7+1-
2493	Tess of the Storm Country (84)	© Melodrama	20th-Fox	1-16-61	±	+	+	±	±	±	±	6+
2435	13 Ghosts (88)	Horror Comedy	Col	6-27-60	±	+	±	±	±	±	±	9+1-
2450	39 Steps, The (95)	© Adv.	20th-Fox	8-16-60	±	+	±	±	±	±	±	8+1-
2485	3 Worlds of Gulliver, The (100)	Superdynamation, Fantasy	Col	12-12-60	±	+	+	±	±	±	±	11+
2439	Thunder in Carolina (92)	Racing Drama	Howco	7-11-60	±	±	±	±	±	±	±	4+2-
2389	Tiger Bay (105)	Suspense	Cont'l	1-11-60	±	+	+	±	±	±	±	10+
2446	Time Machine, The (103)	Sc-F.	MGM	8-1-60	±	+	+	±	±	±	±	12+
2498	Tomboy and the Champ (92)	Comedy-Drama	U-I	1-30-61	±	±	±	±	±	±	±	4+1-
2481	Tormented (75)	Horror Drama	AA	11-28-60	±							1+
2480	Touch of Flesh, The (76)	Drama	Amity Films-SR	11-21-60	±							1+1-
2446	Trials of Oscar Wilde, The (See "The Green Carnation")											
2493	Tunes of Glory (106)	Dr.	Lopert	1-16-61	±	+	+	±	±	±	±	13+
2501	Two-Way Stretch (87)	Com.	Showcorp	2-13-61	±	+	+	±	±	±	±	7+
-U-												
2460	Under Ten Flags (92)	Dr.	Para	9-12-60	±	+	+	±	±	±	±	8+1-
2505	Underworld, U. S. A. (98)	Cr.	Col	2-27-61	±	±	±	±	±	±	±	5+2-
2492	Unfaithful, The (89)	Melodrama	AA	1-9-61	±							2+2-
-V-												
2472	Village of the Damned (78)	Horror Drama	MGM	10-24-60	±	+	+	±	±	±	±	10+
-W-												
2483	Wackiest Ship in the Army, The (99)	© Comedy	Col	12-5-60	±	±	±	±	±	±	±	11+1-
2471	Walk Tall (60)	© Western	20th-Fox	10-24-60	±	±	±	±	±	±	±	6+4-
2449	Walking Target (74)	Action	UA	8-16-60	±	±	±	±	±	±	±	5+3-
2484	Where the Boys Are (99)	© Com.	MGM	12-5-60	±	+	+	±	±	±	±	13+
2463	Where the Hot Wind Blows (120)	Dr. (English-dubbed)	MGM	9-26-60	±	+	+	±	±	±	±	6+2-
2500	White Warrior (86)	© Adv. Dr. (Eng. dubbed)	WB									

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	
AUGUST	Sons and Lovers (103) © D..035 Dean Stockwell, Wendy Hiller One Foot in Hell (90) © D..029 A. Ladd, D. Murray, D. Michaels For the Love of Mike (84) © D..030 Richard Basehart, Stu Erwin Young Jesse James (73) © D..033 Ray Stricklyn, Willard Parker The 39 Steps (95)...Ad..032 Kenneth More, Taina Elg	Elmer Gantry (145)...D..6023 Burt Lancaster, Jean Simmons, Arthur Kennedy, Shirley Jones	College Confidential (91) CD..6018 Mamie Van Doren, Steve Allen, Jayne Meadows Chartreuse Caboose (76) Panavision .....CD..6019 Molly Bee, Ben Cooper, Edgar Buchanan	Ocean's 11 (128)...CD..921 Frank Sinatra, Dean Martin, Peter Lawford, Sammy Davis jr., Angie Dickinson, Joey Bishop	ALLIED ARTISTS The Big Bankroll .....Cr.. David Janssen, Mickey Rooney The Big Wave .....Ad.. Sessue Hayakawa Armored Command .....D.. Howard Keel, Tina Louise Brainwashed .....D.. Curt Jurgens, Claire Bloom
SEPTEMBER	Let's Make Love (118)...C..034 Marilyn Monroe, Yves Montand, Tony Randall Walk Tall (60) © ...Ac..042 Willard Parker, Kent Taylor Freckles (84) ©D..043 Martin West, Carol Christensen Squad Car (60) .....Ac..044 Paul Bryar, Vici Raaf	The Night Fighters (88)...D..6025 Robert Mitchum, Dan O'Herlihy Studs Lonigan (95)...D..6019 Christopher Knight, Venetia Stevenson	Seven Ways From Sundown (86) .....OD..6020 Audie Murphy, Barry Sullivan Between Time and Eternity (85) .....D..6021 Lilli Palmer, Carlos Thompson	The Crowded Sky (104)...D..001 Dana Andrews, Rhonda Fleming, Efrem Zimbalist jr.	AMERICAN-INT'L The Pit and the Pendulum (Panavision) .....Ho.. Vincent Price, John Kerr Reptilicus .....SF.. Bodil Miller
OCTOBER	High Time (103) © C/M..036 Bing Crosby, Fabian, Tuesday Weld Desire in the Dust (105) © D..046 Raymond Burr, Martha Hyer The Captain's Table (90) © ..040 John Gregson, Peggy Cummins The Secret of the Purple Reef (80) ©Ac..047 Jeff Richards, Margia Dean Sept. Storm (99) S's'n Ac..025 Mark Stevens, Joanne Dru	The Magnificent Seven (128) Panavision .....Ad..6027 Yul Brynner, Steve McQueen, Horst Buchholz, Eli Wallach Walking Target (74)...Ac..6024 Ron Foster, Joan Evans, Merry Anders	Spartacus (196) Super- Technirama-70 .....D..6070 Kirk Douglas, Laurence Olivier, Jean Simmons, Tony Curtis (Special release)	Girl of the Night (93)...D..004 Anne Francis, John Kerr The Dark at the Top of the Stairs (124) .....D..005 Robert Preston, Dorothy McGuire, Angela Lansbury, Eve Arden	COLUMBIA Gidget Goes Hawaiian ©C.. James Darren, Deborah Walley The Guns of Navarone ©D.. Gregory Peck, Gia Scala The Devil at 4 O'clock ©D.. Spencer Tracy, Frank Sinatra Two Rode Together .....OD.. James Stewart, Richard Widmark, Shirley Jones Taste of Fear .....D.. Susan Strasberg, Ronald Lewis
NOVEMBER	Goddess of Love (68) © D..039 Belinda Lee, Jacques Sernas North to Alaska (122) ©Ad..051 John Wayne, Capucine, Fabian Desert Attack (76)...Ac..053 John Mills, Sylvia Syms Tess of the Storm Country (84) .....D..050 Diane Baker, Lee Philips	Inherit the Wind (126)...D..6026 Spencer Tracy, Fredric March, Gene Kelly, Florence Eldridge	Midnight Lace (108)...D..6101 Doris Day, Rex Harrison, John Gavin, Myrna Loy	Sunrise at Campobello (143) .....D..002 Ralph Bellamy, Greer Garson, Hume Cronyn, Jean Hagen	MGM Four Horsemen of the Apocalypse ©D.. Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb Ada ©D.. Susan Hayward, Dean Martin Ring of Fire .....Ac.. David Janssen, Joyce Taylor Bride to the Sun .....D.. Carroll Baker, James Shigeta Morgan the Pirate .....Ad.. Steve Reeves, Valerie Lagrange Mutiny on the Bounty (Ultra Panavision-70) .....Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita
DECEMBER	Wizard of Baghdad (92) ©Ad..054 Dick Shawn, Diane Baker, Barry Coe Flaming Star (92) © ...W..056 Elvis Presley, Barbara Eden Esther and the King (109) ©D..057 Joan Collins, Richard Egan Legions of the Nile (94) ©Ad..037 Linda Cristal, Ettore Manni	Police Dog Story (61)...Doc..6029 James Brown, Merry Anders The Facts of Life (104)...C..6104 Bob Hope, Lucille Ball	The Private Lives of Adam and Eve (87) partly in color .....CD..6102 Mickey Rooney, Mamie Van Doren	The Sundowners (133) D..007 Robert Mitchum, Deborah Kerr, Peter Ustinov, Glynis Johns	PARAMOUNT Breakfast at Tiffany's .....CD.. Audrey Hepburn, George Peppard Summer and Smoke .....D.. Laurence Harvey, Geraldine Page Love in a Goldfish Bowl .....C/M.. Tommy Sands, Fabian Hatari! .....Ad.. John Wayne, Red Buttons The Ladies' Man .....C.. Jerry Lewis, Helen Traubel
JANUARY	Marriage-Go-Round (99) © C..101 Susan Hayward, James Mason, Julie Newmar Little Shepherd of Kingdom Come (108) ©D..102 Jimmie Rodgers, Luana Patten Can-Can (131) ©M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse The Long Ride (61) ...W..113 Hugh Marlowe, Alan Hale	Five Guns to Tombstone (71) .....W..6102 James Brown, Della Starman	The Grass Is Greener (105) ©C..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons	A Fever in the Blood (117) .....D..008 Efrem Zimbalist jr., Angie Dickinson	20th-FOX The Big Gamble ©Ad.. Juliette Greco, Stephen Boyd, David Wayne Cleopatra, Todd-AO .....D.. Elizabeth Taylor, Stephen Boyd Francis of Assisi ©D.. Bradford Dillman, Stuart Whitman, Dolores Hart The Big Show ©Ad.. Esther Williams, David Nelson Misty ©OD.. David Ladd, Arthur O'Connell Madison Avenue ©D.. Dana Andrews, Eleanor Parker Wild in the Country ©D/M.. Elvis Presley, Hope Lange, Tuesday Weld, Mi Lie Perkins
FEBRUARY	The Millionairess (90) © C..104 Sophia Loren, Peter Sellers Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker Upstairs and Downstairs (100) .....C..125 Michael Craig, Mylene Demongeot The Canadians (85) © OD..105 Robert Ryan, John DeBner	The Misfits (124) .....D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift Operation Bottleneck (78)...6106 Ron Foster, Miiko Taka	The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman The Shakedown (91) ...Cr..6105 Hazel Court, Terence Morgan	Gold of the Seven Saints (88) .....OD..009 Clint Walker, Leticia Roman (Filmed in sepia)	UNITED ARTISTS Exodus (212) (Panavision 70) .....D..6101 (Special release)..Paul Newman, Eva Marie Saint, Peter Lawford Season of Passion .....D.. Ernest Borgnine, Anne Baxter Something Wild .....D.. Carroll Baker, Ralph Meeker Birdman of Alcatraz .....D.. Burt Lancaster, Karl Malden Age of Consent .....D.. Patty McCormack, Lee Kinsolving The Young Savages .....D.. Burt Lancaster, Shelley Winters, Dina Merrill Paris Blues .....D.. Paul Newman, Joanne Woodward
MARCH	Sanctuary (90) ©D..115 L. Remick, Y. Montand, B. Dillman Days of Thrills & Laughter (93) Compilation .....C..114 The Trapp Family (106)...D..117 Ruth Leuwelk, Hans Holt Sniper's Ridge (61)...Ac..116 Jack Ging, Stanley Clements	The Alamo (162) Todd-AO .....Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates Frontier Uprising (68)...W..6103 Jim Davis, Nancy Hadley	Romanoff and Juliet (112) .....C..6106 Peter Ustinov, Sandra Dee, John Gavin Wings of Chance (76)...OD..6111 James Brown, Frances Rafferty	White Warrior (86)...Ad..010 Steve Reeves, Georgia Moll	UNIVERSAL-INT'L Back Street .....D.. Susan Hayward, John Gavin The Last Sunset .....D.. Rock Hudson, Dorothy Malone Come September Panavision CD.. Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin
APRIL	All Hands on Deck (93) ©M..112 Pat Boone, Barbara Eden, Buddy Hackett Ferry to Hong Kong (103) ©Ad..110 Orson Welles, Curt Jurgens, Sylvia Syms The Fiercest Heart (91) ©OD..120 Stuart Whitman, Juliet Prowse	The Minotaur (...) © ..Ad.. Bob Mathias, Rosanna Schiaffino A Matter of Morals (...)..D.. Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback	Tomboy and the Champ (92) .....OD..6110 Candy Moore, Ben Johnson, Rex Allen The Secret Ways (111) .D..6109 Richard Widmark, Sonja Ziemann	The Sins of Rachel Cade (123) .....D..003 Angie Dickinson, Peter Finch, Roger Moore Portrait of a Mobster (103) .....Ac..011 Vic Morrow, Ray Danton	WARNER BROS. Parrish .....D.. Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens Fanny .....D/M.. Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz Splendor in the Grass .....D.. Natalie Wood, Warren Beatty Susan Slade .....D.. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan Fabulous World of Jules Verne .....Ad.. Ernest Revere, Louis Locke Bimbo the Great .....Ad.. Charles Holm, Mary Ann Shields
MAY	Return to Peyton Place (...) ©D.. Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld The Right Approach (...) ©D/M.. Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby	The Young Savages (...) .D.. Burt Lancaster, Shelley Winters, Dina Merrill The Gambler Wore a Gun (...)W.. Jim Davis, Merry Anders	Posse From Hell (89)...W..6112 Audie Murphy, John Saxon, Zohra Lampert Pharaoh's Woman (88) ©Ad..6113 Linda Cristal, John Drew Barrimore Ole Rex (40) Featurette.6114 Rex (dog star), Billy Hughes, William Foster	The Steel Claw (96) .Ac..012 George Montgomery, Charito Luna	

FEATURE CHART

MISCELLANEOUS

BUENA VISTA

Pollyanna (134) ... C.O. Jul 60
 June Wyman, Richard Egan, Hayley Mills
 Jungle Cat (70) ... Doc. Oct 60
 True-Life Adventure
 Ten Who Dared (92) Ad. ... Nov 60
 John Beal, Brian Kelth
 Swiss Family Robinson (128) Panavision ... Ad. Dec 60
 Dorothy McGuire, John Mills, James MacArthur, Tommy Kirk
 One Hundred and One Dalmatians (80) ... An. Mar 61
 The Parent Trap ... CD. ... Hayley Mills, Maureen O'Hara, Brian Keith, Chas. Ruggles

CONTINENTAL

Tiger Bay (105) ... 0. Jul 60
 John Mills, Hayley Mills, Horst Buchholz
 School for Scoundrels (94) C. Jul 60
 Ian Chermichael, Terry-Thomas
 Four Desperate Men (105) ... D. Aug 60
 Aldo Ray, Heather Sears
 It Happened in Broad Daylight (97) ... D. Sep 60
 Heinz Ruhman, Michel Simon
 The Entertainer (97) ... D. Oct 60
 Laurence Olivier, Joan Plowright
 The Mirror Has Two Faces (98) ... D. Nov 60
 (Eng.-dubbed) Michele Morgan
 Make Mine Mink (101) C. Dec 60
 Terry-Thomas, Athene Seyler
 Hippodrome (96) ... Ac. Mar 61
 (Eng.-dubbed) Gerhard Reidmann, Margit Nunke
 Saturday Night and Sunday Morning (90) ... D. Apr 61
 Albert Finney, Shirley Ann Field

EDWARD HARRISON

Another Sky (83) ... D. Jan 61
 Victoria Grayson, Tayeb

FILMS-AROUND-THE-WORLD

A French Mistress (91) ... C. Dec 60
 Cecil Parker, Jas. H. Justice

FILMGROUP

The Girl in Lover's Lane (78) ... D. Jun 60
 Joyce Meadows, Brett Halsey
 The Wild Ride (63) ... D. Jun 60
 Jack Nicholson, Georgianna Carter
 Last Woman on Earth (71) ... D. Sep 60
 A. Carbone, Betsy Jones-Moreland
 Little Shop of Horrors (70) ... HoC. Sep 60
 Jonathan Haze, Jackie Joseph
 High School Caesar (72) D. Nov 60
 John Ashley, Gary Vinson
 Oate Bait (71) ... D. Nov 60
 Gary Clark, Marlo Ryan

GOVERNOR

Carry On, Nurse (89) ... C.

Kenneth Connor, Shirley Eaton
 Carry On, Constable (86) C. Feb 61
 Ken Connor, Leslie Phillips

KINGSLEY-UNION

Come Dance With Me! (94) ... My C. Aug 60
 Brigitte Bardot, Henri Vidal
 The League of Gentlemen (113) ... CD. Feb 61
 Jack Hawkins, Nigel Patrick

K. GORDON MURRAY

Santa Claus (94) ... F. Nov 60
 Narrated by Ken Smith
 Little Angel (90) ... CD. Jan 61
 Maria Gracia, J. M. de Hoyos

LOPERT PICTURES

Never on Sunday (91) ... C. Nov 60
 Melina Mercouri, Jules Dassin
 Tunes of Glory (106) ... 0. Jan 61
 Alec Guinness, John Mills

RCIP

The Devil's Commandment (71) ... Ho. Jan 61
 Gianna Maria Canale, Carlo D'Angelo, Charles Fawcett
 Mark of the Devil (73) D. Jan 61
 Maria Felix, Crox Alvarado

SHOWCORPORATION

The Man Who Wouldn't Talk (91) ... D. Oct 60
 Anna Neagle, Anthony Quayle
 Home Is the Hero (83) D. Feb 61
 Arthur Kennedy, Walter Macken
 Two-Way Stretch (87) C. Apr 61
 Peter Sellers, Wilfrid Hyde White

STERLING WORLD DIST'RS

The Half Pint (73) ... C. Oct 60
 Pat Goldin, Tommy Blackman
 The Last Rebel (83) ... Ac. Oct 60
 Carlos Thompson, Arlinda Welter
 Code of Silence (75) ... Cr. Feb 61
 Terry Becker, Elisa Loti

UNITED PRODUCERS (UPRO)

Black Pit of Dr. M. (72) ... Ho. Mar 61
 Ralph Bertrand, Gaston Santos
 Siege of Sidney Street (93) ... Ad. Mar 61
 Peter Wyngarde, Donald Sinden

VALIANT

Sword and the Dragon (83) ... Ad. Nov 60
 Russian cast (Eng.-dubbed)
 The Angry Silence (95) ... D. Jan 61
 R. Attenborough, Pier Angeli
 The Young One (103) ... 0. Feb 61
 Zachary Scott, Bernie Hamilton
 Mania (85) ... Ho. Feb 61
 Peter Cushing, June Laverick
 It Takes a Thief (94) ... 0. Feb 61
 Jayne Mansfield, Anthony Quayle

WOOLNER BROS.

She Walks by Night (85) ... D. ... Belinda Lee, Walter Rilla

FOREIGN LANGUAGE

ARGENTINA

End of Innocence (74) ... 9-19-60
 (Kingsley) ... Elsa Daniel

FRANCE

Belles and Ballets (92) ... 8-15-60
 (Excelsior) ... French ballet stars
 Breathless (89) ... 3-6-61
 (F-A-W) ... Jean Seberg, Jean-Paul Belmondo
 Children of Paradise (162) ... 6-20-60
 (Ajay) ... Jean-Louis Barrault
 Chasers, The (75) ... 6-6-60
 (Hakim) ... Jacques Charrler, Dany Robin
 Eye for an Eye, An (93) ... 10-5-60
 (Manhattan) ... Curt Jurgens
 Love Game, The (85) ... 2-13-61
 (F-A-W) ... Jean-Pierre Cassel, Genevieve Cluny, Jean-Louis Maury
 Modigliani of Montparnasse (110) ... 3-6-61
 (Cont'l) ... Gerald Philippe, Lilli Palmer, Anouk Aimee, L. Padovani
 No Morals (77) ... 11-14-60
 (Mishkin) ... Jeanne Moreau
 Ostrich Has Two Eggs, The (89) ... 11-21-60
 (Janus) ... Pierre Fresnay, Simone Renant
 Port of Desire (85) ... 12-5-60
 (Kingsley-Union) ... H. Neff
 Rue de Paris (90) ... 12-12-60
 (Lopert) ... Jean Gablin

GERMANY

Dancing Heart, The (91) ... 8-15-60
 (Casino) ... G. Kueckelmann
 Glass Tower, The (104) ... 10-3-60
 (Ellis) ... Lilli Palmer
 Rest Is Silence, The (106) ... 10-3-60
 (F-A-W) ... Hardy Kruger, P. Van Eyck
 Three-Penny Opera, The (113) ... 11-21-60
 (Brandon) ... Lotte Lenya, Rudolph Forster

Confess, Dr. Corda! (102) 12-5-60
 (President) ... Hardy Kruger, E. Mueller

GREECE

Aunt From Chicago (90) ... 9-19-60
 (Greek Pictures) ... G. Vassiliadou
 Counterfeit Coin (120) ... 10-3-60
 (Atlantis) ... K. Logothetides
 288 Stourmaria St. (90) ... 2-27-61
 (Atlantis) ... Orestis Makris, Sophia Vembo

ITALY

Big Deal on Madonna St., The (91) ... 1-30-61
 (UMPO) ... V. Gassman, Toto
 Holiday Island (105) ... 11-14-60
 (Brandon) ... Vittorio de Sica
 See Naples and Die (80) ... 9-19-60
 (Crown) ... Gianna Maria Canale
 Three Forbidden Stories (104) ... 9-26-60
 (Ellis) ... Eleonora Rossi Drago, Gino Cervi

JAPAN

Men Who Tread on the Tiger's Tail (60) ... 8-8-60
 (Brandon) ... H. Iwai, S. Fujita
 Road to Eternity (181) ... 2-27-61
 (Beverly) ... Tatsuya Nakadai

SWEDEN

Dreams (86) ... 8-8-60
 (Janus) ... E. Dahlbeck, H. Andersson
 Lesson in Love, A (95) ... 4-25-60
 (Janus) ... Eva Dahlbeck
 Virgin Spring, The (88) ... 12-12-60
 (Janus) ... Max von Sydow, Birgitta Pettersson
 Unmarried Mothers (79) ... 3-13-61
 (President) ... E. Etberg, B. Logart

U.S.S.R.

Ballad of a Soldier (89) ... 1-31-61
 (Kingsley) ... Vladimir Ivashov, Shanna Prokhorenko (also Eng.-dubbed)

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

SHORTS CHART

COLUMBIA

ASSORTED & COMEDY FAVORITES (Reissues)

5421 One Shivery Night (16 1/2) ... Sep 60
 5431 Waiting in the Lurch (15 1/2) ... Oct 60
 5422 House About It (16 1/2) Nov 60
 5432 Radio Riot (16) ... Nov 60
 5423 Hold That Monkey (16) ... Dec 60
 5433 Bride and Gloom (16) ... Dec 60
 5424 French Fried Frolic (16 1/2) ... Feb 61
 5434 Hectic Honeymoon (17) ... Jan 61
 5435 Aim. Fire, Scoot (16) ... Mar 61
 5425 Should Husbands Marry? (17) ... Apr 61

CANOID MICROPHONE (Reissues)

4555 No. 3, Series 1 (11) ... Aug 60 (1960-61)
 5551 No. 1, Series 2 (9) ... Sep 60
 5552 No. 2, Series 2 (11) Nov 60
 5553 No. 3, Series 2 (10 1/2) Jan 61
 5554 No. 4, Series 2 (10 1/2) Feb 61

COLOR CARTOONS—SPECIAL

5501 Polygamus Polonius (9) Nov 60

COLOR FAVORITES (Technicolor Reissues)

5601 How Now, McBoing Boing (7 1/2) ... Sep 60
 5601 Wacky Wigwags (8) ... Sep 60
 5603 Spare That Child (6 1/2) ... Oct 60
 5604 Way of All Pests (7 1/2) ... Nov 60
 5605 Four Wheels, No Brakes (6 1/2) ... Nov 60
 5606 Skeleton Frolic (7 1/2) ... Dec 60
 5667 Babie Boogie (6) ... Jan 61
 5608 Pickled Puss (6 1/2) ... Jan 61
 5609 Christopher Crumpet's Playmate (6 1/2) ... Feb 61
 5610 Swiss Tease (6) ... Mar 61
 5611 The Rise of Dutton Lang (6 1/2) ... Mar 61
 5612 Coo-Coo Bird Dog (6) Apr 61

FILM NOVELTIES (Reissues)

5851 Canine Crimebusters (10) ... Oct 60
 5852 Push Back the Edge (10) ... Dec 60
 5853 Community Sings No. 1, Ser. 13 (10) ... Mar 61
 5854 Yukon Canada (10) ... Apr 61

LOOPY de LOOP (Color Cartoons)

5701 No Biz Like Shoe Biz (6 1/2) ... Sep 60
 5702 Here Kiddie Kiddie (6 1/2) ... Dec 61
 5703 Countdown Clown (6 1/2) ... Jan 61
 5704 Happy Go Loopy (6 1/2) Mar 61

MR. MAGOO REISSUES (Technicolor)

4758 Sloppy Jalopy (7) ... Jul 60 (1960-61)
 5751 Dog Snatcher (7) ... Sep 60
 5752 When Magoo Flew (7) ... Sep 60
 5753 Pink and Blue Blues (7) ... Nov 60
 5754 Magoo Makes News (6) (Both © and standard) ... Dec 60
 5755 Hotsy Footsey (7) ... Feb 61

SPECIAL COLOR FEATURETTES

4441 Wonderful Gibraltar (18) ... Nov 59
 4442 Wonders of Ontario (18) ... Apr 60
 5441 Wonderful Hong Kong (19 1/2) ... Jan 61

SERIALS (15 Chapter-Reissues)

4160 King of the Congo ... Jun 60
 5120 Son of Geronimo ... Nov 60
 5140 The Great Adventures of Captain Kidd ... Mar 61

STOOGEE COMEDIES (Reissues)

5401 Income Tax Sappy (16 1/2) ... Sep 60
 5402 Pardon My Backfire (16) ... Oct 60
 5403 Musty Musketeers (16) ... Nov 60
 5404 Pals and Gals (16) ... Jan 61
 5405 Knutsy Knights (17 1/2) ... Feb 61

THRILLS OF MUSIC (Reissues)

5951 Ray Anthony & His Orchestra (10 1/2) ... Oct 60
 5952 Shorty Sherlock & His Orchestra (8 1/2) ... Dec 60
 5953 Skitch Henderson & His Orchestra (10) ... Feb 61

WORLD OF SPORTS

4805 Battling Big Bass (10) ... Jun 60
 4806 Holiday for Champions (9 1/2) ... Aug 60 (1960-61)
 5801 Rassin' Champs (10) Dec 60
 5802 Hip Shooters (9 1/2) ... Feb 61
 5803 Water-Sports Champs ... Apr 61

M-G-M

GOLD MEDAL REPRINTS (Technicolor Reissues)

All 1.75-1 Ratio Tom and Jerry
 W261 Pet Peeve (7) ... Sep 60
 W262 Mice Follies (7) ... Sep 60
 W263 Touche Pussy Cat (7) Sep 60
 W265 Southbound Duckling (7) ... Sep 60
 W266 Neapolitan Mouse (7) Sep 60
 W267 Pup on a Picnic (7) Sep 60
 W269 Downhearted Ouckling (7) ... Sep 60
 W272 Mouse for Sale (7) ... Sep 60
 W273 Cat Fishin' (8) ... Sep 60
 W274 Part Time Pal (8) ... Sep 60
 W275 Cat Concerto (7) ... Sep 60
 W276 Or. Jekyll and Mr. Mouse (7) ... Sep 60
 Tex Avery's
 W264 Farm of Tomorrow (7) Sep 60
 W268 The Flea Circus (7) Sep 60
 W270 Dixieland Oropoke (8) Sep 60
 W271 Field and Scream (7) Sep 60

PARAMOUNT CARTOON CHAMPIONS (Technicolor Reissues)

Herman and Katnip
 S20-1 Rail Rodents (7) ... Sep 60
 S20-2 Robin Rodenthood (7) Sep 60
 S20-3 A Bicep Built for Two (7) ... Sep 60
 S20-4 Mouse Trapeze (7) ... Sep 60
 Noveltoons
 S20-5 Fido Beta Kappa (7) Sep 60
 S20-6 No Ifs, Ands or Butts (6) ... Sep 60
 S20-7 Candy Cabaret (7) ... Sep 60
 S20-8 The Oily Bird (7) ... Sep 60

COLOR SPECIALS (2 Reels)

B20-1 Carnival in Quebec (16) ... Sep 60
 B20-2 Boats a-Poppin' (18) (Anamorphic) ... Sep 60

MODERN MADCAPS (Technicolor)

M20-1 Galaxia (7) ... Oct 60
 M20-2 Bouncing Benny (6) Nov 60
 M20-3 Terry the Terror (6) Dec 60
 M20-4 Phantom Moustacher (6) ... Jan 61

NOVELTOON (Technicolor)

P17-7 Fine Feathered Fiend (6) ... Sep 60
 P19-8 Planet Mousella (6) Oct 60 (1960-61)
 P20-1 Northern Mites (6) ... Nov 60
 P20-2 Miceniks (6) ... Dec 60

SPORTS ILLUSTRATED (Anamorphic—Color—1 Reel)

D20-1 Kings of the Keys (9) ... Sep 60
 D20-2 Big "A" (9) ... Sep 60
 D20-3 A Sport Is Born (10) ... Nov 60

THE CAT (Color Cartoons)

C20-1 Top Cat (8) ... Sep 60
 C20-2 Cool Cat Blues ... Jan 61

20th CENTURY-FOX MOVIE TONE CINEMASCOPIES (Color)

7003 Golfing With Sam Snead (9) ... Aug 60
 7006 Assignment Philippines (9) ... Jun 60
 7007 Exercise Little Bear (9) Aug 60
 7008 Sampans to Safety (9) Sep 60
 7009 Assignment Thailand (10) ... Oct 60
 7010 Underwater Demolition Team (9) ... Nov 60
 7011 Assignment Turkey (9) Dec 60
 7012 Down the Road (10) ... Dec 60 (1961)
 701 Australian Water Sports ... Jan 61
 702 Assignment Mexico ... Feb 61
 703 Adventure in Rhythm ... Mar 61

SPECIALS

7054 Tiger in the Tea (10) C-Scope. De Luxe color ... Jul 60
 7-55 Call of the Holy Land (19) 2D (B&W) ... Nov 60
 TERRYTOON 2-D's All Reissues—Color (Technicolor)
 5023 Mint Men (7) ... May 60

SHORTS CHART

5033 Nonsense Newsreel (7) reissue ... Jun 60
 5024 Trapeze Pleasee (7) ... Jul 60
 5025 Deep Sea Ooodle (7) ... Oct 60
 5026 Stunt Men (6) ... Nov 60 (1961)
 5121 The Mysterious Package (6) ... Jan 61
 5122 Cat Alarm (6) ... Feb 61
 5123 Drum Roll ... Mar 61

TERRYTOONS (Technicolor-CinemaScope)

5005 Tusk Tusk (7) ... May 60
 5006 Hearts & Glowers (7) ... Jun 60
 5007 The Wayward Hat (7) Jul 60
 5008 The Littlest Bully (7) Aug 60
 5009 Two Ton Baby Sitter (7) ... Sep 60
 5010 Tin Pan Alley Cat (6) Oct 60
 5011 House of Hashimoto (7) Nov 60
 5012 Daniel Boone jr. (7) ... Dec 60 (1961)
 5101 Night Life in Tokyo ... Feb 61
 5102 So-Sorry. Pussycat ... Mar 61

UNIVERSAL-INT'L COLOR PARADE

4171 Valley of the Mekong (9) ... Nov 60
 4172 The Lion City (9) ... Dec 60
 4173 Treasure of Istanbul (9) Jan 61
 4174 Down Jamaica Way (9) Feb 61
 4175 Sidetracked (9) © ... Mar 61
 4176 Puerto Rican Playland (8) ... Apr 61

WALTER LANTZ CARTUNES (Technicolor)

4013 Billion-Dollar Boner (7) ... Jan 60
 4014 Witty Kitty (7) ... Feb 60
 4015 Pistol Packin' Woodpecker (7) ... Mar 60
 4016 Heap Big Hepcat (7) ... Apr 60
 4017 Ballyhooney (7) ... Apr 60
 4018 How to Stuff a Woodpecker (7) ... May 60
 4019 Bats in the Belfry (7) Jul 60
 4020 Woody's Ozark Lark (7) Jul 60

WALTER LANTZ REISSUES (Color Cartunes)

4131 Helter Shelter (6) ... Nov 60
 4132 Witch Crafty (6) ... Dec 60
 4133 Private Eye Pooch (6) Jan 61
 4134 Bedtime Bedlam (6) ... Feb 61
 4135 Spareshootin' Square (6) ... Mar 61
 4136 Bronco Busters (6) ... Apr 61

SPECIAL (Technicolor)

4104 Football Highlights of 1960 (10) ... Dec 60
 2-REEL COLOR SPECIALS
 4101 Pacific Paradise (14) Nov 60

WARNER BROS. BLUE RIBBON HIT PARADE (Technicolor Reissues)

8301 Room & Bird (7) ... Sep 60
 8302 Cracked Quack (7) ... Oct 60
 8303 His Hare Raising Tale (7) ... Oct 60
 8304 Gift Wrapped (7) ... Nov 60
 8305 Little Beau Pepe (7) Dec 60
 8306 Tweet Tweet Tweety (7) ... Dec 60
 8307 Bunny Hugged (7) ... Jan 61

BUGS BUNNY SPECIALS (Technicolor)

8721 From Hare to Heir (7) Sep 60
 8722 Lighter Than Hare (7) Dec 60

MERRIE MELODIES LOONEY TUNES (Technicolor)

8701 The Dixie Fryer (7) ... Sep 60
 8702 Hopalong Casualty (7) Oct 60
 8703 Trip for Tat (7) ... Oct 60
 8704 Dognone People (7) ... Nov 60
 8705 High Note (7) ... Dec 60
 8706 Cannery Woe (7) ... Jan 61
 8707 Zip 'n Snort (7) ... Jan 61

WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Two Reels)

8001 Enchanted Islands (17) ... Oct 60 (One Reel)
 8507 Riviera Oays (9) ... Nov 60

MISCELLANEOUS

© Donald in Mathmagic Land (28) ... (BV) ... Dec 59
 © Eyes in Outer Space (26) ... (BV) ... Dec 59
 © Gala Day at Disneyland (25) ... (BV) ... Mar 60
 © How to Have an Accident at Work (7) ... (BV) ... Mar 60
 © Islands of the Sea (23) (BV) ...
 © Japan (28) ... (BV) ...
 © Mysteries of the Deep (24) ... (BV) ... Feb 60
 © Noah's Ark (20) ... (BV) ... Nov 59

THE EXHIBITOR HAS HIS SAY

ABOUT PICTURES

AMERICAN-INTERNATIONAL

House of Usher (AIP; Astral in Canada)—Vincent Price, Myrna Fahey, Mark Damon. This company is really turning out some honeys and this is one, in CinemaScope and color. If your exchange is anything like ours, they will treat you right. Played Wed. to Sat. Weather: Mild.—Harold Bell, Opera House, Coaticook, Que. Pop. 6,382.

Journey to the Lost City (AIP)—Debra Paget, Paul Christian, Walter Reyer. Soso. Mostly poor. Should have played in other house (Bellevue) since our clientele here doesn't go for this (Welden). Played Wed. through Sat.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

BUENA VISTA

Jungle Cat (BV)—Wildlife feature. As usual, a very good "true to life" show that pleased everyone. Our patrons were delighted most by "The Hound Who Thought He Was a Raccoon," the companion featurette. Drew a little extra business, which helped to offset the high film rental. If operational costs continue to increase, it means curtains for the small-city exhibitor.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Ten Who Dared (BV)—Brian Keith, John Beal, Ben Johnson. A good small-town picture. Has color, action and the most scenic of them all. Tell your people what you have; talk to 'em and you'll be surprised how many will come. Played Sun., Mon. Weather: Cold.—Mel Kruse, Pierce Theatre, Pierce, Neb. Pop. 1,250.

COLUMBIA

Surprise Package (Col)—Yul Brynner, Mitzi Gaynor, Noel Coward. I'm sure getting tired of hiding after all these so-called comedies ("The Bellboy," a dud from Paramount). "Package" was just as dull and boring. Please, Hollywood, look up the definition of comedy—and false advertising. Boy, this comes close! The word got out and we really suffered on this big Columbia England-made dog. Don't play it, if they give it to you free.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

METRO-GOLDWYN-MAYER

All the Fine Young Cannibals (MGM)—Natalie Wood, Robert Wagner, Susan Kohner, George Hamilton. Very good for its type, with a good young cast. Just what the young teenagers are looking for and who do we play for today but the teenagers and the kiddies? Much better attendance and a more satisfied patronage than for many of the so-called blockbusters that are aimed at older folks who are satisfied to sit at home and watch whatever the idiot box offers. Lower rental and better attendance—if you can beat that combination, let me in on it. Play it, if your patronage is the teenage and dating group. Played Sat.—Tues. Weather: Very cold.—Otto Settele, Seemore Theatre, Seymour, Wis. Pop. 1,750.

Bells Are Ringing (MGM)—Judy Holliday, Dean Martin, Fred Clark. Good, but terrible business. I played this three days and grossed 20 cents more than film rental! Played Tues., Wed., Thurs. Weather: Good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Giant of Marathon (MGM)—Steve Reeves, Mylene Demongeot. Very good—far better than "Hercules" and "Hercules Unchained." However, it did not do as well at the boxoffice. I say this really does prove what a campaign will do. This was not sold in this

A Good 2½ Hours

Want to make a few bucks—and who doesn't? You can offer some outstanding entertainment by a double-bill composed of two MGM pictures—"The Sheepman" and "Saddle the Wind." CinemaScope and color in both and if your theatre's in Colorado, don't be afraid to let them know that both these westerns were filmed at home. Where else can you get such scenery? Running time is around 85 minutes each, which isn't too long and, believe me, your patrons will thank you on the way out for the best two and a half hours they've spent in a long time.

JOE MACHETTA

Emerson Theatre
Brush, Colo.

territory on a local basis, but on a national basis only. How wonderful it would be to sell pictures on a national and local level, too. It would mean area saturation, but I believe it would be worth it. But getting all the wheels to turn at once—oh, a job fit for a god!—Victor R. Weber, Center Theatre, Kensett, Ark. Pop. 1,000.

PARAMOUNT

Boy Who Stole a Million, The (Para)—Virgilio Texera, Marianne Banet, Maurice Reyna. Many more of these foreign-made duds and we'll want to close—no one will have to force us. Played Fri., Sat. Weather: Okay.—Mel Kruse, Pierce Theatre, Pierce, Neb. Pop. 1,250.

Five Branded Women (Para)—Van Heflin, Silvana Mangano, Vera Miles. Near average for this time of year, and they liked it. Best "movie" in a long time, it has action, story and lives up to its name. Paramount had a sleeper here. Wish we had played it on a Sun. change. Played Fri., Sat. Weather: Fair.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

Ten Commandments, The (Para), reissue—Charlton Heston, Yvonne De Carlo, Yul Brynner. Played this again to a good gross—with a fat percentage going to Paramount. Can't say too much because "G. I. Blues" from the same company made up for it. The weather was horrible—ice-covered snow, cold wind, everything in the book.—Walt Meier, Mazda Theatre, Aurora, Neb. Pop. 2,500.

20th CENTURY-FOX

Captain's Table, The (20th-Fox)—John Gregson, Peggy Cummins, Donald Sinden. British comedy in color and very good, I might add. There was a time when the word British would kill a picture in a small town like mine. But the British have "got with it," so to speak. So, brother small-towners, never fear—book it. It will please.—Victor R. Weber, Center Theatre, Kensett, Ark. Pop. 1,000.

Desire in the Dust (20th-Fox)—Raymond Burr, Martha Hyer, Joan Bennett. Whoever thinks up these titles could have done better if they'd called this "Lust in the Dust." However, it's quite a well-made movie that not only surprised us but our many

This One Has USA Label

I passed "Wild River" from 20th-Fox the first time around, then went back and picked it up—and was glad I did. Will satisfy and is a good show, about America, made in the U.S.A. No dubbed-in sound. You'll like it.

MEL KRUSE

Pierce Theatre,
Pierce, Neb.

patrons. Made on a shoestring, this one makes "Wild River" look stupid. Good boxoffice for all the smaller situations and most towns. Trailer is very good. Only trouble, title may either keep them away or bring them in . . . so take a chance.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa. Pop. 13,000.

Let's Make Love (20th-Fox)—Marilyn Monroe, Yves Montand, Tony Randall. A cute picture from start to finish. I would say a bit too highbrow for small towns, but Marilyn is liked here and so business was okay. Some exhibitors do not like Montand because they don't know him. Played Thurs., Fri., Sat. Weather: Snow.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Walk Tall (20th-Fox)—Willard Parker, Kent Taylor, Joyce Meadows. This film was made for the lower half of a double bill and is only 60 minutes long, but is in 'Scope and color and was well liked by my Saturday kid crowd.—Chuck Garard, Warsaw Theatre, Warsaw, Ill. Pop. 2,000.

UNITED ARTISTS

Night Fighters, The (UA)—Robert Mitchum, Dan O'Herlihy, Anne Heywood. Very poor. Too thick a brogue for the kids; not enough action for the adults—in fact, nothing for anybody. More walkouts than I have had in a long time. Doubled with "Young Jesse James" (20th-Fox). Played Thurs., Fri., Sat. Weather: Like spring.—Rod B. Hartman, Roosevelt Theatre, Grand Coulee, Wash. Pop. 900.

WARNER BROS.

Ice Palace (WB)—Richard Burton, Robert Ryan, Martha Hyer, Carolyn Jones. Not bad, not good. It's hard to explain, but this picture missed the boat somewhere. Boxoffice was just average. I think WB had great plans for this, but somehow or other it just didn't get across. Played Sun., Mon., Tues. Weather: Fair.—Victor R. Weber, Center Theatre, Kensett, Ark. Pop. 1,000.

Star Is Born, A (WB), reissue—Judy Garland, James Mason, Jack Carson. Excellent picture, made in 1954, but no business for three days. Bought in low allocation, but still lost money. Played Mon., Tues., Wed.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

MISCELLANEOUS

Carry On, Nurse (Governor)—Kenneth Connor, Leslie Phillips, Charles Hawtry. Only peeve is: Why should this be percentage when "Carry On, Sergeant" was \$15 flat? Played Fri., Sat., Sun.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

Wild Ride, The (Filmgroup; Astral in Canada)—Jack Nicholson, Georgianna Carter, Robert Bean. This will pull in the youngsters and will please. Played Wed. to Sat. Weather: Snow and wind.—Harold Bell, Opera House, Coaticook, Que. Pop. 6,382.

FOREIGN LANGUAGE FEATURE REVIEWS

Love and the Frenchwoman
(La Francaise et L'Amour)

Ratio: 1.85-1
Episode Drama

Kingsley Int'l 143 Minutes Rel. April '61

An omnibus film consisting of seven episodes dealing with the seven romantic ages of women, each part directed, written and acted by a different leading French directors and groups of players, this Metzger and Woog French-language production is strong fare for the art houses but, unlike most Gallic pictures, it can safely be seen by the younger teenagers for the episodes are amusingly frank but handled in good taste. Rene Clair, Christian-Jacque and Henri Verneuil are the directors with a draw among class patrons, Martine Carol and Dany Robin, both of whom have played in English-speaking films, have marquee value generally while Jean-Paul Belmondo has become a recognizable face and name to all who have seen the current French hit, "Breathless." The film is based on a survey conducted by the French Institute of Public Opinion, the counterpart of the American Kinsey Report, but there is nothing censorable in the episodes. The first, "Childhood," delightfully shows a little girl inquisitive about the facts of life; the second and third, "Adolescence" and "Virginity," are somewhat less interesting but the fourth, "Marriage," is charmingly written and directed by Rene Clair while Dany Robin and Belmondo and Annie Girardot and Francois Perier are especially good in the "Adultery" and "Divorce" episodes. The closer, "Women Alone," has Martine Carol and Sylvia Montfort as bachelor girls falling for a man interested mainly in their money. English narration by Jacques Brunius and clever cartoons tie the episodes together.

Martine Carol, Jean-Paul Belmondo, Dany Robin, Darry Cowl, Annie Girardot.

Macario

Ratio: 1.85-1
Drama

Azteca Films, Inc. 91 Minutes Rel.

One of the films nominated for the Academy Award in the foreign classification, this Clasa Films Mundiales Production from Mexico is a charming picture which has a good deal of power and some underlying spirituality. Artfilm patrons will find particular interest in the delineation of tradition of the people it depicts. Throughout, it is rich with a sense of ethnic culture that is handsomely brought to the screen with intelligent, almost esoteric, design. Very likely it will not attract the huge audiences of more commercially fashioned films, even in art house circles, but it seems destined to satisfy those who do see it. The picture was written by Bruno Traven, who also authored "Treasure of Sierra Madre," and the similarity shows in many instances. The story concerns a starving father whose wife has stolen a turkey for him to eat. Taking it to the woods, he is confronted by three people, whom he classifies as the devil, God and death, in that order, who ask to participate in the meal. For selfish reasons, he gives only to the latter, who gives him a water powerful enough to heal the sick if death is standing by the sick person. He uses it and becomes rich, then gets into the moral question of whether his healing powers are from the devil or God. He is caught in a human problem and flees it, only to end the picture in a surprise. Performances are good, with some interest bound to arise from Pina Pellicer, who stars in Marlon Brando's "One-Eyed Jacks." Armando Orive Alba produced. Roberto Gavaldon directed.

Ignacio Lopez Tarso, Pina Pellicer, Enrique Lucero.

Symbol ⊕ denotes color; ⊙ CinemaScope; ⊕ Vistavision; ⊕ SuperScope; ⊕ Naturama; ⊕ Regalscope; ⊕ Technirama. For story synopsis on each picture, see reverse side.

A Raisin in the Sun F Ratio: Drama
1.85-1

Columbia (533) 125 Minutes Rel. April '61

Columbia's screen version of the long-run, hit Broadway play is superlative theatre and as such it should be an outstanding exhibition success in its metropolitan first runs where theatregoers are appreciative of superb performances, penetrating direction and are willing to face a highly controversial theme. How it will fare when it hits the levels of neighborhood houses, small cities and drive-ins is anybody's guess. No preceding photoplay with an all-Negro cast has been a money-maker. Further, it is to be expected that the offering will receive a lukewarm reception from both theatre-men and the public in the South. There is, however, a promising possibility that the racial issue, both in this country and abroad, so widely publicized during recent months, has sufficiently entered the consciences of rank-and-file ticket-buyers, including the younger generation, to insure subsequent success for the film. The cast, the toplines of which are filled by mummies who introduced the original, is virtually flawless with star Sidney Poitier sharing top acting honors with Claudia McNeil. Resorting largely to stage technique, some of the limitations of which are overcome by adroit camera work, the photoplay was produced by David Susskind and Philip Rose. Directed by Daniel Petrie.

Sidney Poitier, Claudia McNeil, Ruby Dee, Diana Sands, Ivan Dixon, John Fiedler, Louis Gossett, Stephen Perry.

Portrait of a Mobster F Ratio: Drama
1.85-1

Warner Bros. (011) 108 Minutes Rel. April '61

It would possibly require an electronic brain to total accurately the number of yarns that have been written and the number of pictures that have been made about the nefarious pursuits of mobs and mobsters during the prohibition era. Since "Little Caesar," very few of the latter have surpassed in gore, excitement and action this celluloid biography of "Dutch" Schultz. Were the cast endowed with more name power, the picture might prove an outstandingly profitable exhibition venture, but, as is, it will have to lean heavily on the sensational exploitation its subject matter invites and merits and the favorable word of mouth the offering is certain to generate. That does not mean that performances are subject to any criticism. On the contrary, they are universally well above average. The outstanding facet of the histrionic lineup is a delineation by Vic Morrow, who portrays the infamous Schultz. Here is a comparative newcomer who is literally loaded with talent. With the voice of a Brando and many of the characteristics of an early-day Cagney, his performance herein should quickly open stardom's gates. For his selection of Morrow and for overall jet-paced piloting limitless credit is due director Joseph Pevney.

Vic Morrow, Leslie Parrish, Peter Breck, Norman Alden, Robert McQueeney, Ken Lynch, Frank deKova.

The Fiercest Heart F Ratio: Outdoor Drama
2.55-1 ⊙ ⊕

20th-Fox (120) 91 Minutes Rel. April '61

A super-western drama with a different locale, South Africa in the days when the Boer settlers trekked northward to avoid British oppression, this George Sherman production has elements to appeal to all types of audiences. The ruggedly handsome Stuart Whitman and Juliet Prowse (of "Can-Can" fame) ably take care of the romantic chores and are popular with the teenagers; Raymond Massey and Geraldine Fitzgerald will be familiar to the mature moviegoers while the pioneers-vs.-Zulu warriors sequences, plus the first screen role for Rafer Johnson, 1960 Olympic decathlon winner, will interest the action-minded males. Stuart Cloete's novel was a best-seller and Sherman, who also directed, has given the film excellent CinemaScope-De Luxe Color photography of outdoors locations resembling African plains and mountains in the mid-1800s. Sherman also maintains audience attention right up to the climactic battle, which ties up all the loose ends in too sudden a fashion. Massey is a tower of acting strength, as always, in the strong role of the Boer pioneer leader, and Miss Fitzgerald is well cast as his straight-laced sister. Whitman, Ken Scott and Johnson, the latter as a loyal African, realistically engage in several terrific set-tos with both fists and rifles.

Stuart Whitman, Juliet Prowse, Raymond Massey, Geraldine Fitzgerald, Ken Scott, Rafer Johnson, Eduard Franz.

Watch Your Stern F Ratio: Farce-Comedy
1.85-1

Magna Pictures 88 Minutes Rel. May '61

The British filmmakers have long had a knack for antic-comedy pictures like "Doctor in the House," shown here in 1955, but it is only since "Carry On, Nurse," "I'm All Right, Jack" and "The Mouse That Roared" scored in the art houses and then followed up with successful circuit bookings that typically British humor has scored with most U. S. moviegoers. Produced by Peter Rogers and directed by Gerald Thomas, the "Carry On" team, and with the mousy Kenneth Connor and the Amazonian Hattie Jacques leading the "regulars" of that comic series, this Anglo-Amalgamated farce dealing with the British Navy and top secret torpedoes will amuse all devotees of English roughhouse and slapstick of which this is a good example. Men probably will enjoy it more, mainly because the romantic angle is slight. Most of the players mugg to their hearts' content to get laughs, the most successful being Connor as a nervous little seaman who has ideas to improve an acoustic torpedo; Eric Barker, as the commander of the British flotilla, and Miss Jacques, as a formidable woman scientist. The bearded Noel Purcell is superb, as always, playing a gruff old Admiral. Joan Sims, as the captain's daughter, pops into a few scenes.

Kenneth Connor, Eric Barker, Leslie Phillips, Hattie Jacques, Noel Purcell, Joan Sims, Sidney James.

Question 7 F Ratio: Melodrama
1.85-1

Louis de Rochemont 110 Minutes Rel. Apr. '61

The man who produced "Martin Luther"—Lothar Wolff of Louis de Rochemont Associates—knew that he would someday film another great story of faith. While researching "Luther," which chalked up an astonishing number of awards and accolades, Wolff came in contact with historians and scholars in the land where the Reformer lived and worked—what is now the Soviet Zone of Germany. As he came to know these people, he learned that one of the world's most compelling dramas is being enacted there. There is the story he has meticulously brought to the screen—a dramatic insight into the faith of Iron Curtain Christians as they realistically face the troubles of the increasing pressures put upon them by the Communist rulers of the lands in which they live. As a central figure, he uses a 15-year-old boy, Christian de Bresson of France, who won the Katharine Cornell Award as Best Juvenile Performer for his Broadway work. The lad wishes to continue music studies in East Germany; the firm new rules of the land, however, insist that he complete a document of seven questions, the last one asking, "What person has been your greatest influence?" The boy learns of the viciousness of the Red philosophy and defects to the West. Stuart Rosenberg directed.

Michael Gwynn, Margarete Jahnen, Christian de Bresson, Almut Eggert, John Ruddock, Leo Bieber.

The Dead One F Ratio: Horror
1.85-1

Mardi Gras-States Rights 70 Minutes Rel. Mar. '61

The voodoo ingredients of out-and-out horror have served, to varying degrees of effectiveness, in seemingly uncountable quantities of releases, both U. S. and overseas. That there exists a sizable audience that dotes on such treatments means a waiting market for this latest, moderately entertaining effort bearing the mark of Mardi Gras Productions Inc. It has been accorded a filming process billed as Ultra-scope, plus Eastman Color. None of the acting personnel will mean much, marquee-wise, although it is a foregone conclusion that the horror addicts aren't overly concerned with known thespian values. The script is only sketchily appealing—newlyweds John McKay and Linda Ormond run up against opposition to their honeymoon plans on the old family plantation in the person of demented Monica Davis. The latter resurrects her dead brother through voodoo magic, ordering him to kill Miss Ormond. The new bride is saved by hubby and intervening police. Aided by a large-scale exploitation campaign, emphasizing street ballyhoo, gimmicks and the like, this could appeal to the adventure-seeking crowd. The leading players plod dutifully enough along under producer Barry Mahon's rather uninspired direction. Brandon Chase was executive producer.

John McKay, Linda Ormond, Clyde Kelley, Darlene Myrick, Monica Davis.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploits; Adlines for Newspaper and Programs

THE STORY: "Portrait of a Mobster" (WB)

Vic Morrow, a small-time Bronx hoodlum, has ambitions to become a big-shot in the growing bootleg liquor racket. His first attempts are to affiliate himself with "Legs" Diamond, the undisputed czar of Gotham's underworld. Irlked by Diamond's methods, he organizes his own mob. His first murder is that of a brewery operator whose daughter, Leslie Parrish, is the sweetheart of an honest policeman. Through devious means, Morrow corrupts the officer and steals the girl, who develops into a hopeless alcoholic. When the decent citizenry organizes to stamp out crime and competition from the incipient Mafia becomes greater, Morrow sees his empire crumbling. Finally, he is slain in a double-cross ambush and Leslie returns to the officer, both determined to start a new and honest life.

EXPLOITIPS:

Have boys dressed as newsboys on the street in front of the theatre with mock headlines on papers crying of Schultz's exploits. Play up Morrow as a new star and refer to the early-day "Little Caesar," as well as the recent WB hit, "Legs Diamond."

CATCHLINES:

Mobster Dutch Schultz Again Brought to Life . . . The Raw and Rough Era of Prohibition Seen at Its Goriest . . . One of the Country's All-Time Hoodlum Czars and How His Empire Was Stopped.

THE STORY: "Watch Your Stern" (Magna)

Eric Barker, commander of a British flotilla, tells his men that one of their destroyers has been chosen to fire a new acoustic torpedo. A scientist arrives with secret plans for modifying the torpedo and Kenneth Connor, an ordinary seaman, sees what is wrong and takes away the plan to correct it, substituting a refrigeration plan. Hearing that a famous woman scientist, Hattie Jacques, is arriving to confer with the Navy scientist, Connor is hastily dressed in women's clothes to delay matters until the original torpedo plan can be replaced in Barker's cabin. When Miss Jacques finally arrives, she is believed to be an impostor and is stopped at the security gate. This leads to more mixups until Connor and Miss Jacques are brought face to face and she agrees with his theories about the torpedo. They work on the new plan together but, when the torpedo misfires, both Connor and Barker wind up as civilians—out of the British Navy.

EXPLOITIPS:

Because the British player, many of them featured in "Carry On, Nurse," have relatively mild name value, use stills or blowups of Kenneth Connor, Eric Barker, Hattie Jacques and Noel Purcell, etc., to identify them to patrons who will remember them from other British comedies.

CATCHLINES:

The "Carry On, Nurse" Comedy Group in Another Riotous British Laugh-Getter . . . It's Fun and Frolic in the British Navy . . . The British Navy "Carries On" in Merriment.

THE STORY: "The Dead One" (Mardi Gras-SR)

Newlyweds Linda Ormond and John McKay honeymoon at the family plantation. Living there is demented cousin Monica Davis who fears that she will lose the homestead now that McKay has married. She resurrects her dead brother via voodoo magic, ordering him to kill Linda. McKay and the police arrive in time; the evil sister and brother perish.

EXPLOITIPS:

Unknown cast solemnly acts out this voodoo drama; tie up with magic shops in the city, providing appropriate window and interior displays of voodoo and the like. Appeal to the adventure-seeking crowd via street ballyhoo and various gimmicks.

CATCHLINES:

Her Honeymoon Interrupted by Voodoo Magic! . . . A She-Devil in the Lonely Night! . . . She Found Horror, Not Romance, on Her Honeymoon.

THE STORY: "A Raisin in the Sun" (Col)

God-fearing, widowed Claudia McNeil is matriarch of a crowded Negro household which she shares with her son, Sidney Poitier, his wife and son, and her daughter, Diana Sands, an ambitious medical student. When she receives \$10,000 life insurance on her departed husband, Poitier pressures her to back him in a liquor store so that he can elevate himself above his despised status of chauffeur. She refuses, but under nagging finally decides to split the money three ways, to be used as a down payment on a home in an all-white neighborhood, to pay for her daughter's education and to establish her son in business. Poitier's partner absconds with \$6,500 of the money, but the family, despite opposition, determines to occupy their new house and work hard to finance their future.

EXPLOITIPS:

Tout Sidney Poitier and Ruby Dee, who re-enact their stage roles and who have been teamed in many earlier films, plays and TV programs. Exploit all recent integration stories from newspapers, magazines, other movies, and all-Negro cast. Further publicity may be built around Producer Susskind, controversial figure and emcee of TV's "Open End" show.

CATCHLINES:

Now on the Screen—the Broadway Hit of the Season! . . . An Enraged Young Negro Fights to Better Himself—in the Wrong Way.

THE STORY: "The Fiercest Heart" (20th-Fox)

In South Africa in 1837, the Boer farmers, led by Raymond Massey, his sister, Geraldine Fitzgerald, and his spirited granddaughter, Juliet Prowse, start a trek out of British territory to new lands to the north. The caravan of wagons is joined by Stuart Whitman, a military deserter; Ken Scott, a thief, and Rafer Johnson, a loyal African. Although Juliet is engaged to a young Dutch farmer, she is attracted to Stuart, but when he forces his attentions on her, she rejects him. Whitman plans to leave the caravan, but when Massey is wounded and is near death, he names the young man as his successor to lead the trek. Although Juliet's fiance resents Whitman, he latter takes charge of the trek and, when Zulus make a surprise attack, it is Johnson who kills the chief and scares away the other invaders. As the Boer wagons approach the "promised land," Whitman decides to become a farmer and settle down with Juliet.

EXPLOITIPS:

Arrange for bookstore tieups with window displays of Stuart Cloete's best-selling novel. Invite descendants of Boer settlers to attend a preview or opening day show. Rafer Johnson, the decathlon champion in the 1960 Olympic Games in Rome, will be a selling angle for sports fans.

CATCHLINES:

The Best-Selling Book That Pierced the Heart of Africa Is on the Screen . . . Stuart Cloete's Big African Adventure Tale . . . Rafer Johnson, America's Olympic Hero, in his Debut.

THE STORY: "Question 7" (de Rochemont)

In modern-day East Germany, Christian de Bresson, 15-year-old son of Pastor Michael Gwynn, dreams of becoming a music teacher. He brings home news that advanced learning is available only to the politically correct, and he must complete a document of seven questions, provided all students in the East Zone. Christian's girl, Almut Eggert, urges the youth to keep faith with himself. Gwynn tells him to remember honor and truth. The party, however, offers excitement of playing in public and the chance to attend the Berlin Youth Festival. The boy goes, telling his worried parents and Almut, "I'm not going over to their side; I'm just going to play the piano." In Berlin, he learns how wrong he is. The Party proclaims him to the world as refutation of charges that religious youth is denied opportunity under Communism. Hearing this and determined no longer to be a Party pawn, he flees, to become a refugee in the West.

EXPLOITIPS:

This is the latest production by Lothar Wolff, who teamed in the old days with Louis de Rochemont for the famed "March of Time" series. Scriptor Allan Sloane and Wolff were previously associated with 1953's acclaimed "Martin Luther" . . . A cinch for strong church tieup.

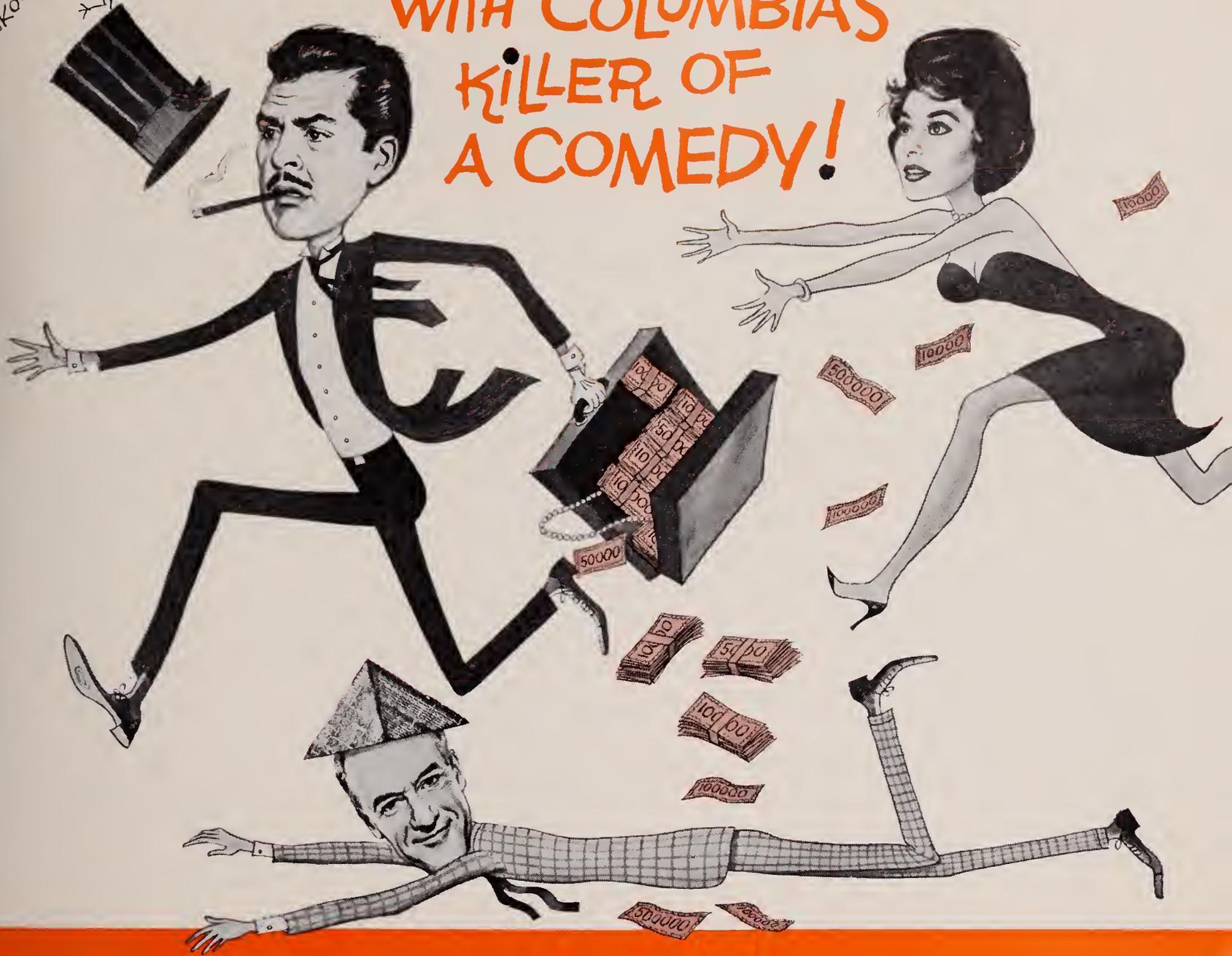
CATCHLINES:

How would YOU Answer "Question 7"? . . . A Superb Motion Picture That Involves You . . . The Heart of the East and West Struggle!

GET READY FOR A KILLING...

WITH COLUMBIA'S KILLER OF A COMEDY!

"Cuckoo!"



**ERNIE
KOVACS**

**CYD
CHARISSE**

**GEORGE
SANDERS**

**5 GOLDEN
HOURS**

co-starring
KAY

HAMMOND • PRICE

DENNIS

Original Story and Screenplay by HANS WILHELM
Produced and Directed by MARIO ZAMPI
Associate Producer, GIULIO ZAMPI

A COLUMBIA PICTURES RELEASE

A MARIO ZAMPI PRODUCTION

National Screen's

SPECIAL TRAILERS



Provide that
SPECIAL "PITCH"

for your *Programs*
and your *Services...*
that get you

EXTRA PROFITS!

Your SEVEN-DAY-A-WEEK *Business* calls for SEVEN-DAY-A-WEEK *Selling!*

Your BIG HITS should be plugged from your SCREEN far-in-advance . . . with *Headers* and *Trailerettes!* Then climaxed with the week-before "sock" of the NSS FEATURE TRAILER!

Your SPECIAL EVENTS should be *sold* to your audience at every show!

Your SERVICES . . . your REFRESHMENT STAND . . . your FACILITIES and CONVENIENCES . . . should be the object of a strong sales-pitch . . . to tell your patrons of the *advantages* and *comforts* they can find when they visit your theatre!

The repeated *telling!* . . . The constant *selling* . . . is the *tried* and *proven* Showman's way to EXTRA PROFITS!

The industry knows that when you want SPECIAL TRAILERS to be *good* . . . when you want SPECIAL SERVICE that is *fast* . . . just order from . . .

NATIONAL SCREEN SERVICE



APRIL 10, 1961

BOXOFFICE

The Pulse of the Motion Picture Industry

2 L
Fred A. Buerki
Wisconsin Union
770 Langdon
Madison, Wisc.



In Albany, N. Y., the 40-year-old Strand Theatre has been given a new look by Stanley Warner Theatres, at a cost of more than \$300,000. A corner store building was demolished in order to create the two-story lobby shown in the above sketch by Drew Eberson, the architect. Approximately 300 of the 1,900 chairs were removed to provide greater seating comfort for patrons. The theatre was closed for nine weeks in order to carry out the modernization program.

IN THIS ISSUE:
**THE
MODERN
THEATRE**
SECTION

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NORTH CENTRAL EDITION

IT BEGINS WHERE "PEYTON PLACE" LEFT OFF...

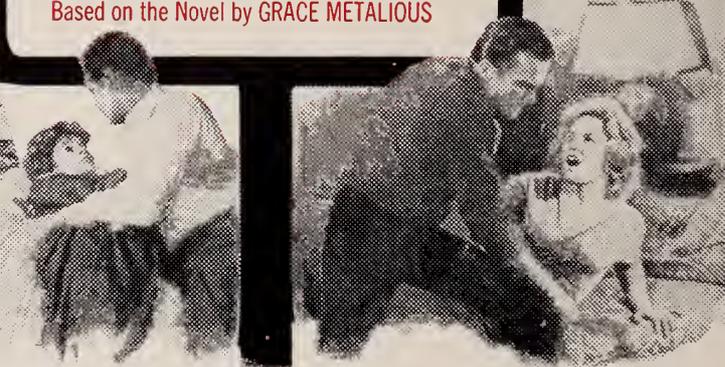
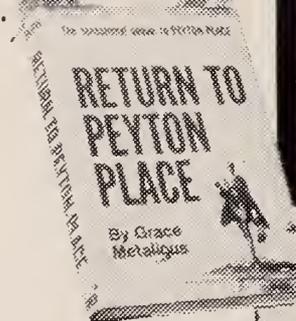
It looks into the
face of the town...
down its streets
where shame
became famous...

It lets you
discover what
happened the
day Allison
returned—to
defend herself
against the truth
"Peyton Place"
called indecent...



RETURN TO PEYTON PLACE

Based on the Novel by GRACE METALIOUS



STARRING
CAROL JEFF ELEANOR
LYNLEY · CHANDLER · PARKER

MARY ROBERT LUCIANA BRETT GUNNAR TUESDAY Directed by Screenplay by
ASTOR · STERLING · PALUZZI · HALSEY · HELLSTROM AND WELD · FERRER · ALEXANDER
JOSE RONALD

Watch It Top Those "Peyton Place" Records This Spring!



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FOR MAXIMUM RESULTS

TIMES and conditions change and methods of doing business must change with them. That, in substance, was the keynote of the address delivered by Jerome Pickman, domestic general sales manager of Paramount, at the recent Show-A-Rama convention of the United Theatre Owners of the Heart of America in Kansas City. As a consequence, he said, set patterns of operation must give way to flexibility on the part of both exhibitors and distributors. In this way, they will be enabled to work together to obtain "maximum results on specific pictures released under specific circumstances in specific market areas."

The new patterns, Mr. Pickman said, required a change in attitude—discarding the theory that "if you have a good picture, you will do business; and, if you have a bad picture, you will die." This, he said, was one of the most negative approaches that could be taken by exhibitors or distributors and "can only result in complacency, indifference and lack of imagination on the part of all segments of our industry." The change he advocated, therefore, was "an attitude of flexibility whereby exhibitors and ourselves (the distributors) consider and evaluate the product and jointly determine the best method of presenting that particular picture in that particular market. In other words, picture-by-picture, market-by-market merchandising."

We heartily agree that the maximum results cannot be obtained for a picture by any advance determination of its boxoffice potentialities based solely on whether the picture is good or bad. Proof of this is implicit in the fact that numerous pictures, that might be rated "bad" from an artistic standpoint, found wanting in production qualities or lacking in top-name casts, have brought in excellent returns. This has held true over the years, going back even to the hey-day of this business. What made the difference was the promotional approach—not saying "die" just because a picture was not one that would readily sell itself—and a building-up of enthusiastic effort on the part of exhibitors by the distributors.

The latter, frequently have been prone to guess negatively about a picture—often on some that are high in production qualities, with saleable names and with merchandisable ingredients. In some of these instances, the story line has been determined to be the cause of the negative attitude. Or a hurried "test campaign" has been hurriedly made in one or two places, with thumbs down given the picture, if it didn't click. We know of several pictures that failed in such instances but which came through with flying colors when imaginative merchandising was applied by the exhibitor in cooperation with the distributor, or vice-versa. There is room for much more of this—and for making more widely known and extending the use of the successful methods.

There's another facet to the negative attitude and it stems from the distributor, viz: A picture is placed in release, opening in a couple of so-called key spots and, sometimes, heralded by a good local campaign. But, for some reason, perhaps purely local, it does not do well. So the distributor decides that it would be a dud in the rest of the country and—as has happened—drops all trade advertising on the picture. Shouldn't the exhibitors be allowed to determine for themselves, for their own situations, what they could do with this picture? After all, haven't failures in New York proven hits in Des Moines, and vice-versa?

Significant is this statement by Mr. Pickman: "I would venture to say that everyone of you here in the audience, at some time or other, has sincerely felt that if left to your own devices, you could show a distributor how to get more money out of his picture in your theatre or theatres. This knowledge that you have that would enable you to gross more and thus enable us to obtain greater film rental is the specific interchange that we seek, and that we recommend, but it does necessarily follow that no company or individual can be all things to all people at the same time."

True, indeed. The distributor or his salesman or fieldmen cannot be expected to sit down with every exhibitor and come away with practicable ideas for merchandising every release. However, the exhibitor would be enabled to "show a distributor how to get more money out of the picture in his theatre," if he were provided with more information as to its merchandisable qualities through trade ads, well in advance of the picture's release. This would give him something tangible around which to develop his own ideas, as well as to stir him to greater effort when his playing time for the picture approaches.

There is no single pattern that can be generally adopted and that will assure success. But, a picture is given no chance to be anything but a failure, when it is "labeled" as such after a bare announcement of its availability—and often without any announcement at all. This sounds like we are plumping for more trade advertising—perhaps we are—but the fact remains that in this industry's hey-day virtually every picture made was extensively advertised in the trade-press long before it was completed, during its filming, on its release and after its release—even though pictures, then, were sold in blocks for an entire season.

Nothing sells itself; and no selling at all sells nothing.

Ben Shlyen

PRODUCT-SPLITTING HELD VALID, WITH DISTRIBUTORS AS A PARTY

So TOA Counsel Declares In Analyzing Decision In New England Suit

NEW YORK—A recent decision by the United States First Circuit Court of Appeals of Massachusetts is regarded as a decision of prime importance to the motion picture industry in a number of points, according to Herman M. Levy, general counsel of Theatre Owners of America. The case was that of Herbert I. Brown, operator of the Victoria Theatre in Greenfield, Mass., against Western Massachusetts Theatres, Inc., involving a split of product in which his theatre was not included.



Herman M. Levy

A FIRST FOR THE COURT

The high points of the decision, Levy stated in an analysis of the suit, were that, insofar as he knew, it was the first time the court had given its judicial blessing to a "splitting of product" agreement which was entered into in order to avoid what the court referred to as "suicidal" competitive bidding. Levy said the matter took on added significance because (1) the distributors were parties to the "split" and (2) the "split" excluded one of three competitive theatres.

In giving its support to the "split," the court stated, in part: "The antitrust laws do not require a business to cut its own throat." Levy added that insofar as he knew, this was the first time that a court recognized that competitive bidding "was not always what it purported to be."

These are the facts of the case:

Brown operates the Victoria Theatre in Greenfield, Mass. Western Massachusetts Theatres operates a chain of houses including the Garden in Greenfield. A third first-run theatre, the Lawler, is operated by M. A. Shea Massachusetts Corp. Brown was not included in the product split agreement and he subsequently brought an antitrust suit, complaining that the distributors agreed with Western and Shea to divide the bulk of the first-run product between them, thereby depriving Brown of an opportunity to obtain a supply of first-run pictures needed by him for the effective operation of his theatre.

AFFIRMED ON APPEAL

The U. S. District Court for the District of Massachusetts decided the case against Brown who appealed to the Court of Appeals. That court affirmed the decision of the lower court.

In deciding the case against Brown, the appeals court pointed out that Brown, in attempting to prove his case, resorted to

Significant Points in Analysis Of Product-Splitting Decision

- The Court approved the splitting of product to "avoid suicidal competitive bidding."
- The Court had no objection to distributors being a party to the splitting arrangement.
- The Court held that a distributor, acting independently, and for sound business reasons may, without danger, select one of two competing theatres as its customer.

proving the alleged conspiracy "indirectly by inferences he claims can be drawn from certain conduct, rather than by direct proof of conspiratorial activities, joint agreements or group decision." In other words, Levy said, the plaintiff relied on the doctrine of "conscious parallelism" of action; to wit, that the plaintiff's two competitors did not bid against each other.

The court held that "conscious parallelism" of action was insufficient to prove the conspiracy and stated: "And in any event, something more than occasional similarity of conduct is required. In the case at bar, the parallel behavior among the distributors begins with the division of the several distributors' product between the other two Greenfield exhibitors, a practice commencing at a time before the plaintiff had actively attempted to obtain a part of this product for himself."

DISTRIBUTORS NOT A PARTY

The defendant distributors were not part of the trial in the lower court. They had settled their differences with Brown and were, thereupon, dismissed from the case. In addition, the claims against the distributors related to a period before that involved in the claim against Western. Shea withdrew its appearance and was defaulted, so that the ultimate parties in the case were the two competitors, Brown and Western.

In discussing the competitive bidding, the court stated, in part:

"We have no doubt, however, that a jury could have concluded that competitive bidding by the particular distributors in question was not always what it purported to be, or concluded that, in the instances shown, plaintiff's bids were not considered on an equal footing with the defendant's."

Commenting on the above, Levy said that distributors who sincerely wanted to eliminate competitive bidding would do well to read the decision and, especially, that portion of it which traced the history of competitive bidding and which concluded with this thought:

"... of course this is not to question

that competitive bidding is one acceptable method of distributing films for exhibition . . . It does indicate, however, why a departure from competitive bidding does not in itself constitute or prove a violation, and cannot be helpful to the plaintiff unless he can rationally relate to it other conduct by the alleged conspirators."

Levy, in his digest of the case, said that TOA had not pleaded for the elimination of competitive bidding where the distributor had used it honestly to avoid litigation. He said TOA had, for years, decried the use of competitive bidding for the purpose of obtaining higher film rental under the guise of avoiding litigation. He added that those distributors who really wanted to curtail the use of competitive bidding would find comfort, help and guidance in this decision.

NOT FOR BOOSTING RENTALS

Levy said the court did point out that the plaintiff's theatre was substantially smaller than the other two theatres and that its location was poorer. As a whole, the court said, "the record seems at least as consistent with legitimate business decisions by the distributors in favor of the Garden or the Lawler as with the planned exclusion of plaintiff from the first-run market. Nor is it necessarily significant that the several distributors all tended to prefer the plaintiff's competitors, since these same business factors were relevant to each."

According to Levy, this latter language adds further corroboration to the legal principle that a distributor, acting independently and impelled by sound business motives, may, without danger, select one of two competing theatres as its customer.

Levy pointed out that a footnote of interest to subsequent-run exhibitors who had been confronted with the "no print" excuse of distributors appeared in the decision. The court had this comment to make:

"Plaintiff constantly refers to the fact that it is theoretically possible for a small house to gross more than a larger one on a given film by having a longer run. His argument, in addition to not having been testimonially connected to Greenfield, overlooks the fact that long runs delay the use of the print elsewhere."

GREAT HELP TO EXHIBITORS

In conclusion, Levy wrote:

"There can be no doubt that this decision will be of great help to exhibitors in working out 'splits' with distributors. And, given the suitable facts, the distributors will, if they are sincere in their desire to be of assistance, find it difficult to refuse to become parties to 'split.' This does not mean, however, that this decision will apply to all situations. The principle seems established that 'splits' are valid and legal. But the facts of any particular situation have to be analyzed carefully in order to determine whether this principle will apply to these facts."

THE
NEW
UA

CELEBRATES ITS
TENTH ANNIVERSARY
WITH THE MOST POWERFUL
PRODUCT ARRAY
IN ENTERTAINMENT
HISTORY!

FOR '61

...NEVER BEFORE SO READY TO

JOHN WAYNE'S The ALAMO

Technicolor • Starring John Wayne • Richard Widmark
Laurence Harvey • Frankie Avalon • Linda Cristal
Richard Boone • Produced and Directed by John Wayne
A Batjac Production

BIRDMAN OF ALCATRAZ

Starring Burt Lancaster • Karl Malden • Thelma Ritter
Betty Field • A Harold Hecht Production



BY LOVE POSSESSED

Eastmancolor • Panavision • Starring Lana Turner
Efrem Zimbalist Jr. • Jason Robards Jr. • George
Hamilton • Susan Kohner • Prod. by Walter Mirisch
Directed by John Sturges • A Mirisch Company Pres-
entation in Assoc. with Seven Arts Prod. • From the
novel by James Gould Cozzens



ANATOLE LITVAK'S GOODBYE AGAIN

Starring Ingrid Bergman • Yves Montand • Anthony
Perkins • Prod. and Dir. by Anatole Litvak • From the
novel "Aimez-vous Brahms" by Françoise Sagan

The HOODLUM PRIEST

Starring Don Murray • Directed by Irvin Kershner
Produced by Don Murray and Walter Wood • A Murray-
Wood Production

JACK THE GIANT KILLER

Technicolor • Fantascope • Starring Kerwin Mathews
Judi Meredith • Torin Thatcher • Directed by Jerry
Juran • Associate Producer Robert E. Kent • An
Edward Small Production

The MISFITS

Starring Clark Gable • Marilyn Monroe • Montgomery
Clift • Thelma Ritter • Eli Wallach • Dir. by John
Huston • A John Huston Prod. • Produced by Frank E.
Taylor • A Seven Arts Presentation • Original screen-
play by Pulitzer Prize-winner Arthur Miller

The NAKED EDGE

Starring Gary Cooper • Deborah Kerr • Dir. by Michael
Anderson • Exec. Producers George Glass and Walter
Seltzer • A Pennebaker-Baroda Production • From the
novel "First Train To Babylon" by Max Ehrlich

NEVER ON SUNDAY

Starring Melina Mercouri • Jules Dassin • Produced
and Directed by Jules Dassin • A Lopert Pictures
Corporation Presentation

FRANK CAPRA'S POCKETFUL OF MIRACLES

Color • Starring Glenn Ford • Bette Davis • Hope
Lange • Arthur O'Connell • Produced and Directed by
Frank Capra • A Frank Capra Prod., Inc. Presentation

REVOLT OF THE SLAVES

Color • Widescreen • Starring Rhonda Fleming • Lang
Jeffries • Directed by Benito Melasomma • Produced
by Paolo Maffa • An Ambrosiana Film

PANAMA & FRANK'S The ROAD TO HONG KONG

Color • Starring Bing Crosby • Bob Hope • A Panama
and Frank Production • Directed by Melvin Frank
Produced by Norman Panama

TOWN WITHOUT PITY

Starring Kirk Douglas • E. G. Marshall • Produced and
Directed by Gottfried Reinhardt • A Mirisch Co. Prod.
in Association with Gloria Films

TUNES OF GLORY

Technicolor • Starring Alec Guinness • John Mills
Produced by Colin Lesslie • Directed by Ronald Neame
A Colin Lesslie Production • A Lopert Picture Corp.
Presentation

WAR HUNT

Starring John Saxon • Produced by Terry Sanders
Directed by Dennis Sanders • A T-D Enterprises Inc.
Presentation

THE BIG ONES ARE NOW

MANY TOP-POTENTIAL PICTURES BE DELIVERED!

OTTO PREMINGER'S EXODUS

Starring Paul Newman • Eva Marie Saint • Ralph Richardson • Peter Lawford • Lee J. Cobb • Sal Mineo • John Derek • Hugh Griffith • Gregory Ratoff • Felix Aylmer • David Opatoshu • Jill Haworth • Produced and Directed by Otto Preminger • From the novel by Leon Uris • Technicolor • Panavision 70

The EXPLOSIVE GENERATION

Starring Lee Kinsolving • Patty McCormack • William Shatner • Produced by Stanley Colbert, Joe Landon and Max Bercutt • Directed by Buzz Kulick

PANAMA & FRANK'S The FACTS OF LIFE

Starring Bob Hope • Lucille Ball • Ruth Hussey • Don De Fore • Louis Nye • A Panama and Frank Prod. Directed by Melvin Frank • Produced by Norman Panama • An H-L-P Production

STANLEY KRAMER'S JUDGMENT AT NUREMBERG

Starring Spencer Tracy • Burt Lancaster • Richard Widmark • Marlene Dietrich • Maximilian Schell • Judy Garland • Montgomery Clift • Produced and Directed by Stanley Kramer

The LAST TIME I SAW ARCHIE

Starring Robert Mitchum • Jack Webb • Martha Hyer • France Nuyen • Produced and Directed by Jack Webb • A Mark VII, Manzonita and Talbert Production

The MINOTAUR THE WILD BEAST OF CRETE

Eastmancolor • Totalscope • Starring Bob Mathias • Rosanna Schiaffino • Dir. by Mario Bonnard • Prod. by Raymons Maffa • An Agliani-Mordini-Iliria Film

BILLY WILDER'S ONE-TWO-THREE

Starring James Cagney • Horst Buchholz • Produced and Directed by Billy Wilder • A Mirisch Company Presentation • A Billy Wilder Production

PARIS BLUES

Starring Paul Newman • Joanne Woodward • Sidney Poitier • Diahann Carroll • Louis Armstrong • Directed by Martin Ritt • Produced by Sam Shaw • Exec. Prod. George Glass and Walter Seltzer • A Pennebaker Prod.

PIONEER, GO HOME

Starring Elvis Presley • Produced by David Weisbart • A Mirisch Co. Production

SAINT GEORGE AND THE 7 CURSES

Super-Percepto-Vision • Starring Basil Rathbone • Liam Sullivan • Estelle Winwood • Produced and Directed by Bert I. Gordon



SEASON OF PASSION

Starring Ernest Borgnine • Anne Baxter • John Mills • Angela Lansbury • Produced and Directed by Leslie Norman • Based on the play "The Summer of the 17th Doll" by Ray Lawlor

SOMETHING WILD

Starring Carroll Baker • Ralph Meeker • Mildred Dunnock • Directed by Jack Garfein • Produced by George Justin • A Prometheus Enterprises Production From Alex Karmel's novel "Mary Ann"



WEST SIDE STORY

Eastmancolor • 70mm • Starring Natalie Wood • Co-directed by Jerome Robbins and Robert Wise • Produced by Robert Wise • A Presentation of the Mirisch Company in Association with Seven Arts Productions Based on the Broadway musical

The YOUNG DOCTORS

Starring Fredric March • Ben Gazzara • Dick Clark • Ina Balin • Eddie Albert • Directed by Phil Karlson • Produced by Stuart Millar and Lawrence Turman • A Drexel-Millar-Turman Production • From the novel "The Final Diagnosis" by Arthur Hailey

The YOUNG SAVAGES

Starring Burt Lancaster • Shelley Winters • Dina Merrill • Directed by John Frankenheimer • Produced by Pat Duggan • Executive Producer Harold Hecht • A Contemporary Prod., Inc. Picture • From the novel "A Matter of Conviction" by Evan Hunter

ON THE WAY ... THRU UA

AND
FOR

'62

MORE POWER-PACKED PRODUCT
BEING READIED NOW!

* **ADVISE AND CONSENT**

Produced and Directed by Otto Preminger • From the novel by Allen Drury

† **The BEST MAN**

Produced and Directed by Frank Capra • From the play by Gore Vidal

The CHILDREN'S HOUR

Starring Audrey Hepburn • Shirley MacLaine • Directed by William Wyler
Produced by Harold Mirisch • A Mirisch Company Presentation
A William Wyler Production • From the play by Lillian Hellman

CIVIL WAR STORY

Starring Frank Sinatra and his friends

GERONIMO

Starring Chuck Connors • Directed by Arnold Laven
A Gramercy Pictures Production

The GOLDEN AGE OF PERICLES

Produced and Directed by Jules Dassin

**The GRAND DUKE
AND MR. PIMM**

Produced by Martin Poll • Directed by Blake Edwards

* **HAWAII**

Color • Widescreen • Directed by Fred Zinneman • Fred Zinneman's Highland
Production in Association with the Mirisch Company
From the novel by James Michener

† **IRMA LA DOUCE**

Color • Starring Jack Lemmon • Shirley MacLaine • Charles Laughton
Produced and Directed by Billy Wilder • A Mirisch Company Presentation in
Association with Edward L. Alperson • A Billy Wilder Production
Based on the Broadway musical

* **The LAST OF THE JUST**

Produced and Directed by Jules Dassin • Based on
the novel by Andre Schwarz-Bart

The MAD KING

Starring Yul Brynner • Produced and Directed by Anatole Litvak
An Alciana Production

† **The MIRACLE WORKER**

Starring Anne Bancroft • Patty Duke • Directed by Arthur Penn
Produced by Fred Coe • From the play by William Gibson

MY GLORIOUS BROTHERS

Directed by Richard Fleischer • Produced by Stanley Kramer
From the novel by Howard Fast

ONCE A THIEF

Starring Rex Harrison • Rita Hayworth • Joseph Wiseman
Produced by James Hill • Directed by George Marshall • From the novel
"The Oldest Confession" by Richard Condon

ROMAN CANDLE

Starring Shirley MacLaine • A Mirisch Company Presentation
From the Broadway play by Sidney Sheldon

* **The SIDE OF THE ANGELS**

Produced and Directed by Otto Preminger • Based on the novel
by Alexander Fedoroff

TARAS BULBA

Color • Starring Tony Curtis • Produced by Harold Hecht • An Avala Films
Production • From the classic by Nicolai Gogol

† **TOYS IN THE ATTIC**

Starring Dean Martin • A Mirisch Company Presentation
From the play by Lillian Hellman

† **TWO FOR THE SEESAW**

Starring Shirley MacLaine • A Mirisch Company Presentation in Association
with Seven Arts Productions • From the play by William Gibson

The WAY WEST

Color • Widescreen • Starring James Stewart • Burt Lancaster • Produced
by James Hill • From the Pulitzer Prize-winning novel by A. B. Guthrie

The WELL AT RAS DAGA

Starring Robert Mitchum • A D.R.M. Production • Based
on a story by Robert Ruark

The X-15

Color • Executive Producer Howard W. Koch • Produced by
Henry Sanicola and Anthony Lazarino • An Essex Prod.

* *Best-Seller* † *Broadway Smash Hit*

Watch For News Of Other Blockbusters To Come...

THRU
UA

Lesser, Cooper, Laurel, Miss Mills Honored

Hollywood—Sol Lesser, veteran film producer, has been voted the Jean Hersholt Humanitarian Award by the board of the Academy of Motion Picture Arts and Sciences and will be so honored at the Oscar Awards night April 17. The Award, given in memory of Jean Hersholt, a past president of the Academy, is bestowed by the board "to an individual in the motion picture industry whose humanitarian efforts have brought credit to the industry."

Honorary awards also have been voted to Gary Cooper and Stan Laurel—Cooper "for his many memorable screen performances as well as the favorable recognition he, as an individual, has gained for the motion picture industry" and Laurel for "creative pioneering in the field of cinema comedy."

Also conferred by the board was an Honorary Juvenile Award to Hayley Mills "for the most outstanding juvenile performance during the Awards year," for her performance in "Pollyanna."

Star-Studded Program Set for Oscar Show

HOLLYWOOD—The industry puts its best foot forward next Monday (17) in presenting the 33rd annual Academy Awards show. Topped by Eric A. Johnston, president of the Motion Picture Ass'n of America, a long line of filmland personalities will appear on the telecast at 10:30 p.m. EST over the combined radio and television networks of ABC and the Canadian Broadcasting Co.

Johnston will present the Award for the best foreign-language picture, and such stars as Greer Garson, Audrey Hepburn, Simone Signoret, Rossano Brazzi, Gina Lollobrigida, Cyd Charisse, Peter Lawford, Eva Marie Saint, Mitzi Gaynor, Barbara Rush, Tony Randall, Sandra Dee, Bobby Darin, Jack Lemmon, Moss Hart and his wife Kitty Carlisle and Steve Allen and his wife Jayne Meadows will be seen as presenters of Oscars.

A trio consisting of Danny Kaye, Tony Curtis and Janet Leigh will perform a specialty number written by Arthur Schwartz and Howard Dietz, and songs nominated for Oscars will be sung by Sarah Vaughan, Connie Francis and Jane Morgan, while Vic Damone will sing a medley of Oscar-winning songs for which the late Oscar Hammerstein wrote the lyrics. Another specialty will be a dance by Juliet Prowse choreographed by Roland DuPree.

Bob Hope will emcee the show, which is being produced again by veteran Arthur Freed and directed by Vincente Minnelli, with Andre Previn, musical director; Edgar Preston and Emile Kuri, art directors, and Edith Head, costume consultant.

This year's writing staff consists of Richard L. Breen, Hal Kanter, Jack Rose and Melville Shavelson. Steve Broidy is chairman of the program committee.

Classification Is Opposed By Allied States Head

CLEVELAND—Marshall Fine, president of Allied States Ass'n is opposed to classification of motion pictures, whether it is on a voluntary basis or mandatory, he declared this week, as the association's board of directors prepared to take up the subject at the spring board meeting in New York April 11-12.



Marshall Fine

"Classification is merely a nice name with which to disguise the evils of censorship," Fine declared. "Classification is the means by which one individual may impose his opinions, biases, prejudices and will upon his fellowmen. Classification of films will deny one of our great American heritages, the freedom of choice.

"Motion pictures," he declared, "do not fall into any natural classifications and most motion pictures defy any artificial classification. Whether a film is 'objectionable' or not depends entirely upon the reaction of the individual who views it. The classification of film reflects only the personal taste, background and preferences of the classifier.

"If the reasons advanced for classifying films were applied to books, the children's horror classics of Hans Christian Andersen and Grimm's Fairy Tales would obviously be forbidden to children, and the Holy Scriptures would be restricted to adults only.

"Censorship," Fine declared, "by any name, is a vehicle by which dictators seek to enslave the minds of men. It has no place in free America."

Classification will be a major topic on

7 Arts Purchases 88 Post-'48 20th-Fox Films

New York—Eighty-eight post-1948 20th Century-Fox productions have been sold to Seven Arts Productions for a purchase price reported at \$6,400,000. Seven Arts, headed by Eliot Hyman, has acquired the world rights to the properties which will be distributed to television outlets.

Among the pictures in the package are "The Man in the Gray Flannel Suit," "Revolt of Mamie Stover," "D-Day, the Sixth of June" and "Don't Bother to Knock."

Prior to the deal, Seven Arts and Ray Stark of World Enterprises merged interests. The transaction involved an exchange of stock, Seven Arts having absorbed all of the assets of World. Stark will assume the post of executive in charge of all motion picture production.

the directors' agenda, but other than the expression by Fine of his personal views on the matter, there is no indication of what the board may do. In addition to this subject, the board will take up the fight against pay television, the issue of Columbia Pictures and National Screen Service and problems created out of the film company's decision to make its own trailers and accessories, and will receive reports on COMPO, ACE, the Marcus Plan, and from Allied's new industry relations committee.

Fine will report on his recent meetings with general sales managers of the film companies. In addition, the board will receive a plan for group life insurance for Allied members from the Prudential Insurance Co. of America, and will take up the matter of electing either a new national secretary or a secretary pro tem. Richard Lochry, elected secretary at the annual meeting last November, is a member of the Allied Independent Theatre Owners of Indiana which has withdrawn from the national body.

Continental Asks Damages In Atlanta Censor Suit

ATLANTA—Continental Film Distributing Co. has filed suit in the state court here attacking the constitutionality of the city's censorship ordinance and, at the same time, asking \$20,000 compensatory damages because the censors refused to allow a playdate for "Room at the Top." It is believed to be the first time damages have been asked in a censorship case. The suit is the second filed here in recent weeks, Lopert Films having attacked the constitutionality of the ordinance as a result of a ban on "Never on Sunday."

Sam C. Meyers Is Chosen Illinois Allied Chief

CHICAGO—Sam C. Meyers has been elected president of Allied Theatres of Illinois to succeed the late Jack Kirsch. Others elected include Jack Clark, Mayer Stern and Richard Balaban, vice-presidents; Howard Lubiner, secretary, and Roland Kuhlman, treasurer. Named to the board were Bill Charuhas, Sylvan Goldsinger, Carl Goodman, Donald Knapp, Howard Lambert, Robert Langdon, Milton Levy, Harry Nepo, George Nicolopoulos, Nate Flott and Bruce Trinz.

Ira Blue Vice-President Of New Milestone Co.

NEW YORK—Ira Blue, theatrical attorney, has been named vice-president and general counsel of the newly formed independent production company organized by Lewis Milestone, director, and Henry Kleiner, screen writer. Blue will open eastern offices for the new company, which has a schedule of four films lined up for production. Milestone is currently directing "Mutiny on the Bounty" for MGM.

Warner Bros. to Produce 17-21 Features in 1961

NEW YORK—Warner Bros. will produce between 17 and 21 feature motion pictures this year, about the same number as last year, William Orr, vice-president in charge of production at Warner Bros. studios, declared here at a luncheon meeting with the trade press last week.

Orr, who recently assumed charge of all of the company's production, theatrical and television, said that while the announced production lineup for the year is 17 to 21 films, he would not restrict the numerical program, inasmuch as he and his executive assistant, Hugh Benson, always were on the lookout for good story material, whether play, book adaptation, or original.

AFTER QUALITY, NOT QUANTITY

He said he was aware of the plight of exhibitors in regard to product shortages. The studio, however, will not turn out pictures just for the sake of making pictures, he declared, adding that quantity cannot be a substitute for quality and Warner Bros. will seek to make available the best in quality.

As of now, Warners has seven pictures completed for the current season, with seven in production, and others are in preparation. Preproduction deals have been made for two Broadway plays—"Mary, Mary" and "The Devil's Advocate," and negotiations are under way for the acquisition of "Becket," even though Hal Wallis had announced that he planned to make a film version of the successful Broadway play. Orr, however, insisted his negotiations for the property were continuing.

Orr was asked whether his appointment as production chief meant that Jack L. Warner would retire or become less active in the business. Orr said that was not true and added that Warner actually was becoming more active than he had been in the past.

Warner Bros. has no immediate plans for the pay television market, Orr said, but the company will continue to keep its eyes on the medium's development. For the present, however, Warners will concentrate on film productions for theatres and television.

DEVELOPING NEW TALENT

Not much can be done to bring down production costs, Orr said. Good talent comes high, but the company is developing new personalities who have been exposed to television and are now known to the public. Despite advantages of producing pictures abroad, Warner Bros. has no plans to increase the number of pictures made overseas. He indicated that when a locale required a foreign setting, it was logical to make such a picture on location.

In order to keep abreast with the story markets abroad, Warner Bros. will establish foreign offices for the purpose of combing marts for good properties, he said. He also revealed the company had no plans for roadshow productions.



William T. Orr, vice-president in charge of production at Warner Bros., addressing the trade press at a luncheon at the Plaza Hotel in New York. At the left is Dick Lederer, WB advertising and publicity director.

Innovation in Trailers For 'One-Eyed Jacks'

HOLLYWOOD—An innovation in theatre production trailers is being introduced with Marlon Brando's "One-Eyed Jacks" to initiate audiences to the unusual theme and treatment of the VistaVision Technicolor feature.

Representing nine months of production work by Paramount Pictures and National Screen Service, the four minute-44 second trailer combines the newest techniques in animation and stop-motion photography.

Relaying its message principally in visual terms, the trailer outlines the key elements of the film in a rapid fire series of still and live-action scenes, using sound only to heighten dramatic impact. There is no narration and only a few moments of spoken dialog. A special musical score, utilizing Hugo Friedhofer's theme for the picture, is played by a full studio orchestra. In addition, eight paintings designed by leading advertising artists are also integrated into the presentation.

Eugene Picker Will Enter Independent Production

HOLLYWOOD—Eugene Picker, former president of Loew's Theatres, will enter independent production and also will acquire foreign pictures for U. S. distribution.

Under the terms of Loew's circuit settlement, Picker cannot enter into exhibition during his lifetime and for that reason recently turned down a top position with ACE!

MPI Declares a Stock Dividend of 5 Per Cent

KANSAS CITY—Motion Picture Investors, Inc., has declared a 5 per cent stock dividend, based on an appreciation of values. Paid-in surplus of the company now is \$364,049 and the amount of accumulated net gain realized on investments is approximately \$28,000.

An executive officer of MPI stated that the company's investments in the rerelease of "Friendly Persuasion" and in the production of "The Deadly Companions" are not included.

Walter Reade jr., president of MPI, attending a meeting of the board of directors here last week, gave an enthusiastic report on "The Deadly Companions," which he had seen while in Hollywood. He also was high regarding the prospects for "Friendly Persuasion," based on the booking interest shown thereon. A 350-theatre saturation has been set up for May play dates in the Great Plains, and similar bookings have been made in other parts of the country.

Beverly Miller, an MPI director, told BOXOFFICE that he has received an increasing number of inquiries from exhibitors seeking to buy MPI shares and that several stockholders who previously were considering selling their holdings, now were seeking to purchase more.

Saturation Policy Planned For 'David and Goliath'

KANSAS CITY—Morey "Razz" Goldstein, vice-president and general sales manager of Allied Artists, and Meyer Hutner, vice-president of Beaver-Champion, addressed circuit executives and their bookers and buyers here Tuesday (4) following a screening of "David and Goliath," the Beaver-Champion production which AA is distributing.

At the luncheon meeting, Goldstein announced plans for releasing the production on a saturation policy in three areas to begin with, namely, in the Dallas-Oklahoma City, Kansas City and Detroit territories. The southern arrangement was made by Goldstein and Hutner on Monday, after meeting with executives of Interstate, Frontier, Video and several smaller circuits.

Highly enthusiastic over the possibilities of "David and Goliath," Goldstein set forth its potentials from the standpoint of its subject matter, a Biblical story, and its production values. Hutner presented highlights of the advertising and publicity campaign planned for the picture and displayed much of the material, advertising, accessories and tie-ins already effected.

At the Kansas City meeting, Commonwealth, NT&T, Dickinson and Durwood circuit executives and several smaller theatre operators were in attendance.

Mickey Rooney in 'Bottletop Affair'

HOLLYWOOD—Mickey Rooney has been set to star in "Bottletop Affair" for producer Joe Pasternak at MGM. Irving Ravetch and Harriet Frank have completed a screenplay and a May date has been projected.

"DEATH FROM OUTER SPACE"

*Today a Picture
Tomorrow's Headlines*

Available for Saturation Bookings

**Backed by Newspaper, Radio &
TV Campaign and Giveaway Gimmick**

COMING SOON

FROM:

Excelsior Pictures Corp.

**1564 Broadway
New York 36, N. Y.**

Tel: Circle 5-6157



IT COMES OUT HERE—When American International Pictures president James H. Nicholson told the Hollywood press about his company's ambitious program for 1961, displayed was a prop model of Jules Verne's airship, which is used in AIP's forthcoming "Master of the World," the most costly venture in the company's seven-year history. Nicholson (right) explained its operation. Looking on (from left) are Milton Moritz, AIP director of advertising and publicity, and Leon Blender, vice-president in charge of sales and distribution.

Chicago Mayor's Reversal of 'Eye' Ban Is Regarded as 'Significant'

NEW YORK—The recent reversal of the Chicago Police Censor's decision against an edited version of "The Savage Eye" is regarded by Trans-Lux Distributing Corp. as a sign that there will be a more tolerant attitude toward banned pictures. Edward Svigals, vice-president of Trans-Lux, and Felix Bilgrey, legal representative, said at a trade press meeting that they believed the Chicago corporation counsel felt that the banning of the picture would involve a court action which, conceivably, would be a waste of taxpayers' money.

"The Savage Eye" was submitted to the New York censors who asked for some cuts in the picture. The New York version was submitted to the Chicago Police censor group which demanded additional cuts. Trans-Lux refused to make the eliminations and submitted the original version to the office of Mayor Richard J. Daley, who overruled the censor board's rulings. The picture now has been booked for the World Playhouse in Chicago and will open shortly.

Svigals said he believed the mayor's action was significant in that it avoided court fights and expenses, inasmuch as every picture opposed by the censors in Chicago had been vindicated eventually. He also said it was a warning to state legislatures which were considering censorship laws that censorship was a costly undertaking to instigate and maintain.

The recent Supreme Court decision in the "Don Juan" case had a broadening, rather than a tightening, effect in the "Savage Eye" matter because censor boards prefer not to face court action with the possibility of defeat, even though the Chicago board was upheld in the former action, Bilgrey said.

Mayor Daley's decision is a demonstration of intelligent censorship by mature standards," Svigals said. "The city of Chicago has shown that, in spite of possible mistakes in the past, it is as able as any other place to distinguish between art and pornography."

Bilgrey said he regarded "The Savage Eye" as a cinematic work of art even though some scenes and dialogue might be considered by some as being sensational.

Vitalite Will Distribute All Valiant Product

NEW YORK—Valiant Films Corp. has entered into an agreement with Vitalite Film Corp. for the latter company to distribute all Valiant product, according to Fred J. Schwartz, president of Valiant, and Sig Shore, head of Vitalite. Key branches of Valiant are also being taken over by Vitalite.

WB Seven Color Shorts

NEW YORK—Warner Bros. is releasing five one-reel and two two-reel "World-Wide Adventure Specials" in color during the first half of 1961. The one-reelers are: "Snow Frolics," "Granddad of Racing," "King of the Rockies," "Alpine Champions," and "Riviera Days." The two-reelers are: "The Man From New Orleans" and "Enchanted Islands."

These are in addition to the lineup of cartoon shorts.

Pepsi-Cola Earnings Hit New High in '60

NEW YORK—The Pepsi-Cola Co. reported record net income for 1960 in the annual report issued this week by Herbert Barnet, president.

The net income reached \$14,180,705 or \$2.18 per common share, on net sales of \$157,672,258. For 1959, net income totaled \$13,873,843, or \$2.17 a common share on net sales of \$157,769,109. The improved earnings mark was made despite the recession and the cool 1960 summer which adversely affected sales. Yet, said Barnet, the company actually exceeded its growth of the year before.

The president reported that the company's new lemon-lime drink, Teem, is now being sold by more than 130 Pepsi franchise holders and is reaching about 25 per cent of the U.S. population. In addition, Patio, the new line of flavored drinks, was in production at 40 bottling plants at the end of 1960. Sales of Pepsi-Cola from fountain dispensers rose 15 per cent during the year, Barnet said.

In revealing that the company is now selling about 40 per cent of its products abroad, he said the foreign market enjoyed notable increases in 1960 and that "prospects of continued growth in expanding markets and populations appear excellent."

Variety Charity Projects Judges Are Selected

MIAMI BEACH—Humanitarian projects of Variety Club tents will be judged by Gabriel Heatter, news commentator; Fay F. W. Pearson, president of the University of Miami, and John Teeter, executive director of the Damon Runyon Memorial Fund for Cancer Research, at this year's Variety convention to be held at the Fontainebleau Hotel here April 25-29.

The three judges will evaluate charity activities of each tent and select the three judged to have performed the most significant work during the last year. The coveted Heart Award will go to the tent judged to have done the most outstanding job, while the other two tents will be given Charity Citations.

Variety's Heart Committee which is coordinating this program consists of William Koster of Boston, chairman, and George Murphy of Hollywood and C. J. Latta of the London tent.

It also was announced that, in a departure of past procedures, top officers of the international organization will preside at major luncheons. In the past, officers of the host tent or former international officers have presided. William Scully, general convention chairman, announced that Edward Emanuel, international chief barker, will preside at the opening luncheon; Rotus Harvey, first assistant chief international barker, will preside at the second luncheon, while England's James Carreras will oversee the third luncheon meeting.

New Joseph Brenner Release

NEW YORK—Joseph Brenner Associates has acquired national distribution rights to "Karate, the Hand of Death," a feature depicting the art of Karate, for release this spring.

Stereo Vision
Natural 3D Motion Pictures seen
without wearing glasses.
COMING SOON

Industry in Answer To 'Unfriendly 12'

WASHINGTON — The Motion Picture Ass'n of America, the Association of Motion Picture Producers and 11 film producing and distribution companies last week filed their answer to a \$2,500,000 suit brought by 12 actors and writers who alleged the associations and various companies conspired to prevent them from gaining employment in the motion picture industry, in violation of the antitrust laws.

The defendants categorically denied that any conspiracy or blacklist existed and insisted that any similarity in their practices resulted "from the impact of identical stimuli, under similar conditions, upon companies having substantially the same problems and objectives."

But even if a common policy did prevail, "relating to the nonemployment of members of the Communist party, it was eminently reasonable and proper," attorney William P. Rogers for the defendants declared.

Stripped of the legal verbiage, the brief lays two basic foundations on which to defend the employment practices of the companies:

MORAL. It contends that while movies are a form of entertainment, "they are or can be a potent force in the battle for men's minds." Therefore "the employment of known Communists would be inconsistent with the responsibilities which the public demands, and the producers themselves must assume."

ECONOMIC. It contends that producers would risk heavy losses as result of public boycotts, if they were to deliberately employ persons believed to be Communists.

The plaintiffs in the suit are the so-called "Unfriendly 10," now expanded to 12, who in the mid-1940s refused to testify as to their alleged Communist affiliations before a congressional committee.

Multiple Runs for 'Atlas' In Philadelphia, Charlotte

LOS ANGELES—Although the final color prints have not yet been delivered, Roger Corman's "Atlas," has been April-booked in 35 theatres in Philadelphia and 40 in the Charlotte area, according to Skip Regan, vice-president in charge of distribution for Filmgroup under whose banner the film is being released.

Regan, who is currently touring the country with the only available answer print to show to exhibitors, reports that multiple runs also have been set in Cincinnati, Columbus and Phoenix areas, and the present print order has been upped from 300 to 400 to take care of the saturation and multiple bookings.

Paramount Has 5 Features Ready for Previewing

HOLLYWOOD—Five feature films are being made ready for previewing by Paramount within the next week.

Edited and in cans are Shavelson and Rose's "On the Double," Perlberg-Seaton's "The Pleasure of His Company," Jurow-Shepherd, "Love in a Goldfish Bowl," "The Ladies' Man," Jerry Lewis starrer, and Jurow-Shepherd's "Breakfast at Tiffany's."

Columbia Will Place 20 Features Before Cameras in Next 4 Months



Columbia homeoffice executives, as they met to hear president A. Schneider report on his studio visit. L to R: Rube Jackter, vice-president and general sales manager; A. Montague, executive vice-president; Schneider; Leo Jaffee, first vice-president and treasurer; Paul N. Lazarus jr., vice-president; and Jonas Rosenfield jr., vice-president in charge of advertising and publicity.

NEW YORK—With six major productions scheduled to start filming during April, Columbia's Hollywood studios will have a total of 20 pictures shooting during the next four months, A. Schneider, president, told the home office executives this week. Schneider had just returned from a month-long series of meetings at the studio with Samuel J. Briskin, vice-president of west coast operations, Leo Jaffe, first vice-president, and Sol Schwartz, who was attending his first studio conference.

The New York executives saw rough cuts of John Ford's "Two Rode Together," starring James Stewart and Richard Widmark, set for summer release, and the Mervyn LeRoy-Fred Kohlmar production, "The Devil at 4 O'Clock," starring Spencer Tracy and Frank Sinatra, set for early fall release.

Schneider plans a series of meetings in England with M. J. Frankovich, vice-president in charge of European-based production, when he visits production centers in London, Paris and Rome shortly. His plans also call for attendance with Carl Foreman at the world premiere of "The Guns of Navarone" in London April 27. He will also meet with Sam Spiegel, currently producing "Lawrence of Arabia" in Europe. Also on Schneider's European schedule are meetings with independent producers Charles Schnee, Stanley Donen, James Carreras and Dino de Laurentiis.

Before he leaves for Europe, Schneider will hold meetings with producers whose operations are based in New York, among them Otto Preminger, who is preparing "Bunny Lake Is Missing" for Manhattan shooting.

The six features scheduled for an April start are: "The Notorious Landlady," a Fred Kohlmar-Richard Quine production starring Kim Novak, Jack Lemmon and Fred Astaire; "Walk on the Wild Side," a Charles K. Feldman production, starring Laurence Harvey, Capucine, Barbara Stanwyck, Anne Baxter and Jane Fonda; "Sail a Crooked Ship," starring Robert Wagner, Dolores Hart, Carolyn Jones and Ernie Kovacs, a Philip Barry production; "The Tiger Among Us," produced by William Bloom, starring Alan Ladd, Rod Steiger and Michael Callan; George Sidney's "Diamond Bikini" and William Cas-

tle's "Sardonicus," starring Oscar Homolka, Audrey Dalton and Guy Rolfe.

Other features being readied for early production are: Jerry Bresler's "Diamond Head," Robert Cohn's productions of "The Interns," starring Sidney Poitier, and "Try, Try Again," with Jack Lemmon and Debbie Reynolds; "Five Finger Exercise," Frederick Brisson's production of the London and Broadway stage hit, starring Rosalind Russell, and Brisson's "Under the Yum-Yum Tree," also from the Broadway hit; "Nine Coaches Waiting," to be made by Dorothy Kingsley and Mel Ferrer's Dome Productions; William Goetz' "Heaven Has No Favorites," from the Erich Maria Remarque novel; "Marriage Is for Single People," to star Doris Day with Martin Melcher producing; "Roar Like a Dove," an Arwin-Quine production, also to star Miss Day; "Fair Game," a Charles K. Feldman production from the Broadway play; "Smile of a Woman," to be directed by Michael Gordon; "Operation Terror," to be produced and directed by Blake Edwards, starring Lee Remick; Arthur Hornblow's "The War Lover," based on the John Hersey best-seller, and the film version of "Bye, Bye Birdie," from the Broadway stage hit which Gower Champion will direct.

'Death from Outer Space' Acquired by Excelsior

NEW YORK—Excelsior Pictures Corp. has acquired "Death from Outer Space," a science-fiction picture, from Lux Films.

Walter Bibo, president of Excelsior, said that his company's deal with Lux included the theatrical, nontheatrical and television rights to the picture for the United States and Canada. The picture will be released shortly through saturation bookings and backed by an extensive newspaper, radio and TV campaign, Bibo said.

WB Ad Post for Judson

NEW YORK—David Judson, who joined Warner Bros. last December, has been named cooperative advertising manager by Richard Lederer, advertising and publicity director, to work under Ernie Grossman, exploitation and promotion manager. Judson was formerly with Paramount.

Censorship Nothing New in Europe; New Law in France, One Due in Italy

By VELMA WEST SYKES

PARIS, FRANCE—Censorship legislation of motion pictures is not confined to the United States, for a new censorship law became effective in France on March 1. And according to Henry Borgese, who had formerly been in the Paris office of the Motion Picture Export Ass'n of America and was in charge when I called, a new law is coming up in Italy which will put censorship under government control, with films possibly carrying a seal. Borgese normally is stationed in Rome, where he has been the assistant manager for the last 18 months and where he will continue with Leo Hochstetter. Fred Gronich, who heads the Paris MPAA office, was in Africa with Ralph Hetzel, executive vice-president of the organization, as a follow-up to Eric Johnston's trip last year investigating the possibilities of the African market for American pictures.

HIGH PERCENTAGE OF U.S. FILMS

Borgese, a native of Niagara Falls, who was in advertising work in New York City before joining MPAA, said that 39 per cent of the films shown in France are American-made and 33 per cent of French patrons see American pictures. Hollywood supplies Italy with 48 per cent of its screen fare. Theatre customs differ somewhat from those in America. For instance, in Italy and France, seating is under two classifications, with a few exceptions. And it is the balcony seats that are higher-priced. In Italy, patrons are allowed to smoke.

"What about popcorn?" I asked.

"They object to it over here—because of the odor," he explained. "And, instead of concession stands such as they have in the States, vendors go around the aisles during intermission and before the show starts with candy, ice cream and popcorn—but packaged."

Drive-ins? None in France and only one in Italy just outside of Rome, which is owned by MGM. It operates only in summer and is not a spectacular success, according to reports.

OBJECTIONS TO VIOLENCE

Getting back to European censorship, Borgese said sex is not the usual problem, but objection is often made to excessive violence. The tendency in Italy at present is to tighten up, and even Italian pictures have not been allowed to be released without cuts. For instance, "Rocco and His Brothers" was finally cut before it was released. Generally speaking, both France and Italy classify patrons under two categories—under or over 18.

As for dubbed or subtitled pictures, in Paris, both types are sometimes shown simultaneously in different parts of the city. However, in Italy, only dubbed pictures are shown, with the exception of two theatres in Rome that show films with the original dialog.

"But then the Italian studios are the

VELMA WEST SYKES, a staff member of Boxoffice, who is visiting in Europe, has interviewed film industry leaders in West Germany, France and England. This is the first of several articles to be published reporting on various aspects of the industry in those countries. Mrs. Sykes is chairman of the National Screen Council, which each month selects the motion picture to receive the Boxoffice Blue Ribbon Award for its family entertainment qualities.



best dubbers in the world," Borgese added. "They even dub some of their own actors where the voices are not as pleasing as their other attributes. In fact, it is rather commonly done."

U.S. Films Grossing \$25 Million Yearly in West Germany

FRANKFURT, GERMANY—Leo Hochstetter, former Chicago newspaperman who has been stationed here in charge of the office of the Motion Picture Export Ass'n of America for the last three years, has been transferred to its Rome office. Stephen Beers of the New York MPEA office replaces him in Frankfurt. Frank Gervasi, who has headed the Rome office, recently resigned to become European vice-president of the Fairbanks-Morse Co. He was at one time chief of correspondents for Collier's magazine.

Hochstetter, who previously represented MPEA in the Far East, stationed in Japan, will also retain his position as representative for Turkey, operating from Rome, but the Frankfurt office will continue to represent the four Scandinavian countries and Austria as well as West Germany.

"American pictures now gross \$25 million in West Germany alone," Hochstetter said when interviewed here. "There has been a mushroom growth of theatres in West Germany the last few years—in fact, there are more motion picture houses in this western section now than there were in all of Hitler's Germany. The Germans prefer dubbed pictures, however, and these are excellently done in Berlin studios where actors are cast for voices matching their American counterparts. Thus, the same actors will be used in various Gary Cooper or Cary Grant pictures. And about 30 per cent of the West German market is now serviced by American films, the greater portion in the large cities."

Hochstetter went on to say that while about 50 per cent of the films in Vienna are American, the ratio is much less in Austrian villages. They are popular in the four Scandinavian countries but subtitles are acceptable there.

In the competition with German-produced pictures, mostly from Munich, Hamburg and Berlin studios, Hollywood is for-

fortunate, he believes, in that it is the film capital of the world, since it makes more pictures with cosmopolitan appeal.

"For instance, German technicians cannot be beat," he explained. "And their actors are so good we have taken over some of them, like Maria Schell. But they are weak on scripts. Their stories tend to be provincial in their appeal instead of worldwide. But they are coming out of this. So far their chief markets have been Austria and Switzerland (German language countries), but their foreign business is up 17 per cent. Americans always welcome a good picture but have taken more to the Japanese product so far."

OPPOSED TO WAR STORIES

What are some of the present industry-wide problems to be ironed out? First, there is a definite reaction here against war stories, any glorification of war, "military relish," or excessive violence. Occasionally, it has to be pointed out that anti-Nazi stories are not anti-German. And for some westerns, his office has suggested deletions because of excessive violence or where the line between the "good" and the "bad" characters had not been clearly defined, because this might prevent them from being shown to the 12 to 16 group—comprising their most ardent fans. Sex does not have the same limits over here and is not usually a problem with American-produced pictures.

Regulation is voluntary not governmental censorship and is a self-regulation through SPIO, industry organization patterned somewhat after the MPEA, with certain aspects of Hollywood's Production Code, developed on both the distribution and exhibition levels.

Hochstetter said there is one drive-in theatre in West Germany, at Gravenbrücke. It is doing better than was expected, considering the fact it uses German-language pictures. It is operated by two South Africans of German descent and has stayed open all winter, equipped with in-car heaters. Also, since in West Germany children under 6 are not permitted in theatres, it does not answer a baby-sitting problem enabling whole families to come. The age groups here are 6 to 12, 12 to 16, 16 to 18 and over 18.

Heinz Bielemann, publicity and advertising manager for Warner Bros. branch in West Germany, stationed in Frankfurt, says one of the reasons "The FBI Story," "Rio Bravo" and "The Nun's Story" had such a good sale here is because they received a "blue card" (especially good rating) from the Predication Board. This meant they could be shown to all age classifications—6 to 12, 12 to 16, 16 to 18, 18 and over—and on all holidays, as well.

LIMIT ON LIGHT COMEDIES

This showing on certain holidays requires some explanation. In West Germany, there are Memorial holidays on which light comedies are *verboten*, as they are on such religious holidays as Good Friday.

To receive a "blue card" on a film, instead of a "white card," from the Predication Board entitles the picture not only to be shown on any day but also to a government tax reduction. A stamp showing this special merit seal thus gives it prestige for exhibition purposes.

Hollywood Report

By IVAN SPEAR

Second Production Chore Set for Stella Stevens

Paramount contract actress Stella Stevens again will take up production reins for her own production of "Village Without Men," to be filmed in color on the island of Aran in Ireland. Mike O'Herlihy, brother of thespian Dan O'Herlihy, will script and direct the Margaret Barrington novel.

The feature-length picture follows Miss Stevens' first producer chore, "Dawn to Dusk," a documentary on Beverly Hills, currently being distributed on the continent by Europa Films.

The actress is now starring in "Deadlock," Edmond O'Brien production, and "Too Late Blues," John Cassavetes independent film, thus completing two of her three pictures per year on her Paramount contract.

Columbia Studios Purchases 'Baa Baa Black Sheep'

Fiction, rather than fact, is the current byword at Columbia Studios where the majority of books being made into motion pictures show only one nonfiction work, "Baa Baa Black Sheep," (Gregory (Pappy) Boyington autobiography) among the 23 tomes that have been purchased by the Gower studio.

Due for release shortly are five films, all adapted from works of fiction: "Stop Me Before I Kill," "The Greengage Summer," "The Guns of Navarone," "Two Rode Together" and "Mysterious Island."

'The Notorious Landlady' Set for April 13 Start

With the completion of the \$5,000,000 Mervyn Le Roy-Fred Kohlmar color production, "The Devil at 4 O'Clock," starring Spencer Tracy and Frank Sinatra, for Columbia release, independent producer Fred Kohlmar has set an April 13 starting date for his next picture, "The Notorious Landlady," based on Margery Sharp's short story.

Kim Novak, Jack Lemmon and Fred Astaire head the cast of the feature which will film as a Fred Kohlmar-Richard Quine production, with Quine to direct from Larry Gelbart's screenplay.

Anne Baxter, Barbara Stanwyck Join Cast of 'Wild Side'

Two of Hollywood's foremost actresses, Anne Baxter and Barbara Stanwyck, join the stellar cast being assembled by producer Charles K. Feldman for his film version of Nelson Algren's novel, "A Walk on the Wild Side." Previously set for the Famous Artists Production for Columbia release were Laurence Harvey, Capucine and Jane Fonda. Edward Dmytryk will direct.

Miss Baxter, who recently starred in "Cimarron," arrives from her ranch in Australia to play the role of the proprietress of a highway cafe who knows many

men but succumbs to none, while Miss Stanwyck returns to the screen after an absence of four years to play the strong-willed Jo Courtney, New Orleans lady of leisure.

Filming for "Walk on the Wild Side" is set in west Texas and New Orleans of 30 years ago, and is slated to begin tomorrow (11) in New Orleans' French quarter.

Columbia Inks Carolyn Jones To Five-Picture Contract

Columbia Studios has signed actress Carolyn Jones to a five-picture deal over the next five years. The initial picture under the new pact will be a starring role with Robert Wagner and Ernie Kovacs in the Philip Barry jr. production, "Sail a Crooked Ship." This will mark Miss Jones' first time on the Gower St. lot . . . Elizabeth Montgomery, daughter of actor Robert Montgomery, was signed by William Perlberg and George Seaton to a long-term starring contract and has been assigned for a top role in "Night Without End," now being polished by Eric Ambler for fall production as a Paramount release.

Audie Murphy to Produce 'The Way Back' on Own

"The Way Back," copenned by Audie Murphy and Spec McClure and originally sold to Universal International, has been re-acquired by Murphy who will topline his own production of the novel.

Murphy plans to roll the picture under his own banner later this year. The story is a continuation of his exploits after World War II, and picks up where "To Hell and Back" left off.

Robert Stevenson to Direct 'Castaways' for Disney

Veteran Disney director Robert Stevenson has been signed by Walt Disney to helm "The Castaways," major motion picture based on the Jules Verne adventure yarn. The picture is slated for lensing this summer in widescreen and Technicolor . . . Off-and-on negotiations for

NT & T Negotiating Sale Of Cinemiracle Process

National Theatres & Television president Eugene Klein last week revealed the company is negotiating an outright sale of the Cinemiracle process. While he declined to state details, he said the deal was near completion.

NT&T produced the film, "Windjammer" as the sole Cinemiracle project. After considerable special handling, it was reported to be making a small profit in rerun engagements last year.

Anthony Quinn to star in the film version of Rod Serling's TV play, "Requiem for a Heavyweight," have resulted in the final signing of Quinn for the role. David Susskind will produce and Ralph Nelson direct . . . George Hamilton has been set for the romantic role of the young Italian boy in "The Light in the Piazza," which stars Rossano Brazzi, Olivia De Havilland and Yvette Mimieux. Hamilton is currently starring in MGM's "A Thunder of Drums" . . . Producer Dino de Laurentiis has inked Valentina Cortese for one of the top femme leads in "Barabbas," his \$10,000,000 production for Columbia release . . . Michael Wilding has joined the cast of De Laurentiis' "Two Enemies," starring David Niven in a comedy drama of the early days of World War II for Columbia release . . . Dolores Hart has been borrowed from Hal Wallis by 20th-Fox for "A Summer World," slated to roll in June. She will costar with Fabian in the Henry Weinstein production.

Allied Artists Is Latest To Plan 'Hitler' Film

Allied Artists has concluded a deal with E. Charles Strauss for the latter's Three Crown Productions to produce "Hitler" bringing to three the number of films projected on the life of the famed Nazi dictator.

The Strauss film will be a biography, covering a 21-year period and already has a completed script by Sam Neuman and Strauss. It is planned as a 1961 release.

Earlier, MGM announced preparations under way to film William L. Shirer's "The Rise and Fall of the Third Reich," for which they have secured cooperation from British producer, Paul Rotha, who owns the rights to several Hitler stories. In addition, Columbia has acquired the U. S. distribution rights to the documentary, "Mein Kampf," filmed in Europe.

Ten Scripters Assigned To Nine U-I Projects

Bringing to ten the number of writers currently on nine different projects at Universal, Richard Morris was set by U-I producer Ross Hunter to screenplay "If a Man Answers," novel by Winifred Wolfe.

Eleanore Griffin is scripting "Next Time We Love," Carl Reiner is penning "The Thrill Girl" and William Ludwig is developing "The Lillian Litzel Story"—all for Hunter.

Other screenplay assignments at U-I include John Lee Mahin on "The Spiral Road," Stewart Stern on "The Ugly American," Simon Winchelberg, "Fiona," Philip MacDonald, "One Arabian Night," and Eleanor and Frances Perry on "Somersault" for Rock Hudson's 7 Pictures Corp.

'Mister Moses' Scheduled For Producer Frank Ross

"Mister Moses," a new novel of present-day Africa by Max Catto, will mark the return of Frank Ross to production. Ross, who reportedly paid \$310,000 for the film rights, reveals that the picture will be lensed in Africa in color for United Artists release.

The producer's last film, "Kings Go Forth," also was a UA release.

London Report

By ANTHONY GRUNER

BLC, THE NEW company which represents a distribution alliance of British Lion and Columbia held an inaugural sales convention last week which was attended by Mo Rothman, executive vice-president of Columbia Pictures International Corp., who had flown specially from America to be present.

According to joint managing director Kenneth Hargreaves, BLC had the "strongest sales force in this country—the strongest sales force any company at any time has had the privilege of employing." While joint managing director David Kingsley pointed out that the partnership "involves a tremendous degree of mutual respect." It could never have come about unless we had the mutual respect for each other's product, sales policy and staff. Director of sales Leslie Faber said that in the past British Lion salesmen had been handling from 14-20 pictures a year. Columbia men had been handling about 30. From now on the company would be releasing between 50 and 60 films in one year.

The first major picture the organization will be handling is the forthcoming world premiere of Carl Foreman's "Guns of Navarone," which will be attended by the Queen and the Duke of Edinburgh at the Odeon Leicester Square.

Renown Pictures, headed by George Minter has gone into voluntary liquidation. This news was released last week in the trade. Receivers had been appointed to the company, but so far Minter has made no statement to the press or for that matter to hardly anyone else. It is expected that the process of liquidation will take some time, for Renown's latest films are still in distribution. It is not certain how this will affect Dyro, the distributing company which has been operated jointly by the Walt Disney Organization over here and Renown. It appears that the present distribution and dispatch arrangements will be continued, while sales direction will remain in the hands of Len Jefferson Hope.

John Warren and Len Heath, the writers responsible for "Two-Way Stretch," one of the top money-making comedies in Britain last year starring Peter Sellers, have delivered their second comedy script to British Lion. Titled "Pull Up the Ladder," it is expected to start production later in the spring. The story is about a bunch of crooks who joins the fire brigade to pull off a robbery. They realize this is the only way to break into a bank while onlookers applaud them for doing it.

The recent spy trial, which concluded in London last week, is the subject of a new Frank Launder-Sidney Gilliat production which will be made for Lion International release. The screenplay is being written by Peter Barnes and the picture will be directed by Cliff Owen. Say Launder and Gilliat, who wrote such espionage films as "The Lady Vanishes" and "Night Train to Munich"; "This trial indicates that while the cloak and dagger days of espionage

are by no means dead, there is a tendency to discard the more melodramatic disguises in favor of the net curtains of respectable suburbia. Does your next door neighbor spend his evenings planting petunias—or transmitting messages to Moscow?

Biggest set built at Shepperton Studios since the vast shipwreck scene was staged for "Guns of Navarone" has just been completed for the new Achilles Film Production in CinemaScope for 20th Century-Fox release. "The Innocents," starring Deborah Kerr, and produced and directed by Jack "Room at the Top" Clayton. Albert Fennell is executive producer. The vast stage—200 feet square—has been completely converted into the exterior of Bly House and its vast acreage of garden, lake and forest for some of the most dramatic moments in this screen adaptation of "The Turn of the Screw," famous Henry James novel.

The news that Warner Bros. has sold one million ordinary shares held in Associated British Picture Corp. merely reduces the holding of the American company and, in the words of Sir Philip Watter, chairman of ABPC, will mean that this company becomes more British. Sir Philip said that both ABPC and Warners remain on the most friendly terms and that there would be no changes on the ABPC board.

When the sale was revealed last week, the price of the shares was 46s, 9d. giving the deal a value of almost £2,400,000. In the meantime, as part of the growing expansion of ABPC's production activities, C. J. Latta, managing director of the company, is holding a special trade press conference early next month to reveal details of the studio's future plans. According to Latta, this year will be a "most important period in the history of Associated British" as far as film production is concerned.

Last week, Peter Rogers, producer of the "Carry On . . ." series, unleashed another comedy, "Carry On, Regardless," with same gang of comedians who have broken all boxoffice records for British comedies in Britain today. They were Sidney James, Kenneth Connor, Charles Hawtrey, Joan Sims and Liz Fraser, who in "Carry On, Regardless," are a "helping hands" agency run by James, prepared to carry out any assignment given to them. Under producer Rogers, director Gerald Thomas and scriptwriter Norman Hudis, the picture moves with happy abandon through 90 minutes of typical "Carry On . . ." comic adventures. The trade press, led by veteran reviewer Josh Billings gave it the "thumbs up" signal, and ABC, who has booked the picture, has provided it with the best booking dates on its circuit. In other words, Rogers and distributors Nat Cohen and Stuart Levy of Anglo-Amalgamated appear to have another boxoffice success on their hands.

New Campaign Prepared For 'Kipling's Women'

HOLLYWOOD—After 34 test engagements covering an area of more than 3,000 miles, \$25,000 will be spent by distributor Kroger Babb in creation of national exploitation campaign materials for "Kipling's Women," a Harry and Larry Smith production. Babb plans a continuous series of weekly ads in *Boxoffice* to acquaint theatremen with the roadshow picture.

A pressbook filled with "tested tools" has been turned out by showman Babb, who pointed out that all but one ad used in the test campaign is being completely revamped and five new ads with selling approaches developed during tests have been incorporated in copy and art. No changes will be made in the four-color 40x60s and 30x40s which are already off the press, nor in the trailer, but radio spots will be rerecorded to eliminate two words—"English Literature." Babb said he found by a house-to-house checkup that use of this term was unselling patrons who otherwise were sold to see the picture.

The "Kipling's Women" pressbook has a five-color cover, putting emphasis on the fact the film is the first in the new speedy Ektachrome color.

Babb said the picture has had a ten-week run in Hollywood, five weeks in Dallas, three weeks in St. Petersburg and reported 34 test engagements, mostly in smaller cities, brought a total boxoffice gross of \$151,009.

UA to Rerelease 2 Oscar Contenders on April 19

NEW YORK—Anticipating some Academy Awards, United Artists will rerelease "The Apartment" and "Elmer Gantry" as a twin feature program, starting April 19.

William Heineman, vice-president of UA, said he anticipated between 250 and 300 first-run and key engagements for the two pictures which accounted for 15 of UA's 41 nominations in this year's Oscar race.

"The Apartment" was nominated for ten Academy Awards and "Elmer Gantry" has five nominations. The Awards will be made on April 17.

Maureen Delaney Dead

LONDON—Maureen Delaney, Irish actress who was featured in many plays and films, died in her London hotel room March 27. The 73-year-old actress who was a member of the Abbey Theatre players when they played the U. S. in 1932, 1934 and 1937, was in J. Arthur Rank's "Odd Man Out" and "Captain Boycott," distributed in the U. S. by Universal in 1947, and in "The Holly and the Ivy," distributed in the U. S. by Pacemaker Pictures in 1953.

Comedy Set for Rowan-Martin Team

HOLLYWOOD—"Help Wanted," a comedy spy story dealing with a reporter and photographer with a small time news service, has been set as a feature film vehicle for the comedy team of Dan Rowan and Dick Martin, who will produce from their own script under their independent Romart Productions banner.

CALENDAR OF EVENTS

APRIL							MAY						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
						1	1	2	3	4	5	6	
2	3	4	5	6	7	8	7	8	9	10	11	12	13
9	10	11	12	13	14	15	14	15	16	17	18	19	20
16	17	18	19	20	21	22	21	22	23	24	25	26	27
23	24	25	26	27	28	29	28	29	30	31			
30													

APRIL

- 17, Annual Motion Picture Academy Awards, Santa Monica Civic Auditorium, over American Broadcasting Corp. radio and TV.
- 25, 26, Montana Theatre Ass'n spring meeting, Northern Hotel, Billings, Mont.
- 25-29, Variety Clubs International convention, Fontainebleau Hotel, Miami Beach, Fla.

MAY

- 2, Variety Club of Illinois third annual Heart of Show Business Award dinner honoring Joe Swedie, Pick-Congress Hotel, Chicago.
- 2, 3, Independent Theatre Owners of Arkansas annual convention, Marian Hotel, Little Rock, Ark.

JUNE

- 18-20, Mississippi Theatre Owners Ass'n and Louisiana Theatre Owners Ass'n joint convention, Buena Vista Hotel, Biloxi, Miss.
- 27, 28, Maryland Theatre Owners Ass'n annual convention, George Washington Hotel, Ocean City, Md.

SEPTEMBER

- 25, 26, Allied Theatres of Michigan, 42nd annual convention, Sheraton-Cadillac Hotel, Detroit.

OCTOBER

- 8-13, Theatre Owners of America 14th annual convention and Motion Picture Industry Tradeshow, Roosevelt Hotel, New Orleans.
- 25, 26, Independent Theatre Owners of Ohio annual convention, Deshler-Hilton Hotel, Columbus, Ohio.

'West Side' Advance Is Big 7 Months Before Opening

NEW YORK—The opening date for "West Side Story" at the Rivoli Theatre here may still be seven months away, but movie fans already have started making reservations. In the first week of the advance sale, \$30,675.85 was taken in at the boxoffice, according to William J. Heine-man, vice-president of United Artists, which is to release the picture, and David E. Weshner, sales representative of the Mirisch Co. which produced the film.

The first announcement of the premiere was made in facing half pages in New York newspapers March 19, and variations of the advertisement were repeated during the past week. Each ad contained a mail order coupon for reserved seats. The picture which will have its world premiere October 18 is based on the hit Broadway musical and has Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno and George Chakiris as the stars.

Parallel Film to Distribute Eight Features a Year

LOS ANGELES — Samuel Nathanson, secretary and general sales manager, last week revealed that Parallel Film Distributors will release eight pictures a year.

"Cry Freedom," produced in Manila with a native cast, heads the initial slate. Nathanson will handle sales in the 11 western states. James J. Cassity is president of the company and home offices are in Blaine, Wash.

STUDIO INTERVIEW

'Glamor' Pattern of Past Successes To Remain a Ross Hunter Trademark



Ross Hunter (L) attends a party on the set of "Flower Drum Song," as shooting on the film begins. With him (L to R) are Phil Gerard, U-I's eastern advertising-publicity director; Jay Cantor, MCA executive, and Henry Koster, the director.

HOLLYWOOD—Producer Ross Hunter last week said the next 11 pictures exhibitors can expect to carry his banner will be made under the same glamor pattern that has labeled him a "formula" filmmaker. Hunter, who has scored an enviable record of solid blockbusters in the past two years during which he chalked up three of the top moneymakers in Universal-International history to his credit—"Magnificent Obsession," "Imitation of Life" and "Pillow Talk"—told **BOXOFFICE** the only way to make successful films is to find the general audience requirements and aim the product directly at them. "Producers have to realize their chief function is to please the audience and not themselves," he said, emphatically.

Two new Hunter features are now completed and awaiting release. First to go will be "Back Street," Susan Hayward and John Gavin-starrer, a remake of the Fanny Hurst classic which the producer calls his best film to date. Following it will be "Tammy, Tell Me True," a sequel to his earlier comedy success, "Tammy and the Bachelor," and starring his protege, Sandra Dee, in the role created by Debbie Reynolds.

Just last week the producer started filming in a new field, when he began his first venture into musicals with the motion picture version of the hit Rodgers and Hammerstein musical, "Flower Drum Song." Marking the first picture to be made from the start under his new Ross Hunter Productions banner, the project is a feather in his cap. The authors earlier had ignored offers of more than a million dollars for their property from other major studios, giving it to U-I for half the amount with the stipulation that Hunter produce. Joseph Fields wrote the screenplay from his own stage book and Henry Koster is directing a cast headed by Nancy Kwan, James Shigeta and two of the original Broadway principals, Miyoshi Umeki and Juanita Hall. Budgeted at \$4,000,000, it is the producer's most expensive project to date.

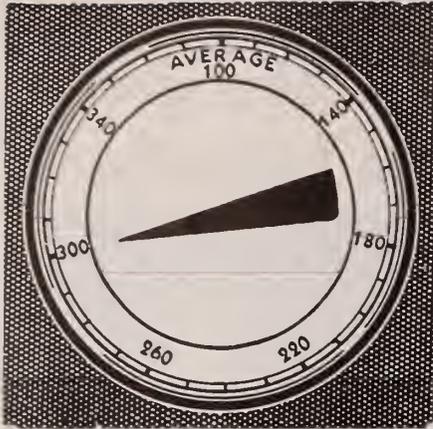
With eight additional films already in various early stages, the filmmaker has his work cut out through 1963. In July he starts "In the Wrong Rain," Lawrence Roman screenplay of the Robert Kirsch novel, to be followed by "The Chalk

Garden," hit Enid Bagnold play of two seasons ago scripted by John Michael Hayes; Carl Reiner's "The Thrill Girl"; "Elephant Hill," Robin Hill's Harper Prize novel for 1959 with a screenplay by William Rose; "And Yet So Far," an original by Blake Edwards; "The Lillian Leitzel Story," a William Ludwig script of the life of the famed circus aerialist; "Next Time We Live," an Eleanore Griffin screenplay remake of the Ursula Parrott story, and "If a Man Answers," a Literary Guild selection.

Describing the so-called "formula" under which Hunter assures all these projects will be filmed, he says it is "Basically entertaining through beauty—giving the patron an outlet to escape his own everyday surroundings in a world of dreamlike, unattainable grandeur." From little things like real flowers and real jewels, to opulent, colorful sets and costumes, he makes his pictures capture a strong visual image. "The story is the most important thing and then I put the money where it shows," he explains simply, in an effort to describe the way he makes the pictures ticketbuyers have been proving they want. The grosses show it is less costly than it sounds, too. For instance, "Pillow Talk" cost \$1.6 million to make. To date, it has brought in 11.2 and will wind up with about 14.

Hunter ignores the critical punts his films often suffer in view of this customer support. "The motion picture industry is—and should be—a mass entertainment medium and product should be made to appeal to every type of patron. "I won't make the so-called message pictures because they are bombs at the boxoffice," he declared. He explains he doesn't mean these films should not be made, but suggests they are better aimed for special markets, emphasizing that any special film out of its particular sphere has fallen flat. What surprises him is the reluctance of producers to see the financial gains in more universal product and their increasing attention to material that does not sell as well.

In between, Hunter also promises theatremen he'll be on hand to help exploit all of his pictures. "I'll go out with every one," he promised, and said he is now planning to campaign for "Tammy, Tell Me True" in October and "Back Street" in November.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
All in a Night's Work (Para)				175		200			175	185	225					195					193
Carry On, Sergeant (Governor)	130	100			90			100	90	215	200				100	120					127
Cimarron (MGM)			175	150						500	100				160						217
Cry for Happy (Col)		260	150	200		90	100	105	110		125	180	200	120	175	95				175	149
Entertainer, The (Cont'l)	130	200		150	100				100		160		150	150	145	160					145
Exodus (UA)	200	300	300	250	230	250		400		500	400			600	250		250			200	318
G.I. Blues (Para)	175	250	200		110	200	200	125	175	300	190	500	300	300	115	175	200	150	200	200	214
Go Naked in the World (MGM)	100		125	150	90	120	60	75	100	120		175	175	100		110	125	155	110	70	115
Gold of the Seven Saints (WB)			110		90		100			100	85	90	90	100	90		90	100	100		95
Gorgo (MGM)	135		140		120	150	150	275	125	105	115	200							140		150
Great Impostor, The (U-I)	150	375		190	95	120	150		115	200	150	150	200	110	115		130			100	157
I Aim at the Stars (Col)	90			130		35	90	100		95	130	150	50			120	75	100	100		97
Journey to the Lost City (AIP)		150				80	80	100		120	115	80	175	125	75					125	111
Jungle Cat (BV)	125	100	110	195	100	85	110	100	120	165	250	175	150	150	100	200	130		150	135	139
Key Witness (MGM)	100				80	85	75	100		90	95	100	100	90	90		80	100	105		92
Last Days of Pompeii, The (UA)		85	110			85		115		130	110	120		100					90		105
Law Is the Law, The (Cont'l)	100	185		155		100								90							126
Let No Man Write My Epitaph (Col)	110	250	85	225	125	110	90	120		115	100	100	260	125	115	145	100	125	125		135
Little Shep. of Kingdom Come (20-Fox)			65				100	80	110	120		90									94
Magdalena (SR)	115	200				180				100				115					100		135
Magnificent Seven, The (UA)	100	160	100	190	90	115	175	115		125	220	125	250	130	110			150	175		146
Mating Time (Kingsley-Union)	130			170	175						80			150	75	125	85	125		95	121
Michael Strogoff (Cont'l)			90													140	100		150	75	111
Millionairess, The (20th-Fox)		150	125	150		150	110	90		95	100	150		80	200	85	135	125	125		125
Misfits, The (UA)	150		225	225	180	150	250	135	300	450	225		300	250	140	185	300	175	300	200	230
Music Box Kid, The (UA)				155			100	100	100					105					100		110
My Dog, Buddy (Col)						100	100	100		65				115					100		96
One Hundred & One Dalmatians (BV)	135	350		225	200	300	300			465	175			125	190		250	175	250		242
Passport to China (Col)				100		100	100	100		100											100
Pepe (Col)	150	200		250	400	175				370					210				200	200	239
Please Turn Over (Col)	140	200		175	85	160	100	125	400	150	100		200	105							162
Plunderers, The (AA)		150	95			55	100		90	100		90	125	90	80			115			98
Private Property (Citation)	100		90	165					100		65	150			115	125			90		111
Rosemary (F-A-W)	120	100	95	170		100		90	110	90	200	90		150		200			150		127
Sanctuary (20th-Fox)				190	90					100			110	100		185				110	126
Secret of the Purple Reef (20th-Fox)				100		75	95	100	100	50				100							89
Subterraneans, The (MGM)	140	150	115	165	80	85	75	75		90	125	100		75	145	85	125	225	80		114
Tess of the Storm Country (20th-Fox)			110				90	80		100			100		80						93
Tunes of Glory (Lopert)	150	200		160	85					300	175		200	140	250				300		196
Village of the Damned (MGM)		155	225		100		200	105	135	180	140	100	135		100		120	150	200	175	148
Virgin Spring, The (Janus)	120	200			100	130									135	200			300		169
Would-Be-Gentleman, The (Kingsley)		110		155										90	85	150	85				113

TOP HITS — OF — THE WEEK

Individual runs, not an average.
Pictures with less than five runs
do not appear in the chart above.

- One Hundred and One Dalmatians (BV)
Cleveland300
Denver300
Seattle250
Minneapolis230
- Cry for Happy (Col)
Boston260
- Absent-Minded Professor, The (BV)
Chicago250
- All in a Night's Work (Para)
Minneapolis250
- Exodus (UA)
Cincinnati230
- Hoodlum Priest, The (UA)
Chicago225

'Cimarron' Joins List Of Milwaukee Hits

MILWAUKEE—"The Trapp Family," held over at the Tower Theatre, a neighborhood house, led the parade in boxoffice ratings for the third consecutive week. It will be noted that seven out of the nine theatres listed here were running hold-overs, and all of them were doing very well. "Cimarron" opened with a bang at the Uptown, a neighborhood first-run theatre.

(Average Is 100)

Downer— Make Mine Mink (Cont'l).....	200
Palace— Cinerama Holiday (Cinerama), 14th wk.	200
Riverside— The Great Impostor (U-I), 3rd wk.	200
Times— Never on Sunday (Lopert), 14th wk.	140
Towne— Spartacus (U-I), 5th wk.	275
Tower— The Trapp Family (20th-Fox), 3rd wk.	300
Uptown— Cimarron (MGM)	250
Worner— Sanctuary (20th-Fox), 2nd wk.	125
Wisconsin— Question 7 (DeRochemont), 2nd wk.	200

Another House Record Is Broken in Omaha

OMAHA—"One Hundred and One Dalmatians" started with a smashing 450 per cent of average first week at the State Theatre and cracked about the only mark not demolished by "Swiss Family Robinson." "Dalmatians" broke the all-time house record at the State by \$350 for a first week big grosser. The previous mark was set by "Darby O'Gill and the Little People." However, Cooper Foundations City Manager Jack Klingel said "Swiss Family" opened in the slow pre-Christmas season. Other downtowners piled up fat grosses, too, with "This Is Cinerama" doubling average at the Cooper and "All in a Night's Work" going well above at the Orpheum. The remodeled Dundee Theatre, just getting under way, had sell-out crowds the first two nights for "Cimarron."

Cooper— This Is Cinerama (Cinerama), 6th wk.	200
Omaha— The Savage Innocents (Para).....	85
Orpheum— All in a Night's Work (Para).....	150
Stote— One Hundred and One Dalmatians (BV)...	450

'Cimarron' Is Hearty Entry In Minneapolis Gopher

MINNEAPOLIS—"Cimarron" which opened at the Gopher and was the only new offering last week, rated a big 250 per cent. Both "Exodus," in its tenth week at the Academy, and "Spartacus," in its third week at the Mann, rated 300 per cent. The general level of business was down somewhat from the previous week.

Academy— Exodus (UA), 10th wk.	300
Century— Cinerama Holiday (Cinerama), reissue, 14th wk.	90
Gopher— Cimarron (MGM)	250
Lyric— One Hundred and One Dalmatians (BV), 2nd wk.	200
Mann— Spartacus (U-I), 3rd wk.	300
Orpheum— The Alamo (UA), 3rd wk.	100
St. Louis Park— All Hands on Deck (20th-Fox), 2nd wk.	140
Stote— Pepe (Col), 2nd wk.	120
Suburban World— Make Mine Mink (Cont'l), 4th wk.	125
World— All in a Night's Work (Para), 2nd wk.	175

Roger Mayer Moves

HOLLYWOOD—Roger Mayer, a Columbia Pictures executive the past nine years, recently as executive assistant to Vice-President Gordon Stulberg, has resigned to accept a position as executive assistant to Ray Klune, vice-president and general manager at MGM.

Bob Turner, Seattle, Now At Twin City Cinerama

MINNEAPOLIS—Robert W. Turner, 35, new managing director of the Century Cinerama Theatre, has spent 18 years in the motion picture theatre business, almost all of it in the Pacific northwest. He came here from Seattle where he was manager of the 3,100-seat Paramount Theatre, a first-run there.

As theatre managers usually do, he started as an usher and doorman while attending high school. After being discharged from the Army air corps in 1946, he joined Fox-Evergreen and was rotated in a variety of positions among the organization's seven theatres in Seattle.

Turner became familiar with Cinerama operations when the Seattle Paramount became the Cinerama showcase. He was a treasurer for Cinerama in Seattle.

A native of Vincennes, Ind., Turner obtained his early schooling in Terre Haute. After moving to Seattle, he attended the University of Washington there.

He enlisted in the Army air corps and spent 35 months on active duty, most of it in Europe. After V-E day he was sent to Scandinavian countries to help train Danish and Norwegian airport technicians for control tower and ground control approach operations. Turner was stationed for months with a unit of Americans at the municipal airport in Copenhagen. In Norway, he was on duty at a liberated Luftwaffe base north of Oslo with a small contingent surrounded by some 3,000 Nazi prisoners of war.

The new managing director of the Century, his wife and son, Mark, 7, reside at 3440 Dupont Ave. South.

David Samuelson at Helm Of St. Cloud, Minn., Hays

ST. CLOUD, MINN.—David Samuelson, a former assistant manager at the Paramount Theatre, has been named manager of the Hays Theatres, according to Lawrence E. Stewart, city manager here for the Minnesota Amusement Co.

Samuelson succeeds Terrence Young, who has accepted employment in the Twin Cities. James Juenau, doorman at the Hays, has been promoted to assistant manager at the Paramount.

Exhibitor O. R. Eleeson Dies in Sioux Falls

WAGNER, S. D.—Funeral services were held last week at Sioux Falls for O. R. Eleeson, longtime exhibitor here who died at the Veterans Administration Hospital at Sioux Falls.

Eleeson operated the Elbs Theatre here. He was formerly a salesman with RKO out of Sioux Falls before the branch there was closed. Survivors include his wife.

New Harry Kurnitz Story

HOLLYWOOD—Producer-director Stanley Donen is readying his third Harry Kurnitz story, "Stop, You're Killing Me," for filming on his Columbia schedule. Earlier, Donen made "Surprise Package" and "Once More, With Feeling," both filmed in Europe, where the new project will also be shot.

Cooper Sells Lincoln For Bank Conversion

LINCOLN—Kenneth E. Anderson, general manager of the Cooper Foundation Theatres, has announced the sale of the Lincoln Theatre building and property to the First Continental National Bank and Trust Co. of Lincoln.

Simultaneously, Anderson announced that a new long-term lease has been negotiated with owners of the Stuart building for the Stuart Theatre in Lincoln.

He said the Lincoln Theatre, long one of the Cooper Foundation Theatres' flagships, will be closed on May 15. The bank will take possession on or about June 23.

Anderson stated, "The continued growth and expansion of the First Continental National Bank (second largest in Nebraska) resulted in their approaching our company regarding the acquisition of the Lincoln Theatre property.

"It has been obvious to us for some time that the supply of quality motion pictures available to us in Lincoln had so dwindled by the cutback in production several years ago that we could not profitably operate three fine theatre properties in Lincoln—the Stuart, Lincoln and Nebraska. We were happy, therefore, to sell the Lincoln Theatre to the bank for use in their expansion program."

Anderson said the Stuart, with 1,847 seats, is one of the finest theatres in the midwest and located two blocks from the campus of the University of Nebraska.

"It will become the outlet for the prime quality product available to us," he said.

The Nebraska Theatre, long a Lincoln landmark with 1,225 seats and also two blocks from the University, will be refurbished to become a first run outlet.

Anderson noted a six-story parking project with a capacity of 400 cars now under construction directly across from the Nebraska will benefit both it and the Stuart.

The Foundation's general manager said the recent extensive remodeling of the Cooper theatres in Omaha and Oklahoma City for Cinerama, the opening on March 9 of the million-dollar Cooper Cinerama Theatre in Denver, the present remodeling of the Dundee in Omaha and the Criterion in Oklahoma City to accommodate 70mm roadshow productions, and now renewal of a longterm lease on the Stuart in Lincoln "exemplifies the faith of the Cooper Foundation Theatres in the future of the motion picture business."

'Cimarron' Reopens Dundee After Remodeling Program

OMAHA—The Dundee Theatre in West Omaha has been reopened, showing "Cimarron" after being closed for about two months.

The Cooper Foundation theatre was given extensive remodeling in a change-over from an art house. Installed was the 70mm equipment formerly at the downtown Cooper, which now is presenting "This Is Cinerama."

Although "Cimarron" is 35mm, the Dundee plans to present "Spartacus," the Kirk Douglas spectacular, in 70mm starting May 25.

L I N C O L N

Cooper Foundation Theatres here has lost one man and gained another in personnel shifts. Donald Wells, who has been trainee manager at the Lincoln Theatre, has gone to Omaha to manage the Dundee, which opened Easter weekend after remodeling. The move to Omaha for Wells is like going home. He was originally from that city. His wife will join him soon in establishing their new home.

E. Merle Gwin arrived in Lincoln to become trainee manager of the Nebraska, succeeding Jerry Sims, who has resigned to go into another field. Gwin comes from nearby Crete where he was in the admissions office of Doane College.

Walter Jancke, Nebraska Theatres city manager, had been thinking about a vacation trip to Denver but son Ed ended up taking the jaunt. Ed, a University of Nebraska junior, and a college friend, Bob Peery, took advantage of spring vacation week to drive to Denver to visit Jancke family relatives. They got back in time for their weekend stint as members of the Bill Alber's orchestra.

"It's my favorite of the Cooper theatres in Lincoln," says Cooper Foundation Theatres' acting city manager Dean Zietlow of the Lincoln Theatre, doomed for razing. The theatre property sale to adjacent First Continental National Bank for expansion purposes also brought a flood of memories

from longtime maintenance engineer John Klein. He knows every nook and cranny of the theatre. He has maintained it ever since the showplace opened in 1925. John's reminiscing disclosed his association of 46 years with Lincoln theatres gave him an unusual boost in his early years. Coming from Russia to Lincoln in 1913, 18-year-old John Klein could speak little English. "I learned to read by studying the titles of the silent movies. Then I would watch others as they used words I had observed on the screen."

"It was the first all-family show in Lincoln for some time, and as former 4-H'ers we especially enjoyed it." This is a portion of the letter Mrs. Albert French of nearby Walton wrote after seeing "Tomboy and the Champ" at the Stuart. The Lincoln Journal, in carrying Mrs. French's bouquet to the show, noted her comment came at the same time that Wilbur Schraam, head of Stanford University's Communications Research Center, suggested that film producers—"the men who make the films and have the responsibility"—take the initiative in producing a more acceptable product.

It's good that the sidewalks are wide around the State Theatre block. The box-office line for last weekend's shows reached way around the corner to the main library. The show? "One Hundred and One Dalmatians." It's a real family hit at the State, says Manager Burt Cheevers.

Wednesday, Thursday and Friday shows at the Varsity weren't the first daily activity in the building. The Allied Council of Lutheran Churches conducted its annual three-noon Lenten services in the theatre auditorium with the Rev. Arthur Vincent, professor of practical theology at Concordia Seminary, St. Louis. Manager Walt Jencke recalled this is the eighth or ninth year the Lutheran services have been held in the Varsity.

Lincoln foreign film fans made up some of the audience at a University of Omaha showing of "The Last Bridge" in the University's cinema series. This is the German film which won the International Critics prize and best actress award at the Cannes Festival in 1954. Maria Schell is the star.

Additional Cinerama houses in strategic or major locations in the nation "are possible with our program policy," noted Cooper Foundation Theatres General Man-

ager Kenneth Anderson. The Cooper policy is to eliminate excessive theatres and build new theatres in larger centers where a need is indicated, Anderson said. Cooper's already has three Cineramas, the Cooper in Omaha, the Cooper in Oklahoma City and the brand new building housing Cinerama in Denver.

Lincoln Chamber of Commerce publicity committee chairman Walter Jancke knows after last week's meeting a surefire way to get out all your committee members: serve steaks. This might have been called a laboratory meeting as all 30 members sat down and sampled with great satisfaction what may be the future "Lincoln Loin" luxury steak. Hotel operator A. Q. Schimmel was chef and wholesale meat dealer Stan Sands provided the raw product. Aim is to publicize Lincoln by a steak of distinction. Jancke says it may take a board of directors' sampling before the final name is determined.

The Stuart, a Cooper Foundation theatre in Lincoln, opened March 31 with "All in a Night's Work," after being closed ten days. The time out was taken to permit Stuart building employes to repair theatre facilities.

Walter Jancke is cooperating with the Nebraska Latvian Aid Society in the group's money-making endeavors by the Varsity Theatre showing of "The Royal Ballet" March 28, 29. The society will receive a percentage of tickets sold for the 131-minute color spectacle, featuring Sadler's Wells performers with Margot Fonteyn as the star. This will be a two-show a day attraction. The music background is provided by the Covent Garden orchestra.

It was a busman's holiday for Stuart Theatre Manager Charles Enos and his wife as they left their new baby daughter at home and spent his night off at the Lincoln Theatre. Now they've seen "Ben-Hur," too.

Lincoln audiences apparently like foreign films. The Nebraska Theatre management reports this season's series, sponsored by the University of Nebraska Foreign Film Society, has drawn better than last year.

Art Policy in Middletown

MIDDLETOWN, CONN.—Mike Adorno, general manager of Adorno Theatres, has put an art film policy into effect at the newly reopened Middlesex Theatre. The Adornos also operate the Palace here.

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MINNEAPOLIS

Eph Rosen has become associated with Abbott Swartz in the operation of Independent Film Distributors . . . George Engelking is the new manager of the Richfield Theatre. He formerly managed the 7-Hi Drive-In in suburban Hopkins . . . Jim Fraser has taken over operation of the Red Wing Drive-In at Red Wing from Gordon Spiess.

Don Smith, general manager for Pioneer Theatres, was back from a tour of circuit situations in Iowa. Drive-ins which the circuit already has opened include the Corral at Webster and Corral at Atlantic, both on March 29; the Corral at Perry and the Clarinda at Clarinda on March 31, and the Carroll at Carroll, on April 2. Drive-in theatres which were scheduled to open in the Twin Cities last week include the Navarre, Hilltop, Flying Cloud, 100 Twins, Maple Leaf and the group of outdoor theatres operated by Minnesota Entertainment Enterprises. The 7-Hi Drive-In is scheduled to open Friday (14).

Dick Mrocek, booker at MGM, is the proud father of a baby daughter, Roxanne, born March 28 . . . Harold Lundquist, salesman at 20th-Fox, and his wife Delores, operator of the Parkway Theatre, are back from a vacation in Arizona . . . Some film exchanges closed early on Good Friday while others gave employees time off to attend church.

John Greaves of suburban Bloomington will reopen the State Theatre at Belle Plaine Friday (14). The house has been closed for some time . . . Outstate exhibitors on the Row were Joyce and Bob Alexander, Braham; Nick Grengs, Spooner, Wis.; Roy Rassmussen, Perham, and Don Quincer, Wadena . . . Oliver Rea, representing the new Tyrone Guthrie repertoire theatre, will speak at a meeting of the Variety Club of the Northwest May 2. Past chief barker Eddie Ruben is on the board of the Guthrie Theatre, which will be built in Minneapolis. Other members of the Variety Club also are interested in this project.

Dick Butterfield of KMSB-TV and Don Palmquist of J. Stuart Moore Co. finished neck and neck in the recently held Variety Club gin rummy tournament. Their closing totals were exactly the same . . . Bob Karatz of the Gopher Theatre was back from a trip to Florida.

A special Academy Award night program is planned by the Variety Club in the club-rooms next Monday (17). The entertainment committee, headed by Dick Butterfield, will have an Academy Award calcutta set up for those who wish to take a risk on the eventual winners. Program for the evening includes cocktails from 8 to 9:30 p.m. and the awards telecast from 9:30 to 11:30 p.m.

Concludes Worcester Run

WORCESTER, MASS.—MGM's "Ben-Hur" concluded an 18-week run at the SW Warner, the first attraction to be presented on the theatre's newly installed widescreen. The film played at two dollars top.

Irwin Allen Discusses 6 Audience Markets

NEW YORK—"A successful picture today must appeal to all markets," according to producer Irwin Allen, who has just completed "Voyage to the Bottom of the Sea," science-fiction thriller for release by 20th Century-Fox in July.



Irwin Allen

Allen, who has been producing for 17 years, defined the six markets by groups, as follows: 1—the sub-teenager, 2—teenager, 3—the men, 4—the women, 5—the family, and 6—foreign audiences. Allen believes that "Voyage" will appeal to these groups because Frankie Avalon, teenage singer, will interest the sub-teens and teenagers; Walter Pidgeon and Joan Fontaine will interest the mature men and women, as will the younger romance between Barbara Eden and Robert Sterling, these two also appealing to the family group, the science-fiction plot and the excitement is made-to-order for the males and the youngsters, as well as for foreign audiences. The period of the film is in the immediate future—1968-70.

Allen predicts that "Voyage to the Bottom of the Sea" will be his most successful picture boxoffice-wise, even better than his last, "The Lost World," which was released by 20th-Fox last summer and has grossed \$4,750,000 to date and may do as high as \$8,000,000 worldwide, he said.

"Voyage," which cost approximately \$2,000,000, also has an unusual number of merchandising factors, including Frankie Avalon's recording of the title tune, a Pyramid Books paperback, and 20 or 30 toys for the youngsters to make it "the best-exploited 20th Century-Fox film in years."

Allen made the picture in continuity because he believes the players can best get the feel of their portrayals if the story is shot in this way. Allen introduced Barbara Eden, who is featured in the film, to the trade press and mentioned that her husband, Michael Ansara, well-known on TV, also has an important role in "Voyage."

Gordon Craddock Joins Rugoff Theatre Chain

NEW YORK—Gordon Craddock, formerly assistant sales manager of Lopert Films, has joined Rugoff Theatres, Inc., and will be in charge of buying and programming for all out-of-town theatres, replacing Morton Lightstone, who left to form his own company.

Prior to Lopert, Craddock was associated with Rank Film Distributors and for five years was a producers' representative in partnership with Skip Weshner. Before that, he was assistant general sales supervisor for Samuel Goldwyn.

April 20 'Raisin' Booking

LOS ANGELES—Columbia's "A Raisin in the Sun," Sidney Poitier starrer, has been booked into the Stanley Warner Beverly Hills Theatre April 20 to succeed "Pepe," which ends a 16-week hard-ticket engagement.

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OMAHA

The Armstrong (Iowa) Booster Club has purchased the Roxie Theatre from Henry H. Wegner, and completely redecorated and reopened it at Easter. Jim Pfiel is the manager . . . Many drive-ins which planned Easter openings were forced to delay plans because of cold and wet weather.

Edith Renfro of Theatre Booking Service reported she had received wonderful Easter news—her doctor said her progress was "perfect." She has been undergoing treatment for a detached retina. Jack and Edith are veterans of the motion picture industry in this area. Jack was RKO manager many years before forming his booking service.

Willie Wilson, new secretary of the Variety Golf League, said prospects are for its biggest year in history. The links killers have been chafing at the bit waiting for a good weekend to get under way at Dodge Park . . . Pat Halloran's Buena Vista received a jolt when smoke suddenly started filling the BV and National Theatre Supply offices. Booker Sam Deutsch and Vivian Schertz traced the source to a lighting fixture in the ceiling, called the fire department. Fire ladders yanked out the fixture before a blaze started.

Dubinsky Bros. has a fancy new entrance sign at the Star View Drive-In at Lincoln, replacing the one blown down by wind . . . Joe Young, head of the Warner exchange in Des Moines, was in Omaha for a conference with Bob Hirz, city sales manager, and booker Ken Cooley . . . Norm Nielsen, former RKO manager here, received bouquets from Cooper Foundation officials at Lincoln for his excellent work in getting the Foundation's new million-dollar Cooper Theatre in Denver under way. Nielsen has been with the Cooper organization at other points before being named manager at Denver.

C. N. Robinson, exhibitor at Blair, returned after a trip . . . Opal Woodson, United Artists office manager, and Erma DeLand, booker, caught the trading bug at the same time and both have swapped their cars for late models . . . Dick Barks of TOP Theatre Advertising reported his grandmother, Mrs. H. E. Dickinson, is hospitalized at Clarkston. Now 95, it is her first serious illness and Dick says it is the first time the roles have been reversed, in which she is being cared for instead of caring for.

Braving a spring snow to visit the Row were Nebraskans Frank Hollingsworth, Beatrice; Mr. and Mrs. Fred Schuler, Humboldt; Harold Struve, Deshler; Walt Austin, Plainview; Phil Lannon, West Point; Howard Burrus, Crete; Art Sunde,

Papillion; Don Johnson, Lynch and Spencer; Al Leise, Hartington; Howell Roberts, Wahoo; Sid Metcalf, Nebraska City, and Iowans Jim Travis, Milford; S. J. Backer, Harlan, and A. F. Muetting, Pochontas.

Mrs. George Regan visited the Row on a trip to Omaha to see her parents, Mr. and Mrs. Ed Downing. Regan, former 20th-Fox manager, is in the film industry in Chicago and couldn't leave because of the visit of a British actress.

MILWAUKEE

"Cimarron" opened at the Uptown, a neighborhood house, and started right off packing 'em in. Ordinarily, this would be a picture for one of the downtown houses, but with holdovers at all but the Warner, many a big picture now is forced to wind up in the outlying districts. All these big films are doing better than expected, boxoffice-wise.

Catholic teenagers favor the work of the Legion of Decency, but only one out of three regularly bothers to check the ratings, according to a survey of 6,380 Catholic students in parochial and public schools, reported in the March 25 issue of Ave Maria, national Catholic weekly magazine . . . The meaning of A-2 movie ratings was explained in the Catholic Herald Citizen, as not being geared for pre-adolescents, and there also being the danger of emotional confusion arising from viewing pictures still too mature in content for this age group. Do parents do wrong by allowing their pre-adolescent children to see an A-2 movie? The publication's answer: "One just can't give a hard and fast rule which would fit every picture."

The 20th-Fox branch office is basking in the limelight created over the tremendously successful promotion of "The Trapp Family," which premiered at the neighborhood Tower Theatre and ran for four weeks. The same step-by-step approach is now being recommended throughout the nation. Credit: Jack Lorentz, branch manager; Lou Orlove, publicity director; Gil Golden, New York, and on the firing line at the theatre; Al Camillo, manager, and Harold Janecky, district manager. The only reason the film did not run longer, was because of a commitment to open with "Ben-Hur." The Better Films Council of Milwaukee County sponsored the opening night and had to turn a big crowd away.

Sydney S. Plotkin, of Broadway and TV, and Ray Mitchell, veteran theatrical producer and ticket broker here, were awarded

the Pabst Theatre lease. The deal has been kicked around at the city hall for months, with plenty of "in-fighting" on the sidelines. The two factions which lost out in the final bidding and ultimate selection are said to be mighty unhappy over the decision. According to the announced arrangement, Plotkin and Mitchell have an agreement with Harry Lashinsky of Independent Productions, as their New York booking agent.

"Exodus," the Otto Preminger-directed movie, opened at the Strand here March 29. "Ben-Hur," which closed after a 49-week run, could have gone the full 52 weeks, had it not been necessary to make room for "Exodus." The "Long-Run Steinbach" record now appears as follows: Going My Way, 12 weeks; Oklahoma! 32 weeks; Around the World in 80 Days, and Ben-Hur, 49 weeks.

Students at San Antonio Conduct Another Stand-In

SAN ANTONIO—A group of Negro and white students from San Antonio's six colleges and universities and two high schools staged their third stand-in demonstration in six weeks at the Majestic Theatre Sunday.

The demonstration again did not cause the theatre to alter its policy of segregation.

Lynn Krueger, theatre manager, said the two-and-a-quarter-hour demonstration, which ended at 7:45 p.m., was "orderly, neat and well organized." About 75 students participated.

He said spectators gathered in a throng once when they thought a fight had broken out, but he added the "fight" was only a passing airman "playfully sparring" with a shoeshine boy.

Leon Castillo, chairman of the Students for Civil Liberties, said the stand-in was staged to "awaken the public conscience and stimulate it into action."

The students also staged stand-ins on February 12 and 26 at the Majestic, which has a balcony section for seating Negroes.

Castillo said about 20 servicemen asked to join in the stand-in, but he advised them not to because their commanding officer might object.

Michigan Allied Session Is Moved Back to Sept. 25

DETROIT—The annual convention of Allied Theatres of Michigan is being moved to September 25, 26 from the previously announced October 11, 12. The change was recommended by the management of the Sheraton Cadillac Hotel in order to obtain better accommodations. An attendance of around 300 is forecast. William Wetsman is general convention chairman.

New Weingarten Production

HOLLYWOOD — Lawrence Weingarten has drawn the production chores on "Dream Story," an original by Earl Felton and Jay Dratler, which Garson Kanin is now scripting for MGM release.

Paramount's film of the early life of Sir Winston Churchill will be based on his autobiographies, "My Early Life" and "The World Crisis."

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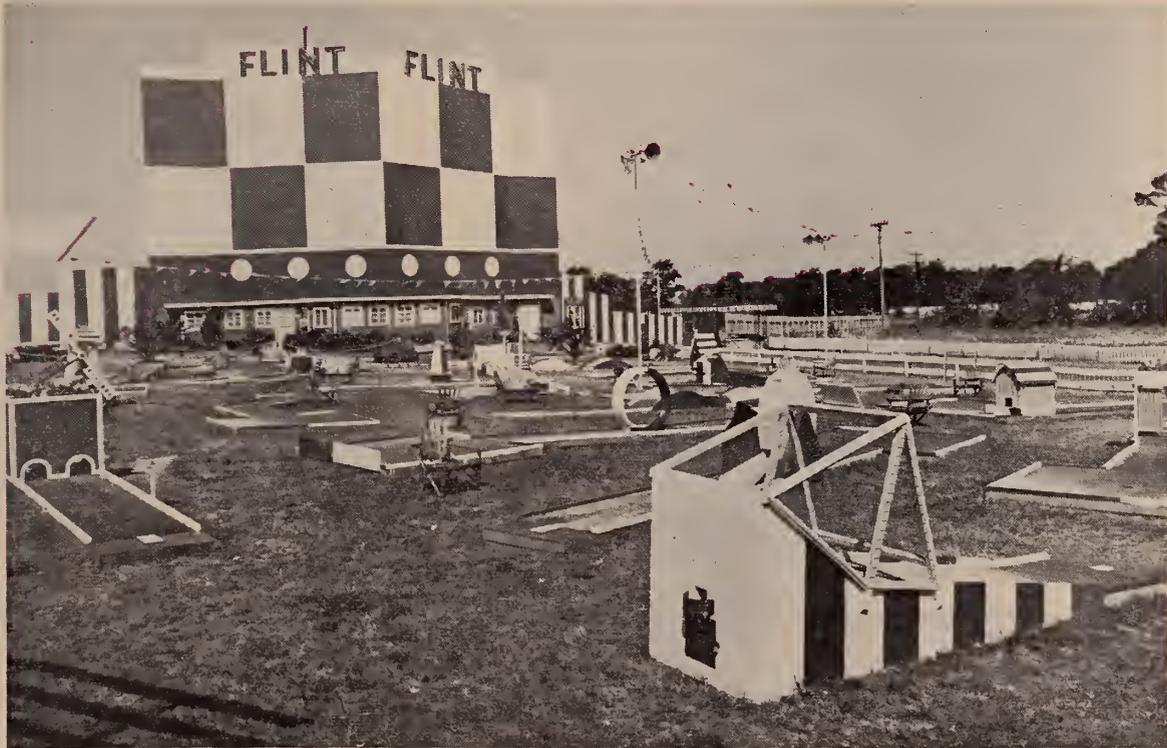
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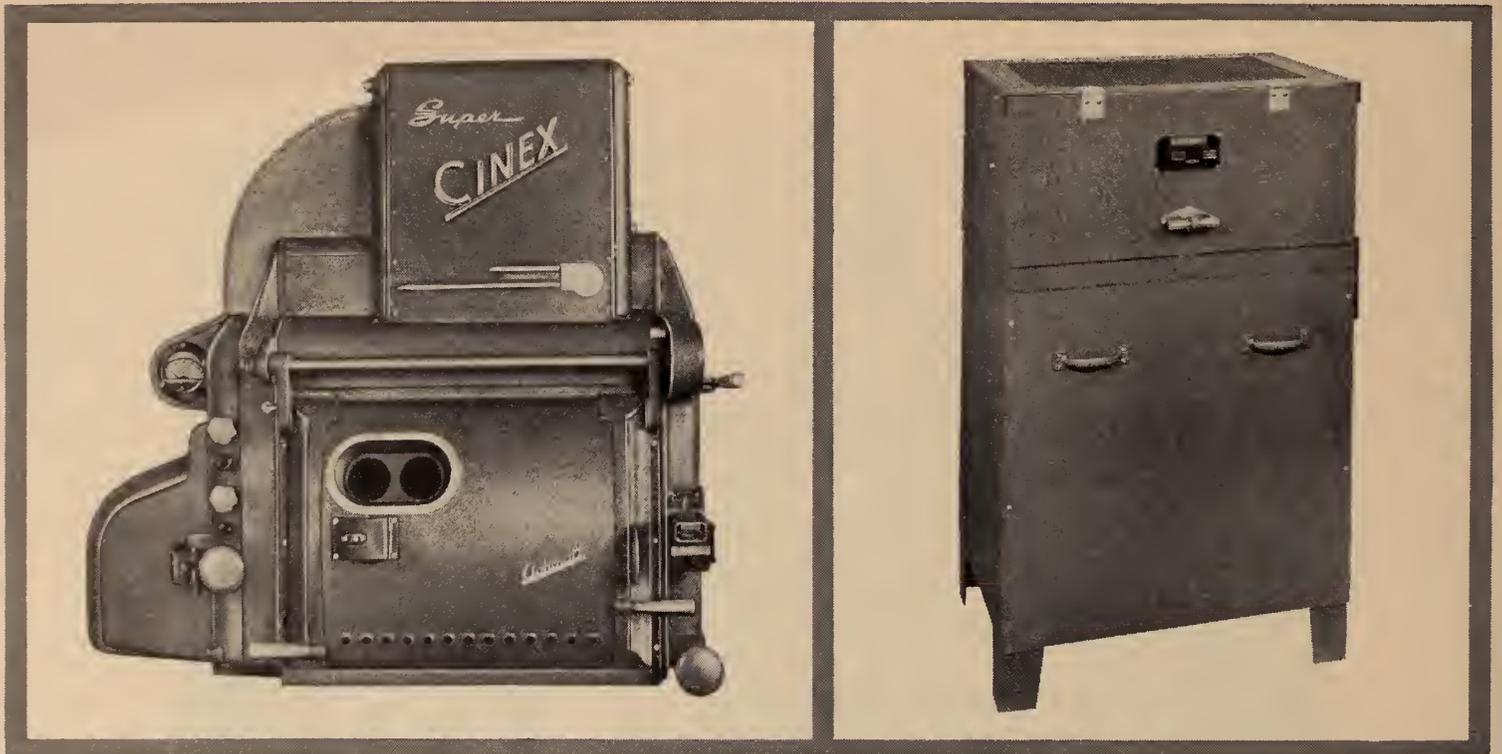
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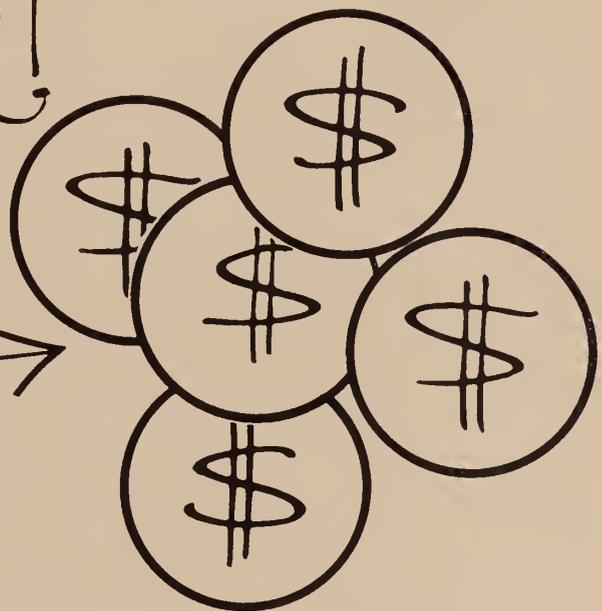
The MODERN THEATRE SECTION



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1960 — Dr Pepper's 75th Anniversary — broke all Dr Pepper sales records. 1961 is going even bigger and better. More people are asking for it than ever before.

The reason, of course, is that most people who try Dr Pepper almost always come back for more. "It's Different... I Like It!" is more than an advertising slogan: it's the reaction to Dr Pepper most folks honestly have. Not a cola, not a root beer, not a standard fruit flavor—Dr Pepper's unique flavor finds immediate preference

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1960 set a new all-time record for the number of soft drink cup vending operators and concessionaires switching to Dr Pepper. If you're not already in this profit picture, get the entire story from the Fountain-Vending Division, Dr Pepper Company, P. O. Box 5086, Dallas, Texas.



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c o n t e n t s



DRIVE-IN exhibitors who are able to see their playgrounds through the eyes of a child realize that, to the youngster, the experience of a visit there can bring the joys of a magic carpet flight to fairyland, the excitement of a circus and the thrills of carnival rides.

So, such good showmen spare no effort to make use of bright colors, pennants, interesting and novel designs in equipment, and music to create this atmosphere of gayety. Familiar cartoon or fairy-tale characters are decorative on fences and bring laughter to the children, and the kids are entranced with murals at the base of the screen tower, if the playground is located there, which stir their imagination and bring to life stories they've been told.

All these factors win the children, but it follows that the exhibitor should seek not only to attract—he has the obligation of providing absolutely safe rides and equipment and supervision by personnel. Supervision is an absolute "must" for each mechanical ride.

We cannot recall when we last heard of a drive-in theatre charging for its playground. The playground **should** be free—it's an added attraction to get families out early, and the financial reward comes at the concession stands.

In recent years, drive-ins have been adding amusements for adults and teens, such as miniature golf, arcades, shuffleboard, karting tracks, etc. These are all good, but for adults, perhaps, the movie will continue to be the big thing.

To kiddies, the picture is only part of the entertainment package and they are often asleep before the first picture is halfway over, but they are the ones who can put that "loving pressure" on Mom and Dad to "go to the drive-in tonight."

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I. L. THATCHER, Managing Editor

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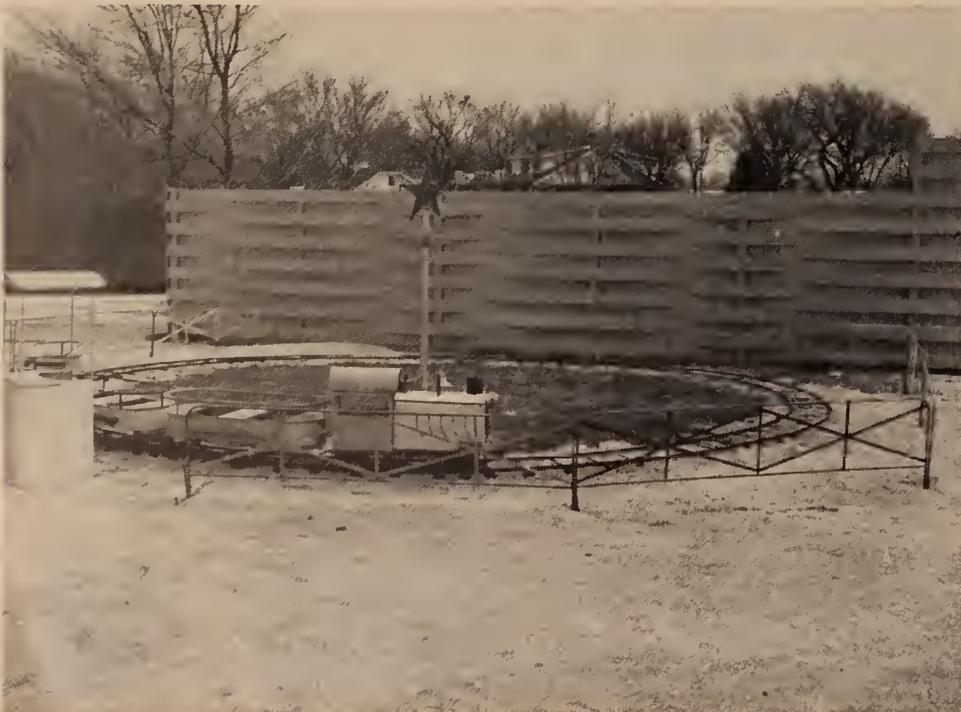
Novelty

Lends Charm (and Sell) to Drive-In Playgrounds



The gaiety of a miniature carnival and child's wonderland is to be found at the Springfield (Mo.) Drive-In Theatre playground. The eight-horse mechanical carousel, complete with caliope music, and the out-of-this world Fiberglas turtle for crawling and sitting, both

by Miracle, are fascinating to the drive-in's youngest patrons. The cartoon-fairyland mural at the base of the screen tower provides the background for the whole playground. The playground, which is free, is opened with the boxoffice and stays open until showtime.



It's not always necessary to have a big train layout with lots of trackage to please the youngsters, especially the "littlest" ones. This really miniature electric train made by Sunshine Choo-Choo Co., which goes 'round and 'round, is a delight to the kiddies who attend the Springfield Drive-In.



Like other equipment at the Springfield, this small, six-car ferris wheel by Miracle is designed especially for the entertainment of the younger children.



Darrell D. Manes

NOVELTY IN EQUIPMENT and decorative treatment adds to the lure of any drive-in theatre playground, be it large or small, for youngsters have lively imaginations which are easily stimulated by the unusual.

At the Springfield (Mo.) Drive-In Theatre, children, and parents, too, are enthralled by the fairyland mural on the bottom of the screen tower which forms the background for the entire play layout. And, a recent addition to the equipment is a large Fiberglass turtle with a green shell coat and a red cap which offers a delightful spot for the "least ones" to sit, stand or slide.

Other popular equipment, according to Darrell D. Manes, Commonwealth Theatres city manager, are a mechanical merry-go-round, ferris wheel, electric train, manual merry-go-round, dome climber, two sets of swings, two slides and a teeter-board.

The playground is opened with the boxoffice and remains open until showtime; it is also lighted for use during concessions intermissions. It is free, and definitely a help in getting the kids out early. About 30 per cent of the night's concessions business is done before showtime.

A retired school teacher whom all the kids call "Pop" supervises the playground with the help of from two to three ramp attendants, with someone in charge of each mechanical ride. Safety is stressed in all Commonwealth operations, providing equipment to give the kids a lot of entertainment in a safe manner at all times.

Planned activities such as Kiddie Field Meets, treasure hunts, etc., are held every Sunday—sometimes other nights—but at least once each week. All of these special events are extensively promoted well in advance and are looked forward to eagerly by the youngsters.

The Springfield Drive-In enjoys the patronage of a very well-to-do clientele. Most of the cars on its ramps are Cadillacs and Chryslers, Manes commented.



Closeup of the enchanting mural on the base of the screen tower before which adults and kiddies spend many minutes in charmed admiration. The two sets of swings provide regular swing board seats and also chair-type swings for the youngest children in the interests of safety. Further safety precautions at the Springfield are individual fences enclosing all mechanical rides.



Overall view of play area. Note cartoon cutouts on the attractive fence.

Recreates Magic of Fairyland To Delight Young Hearts



Youngsters thrill to the Cinderella-like ride in a pumpkin chariot past one of the many unusual fairyland houses in the Motor-Vu Drive-In Theatre playground area, Salt Lake City, while the Wasatch Mountains form a striking background. Owner Eric Peterson established the playground in the theatre's opening season, 1947, adding to it from time to time. In addition to play equipment shown in the pictures, there are now a small airplane ride, small boats, a train, octopus and pony rides. There is also a small zoo with monkeys and birds.



Another view of the Motor-Vue, showing the mechanical merry-go-round, the giant CinemaScope screen in the background and other rides in the foreground. Owner Peterson built a large home behind the screen, using the screen as one of the walls to give him protection from high winds.



This is the romantic Motor-Vue, situated below the junction of two main thoroughfares in the foothills of the Wasatch mountains, offering an unparalleled view of the valley, one of the reasons for the success of the theatre from the start. Last year, Peterson leased the theatre to Intermountain Theatres, Inc.

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Precast Tower to Withstand 175mph Wind

When Hurricane Donna blew down the screen tower at the Bradenton Drive-In, Bradenton, Fla., last September, the theatre was temporarily out of business, but it now has a screen tower that will withstand winds up to 175mph with a large factor of safety.

The very next day after the hurricane struck, Manager R. Raymond Combs passed the premises of the West Coast Shell Corp. which makes prestressed concrete beams four feet wide and any length required. It occurred to Combs that these

beams might be the solution to his problem, so he inquired.

A young company engineer sat up all night working on the idea and the result is a strong, attractive tower that will never need anything except painting. The screen is constructed entirely of plant-produced, precast, prestressed, dense, vibrated high quality concrete. The concrete is permanent, exceedingly strong, rotproof, corrosionproof, fireproof and maintenance-free and, according to Arthur C. Bruce, vice-president of West Coast Shell, is the most durable construction medium known.

The tower was built and finished in four weeks.

INSURANCE IS CHEAPER

According to Combs, "My screen insurance is much cheaper and, in fact, I would not carry insurance on this tower if the mortgage holder didn't require it. We spraycreted the screen with a mixture of white cement and lime that was sprayed on very heavily (two coats) and we have a very bright screen that we think will hold its whiteness four or five years and it can be washed or hosed down."

A similar screen tower has since been erected at the Charlotte Harbor Drive-In Theatre at Charlotte Harbor, Fla.

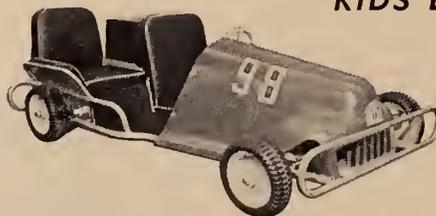
"Sweeten the Sixties" is the theme of the 78th annual convention and tradeshow of the National Confectioners Ass'n which will be held June 11-15 at the Conrad Hilton Hotel in Chicago. Charles L. Smesaert, Walter Johnson Candy Co., is general chairman.



These two views show the rear construction and face of the prestressed, precast concrete steel tower erected at the Bradenton (Fla.) Drive-In Theatre after its original tower was blown down by Hurricane Donna last year. The concrete tower will withstand winds up to 175mph.

For more information about equipment or products mentioned editorially or in advertising in this issue use the Readers' Service Bureau coupon on page 35.

**PLUS BUSINESS for DRIVE-INS—DAY or NIGHT
WITH THE "TRACK RABBIT" MIDGET CARS
KIDS LOVE THEM!**



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Playgrounds Help to Make 'Every Night Family Night' At Nation's Drive-Ins

By NORMAN R. MILLER*

"Every night, family night." That's the objective of drive-in theatres all over the country. And, they're doing it with children's playgrounds, swimming pools and other attractions, along with good movies, that appeal to the whole family—Mom and Pop and all the kids.

Swings, slides, castle towers, castle walks, see-saws and merry-go-rounds keep the youngsters amused before show time. They provide an opportunity for healthful, outdoor exercise, all of which creates a healthy appetite that pays off in extra nickels for hot dogs, popcorn and Cokes at the concessions stand.

POOLS LEND A COOL LOOK

Wading pools and swimming pools are growing in popularity, particularly in the South. They give a cool and a new look, as well, to the ozoners. These facilities also make the drive-in theatre the recreation center of the community and build invaluable goodwill.

One of the pioneers in drive-in playgrounds is the Smith Management Co. of Boston, which operates more than 20 outdoor theatres in the middle-west and the east. It stresses good lighting and proper supervision. Smith drive-ins also provide park benches so parents can sit in comfort and watch their children at play.

Drive-in playground equipment receives much use and abuse so the swings, slides and other units must be sturdy and well-designed. It's a poor investment to install equipment that will last scarcely a single season.

Safety is an important consideration.

*Vice-president, American Playground Device Co.

Proof of In-Car Warmth in Newspaper Photo

To show that heat is abundant at the Sky Drive-In Theatre, Adrian, Mich., Manager William C. Jenkins stacked up this array of in-car heaters and had his picture taken with them for a pictorial advertising page in the Daily Telegram. The Eprad "heaters have automatic thermostats and impelled air that warms the air with living room comfort . . . you can be assured of a comfortable evening while you're at the Sky Drive-In," the accompanying copy read. Results were gratifying, said Jenkins. More patrons came.



Playground apparatus should be carefully designed to avoid protruding bolts and nuts, rough or hazardous surfaces or anything else that might cause injury to the user. Equipment should be properly installed and well-maintained.

Proper installation of playground equipment will promote safety. There should be adequate concrete footings and perfect alignment of all frame members to assure maximum structural strength and rigidity. Properly installed, well-designed and sturdy equipment is ready and able to withstand years of use and abuse. Leading manufacturers usually furnish easy-to-read blueprints to show correct installation procedures.

After the equipment is properly in-

stalled, a careful, thorough maintenance program should be carried on to avert possible accidents caused by defective units. Regular daily checkups on equipment are recommended. Defective apparatus should be promptly taken out of use and repaired.

Hazards under apparatus, such as exposed pipes, hard surfacing and carelessly strewn objects, should be removed.

Continental, Apco Move

Continental Vending Machine Co. has moved its Apco Inc. offices and the Continental Sales Division to new general offices at 1270 Avenue of Americas, N.Y.

"The move to larger quarters in a central New York City location," said Mel Rapp, Apco's executive vice-president, "was made to better serve our operators and customers. For the first time, the combined Apco and Continental sales facilities are under the same roof, easily accessible to vending machine operators both in New York City and from out of town."

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MADE of FIBERGLASS

19 HOLE, PORTABLE, MINIATURE GOLF COURSE



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Auto Bumper Signs . . . a new low-cost advertising medium for Drive-In Theatres. These colorful "Traveling Billboards" ride free on your patrons auto bumpers . . . put your message on the road, everywhere.

Screen processed on pressure sensitive stock in a choice of poster, brilliant Day-Glo colors, or reflective ink.

Write for free Promotion Kit featuring Drive-In Theatre samples, Day-Glo color chart and circular describing 3 different price series.

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- Choice of straight or Koiled Kord!

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Auto Rain Visors Aid Drive-In Patronage

Hundreds of drive-in exhibitors are profiting twice by offering for sale the Drizzle Gard which encourages patrons to come out to the theatre, rain or shine, according to Edwin Jacobs, president of Dri-View Manufacturing Co.

The Drizzle Gard is a collapsible auto rain visor which the customer purchases at the concessions stand and attaches to his car himself. Its use permits the drive-in patron to enjoy the show on rainy nights without the annoyance of running the windshield wiper and, when not in use, it can be folded up into a neat, compact unit for easy storage and re-use time after time.

A SERVICE TO PATRONS

"Besides rendering the patrons a valuable service," says Jacobs, "exhibitors and concessionaires who handle this product believe that the patron with a Drizzle Gard is more inclined to venture out on threatening nights."

The Dri-View company helps exhibitors sell the product by making available a film trailer and supplying free poster signs and counter racks.

"We have found the most effective way to stimulate business on rainy nights is to advertise the product well in advance," Jacobs says. "We advise that the film trailer be run nightly, even when the moon is shining and there isn't a cloud in the

sky, and that it should be run several times nightly to inform as many patrons as possible.

"Do not wait until the rains begin to fall and suddenly begin to plug the product. For one thing, you will be playing to a smaller audience than normal, and another thing, those who automatically stay away because of rain or the mere threat of rain will never learn about the product."

It's especially important, Jacobs points out, to let the children know about the Drizzle Gard. After that, the parents can never give an excuse for staying home on drive-in night.

In Louisville, Ky., home of Dri-View, where ten drive-ins are showing the film trailer, it is rare to find a child or young adult who hasn't heard of the Drizzle Gard. The advertising has been cumulative and mutually beneficial. Thousands of Gards have been sold there as a result of this, forming a large pool of patrons who are not affected by the prospect of rain.

RAINY NIGHT BUSINESS UP

Vernon Powell, owner of two drive-ins in the Louisville area, recently commented: "It's amazing to walk the ramps on a rainy night and see the great number of Drizzle Gards in use, and to hear the comments of our patrons. Our rainy night business has really increased, and I feel sure that it is due to the Drizzle Gards."

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QUALITY SOUNDHEADS

Flawless tone. Heavy duty gear boxes and perfectly balanced filter fly-wheel. Exciter lamp assembly tilts out for easy access. Years and years of use by hundreds of drive-ins throughout the country.



When you buy Ballantyne, planning goes with it. Countless owners and operators have relied on Ballantyne equipment, help and advice on how to build a better, more economical drive-in.

The **Ballantyne** Company
1712 Jackson Street Omaha 2, Nebraska

LITERATURE

The following concerns have recently filed copies of interesting descriptive literature with the Modern Theatre Information Bureau. Readers who wish copies may obtain them promptly by using the Readers' Service Bureau coupon in this issue of *The Modern Theatre*.

LIGHTWEIGHT DRINK DISPENSER FOR DRIVE-IN VENDING—Literature is available describing the new, three-gallon capacity Midget Mix drink dispenser developed for vending to cars at drive-in theatres. Manufacturer of the dispenser is Fen-Mart, Inc.

SINGLESHEET ON MOP TREATMENT—Multi-Clean Products, Inc., has issued a single-sheet on its new and improved mop treatment called Super Floor Dressing. According to the manufacturer, a quick daily dust-mopping with a mop treated with the floor dressing will pick up dust and leave a thin, hard film which is resistant to black marking by rubber or other materials.

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30 OZ. CAN MAKES 20
BIG SANDWICHES
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No Order Too Large or Too Small
"Special Program" made up to fit your budget



KARTING

Brings Extra Profits To the Drive-Ins

*By E. D. WALKER

SINCE OUR COMPANY was the first kart manufacturer to develop a program for outdoor theatres and the rental tracks as such, we believe that the concession type track is here to stay and will become one of America's leading recreational sports. Any motorized vehicle has a universal appeal to youngsters as well as to adults. When one is running 15 miles an hour two inches off the ground, he feels he is going a hundred. This is a thrill to any age group, be it six or 60.

In the past two years outdoor theatres have combined their theatre program with rental tracks and thereby have developed a very profitable business in both ventures. The drive-in theatre lends itself most appropriately to the rental car business, where small tracks can be built adjacent to the drive-in property. No other business is more suited to the rental car industry than the drive-in theatre because in most cases the theatre is located outside the city limits or is in an area where the track rental operation can be zoned.

DRIVE-INS IDEAL FOR TRACKS

An example of why the outdoor theatre and track rental business is so successful to our some 2,000 track operators is the terrific profit in their refreshment stands. By operating a rental track during the daylight hours or, say, afternoon hours until dark and then operating the theatre from then on, the owner is adding several additional hours to his refreshment stand business. A rental track promoted and run properly offers excellent community entertainment for the entire family. This, along with the movies gives a wide and varied form of entertainment to suit the varied tastes of everyone from baby to grandmother, whether in watching or participating.

In some cases the rental track can be converted for racing events periodically during the week. This would break the monotony of just rental rides and the racing participants would be allowed to race under a strictly supervised racing program, a slow, family type racing.

This is also an attractive and profit producing phase of the karting industry. Our new "Karting for Fun" will have a complete program behind it, as does the National Track Rabbit Ass'n in which college scholarships are offered to the youngsters winning the national championships, worthwhile trips for two to the male champion in the national Formula F Karting for Fun program.

Safety First must always be the dominating factor in a successful track operation. No operator should permit excessive speed or cowboy tactics at any time. If you are not firm, you will jeopardize the successful financial operation of the track as well as the safety of all drivers. The *iron fist* should be the rule.

*Pressweld, Inc.

Methods of creating interest in your rental operation are many: Safe driving awards and door prizes of free rides; selling the idea to supermarkets, restaurants, filling stations, etc., of giving free tickets for rides with every dollar or more of purchases. This method has been very successful for many track operators. This not only stimulates business for the restaurant or

merchant, but will attract people to your track where they will not only spend more and more money on the track but also at the refreshment stand and the movies.

From all indications the year 1961 will be the biggest yet in the rental car industry. As the track owner learns better methods of promotion and supervisory control over the tracks, and how better to preserve the equipment, the industry will develop bigger and better type businessmen to participate in the operation.

Any person interested in this program of rental tracks should make every effort to learn all he can from existing tracks and go to legitimate kart manufacturers making proper rental karts. DON'T settle for the less expensive, cheap kart for a rental program. It does not pay. *THIS IS THE YEAR TO BUILD A TRACK!*

KEEP WEEDS OUT SEASON THROUGH

with

SS

Weed-Killer

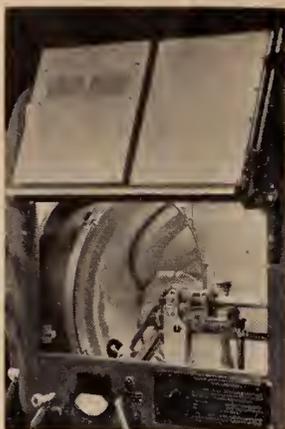
Safeguards Drive-in Theatres
Against Destructive Growth

Slashes Cost of Maintenance — Repairs

Dolge SS Weed Killer finishes every kind of undesirable plant. Prevents destruction of black top surfaces, ramps, road shoulders; prevents rotting out of wooden fencing, rusting out of metal barriers or speaker posts. One easy application of Dolge SS Weed Killer in a 1-20 solution will solve your weed problems and sharply reduce cost of maintenance and repairs. This chemical goes a long way.

For full particulars write
The C. B. Dolge Company,
Westport, Connecticut

R—THE CARE AND FEEDING OF CARBONS IN PROJECTION LAMPS



By WESLEY TROUT



Wesley Trout

WE CANNOT OVERSTRESS the importance of the carbon arc lamps and carbons used in the motion picture theatre today. Carbon lamps have been the only satisfactory light source found for projecting sufficient light for 35mm and 70mm pictures. Therefore, one should have a fairly comprehensive understanding of the operation of the modern arc lamp.

Let us first emphasize that the selection of the proper size of the positive and negative carbons is of extreme importance, if one expects maximum light output from any make and type of arc lamp.

ALIGNMENT OF CARBONS

Next in importance, is the alignment and feed of the carbons in order to keep an evenly lighted screen. The high intensity arc, is very critical in operation and must be carefully adjusted in order to maintain a perfect spot on the aperture. If this is not kept in mind, a poor light plus discoloration will result, thereby causing inferior projection.

In this article we will endeavor to give you some helpful information on both carbons and their operation, which should help you in obtaining a well-illuminated screen.

Let us point out here, before we proceed further, the correct distance must be kept, once it is determined, between the reflector and the crater of the positive carbon.

Let us now start with a checkup of the reflector and lenses. The reflector should present a clear, shining, clean surface to reflect the best light. For glass type reflectors, the best cleaner is a soft rag and Bon Ami, thoroughly polishing the surface until a bright shining surface is obtained. For metal reflectors, a special cleaning method should be used. We will be happy to send special data on care of reflectors on receipt of self-addressed, stamped envelope.

PURE WHITE LIGHT BEST

For best light, a pure white is to be preferred, not one with a bluish or yellow tinge. This white light can only be obtained when all components—reflectors, carbons and lenses—are in perfect align-

ment and the spot fully covers the aperture so that no dark or yellow light is projected on the screen. Also the arc feed mechanism must function properly.

We suggest that you start the projector, without film, and project the light on the screen; now adjust the carbons perfectly, the reflector next, until you have the brightest light over the entire screen area.

Remember, the color of the light is determined or affected by the distance of the reflector from the positive crater. On lamps with adjustable feed indicator, adjust the carbons by hand until you have the best light and then move the indicator cord to that position.

WARNINGS BY COLORED LIGHT

A yellow light shows the distance is too short and reflector and positive crater are not correct distance. A faint bluish light indicates that the distance is too long and reflector or lamphouse should be moved closer. We find, in some cases, it is better to have a faint bluish light rather than yellow.

After the color check, note the density of the light on the screen. It should be of the same density over the entire surface.

Most theatres, today, use either rectifiers or motor-generator set for furnishing DC for the projection arc. It is assumed that proper current range and arc voltage have been established for the make of carbon sizes used. Now if you should change to another make, some minor change in carbon feed may be necessary in order to obtain the right feed speed for that particular make because it may burn slower or faster.

MAY NEED CONTROLS CHANGED

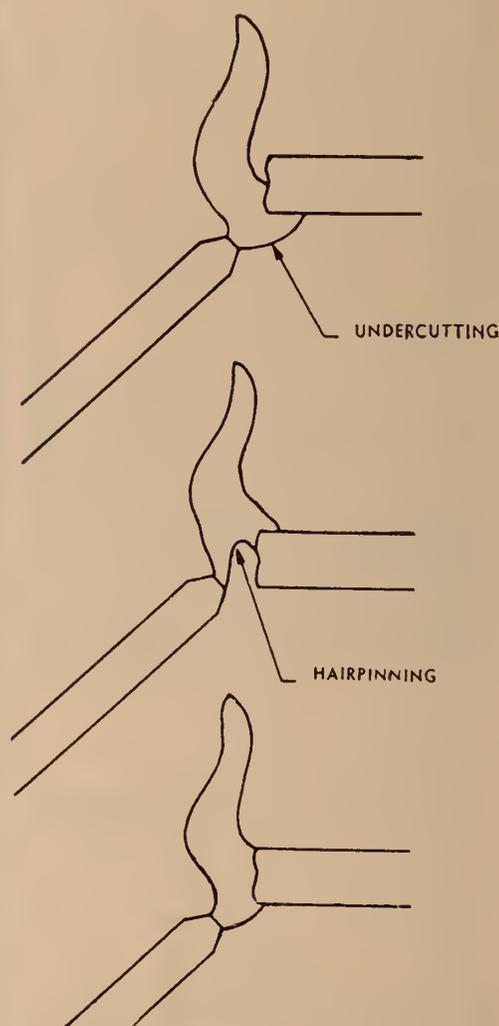
In some cases, it may be necessary to change the positive or negative feed control, if there are separate adjustments for both carbons. In most instances, it will only be necessary to change the rate of feed for both carbons. It is a good idea to check the height of the negative carbon so it is slightly lower than the positive for a good crater. These are all important adjustments if you want maximum light output.

If the above adjustments are not made when using some particular make of carbon, the carbons may creep forward and cause freezing and poor light will result, in addition to a "mushroom" forming on the craters. One can best set carbon feed by first allowing carbons to burn at least two or three minutes, keeping an eye on the arc scope screen and checking the amount of carbon creep. The carbons must

be kept a specified distance apart for good operation and satisfactory light output.

Most all projectionists try to squeeze the maximum output from their projection setup in order to illuminate large screen area, therefore it is necessary to use the right combination of carbons, etc. The positive carbon crater will vary in size and depth depending on the particular make and core material; also, of course, the voltage and current used at the arc.

We find that the new carbons now used for illuminating large screen area have much larger core diameters and somewhat thin carbon shells. These carbons are burned at a very high current rate and have a deep crater. This crater must be carefully maintained by keeping the carbons correct distance apart, the negative slightly lower and in a straight line. Poor light and discoloration can usually be traced to poorly formed crater and carbons out of line.



"Undercutting" of the arc flame is caused when the negative carbon is adjusted too low. Raise the negative carbon slightly so that a good crater will form on the positive to obtain maximum light. The negative carbon should be slightly lower than the positive. The drawing is of a rotating, positive carbon type but the same advice applies to other types and makes. "Hairpinning" of the arc flame is caused when the negative carbon is adjusted too high. Lower the carbon slightly so that this will be eliminated. The arc flame will take on the appearance of the lower drawing when the two carbons are properly set and the negative carbon is adjusted to the proper angle. Careful adjusting of the carbons will assure proper burning of the crater and maximum light output from any lamp.

We want to point out that manufacturers of reflectors have done a great deal of research and work in designing reflectors to pick up more light and project it in a concentrated brilliant spot on the aperture. When large reflectors are used, angles of 140° to 180° are covered by these new types of reflectors; not all this light can be utilized and projected to the aperture, but a large percentage is picked up.

We want to bring to your attention that all modern projection lamps are designed to cover—project a spot of high intensity light—on an aperture of .800 x .600 and fully cover this area so that the picture image will be fully covered and an evenly illuminated picture will be projected on the screen. All this is possible if the proper crater is formed and lamp is set at correct distance from aperture.

One should keep in mind that the amount of light which is available to the screen depends primarily upon the area of the picture aperture and, of course, lenses and shutter. The rapid strides manufacturers have made in the development of more powerful lamps, and better carbons, has made increased light, even with small apertures, more possible.

POWERFUL ARCS REQUIRED

It should be readily evident that most theatres will require the most modern and powerful projection arcs in order to meet the requirements of a sufficiently increased screen width for proper presentation of all screen techniques.

Also in order to meet the demands of better projection, high quality projection lenses are a "must" in any situation. Don't expect better projection with cheap lenses, insufficient screen illumination, or an old projection screen.

With drive-in theatres now opening, almost every one needing all the light available, it is more than ever important that you fully understand the importance of correct operation of the arc lamp, using the right sizes and type of carbons and keeping the contacts clean and the wiring in good condition.

Just lately I have been in several projection rooms on a tour of inspection and found the electrical connections in bad condition and the asbestos wire worse. It has been necessary, in many situations, to order wire and made an extra trip to install it and align the optical system, plus making recommendations that would produce more light, by an increase in amperage, and, in some cases, changing the type and sizes of carbons and re-aligning the lamphouse and projector. With a little study on the part of the projection staff, in many cases, this could have been done by them, if they have read some of my previous articles in this department. Be as it may, drive-in theatres can always use more light, on most prints, and should do everything possible to obtain that additional light.

ARC GAP DISTANCE IMPORTANT

The arc gap distance is extremely important and the projectionist should bear in mind that if the arc gap is too short it will cause the positive carbon to be consumed faster, and will also cause the feed to work faster, with some types of lamp. The gap should be the distance recommended by the manufacturer but a good rule to keep in mind is that the distance should be approximately the width of the diameter of the positive carbon—just a little more than this in most situations,

we have found. And don't ever let the carbons feed so fast that they will "freeze" thereby destroying the crater and causing a poor light until a new crater is formed.

High intensity arcs, most makes, are equipped with magnetic control in order to keep the arc flame stabilized. Should the arc become unstable it may be due to insufficient magnetic control of the flame due to weak magnets or magnets not properly adjusted. Sometimes it is necessary to install new magnets.

CAUSES OF INSTABILITY

Again, some of the other causes of arc instability we traced to too-low voltage and too-short arc gap. Sputtering of the arc is generally caused by overloading or too much moisture in the carbons. Carbons should always be kept in a cool, dry place. It is a pretty good idea to keep a few carbons in the lamphouse and the warmth here will help to take out any moisture. However, lay them where they will not interfere with the feed mechanism operation or cause a short. While we're on this subject, keep all carbon stubs and drippings from the carbon coating out of the lamphouse. Keep the lamphouse clean and free of carbon soot and dust.

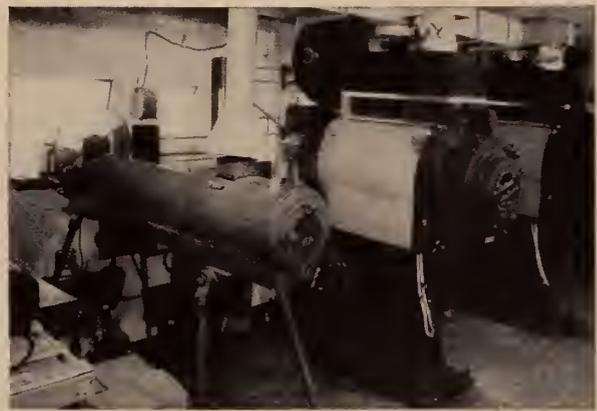
Now, soot is caused by striking the arc and not immediately opening the gap to the right distance. We understand there must be long enough contact, when striking carbons to lighting, to cause the carbons to heat up for proper crater or burning but do not hold them together too long as this causes soot which will cover the reflector (mirror) that will have to be cleaned off when you change projectors.

Manufacturers of arc lamps and carbons point out the importance of keeping the carbons within the recommended amperage, arc voltage and gap distance for highest efficiency and brightest light possible for the amperage used in your particular situation. Lamps with rotating positive should be kept in perfect alignment, impact point of the negative carbon to the positive carbon should be maintained so that the flame does not lick under the positive carbon. The dart from the negative should always lick from the lower edge across the face of the positive. This setup should always be maintained for good light output. Too, for high intensity arcs, the negative carbon should always be slightly lower than the positive in order to form a good crater and deliver maximum light output.

It should be needless to state the importance of keeping your reflectors bright and clean. Dirty surfaces can cause a considerable light loss.

A SEMI-ANNUAL CHECK

In conclusion, proper care of arc lamp feed mechanism, cleanliness and correct lubrication, plus the correct sizes of carbons for each particular situation, will produce maximum light output and trouble-free operation. In many, many cases, inferior light output, insufficient screen illumination can be traced to insufficient arc current, wrong sizes of carbons, dirty reflector or improper optical alignment. Have you made a check of your lamps and the optical system lately? You may find they need adjustment and you will obtain a better light on the screen. This should be done at least every six months.



UNIVERSAL ARC SLIDE PROJECTOR

BOOSTS CONCESSION SALES

Announce on screen that photographs of patrons are being taken in concession area, and that free refreshments and tickets will be awarded. Polaroid Land Transparencies of winners can be projected within two minutes.

BUILDS REPEAT BUSINESS

Announce that part of the photos will be shown on the next change of bill.

PERMITS ADVERTISING PROFITS

Project pictures of retailer's establishments with ad copy typed on slide.

EMBELLISHES SCREEN

Project colorful stage and screen surround decoration for acts and trailers.

THE STRONG ELECTRIC CORPORATION

14 City Park Avenue • Toledo 1, Ohio

() Send free details, and literature and prices on Universal Arc Slide Projector.

() Would like demonstration. () Am interested in trial period.

NAME _____

THEATRE _____

STREET _____

CITY & STATE _____

REFRESHMENT

Service

ADDED INCOME OPPORTUNITIES FOR PROGRESSIVE EXHIBITORS

THEATRE CONCESSIONAIRES TRADE SALES SECRETS IN THREE REGIONAL MEETINGS

'Keep Things Humming to Keep People Coming'

WHAT IS THE LOWEST profit item, universal with all theatremen and concessionaires, which could be made their biggest profit item?

That question was posed and answered by Jack Braunagel, widely known drive-in exhibitor, at the recent joint session of the National Ass'n of Concessionaires and the United Theatre Owners of America during the fourth annual Show-a-Rama in Kansas City, Mo., March 7-9.

The answer: Personnel.

A VITAL KEY TO SELLING

Personnel is a vital key to selling pictures and concessions that is being overlooked by many exhibitors, Braunagel said.

"Sell the employes first, let them sell the outside, and let's us sell the outside, too," he advised his audience.

He referred to the fact that far too many cashiers, doormen, ushers and concessions

employes far too often have only an "I don't know" answer to patrons' questions about pictures and refreshments.

"The first thing you do when you go home," Braunagel told the exhibitors, "call a meeting of your entire staff and tell them all about the fine pictures and their promotions which we have heard about at this meeting, show them the trailers, and tell them 'I want you to go and tell the people'—you'll sell pictures *and* concessions."

It's important, too, to keep things humming to keep people coming.

"There's never a week-end that something doesn't happen at our drive-ins," Braunagel said, "and whenever possible it's tied in with the coming picture."

As an example of this type of promotion, he cited the "Cash McCall" Money Chest set up in the concessions stand. At first intermission, the lucky ticket holder was permitted to dip both hands into the chest and pocket all the coins he could grasp. At the second intermission, another lucky person was allowed to dip one hand.

Insofar as variety in the concessions stands is concerned, Braunagel said that he believes in variety only to a degree—the big thing is quality.

MONTHLY SPECIAL FOR VARIETY

However, he said that variety could be achieved, as practiced at his drive-ins, by pushing a specialty at least once a month, and pushing it for the *entire* month. An example is a "Sloppy Joe" sandwich (unformed hamburger in special sauce on a bun). When the month is up, don't sell "Sloppy Joes" until the requests come in—and they will, he said.

Such sandwiches are promoted with the slogan "Cooked in Sight, Gotta Be Right," and the offer "Take a bite or two, if you don't like it we'll give your quarter back." Only three persons have brought their purchases back in a year.

A "new look" can make sales, too. For example, a "Sloppy Joe" sandwich heated in a waffle iron looks like a waffle and has great appeal. Another advantage, in flattening out, the meat covers the entire bun and makes a fine impression.



Jack Braunagel, speaking at the recent joint session of the National Ass'n of Concessionaires and the United Theatre Owners of America in Kansas City, urged exhibitors to convert their lowest profit item, personnel, into their biggest profit item by selling the stuff on pictures and refreshments offered, so the stuff, in turn, could sell the public.

Carhopping—a moot question — was touched upon briefly by Braunagel. It's worthwhile, he said, to tell patrons to put on their parking lights if they want service



NAC held a western regional meeting in Los Vegas March 1-2. Larry Moyer, left, Mayer Theatres, Portland, Ore., NAC regional vice-president, was co-choirman. Spiro J. Papas, Alliance Amusement Co., NAC president, and NAC past-president, Philip L. Lowe, are at right.



Burnhart (Bip) Glassgald, vice-president of Stoner Manufacturing Co., a subsidiary of Vendo, discussed automatic vending and what it offers at present and in the future to theatremen at the Kansas City session. Text of his address starts on page 18 of this issue.

in rainy or very cold weather. Sales are less per person, but are just that much extra.

Spiro J. Papas, president of NAC, discussing "Today's Challenge," said that today's problem is profit or loss, and that "the profit and loss statement is the most effective tool in diagnosing any current ill in your business.

"Once aware of all the information in this statistical resource, you place yourself in the controlling position of knowing what to do and how to do it."

Papas also said that "Perfection means success. Why handle a million items? It's better to handle a few and handle them perfectly. Perfect item by item, let items fight each other, let hot dogs fight hamburgers—this means success—more cents per person, more profits, greater yields."

GREATER FLOOR CONTROL

Theatre managers should exercise greater floor control, giving personal supervision to all areas of the theatre operation if perfection is to be achieved, he said.

Burnhart "Bip" Glassgold, vice-president of Stoner Manufacturing Co., a subsidiary of Vendo, told the audience that four concepts of refreshment service have been established, namely: availability, they are tied into recreation, a snack has become a social custom, and the offering of good, wholesome product—brand names people trust—at reasonable prices.

But the methods which helped achieve these concepts are not going to be sufficient for the future, Glassgold said.

Automatic vending, he said, offers the only way to expand sales without expanding corresponding costs. Vending offers reduction of labor costs, especially in face of pending minimum wage bill.

In a hilarious, but soundly factual, talk, Bill Moore, National Pickle Packers Ass'n, told the story of the pickle's proved sales production record in both indoor and drive-in theatre concessions.

Burr Sifers, Sifers Valomilk Confection Co., told the theatremen about the big, three-year, \$750,000 annual public relations program being sponsored by the chocolate and confectionery industry to combat misinformation regarding calories and dental caries.

PROMOTE CANDY'S ASSETS

The program will promote candy's assets: people physically crave candy, it builds energy; and they crave it emotionally, it's a symbol of happiness.

Urgent requests were made from the floor by several exhibitors for a trailer which would promote candy alone and Sifers said he would report the request to the National Confectioners Ass'n, of which he is midwest director, and make every effort to see that it was produced.

The Kansas City meeting was the third NAC meeting of the year. A second, two-day session was held in Las Vegas March 1-2, with similar subjects under discussion.

At the earlier NAC southwest regional conference in Dallas in February, the first NAC regional of the year, Jack Vereen, city manager, Bordertown Theatres, urged exhibitors to plan ahead, use "four magic questions" and promote "specials" to increase refreshment sales. Vereen said:

"In the lull after the holidays, it is a good time to plan ahead in all areas for the next 12 months.

"What's the uniform situation? Are all counter attendants dressed alike? Could more pride in their appearance be inspired in your snackbar crew?

"How's their salesmanship? Do they know the foods, specialties and money-makers? Most important, do they know how to plug them? Can they build up an order through leading questions?

"After checking each worker against these questions, ask yourself the most important one: Are you able to transmit all this information to your help? Can you instill the pride in each one which will make him or her the best possible asset to your business? That is, can you do this and manage a steady business at the same time?

"In our theaters we started a campaign a couple of months ago. We called it the job of 'Telling and Selling.' We introduced 'Four Magic Questions.' When the customer comes in we ask him the first magic question: 'Buttercorn, Sir?' At the next station he will be asked the second magic question, 'Barbeque Sandwich, Sir?' At the next stop he is asked, 'Medium or Large Drink?' We never mention the small size. At the last stop (the cashier) he is asked, 'Cigaretts or Candy, Sir?'

FOUR MAJOR QUESTIONS

"These four questions are a must in our theatres and have increased overall sales by about 12 per cent. The four magic questions can be changed to other suitable items.

"We also have our promotions and specials. 'Specials' have become a well-established part of the American scene. They do not have to be complicated. They can be cleverly advertised with such simple implements as a felt marking pen in bright color and some pieces of heavy poster board. The specials may also be lettered on small cards which may be slipped into clear plastic badges and worn by the personnel in the snackbar. Change specials often! Keep your place lively. If things are in a slump, dream up a 'special.'"

Wins Hawaiian Holiday



There were many lucky ticket holders at the drawings in various sessions of Show-a-Rama 4 in Kansas City, but the top prizes of Hawaiian holidays for two were reserved for the final day. Actress Janet Leigh presents Francis Keilhack, Drive-In Theatre Manufacturing Co., with his two tickets to the exotic isles after pulling his number out of the hat on the tradeshow floor. The other pair of TWA ducats was won at the final session by George Regan, independent film salesman of Chicago.

Kendall Way, Modern Sales and Service, Inc., Dallas, speaking at the Dallas meeting, stressed the importance of the concessions attendant. He said, in part:

"No one's job is more important than that of the concessions attendant. A cashier can sell only two tickets to two people. In many instances attendants talk with more people than the manager. Alertness and enthusiasm are most important. Theatres derive goodwill and maximum sales from gracious treatment by attendants. Word-of-mouth advertising applies to the concessions business—people will talk about good or bad service, or quality to friends.

"Management must recognize the importance of attendants' work. An occasional 'pat on the back,' incentive plans and prizes should be given to show management's understanding and appreciation of their work. If management is indifferent, the employe sometimes thinks, 'Why should I try to do a good job? The boss doesn't care about me.' Everyone wants to feel important and will do a better job if he knows his work is appreciated. Too often an employe is corrected sternly when things go wrong, but never complimented or congratulated when he does a fine job, putting forth extra effort."

INCENTIVE PLANS HELP

The Dallas conference was held February 9 in conjunction with the annual convention of the Texas Drive-In Theatres Ass'n.

Pepsi Speaker Is Peppy



Ted Wielkopolsky of the Pepsi-Cola Co. was an animated speaker at the final luncheon of Show-a-Rama 4, Kansas City, March 9, and urged exhibitors to be likewise in presenting motion pictures and the industry story in talks before opinion-making groups. He suggested, if theatremen are unfamiliar with public address, that they practice at home before a mirror and learn the importance of inflection, pauses and the use of the hands in driving home a point. He gave a brilliant example of all this, and suggested that exhibitors try a special courtesy and friendliness campaign "at least one day each week" to see the difference it would make in patron reaction.

AUTOMATION IN THEATRE CONCESSIONS

By BURNHART (BIP) GLASSGOLD

Because he believes that automatic vending is very meaningful to theatre operation and that still greater opportunities lie ahead in that field for exhibitors, Mr. Glassgold, vice-president of Stoner Manufacturing Co., Vendo subsidiary, outlined some of its specific advantages in the following address given at the recent Show-a-Rama 4 in Kansas City, Mo.

IN THIS BRIEF DISCOURSE, I am not going to attempt to do more than give a quick rundown of some of the current developments in the automatic merchandising industry, read the handwriting on the wall to see how vending applies to your operations, and rub the crystal ball and look into the future.

FOUR CONCEPTS ESTABLISHED

First, as concessionaires, I'd like to compliment you for establishing four concepts which have become a part of our way of life. The first is the concept of availability of refreshment. I represent an industry which got its start by making refreshment readily available, so I can understand and appreciate what you have accomplished in this regard. Second is the concept of refreshment tied in to recreation. Wherever we go in search of recreation, we expect to find refreshment, and we invariably do. Third is the concept of the snack as a social custom. We identify the snack with sociability . . . something concessionaires have done much to promote. And fourth is the concept of good, wholesome foods for our snacks . . . brand names we trust, at reasonable prices.

Having solidly established so much, you as concessionaires are faced with certain obligations.

One is the obligation of good service. One is the obligation of cleanliness. One is the obligation of fast service for people-on-the go. One is the obligation of eliminating bottlenecks and making it easy for customers to buy. One is the obligation of "fun" buying . . . you must make people enjoy buying, and enjoy their purchase, so that they return again and again.

The methods which helped you achieve these obligations in the past are not necessarily going to be sufficient for the future.

A GROWING INDUSTRY

The concessions industry is growing. There's no doubt about that. There are more people, especially more young people. People are getting around more than ever. Locations are not only becoming more numerous, but they are expanding their volume in almost every instance. Recreation is a year-round business, not confined to certain seasons or months. Multiple-use locations are becoming the rule rather than the exception. And along with all this expansion, people are becoming more sophisticated—they demand better facilities, better accommodations, better product, better service.

This means that modern techniques, modern methods, must be used if you are

Continued on page 20

Full Line Vending Offers New Opportunities



This is the world's first coin-operated drive-in restaurant, a pilot operation in Kansas City. Designed and operated by Vendo, it vends refreshments and groceries 24 hours a day.

NEW OPPORTUNITIES for drive-in exhibitors, especially those with highway frontage, and indoor exhibitors who would like to invest in a second business, may be forecast by the world's first fully automated drive-in restaurant now being test-operated in Kansas City, Mo. by Vendo.

Fifteen coin-operated vending machines, seven of which sell grocery items, and others prepared foods and beverages, plus an automatic dollar bill changer, are housed in a 1,400-square foot building in a busy shopping center in the southwest section of the city. There is an adjacent 400-square foot patio for outdoor dining, and parking space for 40 cars.

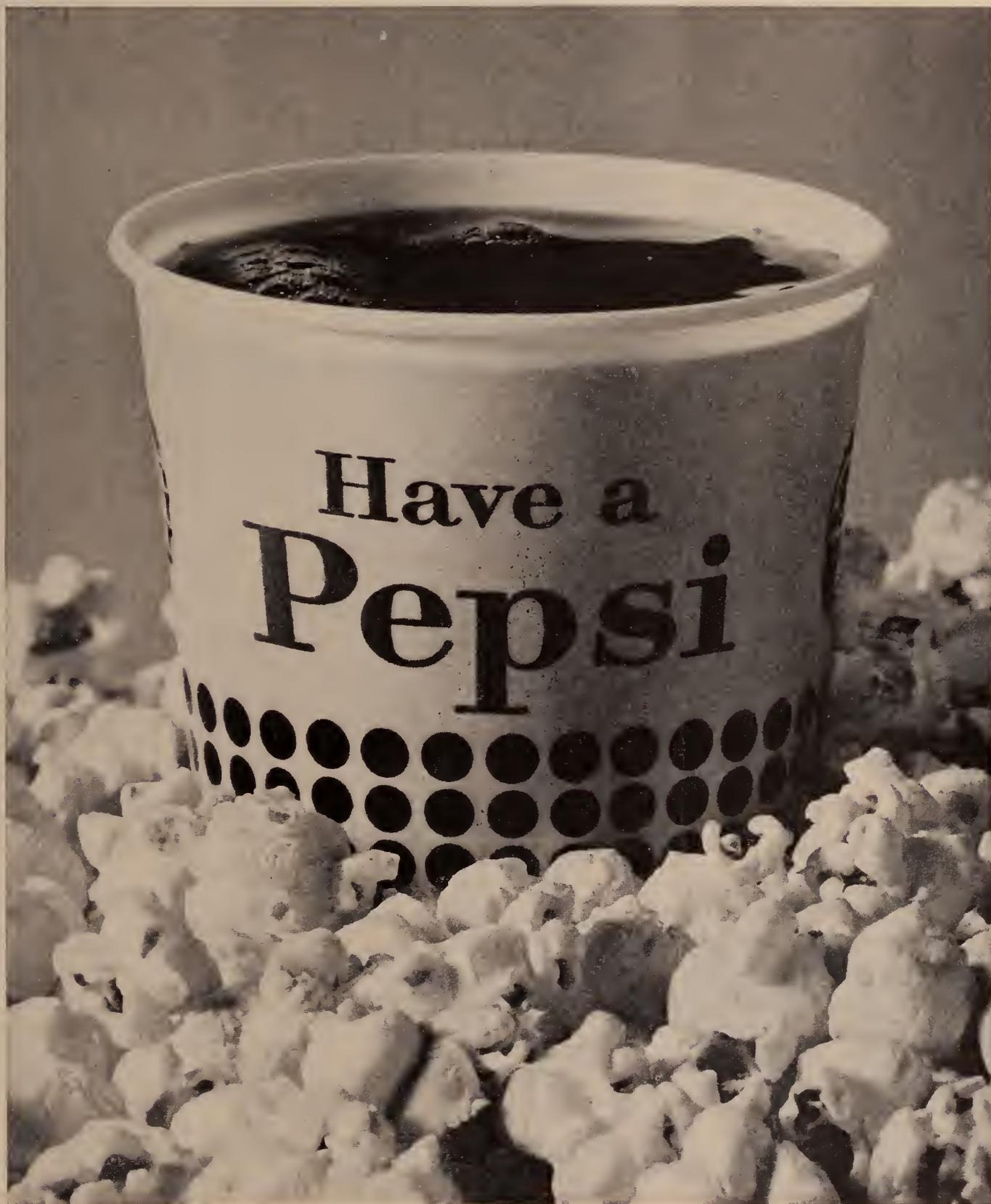
Automatic service is available 24 hours a day the year-round and is the only service from midnight to 11 a.m. A staff of three persons prepares the items in a small kitchen on the premises and stocks the venders. Manual service from the kitchen window is available from 11 a.m. to midnight.

See-through panels in the equipment display the products sold, and all cabinets have adjustable, turntable shelves which bring a new item before the window every time an item is purchased. The equipment can serve all-frozen, all-cold, all-hot, room temperature items, or a combination of two temperatures within a single unit.

Opened in late November, the Stop 'n Treat has operated successfully through the winter. An example of its popularity is the average sale of approximately 10,000 hamburgers a week. The winter operation is made possible by reflected infrared rays from overhead quartz lamps which warm objects rather than air. Each area is thermostatically controlled so that unoccupied sections need not be heated, eliminating the need for an enclosed building.



Popular with young and old, Shop 'n Treat suggests extra income possibilities for exhibitors.



PROFITZAPOPPIN!

Profits pop 'way up when you sell Pepsi and popcorn!
Your Pepsi-Cola bottler will show you how to make
the most of these two money-makers. Call him today!

"Pepsi-Cola" and "Pepsi" are trademarks of Pepsi-Cola Company, Reg. U.S. Pat. Off.

AUTOMATION IN CONCESSIONS

Continued from page 18

to take advantage of all opportunities which exist now, and which will develop in the next few years.

Does vending belong in your future? Yes, definitely. And here's why: Vending is the only way you can expand your volume sales without making a corresponding expansion of basic operating costs.

Let's look at the simplest way vending can help your business. Theatres which install ice cream venders report increases up to 300 per cent in the volume of ice cream novelties they sell. And these figures don't tell all the story. They don't tell how the venders reduce congestion at the concessions stand. They don't tell



A gay pavilion for a warm-weather vending installation, as suggested by Vendo, has a pitched roof formed of masonite triangles joined at the base and a ceiling of bright canvas triangles joined at the apex. The overhead structure is supported by steel rods embedded in the concrete base. It is extended in an L-shape to provide shelter for a lounge area.

TREMENDOUS PROFITS!!

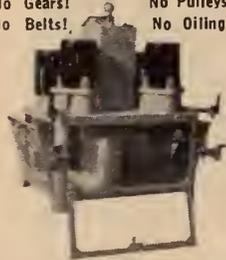
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Pineapple and Strawberries
from stainless steel pans!

Both juices for snow cones and fresh fruit
for sundaes dispensed from one machine

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fresh, hot and ready all
the time. Got the facts—
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STEEL PRODUCTS CO.
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Cedar Rapids, Iowa

how the venders make your attendants more efficient by freeing their time. This goes, of course, for cigaret venders, soft drink venders . . . all of the individual venders which have found their locations as auxiliary to concessions stands.

Now we are in a new era. We call it "full line" vending, in which a battery of equipment serves a full line of refreshment or food items. Vending equipment can serve any type of food or beverage you want to sell—at the prices you want to set.

Specifically, here are the advantages vending has for your operation.

MANY LABOR ADVANTAGES

1) **REDUCTION IN LABOR.** Venders sell, service and collect automatically. They make it possible for you to reduce your biggest expense item—labor. I need not tell you how significant this is in your field if the minimum wage goes up.

Under the heading of labor, vending has other special benefits for you. It not only permits you to operate with less help, but it makes it possible for you to reduce your time-and-money consuming recruitment and training programs. Automation has a direct bearing on all of the aspects of labor which are not covered by wages alone . . . the "fringe headaches" of finding the right help, keeping them happy, keeping them on the job, running a constant check on performance, appearance and all the rest you know so well.

Vending also makes it possible for your employes to do a better job for you. Fewer people can do more work. People in a central commissary, for example, can prepare and package foods, and even load the machines in some cases. In other words, you can stretch your labor results through coin-operated equipment. You know how help is too rushed in peak hours, yet often stands idle in slack periods, with their wages eating into a slim profit. With vending equipment, you don't have that problem. Your work loads can be scheduled for maximum performance.

2) **VENDING ELIMINATES BOTTLENECKS.** People can go directly to the vender they want and serve themselves. There's no waiting in line. The man who wants a hamburger doesn't have to wait while a row ahead of him is served everything from a Coke to a package of potato chips.

3) **VENDING PERMITS 24 HOUR SALES WITH NO OVERTIME WORRIES.** Your equipment continues to sell as long as there are customers to buy. Sales are automatic—no arrangement has to be made for extra help for extra selling jobs.

4) **VENDING IS FLEXIBLE**—lets you put refreshment where you want it. You can disperse your selling areas, increase your profits, whether it is in a theatre or a stadium.

5) **VENDING EQUIPMENT CONFORMS TO SANITATION REQUIREMENTS.** The U. S. Public Health Code which was published last year by the Department of Health and the vending industry was a milestone for the industry. Its importance in the concessions field is obvious.

6) **PEOPLE LIKE TO BUY FROM AUTOMATIC VENDERS.** This unique selling method has been tried and proved. It is popular. It is successful. It is here to stay. It has built-in advantages of acceptance from the public today.

You may say that vending as it applies to you is down the road a bit. You may say you can't afford to get into it now. But I say you can't afford not to. The equipment you need is here. The time is right.

What does all this mean to you? It means that vending is on the scene, indoors and outdoors, making refreshment available. It means that vending is a practical, down-to-earth method of selling. It means that it is being accepted in more and more places, playing a bigger part every day in the food and beverage field. It means that it is built to serve you and your needs . . . and that you need to know as much about it as possible, and expand your use of it, if you are to get your share of the business of the future.

Start Candy PR Program

The Candy, Chocolate and Confectionery Institute is really going to town about its promise to do something for theatremen in the way of trailers and point-of-purchase displays to help them sell candy.

Now available from Gordon Winkler, account executive of Theodore R. Sills Co., public relations firm, 39 South La Salle St., Chicago 3, are story boards (easel cards) outlining projected ideas for theatre presentations.

Interested exhibitors are asked to write for them, study them and make suggestions. The finished product, according to Burr Sifers, vice-president Sifers Valomilk Confectionery Co. and midwest director of the National Confectioners Ass'n, will thus be what theatremen want.

Pepsi-Cola Adopts New Theme For Its 1961 Advertising

Pepsi-Cola Co. has adopted a new theme for its 1961 advertising program: "Now It's Pepsi for Those Who Think Young."

The new theme replaces Pepsi's "Be Sociable" campaign, instituted in 1958.

Dramatic photography will replace line drawings in advertisements and a new song titled "The Pepsi Song," to the tune of "Makin' Whoopee!," with special Pepsi lyrics will be introduced. In addition to an accelerated program in radio, Pepsi will re-enter television.

Philip B. Hinderfeld, vice-president for advertising, said Pepsi and its bottlers have budgeted a total of \$34,000,000, a company record, for the 1961 advertising and promotion program.

BIG ALL-MEDIA PROGRAM

Plans call for an unprecedented use of local newspaper and broadcast media by Pepsi bottlers, and four-color, bleed advertising in national magazines by the parent company.

Television will be used for an hour-long evening variety spectacular this month, and a regular half-hour weekly program series and program participations on the three major TV networks. All four major radio networks will be used, and for the first time, national magazine regional editions will be used to promote Teem, Pepsi's new lemon-lime drink.

The entire campaign is keyed to the "think young—active people" philosophy, a popular theme with the American people, and will make the most of Pepsi's cumulative advertising in recent years.

Donald Kendall to Pepsi Board

Donald M. Kendall, president of Pepsi-Cola International, Ltd., has been elected to the board of directors of the parent Pepsi-Cola Co. to fill the vacancy created by the recent death of James W. Carkner. Kendall was elected president of Pepsi-Cola International in July 1957. Prior to that he had been in charge of marketing for the parent company.



This Can Be Your Most Profitable Promotion!

ONE GALLON FOUNTAIN SYRUP OF YOUR CHOICE

FREE!

WITH EACH CASE OF . . .

Castleberry's
PIT-COOKED

BARBECUE

YOU BUY DURING CASTLEBERRY'S

"Sandwich 'N Free Drink" Spectacular

MARCH 15 thru MAY 31, 1961

YOU ALSO GET A

FREE!

CUSTOMER-PROMOTION KIT

Specially Designed To Get Them Out Of Their Cars And Into Your Concession To Buy And BUY!



Full-Color Film Trailers On Castleberry's Barbecue Sandwiches Also Available To Theatre Concessions!

MAIL COUPON NOW FOR FULL DETAILS!

Castleberry's Food Co.
Box 1010, Augusta, Ga.

Gentlemen: Please rush full details of your "Sandwich 'N Free Drink" Spectacular to:

NAME: _____

FIRM NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____

MY DISTRIBUTOR'S NAME: _____

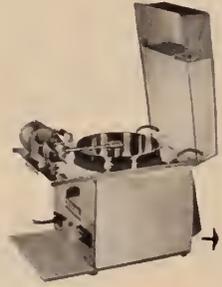
DISTRIBUTOR'S ADDRESS: _____

- TRANSPARENT PLASTIC DOME DISPLAYS BUTTER IN VIEW OF CUSTOMER
- LIGHTED DISPENSING AREA
- MODERN, ATTRACTIVE LOW-BUY STYLING
- ANIMATED SALES MESSAGE
- COLORFUL LIGHTED FRONT
- EASY TO CLEAN
- TRIGGER TOUCH-BAR DISPENSES CONTROLLED PORTIONS
- NON-CHIP... GLEAMING CHROME FINISH
- VARIABLE HEAT THERMOSTAT — ENCLOSED HEATING ELEMENT



SERV-O-MAT

butter dispenser



SERV-O-MAT with its revolving bowl, flashing sales message, colorful front, and gleaming chrome finish is a bright attraction for the sale of buttered popcorn. Simple one-hand operation dispenses a drip-proof amount of butter at the touch of the dispenser bar, allows up to 75 servings per minute. SERV-O-MAT easy to clean . . . manufactured by craftsmen with over 10 years experience in the building of butter dispensers. Patented SERV-O-MAT is built to serve you economically and efficiently and to increase your profits by 250%. Modernize your concession area and join the profit parade by ordering SERV-O-MAT now.

SPECIFICATIONS Height — 14", Width — 11", Depth — 17 1/4", Electrical . . . AC: 120 Volt; 1150 W; standard grounded plug, Shipping Weight: 32 lbs.

BUTTER KIST CUPS . . . GIVE YOUR BUTTER CORN SALES "BUY APPEAL"—ORDER NOW!

Server Sales inc. north 88 west 16447 main street, menomonee falls, wisconsin

'The Only Way to Tell If an Item Is Worthwhile Selling, Is to Try It'

By LEONARD POLLACK*

SOMEONE told me the beginning of this concessions business was really in a Philadelphia theatre. Some of the people used to ask for cigarets or a piece of candy, and a young man used to go outside the theatre and get it for them. He then asked the manager if he could hold a couple of packs of cigarets and some candy in case people asked for it, and it was granted. That was the beginning of the concessions business.

PROGRESS OF STANDS

From there the refreshment service changed to open cases under stairways, in outer lobbies, to what it is today—a major part of the theatre. Today, you have stands in head-on positions in the best spot in the theatres. From a few bags of candies and cigarets, you now have the best in candies, cigarets and cigars, popcorn, buttered popcorn, ice cream, souvenirs. The future? I can't tell you what it holds. All I do know is that all these things came about by experience.

Today, you have candy from the small five-cent bar or bag to the new offerings with 15, 25 or 35 cents printed on the wrappers. From the old popcorn machines, today you have the big popcorn machines that really merchandise popcorn. You now have buttered popcorn in a 20 or 25-cent bag. From the old closed ice cream case, today you have the beautiful open ice cream cases, some of them self-service, and others serviced by attendants. From the old vending machines that you had years ago where people had to shake them to get their candy or money back, you now have beautiful pieces of efficient machinery. You have machines vending cigarets, candy, soda, popcorn, ice cream, coffee, and many other things.

ALWAYS AN OPEN MIND

I have found that in the years that I have been in this business that if "there is nothing ventured, there is nothing gained." I have never yet closed my door to anyone who came in with an item. Years ago I never figured the Loew's Theatres would ever sell popcorn. I remember the man who was on top then said to me, "If you ever bring popcorn in these theatres you are going to get fired." Then I remember that same man later said to me, "Don't you ever come to me and ask me to go and sell frankfurters—you will never do it." All I can tell you is, that frankfurters are a big part of our business in eastern theatres and they sell very well.

I have found that the only way you can tell whether an item is worthwhile selling, is to try it. It doesn't mean that you have to continually try everything, and do everything. But the only way we are going to progress in this business is by trying new items—by merchandising these items in the best way possible.

Several years ago someone asked me if
*Loew's Theatres.



NEW 15¢

THEATRE PACKAGE

72 Count

H. B. REESE CANDY CO., HERSHEY, PA.



GLENRAY

MAKES HOT DOGS EAT BETTER

"Better Eating Means Better Selling—MORE PROFITS"

- * NEW MODEL—All Glass and Stainless Steel
- * NEW INFRA-RED HEATING—Barbecues to Perfection

NEW \$150.00 Delivered REBUILT \$105.00
SEE YOUR EQUIPMENT MAN OR WRITE ART GREER

GREER ENTERPRISES

Box 35
Quincy, Michigan

I thought ice in a drink machine would sell. At that time I said to the head of this company that if he had such a machine I would be glad to recommend it to my people and try it. The first two machines, containing ice-making units, were tried in the State Theatre in New York City in 1958. I am glad to tell you we are putting ice-maker machines in many other spots throughout the country. To my mind this is a very progressive step in the industry.

Also, during 1959 someone came to us with a new popcorn machine. We installed all new stands in our theatres in New York City, and I think this new popcorn machine is the most progressive means of merchandising popcorn—yes, it is a warmer.

My belief is that we are only in the stage of infancy of this game and that many people will come up with newer and better items. I do not say they will all be acceptable, but I do say to you that five years from now we will look back at this time the same as we look back now to ten years ago when only a few had drink machines, when few people had these modern means of merchandising, when few theatres had concessions stands head-on for which they took seats out. I say to you: Have an open mind, let's try these things, let's progress with the times, because, experience is the best teacher.

Collins Moves Up With Crush



Louis Collins

Louis Collins has been named to the newly created position of executive vice-president, Crush International, Inc. The new post replaces that of vice-president and general manager formerly held by Collins. In making the announcement, the board of directors indicated that the new title is more appropriate to the position Collins holds in the company and his outstanding contributions.

New Owner and Plant for Speedster

Speedster, Inc., Denver manufacturer of institutional electric cooking equipment doughnut fryers, special purpose industrial heating elements, etc., has been acquired by Dorsett Electronics, Inc., Norman, Okla. Loyd G. Dorsett, president of the Oklahoma firm, said construction is to start at once on a new plant for Speedster, in Denver's new Foothills Industrial Park, adjacent to the new plant of Dorsett's Electronic Control Division.

Changeable Letters

STANDARD or BALLOON



Attraction Boards Available. Write for Literature and Prices.

The BALLANTYNE CO.

1712 Jackson St.

Omaha 2, Nebr.

Get Acquainted Offer!

Free!

One **30-oz.** can of



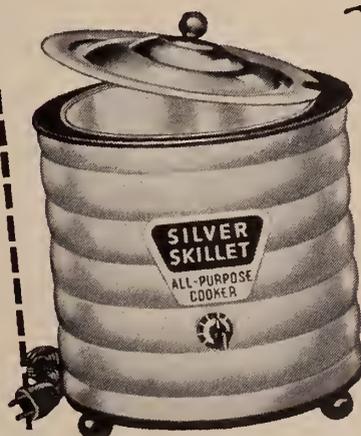
SILVER SKILLET

Beef or Pork in Barbecue Sauce

We want you to try our *New, Improved* Beef or Pork in Barbecue Sauce... prove to yourself how good it is. Write on your letterhead or diner's check for your choice of a free 30-oz. can of either Beef or Pork in Barbecue Sauce (include name of food distributor from whom you buy canned foods).

Silver Skillet Beef or Pork in Barbecue Sauce are never thin. A 30-oz. can makes 15 generous 2-oz. sandwiches. It is the only barbecue that can be served without a napkin! Send for your free sample 30-oz. can of either product today. Offer limited to one sample.

Extra Bonus Offer!



Free!

SILVER SKILLET

NAXON AUTOMATIC ELECTRIC All-Purpose Cooker

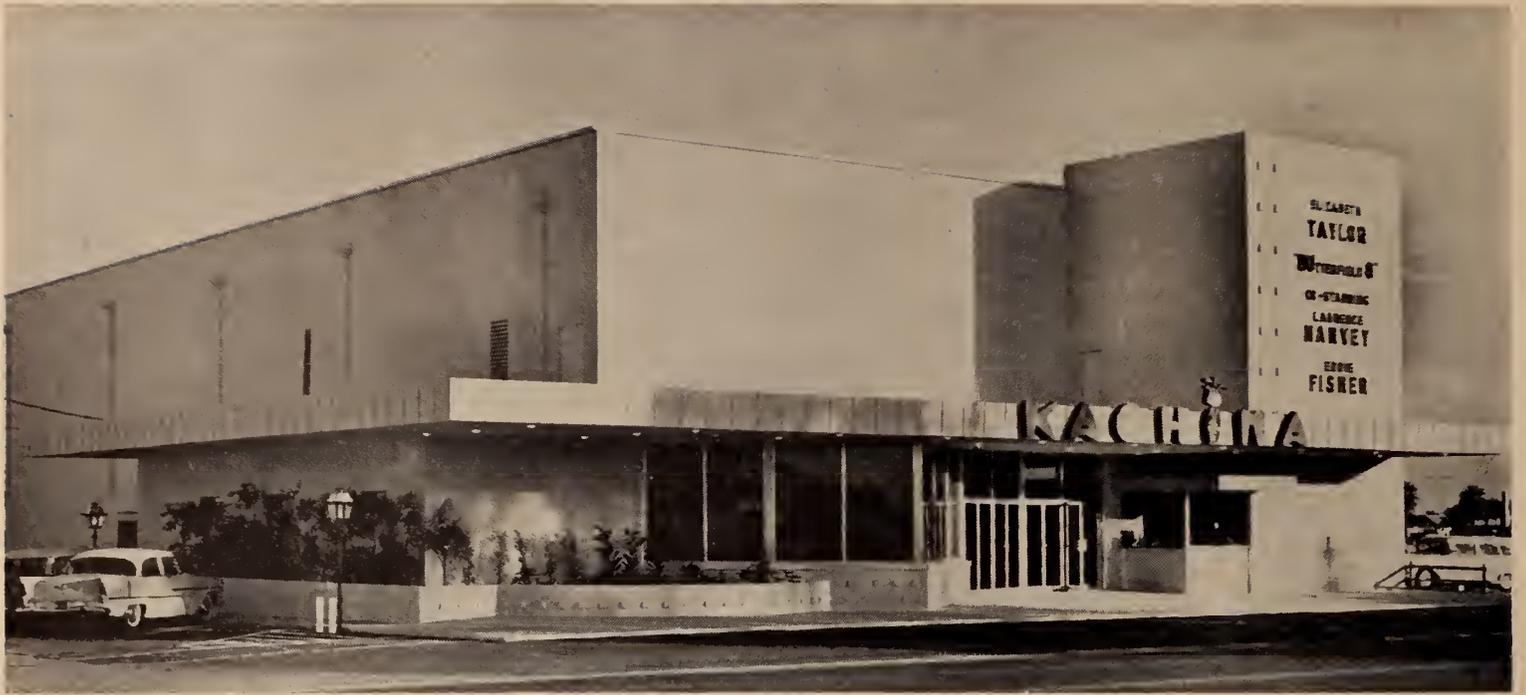
Value \$20.95

... with your first order of five cases of 12/30-oz. or three cases of 6/#10 Silver Skillet Beef in Barbecue Sauce and/or Pork in Barbecue Sauce!

Cooker is completely automatic with removable aluminum insert for easy cleaning. Holds 4 quarts. Perfect for serving our delicious Beef or Pork in Barbecue Sauce and most other hot foods. Thermostatic temperature selection.

MOVIE TRAILERS FEATURING BARBECUE DISHES AVAILABLE

Write to: SILVER SKILLET FOOD PRODUCTS CO., BOX 168, SKOKIE, ILL.



In Scottsdale, Ariz., this handsome new showcase is the first hardtop to be built in the Valley of the Sun in 17 years. The gleaming white stucco structure is set off by expanses of gray glass and planted sections. Parking for 500 cars is available at left of the building. The Kachina seats 885.

NEW SHOWCASE FOR VALLEY OF THE SUN

Harry Nace Builds First Arizona Valley Area Hardtop to Go Up in 17 Years



White plaster walls and ceiling in this spacious lobby continue the exterior effect and contrast with the large-patterned carpet featuring the Kachina, fabled Hopi Indian benefactor. The charm of the conversation-lounge is enhanced by its alcove location. Gray plate glass filters the Arizona sun.

A TRULY LUXURIOUS theatre is the Kachina in Scottsdale, Ariz., the first new hardtop to be built in the Valley of the Sun in 17 years.

Harry L. Nace spared nothing in the construction and furnishing of this \$800,000 property to give the more than one-half million residents of the Valley a showcase in keeping with the section devoted to recreation, parks and cultural facilities.

The Kachina theme, which is developed fully throughout the theatre, is based on the Hopi Indian lore of a deity-like creature which brought food and water to them during a drouth a long, long time ago. Today, the Hopi ceremonial dances are dedicated to the Kachina in gratitude and children are given Kachina dolls made of cottonwood root to remind them it is good to help those in need.

The theme first is carried out in the unusual theatre name sign on the plastic marquee with the "I" of the name represented by a Kachina figure. Within the theatre, in the spacious lobby, custom-woven carpeting features the Kachina and the dolls are displayed at the concessions stand. To the left of the lobby is an alcove lounge with almost-full-length curtained windows and comfortable seating facilities. Restrooms and powder room are located off the lobby. Floors in restrooms are terrazzo.

LUXURY SEATS ON WIDE CENTERS

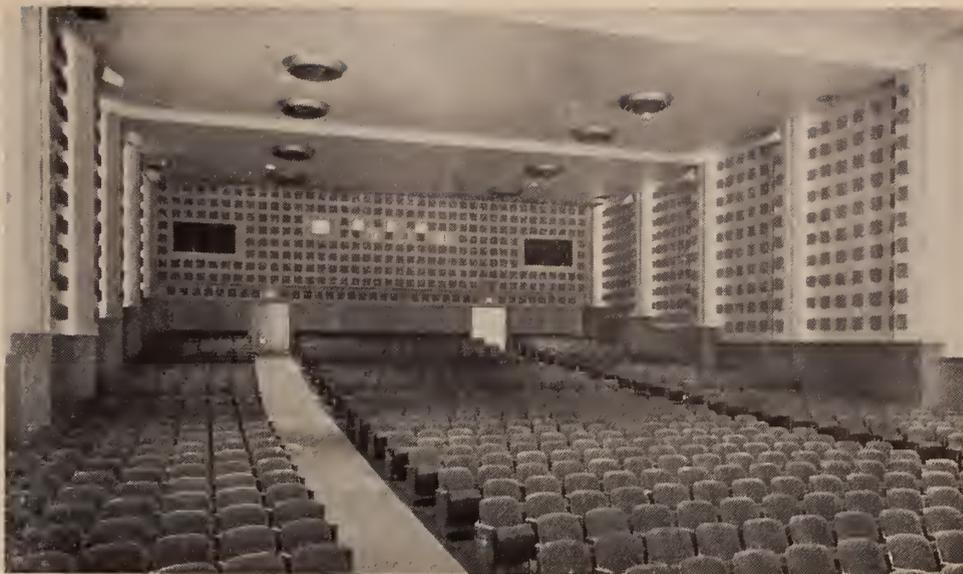
The auditorium features luxurious seating with 504 Encore chairs and 381 Rocking Chairs, the latter equipped with ash trays and located in a special loge section for those who wish to smoke. An additional 15 tons of air conditioning was installed to permit smoking. In the loge the chairs are on 44-inch centers and in the rest of the auditorium they are on 36-inch centers.

Walls in the auditorium are faced with a new type of decorative acoustical tile made of glass wool. The 52x26-foot screen is framed with automatic aluminum masking. Hammered satin forms a front drapery 16 feet high by 60 feet wide, 75 per cent fullness, with side legs 15x20, 75 per cent fullness.

Decoration was done by B. F. Shearer Co., Los Angeles.

The theatre is equipped for 70-35mm projection and stereophonic sound.

The exterior of the building is white
Continued on following page



Extra-wide aisles and luxurious seating on wide centers are featured in the auditorium of the Kachina. There is also a special smoking loge in the rear center where the chairs are equipped with ash trays. Screen and side wall draperies are hammered satin, extending around the proscenium walls.



A new kind of acoustical tile serves not only its utilitarian purpose in the theatre but creates a highly decorative effect on the side walls and across the rear walls of the auditorium.



The Kachina's opening was dramatized by the performance of the Indian School band in full regalia. It was also attended by many civic officials and representatives of the film industry as well as the Scottsdale Junior Chamber of Commerce "Howdodettes," garbed in western outfits.

This closeup of the conversation - lounge shows the smart styling of its furnishings. Of special interest is the totem pole lamp which adds to the Indian atmosphere of the theatre. The Kachina is the newest property of Harry L. Nace Theatres, Inc., which is headed by Harry L. Nace and was founded by his father, the late Harry L. Nace sr., in 1912. The Kachina will play first-run Phoenix, long-run, both hard and soft tickets.



SHOWCASE FOR VALLEY OF SUN

Continued from preceding page

stucco, with gray glass windows and entrance doors to the left of the boxoffice. The marquee, in pylon style, is built into the upper face of the building. Planters which are an integral part of the building are on the left front and side of the building, and there is parking space at the left for 500 cars.

The Kachina which enjoys middle and higher income patronage will play first run Phoenix extended engagements and on both hard and soft ticket policy.

Residents of the Valley know that the Nace name in itself assures a quality operation. The theatre industry was started in Arizona in 1912 by the late Harry L. Nace sr. and the circuit is now headed by his son.

Manager of the Kachina is Guy Ellis who started in the theatre business in Cleveland, was with Warner Theatres for 18 years and managed the Hippodrome, Vogue, Variety and Colony theatres there. In 1948 he joined Nace Theatres at Flagstaff, Ariz., where he managed the Orpheum Theatre.

Executive offices of the Nace circuit were recently moved to the Kachina Theatre.

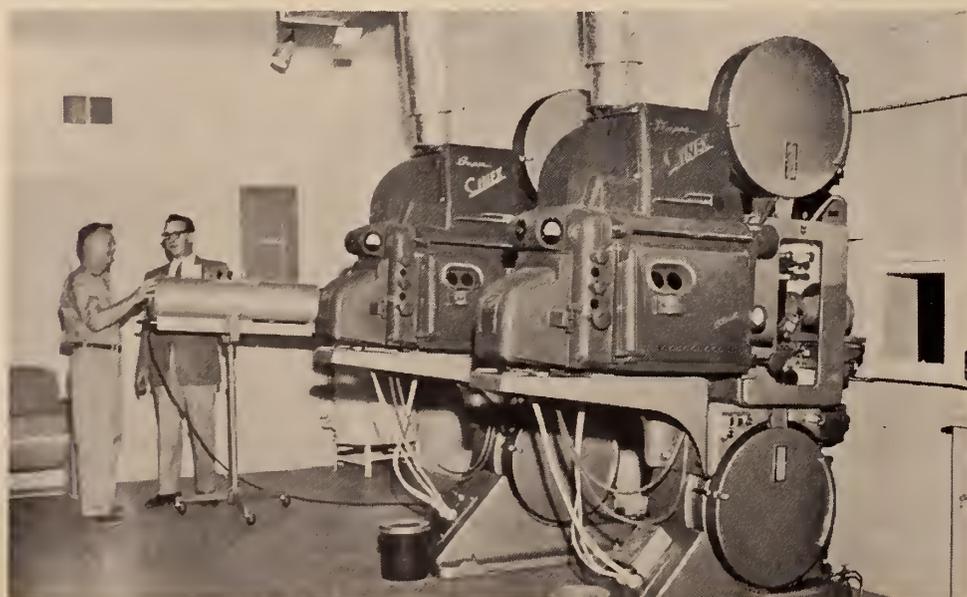
CREDITS: Architect: Ray Parrish • Air conditioning: Westinghouse • Carpet: Karagheusan • Changeable copy equipment: Bevelite • Lamps: Ashcraft Super-Cinex • Lenses: Bausch & Lomb, Panavision • Plumbing: Standard • Projectors: Philips • Screen: Stewart-Trans-Lux • Seating: Heywood-Wakefield • Rewinds: Neumade, Goldberg.



Women patrons of the Kachina are charmed by this attractive powder room. Notice the unique, custom-woven carpet is repeated here, and the smartly styled chairs before the powder bar.



The refreshment stand is faced with natural wood, as is the back wall up to a high dado. A strip of resilient flooring borders the stand. Note the extensive displays of Kachina dolls. The dolls not only perpetuate the ancient legend, but also are the most distinctive of Hopi art forms.



The Kachina projection room is spacious and has the finest of equipment. Both 70 and 35mm pictures can be projected, and there is stereophonic sound. The theatre had a gala opening late last year.

Revised 35mm Test Film For Sound Reproducer Cited by American Standards

Theatre owners, projectionists and acoustical engineers now have a revised American Standard citing a test film for qualitatively checking and adjusting 35mm motion picture sound reproducers and judging the acoustical properties of auditoriums.

Approved by American Standards Ass'n as "American Standard Theatre Sound Test Film for 35mm Motion Picture Sound Reproducing Systems, PH22.60-1959," the new standard is a revision of one approved in 1948. Now, it specifies a 35mm film which may be used to determine sound reproduction and the efficiency of acoustical systems. Not only does the test film contain samples from studio feature pictures, but also examples of typical release-print material intended to provide a check on reproduction. This includes volume range, frequency response, system noise, power-handling capacity and flutter.

500-FOOT TEST FILM

500-foot test film made in accordance with the American Standard has been produced by the Society of Motion Picture and Television Engineers, the administrative sponsor of the project.

The availability of five other revised standards relating to motion pictures was also announced by the ASA. Titles of the American Standards are: "Theatre Sound Test Film for 35mm Motion Picture Sound Reproducing Systems, PH22.60-1959," "Reel Spindles for 16mm Motion Picture Projectors, PH22.50-1960," "Method of Determining Transmission Density of Motion Picture Films, PH22-27-2960," "1,000-Cycle Balancing Test Film for 35mm Motion Picture Sound Reproducers, PH22.67-1960," "9 Kilocycle Sound Focusing Test Film for 35mm Motion Picture Sound Reproducers, PH22.62-1960," and "Cross-Modulation Tests for 16mm Variable-Area Photographic Sound Prints, PH22.52-1960."

Copies of these standards are available from the American Standards Ass'n, Dept. PR 207, 10 East 40th St., New York 16, N. Y.



THE *Strong*
"35/70" Special
Projection Lamp

Exclusive Features Galore

Assures highest screen brightness, constant intensity and color and uniform light coverage of indoor screens up to 45 feet and drive-in screens up to 90 feet. The only lamp that can burn 20-inch carbons without cutting a hole in the dowser. No stray light can reach the screen. Burns 2 hours and 25 minutes, permitting the projection of a full extra double reel. No complications of water cooling, recirculators and special plumbing necessary for 135-ampere operation. Big rear door facilitates retrimming and lamphouse and reflector cleaning. Carbon feed has fewer moving parts, employs no trouble-causing chains. Exclusive Strong Lightronic Arc Control System at no extra cost. Advances carbons by means of separate feed motors, to maintain a uniform gap length and to accurately position the crater at the exact focal point of the reflector. Single adjustment controls both carbon feeds. 18-inch Strong Tufcold reflector.

THE **STRONG** ELECTRIC CORPORATION
11 CITY PARK AVENUE
TOLEDO 1, OHIO

"The World's Largest Manufacturer of Projection Arc Lamps"

The Admission
Control System
that means
Good Business
Good Showmanship

AUTOMATICKET

is
made only by

General

Register

Corporation



General Register Corp.

43-01 Twenty-Second Street
Long Island City 1, N. Y.

1018 So. Wabash Ave., Chicago 5, Ill.

President Wilson Forecasts Continued Growth in 1961 For Universal Match

Significant advances in sales and earnings for Universal Match Corp. during 1961 were forecast by Universal's president John L. Wilson in the company's annual report to stockholders.

The company's consolidated net sales for 1960 were \$88,828,577, up 23 per cent over 1959, and net income of \$5,461,042 was 12 per cent higher than a year ago. Earnings per share of common stock in 1960 were \$1.20. In 1959, after adjusting for the 2½-for-1 stock split in mid-1960 and based on the shares outstanding at the end of 1960, earnings were \$1.08 per share.

IMPORTANT FACTORS DESCRIBED

In his message to stockholders, Wilson described the factors which will affect Universal Match in 1961.

"The outlook is good," he said. "We enter the year with much of the work and expense of moving, consolidating, and integrating our operations completed.

"Our new product developments are beginning to reach the marketplace. The coin and paper currency changer should contribute to earnings in 1961, in addition to absorbing a portion of the research and development cost incurred in 1960. New vending lines are being introduced by both National Venders and Glasco Corp., including a uniform line of vending equipment and a pre-mix soft drink vender with an icemaker that supplies bite-size cubes in the cup.

"Unipark, the device which automatically computes, records, and displays parking charges, will be in production this spring. American Air Curtain sales are improving, and 1961 volume is expected to more than double 1960.

NEW PLANTS OPERATING

"In addition to its work with the paper currency changer, National Rejectors will expand its capacity to produce coin-handling mechanisms with its recently completed 132,000-square-foot plant in Hot Springs, Ark. Our new Customade Products plant in Conway, Ark., which is already producing refrigerated cabinets for Universal Cabinet Division, began on March 1 to build the line of Glasco undercounter refrigerators for restaurants. This will provide room at Glasco's plant in Muncie, Ind., for increased production of venders.

"Both the Armament Division and our printing subsidiary will materially improve their positions in 1961. Our established German subsidiary has increased its sales volume materially and the company has underway further developments in foreign operations."

"Dr Pepper Time" on Network

"Dr. Pepper Time," starring Johnny Puleo and his Harmonica Gang, has been scheduled for "Flair," ABC Radio Network's popular daytime show. They will be heard every Monday, Wednesday and Friday on the 55-minute show for 26 weeks. Initial program was April 3. Hosting "Flair" will be Dick Van Dyke, star of the current Broadway hit, "Bye Bye Birdie."

LaVezzi

THE VERY
FINEST

IN
PROJECTOR

PARTS

LaVezzi MACHINE WORKS

4635 WEST LAKE ST., CHICAGO, ILLINOIS



ADLER LETTERS

ASSURE SELLING IMPACT
FOR YOUR CHANGEABLE SIGNS!

The only complete line of Plastic and Aluminum letters, from 4" to 31", including "Snap-Lok" Plastic Letters that won't blow off, won't fall off. All sizes of Adler Plastic Letters available in Red, Blue, Green, Opaque Black. For Free Catalog of Adler "Third Dimension" Changeable Letters—Mechanical Letter Changer—Stainless Steel Frames Glazed with Glass or Plastic—Low-Cost "Sectionad" Displays—Cast Aluminum "Mounties" for building identification—write:

ADLER SILHOUETTE LETTER CO.

11843-A W. Olympic Blvd., Los Angeles 64, Calif.

"PHILLIPS" PRECISION MADE CARBON SAVERS



CARBON SAVERS FOR THEATRES AND DRIVE-IN THEATRES
Manufactured from best materials to stand heat.
Sold at All Established THEATRE SUPPLY DEALERS

New Baltimore Center Is a Theatre-Bowl Combo



Bawling facilities have become an adjunct of existing theatres in the last year or so, but the new Hillendale Theatre, Baltimore, Md., was built as a combination amusement center. Designed by Architects Fenzon & Lichtig and owned by Grant Bros., the \$500,000 property (building and equipment) is located on a four and one-half acre site, providing parking space for 500 cars. The double-duty marquee uses Adler letters. Entrance to the theatre is at right with all-glass doors set in the mosaic tile and brick building. There are 910 Heywood-Wakefield chairs in the auditorium, and the theatre features the first multi-channel transistorized sound system. (See article in the Modern Theatre Section, February 6.)

Matthews to SMPTE Post

Glenn E. Matthews, Eastman Kodak Co., has been elected editorial vice-president of the Society of Motion Picture and Television Engineers to fill the two-year term left vacant by the death of Lloyd Thompson last December.

Matthews, a Fellow Member of SMPTE, has been associated with Eastman's Research Laboratories, where he has worked as a research chemist and technical editor, since 1926. A graduate of the University of Minnesota, he was editorial vice-president of SMPTE during 1957-60. He served as chairman of the SMPTE Progress Committee (1930-31), Papers Committee (1936-38), and Program Chairman of the Society's 78th Convention in 1955.

For more information about equipment or products mentioned editorially or in advertising in this issue use the Readers' Service Bureau coupon on page 35.

Glassgold to New Vendo Post

Burnhart (Bip) Glassgold has been appointed assistant to Joseph B. Ogden, vice-president and general sales manager of The Vendo Co. Glassgold is vice-president of Stoner Mfg. Co., a division of Vendo at Aurora, Ill. Prior to joining Vendo in 1960, he had been associated with Stoner for 14 years. For the last year he has been manager of candy and cigaret equipment and Canadian sales.

For YOUR BOXOFFICE

Engraved by our exclusive process on lucite to your specifications.



LAMOLITE* ILLUMINATED PRICE ADMISSION SIGNS

Our enlarged plant facilities assure OVERNIGHT service from coast to coast.

Plastic Signs Engraved for the Entire Theatre
Send for Folder *Pat pend.

DURA ENGRAVING CORP.

LAMOLITE-BOWMAN DIVISION
133 West 20th Street New York 11, N. Y.

NEW IMPROVED!!

'LITTLE MISER' CARBON SAVER



Precision Made on Automatic Screw Machine

- New black oxidized finish
- No tools needed to use
- Does not damage lamp mechanism
- For use with Rotating lamps only
- Save hundreds of dollars on carbon bills
- No change in price

9mm, 10mm, 11mm size.....\$3.00 each
13.6mm size.....\$4.50 each

Order direct if your supply house does not stock

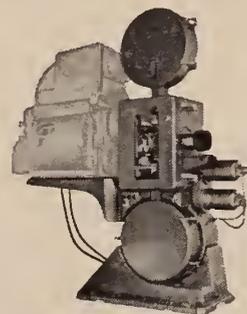
LOU WALTERS PROJECTOR REPAIR SERVICE
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Problem

How to project a bright, sharp picture on a huge outdoor screen 400 or 500 feet away from the projection booth?

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70mm and Norelco Universal 70/35mm Projectors



There's a big difference between 35mm and 70mm projection. This difference is especially apparent at a drive-in theatre where it is vital to get the maximum amount of light on the screen.

The larger aperture of the NORELCO 70/35 allows 3 or 4 times as much light to pass through. And the picture is far sharper, too, because the larger film image is blown up only a fraction as much.

Projectionists are reporting runs as high as 2000 per 70mm print; and that complete conversion from 70mm to 35mm takes less than 4 minutes. No wonder the NORELCO Universal 70/35mm projector is the most widely used, most thoroughly proven 70mm projector in the world.

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UNIVERSAL
70/35mm PROJECTORS

NORTH AMERICAN PHILIPS CO., INC.
Motion Picture Equipment Division
100 E. 42 St., New York 17 • OX 7-3600

NEW

EQUIPMENT & DEVELOPMENTS

Beverage Bar, Icemaker, Soda Fountain Combo



A three-in-one, combination beverage bar, icemaker and soda fountain, called the Electr-O-Touch Drink-O-Matic, is being introduced by Mile High Equipment Co. The Electr-O-Touch features four positive-action, electronic faucets. According to the manufacturer, "just the touch" of the most fragile paper cup activates the faucet and produces a taste-perfect beverage, reducing the human factor to the point that anyone can serve a perfect drink. In addition to dispensing four automatically mixed drinks, carbonated and noncarbonated, plus sparkling soda and ice water, the machine makes and stores its own flaked ice (average harvest, 300 lbs.) and features any combination of four syrup pumps and/or crushed fruit cover ladles for sundaes, snow cones, shakes, slush and other fountain specialties. It plugs into any 110V outlet and requires only six square feet of floor space.

Arc Follow Spotlight for Intense Spot at Short Throw



Strong Electric Corp. announces a new direct current, carbon arc follow spotlight designed to project an intensely brilliant, uniformly illuminated spotlight and wide range flood at short throw. Strong says this Super Trouper Short Throw Special

FOR MORE
INFORMATION



Use Readers'
Bureau Coupon on Page 35

delivers a snow-white light which is two and one-half times the intensity of previous equipment which afforded similar coverage. Further, it permits an inclusive light coverage which is twice that of previous equipment of comparable power. A self-contained power supply unit, consisting of a transformer and selenium rectifier, eliminates the need for maintaining separate and expensive rectifiers or generators. The spotlight draws only 20 amperes from a 110-volt outlet. The optical system uses a silvered glass reflector to collect the illumination from the source and direct it to a circular aperture, from where it is projected to the stage by a two-element variable focal length lens system controlled by a single lever. The spotlight is equipped with an iris for pin-point spots and permits a downward tilt of 45° and an upward tilt of 25°. The horizontal masking control can be angled at 45° in each direction. The first installation (above) has been made at the Latin Quarter in New York City.

New-Look Package Designs For Candy Coated Almonds



Hershey Chocolate Corp. has redesigned the packages of its Milk Chocolate Covered Candy Coated Almonds in both the 5½ oz. boxes and the ten-cent, 1¼ oz. bags to provide greater eye-appeal and to overcome the confusion with mint caused by the original green and white tones. The new colors are yellow, pink, green, tan and white for the almonds and the famous

Claims made for products described editorially on this and other pages are taken from the manufacturers' statements.

Hershey maroon and silver on the other three-fourths of the box top identify the package as a Hershey item at a glance. A photographic treatment of the cutaway piece is superimposed on the four-color shot of the almonds to show the milk chocolate between the shell and the almond itself. The ten-cent bag has a novel design which makes it possible to read the word "Hershey's" whether displayed vertically or horizontally. The design is printed in attractive colors (including the maroon and silver) on K-film, allowing maximum area for product visibility.

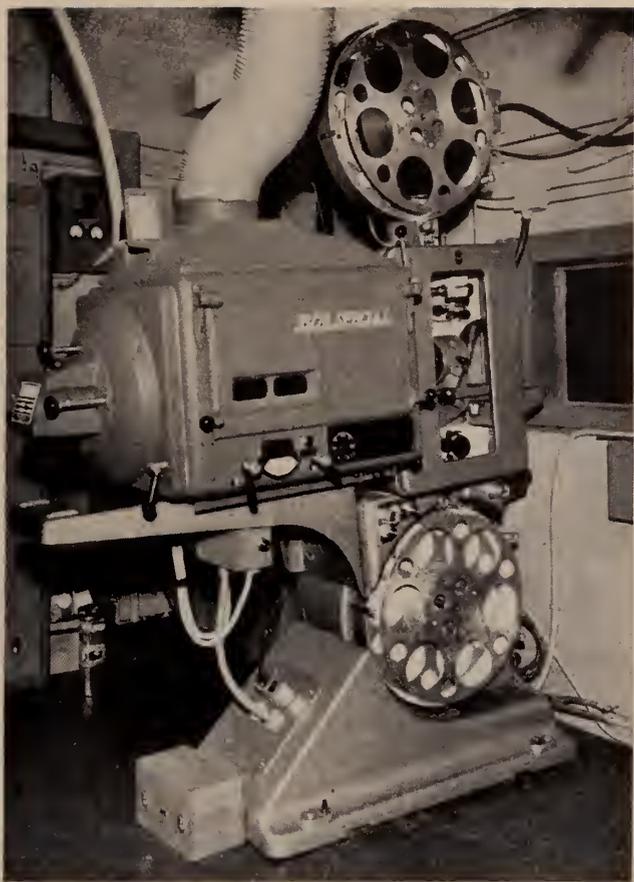
Four-Inch Cone Speaker In Low Price Field



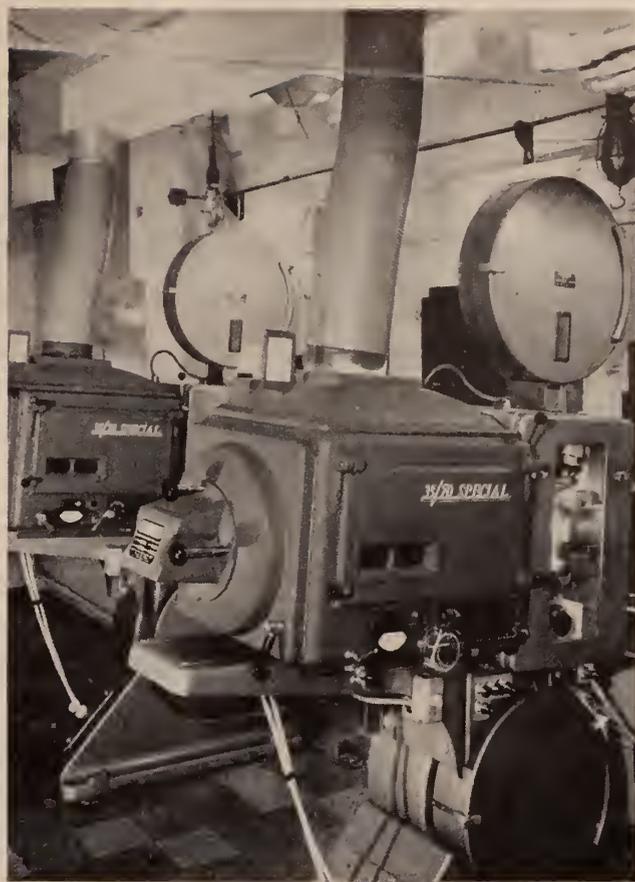
A new four-inch, full-sized, quality in-car speaker called the "Par" is being introduced by Eprad, Inc. The "Par" features a special, weatherproofed four-inch driver unit with a kapok cone (not paper) a heavy Alnico V magnet, anchored pole-piece cap, sealed spider and an aluminum voice coil cylinder. The rugged case has an attractive gray finish and is designed to withstand very rough treatment. The universal arm and hanger plate fits all known junction boxes. The speaker also features cadmium-plated quick-disconnects (no solder joints), theft-proof screws, a perforated aluminum cone guard and an enclosed volume control.

Two New Projection Screens Are Now on the Market

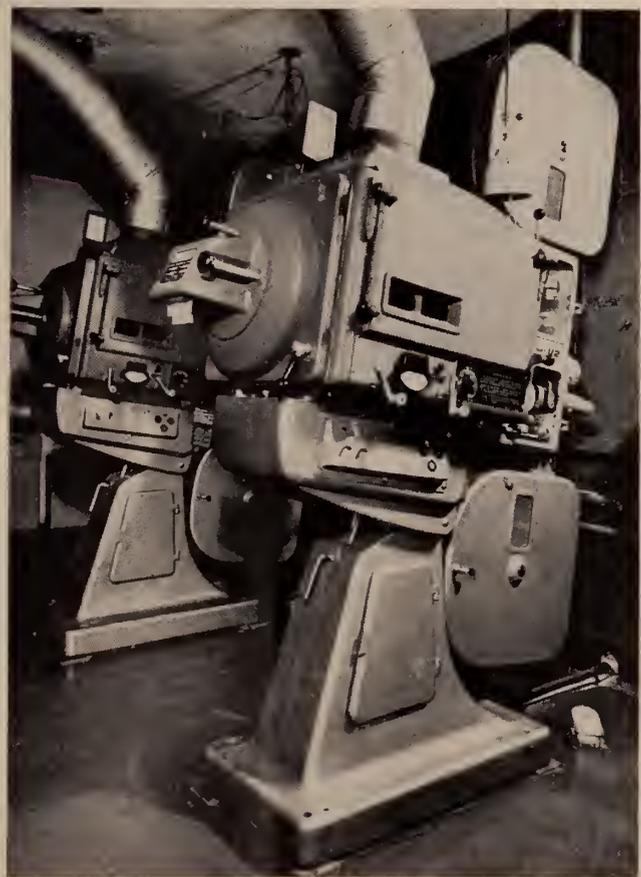
Hurley Screen Co., Inc., announces that two new screens are now available through established theatre supply dealers. The new, low-cost SuperGlo screen, which is pearl-coated and non-lenticulated, has improved wideangle light reflection, coupled with a very hard, practically indestructible projection surface. The second new screen is a 16-gauge matte white, "MW-16." This screen, according to the manufacturer, has exceptional efficiency and whiteness without any apparent embossing, yet with a perfectly diffused surface of great durability.



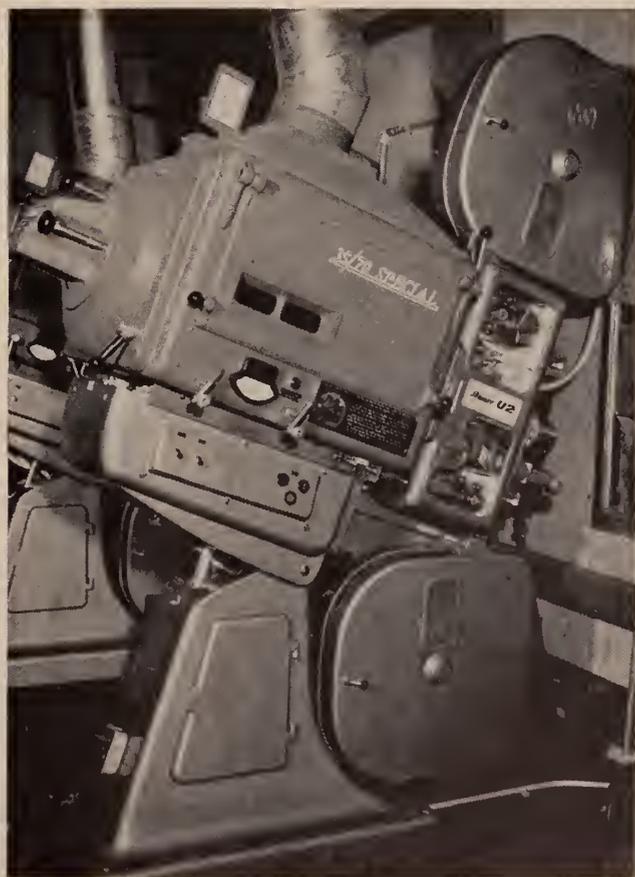
FOR FINEST, LOW COST 70/35 PROJECTION



THEY INSTALL 35/70 SPECIAL ARC LAMPS



SEE A NATIONAL THEATRE SUPPLY BRANCH



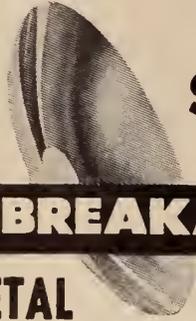
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The H-S All Aluminum, High Efficiency Metal Reflector gives you top screen illumination at a New Reduced Price, on a straight **ONE YEAR GUARANTEE**

The H-S Standard Rhodium Finish Metal Reflector gives you excellent screen illumination on a **FIVE YEAR GUARANTEE**

Eliminate Reflector Replacement Cost! Ask your Theatre Supply Dealer for Dependable, Economical H-S Metal Reflectors, or write for full particulars to

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MAKE MONEY WITHOUT EFFORT

LET US HELP YOU SELL THE PICTURE
AT NO COST TO YOU!!

PROFIT WITHOUT WORK BY USING

ROMAR OUTDOOR DISPLAY FRAMES

THEY PULL IN THE CROWDS, BECAUSE

- They are eye catchers . . . they are weatherproof and out selling in all kinds of weather
- They sell both your current program and your theatre
- They make your town theatre conscious

YES, NO EFFORT OR COST TO YOU:

We select good locations, arrange for installations and make all replacements without cost to the exhibitor at any time. Move this nationally known and widely used service build your business too.

Write or call us today for details

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Step up your concessions traffic with our attractive laminated signs. Ask about them.

USE UP those CARBONS!

Full Refund
if not 100%
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CALI CARBON COUPLERS
Let You Burn All the Carbon
"They're Expendable"

The most popular carbon saver. Used by more theatres than ALL other makes COMBINED.

Per Hundred, postpaid: Not Packed in Mixed Sizes.

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No worrying about injury to high priced carbon savers. Burn 'em up, you still profit.



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10mm or 11mm EXTENDER KITS
Complete for 2 lamps \$8.50

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The WORLD'S LARGEST Producer of Carbon Savers

At all progressive houses.

Portable Electric Doughnut
Fryer for Concessions



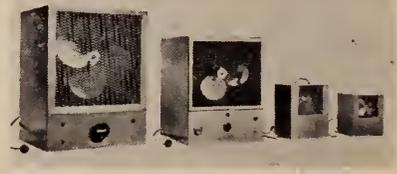
A portable electric doughnut fryer, the Speedster, brings showmanship, highspeed production and simplicity of operation to the operators of drive-in and indoor theatres, according to the manufacturer, Speedster, Inc. The fryer turns out fresh doughnuts by the dozen with a minimum of time and effort involved. Easy to install, easy to operate, with an exclusive lift-out heating element that makes it easy to clean too. Other features include thermostatic control, rugged construction, handsome appearance and sanitation approval. Operates on 110 volts, no special wiring needed, just plug it in. Three models. Available with hand-type or automatic doughnut cutters at slight extra charge.

Five-Color, 24-Sheet Posters
Feature Drive-In Movies



A brand new, eye-catching 24-sheet billboard poster, printed in five colors and featuring drive-in movie slogans is available from Continental Display Advertising Co. The poster may be ordered in any quantity desired, even a single copy. The posters are in stock and Continental promises fast service. Fluorescent bumper strips are also available from the company.

Air Purifying Equipment
For Many Theatre Areas



The Vita-Aire Process Co. manufactures equipment which makes the air in theatre auditoriums fresh and clean-smelling through negative ionization. The Vita-Aire equipment is scientifically designed and employs an ultraviolet principle to enrich air with negative ions that end stuffy, static air conditions and clear away crowd odors and food smells and carbon monoxide. The electronic device does not perfume the air, but destroys elements in the air that are the cause for audience discomfort. The equipment is manufactured in a variety of sizes to bring crisp,

actually invigorating atmosphere to any size theatre auditorium or specific problem area, the company says. Portable units with self-contained circulators simply plug into any standard electrical outlet; duct-type units for quick installation into warm or cool air systems are also available. Patented feature of the Vita-Aire Process is its special, nonmetallic "cold method" of generating ultraviolet rays. The patented generator is designed for safety and extra air purification effectiveness.

Outdoor Display Service Boosts Theatre Attendance



Romar Vide Co. offers exhibitors an outdoor display service designed to stop more foot traffic and boost theatre attendance. The attractive, satin-stripe stainless steel frames are encased in rubber and equipped with exclusive double-lock units for extra protection against weather and pilferage. Built-in thermometer is an added traffic-stopper. Two styles are available, one which accommodates a 14x22 theatre card, and another which double features two 11x14 cards. Custom-made frames may also be made. Romar-Vide handles all details of obtaining best foot-traffic locations and finances, installs, and services the frames at no cost to the exhibitor, other than passes issued to the merchant advertising in the top panel.

Automatic Ice Shaving Machine For Snow Cones and Drinks



The 1961 Model D de luxe Sno-Master automatic ice shaving machine for making snow cones, snow balls, slush and other iced drinks is being introduced by Sno-Master Manufacturing Co. A reversing switch, which the company says completely eliminates any jamming, is featured. The Sno-Master is constructed of aluminum and stainless steel and has a mirrored finish. It weighs 65 pounds and occupies just one square foot of counter space. The insulated ice hopper holds 25 pounds of ice which is shaved as needed so there is no problem of storage of shaved ice. Dry, fluffy snow is dispensed into a cup with just the flick of a lever. Since there is no contact of shaved ice with human hands at any time in the operation, all health department requirements are met.

Economical, Fast, Permanent Patching for Chuck Holes

Drive-in exhibitors and indoor theatre-men with parking lots will be interested in a new coalescent process which strengthens the union between specially graded aggregates and emulsified bonding agents to assure greater permanency and uniformity for patching chuck holes. The new process, developed by The Monroe Co., Inc., blends emulsified asphaltic oils with specially graded, prismatic aggregates, keeping them suspended until compression

is achieved. These coal tar-coated aggregates then join in union with the emulsified oils to form a perfect bond, according to Monroe. Called ZOR-X, the new chuck hole patching material can be applied on wet surfaces and in temperatures as low



as 15° F. Nothing is added, no mixing or heating is required. It can be spread by hand shovel, rake, blade grader or mechanical paver. It can be compacted by tamping with the back of shovel, sole of shoe, tamper, roller or car. Once it is compacted the patch should be sprinkled with sand and it is then ready for immediate use.

Teitler Joins Dr Pepper

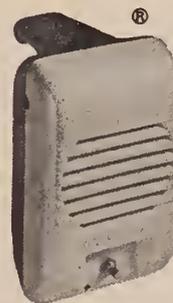
Howard Teitler has joined Dr Pepper Co. as cooperative advertising manager. He fills the position of Kirby Post who resigned in February. Teitler was previously associated with R. H. Macy Co.'s foreign office as import market representative handling merchandising and sales promotion of import commodities, John C. Simmons, Dr. Pepper vice-president, said.

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- Outwears ordinary flat paints.
- Ends screen painting problems.
- Helps you get picture perfection.
- Weather and dirt resistant.
- Glare free. No brush marks.
- Pure alkyd. NOT water thin.
- Apply with brush, roller or spray.



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Here's greater depth—more sound quality. A new, more attractive speaker with a better finish at no increase in price! Special color combinations on request. Also: Three other model In-a-Car speakers to choose from.

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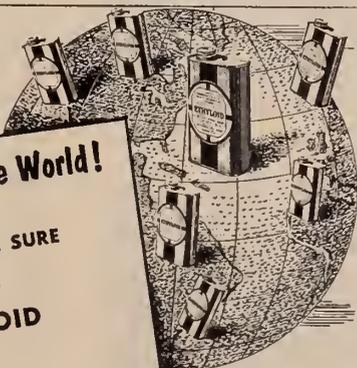
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Used 'Round The World!

YOU CAN BE SURE IF IT'S ETHYLOID

AVAILABLE AT ALL THEATRE SUPPLY DEALERS

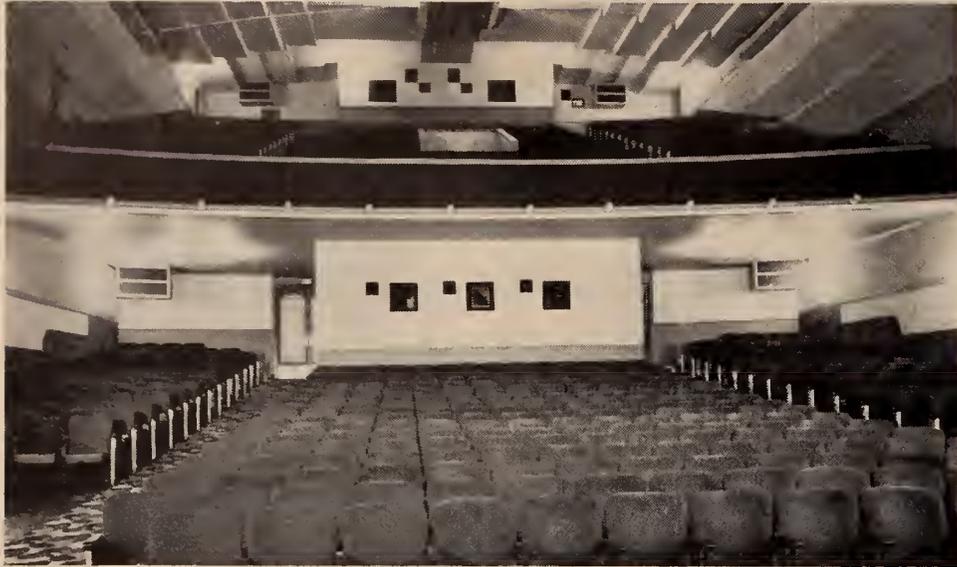


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SINGLE-BOOTH CINERAMA IN COLUMBUS



The RKO Grand in Columbus, Ohio, might be called "The House of Many Projectors," as a glance at this photo will show, but its principal distinction is its single booth installation on the main floor to house three Cinerama projectors. The mezzanine booth houses conventional machines.



A 100-foot contour curtain in Cinerama burgundy red covers the new louvered screen.



The boxoffice is now located inside the remodeled lobby at the RKO Grand.

ONE OF THE first three theatres in the world to have a one-booth Cinerama installation, the RKO Grand Theatre in Columbus, Ohio, was reopened last November after a complete remodeling for that purpose. It was preceded by a three-projectors-in-one-booth installation at the Clairidge Theatre, Montclair, N. J., and the Indiana Theatre in Indianapolis.

The RKO Grand is now the only theatre in Central Ohio showing Cinerama films.

The progression of the three-booth process to a one-booth stage not only opens a new and larger field for Cinerama exhibition in smaller houses, but requires shorter installation time, thus reducing costs, and is expected to make for more efficient operation.

REDUCED SEATING CAPACITY

To construct the huge, soundproof projection room on the rear orchestra floor of the RKO Grand, to house the three projectors, it was necessary to reduce the seating capacity from 1,150 to 860. These seats were rearranged to assure perfect view and sound reception.

The Cinerama screen is 75 feet wide by 25 feet high, and is composed of 1,550 louvers, each five-eighths of an inch wide, with perforations. The screen is covered with a 100-foot contour curtain in Cinerama burgundy red, suspended from an aluminum track operated by remote control.

In addition to the Cinerama booth on the main floor, there is an additional projection room on the mezzanine. A conventional projector there is used to show the prologue. The sound projector has a seven-track magnetic tape.

The interior of the theatre has been refurnished, with new carpet laid. New lighting fixtures illuminate the lobby which now has a reserved seat boxoffice, and a new refreshment stand.

V-SHAPED SIGN ON MARQUEE

On the exterior, a giant V-shaped, 700-lamp Cinerama sign has been set atop the marquee.

Cinerama had its first Columbus showing with a benefit performance for the Columbia Dispatch Senior Newsboys Ass'n.

Harry Mandel, RKO Theatres vice-president; Matthew Polon, chief film buyer and booker, and Charles Horstman, manager of maintenance and construction, came in from New York to join Joseph Alexander, RKO midwest division manager, and Edward McGlone, RKO Columbus city manager, at the opening.

B. G. Kranze, vice-president of Cinerama, Inc.; Everett Callow, international director of advertising and publicity, and Sam Pearlman, district manager, also attended.

After more than 43 years with Eastman Kodak Co., Donald McMaster, chairman of the executive committee, retired this year from active duty, although he will continue as a director. Dr. Albert K. Chapman, vice-chairman of the board, succeeded McMaster as chairman of the executive committee, and continues in his former capacity. Dr. Chapman has been associated with the firm since 1919.

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about PEOPLE and PRODUCT

A NEW POSITION, that of manager of special projects for American Seating Co., will be filled by Martin Kornbluth who has

A NEW PRODUCT insignia featuring a ribbon and crown design will soon appear on wrappers of candy made by members of the National Confectioners Ass'n. It is available to NCA members for use on packaging point-of-purchase display, and in publications and broadcast media, to enhance candy's prestige and boost candy sales.

THE STOCK, trademarks, patents and licenses of Apo, Inc., a subsidiary of U. S. Hoffman Machinery Co., has been purchased by Continental Industries, Inc. Continental will supply concessionaires

with vending machines for popcorn, beverages, hot foods and other items. Harold Roth, president of Continental, is also president of Hoffman Co. which controls Radiant Screen Manufacturing Co.

DR PEPPER Co.'s net income before taxes reached \$1,144,937 in 1960, up 12½ per cent over net income of \$1,018,366 in 1959. Net earnings after taxes were \$626,531, or 93 cents per share, as compared to \$576,697, or 86 cents per share, in 1959. The company enjoyed a gain in syrup volume for 1960 of more than 5 per cent over the previous year.



Martin Kornbluth



Frederick Van Slooten

been eastern division manager. Kornbluth, who has been with American for 38 years, will analyze and assist in special and major seating projects throughout the world.

An authority in the seating industry, he has participated in major seating installations in theatres, churches, schools and government buildings in the United States, and has advised on the installation of educational seating in many foreign cities. His office will continue to be in New York.

Succeeding Kornbluth as Eastern division manager, is Frederick Van Slooten, formerly southeast division manager for American. Van Slooten has been with the company for 25 years and has worked in the research and development departments as well as sales. Since 1957 he has been manager of the southeast division.



Andrew E. O'Leary

ANDREW E. O'LEARY, formerly vice-president and general manager of the Bowling Equipment Division of AMF Pin-spotters, Inc. subsidiary of American Machine & Foundry Co., has been made executive vice-president of AMF. He joined AMF in 1946. O'Leary will be succeeded by Gus L.

Peery in the Chicago based post. Peery has been with AMF since 1954.

RECENTLY NAMED advertising manager for National Carbon Co., division of Union Carbide Corp., is Laurence F. Granger who has been active in advertising and public relations for Union Carbide for the last 23 years.

DR PEPPER syrup sales in February set an all-time record for that month, exceeding the previous high of February, 1960 by 11 per cent, the company reported.

NEW APPOINTMENTS at Coca-Cola Co. are those of H. W. Bates who will be national sales coordinator and Edward Malone jr., who has been named merchandising manager.

THE TALL Co., manufacturers of the EdiTall Tape Editing and Splicing Blocks, has opened offices at 27 East 37th Street, New York City, from which distribution of all EdiTall products will be made.

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City..... Zone..... State.....

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HAVE YOU MADE ANY IMPROVEMENTS LATELY?

We'd like to know about them and so would your fellow exhibitors. If you've installed new equipment or made other improvements in your theatre, send us the details—with photos, if possible. Or if you have any tips on how to handle some phase of theatre operations, concessions sales, etc.—faster, easier or better—let other showmen in on them. Send this material to:

The Editor
MODERN THEATRE

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BUSINESS REPLY ENVELOPE

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BOXOFFICE-MODERN THEATRE

825 Van Brunt Blvd.

KANSAS CITY 24, MO.

The MODERN THEATRE SECTION

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BOXOFFICE

Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Top Promotion for 'Suzie' In 7 Prizes, 7 Questions

In many situations radio has become more important than newspapers in theatre promotion; consequently, every showman must become proficient in handling the broadcasting medium to obtain its full advantages.

Farris Shanbour, partner-manager of the Plaza Theatre in Oklahoma City, made his approach to the radio people with a screening in setting up a very fruitful arrangement for "The World of Suzie Wong." Following the screening for personnel of stations KTOK and KOCY, Shanbour arranged a meeting with them to present his schedule of paid time and work out a couple of cooperative ideas.

THE LUCKY SEVEN PRIZES

For KTOK, it was a "Suzie Wong Lucky Seven Contest," so named because of seven prizes for the winners. Here is how it works: Two weeks before opening, the radio station ran 15 spots a day announcing, "Be sure to listen to KTOK for information and details on the Suzie Wong Lucky Seven Contest," explaining the rules, prizes, etc.

The prizes, promoted by Shanbour on the prospect of radio coverage, were as follows:

1. Hi-fi stereophonic set from RCA.
2. Transistor radio set from RCA.
3. Wrist watch (man's or woman's) from Webber Jewelry Co.
4. \$50 worth of clothes of winner's choice from the Fashion store.
5. Six assorted LP record albums.
6. \$10 savings account at Central National Bank.
7. A six-month pass to the Plaza Theatre.

BENEFITS STATION, TOO

These prizes were impressive enough to constitute a promotional event for the radio station, which carried it out at no cost. Each of the stores from which a prize was promoted carried a large display on the radio contest and plugs for the film.

KTOK ran 225 one-minute spots through 16 days (February 2-18) on the contest. The winner was announced on February 20, and she and the KTOK of-

A Lucky Seven contest was the foundation of the promotion executed by Farris Shanbour for "The World of Suzie Wong" in Oklahoma City. Here is seen the huge sign put up in a jewelry store which donated one of the seven prizes. The Chinese girls, in native dress, helped distribute 20,000 heralds which went out all over the city promoting the contest and the picture.



icials came to the Plaza Theatre, where she was presented the prizes. More than 2,500 entries were received. Contestants were asked to answer seven questions about the film, the first six of which were simple with the last one difficult. Since the film opened on February 9, this promotion started a week in advance and carried on through 11 days of the run.

The questions started the day after opening, on the tenth. They follow:

FRIDAY ANNCR: Here is today's question: What actress plays the part of Suzie Wong in the first-run feature at the Plaza now: THE WORLD OF SUZIE WONG? Write that down for your first question and don't forget to see THE WORLD OF SUZIE WONG at the Plaza now:—ANSWER: Nancy Kwan.

SATURDAY ANNCR: Here is today's question: What actor plays the part of Robert Lomax in the first-run feature at the Plaza now: THE WORLD OF SUZIE WONG? Write that down . . . and be sure to see THE WORLD OF SUZIE WONG, at the Plaza Now:—ANSWER: William Holden.

SUNDAY ANNCR: Here's today's question: Who produced the motion picture: THE WORLD OF SUZIE WONG, at the Plaza now? Be sure to see THE WORLD OF SUZIE WONG in Technicolor—at the Plaza Theatre: ANSWER: Ray Stark.

MONDAY ANNCR: Today's question In what city is THE WORLD OF SUZIE WONG? Write down your answer for our LUCKY SEVEN CONTEST . . . and be sure to see THE WORLD OF SUZIE WONG—at the Plaza Theatre NOW!—ANSWER: Hank Kong.

TUESDAY ANNCR: Here is our question for today: Did Suzie Wong meet Robert Lomax on a train, plane, bus or ferry boat? Write

(Continued on next page)



A huge picture of Suzie in her split skirt was painted in duplicate by a sign painter for use on both sides of the Plaza Theatre's high triangular marquee, as seen above. Thousand-watt lights illuminated the paintings at nighttime.



A tieup with a high class Chinese restaurant was one of the mainstays of the promotion for "The World of Suzie Wong" at the Hollywood Theatre in Toronto, Ont. Left photo, shows one of the Nanking restaurant girls looking over display board used in the main entranceway at the cafe. At right, is Len Bishop, Hollywood manager, with one of the four lifesize blowups he set up at selected spots over the city with copy on the film and an offer of a \$3 reward for bringing the blowup to the theatre. Each time they were returned, they were put out again.

7 Prizes, 7 Questions Fine for 'Suzie'

(Continued from preceding page)

it down, because you need this question, and six others answered correctly, to win our LUCKY SEVEN CONTEST: And don't forget to see "THE WORLD OF SUZIE WONG" — at the Plazo NOW: ANSWER: Ferry Boat.

WEDNESDAY ANNCR: Does William Holden play the part of a writer, pointer or detective in "THE WORLD OF SUZIE WONG"??? That's our question for today—in KTOK's LUCKY SEVEN CONTEST: Be sure to see THE WORLD OF SUZIE WONG— at the Plazo now: ANSWER: Pointer.

THURSDAY ANNCR: And our Seventh and Last Question on KTOK's LUCKY SEVEN CONTEST —is this: What is the name of the notorious district of Hang Kang in which SUZIE WONG lived? Send your card or letter with the answers to ALL SEVEN QUESTIONS in to KTOK —BOX ONE THOUSAND— And address it to LUCKY SEVEN CONTEST: See THE WORLD OF SUZIE WONG— at the Plazo NOW:—ANSWER: Wan Choi District.

Shanbour had 20,000 heralds made up to advertise the Lucky Seven contest and hired two Chinese girls, dressed in their native attire, to pass them out throughout a week, coincident with the KTOK scheduling, at all the shopping centers, around downtown and in the stores which were putting up the prizes. The girls actually covered every section of the city, east, west, north and south, and drew a lot of attention wherever they went.

The heralds, which folded to 5½x8½,

were interesting affairs. Two outside pages plugged the film and the Lucky Seven contest, while the inside was completely covered with a striking montage of stills.

A huge picture of Suzie in her split skirt was painted in duplicate (two of them) by a sign painter and put on both sides of the marquee. Thousand-watt lights illuminated the paintings at night (see accompanying photo).

The station, KCOY, played tunes from the "Suzie Wong" album ten times a day from February 7 through the 18th. After each selection this tag was announced: "The music you have just heard is from the motion picture, 'The World of Suzie Wong' . . ." and of course the stars, theatre and date.

During the first week lines formed at the Plaza every night, and often the house was sold out at 8 p.m., and people waited all hour and a half till the next showing. Shanbour plans on holding the film through Easter.

Some 15,000 high school girls were in the city for a Future Homemakers of America convention (three days), and Shanbour had his montage herald redone to reach them. In addition, such "Suzie Wong" window displays as came out of the store by that time (March 22-24), were placed on the main floor of the Auditorium where the girls had to register.

for a giveaway to patrons at the opening. The little slips of paper in the cookies wished the people good health, wealth and long life from Suzie Wong and the Nanking. Among these 2,000 cookies we had 25 that carried slips with the following copy: 'Congratulations, you have just won a complete Chinese dinner at the Nanking.' The patrons receiving these lucky cookies gave their name and address to a theatre attendant and then were sent an official invitation from the restaurant. The Nanking people loaned us the services of two of their attractive young girls dressed in Suzie Wong outfits for the cookie giveaway.

"We had two removable type of signs made with the Fortune cookie copy and underneath a standard sign that was to remain in the lobby for the run of the picture. The copy on this sign was as follows: 'We hope that you have enjoyed THE WORLD OF SUZIE WONG and may we suggest that you visit the Nanking Tavern after the show for a world of fine Chinese dishes.' At the restaurant we supplied small (3½x5) menu snipes which mentioned the Nanking saluting Suzie Wong, etc., commencing February 3 at the Hollywood Theatre. These snipes had a blank space for a special Suzie Wong businessmen's luncheon and were used on all menus a week in advance of the opening. During the run we also supplied special table tents with Nanking copy on one side and picture and theatre copy on the other. These are used on every table and will be used for the run of the picture. We have given the restaurant 25 guest tickets and once every evening the manager announces a lucky Suzie Wong table, along with full credits, and presents two guests tickets to the lucky couple.

RUBBER-STAMPED NAPKINS

"If your budget will not allow printed table tents you can always use a cheap rubber stamp on the paper napkins or even on the menus.

"Inside the restaurant's main entrance we also gave them a special one-sheet standee with the same salute copy and credits. This has to be seen by everyone entering the restaurant.

"A nearby Chinese shop, the China Temple, loaned the theatre paper lanterns and bamboo drapes for the lobby decoration and we supplied them with stills and one-sheet standee for their window. Once again this copy was the salute type.

"For outside ballyhoo, we had four life size blowups of Suzie Wong made; on the back we had the following copy: 'Cash Reward If Returned to Suzie Wong, etc. at the Hollywood Theatre.' These blowups were placed in different intersections around the city with the reward copy hidden. With the curiosity of the people being what it is, particularly from the young people, we had three blowups out of the four returned for a reward of \$3 and once again the blowups were put out and returned. It is usually the teenagers who find these and lug them on buses, street cars and along the streets and in this way you can get 'Suzie Wong' in front of a lot of people.

OTHER SUGGESTIONS

"We did not have time but there is also a good opportunity for you to tie in with travel agencies, air lines, ships, etc. as Hong Kong is very much in the public eye today. It is a very colorful city and there are also many types of merchandise on sale in various types of merchandise on sale in various stores that come from Hong Kong."



Chinese Cafe Gives Away Fortune Cookies

Of interest to showmen in cities where there is a high class Chinese restaurant is a report sent out by Tiff Cook, exploitation manager for Famous Players Canadian Theatres, on a tiein made at Toronto for the run of "The World of Suzie Wong" at the Hollywood Theatre, which is managed by Len Bishop.

This tiein was with the Nanking Tavern,

Cook reports, which is the second largest (class) Chinese restaurant in the city.

"I mention the word class," he comments, "because there is absolutely no use tying in with a cheap Chinese cafe, as this probably would do more harm than good."

"First of all, the Nanking supplied us with over 2,000 Chinese Fortune cookies

Here's Great Tea Tien For 'World of Suzie'

Lou Hart, manager of the Auburn (N.Y.) Theatre, arranged what the Schine publicity department describes as a terrific tien with the Tetley Tea Co. in behalf of "The World of Suzie Wong." Timely Tips, the Schine bulletin, reports the tien as Hart reported it:

1. Have a Chinese girl working the supermarket in costume and representing herself as Suzie Wong.

2. Tetley Tea to advertise, perhaps with the cooperation of the supermarket: "MEET MISS SUZIE WONG AT (name of store) between 2 and 4 p.m. (or any suitable time). SEE 'The World of Suzie Wong' at the Blank Theatre."

3. Tetley Tea Co. will give away a Footed Silver tea service in each store through a drawing to be held at the theatre on the night of the opening of the picture.

The Chinese girl will distribute in each store duplicate tickets with copy such as: "Tetley Tea Co., on behalf of the premiere of 'The World of Suzie Wong,' will give away this beautiful tea service to some lucky patron of the Blank supermarket . . . Deposit the stub in the box . . . Drawing will be held at the etc., etc."

4. We will insert a guest ticket in every tenth box of Tetley tea. It will be a card saying, "Miss Suzie Wong invites you to be her guest at the Blank theatre for the opening of her picture 'The World of Suzie Wong' on (date)." An appropriate number of tickets will be used depending on the market and the cooperation.

As can be seen, this has a great amount of appeal insofar as the women potential is concerned.

Russian Film Festival At Los Angeles Theatre

The first annual Russian Film Festival in Los Angeles is being held at Shan V. Sayles' Continental Theatre, a 1,950-seat art house. Ten major Soviet pictures were scheduled for showing in a five-week program in cooperation with Artkino Pictures, U. S. distributor of Russian-made films.

Among the films are four directed by the late Sergei Eisenstein—a new two hour-two part color documentary; a biography of one of Russia's greatest composers and a full-length opera by Tschai-kovsky. In addition, the first theatrical showing in 20 years of Mark Donakoi's "The Childhood of Maxim Gorky" will be shown. Others on the bill are "The Defeat of Napoleon" and "Stars of the Russian Ballet," with "A Day With the Russians," color documentary, concluding the festival.

Lippert Contest to Promote 'The Two Little Bears'

Robert L. Lippert is instituting a nationwide contest to promote his upcoming production of "The Two Little Bears." Exhibitor and press participation will be included in the contest, which offers \$500 government bonds as prizes to children who re-enact the roles of the two boys who change into bears in the picture. The two bears being used in the film will go on national tour as part of the contest promotion.

Material will be made available to exhibitors joining the contest.

BOXOFFICE Showmandiser

WINNERS FOR FEBRUARY-MARCH

JOHN J. SCANLON, *owner, Strand Theatre, Winsted, Conn.* Following his motto, that optimism spreads optimism, this second-generation exhibitor has developed a brand of showmanship that works in suburban situation.

IVAN ACKERY, *manager, Orpheum Theatre, Vancouver, B. C.* This front-rank showman with Odeon Theatres of Canada adds to his laurels with his campaign on "The Sundowners."

JOHN G. CORBETT, *manager, Strand Theatre, Scranton, Pa.* For his "Night on the Town" promotion with local hotel in behalf of "Can-Can."

TIFF COOK, *manager, Eglinton Theatre, Toronto, Ont.* For his wide-coverage campaign on the long-run opening of "Windjammer."

GENEVA WOOD, *manager, Fine Arts Theatre, Denton, Tex.* For thorough promotion of "Where the Boys Are."

HOWARD HIGLEY, *manager, Allen Theatre, Cleveland.* For his part in the promotion of the "Black Sunday" premiere. Milt Overman, publicist of American International, participated in this campaign.

VICTOR NOWE, *manager, Carlton Theatre, Toronto, Ont.* For excellence in promotions of "Song Without End," "Surprise Package" and other recent releases.

ED LINDER, *manager, Gopher Theatre, Minneapolis.* This previous BOXOFFICE Showmandiser Citation winner gains another for his successful work with public and parochial schools in promotion of "Swiss Family Robinson."

LOUIS ORLOVE, *20th-Fox publicist, Milwaukee.* His execution on top scale of a safety slogan contest, in which he gained the support of the state highway department of Wisconsin, for "The Love of Mike" earns his Citation recognition.

HUGH BORLAND, *Forest Theatre, Forest Park, Ill.* For lining up surrounding radio station and weekly newspapers in a pass deal which obtained air time and free ad space for his theatre.

'Gone With the Wind' Return Revives The Old Days and Fills Theatre

Men in gray uniforms with miles of gold braid, ladies in hoop skirts with the latest hairdos (1860 version), and all the prominent folk of Macon, Ga., gathered in the Bibb Theatre for the second premiere of "Gone With the Wind." The Willingham High School Pride of Dixie band played "Dixie" with verve, and other marches as the theatre filled. There was a parade of antebellum costumes and introductions on the stage preceding the return of the film which depicts how the south lost the war (temporarily).

The gala night was sponsored by the United Daughters of the Confederacy. Children of the Confederacy sold cake, candy, cookies and crackers in the Bibb lobby. Afterward there was a tea and dance, a barbecue and other War Between the States centennial festivities. And there were plenty of southern belles.

E. G. Dodds of the Bibb reports Miss Susan Myrick, local newspaper editor, who taught Clark Gable, Vivien Leigh and others how to speak "southernese," was there, too.

Again it was a "Gone With the Wind" day in Macon. This film story truly is timeless in this area whose past it has well depicted. The Macon Telegraph and News ran front page photos and stories and a full page of "Gone With the Wind" premiere photos.

The Bibb Theatre, with a full house, again was the center of Macon on the premiere night!

As It Looks To Me

By KROGER BABB

A Showman's Views on Merchandising Motion Pictures

DO YOU SELL DAYS or dates, or both, in your advertising? It is not the best policy to advertise a program for "Next Sun-Mon-Tues!" Neither is it the best policy to advertise it "Coming—Mar. 19-20-21." It has been proven beneficial to incorporate both day and date. Stress both equally if the ad is well in advance, such as: "Coming—Sunday-Monday-Tuesday, March 19-20-21." If the playdate is near, use this style: "Coming NEXT SUNDAY-Monday-Tuesday," giving this 100 per cent display, then March 19-20-21 in smaller type, say 25 per cent. If the program is current, it is preferable to bill it, "Starts TOMORROW—Sunday, Monday and Tuesday—3 days."

Type talks, like people. If you were speaking with someone, you would say, "Be sure and see our fine show, SUNDAY—Monday and Tuesday." You would automatically emphasize SUNDAY. So do the same thing in type. It is bad to abbreviate ALL days, such as SUN-MON-TUES. It is far better to have your ad read: SUNDAY-MON-TUESDAY. If there isn't room for this, then SUNDAY-MON-TUES! People remember the day better than the date. An ad reading, TUESDAY, JULY 4, through SATURDAY, JULY 8, certainly tells anyone much more than one reading, JULY 4 through JULY 8. You can improve the effectiveness of your advertising by thinking about these things and improving your copy and layout.

TOO MANY THEATREMEN these days open up a pressbook, apply the scissors to the first ad proof that will fit their budgeted space, never read it, paste it down, pick out the mat to match the proof, turn it into their newspaper and go fishing. When they get home they're evidently too tired to read their own newspaper ad. Someone recently mailed us clippings of a couple of newspaper ads where a small-town theatre was advertising "Ben-Hur" two weeks ahead of its mid-February playdate. Neither could be called an ad—each was a mess! It gave the opening date, the closing date—no days—listed the theatre and his small town.

In the mat part of each ad, lines read, "Tonight at 8 p.m. Cool Loew's State, Broadway and 45th street." This ad had run on one day without the theatremen catching the mistake. To add insult to injury, he had to prove to the world that he slept through the next day, also. The next day's ad was three times as large, yet it too boldly announced "Two Shows Today—2 and 8 p.m.," talked about reserved seats at \$3.50, carried the Loew's State sig and then for extra good measure announced Loew's State's Easter show schedule. Last year's, of course.

BOOBOOS SUCH AS THAT occur too frequently in too many ways. They are unforgivable. Sins of carelessness or laziness. It proves to the public how tired a theatremen is. It proves to merchants and other advertisers what a careless operation your theatre is. What merchant would want to buy screen advertising or go into a co-op

promotion with a theatremen who won't read his ads before he releases them, check a proof before they are published or read them after they're in print? Yet talk to this same theatremen and he'll tell you Hollywood is nuts, producers are crazy and stars are oversexed.

Recently we visited a fine theatre that was showing "Ben-Hur." Its tremendous marquee must have cost \$20,000 or more. These are the lines we read a half-block away: "Don't Miss Merchants Night Every Tuesday—Big Prizes! . . . Special Kiddy Cartoon Show Every Sat. Morning! . . . Free Park. Plenty of Room Behind the Theatre!"

We asked the cashier for the manager. He was home having his nap. We asked her how business was. She said, "So-so, the price is too high!" We asked her if it might not help business if they were to put some "live copy" about the biggest picture of all time, some of the star names, on the marquee. She said:

"I sure wish he would. It confuses everyone. A woman was just here with four kids and said she had been down the alley twice and couldn't find any park—not even a swing or a slide!"

That night when we had the honor to talk with this manager, we inquired "Who is your cashier? She is very polite." He let out a growl and informed us, "Dumb as an ox; laziest girl I ever saw." It makes you wonder.

WE LOVE TO TELL the yarn about the theatre manager we found out in the lonely desert. He isn't too lazy to change his marquee, but he has a bit of trouble with his spelling. Like many of us, he spells as he pronounces. The day we discovered him, his theatre was showing "Swiss Family Robinson." On his marquee he had, SWIZZ FIMELY ROB SON. The natives evidently understand his language, however, because his 700-seat theatre was packed. Marquees that aren't kept up, aren't painted, washed, cleaned, heavily lamped and changed for each attraction make fools out of men. The same man who paid thousands of dollars for them oftentimes is found driving a midget used foreign car to save gasoline. One way to get the masses back in the theatres might be to sell this type-operated theatres back to showmen.

Combo Stage Stand Does Well on First Performance

John Roche, manager of the Modjeska Theatre in Milwaukee, arranged a combination film and stage show program to give his patrons something different. His aim was to please his steady patrons, in addition to those who have fallen away from the theatre. He booked the popular Marty Robbins musical aggregation for a one day, three performance stand. It was an expensive deal, yet worth a try. If it worked, a series of these added attractions were to be booked into the house.

The first performance drew what appeared to be a packed house.

Booth at Home Show Spurs Patronage

Every year the Chamber of Commerce at Harlan, Iowa, sponsors the Better Living Show, a two-day event with 50 exhibits or so. S. J. Backer and wife, who have the Harlan Theatre, were not happy viewing the competing, crowd-drawing affair year after year, so since anything else was out of the question they joined it! This



year they put in a display at the Better Living Show, as shown above. Mrs. Backer and two friends gave the children comic books advertising "The Wizard of Baghdad," others received a novelty item plugging "Please Turn Over," plus the theatre's program. "Business is picking up ever since," they report.

Screenings and Coupons Support 'Hand in Hand'

Jules Livingston, Columbia manager at Cleveland, is making special efforts to see that promotion for "Hand in Hand" reaches the right people, feeling that this film requires delicate and proper selling.

First was a screening at the Colony Theatre for members of the clergy, including wives, and city social workers. The clergymen were invited to sign for packets of coupons, each of which was good for an admission reduction from 90-50 cents to 75-35 cents. The film opened in eight theatres in the Cleveland area day and date.

Other screenings were held for local leaders of the National Conference of Christians and Jews, and representatives (two each) from all high school newspapers. The students were to write reviews of the film for their paper and distribute the discount coupons among fellow students.

Nonsensational newspaper ads are being used. First to endorse the film was the local Catholic Bulletin.

Four Million Comics, Toys In Kits for 'Dalmatians'

"One Hundred and One Dalmatians" will be presold with four million books, comics, games, cutouts and activity books which are being placed on sale in novelty stores and toy counters or magazine racks during release of the picture. Particularly designed as a presell campaign for the film in its neighborhood theatre runs, the package includes 18 different publications prepared for age groups from 2-year-olds to teenagers.

Don and Keith Didricksen opened their Ski-Hi Drive-In at Helena, Mont, Mar. 17.

An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V VistoVision; S Superscope; N Naturoma; R Regalscope; T Techniramo. Symbol B denotes BOXOFFICE Blue Ribbon Award; C color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST

AND ALPHABETICAL INDEX

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary ++ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2506	Absent-Minded Professor, The (97)	Comedy Drama	BV	2-27-61	++	++	++	++	++	++	++	++	12+
2473	Alamo, The (162)	Historical Drama	UA	10-31-60	++	+	+	+	+	+	+	+	12+
2514	All in a Night's Work (94)	Comedy	Para	3-27-61	++	+	+	+	+	+	+	+	8+
2477	All the Young Men (86)	Drama	Col	8-8-60	+	+	+	+	+	+	+	+	7+
2509	Amazing Mr. Callaghan, The (82)	Adventure Melodrama	Atlantis	3-13-61	±								1-1-
2457	Angel Wore Red, The (99)	Drama	MGM	9-5-60	±								6+6-
2489	Angry Silence, The (95)	Drama	Valiant	12-26-60	++	++	++	++	++	++	++	++	14+
2496	Another Sky (83)	Melodrama	Harrison	1-23-61	+								3+1-
2428	Apartment, The (125)	Panavision Com-Dr.	UA	6-6-60	++	++	++	++	++	++	++	++	13+
2452	As the Sea Rages (74)	Drama	Col	8-22-60	+	±	±	±	±	±	±	±	5+3-
-B-													
2382	Ben-Hur (212)	Biblical Drama	MGM	11-30-59	++	++	++	++	++	++	++	++	14+
2453	Between Time and Eternity (98)	Dr.	U-I	8-22-60	±	±	±	±	±	±	±	±	5+4-
2458	Beyond the Time Barrier (75)	SF AIP	9-5-60	±	±	±	±	±	±	±	±	±	6+6-
2504	Black Sunday (84)	Horror Dr.	AIP	2-20-61	+	+	+	+	+	+	+	+	7+
2496	Blueprint for Robbery (88)	Cr.	Para	1-23-61	+	++	++	++	++	++	++	++	8+1-
2461	Boy Who Stole a Million, The (64)	Comedy-Drama	Para	9-19-60	++	+	+	+	+	+	+	+	9+
2474	Breath of Scandal, A (98)	Comedy	Para	10-31-60	+	±	±	±	±	±	±	±	7+3-
2473	Butterfield 8 (109)	Drama	MGM	10-31-60	++	++	++	++	++	++	++	++	10+1-
-C-													
2485	Caltiki, The Immortal Monster (76)	Sc.-F'n	AA	12-5-60	±	+							3+4-
2407	Can-Can (131)	Todd-AO Musical	20th-Fox	3-21-60	++	+	+	+	+	+	+	+	11+
2512	Canadians, The (85)	Dr.	20th-Fox	3-20-61	±	±	-	+	+	+	+	+	5+3-
2448	Captain's Table, The (90)	Comedy	20th-Fox	8-8-60	++	++	++	++	++	++	++	++	11+1-
2494	Carry On, Constable (86)	Com.	Gov'n'r	1-16-61	+	+							2+
2408	Carry On, Nurse (89)	Farce	Governor	3-21-60	++	++	++	++	++	++	++	++	12+
2495	Carthage in Flames (111)	Spectacle Drama	Col	1-23-61	±	±	±	±	±	±	±	±	7+6-
2433	Chartreuse Caboose, The (75)	Panavision Comedy	U-I	6-20-60	+	+							3+
2488	Cimarron (140)	Dr.	MGM	12-19-60	++	++	++	++	++	++	++	++	13+
2482	Cinderella (88)	Comedy	Para	11-28-60	++	±	+	+	+	+	+	+	9+2-
2497	Circle of Deception (100)	Dr.	20th-Fox	1-30-61	+	++	±	±	±	±	±	±	7+1-
2491	Code of Silence (75)	Melodrama	Sterling World-SR	1-9-61	+								1+
2474	College Confidential (90)	Melo.	U-I	10-31-60	±	-							2+4-
2487	Crazy for Love (80)	Com.	Ellis	12-19-60	±								1+1-
2455	Crowded Sky, The (105)	Dr.	WB	8-29-60	+	+	+	+	+	+	+	+	7+1-
2494	Cry for Happy (110)	Com.	Col	1-16-61	+	+	+	+	+	+	+	+	9+1-
-D-													
2464	Dark at the Top of the Stairs, The (124)	Drama	WB	9-26-60	++	++	++	++	++	++	++	++	13+
2486	Date Bait (71)	Melo.	Filmgroup	12-12-60	±								1+1-
2512	Days of Thrills and Laughter (93)	Comedy Compilation	20th-Fox	3-20-61	++	+	+	±	±	±	±	±	8+1-
2514	Dead One, The (70)	Horror	SR	4-3-61	±								1+1-
2491	Desert Attack (76)	Melo.	20th-Fox	1-9-61	+	+							4+1-
2462	Desire in the Dust (105)	Dr.	20th-Fox	9-19-60	++	+	±	±	±	±	±	±	8+3-
2503	Devil's Commandment (71)	Ho.	RCIP	2-20-61	±								1+1-
2484	Dog, a Mouse and a Sputnik A (90)	Comedy	F-A-W	12-5-60	+	-							3+2-
2508	Don Quixote (110)	Classic Dr.	MGM	3-6-61	++	++	++	++	++	++	++	++	10+1-
2499	Dondi (100)	Comedy	AA	2-6-61	±								3+2-
-E-													
2442	Elmer Gantry (145)	Drama	UA	7-18-60	++	++	++	++	++	++	++	++	14+
2449	Enemy General, The (75)	Dr.	Col	8-15-60	++	-	+	+	+	+	±	±	7+2-
2469	Entertainer, The (98)	Dr.	Cont'l	10-17-60	+	++	++	++	++	++	++	++	10+1-
2482	Esther and the King (109)	Adventure Drama	20th-Fox	11-28-60	+	±	±	±	±	±	±	±	8+4-
2490	Exodus (212)	Super-Panavision 70 Drama	UA	12-26-60	++	++	++	++	++	++	++	++	14+
-F-													
2479	Facts of Life, The (103)	Com-Dr.	UA	11-21-60	+	++	++	++	++	++	++	++	12+
2456	Fast & Sexy (99)	Comedy	Col	8-29-60	+	+	±	+	+	+	±	±	7+2-
2496	Fever in the Blood, A (117)	Dr.	WB	1-23-61	++	+	+	+	+	+	+	+	8+
2516	Fiercest Heart, The (91)	Outdoor Drama	20th-Fox	4-3-61	+		±	±	±	±	±	±	4+2-
2458	Five Bold Women (82)	W'n	Citation	9-5-60	±								1+1-
2507	Five Guns to Tombstone (71)	W'n	UA	3-6-61	±	±	±	±	±	±	±	±	6+5-
-G-													
2489	Flaming Star (101)	Outdoor Drama	20th-Fox	12-26-60	+	++	++	++	++	++	++	++	10+
2478	Flute and the Arrow, The (78)	Documentary Drama	Janus	11-14-60	+	++							7+
2448	For the Love of Mike (87)	Outdoor Dr.	20th-Fox	8-8-60	++	++	++	++	++	++	++	++	11+
2471	48 Hours to Live (86)	Melodrama	Cinema Assoc-SR	10-24-60	±								1+1-
2483	Four Desperate Men (105)	Melo.	Cont'l	12-5-60	++								2+
2498	Foxhole in Cairo (78)	Dr.	Para	1-30-61	+	++	-	+	±	±	±	±	7+4-
2464	Freckles (84)	Outdoor	20th-Fox	9-26-60	+	++	+	+	+	+	+	+	5+1-
2495	French Mistress, A (91)	Com.	F-A-W	1-23-61	±	+	+	+	+	+	+	+	5+1-
2441	From the Terrace (144)	Drama	20th-Fox	7-18-60	++	++	++	++	++	++	++	++	11+2-
2507	Frontier Uprising (68)	W'n	UA	3-6-61	+	++	±	±	±	±	±	±	6+3-
-H-													
2472	G. I. Blues (104)	Com/Mus.	Para	10-24-60	+	+	±	±	±	±	±	±	8+2-
2468	Girl of the Night (83)	Dr.	WB	10-10-60	++	++	++	++	++	++	++	++	8+3-
2495	Go Naked in the World (103)	Drama	MGM	1-23-61	+	++	+	+	±	±	±	±	9+2-
2491	Goddess of Love, The (68)	Spectacle	20th-Fox	1-9-61	+	-							2+2-
2500	Gold of the Seven Saints (88)	Outdoor Drama	WB	2-6-61	±	++	+	+	+	+	+	+	9+1-
2490	Goliath and the Dragon (90)	Costume Spectacle	AIP	12-26-60	+	+	-	+	±	±	±	±	5+4-
2457	Good Girls Beware (80)	Melodrama	UMPO	9-5-60	+								1+
3498	Gorgo (78)	Adv. Dr.	MGM	1-30-61	++	++	++	++	++	++	++	++	9+2-
2486	Grass Is Greener, The (105)	Comedy	U-I	12-12-60	+	++	+	+	-	+	+	+	9+1-
2481	Great Impostor, The (112)	Dr.	U-I	11-28-60	++	++	++	++	++	++	++	++	12+
-I-													
2488	Hand in Hand (75)	Dr.	Col	12-19-60	+	++	++	++	++	++	++	++	13+
2475	Heaven on Earth (84)	Documentary Drama	JB-SR	11-14-60	+	±	+	+					6+2-
2473	Hell Is a City (96)	Action	Col	10-31-60	++	++	++	++	++	++	++	++	9+
2447	Hell to Eternity (132)	Dr.	AA	8-8-60	++	++	++	++	++	++	++	++	12+
2487	Herod the Great (93)	Costume Spectacle	AA	12-19-60	+		±	±	±	±	±	±	6+3-
2478	Heroes Die Young (76)	Melodrama	AA	11-14-60	+	±							3+2-
2457	Hideout in the Sun (72)	Nudist drama	Astor	9-5-60	±								1+1-
2454	High-Powered Rifle, The (60)	Action	20th-Fox	8-22-60	-	±	±	±	±	±	±	±	4+6-
2486	High School Caesar (72)	Melo.	Filmgroup	12-12-60	+								1+
2464	High Time (103)	Com/Mus	20-Fox	9-26-60	+	+	+	+	+	+	+	+	9+
2513	Hippodrome (96)	Action, (English-dubbed)	Cont'l	3-27-61	+								2+
2499	Home Is the Hero (83)	Dr.	Showcorp	2-6-61	++	+							5+
2506	Hoodlum Priest, The (101)	Dr.	UA	2-27-61	++	++	++	++	++	++	++	++	10+
2435	House of Usher, The (80)	Ho.	AIP	6-27-60	+	+	+	+	+	+	+	+	11+
-J-													
2459	I Aim at the Stars (107)	Biographical Drama	Col	9-12-60	+	++	++	++	++	++	++	++	9+
2442	Inherit the Wind (126)	Drama	UA	7-18-60	++	++	++	++	++	++	++	++	14+
2467	It Happened in Broad Daylight (97)	Dr. (Eng.-dubbed)	Cont'l	10-10-60	+	++							7+
2503	It Takes a Thief (94)	Melo.	Valiant	2-20-61	+								1+
-K-													
2481	Jazz Boat (96)	Dr/Music	Col	11-28-60	+	±	±	±	±	±	±	±	4+2-
2479	Journey to the Lost City (90)	Adv. Drama	AIP	11-21-60	+	±	-	+	±	±	±	±	6+5-
2452	Jungle Cat (70)	Documentary	BV	8-22-60	+	+	+	+	+	+	+	+	11+
-L-													
2466	Key Witness (81)	Drama	MGM	10-3-60	+	++	++	++	++	++	++	++	8+1-
2471	Kill Me Tomorrow (80)	Melodrama	Tudor	10-24-60	+								1+
2507	Konga (90)	Horror Drama	AIP	3-6-61									

REVIEW DIGEST AND ALPHABETICAL INDEX

In the summary ++ is rated 2 pluses, = as 2 minuses.

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2465	Little Shop of Horrors, The (70)												
	Horror Comedy			Filmgroup	10- 3-60	+							1+
2502	Long Rope, The (61)			W'n..20th-Fox	2-13-61	+	+	+	+	+			7+1-
2513	Look in Any Window (87)			Dr. ....AA	3-27-61	+		+	+	+			4+4-
2453	Louisiana Hussy (80)			Melodr....Howco	8-22-60	±							1+1-
—M—													
2489	Magdalena (76)			Melodrama	12-26-60	±							1+1-
2468	Magnificent Seven, The (128)												
	Outdoor Dr. (Panavision)			UA	10-10-60	+	+	+	+	+	+	+	12+
2492	Make Mine Mink (101)			Com.....Cont'l	1- 9-61	+	+	+	+	+	+	+	9+
2501	Mania (85)			Ho. Dr. ....Valiant	2-13-61	+		+					2+
2512	Mailbag Robbery (70)			Ac.....Tudor	3-20-61	+							1+
2503	Mark of the Devil (73)			Melo.....RCIP	2-20-61	±							1+1-
2484	Marriage-Go-Round, The												
	(99) © Comedy			20th-Fox	12- 5-60	+	+	±	+	+	+	+	10+1-
2469	Midnight Lace (108)			Dr. ....U-I	10-17-60	+	+	+	+	+	+	+	12+
2504	Mighty Crusaders, The (87) ©												
	Spectacle			Falcon-SR	2-20-61	±							1+1-
2500	Misfits, The (124)			Drama	2- 6-61	+	+	+	+	+	+	+	13+
2502	Millionairess, The (90) ©												
	G. B. Shaw Comedy			20th-Fox	2-13-61	+	+	+	+	+	+	+	9+1-
2499	More Deadly Than the Male (60)												
	Crime Melodrama			Schoenfeld	2- 6-61	+							2+
—N—													
2470	Natchez Trace (80)			Adv...Panorama-SR	10-17-60	+							1+
2470	Never on Sunday (97)			Com-Dr. Lopert-UA	10-17-60	+	+	+	+	+	+	+	10+
2462	Night Fighters, The (85)			Dr.....UA	9-19-60	+	+	+	+	+	+	+	6+
2447	Night of Love (93)			Melodr....Howco	8- 8-60	±							1+1-
2450	Nights of Lucretia Borgia, The (108)												
	Totalscope His. Dr.			Col	8-15-60	±	+	+	+	±	+	+	7+2-
2478	North to Alaska (122) ©												
	Action Comedy			20th-Fox	11-14-60	+	±	+	+	+	+	+	10+1-
—O—													
2451	Ocean's 11 (128) ©			Com-Dr...WB	8-22-60	+	+	+	+	+	±	+	12+1-
2514	One-Eyed Jacks (141)			Dr...Para	3-27-61	+	+	+	+	+	+	+	11+
2450	One Foot in Hell (89)												
	Outdoor Dr.			20th-Fox	8-15-60	+	+	+	+	+	+	+	7+
2497	One Hundred and One Dalmatians												
	(80) Animated Feature			BV	1-30-61	+	+	+	+	+	+	+	12+
2510	Operation Bottleneck (78)			Ac.....UA	3-13-61	+	±	±	+	-			4+3-
2509	Operation Eichmann (92)			Drama.....AA	3-13-61	+	+	-	+	=			6+2-
2445	Oscar Wilde (96)			Dr....Four City Ent	8- 1-60	+	+	+	+	+	+	+	11+
—P—													
2510	Parrish (137)			Drama	3-13-61	+	+	±	+	+	+	+	9+1-
2509	Passport to China (75)			Ac.....Col	3-13-61	+	±	±	+	±	±	±	5+3-
2492	Pepe (195)			Comedy/Music	1- 9-61	+	+	+	+	+	±	+	12+1-
2469	Please Turn Over (86)			Farce	10-17-60	+	+	+	+	+	+	+	9+
2477	Plunderers, The (94)			Adv. Dr.....AA	11-14-60	+	+	+	+	+	±	+	5+1-
2501	Police Dog Story (61)			.....UA	2-13-61	+	±	±	±	±	±	±	6+5-
2515	Portrait of a Mobster (108)												
	Crime Drama			WB	4- 3-61	+	+	+	+	+			8+
2511	Posse From Hell (89)			W'n .....U-I	3-20-61	±	+	+	+	+			6+1-
2477	Price of Silence, The (72)												
	Melodrama			Exclusive-SR	11-14-60	+							1+
2508	Prisoners of the Congo (90)												
	Adventure Drama			Atlantis	3- 6-61	±							1+1-
2414	Private Property (79)			Dr.....Citation	4-11-60	+	+	+	+	+	±	±	6+1-
2440	Psycho (109)			Suspense Drama	7-11-60	+	+	+	+	+	+	+	13+
—Q—													
2516	Question 7 (110)			Dr.....DeRochemont	4- 3-61	+							4+
—R—													
2516	Raisin in the Sun, A (125)			Dr.....Col	4- 3-61	+	+	+	+	+	+	+	12+
2419	Raymie (73)			Drama	5- 9-60	+	+	+	+	+	+	+	5+
2454	Rebel Girls (70)			Action	8-22-60	±							1+1-
2490	Ritual of Love, The (72)												
	Documentary			Pacemaker-SR	12-26-60	+							1+
2511	Rocket Attack, U.S.A. (66)												
	Melodrama			Exploit-Brenner	3-20-61	±							1+1-
2432	Rosemary (105)			Drama	6-13-60	+	+	+	+	+	+	+	7+
2485	Royal Ballet (131)			Ballet....Lopert	12-12-60	+							4+
2460	Runaway (76)			Melodrama	9-12-60	+							1+
—S—													
2506	Sanctuary (90)			© Drama.....20th-Fox	2-27-61	+	+	+	+	+	+	+	8+
2468	Santa Claus (94)			Fantasy/Music									
	(English-dubbed)			Murray-SR	10-10-60	±	±	±	+	+	+	+	5+3-
2451	Savage Eye, The (67)			Semidocumentary									
	Drama			Trans-Lux Kingsley	8-22-60	+	+	+	±	±	±	±	9+1-
2464	Savage Innocents, The (110)												
	Adv. Dr.			Para	9-26-60	+	+	+	+	+	+	+	10+
2456	School for Scoundrels (94)												
	Comedy			Cont'l	8-29-60	+	+	+	+	+	+	+	10+
2476	Secret of the Purple Reef (80) ©												
	Action Drama			20th-Fox	11- 7-60	±	±	+	+	±	±	±	5+3-
2511	Secret Partner, The (91)			My....MGM	3-20-61	+	+	±	±	±	±	±	6+2-
2513	Secret Ways, The (112)			Dr. ....U-I	3-27-61	+	+	-	+	+			4+1-
2467	September Storm (99)			Action									
	(Stereovision)			20th-Fox	10-10-60	±	±	±	+	+	±	±	6+3-
2460	Seven Ways From Sundown												
	(87) Western			U-I	9-12-60	+	+	+	+	+	+	+	7+
2474	Sex Kittens Go to College												
	(93) Comedy			AA	10-31-60	+	-				±	-	2+3-
2475	Shakedown, The (91)			Action	11- 7-60	+	+	+	+	+	-	-	3+1-
2472	She Walks by Night (85)			Melo. Woolner	10-24-60	+							1+
2479	Sinners of Paris (81)			Melodr....Ellis	11-21-60	+							1+
2505	Sins of Rachel Cade, The												
	(123) Drama			WB	2-27-61	+	+	+	+	±	±	±	10+1-
2504	Sins of Youth (82)			Dr.....Janus	2-20-61	±							- 1+2-
2502	Sniper's Ridge (61)			© Dr....20th-Fox	2-13-61	-	+	+	±	±	±	±	5+4-
2380	Snow Queen, The (70)			.....U-I	11-23-59	+	+	+	+	+	+	+	11+1-
2440	Song Without End (142) ©												
	Drama/Music			Col	7-11-60	+	±	±	±	±	±	±	13+1-
2470	Spartacus (189)			Super Technirama-70									
	Adventure Spectacle			U-I	10-17-60	+	+	+	+	+	+	+	14+
2485	Spring Affair (69)			Comedy	12-12-60	±							4+2-
2445	Studs Lonigan (103)			Dr.....UA	8- 1-60	+	+	±	±	±	±	±	9+1-
2476	Sundowners, The (133)			Dr.....WB	11- 7-60	+	+	+	+	+	+	+	14+
2466	Sunrise at Campobello												
	(143) Drama			WB	10- 3-60	+	+	+	+	+	+	+	14+
2467	Surprise Package (100)			Comedy....Col	10-10-60	+	±	±	±	±	±	±	9+3-
2480	Squad Car (60)			Melodrama....20th-Fox	11-21-60	±	=	=					1+4-
2477	Swiss Family Robinson (128)												
	Adv. Classic, Panavision			BV	11-14-60	+	+	±	±	±	±	±	12+1-
2488	Sword and the Dragon (83)												
	Folklore Spectacle			Valiant	12-19-60	+							2+
2494	Sword of Sherwood Forest (80) ©												
	Adventure Drama			Col	1-16-61	+	±	+	+	±	±	±	8+3-
—T—													
2465	Ten Who Dared (92)			Adv.....BV	10- 3-60	+	+	±	+	+	+	+	7+1-
2450	39 Steps, The (95)			© Adv...20th-Fox	8-16-60	+	+	+	+	±	+	+	8+1-
2485	3 Worlds of Gulliver, The (100)												
	Superdynamation, Fantasy			Col	12-12-60	+	+	+	+	+	+	+	11+
2514	Terror of the Tongs, The (80)			Ac.....Col	3-27-61	+							

ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	COLUMBIA	Type	Rel. No.	M-G-M	Type	Rel. No.	PARAMOUNT	Type	Rel. No.
Sex Kittens Go to College (94) C . 6003 Mamie Van Doren, Tuesday Weld, Mijanou Bardot, Mickey Shaughnessy, Louis Nye						My Dog, Buddy (77) D . 450 London (dog star), Travis Lemmond			ⓈThe Time Machine (103) . . SF . 9 Rod Taylor, Yvette Mimieux			Psycho (109) MyD . 5926 Anthony Perkins, Janet Leigh, Vera Miles, John Gavin		AUGUST
Hell to Eternity (132) D 6007 Jeffrey Hunter, David Janssen, Vic Damone, Patricia Owens						ⓈThe Nights of Lucretia Borgia (108) Totalscope Hi . 504 Belinda Lee, Jacques Sernas			ⓈAll the Fine Young Cannibals (122) © D . 20 Natalie Wood, Robert Wagner, Susan Kohner, George Hamilton			ⓈIt Started in Naples (100) V C . 5927 Clark Gable, Sophia Loren		SEPTEMBER
Caltiki, The Immortal Monster (76) SF . 6009 John Merivale, Didi Sullivan						The Enemy General (74) D . 505 Van Johnson, Jean-Pierre Aumont All the Young Men (87) D . 506 Alan Ladd, Sidney Poitier, Ingemar Johansson, Mort Sahl, ⓈFast and Sexy (98) © CD . 507 Gina Lollobrigida, Dale Robertson, Vittorio DeSica As the Sea Rages (74) D . 508 Maria Schell, Cliff Robertson, Cameron Mitchell			The Angel Wore Red (99) D . 101 Ava Gardner, Dirk Bogarde, Joseph Cotten			The Boy Who Stole a Million (64) Ac . 6001 Virgilio Texera, Marianne Benet		OCTOBER
Tormented (75) D . 6010 Richard Carlson, Susan Gordon						I Aim at the Stars (107) BiD . 512 Curt Jurgens, Victoria Shaw			ⓈThe Subterraneans (88) © D . 102 Leslie Caron, George Peppard, Janice Rule, Roddy MacDowall					NOVEMBER
Heroes Die Young (76) D . 6014 Erika Peters, Scott Borland			ⓈJourney to the Lost City (90) Ad . 508 Dehra Paget, Paul Christian			I'm All Right, Jack (104) C . 515 Ian Carmichael, Peter Sellers, Terry-Thomas, Dennis Price			Key Witness (81) © D . 103 Jeffrey Hunter, Pat Crowley					DECEMBER
ⓈSerengeti Shall Not Die (84) Doc . 6013						ⓈSong Without End (130) © Bi/M . 511 Dirk Bogarde, Capucine, Genevieve Page								
The Plunderers (94) Ad . 6008 Jeff Chandler, John Saxon, Dolores Hart, Ray Stricklyn			ⓈGoliath and the Dragon (90) © Ad . 509 Mark Forest, Broderick Crawford			Let No Man Write My Epitaph (106) D . 513 Burl Ives, Shelley Winters, James Darren, Jean Seberg			Where the Hot Wind Blows (120) D . 104 Gina Lollobrigida, Yves Montand			ⓈG.I. Blues (104) . . CD/M . 6005 Elvis Presley, Juliet Prowse		
The Unfaithfuls (89) D . 6015 Gina Lollobrigida, May Britt, Pierre Cressoy						Surprise Package (100) C . 514 Yul Brynner, Mitzl Gaynor, Noel Coward			ⓈButterfield 8 (109) © D . 106 Elizabeth Taylor, Laurence Harvey, Eddie Fisher, Dina Merrill			ⓈA Breath of Scandal (98) V C . 6006 John Gavin, Sophia Loren, Maurice Chevalier		
ⓈHercules the Great (95) . . Ad . 6016 Edmund Purdom, Sylvia Lopez						Hell Is a City (96) © . . Cr . 516 Stanley Baker, John Crawford			ⓈWhere the Boys Are (99) © C . 110 Dolores Hart, George Hamilton, Yvette Mimieux, Connie Francis			ⓈCinderFella (91) C . 6007 Jerry Lewis, Ed Wynn, Anna Maria Alherghetti		
Look in Any Window (87) D . 6101 Ruth Roman, Alex Nicol, Paul Anka						ⓈThe 3 Worlds of Gulliver (100) SuperDynamation . Ad . 517 Kerwin Mathews, Jo Morrow			ⓈGo Naked in the World (103) © D . 111 Gina Lollobrigida, Ernest Borgnine, Anthony Franciosa, Luana Patten			Blueprint for Robbery (87) Ac . 6009 Jay Barney, J. Pat O'Malley		JANUARY
						Please Turn Over (86) C . 518 Ted Ray, Jean Kent			ⓈSword of Sherwood Forest (80) Ad . 522 Richard Greene, Peter Cushing			Foxhole in Cairo (78) D . 6013 James Robertson Justice, Niall MacGuinnis, Adrian Hoven		
						Jazz Boat (95) © CD/M . 519 Anthony Newley, Anne Aubrey								FEBRUARY
						Portrait of a Sinner (100) D . 507 Nadja Tiller, Tony Britton, William Bendix			ⓈThe Wackiest Ship in the Army (99) © C . 521 Jack Lemmon, Ricky Nelson			ⓈWorld of Suzie Wong (126) D . 6008 William Holden, Nancy Kwan, Sylvia Syms		
						Black Sunday (84) Ho . 602 Barbara Steele, John Richardson			ⓈVillage of the Damned (77) Ho . 109 George Sanders, Barbara Shelley			ⓈThe Savage Innocents (110) T D . 6004 Anthony Quinn, Yoko Tani, Anna May Wong		
						The Hand (61) Ho . 601 Derek Bond, Ronald Lee Hunt			ⓈGorgo (76) Ad . 105 Bill Travers, Vincent Winter					MARCH
						ⓈKonga (90) © Ho . 603 Michael Gough, Jess Conrad, Margo Johns			ⓈCimarron (147) © D . 108 Glenn Ford, Maria Schell			ⓈBlood and Roses (84) . . My . 6003 Mel Ferrer, Annette Vadim, Elsa Martinelli		
						Operation Eichmann (92) D . 6103 Werner Klemperer, Ruta Lee, Donald Buka, John Bonner			The Secret Partner (91) . . D . 115 Stewart Granger, Haya Harareet					APRIL
						Time Bomb (92) D . 6104 Curt Jurgens, Mylene Demongeot			ⓈAll in a Night's Work (94) C . 6010 Shirley MacLaine, Dean Martin, Cliff Robertson					
						Beware of Children (80) . . C . 606 Leslie Phillips, Geraldine McEwan, Julia Lockwood			ⓈGone With the Wind (222) D . R114 Clark Gable, Vivien Leigh, Olivia de Havilland, Leslie Howard					
						Angel Baby (98) D . 6105 Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens			ⓈAtlantis, the Lost Continent (90) Ad . 113 Joyce Taylor, Anthony Hall			ⓈOne-Eyed Jacks (141) DD . 6014 Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer		
						ⓈDavid and Goliath (93) © Bib D . 6106 Orson Welles, Ivo Payer, Pierre Cressoy			ⓈTwo Loves (. .) © D . 117 Shirley MacLaine, Laurence Harvey, Jack Hawkins					MAY

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FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	
AUGUST	Sons and Lovers (103) © D..035 Dean Stockwell, Wendy Hiller One Foot in Hell (90) © D..029 A. Ladd, D. Murray, D. Michaels For the Love of Mike (84) ©..030 Richard Basehart, Stu Erwin Young Jesse James (73) © D..033 Ray Stricklyn, Willard Parker The 39 Steps (95)....Ad..032 Kenneth More, Taina Elg	Elmer Gantry (145)....D..6023 Burt Lancaster, Jean Simmons, Arthur Kennedy, Shirley Jones	College Confidential (91) CD..6018 Manic Van Doren, Steve Allen, Jayne Meadows Chartreuse Caboose (76) Panavision .....CD..6019 Molly Bee, Ben Cooper, Edgar Buchanan	Ocean's 11 (128)....CD..921 Frank Sinatra, Dean Martin, Peter Lawford, Sammy Davis jr., Angle Dickinson, Joey Bishop	ALLIED ARTISTS The Big Bankroll .....Cr.. David Janssen, Mickey Rooney The Big Wave .....Ad.. Sessue Hayakawa Armored Command .....D.. Howard Keel, Tina Louise Brainwashed .....D.. Curt Jurgens, Claire Bloom
SEPTEMBER	Let's Make Love (118)..C..034 Marilyn Monroe, Yves Montand, Tony Randall Walk Tall (60) ©Ac..042 Willard Parker, Kent Taylor Freckles (84) ©D..043 Martin West, Carol Christensen Squad Car (60) .....Ac..044 Paul Bryar, Vici Raaf	The Night Fighters (88)..D..6025 Robert Mitchum, Dan O'Herlihy Studs Lonigan (95).....D..6019 Christopher Knight, Venetia Stevenson	Seven Ways From Sundown (86) .....OD..6020 Audie Murphy, Barry Sullivan Between Time and Eternity (85) .....D..6021 Lilli Palmer, Carlos Thompson	The Crowded Sky (104)..D..001 Dana Andrews, Rhonda Fleming, Eirem Zimballist jr.	AMERICAN-INT'L The Pit and the Pendulum (Panavision) .....Ho.. Vincent Price, John Kerr Reptilicus .....SF.. Bodil Miller
OCTOBER	High Time (103) © C/M..036 Bing Crosby, Fabian, Tuesday Weld Desire in the Dust (105) © D..046 Raymond Burr, Martha Hyer The Captain's Table (90) ©..040 John Gregson, Peggy Cummins The Secret of the Purple Reef (80) ©Ac..047 Jeff Richards, Margia Dean Sept. Storm (99) S'v's'n Ac..025 Mark Stevens, Joanne Dru	The Magnificent Seven (128) Panavision .....Ad..6027 Yul Brynner, Steve McQueen, Horst Buchholz, Eli Wallach Walking Target (74)....Ac..6024 Ron Foster, Joan Evans, Merry Anders	Spartacus (196) Super- Technirama-70 .....D..6070 Kirk Douglas, Laurence Olivier, Jean Simmons, Tony Curtis (Special release)	Girl of the Night (93)...D..004 Anne Francis, John Kerr The Dark at the Top of the Stairs (124) .....D..005 Robert Preston, Dorothy McGuire, Angela Lansbury, Eve Arden	COLUMBIA Gidget Goes Hawaiian ©.....C.. James Darren, Deborah Walley The Guns of Navarone ©.....D.. Gregory Peck, Gia Scala The Devil at 4 O'clock ©...D.. Spencer Tracy, Frank Sinatra Two Rode Together .....OD.. James Stewart, Richard Widmark, Shirley Jones Taste of Fear .....D.. Susan Strasberg, Ronald Lewis
NOVEMBER	Goddess of Love (68) © D..039 Belinda Lee, Jacques Sernas North to Alaska (122) ©Ad..051 John Wayne, Capucine, Fabian Desert Attack (76).....Ac..053 John Mills, Sylvia Syms Tess of the Storm Country (84) .....D..050 Diane Baker, Lee Philips	Inherit the Wind (126)...D..6026 Spencer Tracy, Fredric March, Gene Kelly, Florence Eldridge	Midnight Lace (108)...D..6101 Doris Day, Rex Harrison, John Gavin, Myrna Loy	Sunrise at Campobello (143) .....D..002 Ralph Bellamy, Greer Garson, Hume Cronyn, Jean Hagen	MGM Four Horsemen of the Apocalypse ©D.. Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb Ada ©D.. Susan Hayward, Dean Martin Ring of Fire .....Ac.. David Janssen, Joyce Taylor Bridge to the Sun .....D.. Carroll Baker, James Shigeta Morgan the Pirate .....Ad.. Steve Reeves, Valerie Lagrange Mutiny on the Bounty (Ultra Panavision-70) ....Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita
DECEMBER	Wizard of Baghdad (92) ©Ad..054 Dick Shawn, Diane Baker, Barry Coe Flaming Star (92) ©...W..056 Elvis Presley, Barbara Eden Esther and the King (109) ©D..057 Joan Collins, Richard Egan Legions of the Nile (94) ©Ad..037 Linda Cristal, Ettore Manni	Police Dog Story (61)..Doc..6029 James Brown, Merry Anders The Facts of Life (104)..C..6104 Bob Hope, Lucille Ball	The Private Lives of Adam and Eve (87) partly in color .....CD..6102 Mickey Rooney, Mamie Van Doren	The Sundowners (133) D..007 Robert Mitchum, Deborah Kerr, Peter Ustinov, Glynis Johns	PARAMOUNT Breakfast at Tiffany's .....CD.. Audrey Hepburn, George Peppard Summer and Smoke .....D.. Laurence Harvey, Geraldine Page Love in a Goldfish Bowl ..C/M.. Tommy Sands, Fabian Hatari! .....Ad.. John Wayne, Red Buttons The Ladies' Man .....C.. Jerry Lewis, Helen Traubel
JANUARY	Marriage-Go-Round (99) © C..101 Susan Hayward, James Mason, Julie Newmar Little Shepherd of Kingdom Come (108) ©D..102 Jimmie Rodgers, Luana Patten Can-Can (131) ©M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse The Long Rope (61) ....W..113 Hugh Marlowe, Alan Hale	Five Guns to Tombstone (71) .....W..6102 James Brown, Della Sharman	The Grass Is Greener (105) ©C..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons	A Fever in the Blood (117) .....D..008 Efrem Zimballist jr., Angle Dickinson	20th-FOX The Big Gamble ©.....Ad.. Juliette Greco, Stephen Boyd, David Wayne Cleopatra, Todd-AO .....D.. Elizabeth Taylor, Stephen Boyd Francis of Assisi ©D.. Bradford Dillman, Stuart Whitman, Dolores Hart The Big Show ©Ad.. Esther Williams, David Nelson Misty ©OD.. David Ladd, Arthur O'Connell Madison Avenue ©.....D.. Dana Andrews, Eleanor Parker Wild in the Country ©..D/M.. Elvis Presley, Hope Lange, Tuesday Weld, Millie Perkins
FEBRUARY	The Millionaire (90) © C..104 Sophia Loren, Peter Sellers Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker Upstairs and Downstairs (100) .....C..125 Michael Craig, Mylene Demongeot The Canadians (85) © OD..105 Robert Ryan, John Dehner	The Misfits (124) .....D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift Operation Bottleneck (78)....6106 Ron Foster, Miiko Taka	The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman The Shakedown (91) ....Cr..6105 Hazel Court, Terence Morgan	Gold of the Seven Saints (88) .....OD..009 Clint Walker, Leticia Roman (Filmed in sepia)	UNITED ARTISTS Exodus (212) (Panavision 70) .....D..6101 (Special release)..Paul Newman, Eva Marie Saint, Peter Lawford Season of Passion .....D.. Ernest Borgnine, Anne Baxter Something Wild .....D.. Carroll Baker, Ralph Meeker Birdman of Alcatraz .....D.. Burt Lancaster, Karl Malden Age of Consent .....D.. Patty McCormack, Lee Kinsolving The Young Savages .....D.. Burt Lancaster, Shelley Winters, Dina Merrill Paris Blues .....D.. Paul Newman, Joanne Woodward
MARCH	Sanctuary (90) ©D..115 L. Remick, Y. Montand, B. Dillman Days of Thrills & Laughter (93) Compilation .....C..114 The Trapp Family (106)..D..117 Ruth Leuwierik, Hans Holt Sniper's Ridge (61)....Ac..116 Jack Ging, Stanley Clements	The Alamo (162) Todd-AO .....Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates Frontier Uprising (68)..W..6103 Jim Davis, Nancy Hadley	Romanoff and Juliet (112) .....C..6106 Peter Ustinov, Sandra Dee, John Gavin Wings of Chance (76)..OD..6111 James Brown, Frances Rafferty	White Warrior (86)...Ad..010 Steve Reeves, Georgia Moll	UNIVERSAL-INT'L Back Street .....D.. Susan Hayward, John Gavin The Last Sunset .....D.. Rock Hudson, Dorothy Malone Come September Panavision CD.. Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin
APRIL	All Hands on Deck (93) ©M..112 Pat Boone, Barbara Eden, Buddy Hackett Ferry to Hong Kong (103) ©Ad..110 Orson Welles, Curt Jurgens, Sylvia Syms The Fiercest Heart (91) ©OD..120 Stuart Whitman, Juliet Prowse	The Minotaur (...) ©..Ad.. Bob Mathias, Rosanna Schiaffino A Matter of Morals (90)..D..6108 Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback	Tomboy and the Champ (92) .....OD..6110 Candy Moore, Ben Johnson, Rex Allen The Secret Ways (111) .D..6109 Richard Widmark, Sonja Ziemann	The Sins of Rachel Cade (123) .....D..003 Angle Dickinson, Peter Finch, Roger Moore Portrait of a Mobster (103) .....Ac..011 Vic Morrow, Ray Danton	WARNER BROS. Parrish .....D.. Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens Fanny .....D/M.. Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz Splendor in the Grass .....D.. Natalie Wood, Warren Beatty Susan Slade .....D.. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan Fabulous World of Jules Verne .....Ad.. Ernest Revere, Louis Locke Bimbo the Great .....Ad.. Charles Holm, Mary Ann Shields
MAY	Return to Peyton Place (...) ©D.. Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld The Right Approach (...) ©D/M.. Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby	The Young Savages (103)..D..6114 Burt Lancaster, Shelley Winters, Dina Merrill The Gambler Wore a Gun (67) .....W..6109 Jim Davis, Merry Anders	Posse From Hell (89)..W..6112 Audie Murphy, John Saxon, Zohra Lampert Pharaoh's Woman (83) ©Ad..6113 Linda Cristal, John Drew Barrymore Ole Rex (40) Featurette..6114 Rex (dog star), Billy Hughes, William Foster	The Steel Claw (96) ..Ac..012 George Montgomery, Charito Luna	

MISCELLANEOUS

BUENA VISTA
 Pollyanna (134) ... CD ... Jul 60
 Jane Wyman, Richard Egan, Hayley Mills
 Jungle Cat (70) ... Doc. ... Oct 60
 True-Life Adventure
 Ten Who Dared (92) Ad. ... Nov 60
 John Beal, Brian Keith
 Swiss Family Robinson (128) Panavision ... Ad. ... Dec 60
 Dorothy McGuire, John Mills, James MacArthur, Tommy Kirk
 One Hundred and One Dalmatians (80) ... An. ... Mar 61
 The Absent-Minded Professor (97) ... C. ... May 61
 Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk

CONTINENTAL
 Tiger Bay (105) ... D. ... Jul 60
 John Mills, Hayley Mills, Horst Buchholz
 School for Scoundrels (94) C. ... Jul 60
 Ian Chermichael, Terry-Thomas
 Four Desperate Men (105) ... D. ... Aug 60
 Aldo Ray, Heather Sears
 It Happened in Broad Daylight (97) ... D. ... Sep 60
 Heinz Rühman, Michel Simon
 The Entertainer (97) ... D. ... Oct 60
 Laurence Olivier, Joan Plowright
 The Mirror Has Two Faces (98) ... D. ... Nov 60
 (Eng-dubbed) Michele Morgan
 Make Mine Mink (101) C. ... Dec 60
 Terry-Thomas, Athene Seyler
 Hippodrome (96) ... Ac. ... Mar 61
 (Eng-dubbed) Gerhard Reidmann, Margit Nunke
 Saturday Night and Sunday Morning (90) ... D. ... Apr 61
 Albert Finney, Shirley Ann Field

EDWARD HARRISON
 Another Sky (83) ... D. ... Jan 61
 Victoria Grayson, Tayeb

FILMS-AROUND-THE-WORLD
 A French Mistress (91) ... C. ... Dec 60
 Cecll Parker, Jas. H. Justice

FILMGROUP
 The Girl in Lover's Lane (78) ... D. ... Jun 60
 Joyce Meadows, Brett Halsey
 The Wild Ride (63) ... D. ... Jun 60
 Jack Nicholson, Georgianna Carter
 Last Woman on Earth (71) ... D. ... Sep 60
 A. Carbone, Betsy Jones-Moreland
 Little Shop of Horrors (70) ... HoC. ... Sep 60
 Jonathan Haze, Jackie Joseph
 High School Caesar (72) D. ... Nov 60
 John Ashley, Gary Vinson
 Date Bait (71) ... D. ... Nov 60
 Gary Clark, Mario Ryan

GOVERNOR
 Carry On, Nurse (89) ... C. ...

Kenneth Connor, Shirley Eaton
 Carry On, Constable (86) C. Feb 61
 Ken Connor, Leslie Phillips

KINGSLEY-UNION
 Come Dance With Me! (94) ... My C. ... Aug 60
 Brigitte Bardot, Henri Vidal
 The League of Gentlemen (113) ... CD. ... Feb 61
 Jack Hawkins, Nigel Patrick

K. GORDON MURRAY
 Santa Claus (94) ... F. ... Nov 60
 Narrated by Ken Smith
 Little Angel (90) ... CD. ... Jan 61
 Maria Gracia, J. M. de Hoyos

LOPERT PICTURES
 Never on Sunday (91) ... C. ... Nov 60
 Melina Mercouri, Jules Dassin
 Tunes of Glory (106) ... D. ... Jan 61
 Alec Guinness, John Mills

RCIP
 The Devil's Commandment (71) ... Ho. ... Jan 61
 Gianna Maria Canale, Carlo D'Angelo, Charles Fawcett
 Mark of the Devil (73) D. ... Jan 61
 Maria Felix, Crox Alvarado

SHOWCORPORATION
 The Man Who Wouldn't Talk (91) ... D. ... Oct 60
 Anna Neagle, Anthony Quayle
 Home Is the Hero (83) D. ... Feb 61
 Arthur Kennedy, Walter Macken
 Two-Way Stretch (87) C. ... Apr 61
 Peter Sellers, Wilfrid Hyde White

STERLING WORLD DIST'RS
 The Half Pint (73) ... C. ... Oct 60
 Pat Goldin, Tommy Blackman
 The Last Rebel (83) ... Ac. ... Dec 60
 Carlos Thompson, Arladna Welter
 Code of Silence (75) ... Cr. ... Feb 61
 Terry Becker, Elisa Loffl

UNITED PRODUCERS (UPRO)
 Black Pit of Dr. M. (72) ... Ho. ... Mar 61
 Ralph Bertrand, Gaston Santos
 Siege of Sidney Street (93) ... Ad. ... Mar 61
 Peter Wyngarde, Donald Sinden

VALIANT
 Sword and the Dragon (83) ... Ad. ... Nov 60
 Russian cast (Eng-dubbed)
 The Angry Silence (95) ... D. ... Jan 61
 R. Attenborough, Pier Angeli
 The Young One (103) ... D. ... Feb 61
 Zachary Scott, Bernie Hamilton
 Mania (85) ... Ho. ... Feb 61
 Peter Cushing, June Laverick
 It Takes a Thief (94) ... D. ... Feb 61
 Jayne Mansfield, Anthony Quayle

WOOLNER BROS.
 She Walks by Night (85) ... D. ...
 Belinda Lee, Walter Rilla

FOREIGN LANGUAGE

ARGENTINA
 End of Innocence (74) ... 9-19-60
 (Kingsley) ... Elsa Daniel

FRANCE
 Belles and Ballets (92) ... 8-15-60
 (Excelsior) ... French ballet stars
 Breathless (89) ... 3-6-61
 (F-A-W) ... Jean Seberg, Jean-Paul Belmondo
 Children of Paradise (162) ... 6-20-60
 (Ajay) ... Jean-Louis Barrault
 Chasers, The (75) ... 6-6-60
 (Hakim) ... Jacques Charrier, Dany Robin
 Eye for an Eye, An (93) ... 10-5-60
 (Manhattan) ... Curt Jurgens
 Love Game, The (85) ... 2-13-61
 (F-A-W) ... Jean-Pierre Cassel, Genevieve Cluny, Jean-Louis Maury
 Modigliani of Montparnasse (110) ... 3-6-61
 (Cont'l) ... Gerald Phillips, Lilli Palmer, Anouk Aimee, L. Padovani
 No Morals (77) ... 11-14-60
 (Mishkin) ... Jeanne Moreau
 Ostrich Has Two Eggs, The (89) ... 11-21-60
 (Janus) ... Pierre Fresnay, Simone Renant
 Port of Desire (85) ... 12-5-60
 (Kingsley-Union) ... H. Neff
 Rue de Paris (90) ... 12-12-60
 (Lopert) ... Jean Gabin

GERMANY
 Dancing Heart, The (91) ... 8-15-60
 (Casino) ... G. Kueckelmann
 Glass Tower, The (104) ... 10-3-60
 (Ellis) ... Lilli Palmer
 Rest Is Silence, The (106) ... 10-3-60
 (F-A-W) ... Hardy Kruger, P. Van Eyck
 Three-Penny Opera, The (113) ... 11-21-60
 (Brandon) ... Lotte Lenya, Rudolph Forster

Confess, Dr. Corda! (102) 12-5-60
 (President) ... Hardy Kruger, E. Mueller

GREECE
 Aunt From Chicago (90) 9-19-60
 (Greek Pictures) ... G. Vassiliadou
 Counterfeit Coin (120) ... 10-3-60
 (Atlantis) ... K. Logothetides
 288 Stourmara St. (90) ... 2-27-61
 (Atlantic) ... Orestis Makris, Sophia Vembo

ITALY
 Big Deal on Madonna St., The (91) ... 1-30-61
 (UMPO) ... V. Gassman, Toto
 Holiday Island (105) ... 11-14-60
 (Brandon) ... Vittorio de Sica
 See Naples and Die (80) ... 9-19-60
 (Crown) ... Gianna Maria Canale
 Three Forbidden Stories (104) ... 9-26-60
 (Ellis) ... Eleonora Rossi Drago, Gino Cervi

JAPAN
 Men Who Tread on the Tiger's Tail (60) ... 8-8-60
 (Brandon) ... H. Iwai, S. Fujita
 Road to Eternity (181) ... 2-27-61
 (Beverly) ... Tatsuya Nakadai

SWEDEN
 Dreams (86) ... 8-8-60
 (Janus) ... E. Dahlbeck, H. Andersson
 Lesson in Love, A (95) ... 4-25-60
 (Janus) ... Eva Dahlbeck
 Virgin Spring, The (88) ... 12-12-60
 (Janus) ... Max von Sydow, Birgitta Pettersson
 Unmarried Mothers (79) ... 3-13-61
 (President) ... E. Etberg, B. Logart

U.S.S.R.
 Ballad of a Soldier (89) ... 1-31-61
 (Kingsley) ... Vladimir Ivashov, Shanna Prokhorenko (also Eng.-dubbed)

COLUMBIA
 ASSORTED & COMEDY FAVORITES (Reissues)
 5421 One Shivery Night (16 1/2) ... Sep 60
 5431 Waiting in the Lurch (15 1/2) ... Oct 60
 5422 House About It (16 1/2) ... Nov 60
 5432 Radio Riot (16) ... Nov 60
 5423 Hold that Monkey (16) ... Dec 60
 5433 Bride and Gloom (16) ... Dec 60
 5424 French Fried Frolic (16 1/2) ... Feb 61
 5434 Hectic Honeymoon (17) ... Jan 61
 5435 Aim. Fire, Scoot (16) ... Mar 61
 5425 Should Husbands Marry? (17) ... Apr 61

CANDID MICROPHONE (Reissues)
 4555 No. 3, Series 1 (11) ... Aug 60
 5551 No. 1, Series 2 (9) ... Sep 60
 5552 No. 2, Series 2 (11) ... Nov 60
 5553 No. 3, Series 2 (10 1/2) ... Jan 61
 5554 No. 4, Series 2 (10 1/2) ... Feb 61

COLOR CARTOONS—SPECIAL
 5501 Polygamus Polonius (9) ... Nov 60

COLOR FAVORITES (Technicolor Reissues)
 5601 How Now, McBoing Boing (7 1/2) ... Sep 60
 5601 Wacky Wigwags (8) ... Sep 60
 5603 Spare That Child (6 1/2) ... Oct 60
 5604 Way of All Pests (7 1/2) ... Nov 60
 5605 Four Wheels, No Brakes (6 1/2) ... Nov 60
 5606 Skeleton Frolic (7 1/2) ... Dec 60
 5667 Babie Boogie (6) ... Jan 61
 5608 Pickled Puss (6 1/2) ... Jan 61
 5609 Christopher Crumpet's Playmate (6 1/2) ... Feb 61
 5610 Swiss Tease (6) ... Mar 61
 5611 The Rise of Dutton Lang (6 1/2) ... Mar 61
 5612 Coo-Coo Bird Dog (6) ... Apr 61

FILM NOVELTIES (Reissues)
 5851 Canine Crimebusters (10) ... Oct 60
 5852 Push Back the Edge (10) ... Dec 60
 5853 Community Sings No. 1, Ser. 13 (10) ... Mar-61
 5854 Yukon Canada (10) ... Apr 61

LOOPY de LOOP (Color Cartoons)
 5701 No Biz Like Shoe Biz (6 1/2) ... Sep 60
 5702 Here Kiddie Kiddie (6 1/2) ... Dec 61
 5703 Countdown Clown (6 1/2) ... Jan 61
 5704 Happy Go Loopy (6 1/2) ... Mar 61

MR. MAGOO REISSUES (Technicolor)
 4758 Sloppy Jalopy (7) ... Jul 60
 5751 Dog Snatcher (7) ... Sep 60
 5752 When Magoo Flew (1960-61) ... Sep 60
 5753 Pink and Blue Blues (7) ... Nov 60
 5754 Magoo Makes News (6) (Both @ and standard) ... Dec 60
 5755 Hotsy Footsey (7) ... Feb 61

SPECIAL COLOR FEATURES
 4441 Wonderful Gibraltar (18) ... Nov 59
 4442 Wonders of Ontario (18) ... Apr 60
 5441 Wonderful Hong Kong (19 1/2) ... Jan 61

SERIALS (15 Chapter-Reissues)
 4160 King of the Congo ... Jun 60
 5120 Son of Geronimo ... Nov 60
 5140 The Great Adventures of Captain Kidd ... Mar 61

STOOGIE COMEDIES (Reissues)
 5401 Income Tax Sappy (16 1/2) ... Sep 60
 5402 Pardon My Backfire (16) ... Oct 60
 5403 Musty Musketeers (16) ... Nov 60
 5404 Pals and Gals (16) ... Jan 61
 5405 Knutsy Knights (17 1/2) ... Feb 61

THRILLS OF MUSIC (Reissues)
 5951 Ray Anthony & His Orchestra (10 1/2) ... Oct 60
 5952 Shorty Sherlock & His Orchestra (8 1/2) ... Dec 60
 5953 Skitch Henderson & His Orchestra (10) ... Feb 61

WORLD OF SPORTS
 4805 Battling Big Bass (10) ... Jun 60
 4806 Holiday for Champions (9 1/2) ... Aug 60
 (1960-61)
 5801 Raslin' Champs (10) ... Dec 60
 5802 Hip Shooters (9 1/2) ... Feb 61
 5803 Water-Sports Champs ... Apr 61

M-G-M
GOLD MEDAL REPRINTS (Technicolor Reissues)
 All 1.75-1 Ratio Tom and Jerry
 W261 Pet Peeve (7) ... Sep 60
 W262 Mice Follies (7) ... Sep 60
 W263 Touche Pussy Cat (7) ... Sep 60
 W265 Southbound Duckling (7) ... Sep 60
 W266 Neapolitan Mouse (7) ... Sep 60
 W267 Pup on a Picnic (7) ... Sep 60
 W269 Downhearted Duckling (7) ... Sep 60
 W272 Mouse for Sale (7) ... Sep 60
 W273 Cat Fishin' (8) ... Sep 60
 W274 Part Time Pal (8) ... Sep 60
 W275 Cat Concerto (7) ... Sep 60
 W276 Dr. Jekyll and Mr. Mouse (7) ... Sep 60
 Tex Avery's
 W264 Farm of Tomorrow (7) ... Sep 60
 W268 The Flea Circus (7) ... Sep 60
 W270 Dixieland Droopie (8) ... Sep 60
 W271 Field and Scream (7) ... Sep 60

PARAMOUNT
CARTOON CHAMPIONS (Technicolor Reissues)
 Herman and Katnip
 S20-1 Rail Rodents (7) ... Sep 60
 S20-2 Robin Rodenthood (7) ... Sep 60
 S20-3 A Bicep Built for Two (7) ... Sep 60
 S20-4 Mouse Trapeze (7) ... Sep 60
 Noveltoons
 S20-5 Fido Beta Kappa (7) ... Sep 60
 S20-6 No Ifs, Ands or Butts (6) ... Sep 60
 S20-7 Candy Cabaret (7) ... Sep 60
 S20-8 The Oily Bird (7) ... Sep 60

COLOR SPECIALS (2 Reels)
 B20-1 Carnival in Quebec (16) ... Sep 60
 B20-2 Boats a-Poppin' (18) (Anamorphic) ... Sep 60

MODERN MADCAPS (Technicolor)
 M20-1 Galaxia (7) ... Oct 60
 M20-2 Bouncing Benny (6) ... Nov 60
 M20-3 Terry the Terror (6) ... Dec 60
 M20-4 Phantom Moustacher (6) ... Jan 61

NOVELTOON (Technicolor)
 P17-7 Fine Feathered Fiend (6) ... Sep 60
 P19-8 Planet Mouseola (6) ... Oct 60
 (1960-61)
 P20-1 Northern Mites (6) ... Nov 60
 P20-2 Miceniks (6) ... Dec 60

SPORTS ILLUSTRATED (Anamorphic—Color—1 Reel)
 D20-1 Kings of the Keys (9) ... Sep 60
 D20-2 Big "A" (9) ... Sep 60
 D20-3 A Sport Is Born (10) ... Nov 60

THE CAT (Color Cartoons)
 C20-1 Top Cat (8) ... Sep 60
 C20-2 Cool Cat Blues ... Jan 61

20th CENTURY-FOX
MOVIETONE CINEMASCOPIES (Color)
 7003 Golfing With Sam Snead (9) ... Aug 60
 7006 Assignment Philippines (9) ... Jun 60
 7007 Exercise Little Bear (9) ... Aug 60
 7008 Sampans to Safety (9) ... Sep 60
 7009 Assignment Thailand (10) ... Oct 60
 7010 Underwater Demolition Team (9) ... Nov 60
 7011 Assignment Turkey (9) ... Dec 60
 7012 Down the Road (10) ... Dec 60
 (1961)
 7101 Australian Water Sports (9) ... Jan 61
 7102 Assignment Mexico (10) ... Feb 61
 7103 Adventure in Rhythm (9) ... Mar 61

SPECIALS
 7054 Tiger in the Tea (10) C'Scope. De Luxe color ... Jul 60
 7-55 Call of the Holy Land (19) 2D (B&W) ... Nov 60

TERRYTOON 2-D's All Ratios—Color (Technicolor)
 5023 Mint Men (7) ... May 60

5033 Nonsense Newsreel (7) ... reissue ... Jun 60
 5024 Trapeze Pleeze (7) ... Jun 60
 5025 Steep Sea Doodle (7) ... Oct 60
 5026 Dunt Men (6) ... Nov 60
 (1961)
 5121 The Mysterious Package (6) ... Jan 61
 5122 Cat Alarm (6) ... Feb 61
 5123 Drum Roll ... Mar 61

TERRYTOONS (Technicolor-CinemaScope)
 5005 Tusk Tusk (7) ... May 60
 5006 Hearts & Glowers (7) ... Jun 60
 5007 The Wayward Hat (7) ... Jul 60
 5008 The Littlest Bully (7) ... Aug 60
 5009 Two Ton Baby Sitter (7) ... Sep 60
 5010 Tin Pan Alley Cat (6) ... Oct 60
 5011 House of Hashimoto (7) ... Nov 60
 5012 Daniel Boone Jr. (7) ... Dec 60
 (1961)
 5101 Night Life in Tokyo ... Feb 61
 5102 So-Sorry, Pussycat ... Mar 61

UNIVERSAL-INT'L
COLOR PARADE
 4171 Valley of the Mekong (9) ... Nov 60
 4172 The Lion City (9) ... Dec 60
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THE EXHIBITOR HAS HIS SAY

ABOUT PICTURES

ALLIED ARTISTS

Hypnotic Eye, The (AA)—Jacques Bergerac, Merry Anders, Allison Hayes. Pretty good; has a lot of pretty scary moments. Played with "Battle in Outer Space" (Col), but I think "Eye" is much better and think the people liked it better, too. Fred Demara (the Great Impostor) appears. Played Thurs., Fri., Sat. Weather: Fair.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

AMERICAN-INTERNATIONAL

Machine Gun Kelly (AIP; Astral in Canada)—Charles Bronson, Susan Cabot, Morey Amsterdam. No doubt this was very good when made (1958), but, as usual, the censor board "played" it before we got it. Played Wed. to Sat. Weather: Mild.—Harold Bell, Opera House, Coaticook, Que. Pop. 6,382.

BUENA VISTA

Swiss Family Robinson (BV)—John Mills, Dorothy McGuire, James MacArthur. Naturally this was—and did—terrific. And besides all that, BV is fair to exhibitors. Book it, but first stock up your candy. Sales will be terrific. Played Fri. through Tues.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

COLUMBIA

Song Without End (Col)—Dirk Bogarde, Capucine, Genevieve Page. I wish I could have seen this one before I played it. I would have had a better idea as to how to sell it. The patrons loved the picture. Comments were "It's simply glorious," etc. I'm glad I played the picture as it brought out the business people for a change. It added prestige to the the-

To Help a Weak Feature

Paramount has a two-reeler called "Boats a-Poppin" which is excellent and really worth the chips to help a weak feature.

LEONARD J. LEISE

Roxy Theatre,
Randolph, Neb.

atre. You have to have something like this once in a while. Sell it to the ladies and they'll bring their husbands. Make your approach to the adults on this one. Played Sun., Mon., Tues.—George Jonckowski, Prague Theatre, New Prague, Minn. Pop. 2,000.

Wild One, The (Col), reissue—Marlon Brando, Mary Murphy, Lee Marvin. Good reissue, with Marlon Brando. Played Sat. only.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480

METRO-GOLDWYN-MAYER

Day They Robbed the Bank of England, The (MGM)—Aldo Ray, Elizabeth Sellars, Peter O'Toole. This company is on the top again, but not from this dog. My wife asked why do they make pictures like this. Strictly for TV value—a film to sell to TV in three years; makes a profit there. Producers are not dumb, just the exhibitors for playing these.—Ken Christian-son, Roxy Theatre, Washburn, N. D. Pop. 968.

It Started With a Kiss (MGM)—Debbie Reynolds, Glenn Ford, Eva Gabor. Many hearty laughs in this risqué comedy. Strictly for adults, so what happened: I got a slug of kids. Parents don't give a damn—just get 'em out of the house.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Pop. 929.

Village of the Damned (MGM)—George Sanders, Barbara Shelley, Laurence Naismith. As good a science drama as you will find in many years. At least this one made sense and, together with some good acting, it will and has done good business elsewhere. Good title helps, also. Something quite different . . . sell it as such.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa. Pop. 13,000.

PARAMOUNT

Rat Race, The (Para)—Debbie Reynolds, Tony Curtis, Jack Oakie. Good picture with two very popular stars. Can't say why, but it did not go over the average. Quite a letdown as I expected much better. I believe with a lot more comedy and a lot less drama it would have done better. Played Sun., Mon., Tues. Weather: Damp.—Victor R. Weber, Center Theatre, Kensett, Ark. Pop. 1,000.

Samson and Delilah (Para), reissue—Victor Mature, Hedy Lamarr, George Sanders. This was my third time to play this wonderful picture. It did nothing big at the boxoffice, but it will please everyone. Where is Hedy Lamarr these days? Played Sun., Mon.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

Tarzan the Magnificent (Para)—Gordon Scott, Jock Mahoney, Betta St. John. And he was! Best Tarzan picture in a long time. Had good cast, story and superb color. Scott is the best Tarzan to date. Business very good. Played Sun., Mon., Tues. Weather:

Good.—B. L. Brown jr., asst. mgr., Arcade Theatre, Sandersville, Ga. Pop. 5,424.

20th CENTURY-FOX

Farewell to Arms, A (20th-Fox)—Rock Hudson, Jennifer Jones, Vittorio de Sica. This was a masterpiece of a picture with superior acting, direction and production. As a whole, a real work of art. It's excellent for every situation. Jones' performance certainly tops her Oscar-winning "Song of Bernadette," and it should have had more consideration than it got.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Flaming Star (20th-Fox)—Elvis Presley, Dolores Del Rio, Barbara Eden. Outgrossed the other Presley picture. We don't play many westerns today, as TV has 'em every night, but you can't lose on this one. They'll come and what's more, enjoy it. A very good story, a good star and color. Played Sun., Mon. Weather: Chilly.—Mel Kruse, Pierce Theatre, Pierce, Neb. Pop. 1,250.

High Time (20th-Fox)—Bing Crosby, Fabian, Tuesday Weld. Unassuming, enjoyable, light college musical comedy that somehow or other managed to play to excellent houses here. Funny thing, too. The big crowds all seemed to enjoy it immensely. It has enough humor and wisecracks to keep audiences amused throughout. Played Wed. through Sat. Weather: Fine.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa. Pop. 13,000.

Trapp Family, The (20th-Fox)—Ruth Leuwerik, Hans Holt. I've always contended that the idiot lantern could be one of the best mediums of getting our programs to the public—the cost is high, but the results splendid. And if they see it advertised on the darned thing, they think it is okay for them to see —so they come out!!! And this was a beautiful program. Played Thurs., Fri., Sat.—Carl W. Veseth, Villa Theatre, Malta, Mont. Pop. 1,960.

UNITED ARTISTS

Gallant Hours, The (UA)—James Cagney, Dennis Weaver, Ward Costello. Here is a fine picture that Robert Montgomery should have kept with him on one of his TV programs. Yes, it's a fine picture if you are playing to old folks who are satisfied to sit and expect something to happen for an hour and 55 minutes—and it never does. The intelligentsia commented that I had a fine picture, but they stayed home. The patrons who did come, expecting a movie, were very disappointed. Good picture—don't play it. Played Wed., Thurs., Fri. Weather: Cold.—Otto Settele, Seemore Theatre, Seemore, Wis. Pop. 1,750.

UNIVERSAL-INTERNATIONAL

Chartreuse Caboose (U-I)—Molly Bee, Ben Cooper, Edgar Buchanan. This was filmed in Eugene, Ore., and if they can make a dandy little subject like this in Oregon, Hollywood better take some lessons. And I hope someone turns out some more of these—it was splendid. Played Thurs., Fri., Sat.—Carl W. Veseth, Villa Theatre, Malta, Mont. Pop. 1,960.

Conqueror, The (RKO through U-I)—John Wayne, Susan Hayward, Thomas Gomez. Excellent spectacle with Wayne and Hayward who always draw crowds in any picture. Print in excellent condition. Business

Has Good-News Story On 'Ice Palace' Run

We were fortunate in booking "Ice Palace" (WB) after a very nice run of Fox's "North to Alaska." Filmack made up a very attractive trailer, which we inserted in newsreels, calling attention to "Ice Palace" being a story of adventure. The picture lived up to all of our claims and our patrons were delighted with the story, scenery and color. Was glad to be in the lobby when folks were leaving. Played Sun., Mon., Tues.

CARL W. VESETH

Villa Theatre,
Malta, Mont.

was pretty good despite the fact that the picture is quite old (1956). No TV stuff here!! Played Sun., Mon., Tues. — Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

WARNER BROS.

Dark at the Top of the Stairs, The (WB)—Robert Preston, Dorothy Malone, Angela Lansbury, Eve Arden. Not bad. Expected this to be like "A Summer Place." Perhaps this is the poor man's version. Business was fair. Played Sun., Mon., Tues.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

Ocean's 11 (WB)—Frank Sinatra, Dean Martin, Peter Lawford, Angie Dickinson. An outstanding program. Well liked by all who came out, but can't understand why it was not better attended. Word-of-mouth advertising should have given it a splendid run. Played Sun., Mon., Tues.—Carl W. Veseth, Villa Theatre, Malta, Mont. Pop. 1,960.

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Days of Week Played

Weather

Title Company

Comment

Days of Week Played

Weather

Title Company

Comment

Days of Week Played

Weather

Title Company

Comment

Days of Week Played

Weather

Exhibitor

Theatre Population

City State

BOXOFFICE BookinGuide :: April 10, 1961

PLUS SERVICE

Listed herewith, alphabetically by companies, are all of the feature pictures reviewed in BOXOFFICE from January 1 through March 31, 1961. This is designed as a further convenience for Picture Guide users, the page numbers being the key to reviews kept therein. Between quarters, Review Digest pages serve as a cumulative P. G. index for feature pictures.

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"A taut thriller..."—*Motion Picture Exhibitor*

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co-starring

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Screenplay by JEAN HAZELWOOD • Directed by PHIL KARLSON • Produced by RICHARD WIDMARK

Based on the novel "The Secret Ways" by ALISTAIR MacLEAN • A Heath-Universal-International Picture

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APPEAL
TO
WIN IT
POPULAR
FAVOR!"**

FILM DAILY



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Ed A. Buerki
Wisconsin Union
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"One Hundred and One Dalmatians," Walt Disney's Technicolor feature-length cartoon comedy, has been voted the BOXOFFICE Blue Ribbon Award for March by the National Screen Council, based on general merits and entertainment value for the whole family. In the scene above, Perdita, the mamma Dalmatian, is seen with her own 15 puppies and 84 others . . . page 14.

Exhibitors' Campaign
"Mad Dog' Coll"
Columbia

—See Showmandiser Section

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NEW title song with Doris Day...
All this plus today's
top boxoffice stars
to twinkle and shine
from your marquee!*



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ERNIE KOVACS**

TWINKLE AND SHINE
(formerly called IT HAPPENED TO JANE)

co-starring

STEVE FORREST

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NORMAN KATKOV

From a story by
MAX WILK AND NORMAN KATKOV

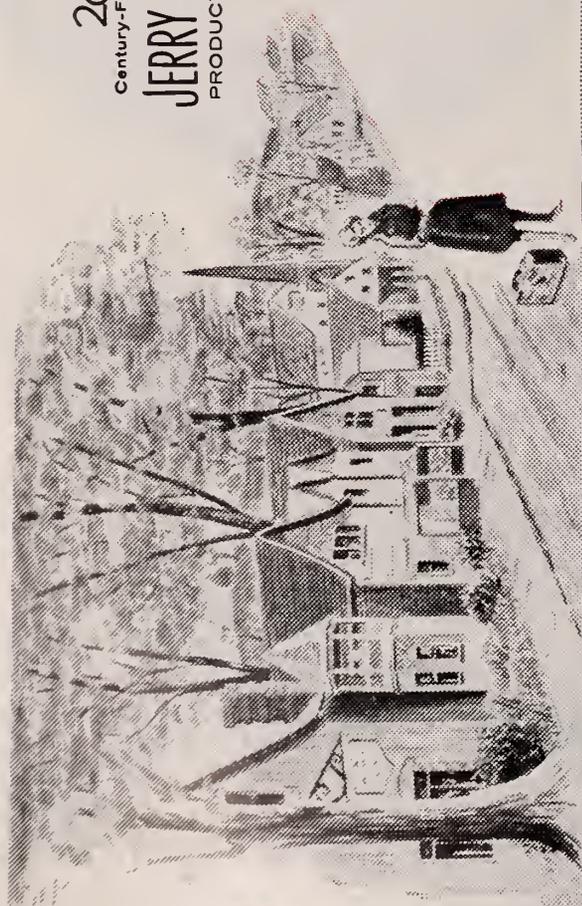
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RETURN TO PEYTON PLACE

...the day Selena tries to bury her past!



RETURN TO PEYTON PLACE

...the day Rafaela finds out about her husband!



RETURN TO PEYTON PLACE

...the day Connie drives her daughter out!



RETURN TO PEYTON PLACE

...the day Roberta attempts murder!



RETURN TO PEYTON PLACE

...the day Mike is accused of immorality!



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LYNLEY CHANDLER PARKER ASTOR
ROBERT LUCIANA BRETT GUNNAR
STERLING PALUZZI HALSEY HELSTROM

Directed by
JOSE RONALD

AND
WED FERRER ALEXANDER



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THE NATIONAL FILM WEEKLY

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MAN ON THE GO

A new era for the motion picture industry began in September, 1945, when Eric Johnston took over the reins held for the previous quarter century by Will H. Hays. World War II had been ended only a month and it was apparent that the industry would be faced with many new problems, not only domestic but worldwide. Few could envision just what these problems would be. But they came, some more rapidly than others, but none that could easily be solved, and some of these problems still exist, though in modified degree.

Mr. Johnston came prepared to cope with them and, with a new concept as to what the motion picture was meant to accomplish—as a medium of mass enlightenment, as well as one of mass entertainment—he set forth his objectives on behalf of the industry. That he has served well as titular head of this great industry, was attested by the tribute paid him at the testimonial banquet given in his honor last Monday evening by the Council of Motion Picture Organizations. Not only were leading representatives of all elements of the industry present at this notable event, but leading governmental and political figures also came to pay honor to the man who had earned worldwide respect for this industry.

The occasion marked the 15th anniversary of Mr. Johnston's incumbency as president of the Motion Picture Ass'n of America. During his tenure, he also has headed the Motion Picture Export Ass'n and, as well, the Association of Motion Picture Producers. All three fit importantly together in the making of motion pictures and their marketing throughout the world.

Mr. Johnston is modest about his accomplishments on behalf of the industry, but they encompass all the many marks of progress that the industry has made in the past 15 years. Of very great importance is the far-flung organization that Mr. Johnston developed to carry American films to every country in the world. Tied in with this were the ingenious ways he devised for deriving funds from these various markets. This was of tremendous value in enabling the American film industry to continue and improve its status; to protect its home market, while, at the same time expanding throughout the world. He established good trade relations where none existed before and improved them where improvement was required. With this groundwork the industry's foreign income rose to an all-time high. And, we say again, this was a tremendous contribution to the industry's continuing progress.

Diplomat par excellence, Mr. Johnston's capabilities in varied fields of trade and commerce made themselves felt wherever the industry called for him to go. And go he did—to virtually every country on every continent, not once but several

times. At home and abroad, he has been an excellent spokesman for the industry wherever people wanted or needed to know about the good side of the motion picture and its industry. And he has served his Government, too, on many diplomatic missions and in important posts of special service to which he was appointed by four Presidents. Significant is the fact that a score of universities have awarded him honorary degrees and that he has been decorated by 15 countries for distinguished services.

The objectives which Mr. Johnston set for the industry when he entered it have served as a master pattern for its progress. That it has been well applied, is implicit in the gains the industry has made, and is continuing to make. These gains include continued improvement in the quality and appeal of motion pictures; in stimulating and revitalizing the public interest in this form of entertainment; in effecting improved methods of doing business; in technical progress that has aided in overcoming various forms of competition; in the removal of barriers to the industry's welfare, including legislation, antitrust litigation, admission and other unfair and discriminatory taxation; in keeping open and building up the industry's income from foreign markets; in the perpetuity this has assured.

The motion picture industry may well be proud of Eric Johnston's leadership and the accomplishments on its behalf which have been the fruits of his outstanding service. We add our hearty congratulations to the many he has earned for a job well done!

★ ★

Good Signs

Underlining the phenomenal successes of the last three Walt Disney productions—"Swiss Family Robinson," "One Hundred and One Dalmations" and "The Absent-Minded Professor"—there is the strongest kind of indication that family pictures are in demand again—and how! In every type of situation, in every part of the country, these three pictures have scored very high grossing marks. Radio City Music Hall, in New York City, drew long waiting lines that stretched around four square blocks, four deep and in both directions. "The Absent-Minded Professor" was the magnet here that hundreds of patrons thought worth standing in line for, for three hours. In Kansas City, this picture played simultaneously at the Uptown and Granada Theatres and, in its first week, scored an all-time high take, reported to exceed that of any picture (including roadshows) ever to play Kansas City. These are good signs—for public and trade alike.

Ben Shlyen

ALLIED URGES PLAYING ONLY PICTURES WITH CODE SEALS

Board Also Goes on Record Definitely Opposed to Film Classification

NEW YORK—Allied States Ass'n will urge its members not to play pictures which do not have Production Code seals. The Allied board, meeting in New York Tuesday and Wednesday (11, 12), will recommend such action to its member units.

AGAINST CLASSIFICATION

The directors also expressed themselves as being opposed to a film classification system. Previously, Marshall Fine, president, had expressed himself as being opposed to classification, but it was a personal opinion. The board made it official as an Allied policy. Fine told a post-meeting press conference that Allied was in favor of self-regulation by production, distribution and exhibition and a strict adherence to the Production Code. He said that Allied considered the classification system as proposed by Theatre Owners of America as a negative approach and that it would not stave off censorship. TOA had recommended that the public be given full information on the content and theme of each picture so that parents could decide for themselves whether a particular picture was suitable for children.

Following a talk by Philip Harling, chairman of the Joint Committee Against Pay TV, the Allied directors voted to support the anti-toll television program and endorsed the campaign against the medium by the American Congress of Exhibitors. A committee was appointed to work with ACE on the issue. With Wilbur Snaper as chairman, the committee consists of Adolph Goldberg of Michigan, Sig Goldberg of Wisconsin and Jack Armstrong of Ohio.

GROUP INSURANCE EXPLAINED

A plan for group life insurance was explained by representatives of several insurance companies and a committee was named to explore the matter further. This committee consists of Milton London of Michigan, Wilbur Snaper of New Jersey, Jack Clark of Illinois and George Stern of Pennsylvania.

Despite Universal's explanation that a new clause in its contract did not mean

Allied Conclave Dec. 4-7, Eden Roc, Miami Beach

New York—The dates for Allied States Ass'n annual convention have been officially set. The convention will be held December 4 through 7 at the Eden Roc Hotel in Miami Beach. Originally the convention was slated for Las Vegas, Nev., sometime in December.

Ia.-Neb.-S.D. Allied Unit Status Poses Mystery

NEW YORK—Has Allied Theatre Owners of Iowa, Nebraska and South Dakota resigned from Allied States Ass'n?

Al Myrick, chairman of the board of the unit, says yes.

Neal Houtz, unit president, says no. Myrick sent a telegram to Marshall Fine, national president, and to the trade press, stating that the Iowa-Nebraska-South Dakota unit had withdrawn from the national organization at a recent board meeting. When Fine, in New York, received the news, he contacted Houtz for an explanation.

Houtz telegraphed back that the unit's board had held no meeting and that no resignation had been made. However, the executive committee will meet on April 18, prior to a meeting of the board.

that the company sought to share in the proceeds from concession sales, the Allied directors expressed the opinion that the wording of the clause still could be interpreted to mean just that. Fine said the problem still existed and that the clause should be rewritten so that there could be no controversy at a future date. Both Fine and Milton London said they did not doubt Universal's sincerity, but that the clause should be worded so that there would be no question about it.

COLUMBIA CORRECTS CONTRACT

A clause in the Columbia contract, making it mandatory for the exhibitor to pay attorney fees of the distributors in the event of a suit brought by the distributor, also had been attacked by Allied and, as the result of conferences and a letter from Columbia's legal department, the word "reasonable" was inserted. Fine hailed Columbia's correction of the clause as a proof that "things can be accomplished" when all parties worked together.

At the Wednesday session of the board, a resolution was passed urging distributors of such product as "Ben-Hur," "Spartacus," "The Alamo" and "Exodus" to make the pictures available to all theatres as "expeditiously" as possible and on realistic playing time and rental terms.

Ben Marcus, a member of the COMPO governing committee, outlined COMPO's activities, after which the board urged the continued support of that organization.

Irving Dollinger, Allied's alternate on the ACE executive committee, gave a report on the ACE's projects. The directors voted to continue Allied's support of ACE and to contribute its financial share to its operations.

C. Elmer Nolte jr. of Baltimore was appointed as an Allied representative on

COMPO's executive committee, succeeding Jack Whittle who had asked to be replaced. Jack Clark of Illinois was added to the industry relations committee.

The next board meeting will be held in Detroit in July or August.

The 1962 national convention will be held at the Sheraton Hotel in Cleveland. The convention in 1963 has been slated for the Diplomat Hotel in Hollywood, Fla., and the 1964 convention at the Cadillac Hotel in Detroit. The Western Pennsylvania unit has made a bid for the 1965 convention.

London said that Allied now had 14 active units, representing about 5,000 theatres. He said the national organization had no financial problems, that it had cash in the bank and that all budgets were taken care of.

Board of Rocky Mountain Unit Votes to Pull Out of Allied

NEW YORK—The board of directors of Allied Rocky Mountain Independent Theatres, Inc. has voted to withdraw its affiliation from National Allied, stating "much time and money was being dissipated by being affiliated with Allied States Ass'n. This makes the fifth unit to secede.

Neil Beezley, president of the Rocky Mountain group, said his organization voted unanimously to pull away from Allied after its affiliation of many years. He said that for sometime the members of the association have expressed their dissatisfaction of the philosophies of the "eastern clique." These members have felt strongly that the interests of the Rocky Mountain region could be best represented as an individual group.

The four other units, which have disaffiliated with Allied are Allied Theatre Owners of Indiana, Allied Independent Theatre Owners of the Mid-South, Mid-Central Allied and Independent Exhibitors of New England. The latter resigned a year ago following the election of Al Myrick of Iowa as national president, as did Western Pennsylvania Allied. However, the latter since has rejoined the national organization.

General Drive-In Corp. Doubles Volume by '63

WILMINGTON—General Drive-In Corp. will double its present \$8,000,000 volume by 1963, Philip Smith, president of the theatre and bowling chain, told stockholders Monday (10), at the annual meeting. Smith reminded the stockholders that, when the company made its public offering in June, 1960, it anticipated merely doubling its volume in five years.

"Growth has been far in excess of our anticipations," Smith said. Since August, General Drive-In has opened three new bowling centers with a total of 112 lanes, while its shopping center theatre program includes five already in operation and another four scheduled for completion by the end of 1961.

Lewis to Leave UA; Goldberg Moves Up

NEW YORK—Roger H. Lewis will enter the independent production field shortly after June 1. The vice-president in charge



Roger Lewis



Fred Goldberg

of advertising-publicity-exploitation of United Artists, has announced his resignation from the post, effective on that date.

Replacing Lewis under the title of executive director of advertising, publicity and exploitation will be Fred Goldberg who has been director of the three-segment department for the last two years.

Lewis' new affiliation was not revealed, but it is reported he will be associated with a production executive, possibly in a partnership arrangement. He will continue to make his base in New York. Details of the new setup will be disclosed shortly.

Lewis served his apprenticeship in the field with Warner Bros. prior to entering the military service. Upon his discharge he joined 20th Century-Fox as a special assistant to the advertising director. He next switched to the Monroe Greenthal advertising agency as creative director and then became advertising manager of United Artists in 1952. He was named national director of advertising, publicity and exploitation in 1956 and a vice-president in 1959.

Goldberg has been in the film industry since 1946 when he joined Paramount Pictures as assistant exploitation manager, trade press contact and promotion manager. He moved to RKO Radio Pictures in 1953 as assistant publicity manager and later as advertising-publicity-exploitation manager of IFE Releasing Corp. After serving with Norton & Condon as vice-president and head of the New York office of Blowitz & Maskel, Goldberg joined UA in 1958 as executive assistant to Lewis.

Max E. Youngstein, UA vice-president, said the company was sorry to see Lewis go "and we wish him well." He added that Lewis' contribution to the success of the company's advertising and publicity was well known and respected.

Rackmil and Aboaf Start Global Tour for Univ.

NEW YORK—Universal's Japanese sales conference, which will start on April 17 in Tokyo, will be attended by Milton R. Rackmil, president, and Americo Aboaf, vice-president of Universal International Films.

After the sessions, Rackmil and Aboaf will continue around the world to meet with company representatives in key foreign cities.

Martin Clarifies U Pact On Percentage Films

NEW YORK—A clarification of a clause in the Universal licensing contracts, which some exhibitors interpreted as an attempt by Universal to collect a percentage on the concession sales, was issued this past week by H. H. Martin, vice-president and general sales manager.

The clarification was made in an exchange of letters between Albert Pickus, president of Theatre Owners of America, and Martin in a statement by Martin to BOXOFFICE.

Pickus, in his letter to Martin, said that some anxiety had been created because of the possible interpretation that the new clause was an attempt to include concession receipts in the gross take for the purpose of determining rental on percentage pictures. In his reply, Martin said:

"The language from our contract which you question was not intended and does not seek to compel the payment of a percentage of monies which an exhibitor collects from the sale of merchandise sold at concessions, so long as there isn't an attempt to deprive us of the agreed-upon film rental of a percentage of the gross receipts by concealing the admission price in one way or another."

Martin said that Universal's action was taken because of "the increased flagrant tampering with film rentals in certain areas of the country through the improper use of charges for facilities and services such as heaters in drive-ins, etc., and other gimmicks."

Martin said that the contract provision had been redrafted at his request so

as to remove any possible doubt as to what was the intent of the contract.

In further explaining the situation, Martin told BOXOFFICE that some drive-in operators had been in the habit of charging 25 cents for an in-car heater, the 25 cents being a part of the \$1 admission charge. Therefore, Universal's percentage share was derived from 75 cents instead of \$1 per patron, to which Universal objected. In the summertime, he said, the same exhibitors made a 25-cent charge for mosquito repellents, also deducted from the \$1 admission fee.

The clause which had been questioned by exhibitors read as follows:

"It is agreed that 'gross receipts,' for the purpose of computing Universal's rental on a percentage picture license hereunder, shall consist of all monies directly or indirectly received from patrons, regardless of when or where paid, for the privilege of entry to the theatre premises on each exhibition date of such picture (exclusive only of admission taxes collected from patrons as required by law); and unless otherwise expressly authorized either in the schedule hereof or in writing by Universal for such percentage picture, shall include all monies collected from patrons for heaters, air conditioners, playground and parking facilities, and any other services, conveniences or commodities inside or outside the theatre premises, and no credits, rebates or allowances be deducted thereafter from the gross receipts."

Martin said the revision excluded concession sales in the contract.

Allied to Tackle 16mm Competition Problem

NEW YORK—Allied States Ass'n industry relations committee has been entrusted with the task of seeking a solution to the problem of 16mm non-theatrical competition. The Allied board, meeting in the Warwick Hotel here this past week, instructed the committee, of which Wilbur Snaper is chairman, to collect specific information on the problem from the field.

Milton London, Allied executive director, said the 16mm competition was becoming more serious and that some clubs, societies and groups were getting pictures for private showings prior to the films' release to theatres. He said he would like to have exhibitors in all affected areas send in advertising, posters and other promotional material on 16mm showings for use by the committee.

After all the data has been collected, London said, Allied then will contact the distributors for a solution, but the facts must be on hand first.

The project was to have been handled by the American Congress of Exhibitors but that organization withdrew and so,

London said, Allied will carry on.

London gave as an example of the seriousness of the matter the recent announcement by Wayne University in Detroit that motion pictures would be shown in the school's auditorium at no admission price. The leadoff program was "Pillow Talk" and "The Diary of Anne Frank." That program was shown, but such commercial films were withdrawn after protests by exhibitors.

Lippert and 20th-Fox Sign New Seven-Year Deal

HOLLYWOOD—Robert L. Lippert has signed a seven-year contract with 20th-Fox calling for him to continue production of low-budget films for Fox. It provides for no less than 12 features a year and not more than 16, with budgets to be upped from past amounts and Lippert to continue bank financing arrangements here.

Additionally, Lippert will absorb some commitments previously handled by the studio covering directors, writers and actors. Thus, "White Terror in the North Atlantic," previously assigned to different producer slates, has been transferred to Lippert, who plans lensing it in the Bering Strait off Alaska.

THIS SUMMER'S NEW BIG THRILL

HALF-MAN... HALF-WOLF...

COMPELLED BY THE HIDEOUS CURSE

OF HIS EVIL BIRTH TO DESTROY-

EVEN THOSE WHO LOVED HIM!

The CURSE OF THE WEREWOLF

in Eastman COLOR

Starring

CLIFFORD EVANS • OLIVER REED • YVONNE ROMAIN • CATHERINE FELLER

Screenplay by JOHN ELDER • Directed by TERENCE FISHER • Produced by ANTHONY HINDS • Executive Producer MICHAEL CARRERAS

A HAMMER FILM PRODUCTION • A UNIVERSAL-INTERNATIONAL RELEASE

BOOK IT NOW FOR EARLY

and **CHILL SHOW** from **UNIVERSAL!**

WAS IT SUPERNATURAL FORCE
OR PSYCHOTIC COMPULSION
THAT DROVE
FIVE MADDENED
MURDERERS
TO DESTROY
THEMSELVES?



THE SHADOW OF THE CAT

THE MOST SHOCKING
SUSPENSE-THRILLER
OF THE YEAR!

STARRING
ANDRE MORELL · BARBARA SHELLEY · WILLIAM LUCAS · FREDA JACKSON · CONRAD PHILLIPS

Written by **GEORGE BAXT** · Directed by **JOHN GILLING** · Produced by **JON PENINGTON** · A B. H. P. FILM · A UNIVERSAL-INTERNATIONAL RELEASE



SUMMER PLAYING TIME!

Maturity of Film Industry Pointed Out by Johnston

NEW YORK—In the last few years, the motion picture industry has reached a maturity that is worth much more than the transient vitality of its youth, Eric Johnston, president of the Motion Picture Ass'n of America, stated at a dinner in his honor Monday night (10) at the Hotel Waldorf Astoria. The recent 5-to-4 decision of the United States Supreme Court in the Chicago "Don Juan" case was a beginning for the industry, not an end, he said.

"I predict that long before another 15 years pass, the Supreme Court will have declared once and for all that no one has the right to censor a motion picture, just as no one has the right to censor a story as it comes out of a reporter's typewriter," Johnston said, adding that Hollywood producers were constantly reaching for standards of excellence comparable to the best in American fiction, theatre and art.

"The public must assume responsibility, too," he continued. "The public should step up its cooperation, its selectivity. No child ever saw an unsuitable motion picture solely because of an irresponsible producer, distributor or exhibitor. Somewhere there was an irresponsible parent."

Johnston said that motion pictures were a selective medium today and that television was the medium of the masses.

"We are making better films because we have come from the age of mass-produced picture to the hand-produced picture," Johnston said. "We have gone from quantity to quality, and the trip brings us closer to becoming an art form than ever before."

In reviewing his 15 years in the industry, Johnston recalled that when he first joined the MPAA, producers rushed to him to tell him that the exhibitors were lazy characters who, instead of publicizing their pictures, spent the winters in Florida and

summers driving their Cadillacs and fishing in Maine or Wisconsin.

Johnston said the exhibitors visited him, too, and told him how the producers spent most of their time at the races, gave the best jobs to relatives, put their girl friends into pictures and demanded so much for their product that the downtrodden theatre owners were hard put to pay the interest on the mortgage.

"That was 15 years ago," Johnston said, "and what do I hear today? The producers bewail the decline in exhibition standards of showmanship and talk about the good old days when exhibitors sold pictures with skill and enthusiasm.

"And the exhibitors today look fondly back at the good old days when producers made plenty of pictures and charged reasonable prices for them, so that a theatre owner could afford to stay in business."

"The industry has been through upheavals and changes in the last 15 years, "but we've come through in fine shape," Johnston said. The entire world has been caught up in a process of change and so, he asked, "Did we think we could escape change in a changing world . . . revolution in a revolutionary world—maturity in a maturing world?"

In conclusion, Johnston said he had tried to be worthy and would try harder to be worthier and to administer "our common tasks with prudence and principle, and under the laws of God and the laws of man."

Among those on the dais were the ambassadors of Italy, France, Afghanistan, China, India, Pakistan and Jordan; Senators Jacob K. Javits of New York, Andrew Schoepfel of Kansas, Representatives Emanuel Celler and John Lindsay of New York and James C. Corman of California.

850 Salute Johnston; Presented Citation

NEW YORK—The motion picture industry saluted Eric Johnston at a colorful banquet Monday night (10) in observance



Y. Frank Freeman, president of the Association of Motion Picture Producers, presents the citation to Eric Johnston at the industry's salute to the MPAA president, in the Hotel Waldorf Astoria.

of his 15 years as president of the Motion Picture Ass'n of America. The event, held in the Grand Ballroom of the Hotel Waldorf Astoria, was attended by approximately 850 persons from all segments of the industry and was sponsored by the Council of Motion Picture Organizations. Ambassadors of eight foreign countries and several U. S. senators and representatives were in attendance.

A highlight of the evening was a tabloid tracing Johnston's career, from newsboy in Spokane, Wash., to his present position. Produced by Morton Sunshine and narrated by Arlene Francis, the show featured Connie Francis, Howard Keel, Nancy Kelly, Gordon MacRae, Myron McCormick, Betty Madigan, Sgt. James D. Malone, USMC, Terry Saunders, Connie Stevens, Martha Scott, Col. James Patrick Young jr., USMC, and Ray Walston.

Y. Frank Freeman, president of the Ass'n of Motion Picture Producers, presented Johnston with a scroll, citing him for his services to the industry and signed by Ben Marcus, Abe Montague and Samuel Pinanski, representing the COMPO governing committee.

The citation stated that "by his unique qualities of leadership, his great administrative ability, his wisdom and steadfast dedication to the best interests of the public, Mr. Johnston has bestowed invaluable benefits on our business."

Emanuel Frisch, chairman of the American Congress of Exhibitors, presided as dinner chairman, substituting for Russell Downing, president of Radio City Music Hall, who had to undergo surgery and was unable to attend. Also absent was Charles E. McCarthy, executive vice-president of COMPO, whose wife passed away on April 7.



Eric Johnston (second from right) and the governing committee of COMPO which sponsored the testimonial dinner to the MPAA president (L to R) Samuel Pinanski, Ben Marcus and A. Montague.

New Pay TV System Unveiled by NTA

HOLLYWOOD—The expected unveiling of a new pay TV system by National Telefilm Associates materialized at the press demonstration staged here last week by the company's officials.

The see-now-pay-later system, the fourth of its kind to seek an active market in this country, was developed by Home Entertainment Co., with which NTA has concluded an agreement for the world rights to manufacture equipment and license franchise holders in various areas, and employs the principle of closed-circuit wire transmission, using a telephone-jack meter outside the house which records charges on credit billing to be collected monthly by a meterman. Program costs are registered when a channel selector button is punched by the viewer.

NTA President Oliver A. Unger, and Martin Leeds, president of HEC, claimed that the system costs 50 per cent less to manufacturers, 70 per cent less to install and 70 per cent less to maintain than do competing feevee methods.

Unger admitted that NTA has an investment in the new system, but asserted that it is owned entirely by Home Entertainment, with NTA's chief connection being sole distributor plus a hand in programming.

Reportedly, the NTA feevee system, which has long been secretly developing, is designed strictly for the cable operation, and follows closely on the heels of the company's "Storevision," which was discarded last summer after NTA reportedly lost \$1,000,000 on the venture following its experimental introduction in New York.

It is remembered that NTA executives announced last February that they would sell the company's stations in order to "divest ourselves of the smaller part of our business to obtain cash to strengthen the major part." The move into this new feevee field comes at a time when NTA is selling its last stations—WNTA, AM-TV-FM, New York

When Leeds joined NTA, it was speculated that his duties might include consultant in the feevee field, since at Desilu he aided in that company's telefilm production. Since NTA has bowed out of video production, it is further expected that Leeds will be a top figure in the company's pay-TV plans.

Second AB-PT Dividend; Name 2 to New Posts

NEW YORK—The board of directors of American Broadcasting-Paramount Theatres has declared the second quarterly dividend of 25 cents per share on the outstanding common stock and 25 cents per share on the outstanding preferred stock, payable June 15 to stockholders of record May 19.

John J. Brennan, director of accounts for Bloomingdale's, has joined AB-PT as director of internal audit and systems and Joseph W. Fitzpatrick, who joined AB-PT in May 1956, who previously held the audit and systems post, has been promoted to assistant controller of the company by Martin Brown, AB-PT treasurer.

20th-Fox Lists 22 Films For May-Dec. Release

NEW YORK — Twentieth Century-Fox will release 22 features in the eight-month, 35-week period beginning in May and running through December 1961, according to Glenn Norris, general sales manager, who called this program "the most ambitious array of attractions that 20th Century-Fox has made available in any corresponding period in its history."

Norris made the announcement following a weekend series of meetings with the company's recently formed sales cabinet, which includes Robert L. Conn, Abe Dickstein, Thomas O. McCleaster, Peter Myers and Clayton G. Pantages. Following the meetings, the members left for key regional centers to conduct a series of nation-wide regional and local-level sessions with exhibitor leaders and the company's branch managers, salesmen and bookers.

Fourteen of the features have been delivered to and screened at the home office. The remainder were screened in "rough cut" form during the recent executive meetings at the studio. All not finished are in the final stages of editing and scoring.

The month-by-month releases are:

May—"Return to Peyton Place," starring Carol Lynley, Jeff Chandler, Tuesday Weld, Eleanor Parker and Mary Astor; "The Big Show," with Esther Williams, Cliff Robertson and David Nelson; and "The Right Approach," with Frankie Vaughan, Martha Hyer, Juliet Prowse and Gary Crosby.

June—"Wild in the Country," with Elvis Presley, Hope Lange, Tuesday Weld and John Ireland; "Snow White and the Three Stooges," with Carol Heiss, the Three Stooges and Patricia Medina; "Madison Avenue," starring Dana Andrews, Jeanne

Crain, Eleanor Parker and Eddie Albert, and "Battle at Bloody Beach," with Audie Murphy, Dolores Michaels and Gary Crosby.

July—"Francis of Assisi," with Bradford Dilman, Dolores Hart, Stuart Whitman and Finlay Currie; "Misty," starring David Ladd and Arthur O'Connell, and "Voyage to the Bottom of the Sea," with Walter Pidgeon, Joan Fontaine, Frankie Avalon and Barbara Eden.

August — "The Big Gamble," with Stephen Boyd, Juliette Greco and David Wayne, produced by Darryl F. Zanuck; "The Hustler," with Paul Newman, Jackie Gleason, Piper Laurie and Myron McCormick, and "Pirates of Tortuga," with Ken Scott and Leticia Roman.

September—"I Like Money," (tentative title) with Peter Sellers, Nadia Gray and Herbert Lom, and "Marines, Let's Go," with Tom Tryon, David Hedison and Linda Hutchins.

October—"Bachelor Flat," with Tuesday Weld, Richard Beymer and Gene Tierney, and another "much-publicized" attraction.

November—"The Inspector," with Natalie Wood and Stephen Boyd, and "A Star in the West" (tentative title), with Debbie Reynolds, Andy Griffith and Ken Scott.

December—"Tender Is the Night," with Jennifer Jones, Jason Robards jr., Joan Fontaine, Tom Ewell and Jill St. John; "Two Little Bears," with Brenda Lee, Eddie Albert and Jane Wyatt, and "The Comancheros," with John Wayne, Charlton Heston and other stars to be announced.

Twentieth Century-Fox released 15 other features in the first four months of 1961, to make a total of 39 pictures for the calendar year.

Universal Pre-1956 Films Go to TV, Rackmil Tells Stockholders Meeting

NEW YORK—If and when Universal Pictures disposes of its post-1948 films to television, no picture released after 1956 will be in the package, Milton Rackmil, president, said, in answer to a question, at the annual meeting of stockholders here Tuesday (11). Rackmil said the company now was classifying and cataloging its post-1948 backlog, but that it did not want to harm its exhibitor customers by making available pictures released after 1956. He did not say when the product would be available to TV.

Rackmil said also that preparations were being made to release some of Universal's product to overseas television markets.

As for pay TV, Rackmil said the company had no plans under consideration but that any market that could use motion pictures would not be passed up and that "we will be in it." He said he regarded pay TV as another outlet for its product when the medium could use it.

Because of Universal's healthy position

—it showed a net profit of \$6,313,357 in the last fiscal year—the stockholders' meeting was a peaceful one, with very little opposition to any policies. There were some requests for higher dividend payments, but Rackmil said they would be made when the company could do it and that the company's film inventory amounted to \$38,000,000.

All directors were re-elected. They were Preston Davie, Albert A. Garthwaite, John J. O'Connor, Budd Rogers, Harold I. Thorpe, Samuel Vallance and Rackmil.

Following the stockholders meeting, the directors re-elected officers as follows:

Rackmil, president; Adolph Schimel, vice-president, secretary and general counsel; John J. O'Connor, Edward Muhl, David Lipton and H. H. Martin, vice-presidents; Felix M. Sommer, treasurer and assistant secretary; R. M. Miles, controller and assistant treasurer; Charles H. Stineford, assistant treasurer, and Morris Davis and Antony Petti, ass't secretaries.

Revivals of Silents, Early Talkies on the Upswing

By FRANK LEYENDECKER

NEW YORK—Except for the occasional reissue by major companies, the film industry has done little to awaken the interest of today's moviegoers in its glorious past and its outstanding pictures of the 1920s, 1930s and 1940s. Only in a few of the museums, such as New York's Museum of Modern Art, or at private showings by film societies in a few key cities, could patrons see Greta Garbo, William S. Hart, Clara Bow, Douglas Fairbanks and other great screen luminaries—that is until the major companies sold their pre-1948 backlog to television and the teenagers, as well as the mature viewers, sat up until after midnight watching the Late, Late show.

REVIVE 1927 GARBO FILM

Now in 1961, the centennial of the Civil War, which prompted MGM to again bring forth its 1939 epic, "Gone With the Wind," still the greatest grosser of all time, MGM dug into the vaults to bring forth the 1927 Greta Garbo-John Gilbert romantic drama, "Flesh and the Devil," and opened it at New York's 8th Street Playhouse with a new musical sound track. The result was a new opening-day record, set by audiences ranging from dowagers in chauffeured limousines to beatniks on motor scooters. They all came to see the Great Garbo in the picture that made her famous.

Further uptown, the west side New Yorker Theatre has been drawing increasing crowds for the past year by showing weekly change programs of such triumphs as "A Star Is Born," "Sunset Boulevard," "Public Enemy" and even such silent pictures as Eric von Stroheim's "Foolish Wives" and Alla Nazimova's "Salome." The theatre will start its third Monday night film society schedule April 24 with a showing of Eric von Stroheim's unfinished silent, "Queen Kelly," starring Gloria Swanson, and follow it with "The Body Snatchers" and "Curse of the Cat People" May 1. Other notable pictures to be shown through September will include: "Tol'able David," starring Richard Barthelmess, "The Golem" and von Stroheim's "Merry-Go-Round," all of these silent pictures, as well as "Destry Rides Again" (Marlene Dietrich), "Swing Time" (Astaire-Rogers), "Nothing Sacred" (Carole Lombard), "The Bank Dick" (W. C. Fields) and "Oliver Twist" (Alec Guinness), most of them originally shown in the 1930s and 1940s.

FOREIGN OLDIES RETURN

The success of the New Yorker's revival programs has led to the recent opening of the Bleecker Street Cinema in Greenwich Village, which has specialized in unusual revivals, mostly foreign pictures, and started a ten-week program March 31 with the original German film version of "The Three-Penny Opera," produced in 1931, to be followed by F. W. Murnau's "Nosferatu" (1922), Fritz Lang's "Metropolis" (1926) and Eisenstein's "Ten Days That Shook the World" (1927), these latter reaching far back into the silent days. Now another Greenwich Village house,

Court Rules 'Trampoline' Not Exclusive Term

Des Moines—A hotly contested, two-year court battle over use of the word "trampoline" has ended in a decision favoring American Trampoline Co., Jefferson, Iowa, over Nissen Trampoline Co., Cedar Rapids, Iowa. In a United States district court ruling, Judge Roy L. Stephenson declared the term "trampoline" was "generic and in the public domain and cannot be exclusively appropriated for trademark usage." Stephenson further decreed the trademarks "Nissen Trampoline" and "Tramp" are invalid and canceled.

The case was originally filed by Nissen on March 17, 1959. Nissen claimed trademark and patent infringement and unfair competition by American. In its counterclaim, American contended that Nissen's trademark was fraudulently obtained and asked damages. Testimony was introduced in court from over 40 individuals, including coaches, athletes and former vaudeville performer Joe E. Brown concerning use of the word.

Judge Stephenson also found American had not infringed Nissen's patent and had not competed unfairly. The two companies are the largest manufacturers of trampolines in the world. Other trampoline manufacturers, who have shied away from using the word trampoline, are now permitted free use of the word by Judge Stephenson's decision.

the Charles, is under the management of the New Yorker Theatre and is playing such pictures as "Tom, Dick and Harry" (Ginger Rogers-Burgess Meredith), "Alice Adams" (Katharine Hepburn) and "The Big Sleep" (Humphrey Bogart), in addition to "Sunset Boulevard" and other early 1950s pictures.

Continuing this trend toward showing the film industry's "glorious past" is Robert Youngson's feature-length compilations of great silent comedy two-reelers starring Chaplin, Buster Keaton, Harold Lloyd, Harry Langdon and the Mack Sennett bathing beauties. The first, "The Golden Age of Comedy," distributed by DCA in 1958, was a fair success, then "When Comedy Was King" was distributed by 20th Century-Fox in 1960 and now, "Days of Thrills and Laughter" a current release by 20th-Fox, also includes shots of silent serials starring Pearl White and Ruth Roland.

Further interest in the film industry's past has been engendered by a half-hour TV program, "Silents, Please," which recently returned to the airwaves with Ernie Kovacs introducing the highlights of pictures starring Rudolph Valentino, Douglas Fairbanks, John Barrymore, Wil-

liam S. Hart, and Lillian Gish in her notable D. W. Griffith films. This TV program has proved so popular that it is now being syndicated across the country.

These theatre and TV showings of silent and early talking pictures are in addition to regular afternoon showings at the Museum of Modern Art, now playing "The Western Film," based on silent pictures in the Museum's Library collection, from "The Great Train Robbery" of 1903, through the William S. Hart and Tom Mix cowboy epics from 1915 through 1925 to "The Covered Wagon" and "The Iron Horse" of 1923-24. The Museum also has special Thursday night showings of such great silent films as Lon Chaney's "The Phantom of the Opera" and Buster Keaton's "The Navigator."

Another New York film society which shows great silent films regularly two or three evenings a month is the Theodore Huff Memorial Film Society, operated by William K. Everson, former publicity man for Allied Artists. His recent programs have included John Barrymore's "Don Juan," a 1927 epic which had the first musical sound track and featured Mary Astor, Myrna Loy, Estelle Taylor, Phyllis Haver, Hedda Hopper and other Hollywood beauties of the period; "Lilac Time," a 1928 film starring Colleen Moore and the youthful Gary Cooper, and "The Sea Hawk," a 1924 film starring Milton Sills, Enid Bennett and Wallace Beery. While Everson's showings attract a few old-timers who might have seen these stars in their hey-day, the majority of the viewers are in the teenage or 20-30-years age bracket, proof that there is a young audience interested in the film industry's history.

A glance at the amusement page of the New York Times later in April will show first run theatres playing "Gone With the Wind" (1939), "Flesh and the Devil" (1927), "Days of Thrills and Laughter" (composed of silents from 1915-25) and "Ten Days That Shook the World" (1922), in addition to the 1961 releases—quite a wide choice for moviegoers interested in the film industry's "glorious past."

Wilson and Shore Form Production Partnership

NEW YORK—A film production partnership has been formed by Sloan Wilson, novelist, and Sig Shore, motion picture distributor, who will produce, as their first venture, Wilson's "A Sense of Values," current best-seller.

Two previous novels of Wilson's, "A Summer Place" and "The Man in the Gray Flannel Suit," were made into pictures by Warner Bros. and 20th Century-Fox, respectively. "A Sense of Values" will go before the cameras this year in Hollywood under the banner of Value Productions.

Shore currently is releasing "The Angry Silence," which was nominated for an Academy Award for best original story and screenplay. He is president of Vitalite Film Corp. which also is distributing "The Young One" and other features.

Reeves Earns \$328,284

NEW YORK—Reeves Broadcasting & Development Corp. has reported total revenues of \$2,432,280 for the year ended December 31, with net income amounting to \$328,284. Hazard Reeves, president, was active in the development of Cinerama.

ABC Vending Acquires Ballantyne of Omaha

NEW YORK—The Ballantyne Co., a leading manufacturer of motion picture theatre equipment, has been acquired by



Benjamin Sherman



J. R. Hoff

ABC Vending Corp., a major factor in U. S. theatre concessions operations. Announcement of the sale by Benjamin Sherman, board chairman of ABC Vending, indicated the acquisition was effected in exchange for 9,000 shares of ABC Vending common stock.

The Ballantyne Co. will hereafter be known as Ballantyne Instruments and Electronics, Inc., as the company in addition to manufacturing theatre equipment also has expanded in the field of electronics and restaurant equipment.

"This acquisition and the incorporation of Ballantyne Instruments and Electronics, Inc. marks the entry of ABC Vending into the dynamic field of electronics," Sherman declared.

"With a 50-year background and experience in manufacturing, the new ABC Vending subsidiary is ideally equipped to handle civilian and military electronic and missile contracts."

With the recent acquisition of 13 Gladieux corporations which conduct mass feeding operations in the midwest and northeast, and the acquisition of the Greenfield-Mills restaurant chain, ABC Vending entered the industrial, institutional and restaurant fields on a large scale early this year.

As an important operator in industrial and institutional feeding and vending, a sizable restaurant operator, and the nation's largest theatre concessionaire, ABC Vending will be in a position to utilize products manufactured by its new subsidiary, Sherman said.

Ballantyne Instruments and Electronics, Inc. will be managed by J. R. Hoff, a veteran in the Ballantyne organization. Hoff who presently directs operations of the Ballantyne Corp. is a son-in-law of S. R. Ballantyne, founder of the original corporation. An attorney, Hoff was formerly president of Theatre Equipment and Supply Manufacturers Ass'n.

Sol Schwartz Goes West

NEW YORK—Sol Schwartz, vice-president of Columbia Pictures, left for the west coast on the April 15 weekend for his first extended visit to the Hollywood studios. He will remain for several months to discuss Columbia's current and future production plans and make preliminary arrangements for moving his permanent headquarters there.

Lippert: Classification 'Step in Right Direction'

LETTERS

Lauds COMPO-Marcus Feature

First, I would like to congratulate you and your staff on the way you handled the COMPO-Marcus plan feature in your latest edition. This was a story that had many angles and facets to be coordinated and welded into one. And to come out clear and concise and readable required careful editing. This you accomplished in full. I'm sure you will receive other laudatory comments and you deserve them!

Frankly, in 14 years in showbusiness (with Stanley Warner Theatres, where I completed my affiliation a little over three years ago as publicity head for this tri-state region) I enjoyed many nice "breaks" from the trade magazines, including your own magazine's "Citation." But never did I land on the front cover.

Although I am now with this agency, I am still very friendly with the men in the industry here and work on many of the premieres and promotions. And it is a great thrill over and above all else that has come my way to "make" front page.

Keep up the grand work in behalf of a great industry.

PHIL KATZ

Goldman & Shoup, Inc.
Pittsburgh, Pa.

Hyman's Business Drive Starts Big: AB-PT Head

NEW YORK—Easter week, the opening of the 14-week April-May-June drive of Edward L. Hyman for 1961, will "surpass by far" the Easter week business last year, which took place beginning April 17, 1960, according to the vice-president of American Broadcasting-Paramount Theatres.

Hyman, who with Leonard H. Goldenson, president of AB-PT, has spearheaded the campaign for orderly distribution over the past five years, is confident that comparable improvements will be shown for the second quarter and for the balance of 1961.

Technicolor, Inc. Acquires Ball Point Pen Company

LOS ANGELES—Patrick J. Frawley jr., chairman of the board of Technicolor, Inc., announced the acquisition of the Hartley Co. in exchange for an undisclosed number of shares of Technicolor common stock.

Headquartered in Pasadena, the Hartley Co. is the largest manufacturer of ball point pen cartridges and also is engaged in chemical research and the design and manufacture of automated machinery.

Hartley Sears, president of Hartley Co., was elected a director of Technicolor, Inc. Frawley also disclosed that Alfred Bloomington, president of Diners' Club Inc., was elected a director of Technicolor.

HOLLYWOOD—Film classification seems like such a logical step in the right direction, the wonder is that the subject

did not receive the prominence it deserves many years ago, Robert L. Lippert, exhibitor and independent producer, declared this week.



Robert L. Lippert

Faced with such an onerous alternative as censorship, exhibitors and producers alike should welcome classification as a solution to

the problem of how to stifle or soften complaints against movies in general and such subjects as sex, violence, and horror in particular, he said.

SOME ADULT-ONLY THEMES

"Let's begin by facing up to the fact that films like 'Butterfield 8,' 'World of Suzie Wong' and 'Dark at the Top of the Stairs' aren't made for adolescents. These are themes intended for adults, and that only grownups can understand and appreciate. To expose youngsters to such pictures is to hurt both the producer and the exhibitor, along with the adolescent. Let's classify such films as 'for adults only,' and be proud of the designation. Classification shows that the industry is aware of its responsibility to parents and teachers and that we need no outside intervention to help us evaluate our own pictures," he said.

"Every public library divides its books into sections for children and adults. Nobody expects libraries to make available to youngsters such books as 'The Chapman Report,' 'Peyton Place,' and the works of John O'Hara. This kind of segregation makes sense and has never met with any objections.

"Producers and exhibitors can borrow a leaf from the nation's libraries by establishing new ground rules for pictures and by restricting audiences according to subject matter.

WARNS ON OVERDOING TYPES

He warned the industry not to lose its increasingly large audiences by reverting to Pollyanna type pictures that characterized so much of our bland product in years gone by. It was this type of film, he declared, that drove so many of the post-war audiences to become devotees of foreign films. "This is the 'lost' generation of American moviegoers," he said.

"We can make films that will recapture this type of patronage, and we can also make pictures that will amuse, entertain, and instruct adolescent audiences. But we can't turn out one specific picture for both groups. That's why classification is necessary and inevitable," Lippert declared.

'One Hundred and One Dalmatians' Wins March Blue Ribbon Award



PERDITA AND PONGO ARE LED THROUGH THE STREETS BY PROUD OWNERS ANITA AND ROGER



PERDITA, THE MOTHER DALMATIAN, BEAMS AT HER HAPPY BROOD OF 15 SPOTTED PUPPIES



CRUELLA DE VILLE, MEAN HUMAN HEAVY, TALKS WITH HER TWO UNDERWORLD CHARACTERS

ANOTHER Walt Disney presentation, released by Buena Vista, "One Hundred and One Dalmatians," has won the votes and plaudits of members of the National Screen Council as their choice for the March winner of the Boxoffice Blue Ribbon Award. This makes the second successive month a Disney film has been chosen as the winner, "Swiss Family Robinson" having been the National Screen Council's February selection. The Council is comprised of representatives of women's clubs, civic organizations and film councils, film critics and radio-TV commentators, as well as exhibitor leaders. Members of the Council base their selection of each month's winner on the film most suitable for whole family entertainment.

The Boxoffice review on "Dalmatians," which appeared in the issue of Jan. 30, 1961, stated: "The film's charm and delightfully satiric humor will entertain adults, just as the adorable black-and white puppies (all 99 of them, plus two parents), will bring forth squeals of glee from the kiddies. It makes wholesome fare for the entire family. As in all Disney cartoons, the animation is virtually flawless as a result of the painstaking work of 300 artists over a three-year period."

Based on British authoress Dodie Smith's book of the same title, Disney's animated feature-length Technicolor cartoon of "Dalmatians" is the story of an evil woman whose determination to have a coat made of Dalmatian fur makes her resort to dognapping, resulting in all the dogs of England coming to the rescue to locate the missing dogs and to halt the mass dognapping of other Dalmatians.

According to the percentage figures on its first-run playdates, "Dalmatians" has scored 272 per cent so far in its key-city runs, with Detroit and Minneapolis still to report at this writing. Critics' reviews were also favorable, as attested by the 12 plus rating it received in Boxoffice's Review Digest department.

National Screen Council members who sent along comments with their ballots were unanimous in their approval of the film, not only for its merits as a fine film, but for its high entertainment value for adults and children alike. Here are some of the comments received from various women's groups: One of Disney's best! An excellent, clever and humorous picture, one the whole family can enjoy and see over again. Very entertaining.—Mrs. Kurt W. Schmidt, NSC group, Indianapolis . . . A precious picture for the entire family. Humans just loved it.—Mrs. E. M. Godfrey jr., Better Films Committee, Knoxville . . . A beautiful

family picture and well attended here in Springfield.—Mrs. Arthur B. Davis, Springfield (Mass.) MPC . . . Disney did it again! Took six youngsters to see it and was glad they wanted to see part of it again (I did, too).—Mrs. William Stute, Indiana Indorsers of Photoplays, Ft. Wayne . . . "One Hundred and One Dalmatians" will be one that should have the appeal. This could be seen in the long line waiting to purchase tickets to see it at the Hippodrome Theatre in Cleveland. Walt Disney pictures are without question "tops" for family entertainment.—Delia McMyler, Director, Cleveland MPC.

Film critics and radio-TV commentators were especially high in their praise of the picture: Disney does it again—only more so! This is probably his best animated picture both for kids and their parents.—David V. Koch, Dayton (Ohio) Journal Herald . . . This is it—not for month but for year!—John M. Gordon, Springfield (Mass.) Union Republican . . . A wonderful picture for adults and an exciting adventure for children.—Malcolm Miller, Knoxville (Tenn.) Journal . . . Excellent adventure for children, wonderful satire for adults.—Mildred Stockard, Houston (Tex.) Chronicle . . . Packed with laughs. Should appeal to family.—Agnes E. Rockwood, Pennington (Vt.) Banner . . . When you say this film is a dog, it's high praise! A triumph for kids.—Alan Branigan, Newark (N. J.) News . . . A doggone good motion picture!—Art Preston, Portland, Maine.

Honorable Mention goes to "The Alamo," "Hand in Hand," and "Pepe," which were runners-up in that order and received many favorable comments, including some from members who designated "Dalmatians" as their No. 1 choice, but also commented on the outstanding merits of these three films for family enjoyment.

The Cast

With the talents of: ROD TAYLOR, J. MARSHA WENTWORTH, LISA DAVIS, TOM PAT O'MALLEY, BETTY LOU GERSON, CONWAY, TUDOR OWEN, and others.

Production Staff

Producer WALT DISNEY
 Directors WOLFGANG REITHERMAN,
 HAMILTON S. LUSKE, CLYDE GERONIMI
 Based on book, "The Hundred and
 One Dalmatians," by DODIE SMITH
 Screenplay by BILL PEET
 Color by TECHNICOLOR
 Production Supervisor KEN PETERSON
 Sound Supervisor ROBERT O. COOK

Film Editors DONALD HALLIDAY
 ROY M. BREWER JR.
 Music Editor EVELYN KENNEDY
 Special Processes UB IWERKS, A.S.C.
 EUSTACE LYCETT
 Music GEORGE BRUNS
 Orchestration FRANKLYN MARKS
 Songs MEL LEVIN
 Art Direction and Production
 Design KEN ANDERSON



This Award is given each month by the National Screen Council on the basis of outstanding merit and suitability for family entertainment. Council membership comprises motion picture editors, radio and TV film commentators, representatives of better films councils, civic, educational and exhibitor organizations.

Newton 'Red' Jacobs Forms Crown Int'l Pictures

LOS ANGELES—A new global releasing outfit, Crown International Pictures, has been set up by Newton "Red" Jacobs, distribution executive and current president of Favorite Films, independent distribution organization which sells to the 13 western states. Jacobs will continue with Favorite, while heading Crown, which will acquire product for the worldwide market.

According to Jacobs, in the first year of operation Crown plans to release 12 films. The firm already has obtained five Hollywood features—"The Devil's Hand," "Secret File, Hollywood," "The Seventh Commandment" and "Little Joey."

Jacobs further stated that all pictures will be American, and the company will attempt to acquire films aimed at maximum boxoffice profits. He added that franchise arrangements will be entered into with independent distributors in various territories and that Favorite already has been assigned the Crown franchise in the western states.

Associated with Jacobs in Crown will be Mark Tenser, vice-president; A. E. Schiller, secretary-treasurer, and Foster Blake, general sales manager; with headquarters in Favorite Films office on Filmrow.

'Gunfighter' to Brenner

NEW YORK—Joseph Brenner Associates has acquired worldwide distribution rights to "The Last Gunfighter," starring Don Borisenko, which will open in the U.S. in May.

Producers Alfred Crown, Dan Enright Explain Making Modest-Budget Film

NEW YORK—How a modest-budget picture can be made in New York City in such a highly professional manner that it merits a major company release was explained by Alfred Crown and Dan Enright, whose "Blast of Silence" has been bought outright by Universal-International for release in June.

Crown, who made several productions for Moulin Rouge Productions, including "Moby Dick," teamed up with three newcomers, Enright; Merrill Brody, who produced and was director of photography, and Allen Baron, a former set designer, who directed the film, wrote the screenplay and played the leading role, to film the picture in New York locations more than a year ago. Except for Molly McCarthy, who played the leading feminine role, the other actors were non-professionals. The picture's total cost came to only \$65,000, a great part of which was for the unusual electronics musical score, Enright said. Only two sets were used, the rest being filmed in restaurants, bars and in Manhattan's streets at Christmas time.

If "Blast of Silence" had been made with a major studio, the costs would have been tripled, Crown said.

Most of the participants in the filming of the picture have gone on to "bigger things." Crown and Enright have also sold their picture to Eros Films for distribution

in the United Kingdom, and to Sweden, Portugal and Switzerland, to date. Both Merrill Brody and Allen Baron have been signed to make a picture for 20th Century-Fox and Peter Clune, a former agent who plays a leading character role, has gone to Hollywood to pursue his acting career.

Crown and Enright also plan to continue producing jointly and to that end have bought "The Idyll," a novelette by Shirley Smith, which will be made in England this summer with David Greene directing. This picture, which has a British background, will come under the Eady Plan, Crown pointed out.

Teen Magazine Organizing Film Screening Boards

HOLLYWOOD—Teen magazine, large selling publication in the teenage field, is formulating advisory teenage screening boards for the motion picture industry on a nationwide basis, expected to be available to producers and distributors as a free service by the end of this month.

On the contention that teenagers comprise the bulk of the U. S. film boxoffice, boards of from 25 to 50 youngsters, gathered as a cross-section of the teenage population, will be made available for screenings in major markets.

Tell the Youngsters and They'll Sell the Grown-ups

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CIMARRON



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SOLOMON SIMONSON

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Hollywood Report

By IVAN SPEAR

Hall Bartlett, Eugene Vale Organize New Company

With the mad stampede toward establishment of new production companies, Hollywood wouldn't be Hollywood unless several of such organizations were announced each week. The stanza just closed was unusually busy with announcements of such outfits hanging out respective shingles — in print, at least.

Producer-director Hall Bartlett and writer Eugene Vale disclosed the formation of a new company to film Vale's original yarn, "A Global Affair." Tentatively set for early 1962, Bartlett, who also tops Hall Bartlett Productions, will produce and direct and Vale, in addition to penning the screenplay, will function as associate producer.

The story is a comedy based on a newly born baby being found on the premises of the United Nations headquarters in New York. Romantic interest is provided by a young American diplomat who finds himself in temporary custody of the stateless baby, thus attracting an assortment of would-be foster mothers in the shape of the loveliest girls on the UN staff. A top American male star will be sought for the lead role and opposite him will be cast international beauties from European capitals.

"Journey to Travengram" will be the next feature to be produced by the newly organized Madeleine Films, headed by Norbert T. Auerbach, former Columbia Pictures European distribution chief, and Parisian producer Gilbert de Goldschmidt.

The company, headquartered in Paris, plans the story, written by Chetan Anand, for a fall start, directed by Harve Bromberger.

With their purchase of "Wall of Silence," novel by Peter Eton and James Leasor, Lewis Milestone and Harry Kleiner created the Milestone-Kleiner Productions for the independent effort.

Milestone will coproduce and direct the yarn from Kleiner's screenplay, with start of the feature contingent upon Milestone's completion of "Mutiny on the Bounty" for MGM.

Many Major Castings Reveal Busy Months Face Studios

Along these lines, while ambitious production newcomers were revealing future plans, the established filmmakers indicate that they are looking forward to busy months ahead. That is, if castings can be considered a criterion of blueprinted activity.

Geraldine Page and Paul Newman, who created the original roles in the Broadway hit, have been signed by MGM to costar



Hall Bartlett

in the motion picture adaptation of Tennessee Williams' "Sweet Bird of Youth." Producer Joseph Pasternak will bring the drama to the screen, written and directed by Richard Brooks.

Also on the Culver City lot, Lana Turner has been inked to star opposite Bob Hope in "Bachelor in Paradise," marking the actress's return to the studio where she first won fame as one of cinemaville's most glamorous stars and personalities. The feature also will mark her first romantic comedy in a number of years, and her first pairing with Hope. The screenplay, based on Vera Caspary's novel, has been tailored to the two stars by writers Hal Kanter and Valentine Davies. Filming is slated for early May.

And still another Leo the Lion casting of importance, with announcement that Laurence Harvey has been set to star as William Grimm in "The Wonderful World of the Brothers Grimm," upcoming Cinema production to be produced by George Pal. As William, Harvey will play the young brother, the impractical dreamer whose imagination leads him to write fairy tales and legends while his older freres' text books provide the family income. Harvey, currently toplining "Walk on the Wild Side," upon completion of this film will leave for the Rhine Valley location of "Brothers Grimm."

As the first film under his three-picture contract just inked with Alex Gordon on the basis of one film a year, Lance Fuller will costar in Edgar Allan Poe's "The Mask of Red Death," on which Mildred and Gordon Gordon have just completed the script for a slated August start. Also on Gordon's schedule for Fuller is "Sink the P-T Boats," a Rex Lake novel which the producer-writer has screenplayed.

Seeking a new comedy team in the tradition of Laurel and Hardy, Walt Disney has cast Henry Calvin and Gene Sheldon in the roles of Gonzorgo and Roderigo, a pair of blundering villains, in his first live-action musical, "Babes in Toyland." Incidentally, these are the roles created by Laurel and Hardy in the Hal Roach production of the Victor Herbert musical back in 1933.

Over at Columbia Pictures, Dolores Dorn, recently signed to a multiple-picture contract, will costar with Alan Ladd, Rod

Over 8,000 Extras Used In 'Four Horsemen'

With 300 extras called for the final week's work on MGM's "The Four Horsemen of the Apocalypse," the number of extras and bit players used totaled over 8,000.

The Julian Blaustein production, helmed by Vincente Minnelli, stars Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb, Paul Lukas, Paul Henreid, Karl Boehm, Yvette Mimeo and Katherine Givney.

Steiger and Michael Callan in "The Tiger Among Us," slated to roll April 25. Based on Leigh Brackett's best-selling tome, "Tiger" will be helmed by Philip Leacock for producer William Bloom from a screenplay by Bernard C. Schoenfeld. Miss Dorn will play the highly dramatic role of Ladd's wife, whose marriage is threatened when he is brutally attacked by thrill-seeking young men.

Stuart Holmes to Celebrate 52nd Year As an Actor

Silent screen star Stuart Holmes celebrates his 52nd year as a film actor with an assignment in the Mervyn Le Roy production, "A Majority of One" at Warner Bros. Holmes, who rose to stardom on the Fox lot, specializing in villain roles, will do a character switch and play a kindly passenger on the ship which takes Rosalind Russell and Alec Guinness to Japan in the screen version of Leonard Spiegelgass' comedy hit.

At 20th-Fox, Steve Forrest has been set to costar with Debbie Reynolds in the tentatively titled "Star of the West," to be produced by Jack Cummings and directed by Vincent Sherman.

Producers Frank Capra and Glenn Ford sewed up Edward Everett Horton for a featured role in United Artists' "Pocketful of Miracles," which toplines Ford, Bette Davis, Hope Lange and Arthur O'Connell. Horton returns to films after a four-year absence, having last appeared for WB in "Story of Mankind" in 1957.

Blake Edwards has checked into Columbia to begin active preparations for the start of lensing of the suspense-drama "Operation Terror," slated to roll August 1 under the Geoffrey Productions-Kate Productions banner.

Warner Bros. Gets Rights To 'PT Boat 109' Book

Warner Bros. has acquired motion picture rights to Robert Donovan's forthcoming book, "PT Boat 109," and the property will be used as basis for the studio's film dramatization of World War II action involving Lt. John F. Kennedy. Donovan has authorization from President Kennedy to prepare the book, slated for early publication by McGraw-Hill Co.

The author's dramatic narrative is based primarily on the accounts of the survivors of the PT Boat 109, the craft commanded by Lt. Kennedy which was sliced in half by a Japanese destroyer while on Pacific patrol.

Vincent Flaherty is writing the screenplay.

Bischoff and Diamond Plan Film on Christ As a Boy

"The Carpenter's Son" is the title under which Samuel Bischoff and David Diamond, independent producers who recently released "Operation Eichmann" through Allied Artists, plan a motion picture feature on the life of Christ as a boy.

The picture is expected to go before the cameras in late 1961, and although no release deal has yet been set, the tag is listed under Allied Artists with the MPA Title Registration Bureau.

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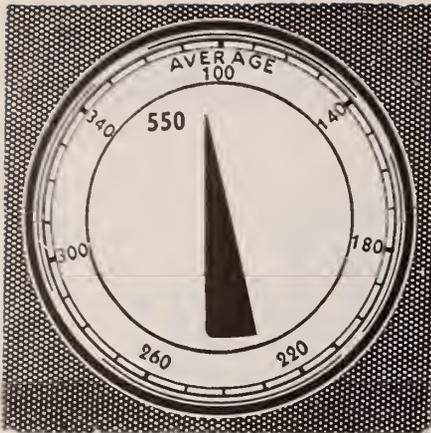
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BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Alamo, The (UA)	140	200	120	250	140	200	300		250	500	320	300		300				200		250	248
All in a Night's Work (Para)		250	250	175	110	200	150	110	175	185	225					195	150		180		181
Ballad of a Soldier (Kingsley)				140		75		190			225			100	130	200					151
Blueprint for Robbery (Para)		170			95	90	100	100	90	100	100	100			70		85		90		99
Cage of Evil (UA)				135				100	100	100			50								97
Cimarron (MGM)		140	175	200	150	150		150		500	100		250	250		160					202
Circle of Deception (20th-Fox)		175	115			100	75	80			65	115		140	90	145	75	150		90	109
Cry for Happy (Col)		260	150	200		90	100	105	110		125	180	200	120		175	95	145		175	149
Exodus (UA)	200	300	300	250	230	250		400		500	400			600		250		250		200	318
Facts of Life, The (UA)	125	250	115	215	120		200	125	200	200	200	150	200	300	105	220		165	175		180
Female and the Flesh (UMPO)	175			125					100	160	50	100			105	100			125		116
Fever in the Blood, A (WB)		150		115	85	80	110	110		100	95	90	125	65	90		90	135	90	75	100
Flaming Star (20th-Fox)	100	150	120		90	100	140	110	125	170	75	300	180	150		145	130	150	120		139
Foxhole in Cairo (Para)						90				100		100			70		85		90		89
Goddess of Love, The (20th-Fox)				120				80				100			80			100			96
Gold of the Seven Saints (WB)			110		90		100	100		100	85	90	90	100	90		90	100	100		96
Great Impostor, The (U-I)	150	375		190	95	120	150		115	200	150	150	200	110	115	195	130			100	159
Hand in Hand (Col)					100		100			200	175					175					150
Hoodlum Priest, The (UA)				225						125			150	130		185					163
Journey to the Lost City (AIP)		150				80	80	100		120	115	80	175	125	75			125	125		113
Last Woman on Earth (Filmgroup)			100								100				75			100	100		95
Make Mine Mink (Cont'l)	150			165					115				200	175	145	190					163
Never on Sunday (Lopert)	150			185		310				225	300	175	200	250		225				110	213
Noose for a Gunman (UA)				100			100		100	100			90		100				100		99
One Hundred & One Dalmatians (BV)	135	350	300	225	200	300	300		350	465	175				125	190	450	250	175	250	265
Pepe (Col)	150	200		250	400	175	250				370					210			200	200	241
Sanctuary (20th-Fox)				190	90					100	300	110	100		185					110	148
Savage Innocents, The (Para)			110	165	90	90	100	100	90	95	105	90	90	95	95		85		90	100	99
School for Scoundrels (Cont'l)	150	150		170					115	150		125	200	300		175			200		174
Seven Ways From Sundown (U-I)				100			100	100			100		100	80	95						96
Sex Kittens Go to College (AA)							100	100	100	80	80				80			125	75		93
Sins of Youth (Janus)		120							100					90	100	130			100		107
Song Without End (Col)	135	275		215	140	80	100	130	90	175	195	90	125	125	95	210	85	125	300		149
Spartacus (U-I)	175	200		255	185	150	300	175	175	300	350		300	400		195		150	400		247
Squad Car (20th-Fox)							80	100	100	100			100	90	100				100		96
Strangers of Bombay (Col)			75					100	90		100		100	100				100	100		96
Studs Lonigan (UA)	125		80	155			100	100		80	135	100	150	100					75	130	111
Sundowners, The (WB)	150	180	120	185	165			125	150	250	100	180	150	130	120	160	130	175	175	100	153
Sunrise at Campobello (WB)	125	150	105	250	80	70	175	110	100	100	225	80	125	90	115	150	90	110	100		124
Swiss Family Robinson (BV)	160	350	200	250	250		550	140	300	425	110	300	300	400	115	250	185	175	175	400	265
White Warrior, The (WB)			140		90	150		125			55							100	100		109
World of Suzie Wong, The (Para)	200	250	250	230	175	400	290	145	200	400	300	500	250	200	150	190	230	175	300	225	253

TOP HITS

— OF —

THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

- Absent-Minded Professor, The (BV)
Kansas City.....550
- One Hundred and One Dalmatians (BV)
Omaha450
Indianapolis350
Buffalo300
- Sanctuary (20th-Fox)
Memphis300
- Alamo, The (UA)
Indianapolis250
- All in a Night's Work (Para)
Boston250
Buffalo250
- Cimarron (MGM)
Milwaukee250
Minneapolis250
Chicago200
- Pepe (Col)
Denver250

Milwaukee Blossoms With Row of Hits

MILWAUKEE—With four theatres hitting the coveted 300 mark, and two more close behind, this was a banner week. Long waiting lines at the boxoffice certainly will help make people theatre conscious again.

(Average Is 100)

Downer— Make Mine Mink (Cont'l), 2nd wk.	200
Palace— Cinerama Holiday (Cinerama), 15th wk.	200
Riverside— One Hundred and One Dalmatians (BV)	300
Strand— Exodus (UA)	300
Times— Never on Sunday (Lopert), 15th wk.	130
Tower— The Trapp Family (20th-Fox), 4th wk.	250
Towne— Spartacus (U-I), 6th wk.	125
Uptown— Cimarron (MGM), 2nd wk.	250
Worner— Pepe (Col), 6th wk.	125
Uptown— Cimarron (MGM), 2nd wk.	250
Warner— Pepe (Col)	300
Wisconsin— The Alamo (UA)	300

'Cimarron' Scores 250 At Dundee in Omaha

OMAHA—Another week of full houses and fat boxoffice receipts was chalked up by Omaha's first-run theatres. The pacesetter was "One Hundred and One Dalmatians," which finished a second week at the State Theatre with a 350 per cent of average mark. The Dundee, remodeled and redecored, more than doubled its old average the first week of "Cimarron" and "This Is Cinerama" held up to the high mark it scored the previous week at the Cooper. Others hit par or better, including "All in a Night's Work" the second week at the Orpheum.

Cooper— This Is Cinerama (Cinerama), 7th wk.	200
Dundee— Cimarron (MGM)	250
Omaha— All Hands on Deck (20th-Fox)	110
Orpheum— All in a Night's Work (Para), 2nd wk.	100
State— One Hundred and One Dalmatians (BV), 2nd wk.	350

3 Mill City Offerings Go Above 200 Mark

MINNEAPOLIS — "Behind the Great Wall," the only new offering last week, scored a good 150 per cent at the neighborhood Westgate. Among the holdovers "Spartacus" in its fourth week at the Mann rated 275 per cent, and "Exodus" in its 11th week at the Academy and "Cimarron" in its second week at the Gopher both rated 250 per cent.

Academy— Exodus (UA), 11th wk.	250
Century— Cinerama Holiday (Cinerama), reissue, 15th wk.	125
Gopher— Cimarron (MGM), 2nd wk.	250
Lyric— One Hundred and One Dalmatians (BV), 3rd wk.	130
Monn— Spartacus (U-I), 4th wk.	275
Orpheum— The Alamo (UA), 4th wk.	90
St. Louis Park— All Hands on Deck (20th-Fox), 3rd wk.	135
State— Pepe (Col), 3rd wk.	100
Suburban World— Make Mine Mink (Cont'l), 5th wk.	100
Westgate— Behind the Great Wall (Cont'l)	150
World— All in a Night's Work (Para), 3rd wk.	125

Dubuque, Iowa, Drive-In Lost in \$100,000 Fire

DUBUQUE, IOWA—Fire early Tuesday, March 28, destroyed the Dubuque Drive-In just north of the city, the fire being discovered around 3 a.m. Loss caused by the fire was estimated by Manager Harley Moore at around \$100,000, but he added that the loss was covered by insurance.

Destroyed in the fire was a 50x80-foot screen and a storage space, 20x70 feet, behind it, as well as the boxoffice and entrance canopy. The only structure left standing was the one housing the concessions stand and booth.

Film Plaudits for Friendly Editor



Larry Lawrence, retiring editor of the Milwaukee Journal Green Sheet, clowns it up for friends of the motion picture industry at a dinner given by his well-wishers. In the background, left to right, are Judge Seraphim; Russ Mortenson, Standard Theatres; Harold Fitzgerald, the theatreman; L. F. Gran, Gran circuit; Bernie Strachota, chief barker of the Milwaukee Variety Club, and Mr. Copeland of Stanley Warner.

MILWAUKEE — Some 200 showmen, newspaper, radio and TV people crowded into the swanky Steak Ranch here to bid a fond farewell to a showman's newspaper man, Larry Lawrence, who is retiring as editor of the Green Sheet section of the Milwaukee Journal.

Prominent among those present was theatre official Harold J. Fitzgerald, now in semiretirement. Fitzgerald delivered one of the most touching tributes of the day, in noting that when an exhibitor needed Larry's touch with a story in the Green Sheet or elsewhere to perk up a promotion, Larry could always be expected to come through. "For a newspaperman who could have made the most of his opportunities, Larry remained his usual self, no outlandish beard, funny tie, or attire which indi-

cate an affectation common among some writers. We're going to miss you, Larry," he said.

Toastmaster Bernie Strachota then called on others who related numerous acts of kindness that Larry had performed for them and the industry as a whole. He also asked for a standing ovation for Harold "Bud" Rose of Allied Artists Pictures who, he said, had done an outstanding job in whipping up such a large turnout.

Strachota, on behalf of the Variety Club, accepted a check for \$100, presented by Mrs. Elroy Mushack of the Better Films Council, which voted the money in token of the fine job the club had been doing in sponsoring the Epilepsy Clinic at Mount Sinai.

Jim Fraser Buys Drive-In Outside Red Wing, Minn.

RED WING, MINN.—Jim Fraser, who operates the Auditorium Theatre under lease from the city and the Auditorium board, has purchased the Red Wing Drive-In in Wacouta from Mr. and Mrs. Gordon Spiess. Fraser took possession at once and his opening was scheduled for Friday (14).

Fraser, who came to Red Wing in 1954, has had experience in operating drive-in theatres. Early in his career he was projectionist at an outdoor theatre at Rapid River, Mich. He plans to start a new policy of showing first-run movies at the drive-in, which is beside U. S. 61 just east of Red Wing.

Mr. and Mrs. Spiess, who opened the Red Wing Drive-In in 1955 after operating an indoor theatre in Glenwood City, Wis., plan to move to the west coast on account of his health.

\$236,707 LeWitt Estate

HARTFORD—Connecticut industry pioneer George LeWitt, who died August 20, 1960, bequeathed an estate valued at \$236,707.77, to his widow, Mrs. Miriam Z. LeWitt.

Edwin Schwalbe Dies; President of Circuit

LA CROSSE, WIS.—Edwin Schwalbe, 66, president of the La Crosse Amusement Co., died suddenly Saturday evening, March 25, in Delray Beach, Fla. He and Mrs. Schwalbe had been in Florida on vacation since January 6.

He had been in the theatre business since 1919 when he became associated with La Crosse Theatres, the company owning the theatre properties operated by the amusement company. He managed the Rivoli Theatre in 1920, later worked in the same position at the Bijou, Strand and Riviera theatres. He also served as secretary and treasurer of the theatres company before becoming president in 1958.

Memorials may be sent to the Variety Heart Hospital in Minneapolis.

Schwalbe, a veteran of service in World War I, is survived only by his wife Margie. His parents and his brother Arthur preceded him in death.

Analena Lund, Swedish beauty, will make her American debut in William Castle's "Sardonicus."

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Clarence Morris Manager In International Falls

INTERNATIONAL FALLS, MINN.—Clarence Morris of Park Rapids has assumed management of the Border and Grand theatres and Parkway Drive-In, succeeding Ray VonderHaar. The latter has moved to Alexandria, headquarters for Tentelino Enterprises for which he became general manager last year. The pressure of duties involved in managing the affairs of the circuit necessitated VonderHaar living closer to his office.

He had been manager of the local theatres for 12 years, prior to accepting the Tentelino post, and took a leading role in the activities of the city government and service clubs throughout his residence here. He and his wife have eight children.

Morris comes here after many years of experience in exhibition throughout Minnesota. He has managed theatres in Braham, Morgan, Thief River Falls, in addition to Park Rapids. The Park Rapids theatres are owned by the Alexandria firm which owns the local theatres and drive-in.

Morris and his wife and son Charles, a high school freshman, will move here as soon as living quarters are found. They have another son, a teacher in St. Paul, and two married daughters.

LINCOLN

"Ben-Hur" is coming to the Joyo in suburban Havelock April 20, says owner-manager C. D. Frasier. A permanent visitor already has come to the Frasier family home. It's a tiny Boston terrier puppy, promised last summer and delivered this month to the Frasier's 9-year-old son, Paul.

Cooper Foundation's Stuart Theatre was the setting for an April 13 special morning show, sponsored by the Lincoln Woman's Club and the Lancaster County unit of the American Cancer Society. The two-film show was one of Lincoln's Cancer Month observances.

The long run of "South Pacific" at the Cooper in Omaha and the shorter one at the foundation's Lincoln Theatre will be followed by live theatre in mid-July at Pioneer Park's Pinewood Bowl. The Rodgers-Hammerstein musical has been chosen as the Civic Singfest Committee's annual bowl show featuring local talent. Nebraska Wesleyan's Pop Bennett of the music department will direct the production. Auditions are next month.

Walter Jancke's view of downtown Lincoln to the west (the only window in his office, incidentally) is fading faster than the afternoon sun. Only a tiny space will separate the western wall of the Varsity Theatre, where the Nebraska Theatres' city manager has his office, and the east wall of the new six-story car parking garage now going up. Walt says he's thinking of buying a great outdoors print to replace the wide open view he is losing.

The Cooper Foundation lectureship program founded by the Cooper Foundation Theatres organization at the University of Nebraska brought Harvard University's biology department chairman, Dr. Carroll M. Williams, to the NU campus for a report on his research involving action of the juvenile hormone.

Sauk Rapids Council Issues Airer Permit

SAUK RAPIDS, MINN.—A request of a building permit for a drive-in theatre has been accepted by the village council.

Leo Ross requested the permit to build a theatre, to be known as the Fair Skies Drive-In, on land purchased from the fair board directly in front of the grandstand at the fair grounds.

OMAHA

Dubinsky Bros. has moved to new quarters

on the seventh floor of the Anderson Building in Lincoln. The Dubinskys have a midwest circuit, including a drive-in in Lincoln . . . A. E. Thacker has opened the 7-T-7 Drive-In at South Sioux City and will close the conventional State with the opening of the drive-in season . . . Cecil Waller of the King Theatre at Ida Grove, Iowa, has gone to Colorado to visit his son.

Bob Hirz, city sales manager for Warner Bros., and his wife were so considerate of each other's feelings they nearly froze themselves to death. They live in Plattsmouth and Bob is veep at the new Plattsmouth Country Club. They decided to give the links a tryout. After a few holes the bitter cold wind had Bob shaking but his wife seemed to be enjoying herself so much he said nothing. On the fifth hole he noticed his wife's hands shaking so much she couldn't putt. "I didn't want to say anything," said Mrs. Hirz. "You seemed to be having such a good time." They quit.

Donald B. Wells has been named manager of the Cooper Foundation's Dundee Theatre, which has been extensively remodeled and redecorated for 70mm pictures. Don comes to Omaha from Lincoln, where he was with the Cooper Foundation's Lincoln Theatre after a stint in service . . . Paul Weiss, ex-Columbia staffer here, was in town on a visit from Minneapolis . . . Joella and Barbara Cohen, daughters of Columbia salesman Ed Cohen, were home for spring vacation.

Jim Travis has his Lakeland Drive-In in operation . . . There is a report the Gem Theatre at Merville is for sale or lease . . . Bev Miller of Kansas City was in town working on the re-run of "Friendly Persuasion" and "Wichita" . . . Bill Wink, Allied Artists office manager, is sputtering hard these days. He has been kept away from spring yard work by bad weather for so many weekends he is thinking of retiring his green thumb.

Edith Renfro of Theatre Booking Service has been released from Lutheran Hospital, where she had been undergoing treatment for a detached retina. Husband Jack says she has to wear "pin-point" glasses for a while but that the doc says her eyes are coming along "perfect."

Sharon Pitts, daughter of UA's Shirley and Paramount's Lin, has returned to Oklahoma State University . . . George Regan, former 20th-Fox manager who now has the Title Films Co. in Chicago, visited the Row. His wife has been visiting her folks here and the Regans are planning a trip to Hawaii.

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MINNEAPOLIS

Heading for the Variety Club International convention at the Fontainebleau Hotel in Miami Beach the end of this week will be Sim Heller, operator of theatres in Grand Rapids and Milaca; Joe Podoloff, operator of the Vogue and American theatres and International Variety representative in the midwest; Tom Burke, head of Theatre Associates and chief barker of Variety Club of the Northwest; Roy Miller, manager of Universal; Eddie Schwartz, Ad-Art Advertising Co., their wives, and Sheldon Grengs, Shelgene Theatres.

Mark Carey, who has been associated with the Willmar theatres for many years, and his wife recently celebrated their 50th anniversary at Lowell Inn in Stillwater . . . Spyros Skouras, head of 20th Century-Fox and owner of KMSP-TV, Twin Cities; Oliver Treyz, president of the ABC network; and Pete Levathes, head of 20th Century-Fox TV, were in last week to give the station an official sendoff as the new ABC-TV affiliate in the Twin Cities.

The Gem at Philip, S. D., is closing May 21 for the summer. It is part of a three-town circuit including Murdo and Presho, S.D., operated by A. J. Johnson of Rapid City, S. D. . . . "Dondi" outgrossed every Allied Artists picture which has played in Wahpeton, Jamestown and Fargo, N. D., according to Irving Marks, AA manager.

Jake Stadel has reopened the Fox at Isabel, S. D., which was closed for the winter . . . Genevieve Donovan, cashier at Columbia, is back from a vacation in southern California, Phoenix, Albuquerque and Denver . . . The Hilltop Drive-In, op-

erated by Mrs. Ed (Charlotte) Sullivan, has installed larger lamps . . . Mike Lee, United Artists district manager, was in.

The early-opening drive-ins in the Twin Cities enjoyed good business, but inclement, snowy weather put the skids on grosses thereafter . . . Outstate exhibitors on the Row were Jim Skeim, Crosby; Ken Pepper, St. Croix Falls, Wis.; Chick Everhart, Walker; Leo Allender, Northome; Bernie Larkin, Madelia, and K. C. Sargent, Verne Drive-In, Luverne. Edward L. Remig, auditor for American International, and Milt Overman, American International exploiteer, were in. Overman was working on "Black Sunday," which is set to open at the Uptown April 28. Remig was on his way east.

The first week of "Ben-Hur" gave the Hollywood Theatre its biggest gross in the theatre's history, according to Charles Rubenstein, partner in the house . . . Harold Field, head of the Pioneer circuit, and his wife are back from a vacation in Florida.

The old Bijou has been torn down. It was located in the lower loop redevelopment area. The house was constructed between 1887 and 1895. It housed stage plays, was a vaudeville theatre, later had burlesque and then was a motion picture theatre operated the last few years by Max R. Elkin. Harry Sherman, who produced the Hopalong Cassidy films, once operated it.

Varsity Theatre showed the longest program ever put on a local screen—5½ hours. The show included the complete Satyajit Ray trilogy, "Pather Panchali," "Aparajito" and "The World of Apu." There were 15-minute intermissions between features. Admission was \$1.50 . . . "Seven Wonders of the World" is returning to the Century Theatre for one of the theatre's current encore runs starting today (17). It will play eight weeks.

"Gone With the Wind" is set to open at the Orpheum for another return engagement about April 28 . . . Joe Loeffler's package deal of "The Amazing Mr. Harrison," a hypnotist, and a special feature will play the Crystal at Glencoe Friday and Saturday (21-22). Loeffler also has completed a deal with Minnesota Amusement Co. to show his two-reeler, "Conquest of Izalco," at its theatres . . . Seeman Kaplan, theatre architect, and his wife vacationed in Las Vegas.

Unless the Minnesota legislature changes the law, daylight saving time will begin in Minnesota at 2 a.m. May 28 and end at 2 a.m. September 5.

Henry Holkey Manages New Levittown Fox

PHILADELPHIA—Henry Holkey, 22, of Doylestown, who managed the County Theatre there, was appointed manager of the new Fox Theatre which Melvin J. Fox opened at Levittown, N. J., March 23. The \$500,000 theatre is in the center of the Levittown Plaza, an ultramodern shopping center.

Managers Realigned By Mann Theatres

MINNEAPOLIS—A new lineup of managerial personnel for the Mann circuit in the Twin Cities was announced here by Ted Mann, president.

Bob Whelan, formerly manager of the Orpheum, is now manager of the new Mann Theatre (formerly the Pan).

Russell Beach, formerly manager of the Pan, is now manager of the Westgate Theatre here.

Leo Vetter, formerly assistant manager of the World and Academy theatres here, is now manager of the Orpheum. Charles Paules, who has been a "swing" man with the circuit for some time, is new assistant manager of the World and Academy.

Ray Chappie is the new manager of the World, St. Paul, replacing Roy Prytz, who died recently. Chappie, who formerly managed the Westgate and Suburban World theatres, Minneapolis, also will supervise Mann's Lyceum, St. Paul.

Max Friedman has been named manager of the Strand Theatre, St. Paul. He had operated his own theatre in Wellsville, N. Y., since 1952 and prior to that was with Warner Bros. Theatres in Albany, N. Y., as a buyer and booker.

Kenneth E. Gaines Dies; Minneapolis Row Shipper

MINNEAPOLIS—Services for Kenneth E. Gaines sr., 61, who had been employed on the Row since 1922, were held April 10 with interment in Crystal Lake Cemetery. Gaines died April 7 at St. Mary's Hospital here following surgery. For the past two years he had been employed at Independent Film Service as a shipper. Previous to that, since July 1922, he was employed by Warner Bros. as a shipper.

Survivors include his wife Nora J., inspector at National Screen Service here; two sons, Kenneth E. jr., and Cyrus F., and a brother, Burton T., all of Minneapolis.

NFB Promotes Chagnon

MONTREAL — Jean-Jacques Chagnon has been appointed regional supervisor of the National Film Board for Quebec province, succeeding Irene Bonnier, recently named director of French distribution of the crown corporation. Chagnon, who formerly was chief of administrative services, joined the NFB in 1956. In his new post he will take charge of the board's eight district offices in Quebec. He will maintain close ties with film libraries and other distributing outlets and advise numerous institutions on the use of documentary films.

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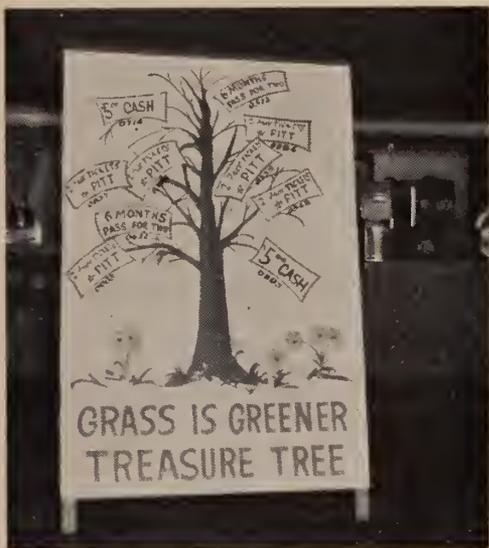
BOXOFFICE

Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Treasure Tree Bears Fruit for 'Greener'

A very inexpensive "The Grass Is Greener" Treasure Tree gag comes from Joe Carlock, aggressive manager of the



Pitt Theatre at Lake Charles, La., for Pittman Theatres, New Orleans. Numbers, corresponding to ticket stub designations, are placed just below the balloon copy on the branches, good for prizes, including two \$5 cash awards, six-month passes, tickets good for two, and tickets good for one.

Diecut trees are available from U-I for the asking. Carlock gave a number of these out around town, with the title and theatre name stamped on them.

Carlock also made up a triple-fold piece—5x12 inches folded to 5x3—with the front page and four inside pages bearing this copy made up from the pressbook:

"Husbands! Wives! Sweethearts! Has Your Romance Gone on the Rocks? Then Read About THE FACTS OF LIFE . . . The Holiday Season Never Will Be Merrier (it was near Christmas) . . . You'll Want to Kiss and Make Up After You See the Screen's Two Greatest Clowns Whoop It Up in the Funniest Marital Mixup You Ever Saw! . . . See Bob Hope and Lucille Ball in 'The Facts of Life' Starting (date and theatre name) . . . P.S. It's Also a Movie With a World of Tenderness. A Warm, Wonderful Story That Gets You Here (small cut of heart pierced by an arrow)."

The Marlow Theatre at Helena, Mont., gave one-year passes to its 5,000,000th patron and everyone in his party.

Preview for Deaf Has Great Appeal; Sign-Language Expert Acts as 'Ears'

Goodwill of the highest order, and much publicity, can be obtained in larger cities by means of a preview screening or special show during the run for deaf people.

Deaf people! How can they follow the story when they can't follow the dialog?

Well, a sign-language expert wearing nylon gloves and a black suit, with fluorescent paint on his lips, acts as the "ears" for the deaf audience. When stationed on a platform in front of the auditorium just below the screen, with a black light outfit focused on him, the audience sees only his hands and lips.

MOST EVERYTHING DONATED

Such a special show for the deaf was very successful at the University Theatre, in Toronto, Ont. It was sponsored by MGM of Canada and Famous Players Canadian Theatres. The picture was "Ben-Hur." Everything except the usherettes' pay was donated.

Tiff Cook, exploitation manager for FPC, had heard about the experiment in St. Louis. It had never been tried in Canada. He reports he was fortunate in the fact that the Rev. R. L. Rumball was pastor of the Evangelical Church for the Deaf in Toronto. He was enthusiastic about the idea, and he was quite capable of serving as the "ears" during the long show. He got in touch with all the deaf groups and informed them about the showing, and even reached deaf people over a hundred miles away.

Because the University has a regular matinee, the show for the deaf had to be scheduled in the morning, 8:30 a.m. and on a Saturday because many of the deaf persons have regular jobs.

375 DEAF PERSONS THERE

But despite the early hour, some 375 showed up, who were seated on the main floor, center section. Pastor Rumball was on a stool which stood on a stand at the righthand side of the aisle, a bit in front of the screen, located so that the deaf audience would not have to move their eyes too far from the screen to see Rumball's sign language.

The black light outfit was placed about six feet in front of the stand, and all that could be seen of the pastor were his white nylon-gloved hands and his moving lips.

Pastor Rumball narrated the complete show, and came out at intermission and explained the film and a display of props University Manager Len Bishop had on a table in the lobby. In short, Rumball's



He was the "ears" for 375 theatregoers, The Rev. R. L. Rumball, white-gloved and his lips painted with phosphorus, translated the dialog of "Ben-Hur" for deaf persons at a special showing in Toronto

hands were continually at work in the sign language for more than four hours, a remarkable feat in itself.

The novelty showing of "Ben-Hur" received coverage in all the papers, including front page art and copy, and was on radio and TV.

Radio and newspapers announced the event two days in advance. On the morning of the show, reporters and photographers from the newspapers showed up 100 per cent, both television stations in the city sent cameramen and directors for coverage, and the radio station did tape recordings with the pastor after the show.

Cook comments that he had never seen as much coverage for any event in a theatre as he did on the showing for the deaf people. And the latter were well pleased. In answer to a query, they indicated they had understood the picture dialog as passed on to them by Pastor Rumball.

"Everyone seemed pleased with the show," Cook says, "and I believe it not only brought us additional publicity for 'Ben-Hur' but more important it brought us a tremendous amount of goodwill for both the theatre and the two companies who got behind the novel promotion."

Roger Bower, fieldman for "Ben-Hur" at Toronto, assisted in the event. MGM and FPC officials are considering similar showings for the deaf in other larger cities.

Showman Ricketts' Drive-In-O-Grams Are Collectors' Item . . . Carload of Popcorn!

Speaking on "Promotions" at the final session of Show-a-Rama 4 in Kansas City recently, Kansas showman Paul Ricketts asserted: "Good showmen live just as long and have twice as much fun as sane people."



Paul Ricketts

On the subject of prior censorship, which was the topic of the preceding speaker, Mrs. Margaret Twyman of the Motion Picture Ass'n of America, Ricketts said that he and his wife have never denied their own children any movie shown in their theatres. Those in the audience who are personally acquainted with the Ricketts family know how much this statement means, because the second generation Rickettses are outstanding by any measuring-stick.

MOST EFFORT ON DRIVE-IN

Mentioning that in Ness City their drive-in gets most of the promotion, Ricketts emphasized that most of the ideas presented would be easily adaptable to indoor situations. He said he heats up under the collar when he passes a drive-in sign and sees the word "closed"—which he regards as a "dirty word" in show business lexicon. His board carries a variety of messages through the winter, many of these like the GEE WHIZZ! which greeted a foot-deep snowfall, and the NO MATINEE HERE TODAY which appeared in midwinter, giving rise to considerable local comment.

The backbone of his promotional efforts is a program calendar, printed on both sides which he uses both as a handout and as a mailing piece. The regular size costs four and one-half cents each to print and mail which, he admits, adds up, but which pays for itself many times over both in goodwill and in advertising value. He also puts out a small-size calendar at the drive-in which he calls a "compact for the compact cars."

KEEPS MARQUEE INTERESTING

Another word which he dislikes almost as much as "closed" is "exhibitor." He says in his opinion this word should be eliminated from the trade press. After all, he pointed out, a merchant who displays shoes, groceries or what have you can be an "exhibitor."

"What you should be," he said, "and what you should call yourself is 'showman'."

Ricketts puts as much thought and effort into promoting his concessions as he puts into the exploitation of his theatres and the pictures they play. Much of this concessions promotion has been built around his "Ricketts Famous Popcorn" which—wet weather and dry—takes in 45½ per cent as much as his ticket window does. In other words, he takes in 34 cents popcorn money for every 75 cents spent at the boxoffice.

This "Ricketts Famous Popcorn" is the subject of many handouts and advertising

gimmicks and was the most talked-about feature of a parade held in connection with the Ness County Fair a few years back when Ricketts popped up \$14 worth of popcorn and completely filled a passenger car with it, using a long mailing tube taped to the windshield in order to see where he was driving. He said, "If you think it was a chore getting the car filled up—you should have seen me trying to get that popcorn out again."

Making the point over and over again, from different angles, that it's important to keep people talking about your theatres and the stunts you pull, Ricketts said he has become known around Ness City as the "Hand-Out King." He is always on the look-out for "free stuff" to hand out to his drive-in customers. These conversation-starters have ranged from Scratch Pads for Narrow-Minded People, Old Maid's Permit, love notes from such *femmes fatales* as "Mamie Stover," "Rosemary" and the gal whose phone number begins "Butterfield 8" to cheap beads—labeled "Ness County pearls" and dog biscuits for the hungry friend of the family in the back seat.

The chief handout is Paul Ricketts' unique contribution to showmanship—the Drive-In-O-Gram. These are clever one or two sentence comments, gags, daffynitions, etc., printed in bright ink on gaily colored newsprint about 4x6 inches in size and imprinted with a RICKETTS THEATRES script signature and a "Get More Out of Life, Go Out to a Movie" emblem. Ricketts says in the years these have been handed out, many of the local citizens have taken up the habit of collecting Drive-In-O-Grams and he seldom sees one thrown down on the drive-in yard.

On the subject of handouts, Ricketts said that how it's done is as important as what is given out. The presentation should carry a note of warmth, courtesy and hospitality. It should be done briefly, but should be accompanied by a few words of



The big success of "Pepe" at the Chicago theatre was credited partly to the big job two pink jeeps performed prior to the opening. The pink "Pepe" jeeps, working daily one week in advance, covered the city's downtown area from early morning to the evening rush hour. It was estimated that several millions of potential patrons were exposed to the "Pepe" message carried on all sides of the Willys jeepsters. Shown above is Paul Lazzaro of the B&K advertising department getting set to send a local actor on his rounds.

Drive-In-O-Grams

Sometime the miss who misses bein' a Mrs. doesn't miss much.

* * *

When some men get a kiss, they try to make a meal out of it.

* * *

Taking your wife to a party is like going fishing with a game warden . . . No matter what you catch they make you throw it back.

* * *

The other day a friend of mine dropped a small fortune in the market. His shopping bag broke.

* * *

Every once in a while you see a guy who wants to eat his cake and have some other fellow's cookie, too.

* * *

Some people have read so much about the harmful effects of smoking that they have decided to give up reading.

* * *

The honeymoon is over when the dog brings your slippers and your wife barks at you.

* * *

DAFFYNITION: Bachelor—a man who can get into bed from either side.

* * *

Ladies, don't worry if your husband chases girls. Our dog chases cars and he wouldn't know what to do if he caught one.

—Compliments of
RICKETTS THEATRES

personal greeting and shouldn't ever seem routine or "cut and dried."

Ricketts mentioned that he is frequently asked about the source and subject matter of the Drive-In-O-Grams. He said he gathers these much as a bee gathers honey, but always watches to make sure than no smut appears, that no individual or business is ridiculed, and that no slighting reference ever is made to the motion picture industry.

MAKES CROWD CHUCKLE

On stunt he pulled in his indoor house drew a big chuckle from the crowd. After Elvis left the service and newspapers were carrying a number of articles about him, Ricketts decided to conduct his own "Galloping Poll." When he booked the next Presley picture he labeled one of the entrance doors "I Like Elvis" and the other "I Hate Elvis." He said you'd be surprised how many people would start through one door, notice the sign, and go over to the other door. He didn't try to keep count of how the poll came out, because ALL THE VOTERS WENT IN. And, of course, that was the real object of the game.

Ricketts brought with him plenty of sample Drive-In-O-Grams and other handout gimmicks, giving the audience leave to use any of them that might be useful. He freely admits borrowing ideas from other showmen and said that ideas, particularly promotional and exploitation ideas, can be used and reused with slight variations as new picture titles appear.

The only really necessary ingredient, he concluded, is zest for the business you love (if you don't, you shouldn't be in it)—showbusiness.

Pleasure and Profit In Shopper Matinee

There was pleasure, plus a nice profit, in a recent Tuesday matinee for Jim Wiley, manager of the Malverne Theatre in the community of that name on Long Island, New York.

The pleasure came from seeing a near capacity audience at a theatre where matinees are not usually very strong; the nice profit was the \$175 collected, less a few expenses.

Manager Wiley rigged up a Shoppers Matinee, booking a film with appeal for the women, "All That Heaven Allows," which features Rock Hudson and Jane Wyman. He sold his idea to seven merchants at \$25 each.

The cost to the theatre included the printing of 700 tickets—100 to each merchant for distribution to his customers, or to anyone coming into the store and asking for one—for a 40x60 lobby display plugging the matinee and listing the names of the sponsors, and for 3,000 heralds, which were distributed by each store, put into newspapers and sent out on the theatre's mailing list.

Wiley also sent letters and heralds to the heads of PTA groups, women's clubs and church societies, telling them briefly about the Shoppers Matinee and asking them to pass along the information to their members.

The Tri-Town Leader and South Shore Record also printed notices on the afternoon show.

The matinee tickets were special, measuring about 5½x2½.

Model T Club Parades For 'Professor' Opening

Steve Smolak, manager of the Fox West Coast Chinese Theatre in Los Angeles, arranged a tieup with the local Model T Ford Club to provide a parade of Model Ts down Hollywood boulevard for the opening of "The Absent-Minded Professor" on St. Patrick's Day.

The drivers wore Gay Nineties costumes and afterward were the guests of the theatre for the new comedy film, in which Fred MacMurray drives a 1912 Model T. Ford.

Each auto was equipped with a poster reading, "We are going to the Chinese Theatre to see 'The Absent-Minded Professor'." Additionally, several of the old-type cars were placed on display in the forecourt of the theatre.

Grand Opera Film Festival

Balaban & Katz booked a Grand Opera Film Festival for its Will Rogers and Valencia theatres in Chicago, with four film operatic presentations dated for one-night performances March 23, March 30, April 6 and April 13. Tickets for the one-nighters were available at 90 cents for each performance, or \$3 for the series of four, which included "Madame Butterfly," "La Traviata," "Tosca" and "Pagliacci."

Makes Do With Pressbook

When regular paper didn't arrive in time for "One Foot in Hell," T. J. Steadman of the Colonial in Canton, N.C., made do with the pressbook, using all pictures possible. Pictures were outlined with a sign brush.

Cashing in on Oscars via Return Runs



Here are two of the ads laid out by Cal Bard, UA manager at Omaha, and Dick Barkes, ad firm head, for cashing in on the Oscar awards.

They are 4 cols., 10 inches.



A cooperative venture between the Omaha office of United Artists and TOP Advertising Co. to cash in on nominations for Academy Awards and/or winners, proved successful beyond the hopes of the two men who promoted their idea. Cal Bard, manager of the Omaha UA office, and Dick Barkes, owner of TOP, worked up the idea and made several test runs with gratifying results. They polished up and expanded the promotion and as a result it will be used in the entire midwest.

They laid out some eye-catching advertising displays. One, for example, showed a bowling strike, tenpins flying, and featured the picture titles and Academy nomination players.

They gave their promotion a trial run at the Jewel Theatre at Valentine, Neb.,

owned by Mrs. Hazel Dunn, an alert exhibitor in northern Nebraska who has a well-run and finely-outfitted theatre. There was no question but that the tieup boomed receipts.

Bard and Barkes are continuing to make improvements, which will be of continued benefit if the awards go the right way on the Academy potential winners.

"We believe it's a unique way of tying the dating and advertising together so the exhibitor has the advantage of promoting and dating the picture at the same time," said Bard. "It insures speedier service at the time the awards are made. The promotion is beamed specifically for the suburbs and smaller towns.

Similar type treatment has been given to "Inherit the Wind."

1,000 Men at 'Kipling's Women' Screening Pick Starlet for Personal Appearances

When Walter Morris, veteran Knoxville, Tenn., theatreman, booked in "Kipling's Women," he introduced a new angle to the special preview idea. He invited 1,000 men to be his guests at a Saturday morning screening to judge the beauties in the picture and to pick a winner, the latter to make personal appearances when the regular run got under way. Just about every one of the 1,000 "judges" turned up, and they chose Malia Olandag, Philippines-born beauty.

The stunt drew wide coverage in the press and over radio and TV, and the coverages were duplicated when Miss Olandag arrived in town for the personal appearances.

In the larger cities, particularly, this is a promotion which can be undertaken at a cost which is not too prohibitive, percentage-wise, according to Kroger Babb, veteran distribution and production executive, whose KBA Attractions is handling "Kipling's Women."

Morris, who booked the picture after seeing the advertisement in *Boxoffice*, reported the preview stunt caused more word-of-mouth publicity than he had received in years. The picture was first booked for the 1,000-seat Tower Theatre but Morris added the Pike Theatre because of the unusual boost the preselling campaign had given ticket sales.

Tieups were completed with the six radio

stations, and two TV stations, the Rambler agency which provided a car for Miss Olandag for her seven-day stay in Knoxville, a beauty shop which did the star's hair daily, and a supermarket. With Kroger Babb, Miss Olandag made 14 radio and seven TV appearances, in interviews running five to 12 minutes. More than 5,000 photographs of the starlet were distributed and more than 1,000 patrons had their pictures taken with her.

Gunman and Moll Bally For 'Underworld U.S.A.'

For promotion of "Underworld U.S.A." at the Pilgrim Theatre in Boston, John Markle, Columbia, used two models, one a "gangster," carrying a violin case, on which was lettered "We are on our way to see our 'Underworld U.S.A.' at the Pilgrim Theatre," and the other, his moll, in a tight raincoat on the back of which was lettered a blurb for the picture. The pair walked around Boston streets advertising the picture and made stops in front of the theatre.

Free Candy to Women

The Central, West Hartford, Conn., gave free candy boxes to first 100 female patrons attending a Valentine's Day performance through arrangements with the Maxwell drug stores.

Tulsa Showman Active In Downtown Group

The advantages of active participation in a downtown merchants association comes from R. V. McGinnis, who owns and operates two downtown first-run theatres in Tulsa, the Majestic and Rialto. McGinnis has always been interested in the problems of his fellow merchants, and has become one of them, serving as a member of the board of directors of Downtown Tulsa Unlimited, an organization representing more than 500 merchants.

Showman McGinnis without doubt enjoys working with his fellow businessmen on common goals. Downtown Unlimited has been using a series of page ads and other promotions to stimulate the shopping downtown habit, and, of course, words to the effect, "see a good movie," are always included, as was in a recent page ad headed, "The Easter Parade Begins in Downtown Tulsa!"

This page was in two colors, black and yellow.

"In addition," McGinnis relates, "it (membership on the Downtown Unlimited board) gives me an insight on what is going on currently and what is projected. For example, our Thursday nights, when we stay open to 8:30, were slowing down so we all voted to change the late closing to Friday nights when people get their pay checks and can stay up later because Saturday generally is a day off.

"The newspapers come out with 12 special Sunday sections each year. We get pictures and news stories gratis about our theatres and pictures. The merchants value the downtown theatres and cooperate real well. Recently we had 50, 8x10 stills on a feature picture, framed with copy on the film and playdate, accepted for front window display throughout downtown. The total cost was 30 passes."

Talent Hunt Highlights 'Parrish'-Camera Tieup

More than \$500,000 worth of advertising and merchandising expenditures will back up a huge promotional tieup between Warner Bros. and Fairchild Camera and Instrument Corp. in behalf of the forthcoming release of "Parrish." Fairchild's new Cinephonic 8mm home sound movie camera will be introduced coincidentally with the merchandising campaign.

Highlight of the tieup is a Warner Bros.-Fairchild Talent Search, which was devised in view of the four young players who star in the picture—Troy Donahue, Connie Stevens, Diane McBain and Sharon Huguency. Open to any man, woman or child in the U. S., contestants may enter by submitting 50 or 100 feet of Cinephonic sound color films showing a brief performance by the participant. The grand prize will be a ten-week Warner Bros. contract and a guaranteed appearance in one of the company's feature or TV films.

Second and third prizes will be free trips to Hollywood and appearances in a WB television production, while 22 other contestants will win Cinephonic 8mm cameras and projectors.

The contest began April 1. Judges include Warner Bros. casting head Solly Baiano; Harry Mayer, studio talent and story executive, and Delmer Daves, writer-producer-director of "Parrish."

As It Looks To Me

By KROGER BABB



A Showman's Views on Merchandising Motion Pictures

WHEN A THEATREMAN is ashamed of his theatre or his audience, he admits without verbal confession that he is not doing the job that he should, or perhaps that he is capable of doing. You should travel this nation, these days. Theatreman have their cashiers and doormen trained as never before to throw up a "roadblock" prohibiting an industry visitor from entering their theatres unless given a personally guided tour. When the cashier buzzes the manager's office, the theatreman can usually be seen coming down the stairway two or three steps at a time. Many of them rush out to the boxoffice, wanting to intercept you there. "Let's go have a cup of coffee," is their welcome line.

ON A RECENT TRIP we stopped in to see an exhibitor whom we've known for 25 years. Always before the welcome mat has been out, but not this trip. It was so obvious, when he intercepted us at the boxoffice and invited us down the street for coffee, that he didn't want us to come inside, and we decided not to insist. But it didn't work out that way. While we were coffee-sipping, a phone call came in for him. In his mad rush to see either the lady's leg or the hole she had claimed the seat tore in her new hose, he unconsciously invited us along. "Some dame is raising hell, claiming she tore her hose on a seat. I gotta go back. Come on up and watch the picture until I get rid of her," he roared. We did.

IT WAS 8:50 p.m. and we experienced no trouble finding a seat in the rear of his theatre. "Butterfield 8" was on his screen. It had opened Sunday; this was Monday evening. The bright reflection from the arc light's throw danced brilliantly upon 969 empty seats. There were 31 people in this 1,000-seat theatre, including us. Instead of being a shame, we told ourselves, this was a crime.

Fifteen minutes later this exhibitor friend beckoned us to his office. No one could have convinced us that this was the same man, or the same office, or the same theatre that we have known intimately for 25 years. His attitude was worse than Chamberlains'. He had an umbrella hooked on his office coat rack, too. The proud pictures, awards, plaques that once graced his office walls were now either dirty, broken or gone. His office was a pig pen of disorganization. Its carpet was torn. Its furniture was defaced. Its walls cried for paint. The light globe couldn't have been over 75 watts and was dying a slow death. The office was like a morgue. This one-time livewire showman was like a corpse.

WE TALKED AND WE TALKED. The little cashier came in with a small handful of wrinkled paper money and silver. She had no difficulty typing up the meager report. Her hair was unstyled, stringy, dry and lifeless. Either her complexion was bad or she hadn't washed her face and neck with soap and water in a month. Her dress did nothing for her and, in fact, she wasn't

overblessed with somethings which a dress could do much for. She was nervous, fidgety, and spoke indistinctly. Her heelless soft shoes were bumping something under the typewriter desk. She moaned about the manager never taking anything home. From under her desk she began to pull out . . . a pair of golf shoes, a pair of dress shoes, a pair of overshoes, a pair of buckle boots and a carelessly folded thin raincoat. We began to like this little gal when she turned to her boss and said, "For goodness sake, I wish you would take this junk home!"

WHY WASN'T THIS blockbuster picture doing better business, we wondered aloud. Our friend began to bring us up to date—the trailer was no good; the 40x60s weren't the right type posters for his town; Liz Taylor had cooked her goose with his people when she stole Eddie Fisher away from Debbie Reynolds; people in his town had grown tired of so many films with stories about bad girls.

The local newspaper had just put into effect a rate-raise and he had cut his space, naturally. The town needed another newspaper, he said. He doesn't use radio because no one listens to the local station. Window cards are a waste of money because no one has time to put them out. Heralds end up in the sewer. Yet, he admitted that he had given the picture "a hell-of-a-campaign, but the people just didn't come."

One couldn't keep from feeling sorry for this old friend. Competition has gotten him down, is about to put him out of business. Everything and everybody is wrong except him, he thinks. As we departed, his front and marquee lights were still burning, yet the show was out. We suggested that he should flip these switches, save the juice. Before he did, we looked up to see how he had billed this outstanding new movie on his big marquee. On both ends and the face of the marquee, we read: "Free Parking—In the Rear!" We went away convinced that today all "dead" showmen are not necessarily in the cemetery.

Before you laugh, take a good look and see what's on your marquee!

4,000 Balls From Air

For his Shop N' Show Days promotion, Montana showman, John Tella not only embellished his campaign with several full page ads, provided by Butte merchants, but he added a gimmick that couldn't miss. 4,000 ping pong balls, each containing a prize certificate, were dropped from a helicopter hovering overhead.

Introducing Art Series

Introducing an art-type series at his San Bernardino, Calif., Theatre, Ray Pankow prepared a most comprehensive mailing piece and herald. Labeling the series a "Film Laureate of Celebrated Motion Pictures," Ray's pamphlet played up all six attractions, the advantage of season tickets, and special group arrangements.

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**NATION IS SHOCKED OVER LATEST OUTBREAK OF VIOLENCE!
POLICE COMMISSIONER VOWS COLL WILL BE APPREHENDED...
GANGLAND CHIEFS SWEAR "THEY'LL GET COLL FIRST"!**

**Ad Mat
No. 502**

is shown here
in reduced size.
It actually is:

**5 Cols-
975
Lines**

Use it for news-
paper adver-
tising . . . for
a herald
handout . . .
in an 11x14
lobby frame!



MANIAC WITH A MACHINE-GUN!

John Chandler portrays Vincent (Mad Dog) Coll... in the headline-true story of a killer wanted by the law... hunted by the mobsters. 50 Grand is the underworld price on Coll's head—no questions asked!



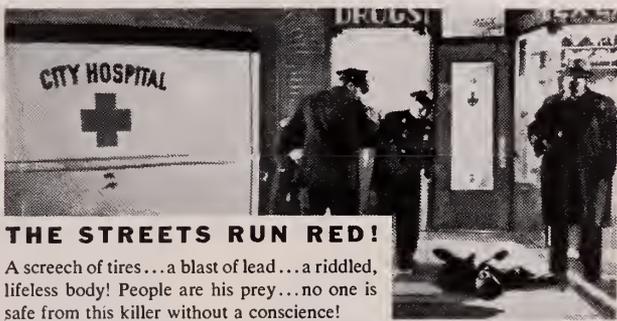
THE MIDNIGHT DEATH PARTY!

When Coll wants a man Coll goes after him... even if he has to kill a woman. This is only one of his deadly crimes!



GANGSTERS TREMBLE!

Numbers racket... slot-machines... protection... Coll held a big city in the palm of his hand and then closed his fist!



THE STREETS RUN RED!

A screech of tires... a blast of lead... a riddled, lifeless body! People are his prey... no one is safe from this killer without a conscience!



IT ALL HAPPENED!

When the twenties were roaring... with rage... and gin and sin ruled a city!

COLUMBIA PICTURES presents **"MAD DOG" COLL** starring KAY DOUBLEDAY • BROOKE HAYWARD and introducing JOHN CHANDLER as Vincent Coll
Screenplay by EDWARD SCHREIBER • Based on material by LEO LIEBERMAN • Produced by EDWARD SCHREIBER • Directed by BURT BALABAN • A THALIA FILM

COLUMBIA PRESSBOOK

MAD DOG COLL

WOMEN CALLED HIM "SADIST!"
POLICE CALLED HIM "KILLER!"
...AND GANGLAND CALLED HIM
"MAD DOG!"



STARRING KAY BROOKE AND INTRODUCING JOHN
DOUBLEDAY · HAYWARD · CHANDLER
A THALIA FILM AS VINCENT COLL
SCREENPLAY BY EDWARD SCHREIBER · BASED ON THE MATERIAL BY LEO LIEBERMAN
PRODUCED BY EDWARD SCHREIBER · DIRECTED BY BURT BALABAN
A COLUMBIA PICTURES RELEASE

AD NO. 501-605 LINES

MANIAC WITH A MACHINE-GUN!



The Blistering
Exposé Of The
Roaring Twenties
When Gin And
Sin Ruled
A Big City!

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A COLUMBIA PICTURES RELEASE

AD. NO. 301-351 LINES



WHEN GIN AND SIN MADE THE TWENTIES ROAR...WITH RAGE!
MAD DOG COLL
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A THALIA FILM · A COLUMBIA PICTURES RELEASE

AD NO. 401-408 LINES



AD NO. 104-73 LINES



STARRING KAY BROOKE AND INTRODUCING JOHN
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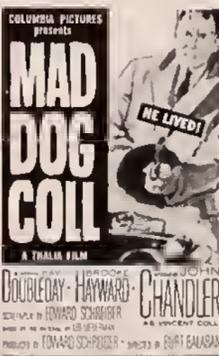
AD NO. 205-240 LINES



AD NO. 203-138 LINES



AD NO. 103-49 LINES



AD NO. 102-40 LINES



AD NO. 101-15 LINES

UTILITY MAT NO. 1
contains the following ad and publicity mats
Ad No 101 Ad No 201
Ad No 102 Ad No 202
Ad No 103 Ad No 203
Ad No 104 Publicity Mat 1 A
Publicity Mat 2 A



AD NO. 201-34 LINES

All advertising material in this pressbook, as well as all other newspaper and publicity material, has been approved under the MPAA Advertising Code as a self-regulatory procedure of the Motion Picture Association of America.



All inquiries on this procedure, which is voluntarily subscribed to by the major motion picture companies, may be addressed to: Advertising Code Administrator, Motion Picture Association of America, 28 West 44th Street, New York 36, N. Y.

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COLUMBIA PRESSBOOK

(General Advance)

Said to be the true, blistering story of Vincent Coll, the maniac with a machine gun who terrorized New York in the '20's, "Mad Dog" Coll, a Thalia production for Columbia release, will be the next attraction at the ... Theatre.

Introducing John Chandler as Coll, the gangland drama also stars Kay Doubleday and Brooke Hayward.

Of all the underworld killers who plagued the gangland era, Coll probably was the most vicious, a killer without a conscience. Rival mobsters and innocent bystanders alike fell victim to his spitting machine gun. Coll earned his unenviable "Mad Dog" tag when his depredations shocked even the hoods on whom he had declared relentless war.

Chandler portrays the venomous Coll, who loses out in the war of extermination he initiates against Dutch Schultz, the crime czar.

Miss Doubleday is seen as a burlesque stripper, Coll's moll, and Miss Hayward plays a music student whose path several times crosses that of the murder-bent Coll.

(John Chandler)

Not so long ago, John Chandler was a handsome young pre-medical major at Princeton University. Currently, he stars as the vicious thug, Vincent Coll, in the Thalia production for Columbia release, "Mad Dog" Coll, at the ... Theatre.

Kay Doubleday and Brooke Hayward are also starred in the gangland drama.



(Mat 7-A; Still No. R654) Screen newcomer John Chandler as "Mad Dog" Coll tells his gang of hoodlums he's declaring war on the racketeers who run New York; he and his tommy gun will take over. It's a scene from the new Columbia thriller, a Thalia film also starring Kay Doubleday, Brooke Hayward.

(Review)

The Roaring 20's produced no more feared name than that of Vincent Coll, a conscienceless killer who was better, and more accurately, known as "Mad Dog" Coll. The true, blistering story of this maniac with a gun is told in all its stark terror and murderous violence in "Mad Dog" Coll, the Thalia production for Columbia release at the ... Theatre.

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Kay Doubleday plays the burlesque stripper who becomes Coll's moll and a third newcomer, lovely Brooke Hayward, is the music student whose path crosses Coll's.

Written for the screen by Edward Schreiber from material by Leo Lieberman, "Mad Dog" Coll was directed with power and vigor by Burt Balaban, who also piloted "Murder, Inc." Schreiber also produced.

(My Fair Lady?)

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Daughter of two famed theatrical and motion picture personalities, lovely Brooke Hayward makes her motion picture debut in "Mad Dog" Coll, the Thalia production for Columbia release at the ... Theatre with John Chandler in the title role and Kay Doubleday also starred. Brooke is the daughter of the late actress Margaret Sullivan and stage and screen producer Leland Hayward.

The young actress attended Vassar for a year but then left school for New York and fame as one of the most sought-after high-fashion models. Her face and figure appeared regularly on the cover of such magazines as Vogue and Harper's Bazaar, while she studied under drama coach Lee Strassberg and later appeared in stock company productions. She also appeared on several of the top television shows.

Brooke had the feminine lead in the off-Broadway production, "Marching Song," with Kevin McCarthy, when Burt Balaban, director of "Mad Dog" Coll, saw her in the show and asked her to read for the part of Elizabeth.

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(John Chandler)

Traditionally, a new screen personality makes a bid for recognition by painting a portrait of evil, audiences talk more about the wicked than they do about the good. And Hollywood now is talking about John Chandler, who plays the title role in "Mad Dog" Coll, a Thalia film at the ... Theatre with Kay Doubleday and Brooke Hayward in the feminine leads.

Chandler was discovered for films while performing in a summer stock production of "Mr. Roberts." His screen test won him a minor part in "The Young Savages," with Burt Lancaster, and the starring role in the new Columbia release.

Said to be enormously gifted in portraying the malevolence of the vicious, psychopathic killer that was Coll, Chandler follows in the footsteps of other stars who found that screen wickedness helped them achieve Hollywood status: players like James Cagney, Humphrey Bogart, Marlon Brando, James Mason, Rod Steiger, Richard Widmark, Broderick Crawford and others.

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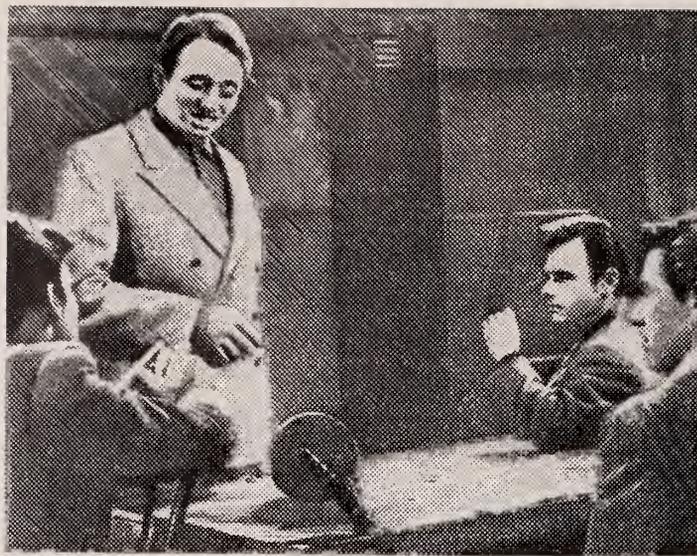
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(Mat 1A; Still No. R469) John Chandler as "Mad Dog" Coll and Kay Doubleday as the burlesque stripper who was his moll, in a scene from the new Columbia thriller. Brooke Hayward also stars.



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REVIEW DIGEST AND ALPHABETICAL INDEX

In the summary + is rated 2 pluses, = as 2 minuses.

+ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2465	Little Shop of Horrors, The (70)												
	Horror Comedy			Filmgroup	10-3-60	+							1+
2502	Long Rope, The (61)			W'n..20th-Fox	2-13-61	+	+	+	+	+	+		7+1-
2513	Look in Any Window (87)			Dr. ....AA	3-27-61	+							4+4-
2453	Louisiana Hussy (80)			Melodr....Howco	8-22-60	±							1+1-
—M—													
2489	Magdalena (76)			Melodrama	12-26-60	±							1+1-
2468	Magnificent Seven, The (128)												
	Outdoor Dr. (Panavision)			UA	10-10-60	+	+	+	+	+	+	+	12+
2492	Make Mine Mink (101)			Com....Cont'l	1-9-61	+	+	+	+	+	+	+	9+
2501	Mania (85)			Ho. Dr. ....Valiant	2-13-61	+							2+
2512	Mailbag Robbery (70)			Ac....Tudor	3-20-61	+							1+
2503	Mark of the Devil (73)			Melo....RCIP	2-20-61	±							1+1-
2484	Marriage-Go-Round, The (99)			Comedy									
				20th-Fox	12-5-60	+	+	±	+	+	+	+	10+1-
2469	Midnight Lace (108)			Dr. ....U-I	10-17-60	+	+	+	+	+	+	+	12+
2504	Mighty Crusaders, The (87)												
	Spectacle			Falcon-SR	2-20-61	±							1+1-
2500	Misfits, The (124)			Drama									
				UA	2-6-61	+	+	+	+	+	+	+	13+
2502	Millionairess, The (90)												
	G. B. Shaw Comedy			20th-Fox	2-13-61	+	+	+	+	+	±	+	9+1-
2499	More Deadly Than the Male (60)												
	Crime Melodrama			Schoenfeld	2-6-61	+							2+
—N—													
2470	Natchez Trace (80)			Adv...Panorama-SR	10-17-60	+							1+
2470	Never on Sunday (97)			Com-Dr. Lopert-UA	10-17-60	+	+	+	+	+	+	+	10+
2462	Night Fighters, The (85)			Dr. ....UA	9-19-60	+	+	+	+	+	+	+	6+
2447	Night of Love (93)			Melodr....Howco	8-8-60	±							1+1-
2450	Nights of Lucretia Borgia, The (108)												
	Totalscope His. Dr.			Col	8-15-60	±	+	+	+	+	±	+	7+2-
2478	North to Alaska (122)												
	Action Comedy			20th-Fox	11-14-60	+	±	+	+	+	+	+	10+1-
—O—													
2451	Ocean's 11 (128)			Com-Dr...WB	8-22-60	+	+	+	+	±	+	+	12+1-
2514	One-Eyed Jacks (141)			Dr...Para	3-27-61	+	+	+	+	+	+	+	11+
2450	One Foot in Hell (89)												
	Outdoor Dr.			20th-Fox	8-15-60	+	+	+	+	+	+	+	7+
2497	One Hundred and One Dalmatians (80)			Animated Feature									
				BV	1-30-61	+	+	+	+	+	+	+	12+
2510	Operation Bottleneck (78)			Ac....UA	3-13-61	±	±	±	±	±	±	±	4+3-
2509	Operation Eichmann (92)			Drama....AA	3-13-61	+	+	+	+	+	+	+	6+3-
2445	Oscar Wilde (96)			Dr....Four City Ent	8-1-60	+	+	+	+	+	+	+	11+
—P—													
2510	Parrish (137)			Drama									
				WB	3-13-61	+	+	±	+	+	+	+	9+1-
2509	Passport to China (75)			Ac....Col	3-13-61	±	±	±	±	±	±	±	5+3-
2492	Pepe (157)			Comedy/Music									
				Col	1-9-61	+	+	+	+	+	+	+	12+1-
2469	Please Turn Over (86)			Farce									
				Col	10-17-60	+	+	+	+	+	+	+	9+
2477	Plunderers, The (94)			Adv. Dr....AA	11-14-60	+	+	+	+	+	±	±	5+1-
2201	Police Dog Story (61)												
				UA	2-13-61	+	±	±	±	±	±	±	6+6-
2515	Portrait of a Mobster (108)												
	Crime Drama			WB	4-3-61	+	+	+	+	+	+	+	8+
2511	Posse From Hell (89)			W'n ..U-I	3-20-61	±	+	+	+	+	±	±	7+2-
2477	Price of Silence, The (72)												
	Melodrama			Exclusive-SR	11-14-60	+							1+
2508	Prisoners of the Congo (90)												
	Adventure Drama												
				3-6-61	±								1+1-
2414	Private Property (79)			Dr....Citation	4-11-60	+	+	+	+	+	±	±	6+1-
2440	Psycho (109)			Suspense Drama									
				Para	7-11-60	+	+	+	+	+	+	+	13+
—Q—													
2516	Question 7 (110)			Dr....DeRochemont	4-3-61	+							4+
—R—													
2516	Raisin in the Sun, A (125)			Dr....Col	4-3-61	+	+	+	+	+	+	+	12+
2419	Raymie (73)			Drama									
				AA	5-9-60	+	+	+	+	+	+	+	5+
2454	Rebel Girls (70)			Action									
				Luzon-SR	8-22-60	±							1+1-
2490	Ritual of Love, The (72)												
	Documentary			Pacemaker-SR	12-26-60	+							1+
2511	Rocket Attack, U.S.A. (66)												
	Melodrama			Exploit-Brenner	3-20-61	±							1+1-
2432	Rosemary (105)			Drama									
				F-A-W	6-13-60	+	+	+	+	+	+	+	7+
2485	Royal Ballet (131)			Ballet....Lopert	12-12-60	+							4+
2460	Runaway (76)			Melodrama									
				Group 9	9-12-60	+							1+
—S—													
2506	Sanctuary (90)			Comedy									
				20th-Fox	2-27-61	+	+	+	+	+	+	+	8+
2468	Santa Claus (94)			Fantasy/Music									
	(English-dubbed)			Murray-SR	10-10-60	±	±	±	±	±	±	±	5+3-
2451	Savage Eye, The (67)			Semidocumentary									
	Drama			Trans-Lux Kingsley	8-22-60	+	+	+	±	±	±	±	9+1-
2464	Savage Innocents, The (110)												
	Adv. Dr.			Para	9-26-60	+	+	+	+	+	+	+	10+
2456	School for Scoundrels (94)												
	Comedy			Cont'l	8-29-60	+	+	+	+	+	+	+	10+
2476	Secret of the Purple Reef (80)												
	Action Drama			20th-Fox	11-7-60	±	±	±	±	±	±	±	5+3-
2511	Secret Partner, The (91)			My....MGM	3-20-61	+	+	±	±	±	±	±	8+2-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2513	Secret Ways, The (112)			Dr. ....U-I	3-27-61	+	+	-	+	+	+	+	5+1-
2467	September Storm (99)			Action									
	(Stereovision)			20th-Fox	10-10-60	±	±		+	+	±	+	6+3-
2460	Seven Ways From Sundown (87)			Western									
				U-I	9-12-60	+	+	+	+	+	+	+	7+
2474	Sex Kittens Go to College (93)			Comedy									
				AA	10-31-60	+	-				±	-	2+3-
2475	Shakedown, The (91)			Action									
				U-I	11-7-60	+	+		+				3+1-
2472	She Walks by Night (85)			Melo. Woolner	10-24-60	+							1+
2479	Sinners of Paris (81)			Melodr....Ellis	11-21-60	+							1+
2505	Sins of Rachel Cade, The (123)			Drama									
				WB	2-27-61	+	+	+	±	±	±	±	10+1-
2504	Sins of Youth (82)			Dr....Janus	2-20-61	±							1+2-
2502	Sniper's Ridge (61)			Dr....20th-Fox	2-13-61	-	+	+	±	±	±	±	5+4-
2380	Snow Queen, The (70)												
				U-I	11-23-59	+	+	+	±	±	±	±	11+1-
2440	Song Without End (142)												
	Drama/Music			Col	7-11-60	+	±	±	±	±	±	±	13+1-
2470	Spartacus (189)			Super Technirama-70									
	Adventure Spectacle			U-I	10-17-60	+	+	+	+	+	+	+	14+
2485	Spring Affair (69)			Comedy									
				SR	12-12-60	±			±	±	±	±	4+2-
2445	Studs Lonigan (103)			Dr....UA	8-1-60	+	+	+	±	±	±	±	10+1-
2476	Sundowners, The (133)			Dr....WB	11-7-60	+	+	+	+	+	+	+	14+
2466	Sunrise at Campobello (143)			Drama									
				WB	10-3-60	+	+	+	+	+	+	+	14+

Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; V Vistovision; S Superscope; N Naturama; R Regalscope; T Technirama. Symbol ☉ denotes BOXOFFICE Blue Ribbon Award; ☉ color photography. Letters and combinations thereof indicate story type—(Complete key on next page.) For review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	COLUMBIA	Type	Rel. No.	M-G-M	Type	Rel. No.	PARAMOUNT	Type	Rel. No.
Sex Kittens Go to College (94) .....C..6003 Mamie Van Doren, Tuesday Weld, Mijanou Bardot, Mickey Shaughnessy, Louis Nye						My Dog, Buddy (77)....D..450 London (dog star), Travis Lemmond			☉The Time Machine (103)..SF..9 Rod Taylor, Yvette Mimieux			Psycho (109) .....MyD..5926 Anthony Perkins, Janet Leigh, Vera Miles, John Gavin		
Hell to Eternity (132).....D6007 Jeffrey Hunter, David Janssen, Vic Damone, Patricia Owens						☉The Nights of Lucretia Borgia (108) Totalscope .....Hi..504 Belinda Lee, Jacques Sernas			☉All the Fine Young Cannibals (122) ©.....D..20 Natalie Wood, Robert Wagner, Susan Kohner, George Hamilton			☉It Started in Naples (100) ☉C..5927 Clark Gable, Sophia Loren		AUGUST
Caltiki, The Immortal Monster (76) .....SF..6009 John Merivale, Didi Sullivan						The Enemy General (74)..D..505 Van Johnson, Jean-Pierre Aumont All the Young Men (87)..D..506 Alan Ladd, Sidney Poitier, Ingemar Johansson, Mort Sahl, ☉Fast and Sexy (98) © CD..507 Gina Lollobrigida, Dale Robertson, Vittorio DeSica As the Sea Rages (74).....D..508 Maria Schell, Cliff Robertson, Cameron Mitchell			The Angel Wore Red (99)..D..101 Ava Gardner, Dirk Bogarde, Joseph Cotten			Under Ten Flags (92)...Ad..6002 Van Heflin, Charles Laughton, Mylene Demongeot		SEPTEMBER
Tormented (75) .....D..6010 Richard Carlson, Susan Gordon						I Aim at the Stars (107) BiD..512 Curt Jurgens, Victoria Shaw			☉The Subterraneans (88) © D..102 Leslie Caron, George Peppard, Janice Rule, Roddy MacDowall			The Boy Who Stole a Million (64) .....Ac..6001 Virgilio Texera, Marianne Benet		
Heroes Die Young (76)....D..6014 Erika Peters, Scott Borland			☉Journey to the Lost City (90) .....Ad..508 Debra Paget, Paul Christian			In All Right, Jack (104) C..515 Ian Carmichael, Peter Sellers, Terry-Thomas, Dennis Price			Key Witness (81) ©D..103 Jeffrey Hunter, Pat Crowley					OCTOBER
☉Serengeti Shall Not Die (84) .....Doc..6013						☉Song Without End (130) ©Bi/M..511 Dirk Bogarde, Capucine, Genevieve Page								
The Plunderers (94)...Ad..6008 Jeff Chandler, John Saxon, Dolores Hart, Ray Stricklyn			☉Goliath and the Dragon (90) ©Ad..509 Mark Forest, Broderick Crawford			Let No Man Write My Epitaph (106) .....D..513 Burl Ives, Shelley Winters, James Darren, Jean Seberg			Where the Hot Wind Blows (120) .....D..104 Gina Lollobrigida, Yves Montand			☉G.I. Blues (104)...CD/M..6005 Elvis Presley, Juliet Prowse		NOVEMBER
The Unfaithfuls (89)....D..6015 Gina Lollobrigida, May Britt, Pierre Cressoy						Surprise Package (100)...C..514 Yul Brynner, Mitzl Gaynor, Noel Coward			☉Butterfield 8 (109) ©..D..106 Elizabeth Taylor, Laurence Harvey, Eddie Fisher, Dina Merrill			☉A Breath of Scandal (98) ☉C..6006 John Gavin, Sophia Loren, Maurice Chevalier		
☉Herod the Great (95)..Ad..6016 Edmund Purdom, Sylvia Lopez						Hell Is a City (96) ©..Cr..516 Stanley Baker, John Crawford			☉Where the Boys Are (99) ©C..110 Dolores Hart, George Hamilton, Yvette Mimieux, Connie Francis			☉CinderFella (91) ....C..6007 Jerry Lewis, Ed Wynn, Anna Maria Alberghetti		DECEMBER
Look in Any Window (87) D..6101 Ruth Roman, Alex Nicol, Paul Anka						☉The 3 Worlds of Gulliver (100) SuperDynamation..Ad..517 Kerwin Mathews, Jo Morrow			Please Turn Over (86)....C..518 Ted Ray, Jean Kent			Blueprint for Robbery (87) Ac..6009 Jay Barney, J. Pat O'Malley		JANUARY
						Jazz Boat (95) ©CD/M..519 Anthony Newley, Anne Aubrey			☉Go Naked in the World (103) ©D..111 Gina Lollobrigida, Ernest Borgnine, Anthony Franciosa, Luana Patten			Foxhole in Cairo (78)...D..6013 James Robertson Justice, Niall MacGinnis, Adrian Hoven		
						☉The Wackiest Ship in the Army (99) ©C..521 Jack Lemmon, Ricky Nelson						☉World of Suzie Wong (126) .....D..6008 William Holden, Nancy Kwan, Sylvia Syms		FEBRUARY
						☉Sword of Sherwood Forest (80) .....Ad..522 Richard Greene, Peter Cushing			Village of the Damned (77) Ho..109 George Sanders, Barbara Shelley			☉The Savage Innocents (110) ☉D..6004 Anthony Quinn, Yoko Tani, Anna May Wong		
						Hand in Hand (75) .....D..523 John Gregson, Sybil Thorndike			☉Gorgo (76) .....Ad..105 Bill Travers, Vincent Winter			☉Blood and Roses (84)..My..6003 Mel Ferrer, Annette Vadim, Elsa Martinelli		MARCH
						Passport to China (75)...Ac..527 Richard Basehart, Lisa Gastoni			The Secret Partner (91) ..D..115 Stewart Granger, Haya Harareet					
						☉Carthage in Flames (111) ☉Ad..528 Anne Heywood, Jose Suarez								
						☉Cry for Happy (110) © CD..529 G. Ford, Mikko Taka, D. O'Connor			☉Cimarron (147) ©D..108 Glenn Ford, Maria Schell			☉All in a Night's Work (94) .....C..6010 Shirley MacLaine, Dean Martin, Cliff Robertson		APRIL
						Underworld, U.S.A. (99) Cr..525 Cliff Robertson, Dolores Dorn			The Green Helmet (88) ..Ac..116 Bill Travers, Ed Begley, Nancy Walters					
						The Terror of the Tongs (80) .....Ac..530 Geoffrey Toone, Christopher Lee			☉Gone With the Wind (222) .....D..R114 Clark Gable, Vivien Leigh, Olivia de Havilland, Leslie Howard					
						☉Pepe (157) ©C/M..520 Cantinflas, D. Dalley, Shirley Jones								
						A Raisin in the Sun (125)..D..533 Sidney Poitier, Claudia McNeil								
						Five Golden Hours (...)...D..539 Ernie Kovacs, Cyd Charisse			☉Atlantis, the Lost Continent (90) .....Ad..113 Joyce Taylor, Anthony Hall			☉One-Eyed Jacks (141) OD..6014 Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer		MAY
						Stop Me Before I Kill (105) ©D..535 Claude Dauphine, Diane Cilento, Ronald Lewis			☉Two Loves (91½) ©D..117 Shirley MacLaine, Laurence Harvey, Jack Hawkins					
						Mad Dog Coll (...).....Cr..534 John Chandler, Brooke Hayward, Kay Doubleday								
						☉Warrior Empress (89)..Ad..524 Kerwin Mathews, Tina Louise								
Angel Baby (98) .....D..6105 Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens			☉Jekyll's Inferno (80) ..Ho..604 Paul Massie, Dawn Addams			Operation Camel (65) .....C..605 Nora Hayden, Louise Renard								
☉David and Goliath (93) ©Bib D...6106 Orson Welles, Ivo Payer, Pierre Cressoy														

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	
AUGUST	Sons and Lovers (103) © D..035 Dean Stockwell, Wendy Hiller One Foot in Hell (90) © D..029 A. Ladd, D. Murray, D. Michaels For the Love of Mike (84) ©..030 Richard Basehart, Stu Erwin Young Jesse James (73) © D..033 Ray Stricklyn, Willard Parker The 39 Steps (95)...Ad..032 Kenneth More, Talna Elg	Elmer Gantry (145)...D..6023 Burt Lancaster, Jean Simmons, Arthur Kennedy, Shirley Jones	College Confidential (91) CD..6018 Mamie Van Doren, Steve Allen, Jayne Meadows Chartreuse Caboose (76) Panavision .....CD..6019 Molly Bee, Ben Cooper, Edgar Buchanan	Ocean's 11 (128)...CD..921 Frank Sinatra, Dean Martin, Peter Lawford, Sammy Davis jr., Angie Dickinson, Joey Bishop	ALLIED ARTISTS The Big Bankroll .....Cr.. David Janssen, Mickey Rooney The Big Wave .....Ad.. Sessue Hayakawa Armored Command .....D.. Howard Keel, Tina Louise Brainwashed .....D.. Curt Jurgens, Claire Bloom
SEPTEMBER	Let's Make Love (118)...C..034 Marilyn Monroe, Yves Montand, Tony Randall Walk Tall (60) ©Ac..042 Willard Parker, Kent Taylor Freckles (84) ©D..043 Martin West, Carol Christensen Squad Car (60) .....Ac..044 Paul Bryar, Vici Raaf	The Night Fighters (88)...D..6025 Robert Mitchum, Dan O'Herlihy Studs Lonigan (95).....D..6019 Christopher Knight, Venetia Stevenson	Seven Ways From Sundown (86) .....OD..6020 Audie Murphy, Barry Sullivan Between Time and Eternity (85) .....D..6021 Lilli Palmer, Carlos Thompson	The Crowded Sky (104)...D..001 Dana Andrews, Rhonda Fleming, Efrem Zimbalist jr.	AMERICAN-INT'L The Pit and the Pendulum (Panavision) .....Ho.. Vincent Price, John Kerr Reptilicus .....SF.. Bodil Miller
OCTOBER	High Time (103) © C/M..036 Bing Crosby, Fabian, Tuesday Weld Desire in the Dust (105) © D..046 Raymond Burr, Martha Hyer The Captain's Table (90) ©..040 John Gregson, Peggy Cummins The Secret of the Purple Reef (80) ©Ac..047 Jeff Richards, Margia Dean Sept. Storm (99) S'v's'n Ac..025 Mark Stevens, Joanne Dru	The Magnificent Seven (128) Panavision .....Ad..6027 Yul Brynner, Steve McQueen, Horst Buchholz, Eli Wallach Walking Target (74).....Ac..6024 Ron Foster, Joan Evans, Merry Anders	Spartacus (196) Super- Technirama-70 .....D..6070 Kirk Douglas, Laurence Olivier, Jean Simmons, Tony Curtis (Special release)	Girl of the Night (93)...D..004 Anne Francis, John Kerr The Dark at the Top of the Stairs (124) .....D..005 Robert Preston, Dorothy McGuire, Angela Lansbury, Eve Arden	AMERICAN-INT'L Gidget Goes Hawaiian ©.....C.. James Darren, Deborah Walley The Guns of Navarone ©.....D.. Gregory Peck, Gia Scala The Devil at 4 O'clock ©.....D.. Spencer Tracy, Frank Sinatra Two Rode Together .....OD.. James Stewart, Richard Widmark, Shirley Jones Taste of Fear .....D.. Susan Strasberg, Ronald Lewis
NOVEMBER	Goddess of Love (68) © D..039 Belinda Lee, Jacques Sernas North to Alaska (122) .....Ad..051 John Wayne, Capucine, Fabian Desert Attack (76).....Ac..053 John Mills, Sylvia Syms Tess of the Storm Country (84) .....D..050 Diane Baker, Lee Phillips	Inherit the Wind (126)...D..6026 Spencer Tracy, Fredric March, Gene Kelly, Florence Eldridge	Midnight Lace (108)...D..6101 Doris Day, Rex Harrison, John Gavin, Myrna Loy	Sunrise at Campobello (143) .....D..002 Ralph Bellamy, Greer Garson, Hume Cronyn, Jean Hagen	MGM Four Horsemen of the Apocalypse ©D.. Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb Ada ©D.. Susan Hayward, Dean Martin Ring of Fire .....Ac.. David Janssen, Joyce Taylor Bride to the Sun .....D.. Carroll Baker, James Shigeta Morgan the Pirate .....Ad.. Steve Reeves, Valerie Lagrange Mutiny on the Bounty (Ultra Panavision-70) .....Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita
DECEMBER	Wizard of Baghdad (92) .....Ad..054 Dick Shawn, Diane Baker, Barry Coe Flaming Star (92) ©...W..056 Elvis Presley, Barbara Eden Esther and the King (109) .....D..057 Joan Collins, Richard Egan Legions of the Nile (94) ©Ad..037 Linda Cristal, Ettore Manni	Police Dog Story (61)...Doc..6029 James Brown, Merry Anders The Facts of Life (104)...C..6104 Bob Hope, Lucille Ball	The Private Lives of Adam and Eve (87) partly in color .....CD..6102 Mickey Rooney, Mamie Van Doren	The Sundowners (133) D..007 Robert Mitchum, Deborah Kerr, Peter Ustinov, Glynis Johns	PARAMOUNT Breakfast at Tiffany's .....CD.. Audrey Hepburn, George Peppard Summer and Smoke .....D.. Laurence Harvey, Geraldine Page Love in a Goldfish Bowl ..C/M.. Tommy Sands, Fabian Hatari! .....Ad.. John Wayne, Red Buttons The Ladies' Man .....C.. Jerry Lewis, Helen Traubel
JANUARY	Marriage-Go-Round (99) © C..101 Susan Hayward, James Mason, Julie Newmar Little Shepherd of Kingdom Come (108) ©D..102 Jimmie Rodgers, Luana Patten Can-Can (131) ©M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse The Long Rope (61) ...W..113 Hugh Marlowe, Alan Hale	Five Guns to Tombstone (71) .....W..6102 James Brown, Della Sbarman	The Grass Is Greener (105) ©C..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons	A Fever in the Blood (117) .....D..008 Efrem Zimbalist jr., Angie Dickinson	20th-FOX The Big Gamble ©.....Ad.. Juliette Greco, Stephen Boyd, David Wayne Cleopatra, Todd-AO .....D.. Elizabeth Taylor, Stephen Boyd Francis of Assisi ©D.. Bradford Dillman, Stuart Whitman, Dolores Hart The Big Show ©Ad.. Esther Williams, David Nelson Misty ©OD.. David Ladd, Arthur O'Connell Madison Avenue ©.....D.. Dana Andrews, Eleanor Parker Wild in the Country ©...D/M.. Elvis Presley, Hope Lange, Tuesday Weld, Millie Perkins
FEBRUARY	The Millionaire (90) © C..104 Sophia Loren, Peter Sellers Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker Upstairs and Downstairs (100) .....C..125 Michael Craig, Mylene Demongeot The Canadians (85) © OD..105 Robert Ryan, John Dehner	The Misfits (124) .....D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift Operation Bottleneck (78)...6106 Ron Foster, Milko Taka	The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman The Shakedown (91) ....Cr..6105 Hazel Court, Terence Morgan	Gold of the Seven Saints (83) .....OD..009 Clint Walker, Leticia Roman (Filmed in sepia)	UNITED ARTISTS Exodus (212) (Panavision 70) .....D..6101 (Special release). Paul Newman, Eva Marie Saint, Peter Lawford Season of Passion .....D.. Ernest Borgnine, Anne Baxter Something Wild .....D.. Carroll Baker, Ralph Meeker Birdman of Alcatraz .....D.. Burt Lancaster, Karl Malden Age of Consent .....D.. Patty McCormack, Lee Kinsolving The Young Savages .....D.. Burt Lancaster, Shelley Winters, Dina Merrill Paris Blues .....D.. Paul Newman, Joanne Woodward
MARCH	Sanctuary (90) ©D..115 L. Remick, Y. Montand, B. Dillman Days of Thrills & Laughter (93) Compilation .....C..114 The Trapp Family (106)...D..117 Ruth Leuwertik, Hans Holt Sniper's Ridge (61).....Ac..116 Jack Ging, Stanley Clements	The Alamo (162) Todd-AO .....Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates Frontier Uprising (68)..W..6103 Jim Davis, Nancy Hadley	Romanoff and Juliet (112) .....C..6106 Peter Ustinov, Sandra Dee, John Gavin Wings of Chance (76)...OD..6111 James Brown, Frances Rafferty	The White Warrior (86) Ad..010 Steve Reeves, Georgia Moll	UNIVERSAL-INT'L Back Street .....D.. Susan Hayward, John Gavin The Last Sunset .....D.. Rock Hudson, Dorothy Malone Come September Panavision CD.. Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin
APRIL	All Hands on Deck (93) ©M..112 Pat Boone, Barbara Eden, Buddy Hackett Ferry to Hong Kong (103) ©Ad..110 Orson Welles, Curt Jurgens, Sylvia Syms The Fiercest Heart (91) ©OD..120 Stuart Whitman, Juliet Prowse	The Minotaur (...) ©...Ad.. Boh Mathias, Rosanna Schiaffino A Matter of Morals (90)...D..6108 Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback	Tomboy and the Champ (92) .....OD..6110 Candy Moore, Ben Johnson, Rex Allen The Secret Ways (111) ..D..6109 Richard Widmark, Sonja Ziemann	Portrait of a Mobster (103) .....Ac..011 Vic Morrow, Ray Danton	WARNER BROS. Parrish .....D.. Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens Fanny .....D/M.. Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz Splendor in the Grass .....D.. Natalie Wood, Warren Beatty Susan Slade .....D.. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan Fabulous World of Jules Verne .....Ad.. Ernest Revere, Louis Locke Bimbo the Great .....Ad.. Charles Holm, Mary Ann Shields
MAY	Return to Peyton Place (...) ©D.. Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld The Right Approach (...) ©D/M.. Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby	The Young Savages (103)...D..6114 Burt Lancaster, Shelley Winters, Dina Merrill The Gambler Wore a Gun (67) .....W..6109 Jim Davis, Merry Anders	Posse From Hell (89)..W..6112 Audie Murphy, John Saxon, Zohra Lampert Pharaoh's Woman (88) ©Ad..6113 Linda Cristal, John Drew Barymore Ole Rex (40) Featurette..6114 Rex (dog star), Billy Hughes, William Foster	The Steel Claw (96) ..Ac..012 George Montgomery, Charito Luna	

FEATURE CHART

MISCELLANEOUS

BUENA VISTA
 Pollyanna (134) ... CD .. Jul 60
 Jane Wyman, Richard Egan, Hayley Mills
 Jungle Cat (70) ... Doc. Oct 60
 True-Life Adventure
 Who Dared (92) Ad. ... Nov 60
 John Beal, Brian Keith
 Swiss Family Robinson (128) Panavision ... Ad. Dec 60
 Dorothy McGuire, John Mills, James MacArthur, Tommy Kirk
 One Hundred and One Dalmatians (80) ... An. Mar 61
 The Absent-Minded Professor (97) ... C. May 61
 Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk

CONTINENTAL
 Tiger Bay (105) ... D. Jul 60
 John Mills, Hayley Mills, Horst Buchholz
 School for Scoundrels (94) C. Jul 60
 Ian Charnichael, Terry-Thomas
 Four Desperate Men (105) ... D. Aug 60
 Aldo Ray, Heather Sears
 It Happened in Broad Daylight (97) ... D. Sep 60
 Heinz Ruhman, Michel Simon
 The Entertainer (97) ... D. Oct 60
 Laurence Olivier, Joan Plowright
 The Mirror Has Two Faces (98) ... D. Nov 60
 (Eng-dubbed) Michele Morgan
 Make Mine Mink (101) C. Dec 60
 Terry-Thomas, Athene Seyler
 Hippodrome (96) ... Ac. Mar 61
 (Eng-dubbed) Gerhard Reidmann, Margit Nünke
 Saturday Night and Sunday Morning (90) ... D. Apr 61
 Albert Finney, Shirley Ann Field

EDWARD HARRISON
 Another Sky (83) ... D. Jan 61
 Victoria Grayson, Tayeb

FILMS-AROUND-THE-WORLD
 A French Mistress (91) ... C. Dec 60
 Cecil Parker, Jas. H. Justice

FILMGROUP
 The Girl in Lover's Lane (78) ... D. Jun 60
 Joyce Meadows, Brett Halsey
 The Wild Ride (63) ... D. Jun 60
 Jack Nicholson, Georgianna Carter
 Last Woman on Earth (71) ... D. Sep 60
 A. Carbone, Betsy Jones-Moreland
 Little Shop of Horrors (70) ... HoC. Sep 60
 Jonathan Haze, Jackie Joseph
 High School Caesar (72) D. Nov 60
 John Ashley, Gary Vinson
 Date Bait (71) ... D. Nov 60
 Gary Clark, Marlo Ryan

GOVERNOR
 Carry On, Nurse (89) ... C.

Kenneth Connor, Shirley Eaton
 Carry On, Constable (86) C. Feb 61
 Ken Connor, Leslie Phillips

KINGSLEY-UNION
 Come Dance With Me! (94) ... My C. Aug 60
 Brigitte Bardot, Henri Vidal
 The League of Gentlemen (113) ... CD. Feb 61
 Jack Hawkins, Nigel Patrick

K. GORDON MURRAY
 Santa Claus (94) ... F. Nov 60
 Narrated by Ken Smith
 Little Angel (90) ... CD. Jan 61
 Maria Gracla, J. M. de Hoyos

LOPERT PICTURES
 Never on Sunday (91) ... C. Nov 60
 Melina Mercouri, Jules Dassin
 Tunes of Glory (106) ... D. Jan 61
 Alec Guinness, John Mills

RCIP
 The Devil's Commandment (71) ... Ho. Jan 61
 Gianna Maria Canale, Carlo D'Angelo, Charles Fawcett
 Mark of the Devil (73) D. Jan 61
 Marla Felix, Crox Alvarado

SHOWCORPORATION
 The Man Who Wouldn't Talk (91) ... D. Oct 60
 Anna Neagle, Anthony Quayle
 Home Is the Hero (83) D. Feb 61
 Arthur Kennedy, Walter Macken
 Two-Way Stretch (87) C. Apr 61
 Peter Sellers, Wilfrid Hyde White

STERLING WORLD DIST'RS
 The Half Pint (73) ... C. Oct 60
 Pat Goldin, Tommy Blackman
 The Last Rebel (83) ... Ac. Dec 60
 Carlos Thompson, Arladna Welter
 Code of Silence (75) ... Cr. Feb 61
 Terry Becker, Elisa Loti

UNITED PRODUCERS (UPRO)
 Black Pit of Dr. M. (72) ... Ho. Mar 61
 Ralph Bertrand, Gaston Santos
 Siege of Sidney Street (93) ... Ad. Mar 61
 Peter Wyngarde, Donald Sinden

VALIANT
 Sword and the Dragon (83) ... Ad. Nov 60
 Russian cast (Eng-dubbed)
 The Angry Silence (95) ... D. Jan 61
 R. Attenborough, Pier Angeli
 The Young One (103) ... D. Feb 61
 Zachary Scott, Bernie Hamilton
 Mania (85) ... Ho. Feb 61
 Peter Cushing, June Laverick
 It Takes a Thief (94) ... D. Feb 61
 Jayne Mansfield, Anthony Quayle

WOOLNER BROS.
 She Walks by Night (85) ... D. Belinda Lee, Walter Rilla

FOREIGN LANGUAGE

ARGENTINA
 End of Innocence (74) ... 9-19-60
 (Kingsley) ... Elsa Daniel

FRANCE
 Belles and Ballets (92) ... 8-15-60
 (Excelsior) ... French ballet stars
 Breathless (89) ... 3-6-61
 (F-A-W) ... Jean Seberg, Jean-Paul Belmondo
 Children of Paradise (162) ... 6-20-60
 (Ajay) ... Jean-Louis Barrault
 Chasers, The (75) ... 6-6-60
 (Haklm) ... Jacques Charlier, Dany Robin
 Eye for an Eye, An (93) ... 10-5-60
 (Manhattan) ... Curt Jurgens
 Love Game, The (85) ... 2-13-61
 (F-A-W) ... Jean-Pierre Cassel, Genevieve Cluny, Jean-Louis Maury
 Modigliani of Montparnasse (110) ... 3-6-61
 (Cont'l) ... Gerald Phillips, Lilli Palmer, Anouk Aimee, L. Padovani
 No Morals (77) ... 11-14-60
 (Mishkin) ... Jeanne Moreau
 Ostrich Has Two Eggs, The (89) ... 11-21-60
 (Janus) ... Pierre Fresnay, Simone Renant
 Port of Desire (85) ... 12-5-60
 (Kingsley-Union) ... H. Neff
 Rue de Paris (90) ... 12-12-60
 (Lopert) ... Jean Gabin

GERMANY
 Dancing Heart, The (91) ... 8-15-60
 (Casino) ... G. Kueckelmann
 Glass Tower, The (104) ... 10-3-60
 (Ellis) ... Lilli Palmer
 Rest Is Silence, The (106) ... 10-3-60
 (F-A-W) ... Hardy Kruger, P. Van Eyck
 Three-Penny Opera, The (113) ... 11-21-60
 (Brandon) ... Lotte Lenya, Rudolph Forster

Confess, Dr. Corda! (102) 12-5-60
 (President) ... Hardy Kruger, E. Mueller

GREECE
 Aunt From Chicago (90) 9-19-60
 (Greek Pictures) ... G. Vassiliadou
 Counterfeit Coin (120) ... 10-3-60
 (Atlantis) ... K. Logothetides
 288 Stourmaras St. (90) ... 2-27-61
 (Atlantis) ... Orestis Makris, Sophia Vembo

ITALY
 Big Deal on Madonna St., The (91) ... 1-30-61
 (UMPO) ... V. Gassman, Toto
 Holiday Island (105) ... 11-14-60
 (Brandon) ... Vittorio de Sica
 See Naples and Die (80) 9-19-60
 (Crown) ... Gianna Maria Canale
 Three Forbidden Stories (104) ... 9-26-60
 (Ellis) ... Eleonora Rossi Drago, Gino Cervi

JAPAN
 Men Who Tread on the Tiger's Tail (60) ... 8-8-60
 (Brandon) ... H. Iwai, S. Fujita
 Road to Eternity (181) ... 2-27-61
 (Beverly) ... Tatsuya Nakadai

SWEDEN
 Dreams (86) ... 8-8-60
 (Janus) ... E. Dahlbeck, H. Andersson
 Lesson in Love, A (95) ... 4-25-60
 (Janus) ... Eva Dahlbeck
 Virgin Spring, The (88) ... 12-12-60
 (Janus) ... Max von Sydow, Birgitta Pettersson
 Unmarried Mothers (79) ... 3-13-61
 (President) ... E. Etlberg, B. Logart

U.S.S.R.
 Ballad of a Soldier (89) ... 1-31-61
 (Kingsley) ... Vladimir Ivashov, Shanna Prokhorenko (also Eng.-dubbed)

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

SHORTS CHART

COLUMBIA
 ASSORTED & COMEDY FAVORITES (Reissues)
 5421 One Shivery Night (16 1/2) ... Sep 60
 5431 Waiting in the Lurch (15 1/2) ... Oct 60
 5422 House About It (16 1/2) Nov 60
 5432 Radio Riot (16) ... Nov 60
 5423 Hold That Monkey (16) ... Dec 60
 5433 Bride and Gloom (16) ... Dec 60
 5424 French Fried Frolic (16 1/2) ... Feb 61
 5434 Hectic Honeymoon (17) ... Jan 61
 5425 Should Husbands Marry? (17) ... Apr 61
 5435 Aim, Fire, Scoot (16) ... Mar 61
 5426 He Flew the Shrew (16 1/2) ... May 61

CANDID MICROPHONE (Reissues)
 5551 No. 1, Series 2 (9) ... Sep 60
 5552 No. 2, Series 2 (11) Nov 60
 5553 No. 3, Series 2 (10 1/2) Jan 61
 5554 No. 4, Series 2 (10 1/2) Feb 61

COLOR CARTOONS—SPECIAL
 5501 Polygamus Polonius (9) Nov 60

COLOR FAVORITES (Technicolor Reissues)
 5601 How Now, McBoing Boing (7 1/2) ... Sep 60
 5601 Wacky Wigwags (8) ... Sep 60
 5603 Spare That Child (6 1/2) ... Oct 60
 5604 Way of All Pests (7 1/2) ... Nov 60
 5605 Four Wheels, No Brakes (6 1/2) ... Nov 60
 5606 Skeleton Frolic (7 1/2) ... Dec 60
 5667 Babie Boogie (6) ... Jan 61
 5608 Pickled Puss (6 1/2) ... Jan 61
 5609 Christopher Crumpet's Playmate (6 1/2) ... Feb 61
 5610 Swiss Tease (6) ... Mar 61
 5611 The Rise of Dutton Lang (6 1/2) ... Mar 61
 5612 Coo-Coo Bird Dog (6) Apr 61
 5613 The Jaywalker (6 1/2) May 61

FILM NOVELTIES (Reissues)
 5851 Canine Crimebusters (10) ... Oct 60
 5852 Push Back the Edge (10) ... Dec 60
 5853 Community Sings No. 1, Ser. 13 (10) ... Mar 61
 5854 Yukon Canada (10) ... Apr 61

LOOPY DE LOOP (Color Cartoons)
 5701 No Biz Like Shoe Biz (6 1/2) ... Sep 60
 5702 Here Kiddie Kiddle (6 1/2) ... Dec 61
 5703 Countdown Clown (6 1/2) ... Jan 61
 5704 Happy Go Loopy (6 1/2) Mar 61
 5705 Two-Faced Wuffy (6 1/2) Apr 61
 5706 This Is My Ducky Day (6 1/2) ... May 61

MR. MAGOO REISSUES (Technicolor)
 5751 Dog Snatcher (7) ... Sep 60
 5752 When Magoo Flew (7) ... Sep 60
 5753 Pink and Blue Blues (7) ... Nov 60
 5754 Magoo Makes News (6) (Both © and standard) ... Dec 60
 5755 Hotsy Footsyt (7) ... Feb 61
 5756 Magoo's Canine Mutiny (Both © and standard) ... Apr 61
 5757 Captain Outrageous (7) ... May 61

SPECIAL COLOR FEATURETTES
 4442 Wonders of Ontario (18) ... Apr 60
 5441 Wonderful Hong Kong (19 1/2) ... Jan 61
 5442 Splendors of Paris (19) ... May 61

SERIALS (15 Chapter-Reissues)
 4160 King of the Congo ... Jun 60
 5120 Son of Geronimo ... Nov 60
 5140 The Great Adventures of Captain Kidd ... Mar 61

STOOGES COMEDIES (Reissues)
 5401 Income Tax Sappy (16 1/2) ... Sep 60
 5402 Pardon My Backfire (16) ... Oct 60
 5403 Musty Musketeers (16) ... Nov 60
 5404 Pals and Gals (16) ... Jan 61
 5405 Knutsky Knights (17 1/2) ... Feb 61
 5406 Shot in the Frontier (16) ... Apr 61
 5407 Scotched in Scotland (15 1/2) ... May 61

THRILLS OF MUSIC (Reissues)
 5951 Ray Anthony & His Orchestra (10 1/2) ... Oct 60

5952 Shorty Sherlock & His Orchestra (8 1/2) ... Dec 60
 5953 Skitch Henderson & His Orchestra (10) ... Feb 61
 5954 Boyd Raeburn & His Orchestra (11) ... May 61

WORLD OF SPORTS
 5801 Rasslin' Champs (10) Dec 60
 5802 Hip Shooters (9 1/2) ... Feb 61
 5803 Water-Sports Champs ... Apr 61

M-G-M
GOLD MEDAL REISSUES (Technicolor Reissues)
 All 1.75-1 Ratio
 Tom and Jerry
 W261 Pet Peeve (7) ... Sep 60
 W262 Mice Follies (7) ... Sep 60
 W263 Touch Pussy Cat (7) Sep 60
 W265 Southbound Duckling (7) ... Sep 60
 W266 Neapolitan Mouse (7) Sep 60
 W267 Pup on a Picnic (7) Sep 60
 W269 Downhearted Duckling (7) ... Sep 60
 W272 Mouse for Sale (7) ... Sep 60
 W273 Cat Fishin' (8) ... Sep 60
 W274 Part Time Pal (8) ... Sep 60
 W275 Cat Concerto (7) ... Sep 60
 W276 Dr. Jekyll and Mr. Mouse (7) ... Sep 60
 Tex Avery
 W264 Farm of Tomorrow (7) Sep 60
 W268 The Flea Circus (7) Sep 60
 W270 Dixieland Droopie (8) Sep 60
 W271 Field and Scream (7) Sep 60

PARAMOUNT
CARTOON CHAMPIONS (Technicolor Reissues)
 Herman and Katnip
 S20-1 Rail Rodents (7) ... Sep 60
 S20-2 Robin Rodenthood (7) Sep 60
 S20-3 A Bicep Built for Two (7) ... Sep 60
 S20-4 Mouse Trapeze (7) ... Sep 60

Novelties
 S20-5 Fido Beta Kappa (7) Sep 60
 S20-6 No Ifs, Ands or Butts (6) ... Sep 60
 S20-7 Candy Cabaret (7) ... Sep 60
 S20-8 The Oily Bird (7) ... Sep 60

COLOR SPECIALS (2 Reels)
 B20-1 Carnival in Quebec (16) ... Sep 60
 B20-2 Boats a-Poppin' (18) (Anamorphic) ... Sep 60

MODERN MADCAPS (Technicolor)
 M20-1 Galaxia (7) ... Oct 60
 M20-2 Bouncing Benny (6) Nov 60
 M20-3 Terry the Terror (6) Dec 60
 M20-4 Phantom Moustacher (6) ... Jan 61

NOVELTOON (Technicolor)
 P17-7 Fine Feathered Flend (6) ... Sep 60
 P19-8 Planet Mouseola (6) Oct 60 (1960-61)
 P20-1 Northern Mites (6) ... Nov 60
 P20-2 Miceniks (6) ... Dec 60

SPORTS ILLUSTRATED (Anamorphic—Color—1 Reel)
 D20-1 Kings of the Keys (9) ... Sep 60
 D20-2 Big "A" (9) ... Sep 60
 D20-3 A Sport Is Born (10) ... Nov 60

THE CAT (Color Cartoons)
 C20-1 Top Cat (8) ... Sep 60
 C20-2 Cool Cat Blues ... Jan 61

20th CENTURY-FOX
MOVIE-TONE CINEMASCOPIES (Color)
 7003 Golfing With Sam Snead (9) ... Aug 60
 7006 Assignment Philippines (9) ... Jun 60
 7007 Exercise Little Bear (9) Aug 60
 7008 Sempans to Safety (9) Sep 60
 7009 Assignment Thailand (10) ... Oct 60
 7010 Underwater Demolition Team (9) ... Nov 60
 7011 Assignment Turkey (9) Dec 60
 7012 Down the Road (10) ... Dec 60 (1961)
 7010 Australian Water Sports (9) ... Jan 61
 7102 Assignment Mexico (10) Feb 61
 7103 Adventure in Rhythm (9) ... Mar 61

SPECIALS
 7054 Tiger in the Tea (10) C-Scope, De Luxe color ... Jul 60
 7055 Call of the Holy Land (19) 2D (B&W) ... Nov 60

THRILLER
 All Ratios—Color
 (Technicolor)
 5023 Mint Men (7) ... May 60
 5033 Nonsense Newsreel (7), reissue ... Jun 60

5024 Trapeze Pleeze (7) ... Jul 60
 5025 Deep Sea Doodle (7) ... Oct 60
 5026 Stunt Men (6) ... Nov 60 (1961)
 5121 The Mysterious Package (6) ... Jan 61
 5122 Cat Alarm (6) ... Feb 61
 5123 Drum Roll ... Mar 61

TERRYTOONS (Technicolor-CinemaScope)
 5005 Tusk Tusk (7) ... May 60
 5006 Hearts & Glowers (7) ... Jun 60
 5007 The Wayward Hat (7) Jul 60
 5008 The Littlest Bully (7) Aug 60
 5009 Two Ton Baby Sitter (7) ... Sep 60
 5010 Tin Pan Alley Cat (6) Oct 60
 5011 House of Hashimoto (7) Nov 60
 5012 Daniel Boone Jr. (7) ... Dec 60 (1961)
 5101 Night Life in Tokyo ... Feb 61
 5102 So-Sorry, Pussycat ... Mar 61

UNIVERSAL-INT'L
COLOR PARADE
 4171 Valley of the Mekong (9) ... Nov 60
 4172 The Lion City (9) ... Dec 60
 4173 Treasure of Istanbul (9) Jan 61
 4174 Down Jamaica Way (9) Feb 61
 4175 Sidetracked (9) ... Mar 61
 4176 Puerto Rican Playland (8) ... Apr 61

WALTER LANTZ CARTUNES (Technicolor—Can be projected in the Anamorphic process, 2.35-1) (All run between 6 and 7 min.)
 4111 Southern Fried Hospitality (Woody Woodpecker) ... Nov 60
 4112 Fowled Up Falcon (Woody Woodpecker) ... Dec 60
 4113 Poop Deck Pirate (Woody Woodpecker) ... Jan 61
 4114 Rough and Tumble-Weed Jan 61
 4115 Eggknapper ... Feb 61
 4116 The Bird Who Came to Dinner (W. Woodpecker) Mar 61
 4117 Gabby's Diner (Woody Woodpecker) ... Mar 61
 4118 Papoose on the Loose ... Apr 61
 4119 Clash and Carry ... April 61

WALTER LANTZ REISSUES (Color Cartunes—Can be projected in the Anamorphic process, 2.35-1)
 4131 Helter Shelter (6) ... Nov 60
 4132 Witch Crafty (6) ... Dec 60
 4133 Private Eye Pooch (6) Jan 61
 4134 Bedtime Bedlam (6) ... Feb 61
 4135 Squareshootin' Square (6) ... Mar 61
 4136 Bronco Busters (6) ... Apr 61

SPECIAL
 4104 Football Highlights of 1960 (10) ... Dec 60

2-REEL COLOR SPECIALS
 4101 Pacific Paradise (14) Nov 60

WARNER BROS.
BLUE RIBBON HIT PARADE (Technicolor Reissues)
 8301 Room & Bird (7) ... Sep 60
 8302 Cracked Quack (7) ... Oct 60
 8303 His Hare Raising Tale (7) ... Oct 60
 8304 Gift Wrapped (7) ... Nov 60
 8305 Little Beau Pepe (7) Dec 60
 8306 Tweet Tweet Tweet (7) ... Dec 60
 8307 Bunny Hugged (7) ... Jan 61

BUGS BUNNY SPECIALS (Technicolor)
 8721 From Hare to Heir (7) Sep 60
 8722 Lighter Than Hare (7) Dec 60

MERRIE MELODIES
LOONEY TUNES (Technicolor)
 8701 The Dixie Fryer (7) ... Sep 60
 8702 Hopalong Casualty (7) Oct 60
 8703 Trip for Tat (7) ... Oct 60
 8704 Doggone People (7) ... Nov 60
 8705 High Note (7) ... Dec 60
 8706 Cannery Woe (7) ... Jan 61
 8707 Zip 'n Snort (7) ... Jan 61

WORLD-WIDE ADVENTURE
SPECIALS (Color Reissues) (Two Reels)
 8501 Enchanted Islands (17) ... Oct 60 (One Reel)
 8507 Riviera Days (9) ... Nov 60

MISCELLANEOUS
 Donald in Mathmagic Land (28) ... (BV) ... Dec 59
 Eyes in Outer Space (26) ... (BV) ... Dec 59
 Gala Day at Disneyland (25) ... (BV) ... Mar 60
 How to Have an Accident at Work (7) ... (BV) ... Mar 60
 Islands of the Sea (23) (BV) ... Japan (28) ... (BV) ...
 Mysteries of the Deep (24) ... (BV) ... Feb 60

THE EXHIBITOR HAS HIS SAY

ABOUT PICTURES

ALLIED ARTISTS

Pay or Die (AA)—Ernest Borgnine, Zohra Lampert. This is an excellent crime story based on fact. Very well done. Should please everyone, even the women, because it also has as touching a love story as has been seen in years. Borgnine and Lampert give performances of Academy award calibre. Played Thurs., Fri., Sat.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

BUENA VISTA

One Hundred and One Dalmatians (BV)—Animated feature. In our situation this did not do as well as "Swiss Family Robinson." However, all the kiddies liked this better, especially my own youngsters. Worth best playdate. Played Fri. through Tues.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

COLUMBIA

Fast and Sexy (Col)—Gina Lollobrigida, Dale Robertson, Vittorio de Sica. This drew fair business on a one-night stand. It's in color and 'Scope which helped. Some nice scenery shots.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

Please Turn Over (Col)—Ted Ray, Jean Kent, Julia Lockwood. Thanks to Columbia's new accessory deal charging exhibitors for trailers, this died. NSS trailer made this comedy look sick, but who can afford Columbia's trailer price? Played Sun., Mon., Tues.—Paul Gamache, Welden Theatre, St. Albans, Vt., Pop. 8,600.

3 Worlds of Gulliver, The (Col)—Kerwin Mathews, Jo Morrow, June Thorburn. This did very well despite opposition of my competition six miles away who was playing "Ben-Hur." We need more of this type for our children to see and less horror pictures. Played Fri., Sat. Weather: Fair and cold.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

METRO-GOLDWYN-MAYER

All the Fine Young Cannibals (MGM)—Natalie Wood, Robert Wagner, George Hamilton, Susan Kohner. A good show that was hurt by its title. Business was good on the last night, only after it got around that it was a good show and it had nothing to do with some African jungle. If you play it, change the title to "All the Fine Young Teenagers" and you'll get 'em. Played Wed. through Sat.—George Jonckowski, Prague Theatre, New Prague, Minn. Pop. 2,000.

Angel Ware Red, The (MGM)—Ava Gardner, Dirk Bogarde, Joseph Cotten. This slipped badly. With the cast it had, it should have been a winner all the way. As it stands, it can hardly be recommended to most situations, but if you do play it, you will bluff them in with star value and title—and then who cares.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa. Pop. 13,000.

Bells Are Ringing (MGM)—Judy Holliday, Dean Martin, Fred Clark. This type is so unnecessary in a small town, only ballet dancing could be worse. It slipped up on me. I somehow got the idea it was comedy. What a flop. Every time they looked at each other they would start singing. I hope this did business in the big cities. If not, then it fell flat everywhere.—Victor R. Weber, Center Theatre, Kensett, Ark. Pop. 1,000.

PARAMOUNT

Big Night, The (Para)—Randy Sparks, Venetia Stevenson, Dick Foran. Fair picture which played here with "Pay or Die" (AA). It has an interesting story but I thought the acting and direction were poor. Should have left it in the can because "Pay or Die" was good enough to stand alone. Business was good. Played Thurs., Fri., Sat.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Psycho (Para)—Anthony Perkins, Janet Leigh, John Gavin, Vera Miles. This is Hitchcock's best. I think the writer of the book should be given more credit—Robert Bloch. Color would have made this unusual. Acting good. Not as good as William Castle's "Macabre." (AA). Played Sun., Mon.—Chuck Garard, Warsaw Theatre, Warsaw, Ill. Pop. 2,000.

Under Ten Flags (Para) — Van Heflin, Charles Laughton, Mylene Demongeot. If you should value a picture like this according to the gross, then it's n.g. If you value it because it's English-made, then it's n.g. If you just want to fill a playdate, it's still n.g. No wonder Paramount can promise us so many pictures; all they have is foreign-made product! Played Fri., Sat. Weather: Very Good.—Mel Kruse, Pierce Theatre, Pierce, Neb. Pop. 1,250.

Best Sunday in a Year

"Please Don't Eat the Daisies" gave us our best Sunday in over a year. Was enjoyed tremendously by all who saw it. Metro's fair terms gave us a profit on this film. Give it your best playing time.

G. J. THOMAS

Fayette Theatre,
Fayetteville, W. Va.

20th CENTURY-FOX

For the Love of Mike (20th-Fox)—Richard Basehart, Stu Erwin, Danny Bravo. Very good little picture! Played Sun., Mon.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Freckles (20th-Fox)—Martin West, Carol Christensen, Jack Lambert. Played with "Walk Tall"—also

Run Was Too Short

Wow, what a show! I'm talking about "G.I. Blues," the Elvis Presley picture from Paramount. It had everything. The teens came back a second time, and everyone left smiling. Best gross for some time. Played three days—should have been four or five. Let's have more of these and we'll all be happier.

WALT MEIER

Mazda Theatre,
Aurora, Neb.

from Fox—to kiddy business. Not my type of picture; too much like TV except for color and 'Scope. Played Sat. Weather: Cold.—Chuck Garard, Warsaw Theatre, Warsaw, Ill. Pop. 2,000.

Lone Texan (20th-Fox)—Willard Parker, Audrey Dalton, Grant Williams. This is another black and white little western from Lippert's Associated Producers. This one, however, unlike the others, is better than average and was well liked here. Business good. Double-billed. Played Thurs., Fri., Sat. Weather: Snow.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

North to Alaska (20th-Fox)—John Wayne, Capucine, Fabian. We don't need adjustments on programs as well liked as this one. For our patrons this was tops—and they want more. Just as in the "old days," one like this only comes along perhaps once in five years. But why do they throw away the mold? Played Wed. through Sat.—Carl W. Veseth, Villa Theatre, Malta, Mont. Pop. 1,960.

Secret of the Purple Reef, The (20th-Fox)—Jeff Richards, Margia Dean, Peter Falk. I hope Fox doesn't handle many more of these. Although the color was good, the story was too draggy. Did way below average. Played Fri., Sat. Weather: Cold.—Mel Kruse, Pierce Theatre, Pierce, Neb. Pop. 1,250.

Sons and Lovers (20th-Fox)—Trevor Howard, Dean Stockwell, Wendy Hiller, Mary Ure. Excellent story, wonderful acting. In a class with "How Green Was My Valley." You have everything in this one. World-renowned writer, top cast, excellent production, entertaining story. So if you can't sell this one to the public, I suggest you take over a popcorn stand!—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa. Pop. 13,000.

Tess of the Storm Country (20th-Fox)—Diane Baker, Lee Philips, Jack Ging. Wonder what our folks read nowadays? People called up wanting to know what this was all about. I thought everyone had read this classic and quite a few oldsters did show up to see it. But youngsters? I dunno. The picture was fine entertainment. Played Thurs., Fri., Sat.—Carl W. Veseth, Villa Theatre, Malta, Mont. Pop. 1,600.

39 Steps, The (20th-Fox)—Kenneth More, Taina Elg, Barry Jones. British, but really, old chap, it's a bit of all right. Good color, beautiful English countryside, good suspense and a touch of comedy. Business just average, but everyone who came was pleased. Played Wed., Thurs. Weather: Okay.—Victor R. Weber, Center Theatre, Kensett, Ark. Pop. 1,000.

Young Jesse James (20th-Fox) — Ray Stricklyn, Merry Anders, Willard Parker. People just don't go for this type any more. There are too many like it on TV and that is where this will eventually wind up in a few years. Played to an average crowd. Played Sat. Weather: Fair and cool.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

UNITED ARTISTS

Elmer Gantry (UA)—Burt Lancaster, Jean Simmons, Shirley Jones. Boxoffice take was disappointing, but as to production and acting this was tops. Burt Lancaster turned in a magnificent performance and the rest of the cast was excellent. Played Sun., Mon., Tues. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

Facts of Life, The (UA)—Bob Hope, Lucille Ball, Ruth Hussey. This did well here and it was a terrific comedy for adults. Lucille Ball and Bob Hope both exceptionally good. Played Wed. through Sat.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

UNIVERSAL-INTERNATIONAL

Bundle of Joy (RKO through U-I), reissue—Debbie Reynolds, Eddie Fisher, Adolphe Menjou. We replayed this because of Debbie's popularity, but it simply didn't draw. I think that due to her divorce, she has lost some of her fans, but otherwise the picture is great and should be kept away from TV.—Paul

FOREIGN LANGUAGE FEATURE REVIEWS

Rules of the Game A Ratio: Dramatic 1.85-1 Satire

Janus Films 104 Minutes Rel. Apr. '61

Jean ("Grand Illusion") Renoir loved his native France and his attachment for that troubled land in the pre-World War II days is reflected in a superlatively satirical study of his homeland and its people, with emphasis on the hierarchy of society poised on the very brink of utter collapse. France was not in the mood for decadent studies and accorded this effort one of the worst receptions of Paris premiere annals. The government soon banned it and lifted the ban only temporarily before the Germans clamped it down again; Vichy continued the ban because of its "immoral character." The film had already been cut by 30 minutes and hopelessly mutilated. During a bombing the original negative was destroyed. And then in 1956, two young men acquired the rights and tracked down 200 boxes of film—literally in thousands of pieces. They proceeded to reconstitute the version and it's this full-length dramatic satire, with M. Renoir and Pauline Llubost among the principals, which is now available in this country. Story line follows indecisiveness of one woman in determining her best love among four men, one of them her husband.

Jean Renoir, Pauline Llubost.

Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Great Impostor, The (U-I)—Tony Curtis, Edmond O'Brien, Joan Blackman. Simply a sleeper. Very, very good! Everyone who saw it loved it and laughed, laughed, laughed. Give this best playing time. Played Fri., Sat., Sun.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

Portrait in Black (U-I)—Lana Turner, Anthony Quinn, Sandra Dee, John Saxon. Very good program. Photography outstanding. Unusual title makeup. And all who saw it thought it great. Played Sun., Mon., Tues.—Carl W. Veseth, Villa Theatre, Malta, Mont. Pop. 1,960.

Snow Queen, The (U-I)—Animated feature. !?*!&! Not even the kids came for this. It just doesn't jell at the boxoffice. And the picture is nothing, either. Skip it, unless you can double it or sell as matinee special. What happened, Universal?—Ken Christianson, Roxy Theatre, Washburn, N. D.

WARNER BROS.

Dark at the Top of the Stairs, The (WB)—Robert Preston, Dorothy McGuire, Angela Lansbury, Eve Arden. A corker of a good show that did all right at the boxoffice. Robert Preston deserves an Academy award for his work in this one. This show has every-

Calling Action-Cravers

"The Magnificent Seven"—what a picture. Fellers, if your patrons crave action, this is IT. After paying for long distance phone call and premium film rental, we still had a couple bucks left, thanks to this dandy from UA.

CARL P. ANDERKA

Rainbow Theatre,
Castroville, Tex.

thing—drama, humor, color, acting and good cast. Get on the telephone, call your married-couple friends to come to see it. They'll thank you for it. Played Sun. through Wed.—George Jonckowski, Prague Theatre, New Prague, Minn. Pop. 2,000.

Girl of the Night (WB)—Anne Francis, John Kerr, Lloyd Nolan. Just did not make the grade here. As for myself, I enjoyed it—but then, I don't buy a ticket. Played Wed. to Sat. Weather: Mild.—Harold Bell, Opera House, Coaticook, Que. Pop. 6,382.

MISCELLANEOUS

Go, Johnny, Go (Valiant)—Alan Freed, Jimmy Clanton, Sandy Stewart. This is a very good little picture. Have played it three times, and will probably use again. My teenagers really like Jimmy Clanton. Why hasn't he been in another picture? Some company is missing an opportunity. Played Sat. only.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Symbol (C) denotes color; (CS) CinemaScope; (V) VistaVision; (S) Superscope; (N) Noturamo; (R) Regalscope; (T) Technirama. For story synopsis on each picture, see reverse side.

All Hands on Deck F Ratio: Farce-Comedy
2.55-1 (C) (S)

20th-Fox (112) 98 Minutes Rel. Apr. '61

Pat Boone's wholesome charm and way with a song and some knockout shenanigans aboard a Navy LST will have a strong appeal to the teenagers (the largest part of today's moviegoers) and make this frantic farce-comedy a strong bet for neighborhood and small-town audiences. Buddy Hackett, rotund nightclub performer; Dennis O'Keefe and Gale Gordon and Anne B. Davis, familiar to devotees of TV series, are names for the adult patrons, some of whom may find the screenplay by Jay Sommers too silly for complete enjoyment. Hackett, who could develop into a Lou Costello-type of film comic, has a field day mugging and squealing as a Chickasaw Indian in the U. S. Navy. He has some ridiculous business with a pet turkey while O'Keefe is burdened with a running gag with a fishing pole, both of which are less than hilarious but, at least, director Norman Taurog keeps the action fast-moving. Barbara Eden takes care of the romantic chores with Boone in attractive fashion but some of the star's fans may be disappointed that he sings two songs only briefly (not four songs as advertised). A stuffy Admiral's inspection of the boat while the men are trying to hide Barbara, is a laugh highlight. Produced by Oscar Brodney.

Pat Boone, Buddy Hackett, Dennis O'Keefe, Barbara Eden, Warren Berlinger, Gale Gordon, Jody McCrea.

quira
pany

sys-
mp-

The Hand F Ratio: Murder Drama
1.85-1

American-Int'l (601) 61 Minutes Rel. April. '61

Our British filmmaking cousins' admirable ability to pull the most gripping moments from standard, conventional murder chase-and-effect patterns is again demonstrated. While the Bill Luckwell production (D.E.A. Winn was his coproducer) will find its most receptive audience with that element that seemingly dotes on plots wending their ways not always logically (but forcefully), the import can be aggressively enough sold to moviegoers who like to be alerted to the admittedly unusual in screen fare. At the same time, it's not to be recommended for the very young or the extremely squeamish; a severed hand seems to be the basic premise on which director Henry Cass accents his sustained tight, taut story-telling. While in Burma in World War II, Capt. Derek Bond is captured with two men, Reed De Rouen and Bryan Coleman. The latter two adamantly refuse to break under Japanese interrogation and their right hands are severed. Bond breaks down, provides strategic information, thus saving his hand. And thus the motivation for the story is created. The story is skillfully unfolded and will show a strong boxoffice pull in situations where patrons like action.

Derek Bond, Ronald Leigh Hunt, Reed De Rouen, Ray Cooney, Bryan Coleman, Walter Randall.

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Blast of Silence A Ratio: Drama
1.85-1

Univ.-Int'l () 77 Minutes Rel. June '61

A taut, hard-hitting and engrossing melodrama dealing with a professional killer, this Alfred Crown-Dan Enright production, made on a modest budget on Manhattan locations, is strong, off-beat fare for the art houses and, later, for neighborhood duals where gangster films are favored. Because marquee value is nil, the picture will need strong selling but should build on favorable word-of-mouth. However, it may be too ruthless and realistic for the kiddies. Despite the modest cost, this is a thoroughly professional job of picture-making with striking and unusual camera work by Merrill Brody, who also produced; a haunting music score in which electronic sounds predominate; and an outstanding performance of the moody, lonely killer by Allen Baron, who also directed and wrote the screenplay—a real triple-threat man who has since been signed by Hollywood. Another memorable acting job is turned in by Larry Tucker, as a grossly repulsive "fence," who keeps pet rats in his squalid room. Molly McCarthy, the sole professional actress in the cast, is natural and sympathetic and Danny Meehan is also good. Dean Sheldon sings several ballads in a colorful Greenwich Village nightclub sequence. This fine film is proof that huge costs are not necessary.

Allen Baron, Molly McCarthy, Larry Tucker, Peter Clune, Danny Meehan, Milda Memonas, Dean Sheldon.

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Saturday Night and Sunday Morning A Ratio: Drama
1.85-1

Continental Distributing 90 Minutes Rel. Apr. '61

Continental, which distributed the acclaimed and highly successful "Room at the Top" in the U. S., has another powerful and engrossing British film—produced by Tony Richardson, who also produced "Look Back in Anger" and "The Entertainer"—which is likely to become another boxoffice hit in U. S. art houses. Unlike these films, which had top British stars for the marquee, this has unfamiliar players in the leads and is somewhat handicapped by heavy North-of-England accents and local expressions. Class audiences will flock to this and discuss the squalid backgrounds and frank bedroom sequence, the same features which restrict it to adults only, not for general bookings. Karel Reisz, who directed from the taut screenplay by Alan Sillitoe, adapted from his novel, is extremely fortunate in having newcomer Albert Finney, a remarkably natural and vigorous young actor, portray the role of the tough, good-looking young braggart, who "horses around" with a married woman and leaves her pregnant but finally falls in love with a girl who holds out for marriage. Equally fine is Rachel Roberts, whose characterization of the coarse, rather plain, errant wife, is outstanding. Shirley Ann Field, remembered from "The Entertainer," does well enough. A Woodfall Film.

Albert Finney, Shirley Ann Field, Rachel Roberts, Norman Rossington, Hylda Baker, Bryan Pringle.

gon
100

Shadows A Ratio: Drama
1.66-1

Lion International 87 Minutes Rel. April '61

Frankly labeled "an improvisation," this low-budget (\$40,000) feature, filmed entirely in actual Manhattan locations by former actor John Cassavetes (of stage-TV fame), has already been widely publicized as the "off-the-cuff" picture which won the film critics' award at Venice and achieved a long art house run in London. Although marquee value is nil, the film's off-beat theme of a Negro girl "passing" for white in a world of jazz musicians and beatniks in Greenwich Village will attract U. S. art house regulars. In addition, the frank dialog and bedroom sequence can be exploited in the downtown key city spots but it's strictly adult fare, not for neighborhood audiences. Despite, or perhaps because of, the lack of a prepared script or dialog and the shadowy photography, much of it made with a concealed camera, the picture is intensely realistic and dramatic and Cassavetes has guided his new players (most of them from off-Broadway or TV) to give remarkably convincing portrayals. Lelia Goldoni, as a light-skinned colored girl, and Anthony Ray, as her white boy friend, are outstanding and many of the others contribute authentic half-world bits. The only familiar face is that of glamorous Greta Thyssen in a party sequence. This picture is different. Produced by Maurice McEndree.

Lelia Goldoni, Anthony Ray, Hugh Hurd, Ben Carruthers, Dennis Sallas, Tom Allen, Greta Thyssen.

The Teacher and the Miracle F Ratio: Religious Drama
1.85-1

President Films 88 Minutes Rel. Apr. '61

A heart-warming and touching little drama with a religious theme, this Italian-made picture, produced and directed by Aldo Fabrizi, who also stars, has been expertly dubbed into English for general showings in the U. S. Although Fabrizi is better known to art house patrons for "To Live in Peace," "Open City" and other notable Italian imports, this is a sentimental, family-type tale which will have its greatest appeal to neighborhood audiences, particularly where Catholic patrons predominate. The picture received a silver plaque award at the Venice Film Festival and has been endorsed by the Legion of Decency and other religious groups. Fabrizi gives a moving portrayal as a middle-aged teacher who is plunged into the depths of despair when his young son is killed, but takes a new interest in life when a new pupil arrives in school. The latter, played by soft-spoken angelic-looking Marco Paoletti, eventually returns to his post in the statue of the Christ Child and the Madonna in the village church—thus the miracle of the title. Paoletti is appropriately cherubic as the heavenly visitor but Eduardo Nevola, as the son who is killed, is a more natural and human youngster. A coproduction of Gladiator Film, Rome, and Union Film, Madrid.

Aldo Fabrizi, Eduardo Nevola, Marco Paoletti, Mary LaMarr, Alfredo Mayo, Jose Calvo, Felix Fernandez.

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The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.

THE STORY: "The Hand" (American-Int'l)

Capt. Derek Bond and two men, Reed De Rouen and Bryan Coleman, on reconnaissance patrol in Burma in World War II, are captured by the Japanese. During interrogation, both De Rouen and Coleman refuse to betray whereabouts of their comrades. Japanese Commander Walter Randall takes his revenge by cutting off their right hands. Bond breaks down, gives the Japanese the information they require, and he saves his hand. Years later, police in England investigate the murder of an old drunk, Harold Scott, found with his hand severed and in his left hand clutching 500 pound notes. More murders follow, subsequent investigation disclosing that Bond had hatched a macabre plot—he hired other men to have their hands amputated, the severed hand sent to De Rouen, unbalanced since the war, who had demanded that Bond, too, lose his right hand. As police close in, Bond falls to his death from a railroad trestle. A passing train severs his right hand.

EXPLOITIPS:

Screen this for veterans of the Burma Campaign. Invite remaining prisoners-of-war of Japanese camps in that theatre of operations to recall their experiences for local columnists and radio-TV commentators.

CATCHLINES:

Out of the Past—a Macabre, Mad Plot for Murder! . . . He Trudged Through the Jungles of War With This Man—Now He Wanted His Death!

THE STORY: "Saturday Night and Sunday Morning" (Cont'l)

Albert Finney, a good-looking, arrogant youth who works in a Nottingham factory, has a slogan, "What I want is a good time—all the rest is propaganda." Finney is friendly with a fellow-worker, Bryan Pringle, while having an affair with the latter's wife, Rachel Roberts, leaving by the back door when the husband arrives at the front. But, when Finney meets Shirley Ann Field, they start going around together although Shirley holds out for a wedding ring. When Rachel tells Finney she is pregnant, he tries to get her to "fix" matters but she decides to have the baby. Pringle finally guesses what has been going on and has two of his soldier friends beat up Finney. Shirley is sympathetic even when Finney tells her about his affair with Rachel. He returns to his factory job with a new outlook on life and plans marriage with Shirley.

EXPLOITIPS:

The selling campaign should stress the film's similarity to "Room at the Top," in order to attract moviegoers who saw that award-winning British film. Mention that "Saturday Night" was nominated for six British Academy Awards and won three. Arrange for bookstore tieups.

CATCHLINES:

Passions Explode on Saturday Night—With Sunday Morning for the Pay-Off . . . Nominated for Six British Academy Awards . . . The True Story of Britain's "Angry Young Men" Who Laugh, Love and Live It Up.

THE STORY: "The Teacher and the Miracle" (President)

Aldo Fabrizi, a widower with a young son, Eduardo Nevola, is a country schoolteacher who hopes to establish an art school and interest his boy in painting. On the day that permission arrives from the Ministry of Education for the art school, he is away at a party so Eduardo runs to him with the letter and is killed by an oncoming car. Fabrizi is plunged into despair and asks permission to resign his schoolteacher post. Without warning, a beautiful child, Marco Paoletti, the same age as his dead son, appears in his classroom and gives Fabrizi a new reason for living. When Marco tells Fabrizi he must leave town with his parents, the boy leaves his address, which turns out to be the village church. Fabrizi, searching for the boy, enters the church and sees Marco smiling at him from his pedestal with the Madonna. The next morning Fabrizi takes a new pride in teaching his other boy pupils.

EXPLOITIPS:

Religious groups, especially Catholic organizations, will endorse the picture. Arrange for a special morning show for nuns and priests, who will spread the word to their pupils and parishioners. Play up the Venice Festival Award and mention that Aldo Fabrizi starred in "Open City."

CATCHLINES:

A Film of Rare Beauty, Imagination and Inspiration . . . Winner of the Venice Festival Award . . . A Picture That Touches the Hearts of All Moviegoers.

THE STORY: "All Hands on Deck" (20th-Fox)

Dennis O'Keefe, captain of a U. S. Navy LST at the Long Beach Naval Base, is quietly fishing overboard while his men are attending a nearby movie: Buddy Hackett, a Chickasaw Indian sailor, gets excited at the western being shown and runs amuck. Being the "richest sailor in the Navy," Hackett pays for the damages but the Admiral is incensed and determines to make an official inspection of O'Keefe's ship. Meanwhile, Pat Boone, young lieutenant, falls in love with Barbara Eden, girl reporter covering the theatre fracas, and Hackett brings on a turkey which is adopted as the ship's mascot. When the ship docks after a routine trial trip, the Admiral makes a surprise visit of inspection and all hands are hard put to hide Barbara, who is stowing away in Pat's cabin, and the turkey, who has been mated with a pelican. When Barbara is discovered, she manages to quiet the Admiral's rage by mentioning that her uncle is chairman of the Navy appropriations committee.

EXPLOITIPS:

Play up Pat Boone, singing favorite of the teenagers, by making a tieup with local music shops for window displays of his many record albums. Invite his fan club heads to an afternoon performance.

CATCHLINES:

Stand by for the Gayest Gob-and-Gal Get-Together of the Year . . . It's the Stars-and-Stripes Fun-Hit of 1961 . . . S.O.S.! Blonde Below Deck, Breaking Loose on the Seven Seas.

THE STORY: "Blast of Silence" (U-I)

Allen Baron, a professional gunman, is hired by a New York syndicate to "rub out" a local racketeer. After being given part of his fee, Baron studies the habits and haunts of his quarry and then gets a gun with a silencer from a fat, repellent go-between, Larry Tucker. Baron, who has come to hate the racketeer, is a lonely man who accidentally meets a boyhood friend and his sister, Molly McCarthy. Persuaded to attend a Christmas Eve party, Baron finds Molly sympathetic but when he tries to kiss her she drives him away. Later, when Tucker learns about Baron's plan to kill the gangster he tries blackmail so he is forced to strangle him. The frightened Baron then calls on Molly but finds her with a strange man in her apartment. Baron finally ambushes the racketeer and kills him. Lured to a deserted beach area to get his final payoff, Baron is trapped and killed by the syndicate.

EXPLOITIPS:

With no selling names, play up the title and theme and compare the picture to France's "New Wave" pictures to attract moviegoers who patronize the art spots. If possible, play the recording of "Lorrie's Theme," with its electronic sounds, to catch the attention of passersby.

CATCHLINES:

A Lonely Killer With Only Murder on His Mind . . . Entirely Filmed in Manhattan's Greenwich Village and Harlem Night Spots.

THE STORY: "Shadows" (Lion Int'l)

Lelia Goldoni, a light-skinned Negro girl who lives with her two brothers, Hugh Hurd, a jazz musician, and Ben Carruthers, a young drifter, in Greenwich Village, meets Anthony Ray, a white fellow, at a literary party and they fall in love and have an affair. Later, when she brings him home, Ray is amazed to learn that the dark-skinned Hurd is Lelia's brother. Realizing that Ray is shocked, Lelia takes up with a Negro friend of her brother although she is more in love with the white boy. The story has no definite conclusion and winds up unhappily for all concerned.

EXPLOITIPS:

Because cast names are unfamiliar, play up John Cassavetes, who played in MGM's "Edge of the City" and in many TV shows and series. Stress that Cassavetes' film won the Film Critics' Award at the Venice Film Festival and the John Georges Auriol Award in France in 1960.

CATCHLINES:

John Cassavetes' Modest-Budget Film Which Won Awards in Europe and Is a Smash London Success . . . A Startling Story Dealing With New York's Greenwich Village Half-World . . . See the Daring Film That Had to Be Made . . . Dark Shadows on the Street—Dark Pigment in Her Skin.

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APRIL 24, 1961

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The Pulse of the Motion Picture Industry



The Academy of Motion Picture Arts and Sciences membership picked "The Apartment," a scene from which is shown above, as the best picture of the year at the Oscar Night festivities last week. Burt Lancaster, at left, was voted best actor for his role in "Elmer Gantry" while Elizabeth Taylor, at right, was named best actress for her work in "Butterfield 8" . . . story on page 6.

**128-Theatre Video
Circuit Acquired
By RKO General**

Page 8

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ROLE
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in CinemaScope and METROCOLOR

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Published in Nine Sectional Editions

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TRADE RELATIONS PROGRESS

SOME notable advances were made during the past fortnight by exhibitor organizations, acting individually and through joint effort. Allied States Ass'n directors determined courses of action on a number of problems, both new and old; Theatre Owners of America obtained clarification of a contractual matter; and American Congress of Exhibitors, through a committee comprised of its chairman and representatives of Allied and TOA, obtained assurances of assistance from a major distributor in helping small-grossing theatres and depressed situations.

The latter accomplishment resulted from a meeting by the ACE committee with top executives of United Artists, whereby the distributor agreed to make its pictures available to the small-grossing and depressed situations on "fair, flat rentals" and in groups comprising a full year's supply of product. The group sales plan would apply to non-competitive areas and was seen as a means to save time, effort and expense, both for the distributor and the exhibitor. Because of its handling so much product made by independent, outside producers, the flat rental plan could not include every picture distributed by UA, but it is felt that substantially all UA product would be involved.

Cooperation also was assured by UA in its willingness to participate in extending the scope of the Marcus plan, making this means of promoting pictures on a regional basis available in other areas, in addition to the Pittsburgh and Milwaukee territories where it initially was tested with highly satisfactory results. And, in the interest of harmonious relationships, there was accord on consultation with exhibitors on contractual changes, where any be contemplated.

The Allied board meeting dealt with a wide range of matters—film classification, pay TV, roadshows, unfair 16mm competition, continuing support of COMPO and ACE, among others. Allied's vote to continue to contribute to the maintenance of these two organizations is significant, especially when it is remembered that it was not so long ago that it had withheld such support. But that was during the regime of the "old" Allied, which has given way to the "new and young" leadership that is taking a different—and constructive—stance on internal industry problems and how best to resolve them.

That the "new" Allied has a strong desire for harmony among all branches of the industry was clearly set forth by its new president, Marshall Fine, shortly after he took office. He stated that the association would be more conciliatory and would discard the old, belligerent practice of "carrying a chip on its shoulder." Accordingly, he said Allied would not pursue the

objectives of the so-called "White Paper," nor would it make any attempts to seek governmental intervention or assistance on trade practices.

Adoption of the conciliatory, direct approach is beginning to show results in attaining "harmony through understanding," viz: The clarification sought and obtained in the Universal contract anent a clause that both Allied and TOA contended could lead to considerable and costly controversy. Too, there is the correction made in a Columbia contract clause at Allied's request, which Mr. Fine cited as a proof that "Things can be accomplished" when all parties work together. And, by no means, least, there is the aforesaid cooperation secured from United Artists on behalf of small theatres.

There is some conflict in the views of Allied and TOA over film classification. However, there is accord in the belief that self-regulation should be applied to the exhibition of films, their production and distribution, with strict adherence to the Production Code, and that exhibitors should refuse to play any pictures that do not receive a Code Seal.

On the whole, there appears to be a greater appreciation of one for the other among exhibitor organizations, with a realization that by working together they can accomplish much in the mutual interest. There also is a greater respect for these exhibitor groups on the part of production-distribution, which enhances the possibility of further progress resulting from the continuing efforts to improve intratrade relations.

★ ★

Oscar—Plus and Minus

However one may view the Academy Awards telecast from the standpoint of its entertainment facets, the show this year may turn out to have greater boxoffice worth than on previous occasions. With the Oscars won for performances and other phases of production covering more than a single picture, a greater opportunity for monetary benefits is provided exhibitors and producer-distributors, than when a single picture produces the winners of the bulk of the principal awards. Another plus this year is the fact that, of the pictures in the winners' list, all have rerun potentials that can quickly be brought into play while the interest created in them is at its peak. A minus is the absence of one or more institutional plugs that the industry, surely, is entitled to, even though it no longer sponsors the telecasts.

Ben Shlyen

'THE APARTMENT' BEST PICTURE; TAYLOR, LANCASTER TOP ACTORS

United Artists Sets Record by Winning A Dozen Oscars

SANTA MONICA — United Artists, gathering in 12 Oscars for top achievements in six pictures, set a new Academy Awards mark at this year's big Oscar Night program—a colorful, star-studded affair which was seen and heard by an estimated 100,000,000 television viewers and radio listeners.

GAINS SIX STATUETTES

The Mirisch Co.'s comedy, "The Apartment," led the way for United Artists by taking six statuettes, but UA showed depth in product with Oscar-statue with additional honors for "The Facts of Life," "The Alamo," "Exodus," "Elmer Gantry" and "Never on Sunday" which was released through the company's subsidiary, Lopert Films.

Pushing "The Apartment" for honors was Universal-International's "Spartacus," which took five Oscars. Buena Vista, Columbia, Metro-Goldwyn-Mayer and 20th Century-Fox each won two statuettes.

"The Apartment" was picked as the best picture of the year, for best direction, film editing, black-and-white art direction, black-and-white set decoration, story and screenplay. It was an especially rewarding evening for Billy Wilder, who came to the stage three times during the evening, to accept Oscars for producing the best picture, for best direction and, with I.A.L. Diamond for the best original story and screenplay. He became the first triple winner in the history of the Awards. He won two in 1945 for directing "Lost Weekend" and scripting it in collaboration with Charles Brackett.

The best acting honors went to Burt Lancaster for his work in "Elmer Gantry" and to Elizabeth Taylor for her role in "Butterfield 8." The Oscars for best supporting roles went to Peter Ustinov for "Spartacus" and Shirley Jones for "Elmer Gantry."

AWARD SPECIAL HONORS

The industry took the occasion to confer honors on several of its distinguished personalities. The Academy board of governors presented a special honorary award to Gary Cooper for "his many memorable screen performances as well as favorable international recognition which he, as an individual, has gained for the motion picture industry." The honor was accepted for Cooper by James Stewart and the latter's deeply moving remarks in acceptance led to inquiries about Cooper's failure to be present. It was then learned that Cooper is critically ill with cancer.

The board also presented an award to Stan Laurel of the old Laurel and Hardy team "for creative pioneering in the field of cinema comedy." He, too, was too ill to attend and Danny Kaye accepted for him.



Gary Cooper



Sol Lesser

Given Special Honors

The Jean Hersholt Award went to producer Sol Lesser for his many contributions in the humanitarian field. Still another special honor went to Hayley Mills for contributing the most outstanding juvenile performance of the year, by her work in "Pollyanna." The award was accepted for her by Shirley Temple, who won the first of the juvenile awards in the 1930s and who took the occasion to remind the audience that she and Oscar are the same age—32.

Following is a list of the award winners:

Best picture: "The Apartment," The Mirisch Co., United Artists.

Best actor: Burt Lancaster in "Elmer Gantry," Burt Lancaster-Richard Brooks production, United Artists.

Best actress: Elizabeth Taylor in "Butterfield 8," Aftan-Linebrook production, Metro-Goldwyn-Mayer.

Best supporting actor: Peter Ustinov in "Spartacus," Bryna Productions Inc., Universal-International.

Best supporting actress: Shirley Jones in "Elmer Gantry," Burt Lancaster-Richard Brooks production, United Artists.

Best director: Billy Wilder for "The Apartment," The Mirisch Co., United Artists.

Best art direction, block-and-white picture: "The Apartment," Alexander Trauner; set decoration, Edward G. Boyle. The Mirisch Co., United Artists.

Best art direction, color picture: "Spartacus," Alexander Golitzen and Eric Orbom; set decoration, Russell A. Gousman and Julia Heran. Bryna Productions, Universal-International.

Best cinematography, block and white picture: "Sons and Lovers," Freddie Francis, Compony of Artists, Inc., 20th Century-Fox.

Best cinematography, color pictures: "Spartacus," Russell Metty. Bryna Productions, Universal-International.

Best costume design, block-and-white picture: "The Facts of Life," Edith Head and Edward Stevenson. Panama & Frank production, United Artists.

Best costume design, color picture: "Spartacus," Valles and Bill Thomas. Bryna Productions, Universal-International.

Best film editing: "The Apartment," Daniel Mandell. The Mirisch Co., United Artists.

Best scoring, musical picture: "Song Without End," Morris Stoloff and Harry Sukmon. Goetz-Vidor Pictures, Columbia.

Best scoring, comedy or dramatic picture: "Exodus," Ernest Gold. Carlyle-Alpine S. A. production, United Artists.

Best song: "Never on Sunday," from "Never on Sunday," Monos Hadjidakas. Melinafilm production, Lopert Pictures Corp.

Best sound: "The Alamo," Samuel Goldwyn studio sound department, Gordon E. Sawyer, director, and Todd-AO sound department, Fred Hynes, director.

Best special effects: "The Time Machine," Gene Warren and Tim Baar, visual effects. Galaxy Films production, Metro-Goldwyn-Mayer.

Best screenplay, based on material from another medium: "Elmer Gantry," Richard Brooks. Burt Lancaster-Richard Brooks production, United Artists.

Best screenplay, written directly for screen: "The Apartment," Billy Wilder and I. A. L. Diamond. The Mirisch Co., United Artists.

Best documentary feature: "The Horse With the

Flying Tail," Walt Disney production, Buena Vista Distributing Co., Larry Lansburgh, producer.

Best documentary short: "Giuseppina," James Hill production, Lester Schoenfeld Films (British), James Hill producer.

Best foreign-language picture: "The Virgin Spring," A. B. Svensk Filmindustri (Sweden).

Best cartoon short: "Munra," Rembrandt Films, Film Representations, Inc., William L. Snyder producer.

Best live-action short: "Day of the Painter," Little Movies, Kingsley-Union Films. Ezra R. Baker producer.

Loew's Half-Year Net Rises to \$1,072,400

NEW YORK—A net income of \$1,072,400 for the 28 weeks ended March 16 was reported by Loew's Theatres, Inc., Wednesday (19) through Laurence A. Tisch, chairman of the board. Gross revenues for the first half year of the current fiscal year amounted to \$21,917,000. The net figure was reached after providing for income taxes of \$1,285,000 and depreciation of \$1,505,000.

For the comparable period last year, gross revenues totaled \$22,259,000 and, after providing for \$1,236,000 for income taxes and \$1,441,000 for depreciation, a net income of 996,600 was realized. The per share earnings for the first half of this fiscal year were equal to 40 cents a share, while the per share earnings the previous year were equal to 37 cents per share.

Net income for the second quarter ended March 16 was \$705,000, equal to 26 cents per share and, for the comparable quarter last year, the net was \$627,000, or 23 cents per share.

Youngstein Is Chairman Of Einstein Campaign

NEW YORK—Max E. Youngstein, vice-president of United Artists, has been named chairman of the entertainment industry's committee for the Albert Einstein College of Medicine, according to Jack D. Weller, chairman of the board of overseers.

Youngstein has served as public relations chairman of the motion picture industry's charity drives for the March of Dimes, Cerebral Palsy, United Jewish Appeal and the National Conference of Christians and Jews and, since 1954, has been honorary chairman of the Children's National Asthma Research Institute at Denver.

Named Cannes Entry

NEW YORK—The Motion Picture Ass'n of America has been informed that United Artists' "The Hoodlum Priest" had been selected as official American entry in the Cannes Film Festival. Columbia's "A Raisin in the Sun" is the other American entry.

"The Hoodlum Priest" was produced by Don Murray and Walter Wood and directed by Irving Kershner

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RKO General Buys Out Video Independent

OKLAHOMA CITY—RKO General, Inc., has contracted to purchase controlling interest in Video Independent Theatres, Inc., here, it was announced last week by C. O. Fulgham, Video vice-president. Under the new setup Fulgham will become general manager for Video and its affiliated companies, but no personnel changes are planned, Fulgham said.

The amount of money involved was not disclosed, but Fulgham said the transaction involves purchase of more than 100,000 shares of Video stock. The transaction, according to Fulgham, is subject to approval of the Federal Communications Commission because of Video's extensive holdings in the broadcasting field.

Video, with headquarters in Oklahoma City, owns and operates 128 theatres in Oklahoma, New Mexico and Texas. In addition, the circuit is the parent company for Mesa Micro-Wave Co., a communications carrier serving about 20 state cities; Vumore Co., which operates about 15 community television antenna installations in Kansas, Mississippi, Oklahoma and Texas; Tele Hi-Fi Co., which supplies background music to commercial firms.

The firm, which also owns half interest in International Crystal Co. and Electronics International, both in Oklahoma City, was among the first to conduct tests of closed-circuit TV. The tests were carried out at Bartlesville in 1957 and 1958.

Henry S. Griffing headed Video Independent until August 1960, when he and his family were killed in a private plane crash in Pennsylvania. Since Griffing's death, the firm has been managed by an operating committee.

RKO General is a firm with diversified interest, including holdings in radio and television. General Tire Co. is among its wholly owned subsidiaries. The RKO Studios in Hollywood formerly were owned by the company.

All States Theatres, Inc., owned and

Pay TV for Video Chain Plan of RKO General

Oklahoma City—Pay TV operations in many centers of the south and southwest are among the plans of RKO General for Video Independent Theatres in the near future, it was reported at midweek.

The late Henry Griffing, former head of Video, has sought pay TV franchises from Paramount's International Telemeter, to be used in conjunction with the community antenna operations Video controls in several states. RKO General reportedly will pursue these plans, but whether it will be with Telemeter or with Zenith Radio's Phonevision, or some other pay TV system, could not be learned. Zenith and RKO General are teamed to conduct the toll TV test in Hartford, Conn.



C. O. FULGHAM

operated by James Griffing and E. L. Williamson, announced that the circuit is not part of the RKO-General-Video sale. All States, which owns and operates theatres in Abilene, Big Springs and Odessa, Tex., and in Albuquerque and Hobbs, N. M., has maintained offices with Video for the past several years, but will move to Albuquerque.

Show Business Biweekly To Make Its Bow Aug. 23

CHICAGO — A slick-paper magazine, Show Business Illustrated, will be introduced on U. S. newsstands August 23, to take in all of the entertaining arts, it was announced this week by Hugh M. Hefner, editor-publisher of Playboy magazine. The magazine, to sell for 50 cents, will be published on an every-other-week basis. It will not be a fan magazine but rather a publication aimed at the adult audience that likes to know what is new and interesting in show business. The magazine will include news and reviews of motion pictures, the legitimate theatre, LP record releases, major TV shows and series, and key happenings in opera, concerts and ballet.

Phoenix Plans to Make Six Features a Year

HOLLYWOOD—Six low-budgeted pictures a year for 1961 and 1962 were revealed by Phoenix Films Studios, partnered by Jules Schwartz and Ken Altose four years ago in Phoenix, Ariz. Local residents of the city, who formerly participated in financing of the company's initial films, again will back the program, with 150,000 shares at \$2 per share being offered.

First on the new production schedule will be "Only the Strong Shall Survive," a story of prisoner-of-war camps in Arizona.

Rogers Hospital Directors Annual Meeting June 24

NEW YORK—The annual meeting of the board of directors of the Will Rogers Memorial Fund will be held June 24 at the Edgewater Motel, Schroon Lake, N. Y., following the yearly inspection tour of the Will Rogers Hospital at Saranac Lake. Progress on the building program, in connection with the O'Donnell Memorial Research Laboratories, will be discussed in addition to regular operational facets.

The directors and press representatives will make the trip in chartered Greyhound buses, stopping first at the Schroon Lake motel of the Robbins family—Herman, Allan, Burton and Norman—the evening of June 22. The next morning they will go to Saranac, returning that evening to Schroon Lake. The directors meeting will be held the next day.

At the hospital, the directors will view the progress made on three new buildings, the first new structures on the property in 30 years. As explained by Eugene Picker, chairman of the building committee, before work can be started on the laboratories, the resident doctors, nurses and staff must be relocated. These personnel now are housed in the area to be converted into laboratory use. All resident personnel will be taken out of the main building.

One of the new buildings will contain one and two-room apartments for the doctors and their families. In another, will be efficiency apartments for the nurses and the third will be for the staff.

The building committee has held numerous meetings with architects and planners throughout the winter. Ground breaking and actual construction will start as soon as weather permits. Murray Weiss, Boston construction engineer and theatre builder, will direct the physical work program.

Members of the building committee are W. J. German, Herman Robbins, Picker and Weiss.

Lawrence Woolner Named Vice-President to WMJ

HOLLYWOOD—Bernard Woolner, president of WMJ, new motion picture company, named his brother, Lawrence Woolner, vice-president and general sales manager of the firm's worldwide distribution organization. Woolner held a meeting of his sales force in Miami, Florida, following his and the new staff's attendance at the International Variety Club meeting April 22.

WMJ starts production on the Jules Verne yarn, "Cleopatra and the Cyclops" on May 15. At present the company has distribution offices in New York, San Francisco and Los Angeles, with plans to add other locations.

De Havilland Story to McCall's

HOLLYWOOD—Serial rights to actress Olivia de Havilland's book of anecdotes titled "Parlez-vous?" as an American wife has been purchased by McCall's magazine. On May 7, Miss De Havilland reports to Florence, Italy, for start of her starring role in MGM's "The Light in the Piazza," which Arthur Freed produced and Guy Green directed; Rossano Brazzi costars.

New Employment Pact Due for Walt Disney

LOS ANGELES—At a special meeting called for May 16 at the Disney Studio, a new seven-year employment contract with Walt Disney is to be voted on by stockholders, calling for a raise in Disney's weekly pay from the present \$3,000 to \$3,500, according to a statement sent to stockholders. Along with the weekly pay hike, under terms of the new agreement, Disney also will receive \$1,666 each week in deferred payments to him or his family (on death) for a period of one and a half times the length of his services, to begin with the expiration of the seven-year pact, but not later than Jan. 1, 1971.

Shareholders also will vote on ratification of the recent merger of Disneyland, wholly owned subsidiary, into the parent company. In the fiscal year ended October 1, Disneyland earned a net profit of \$1,408,789.

The proxy statement also revealed that under his old contract, Disney was given an option to buy an undivided ownership interest of up to 25 per cent in any motion picture produced by the company, exclusive of cartoons and the "True Life Adventures" and "People and Places" series. To date, Disney has not exercised the option, which required him to contribute to the cost of the production, except for a recent 10 per cent interest in the film "Moon Pilot."

It was also disclosed that William H. Anderson, vice-president in charge of Disney studio operations, receives a salary of \$89,000 a year; President Roy O. Disney is paid \$52,000; E. Cardon Walker, vice-president, \$52,000, and Gunther R. Lessing, general counsel, vice-chairman, \$31,300.

The requested raise in pay by Disney is to compensate for services in connection with Disneyland which his WED Enterprises has been servicing at less than cost for several years.

'Deadly Companions' Bow To Get Official Honors

TUCSON—The city of Tucson and the state of Arizona will honor executives of Pathe-America Distributing Co., Inc., members of Theatre Owners of America, and heads of Motion Picture Investors, Inc., at the June 6 world premiere here of "The Deadly Companions," first Pathe-America feature.

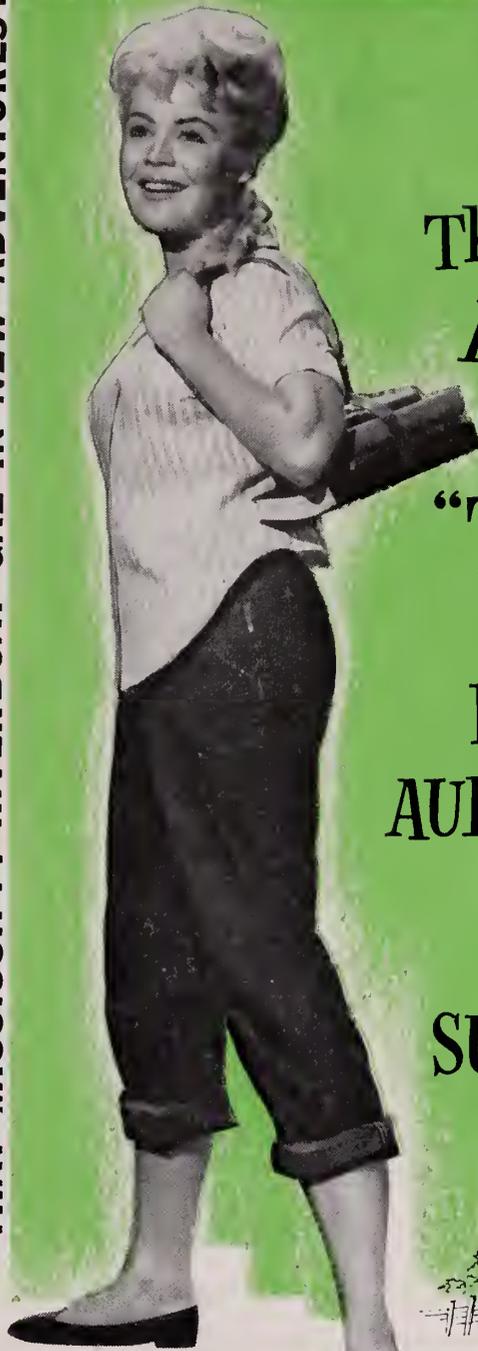
William E. Chaikin, of Chaikin-Perrett, Pathe-America pub-ad reps, has obtained Arizona Governor Paul Fannin's endorsement of official fanfaroo for first picture filmed entirely within state borders.

"The Deadly Companions," costarring Maureen O'Hara, Brian Keith, Steve Cochran and Chill Wills, in Pathe Color and Panavision, is sponsored by TOA and cofinanced by Pathe-America and MPI, Inc.

'Bachelor Father' Rights to Disney

HOLLYWOOD—Film rights to "Bachelor Father," the Don Stanford novel, have been acquired by Walt Disney Productions. No starting date has been set for the property.

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Produced by ROSS HUNTER · A UNIVERSAL-INTERNATIONAL PICTURE

Help for Small Theatres In United Artists Offer

NEW YORK—American Congress of Exhibitors has launched its campaign to correct some trade practices and alleviate some of the problems of smaller theatres. ACE officials during the last week have been calling on film company presidents and sales managers to discuss and resolve, where possible, the difficulties.

WILL SELL IN GROUPS

The first assist came from United Artists which agreed to help low grossing theatres and depressed situations by selling substantially all of UA's releases on fair, flat rentals and in groups, if requested.

At a meeting with Arthur Krim, Robert Benjamin, William Heineman and James Velde, UA top executives, the ACE representatives discussed competitive bidding, cooperative advertising and the wording of film contracts. ACE was represented by Marshall Fine, Irving Dollinger, Albert Pickus, George Kerasotes and Emanuel Frisch, the latter ACE chairman.

It was explained after the meeting that group sales would apply to non-competitive areas and a full year's supply of product could be sold to the small theatres to save time, effort and expenses on the part of both the distributor and exhibitors. ACE spokesmen said UA was more than sympathetic to the request and stated they would be happy to work out a fair, flat rental plan. They pointed out, however, that under the company's organized setup of working with independent producers, not every picture could be sold on a flat rental basis, but they said they felt reasonably sure that the plan could be accomplished for most of the product.

Regarding competitive bidding, the UA men said that it was not the policy of the company to initiate the practice.

Cooperative advertising and publicity campaigns, such as the Marcus plan, was favored by the UA toppers who expressed the opinion that such plans should be extended to other areas of the country in addition to Pittsburgh and Milwaukee where it had been tried and proven successful. The UA executives said the company would cooperate with exhibitors in any area where the plan had a chance of success and that UA was even anxious to see such plans developed.

NO CONTRACT CHANGES

As to film contracts, it was said that UA did not contemplate any changes in the contracts, but if changes should be made, exhibitors would be given the opportunity to discuss the changes before they were put into effect.

By mid-week, the ACE committee had visited with the heads of six companies and plans were being made to call on the balance during the current week. Another call, or perhaps more, will be made to some of the six companies where, for various reasons, the talks were not completed. An ACE spokesman described the sessions as being "productive," although

in some instances, only partially conclusive.

Prior to each meeting, an overall agenda for topics of discussion was prepared, but each company, too, had a specific agenda on matters relating to a particular company.

Emanuel Frisch, chairman of ACE, said that a summary of the conferences and results achieved would be prepared and released to the press this week. At the weekend, only United Artists had consented to a press release on its meetings with ACE. It is expected that the others will give consent when policies and decisions have been determined.

Charles Garrett Handling Foreign Publicity for AA

NEW YORK—Charles B. Garrett, who supervised all publicity and advertising activities at the 20th Century-Fox office in Havana for the past five years, has been named to handle foreign publicity in New York for Allied Artists International by Sanford Abrams, AA national ad-publicity director.

Garrett's post will have special emphasis on "El Cid," the Samuel Bronston picture, now in production in Spain in Super-Technirama-70, which will be distributed in the western hemisphere by AA. Garrett will report immediately for conferences with Norton V. Ritchey, president of AA Int'l, on promotion plans for "El Cid."

Garrett had also served in the foreign field with MGM and, during World War II, worked for the federal government under Nelson Rockefeller handling 16mm films throughout Latin America.

Lionel Jeffries to Appear In His First U. S. Film

HOLLYWOOD—Included in recent castings announced by Columbia Pictures was that of Lionel Jeffries, British stage and screen actor, who will make his American film debut in "The Notorious Landlady," a Fred Kohlmar-Richard Quine production for Columbia release. Jeffries will essay the role of a Scotland Yard inspector who keeps Kim Novak under surveillance as the key suspect in a murder case.

Veteran movie and TV thespian Jesse White has been signed for one of the top roles in Philip Barry jr.'s initial independent production for Columbia release, "Sail a Crooked Ship." Filming is slated to start at the Gower studio April 25.

Century Projectors for Spacearium

NEW YORK—Century Projector Corp. has been commissioned by Cinerama, Inc., to design and manufacture 70mm projectors for Spacearium, according to Larry Davee, Century president. The system employs a single lens to create an audience viewing area of 360 degrees horizontally and 160 degrees vertically to envelop the audience in a picture surrounding it on all sides and above.

Sumner and Nathanson Are Promoted at UA

NEW YORK—Gabe Sumner, publicity manager of United Artists, has been named executive assistant to Fred Goldberg, UA's



Gabe Sumner



Mort Nathanson

newly appointed executive director of advertising, publicity and exploitation.

Mort Nathanson has been appointed director of national publicity of United Artists by Goldberg. Since 1959, Nathanson has been on special assignment for UA's foreign distribution department. Prior to that he was publicity manager. He has been with the company since 1952.

Sumner has been in the industry since 1950 when he joined Paramount Pictures as a special representative on Cecil B. DeMille's "Samson and Delilah." After a period with Schine Theatre Circuit in Gloversville, N. Y., as assistant director of advertising and publicity, Sumner rejoined Paramount in 1952 serving as column, syndicate and newspaper contact. He left Paramount in 1956 to establish the publicity firm of Sumner & Friedkin and, in 1960, joined UA as publicity manager.

Before joining UA, Nathanson held a variety of promotional posts in motion pictures and the legitimate stage. He was press agent for the late Mike Todd's theatre enterprises and also represented Katharine Cornell, Group Theatre, Theatre Guild and Playwrights Co., among other organizations. He subsequently moved into the motion picture field and held posts of eastern publicity director for Samuel Goldwyn, Liberty Films and Paramount Pictures.

All-Time Attendance Seen For Variety Clubs Conclave

MIAMI—It looks like the 1961 convention of Variety Clubs International will set an all-time attendance record. To date, more than 700 have registered for the April 25-29 convention, according to William Scully, chairman. Since virtually every barker writing for reservations has requested space at the Fontainebleau Hotel, convention site, Variety has tied up the entire hotel. In addition, the Eden Roc, adjacent to the Fontainebleau, has been reserved for conventioners as have several other hotels in the immediate area.

Miami Beach is going all out to help make the convention a successful one. All golf courses will be available to barkers during the five-day session at no cost. And although Gulfstream Park is due to close on the day before the convention is to open, the Biscayne dog track will remain open for those who wish to visit a track. All of the major hotels will have top personalities headlining shows during convention week.

\$1,000,000 Campaign For WB's 'Parrish'

NEW YORK—Warner Bros. is backing "Parrish" with a "massive merchandising" campaign and expenditures of more than



Richard Lederer points to display board showing magazine covers featuring young stars in Warner's upcoming release, "Parrish."

\$1,000,000, according to Richard Lederer, advertising and publicity director. The picture will have its world premiere at the Radio City Music Hall later in April with a national release scheduled for July 1.

"Parrish," which has a great appeal to the teenage and young-adult market, is the kind of picture exhibitors have been asking for, Lederer said, because it stars Troy Donahue, the nation's new number-one favorite of the teenagers, and introduces three newcomers, Connie Stevens, Diane McBain and Sharon Huguely, the first-named being introduced to the trade press at a luncheon at the Absinthe House April 14 as part of her current coast-to-coast tour to promote "Parrish."

Lederer mentioned the great number of fan magazine covers and inside stories on Donahue, Miss Stevens and Miss McBain during the past few months, as well as stories in TV magazines. A picture layout is in the May issue of Seventeen Magazine and a layout on Diane McBain is scheduled for Look in September.

Warner Bros. has arranged a tieup with the Fairchild Camera and Instrument Corp. for a talent search promoting both "Parrish" and the new Fairchild Cinephonic 8mm home sound movie camera, with the first prize to be a 10-week Warner Bros. contract and guaranteed appearance in a WB movie or TV production. Fred Robbins, WINS disc jockey, has made "radioactive" interviews with the "Parrish" personalities for playing on local radio stations and the theme music album is ready for circulation with hopes for a repeat of the popular "A Summer Place" record album.

Others on hand for the luncheon included Joe Hyams, Ernie Grossman and Max Stein from Warner Bros. and Adrian Flanter and Charles Cherry of Fairchild Cameras.

Johnston Refutes Reports Of a 'Dying Industry'

TORONTO—Eric Johnston laid down facts and figures to obliterate all rumors and reports that the motion picture was a dying industry when he addressed the Empire Club of Canada at the Royal York Hotel here on April 13.

After giving some background details on the motion picture business, the president of the Motion Picture Ass'n of America presented the data to refute the allegations that the film business had lost its punch.

The worldwide boxoffice of all countries is about \$3,000,000,000, of which U. S. films generate around \$2,000,000,000, Johnston said. Weekly attendance amounts to about 250,000,000 admissions around the world. In the United States, the figure is 45,000,000 and in Canada, 2,500,000. Johnston said that as of January 1 of this year, there were 154,852 motion picture theatres operating throughout the world, which is about 35,000 more than there were five years ago. Today's theatres have a total seating capacity of 74,000,000, he said.

In discussing how U. S. motion pictures stacked up against other U. S. industries in terms of the foreign market, Johnston pointed out that all American manufacturing industries doing business abroad derived a net return of \$549,000,000 last year, not including the motion picture industry because motion pictures came under what the Department of Commerce called "service industries."

The net return from all service industries was \$330,000,000, of which U. S. motion pictures brought back \$225,000,000. He said that meant that one industry—motion pictures—drew an income that was equal to more than 40 per cent of the total received by all of the U. S. manufacturing industries put together.

That figure, Johnston added, represented only 30 per cent of the gross receipts abroad for American pictures, which meant that 70 per cent was left in foreign lands, money which created jobs, stimu-

lated business and helped those other nations. About 54 per cent of the business done by the distributing companies is in foreign operations and the U. S. companies employ about 18,000 persons abroad.

The Canadians were told that the U. S. films occupied approximately 60 per cent of the world screen time and that capital invested at home was \$2,375,000,000. He said total inventories jumped from \$275,000,000 in 1950 to \$344,000,000 ten years later. Domestic payrolls increased from \$653,000,000 in 1953 to \$754,000,000 in 1960.

The services performed by motion pictures, Johnston said, were potent factors in influencing people's lives, spreading a desire for better material things and helping to educate and disseminate ideas.

Technicolor Has Rise In 1960 Net Profit

HOLLYWOOD — Technicolor, Inc., reported a consolidated net income, after taxes, of \$345,943, or 16 cents a share, in the fiscal year ended Dec. 31, 1960. This compares with \$237,160, or 12 cents a share, in the previous year.

Chairman Patrick J. Frawley jr. attributed the net income gain to more profitable operation of the company's motion picture division. Use of color for Hollywood features reportedly increased 13.4 per cent last year. There also was a 25 per cent increase in nontheatrical release print footage.

Net sales in 1960 totaled \$28,458,945, compared with \$27,250,407 the year before.

Technicolor Italiana was reported to have completed its second full year of operations by increasing output 25 per cent and showing profits of \$223,000. Technicolor, Ltd., the British affiliate, showed a slight decline in profits, it was reported, attributed to diminished footage requirements for U.S. films distributed in England and on the Continent. In 1960, the affiliate showed profit, before taxes, of \$875,805, compared with \$935,315 in 1959.

\$4,295,000 Net Earnings Reported for UA in '60

New York—Net earnings for the 1960 calendar year of United Artists amounted to \$4,295,000, after provision of \$3,476,000 for income taxes. The net was equal to \$2.58 per share. In 1959, the net earnings totaled \$4,111,000, or \$2.47 per share.

It was explained by Robert Benjamin and Arthur Krim, board chairman and president, respectively, that the 1960 net included a special credit of \$797,000, after provision for related taxes on income, arising from adjustment of prior years' reserves.

Worldwide gross income reached \$108,531,000 in 1960, compared with \$95,068,000 in 1959.

America Corp. 1960 Net Jumps to \$1,309,032

NEW YORK—Consolidated net earnings of the America Corp. totaled \$1,309,032, equal to 32 cents a share, in calendar 1960, according to Gordon K. Greenfield, America's president. A net loss of \$2,293,299 was reported in 1959.

Gross sales for 1960 reached a record \$31,478,000, marking a gain of \$4,194,000 over the 1959 sales of \$27,284,286.

All-time highs were reported for sales and profits of Pathe Laboratories, Inc. According to Greenfield, the company is considering establishing a European film processing arrangement to control customers' work under contract that is now being produced abroad.



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**SPECIAL
"FRIGHT
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During the last fifteen minutes of this
blood-curdling film, all those too terrified
to stay may follow the Yellow Streak
to the COWARD'S CORNER and have
their admission "sneerfully" refunded!

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SPECIAL POSTERS!

**THE
STORY
OF A
PSYCHOTIC
KILLER**

!



SUMMER! CALL COLUMBIA!

MGM 28-Week Earnings Climb to \$6,684,000

NEW YORK — Metro-Goldwyn-Mayer earnings for the first two quarters, or 28 weeks, ended March 16, 1961, amounted to \$6,684,000, or \$2.65 per share based on 2,521,529 shares outstanding at the end of the period. This is a substantial increase over the \$3,739,000, or \$1.47 per share based on the 2,539,968 shares outstanding a year ago, according to Joseph R. Vogel, president.

Gross revenues, in the 28 weeks ended this March 16, totaled \$75,778,000, including \$58,922,000 from film production-distribution, \$10,124,000 from TV and \$6,092,000 from records and music.

Earnings for the second quarter of the current fiscal year amounted to \$1.78 per share, as compared to 76 cents per share for the corresponding period last year.

Vogel mentioned that the current new release of "Gone With the Wind," timed to the Centennial of the Civil War, was "up to expectations," and "Ben-Hur" had many new Easter week openings to add to its great volume of business throughout the world. Vogel also said that "Mutiny on the Bounty," starring Marlon Brando, was "moving toward completion" and final editing on "King of Kings" had been completed. MGM has acquired a 50 per cent financial interest in "Carnival," the new Broadway stage musical presented by David Merrick, which opened to acclaim April 13.

MGM and the Kalvar Corp. have formed an equally-owned company which will have the exclusive rights to develop and market Kalvar photographic products in the field of motion pictures and television and in certain areas of the amateur still photographic field.

Harvey Chertok to 7 Arts As Ad-Promotion Chief

NEW YORK—Harvey Chertok has been appointed director of advertising, sales promotion and publicity for Seven Arts Associated Corp. by Robert Rich, vice-president and general sales manager.

Chertok formerly was supervisor of advertising and publicity for United Artists Associated. Prior to joining UAA, he was merchandising department manager of National Telefilm Associates from January 1956 to August 1959.

EXCELLENT OPPORTUNITY

Controlling interest in DALTON FILM CO. INC. which owns exclusively this box-office Dalton trademarked name, and family archives of stories about the Daltons, including a brand new motion picture "DALTON THAT GOT AWAY," negative and 3 prints & promotional material; also 16 TV scripts with audition print. Curtailing operations due to ill health. Price \$30,000 represents cash paid in.

RUSSELL W. KURTZ

813 Daniel Bldg., Tulsa, Oklahoma

Some Exhibitor to Win Danny Kaye for a Day

MIAMI BEACH—Some lucky exhibitor is going to "win" Danny Kaye for a day. Kaye will be given away free to the U. S. theatreman who has the lucky number in a drawing to be held following the screening of Paramount's "On the Double" Thursday night (27), one of the items on the program of the annual Variety Clubs International convention which will open here tomorrow (Tuesday).



Danny Kaye

Kaye has agreed to place himself exclusively at the disposal of the winning exhibitor during the exhibitor's opening day of "On the Double," in which Kaye is the star.

If the winning exhibitor already has booked "On the Double," he automatically will win Kaye who will travel to any part of the country for the local premiere. If the winning exhibitor has not licensed the picture, he must do so within 30 days. In either case, Paramount will guarantee Kaye's appearance, subject to his commitments. The drawing will be open to all U. S. exhibitors attending the convention, except those in bidding situations in which there have been no bids yet for the picture.

Kaye is a special guest of the convention and will present the organization's Heart Award on Friday night.

Embassy Pictures Has Nine Features Ready

NEW YORK—Embassy Pictures Corp. now has nine features ready for release or before the cameras in Europe, including "Two Women," the official Italian entry at the Cannes Film Festival, which will be the next attraction at the Embassy Theatre.

The others are "The Fabulous World of Jules Verne" and "Bimbo the Great," both scheduled for release by Warner Bros. in June; "Morgan the Pirate" and "Thief of Baghdad," both to be released by MGM in the summer, and "Wonders of Aladdin," which MGM will release later in 1961.

Before the cameras in Morocco are "The Last Days of Sodom and Gomorrah" while "Boys' Night Out," in which Kim Novak will star, will be made in New York and Hollywood this summer. "The Passionate Thief," produced in Italy with Anna Magnani, Ben Gazzara, Fred Clark and Toto, is also ready for release.

April Green Sheet Lists 5 in 'Family' Category

NEW YORK—Five of 17 pictures reviewed in the April issue of The Green Sheet were classified as family fare by the Film Estimate Board of National Organizations. One of the five, Disney's "The Absent-Minded Professor," also was given the F-C rating which means the picture is suitable for children unaccompanied by adults. The other four in the F category were 20th Century-Fox's "Days of Thrills and Laughter," Allied Artists' "Serengti Shall Not Die," 20th-Fox's "The Trapp Family" and Universal's "Wings of Chance."

Four pictures were tagged for adults only; namely, Universal's "Curse of the Werewolf," MGM's "Go Naked in the World," 20th-Fox's "Sanctuary," Columbia's "Terror of the Tongs," and Paramount's "One-Eyed Jacks."

In the adult-mature young people category were Paramount's "All in a Night's Work," United Artists' "The Hoodlum Priest" and 20th-Fox's "Sniper's Ridge."

Slanted at adults, mature young people and young people were 20th-Fox's "The Canadians," United Artists' "Police Dog Story," Columbia's "A Raisin in the Sun" and MGM's "Secret Partner."

Industry Spending Little On Network Television

NEW YORK—The use of television to sell motion pictures may be extensive on the local level, but network facilities apparently hold little interest for the merchandisers of films. In its annual report on the use of network time by advertisers, the Television Bureau of Advertising listed 20th Century-Fox as the only producing-distribution company buying time in 1960, in excess of \$25,000.

Twentieth-Fox spent \$698,950 for network time and ranked 127th among the 376 major television advertisers. The company bought time during the national political conventions last summer in a novel approach to the prospective movie patron.

Other than this company, the advertising bureau listed the Academy of Motion Picture Arts and Sciences as having spent \$143,517 and Stanley Warner \$77,850. The latter, however, may have spent its network money on the Latex division of its operation. The Academy expenditure apparently was for the time used to telecast the Awards program which, in 1960, was under industry sponsorship.

Col. Quarterly Dividend

NEW YORK—The board of directors of Columbia Pictures Corp. has declared a regular quarterly dividend of \$1.06½ on the \$4.25 cumulative preferred stock, payable May 15, 1961, to stockholders of record May 1.

Simone Simon in Bardot Film

HOLLYWOOD—Simone Simon, French actress who starred in the late 30s, returns to the screen to play Brigitte Bardot's mother in "Private Life of Brigitte Bardot," slated to roll in Paris next month as an MGM release.

Two Dissidents Win Places on NT Board

HOLLYWOOD—Both victory and defeat for the existent management were reflected in the final outcome of the widely publicized proxy fight for a voice in the management of National Theatres & Television.

Leonard Davis and Philip L. Handsman, who headed the minority stockholder group, won seats on the board of directors, over which they had launched the internal battle. On the eve of the organization's board of directors meeting here, however, B. Gerald Cantor announced his resignation as chairman of the board. Cantor, owner of 110,000 shares of NT&T and reelected by an overwhelming vote to the board by the company's shareholders on April 11, will continue as a director.

CANTOR TO ANSWER CHARGES

In his announcement, Cantor charged that in the course of the proxy battle "false claims alleging conflict of interest and mismanagement had been made against the directors," to which he added that "we will present a full answer to these allegations in court."

Cantor further stated, "We will prove the falsity of their charges and clearly establish our consistent efforts in the best interests of the company, as evidenced by the upturn in profits." He concluded that his attorneys are studying proxy statements and other material with a view to bringing action for "libel or slander."

NT&T president Eugene V. Klein indicated that he will recommend to the board that the company revert to its former practice of having the president preside over the board. Prior to Cantor assuming the post, NT&T had no board chairman.

At the conclusion of the count of proxies, announcement of the result was made at the reconvened shareholders meeting in the Fox Wilshire Theatre, April 19, revealing that an overwhelming majority of votes elected 10 of the 12 members of the new board of directors.

Of the shares voted at the annual April 11 meeting, a total of 1,641,847 shares favored the management slate of directors. The 19 per cent vote compiled by the opposition included 367,776 shares voted for Leonard Davis and Philip L. Handsman, and approximately 6,000 shares for Samuel L. Kurland.

This meant that the operating management team headed by President Klein continues firmly in control of the motion picture theatre circuit.

OTHER MEMBERS OF BOARD

Besides Klein, Davis and Handsman, other members of the new board of directors are Joe Benaron, John B. Bertero, B. Gerald Cantor, Samuel Firks, William J. Friedman, A. J. Gock, Willard W. Keith, Richard W. Millar and Jack M. Ostrow.

At the meeting, shareholders approved continuance as independent auditors for the company of Lybrand, Ross Bros. & Montgomery by a vote of 1,473,276 and 292,115 against; while decisively rejecting by a vote of 1,480,932 to 284,357 the proposal made by the opposition for a supplementary review of matters affecting the company by David Berdon & Co.

Italy Produces 114 Features in '60; 50 in Color, Many With U.S. Names

ROME—One hundred and fourteen feature pictures were produced in Italy during 1960, many of them coproduced with French or British producers and released by American firms or dubbed into English for U. S. distribution, according to Unitalia Film. Fifty-two, or almost half of the total were in color, Eastman, Technicolor or Ferraniacolor, and most of these, particularly the historical spectacles, were in Totalscope, equivalent to CinemaScope.

RELEASED OR DUE LATER

Among the Italian-made productions already released in the U. S. or on the schedules for later in 1961 are: "Under Ten Flags," starring Van Heflin, Charles Laughton and John Ericson, released by Paramount in September 1960; "The Angel Wore Red" (The Fair Bride), starring Ava Gardner, Dirk Bogarde and Joseph Cotten, released by MGM in September; "Goliath and the Dragon" (Revenge of Hercules), distributed by American International in November; "Esther and the King," starring Joan Collins and Richard Egan, released by 20th Century-Fox in December; "Black Sunday," with Barbara Steele, distributed by AIP in February 1961; "The White Warrior," starring Steve Reeves and Georgia Moll, released by Warner Bros. in March 1961; "Five Golden Hours," starring Ernie Kovacs, Cyd Charisse and George Sanders, released by Columbia in April; "Warrior Empress" (Sappho, Venus of Lesbos), starring Tina Louise and Kerwin Mathews, to be released by Columbia in June 1961; "Pharaoh's Woman," starring Linda Cristal and John Drew Barrymore, to be released by U-I in May, 1961; "Morgan the Pirate," starring Steve Reeves, an Embassy presentation for MGM release in June; "Thief of Baghdad," also starring Steve Reeves, also an Embassy picture for MGM release later in 1961; "Colossus of Rhodes," starring Rory Calhoun, which MGM will release this summer; "The Minotaur," starring Bob Mathias, for United Artists release in April, and "The Tartars," starring Victor Mature and Orson Welles, which Warner Bros. will release this summer.

Joseph E. Levine's Embassy Pictures will also release: "Two Women," starring Sophia Loren, and "Tears of Joy," starring Ben Gazzara, Anna Magnani and Fred Clark, later this year.

OTHER FILMS SCHEDULED

Several others are tentatively scheduled for U. S. release, including "Rocco and His Brothers," to be distributed by Astor Pictures, and "Austerlitz," with Rossano Brazzi, Leslie Caron, Jack Palance, Martine Carol and Orson Welles, which 20th-Fox will distribute later.

Other Italian pictures with American cast names will probably be shown in the U. S. later in 1961. They include: "Loves of Hercules," starring Jayne Mansfield and her husband, Mickey Hargitay; "Constantine, the Great," starring Cornel Wilde and Belinda Lee; "The Wastrels," starring Van Heflin; "Revolt of the Mercenaries," starring Virginia Mayo; "Roman Slave Girl," starring Guy Madison; "Garibaldi," starring Tina Louise;

"Behind Closed Doors," starring Anita Ekberg and Fred Clark; "The Bacchantes," starring Taina Elg and Akim Tamiroff; "The Dauphins," with Betsy Blair; "The Killer," with Belinda Lee; "Fury of the Barbarians," with Edmond Purdom; "The Last of the Vikings," starring Cameron Mitchell and Edmond Purdom; "The Virgins of Rome," starring Louis Jourdan and Sylvia Syms; "The Mysteries of Three Continents," starring Martha Hyer and Carlos Thompson; "Revenge of the Barbarians," starring Anthony Steel and Robert Alda; "The Last Czar," starring John Drew Barrymore and Edmond Purdom; "Joseph Sold His Brothers," starring Geoffrey Horne, Belinda Lee and Robert Morley; "The Mongols," starring Anita Ekberg and Jack Palance; "Kapo," an Academy Award foreign film nominee, starring Susan Strasberg, and "Cocottes, Inc.," starring Anita Ekberg, as well as three starring Lex Barker, "Pirates of the Coast," "Robin Hood and the Pirates" and "The Riders of 100 Faces," and two starring Debra Paget, "The Highwayman" and "Tomb of Kings." These American marquee names make most of these Italian pictures suitable for American screens.

Webb Sees Comedy Trend Resulting from 'Archie'

NEW YORK—Actor-director Jack Webb sees a strong comedy trend resulting from the release of his "Last Time I Saw Archie," which will be released by United Artists in June. The wartime comedy about a "gold brick" has 12 principal characters, six men and six women, including Robert Mitchum, Martha Hyers, Lew Nye, Don Knotts and Webb.

At a luncheon meeting with Webb, Fred Goldberg, advertising, publicity and exploitation chief of UA, said the picture had a "built-in sell," because of its subject matter, cast and comedy interludes.

Webb said that "Archie" presented a "new" Mitchum in that he plays straight comedy, whereas in previous pictures he was seen in light but not broad, comic roles.

Bowling Short in Color, C-Scope Is Produced

NEW YORK—"Ten-Pin Tour," a color, CinemaScope film short produced by Paramount Pictures in cooperation with *Paras Illustrated* and AMF Pinspotters, Inc., will be viewed in theatres throughout the country in the immediate future.

It is the first widescreen, CinemaScope bowling feature.

"Ten-Pin Tour" captures bowling stars and novices engaged in the nation's number one participant sport in modern new AMF lanes throughout the United States. In addition, it goes abroad to record on film bowling scenes in Geneva, Switzerland.

The bowling film is expected to be viewed by more than 5,000,000 moviegoers in this country and abroad.

The first dates are in the New York-New Jersey territory.

Hollywood Report

By IVAN SPEAR

Warner Bros. Gets Rights To 'Camelot' Musical

Adding another Broadway hit to the list of stage successes planned for Warner Bros. motion picture production, William T. Orr revealed that the studio has acquired film rights to "Camelot," the Alan Jay Lerner, Frederick Loewe and Moss Hart musical.

Negotiations are being completed for Lerner to write the screenplay, and it is understood that Lerner and Loewe will team to augment the score. Based on T. H. White's novel, "The Once and Future King," "Camelot" treats with the romantic past of King Arthur's legendary Round Table Knights.

Recently announced as a WB acquisition was "Critic's Choice," to star Bob Hope, and on the future schedule and already in preparation are "Gypsy," "Mary, Mary" and "The Devil's Advocate." Currently in production are "The Music Man" and "A Majority of One."

'The Carol Tregoff Story' Goes to Globe Photos

News of a literary nature took the spotlight in Cinemaville last week, with both major and independent film fabricators making announcement of the purchase of motion picture rights to properties ranging from stark drama to light musicals on which to base forthcoming feature productions.

Probably the hottest buy—at least in terms of local interest—was the acquisition by Globe Photos of "The Carol Tregoff Story" through Miss Tregoff's attorney. The sensational Finch-Tregoff murder trials, for many months headlined in Los Angeles newspapers, supplies the basis for Miss Tregoff's own story which will be put into book form by writer Joe Hyams and for which Walter Roebler will pen a screen treatment for Globe. This will mark the second theatrical feature Globe has produced, the first being "The Hypnotic Eye" for Allied Artists release.

Irving H. Levin and Harry L. Mandell have bought "The Lou Lenart Story," the dramatic yarn of the former U. S. Marine Corps fighter-pilot who commanded the first mission of the legendary Israeli "paper air force" of four fighter-pilots flying German-designed ME-109 fighter planes. To be produced under their Atlantic Pictures independent banner, Levin and Mandell have set a \$2 million budget for the film, which will be lensed in Technicolor on location in the South Pacific and Israel.

Other story buys included Dorothea Burnett's "Under the Skin," purchased by 20th Century-Fox and assigned to Henry Weinstein as his fourth film on the Westwood lot . . . "The Lady and the Skin Diver," which producer-director Mel Welles bought for production under his Cavalier Films banner . . . Edith Olivier's novel, "Dwarf's Blood," acquired by Ted Sherde-

man and James B. Clark for their Gemtaur Co., and which the former will screenplay and coproduce with Clark, who also directs . . . "The Naked Truth," a comedy adapted by Harry Kurnitz from Marcal Archerd's play, has been purchased by The Mirisch Co. . . . MGM bought "Raditzer," a new novel by Walter Matthiesse, which rights to "Bachelor Father," the John Stanford tome, have been purchased by Walt Disney Productions.

Ensign Pictures to Produce Feature Films in Utah

Ensign Pictures, a corporation to produce feature motion pictures in Utah, has been formed with offices in Salt Lake and Hollywood. President Verland T. Whipple announced the first project will be a feature based on the famous "Hole in the Rock" expedition, when pioneers made a dangerous trek across the gorge of the Colorado River.

The film, budgeted in excess of two million dollars, will be shot in color on location at the site of the historical expedition in the Grand Canyon area of southeast Utah. Actual filming is planned for fall under the supervision of Kermit J. Sessions, Columbia Pictures executive, who has been named vice-president in charge of production of the new organization.

20th-Fox to Pay John O'Hara \$75,000 for Screenplay

The sum of \$75,000 will be paid author John O'Hara by 20th-Fox for an original screenplay, to be delivered not later than February . . . Warner Bros. has assigned "A Noble Profession," novel by Pierre Boule, who wrote "The Bridge on the River Kwai," to Frank P. Rosenberg for production . . . Columbia Pictures announced that William Bloom will produce "Man From the Diner's Club," an original motion picture comedy based on the credit card company . . . Steve Parker, producer of "My Geisha" for Paramount, now on location in Japan, has acquired film rights to arias

Exhibitors to Pay More For Westerns in Color

Los Angeles—Robert L. Lippert, who last month sent letters to 5,000 drive-in operators to pitch for western films being lensed in color, announced that he has received in excess of 600 replies agreeing to pay more for his oaters if they are in color.

Lippert reported that he will turn the affirmative replies over to 20th-Fox topper Spyros Skouras and sales chief Glenn Norris.

"Purple Hills" and "Vanishing Frontier," his next pair of westerns, will be in color.

from Puccini's famous opera, "Madame Butterfly," and has assisted Japanese opera star Michiko Sunahara to sing them in Japanese. This will be the first time that the arias, always performed in Italian, will be heard by the western world in Japanese . . . Vicki Trickett, one of Columbia's young contract players, will play the femme lead in "Blood River," to be lensed as a Hammer Production for Columbia release . . . George Roy Hill has been signed by MGM to direct "The Rise and Fall of the Third Reich." John Houseman will produce this screen version of William Shirer's yarn . . . Frank Sinatra has inked John Sturges to helm "Badlands" for his Essex Productions. Sturges was loaned out by the Mirisch Co. to direct the Panavision and Technicolor big-budget western, slated to roll May 22 for UA release. Sir Ralph Richardson has been set to costar with Tony Curtis and Gina Lollobrigida in "Lady L" for MGM . . . At Columbia, British actor Guy Rolfe plays the title role in William Castle's "Mr. Sardonicus," Sidney Poitier stars in "The Interns."

George Glass, Walter Seltzer End Pennebaker Affiliation

After four years teaming as executive producers for Pennebaker Productions, George Glass and Walter Seltzer have terminated their association with the company as of June 1 and will go their separate ways. Both men have individual production plans to be announced in the future.

As a team, Glass and Seltzer turned out "Shake Hands With the Devil," "The Naked Edge," "Paris Blues" and "One-Eyed Jacks," the three for United Artists release and the last for Paramount. Their final association will be on the release campaign on the three UA features.

MGM to Make Bardot Film: 'Bardot's Private Life'

Formerly planned as a filmization of Noel Coward's comedy, "Private Lives," Metro-Goldwyn-Mayer now has okayed a story switch to "Bardot's Private Life," to star, of course, the French glamour queen, Brigitte Bardot.

According to producer Jacques Bar, the story will incorporate much of La Bardot's well-publicized romantic doings and will go before the cameras next month as one of eight scheduled features on Bar's new exclusive pact with MGM and the initial picture under his newly formed Cipra Productions banner.

Second Oriental Feature Planned by Steve Parker

Following completion of "My Geisha," now on location for Paramount in Japan, Steve Parker will make "Samurai!" as his next Oriental film.

Parker, who hopes to have "Samurai!" ready to go this fall, has signed Jack Cardiff, director of "My Geisha" and "Sons and Lovers" to handle megaphone chores.

The story, from an ancient Japanese novel, tells of the tragic trek of 400 Japanese noblemen from Tokyo to Kyoto to pay homage to their shogun.

Continental to Release 'View From the Bridge'

NEW YORK—The screen version of Arthur Miller's stage play, "A View From the Bridge," now being filmed in New York by



Paul Graetz, center, producer, is shown signing a distribution agreement with Walter Reade jr., left, and Irving I. Wormser, of Continental.

Sidney Lumet, will be released in the U. S. by Continental Distributing, Inc., according to producer Paul Graetz and Walter Reade jr., chairman of the board, and Irving Wormser, president of Continental.

The distribution is said to involve "the largest cash advance in the film company's history." The picture, which started location work in Brooklyn earlier in April, will be completed in Europe. Raf Vallone, Italian film star, and Raymond Pellegrin and Jean Sorel, from French films, are playing leading roles while American stage players, Maureen Stapleton, Carol Lawrence and Morris Carnovsky, also have featured roles. Vallone created the leading role in the European stage production.

Book Review

KINE & TV YEAR BOOK 1961. Published by Kinematograph Weekly, London, 580 pages.

A highly valuable book for those in the British film trade, and an excellent source of information for film people in all parts of the world, the Kine & TV Year Book 1961 has a wealth of data on every aspect of the industry in the United Kingdom. And it includes up to the minute material on equipment, as well as pictures, and lists television entertainment and equipment information.

A "Who's What in the Industry" section offers condensed biographies of important persons in the British film trade. Other sections cover trade associations, films tradeshown in 1959-60, film and TV studios, production companies, theatres, circuits, statistics, trade directories and kindred categories.

The sections are marked with tabs, allowing for quick references.—A. S.

'Pollyanna' a Hit in Australia

LOS ANGELES—According to tallies completed by Loew's International, distributor of Walt Disney product in Australia, "Pollyanna" set a new world drive-in record Down Under and achieved the highest gross for any Disney film ever shown in that country.

London Report

By ANTHONY GRUNER

AT A LUNCHEON held at the Associated British Elstree studios last week C. J. Latta, managing director of Associated British Picture Corp. announced details of ten new films scheduled for production within the next several months. The estimated budget for these pictures will be in excess of £2,000,000. The initial project will be a comedy entitled "Go to Blazes," which will star Dave King who has, in the past few years, established himself as a leading TV star in Britain and America.

"Go to Blazes" is described as a comedy which deals with a gang of thieves who plan the perfect robbery, in which a fire engine plays an important part. The script has been written by Peter Myers and Ronnie Cass and Michael Truman has been assigned to direct. The same producing and writing team also will be responsible for "The Young Ones," a musical to be made in color and CinemaScope. Cliff Richard, one of Britain's young singing stars, backed by his group, "The Shadows," will star in the new film. Sydney Furie will direct. Latta also announced that comedian Charlie Drake, whose first film under the ABPC contract, "Sands of the Desert," proved a consistent boxoffice success, is to return to Elstree in the summer for a second picture. The new film, as yet untitled, will take Drake aboard a naval cruiser with a bevy of lovely girls. Gordon Scott will produce and David MacDonald will direct.

Later this year, comedian Tony Hancock will be starred in his second Associated British production. The team which made Hancock's "The Rebel," one of the biggest Elstree successes to be shown in this country, will produce this new subject. Alan Simpson and Ray Galton will write the script, W. A. Whittaker will produce and the directorial reins will be in the hands of Robert Day. The fifth of the new films will be "Nicola," a Warner Bros. production, which Karl Tunberg is currently scripting and will produce. "Nicola" is based upon a best-selling novel by Audrey Erskine Lindop.

Next on the production schedule is "Tamahine," which will be an Eastman Color production, in which the Continental star Elke Sommer will play the title role. "Tamahine" will be produced by Bill Whittaker, from the novel by Thelma Nicklaus, and the film will be made partly on location in the South Seas. Another new film, "The Pot Carriers," is a prison comedy, which is scheduled to enter production late in 1961. The subject is currently being scripted. Eighth of the new films announced by Latta will be "If Chance a Stranger," produced in Eastman Color. It is based upon the best-selling novel of the same title by Charles Fullerton and is scheduled as one of the biggest international productions ever made by Associated British. It will feature two star names. The production is situated in Japan and a great deal of the filming will take place on the actual locales.

The ninth of the new productions will be "The White Witch of Rose Hill" by Geoffrey De Lisser. The film will be produced in Eastman Color and on location

in Jamaica. Last in chronological order, is "The Golden Fool" by David Devine. This film will be produced in color and once again extensively photographed against natural locales in South Africa.

Latta went on to give details of three productions now being readied for early release. The first of these, "Hand in Hand," is the first film to be given the award of merit from the American National Audience Board. The second, "A Story of David," in Eastman Color and widescreen, which stars Jeff Chandler, is the first film ever to be filmed in actual Holy Land locations. The third of the new Associated British films is "Don't Bother to Knock," Richard Todd's first independent production for Associated British, in which Todd is supported by Elke Sommer, Nicole Maurey and June Thorburn. It has been produced in color and CinemaScope. Latta stated that the Associated British policy was based on productions and not predictions. In addition to the ten new pictures, which were to be made under the production control of J. R. Wallis, a number of other major subjects were being considered and further details of these films would be made available at regular intervals during the coming months.

* * *

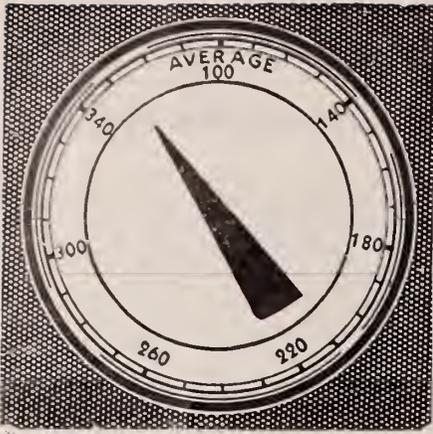
Macgregor Scott, managing director of Associated British-Pathe, reported last week that a deal had been signed with Continental Distributing for the release of "The Rebel," the successful comedy starring comedian Tony Hancock in the U. S. "The Rebel," now breaking all records on the ABC circuit, is thus another popular British picture to go to the Walter Reade Organization. Plans are to release the film sometime in September, supported by a personal appearance tour of Hancock, extending over several weeks in the U. S. and Canada.

* * *

The Society of Film and Television Arts last week decided that "The Apartment," directed by Billy Wilder and released by United Artists, was the best film of the year from any source. It also gave stars Jack Lemmon and Shirley MacLaine an accolade each for the best performance by a foreign actor and actress respectively. "Saturday Night and Sunday Morning," released by Lion International, was named the best British film, while Rachel Roberts and Albert Finney were voted the best award for the best performance by a British actor in the Warwick production, "The Trials of Oscar Wilde."

* * *

The Bill Luckwell production, "Murder in Eden," was completed last week at Ardmore studios. This is a murder mystery thriller with a background of art frauds, directed by Max Parnell. Jock MacGregor, London correspondent of the Motion Picture Exhibitor, coproduced with Luckwell. Both Luckwell and MacGregor have selected some new young stars to head the cast of the film, including Ray McAnally, Catherine Fellar and Yvonne Buckingham.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Alamo, The (UA)	140	200	120	250	140	200	300		250	500	320	300	300	300	160			200	250	250	246
All in a Night's Work (Para)		250	250	175	110	200	150	110	175	185	225				145	195	135	180			176
Blueprint for Robbery (Para)		170			95	90	100	100	90	100	100	100			70		85	100	90		99
Cimarron (MGM)		140	175	200	150	150		150		500	100		250	250	120	160	250				200
Entertainer, The (Cont'l)	130	200		150	100	175			100		160		150	150	145	160					147
Exodus (UA)	200	300	300	250	230	250		400		500	400		300	600		250		250		200	316
Foxhole in Cairo (Para)						90		100		100		100			70		85		90		91
Goliath and the Dragon (AIP)		200					130	100	100	200	120	80	185	150				120	150	120	138
Hand in Hand (Col)	120				100		100			200	175					175					145
Hoodlum Priest, The (UA)				225						125		100	150	130		185					153
Inherit the Wind (UA)	130	200	95	215	90	265	125	120	110	145	150		135	200	110	190		110	125	100	145
Jungle Cat (BV)	125	100	110	195	100	85	110	100	120	165	250	175	150	150	100	200	130		150	135	139
League of Gentlemen, The (Kingsley)				125				100							165	195			350		187
Look in Any Window (AA)			105					120			65			125						90	101
Never on Sunday (Lopert)	150			185		310				225	300	175	200	250		225				110	213
One Hundred & One Dalmatians (BV)	135	350	300	225	200	300	300		350	465	175	350	300	230	125	190	450	250	175	250	269
Operation Eichmann (AA)		160		125		100		85				125									119
Pepe (Col)	150	290		250	400	175	250	175			370		300			210			200	200	240
Sanctuary (20th-Fox)				190	90	260				100	300	110	100			185				110	161
School for Scoundrels (Cont'l)	150	150		170					115	150		125	200	300		175			200		174
Seven Ways From Sundown (U-I)				100			100	100			100		100	80	95						96
Sins of Rachel Cade, The (WB)					90	80		125											90	75	92
S.O.S. Pacific (U-I)				100			100	100			100			80	100						97
Spartacus (U-I)	175	200		255	185	150	300	175	175	300	350		300	400		195		150	400		247
Swan Lake (Col)		150		185	100	90	100		110		100			150	90	190	125				126
Sword and the Dragon, The (Valiant)	140			190		140	110	225		130	140	130	275	100				125	140	140	153
Ten Who Dared (BV)			85	185			160	100	100	120	120	100	100				100	110	130		118
Tess of the Storm Country (20th-Fox)			110				90	80			100		100		80						93
3 Worlds of Gulliver, The (Col)	130		150	185	100	55	110	110	225	125	90	100		125	115	150	110	150	130		127
Thunder in Carolina (Howco)			90			75	125			200	50	145	120						120		116
Tunes of Glory (Lopert)	150	200		160	85					300	175		200	140	250				300		196
12 to the Moon (Col)							100	100	100	165				100	90			100	100		107
Village of the Damned (MGM)		155	225		100		200	105	135	180	140	100	135		100		120	150	200	175	148
Virgin Spring, The (Janus)	120	200			100	130	200							135	200				300		173
Wackiest Ship in the Army, The (Col)	125	325	200	190	175		160	120	150	400	145		175	300	80	185	140	200	200	175	191
Walking Target (UA)							100			100	100		100	100	100				100		100
Where the Boys Are (MGM)	160	200	150	200	185		180	150	175	200	175	225	140	300	120	140	175	145	180		178
Where the Hot Wind Blows (MGM)	140	150	120		90	90	75	110		110	110	100	110	100	100		90	125	125	75	107
White Warrior, The (WB)			140		90	150		125		95	55	100						100	100		106
Why Must I Die? (AIP)			85							135		100	100		85				100		101
Wizard of Baghdad, The (20th-Fox)	100			160	*		60	80	100		110		100					110	100		102
World of Apu, The (Harrison)				160			75								90	90	190				121

TOP HITS

— OF —

THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

- One Hundred and One Dalmatians (BV)
Memphis350
Milwaukee300
- Alamo, The (UA)
Milwaukee300
San Francisco.....250
- Exodus (UA)
Milwaukee300

- Pepe (Col)
Milwaukee300
- Sanctuary (20th-Fox)
Denver260
- Cimarron (MGM)
Omaha250

Double-Screen Drive-In Being Built at Omaha

OMAHA—The biggest drive-in between Chicago and the Pacific coast is now under construction at Millard, southwest of Omaha, adjacent to the Interstate Highway 80.

Russell Brehm of Lincoln, one of the three Nebraskans building the \$600,000 outdoor theatre, said it also would feature twin screens and a car balcony for 150 cars. Total capacity of the drive-in is 1,600 cars or the equivalent of a 4,800-seat indoor theatre, Brehm said.

The facility is going up now on a 30-acre portion of an 80-acre tract which Brehm, U. S. Senator Roman Hruska and H. S. Gould, both of Omaha, have purchased. The opening date is June 28. Gould said the remaining 50 acres (not included in the \$600,000 cost) is being planned as a later business shopping area development.

The theatre will be adjacent to Interstate 80 on one side and to the big Western Electric plant at Millard on the other.

The balcony, said by Gould to be only the third in the U. S., will be located in the center of the theatre, next to the concessions stand building.

This concessions area will feature the latest equipment and will be 90 per cent glass. The outdoor screens, one in the west area and the other in the northeast, will be served by one projection booth.

Gould said the owners believe the big advantage of twin screens will be appreciated by Nebraska patrons, who will be able to face the screen showing the picture they want to see without waiting through the other one on a double feature. The pictures then are reversed on the two screens.

Brehm said he and his business associates believe in the motion picture industry's future, especially in the drive-in field.

The three already are operating the 62nd and Lexington Drive-In at Corpus Christi, Tex., the 84th and O in Lincoln, and the 84th and Center and the Airport drive-ins in Omaha.

The concessions building will be completely glass-walled. Brehm said it would be arranged so that 500 persons can be served in less than 20 minutes.

M. & K. Construction Co. of Omaha is doing the grading. The lay of the land forms a natural amphitheatre.

Romero, Kovacs, Magnani Star in 'Panic Button'

HOLLYWOOD—Cesar Romero was set to costar with Ernie Kovacs and Anna Magnani in "Panic Button," which will take him to Rome and Venice for shooting this summer.

The film will be made by Yankee Productions, a new company formed by Ron Gorton, who will produce for major release from his and Mort Friedman's screenplay.

Romero also has been signed for a top role with Jack Palance in "Invisible City," to be lensed in Copenhagen next year for producer-director Sidney Pink.

S. R. Warner Again Chosen To Head Local 151, IATSE

LINCOLN, NEB.—S. R. Warner, who has been projectionist at the Lincoln Theatre ever since it was opened in 1924, has been re-elected president of Local 151, IATSE. Other Local 151 officers re-elected are R. L. McGraw, vice-president; Bob Zimmerman, secretary, and M. S. Buzz Dewey, financial secretary.

Both Warner and C. M. Woodhead, the other projectionist at the Lincoln Theatre, will have to find new booths shortly, as the Cooper Foundation has sold the Lincoln to the First Continental National Bank. The Foundation is planning to close the theatre in May and turn it over to its new owner for conversion. Woodhead has been at the Lincoln for 20 years.

Warner says the local does not look for any unemployment among members as a result of the Lincoln property sale and theatre shutdown.

La Crosse Ainer Manager James W. McKillip Dies

LA CROSSE, WIS.—James W. McKillip, manager of the North Star and Starlite outdoor theatres and a candidate for second ward alderman in the recent election, died April 2 following a heart attack.

McKillip, who was 61, started in the motion picture industry back in 1911 with the Majestic Theatre. In 1928 he was named manager of the Wisconsin Theatre. He was out of the industry between 1943 and 1955, but resumed his theatre connection in the latter year as manager of the two drive-ins. During the winter he worked with the La Crosse Amusement Co. and WKTY.

Survivors are his wife Helen; two sons, Rev. Robert McKillip, an instructor in Assumption High School, Wisconsin Rapids, and William, a graduate student at the University of Iowa; three grandchildren, a brother and two sisters.

Aid for Marland Theatres Comes From Stockholders

MARCUS, IOWA—The Marland Theatre received a new lease on life at the recent stockholders meeting when a sizable group turned out and voted solidly in favor of taking any steps needed to keep the community project in operation.

The group, made up of farmers, businessmen and employes and a number of retired or semiretired men, not only advocated continuance of the theatre, but backed their convictions with money. The group of men signed up for \$1,875 in additional stock and made plans to conduct a stock sale throughout the community, with a goal of \$6,000—the sum needed to liquidate the theatre's debts.

Starring in MGM's "A Thunder of Drums" are Richard Boone, George Hamilton, Luana Patten, Arthur O'Connell and Charles Bronson.

ATTENTION! Southwest and Midwest Drive-In Theatre Owners and Managers LET US DO YOUR DRIVE-IN SCREEN PAINTING

No ladders, scaffolding, swings or other outmoded equipment to mar the surface of your screen



HEIGHT IS NO PROBLEM!

The picture above shows Noble painting the huge "41 Twin Outdoor" screen. This 103 foot high tower puts every square inch of your screen within easy reach—nothing is missed or overlooked.

YOU WILL SAVE TIME!

The portable 103 foot aerial tower comes in ready for action. There are no ladders, rigs—no ropes to worry about. No danger of falls, etc. We know how the job should be done, and we do it that way!

YOUR MONEY GOES INTO YOUR SCREEN -

Not for paying workmen climbing all over your screen, not for setting up and tearing down old-fashioned rigging. There is no waste motion. Our aerial tower allows us to reach corners, crevices usually overlooked when working from shaky swing stages or scaffolds.

ASK OUR CUSTOMERS:

We have painted some of the largest and finest drive-in screens in the country. Names on request.

DON'T DELAY—NOW IS THE TIME

To Get Your Screen Ready for the New Season

Write or Wire

DEAN NOBLE

NOBLE AERIAL SERVICE

ROCHESTER, WISCONSIN
or phone 242J, Waterford, Wis.

OMAHA

E C. Lund, exhibitor at Viborg, S. D., has just returned from California and reported a grand time visiting the studios in Los Angeles . . . Chick Evens, publicist with 20th-Fox, was hospitalized in Kansas City according to word received here . . . May Witthauer, secretary to Fox Manager Frank Larson, and her grandson, 1½-year-old Johnny Witthauer, was recuperating satisfactorily at Mercy Hospital in Council Bluffs after a bout with pneumonia which followed an attack of mumps.

Mr. and Mrs. Lyle Plog were in to book and buy for the Community Theatre at Wausa, which Plog now is managing . . . Frank Good, exhibitor at Red Oak, was back on the Row after undergoing a ten-day check-up at the Mayo Clinic in Rochester, Minn. . . . Bob Hirz, Warner city manager, was elated with the business "Pepe" was doing in its first week at the Orpheum . . . Fred Fejfar, MGM salesman, was in Des Moines.

Harry Lefholtz, Republic manager for many years before his retirement and dean of the film industry in Omaha, was reported recovering satisfactorily at his home following a stroke . . . Edith Renfro of Theatre Booking Service is showing good progress after an operation for a detached retina . . . Barbara Regan, wife of former Fox Manager George Regan and now of Chicago, was detained from returning home while visiting her parents here. Her father, Ed Downey, was taken to the hospital for a checkup.

The Variety Club Golf League is no bunch of milktoasters. Play got started in Dodge Park on a day that wound up in a snow and rain storm and each weekend has brought rugged weather for play . . . Inspector Katie Nodean was laid up with the flu last week . . . Julius Gerelick, at one time with Universal in Omaha and now western division manager for Lopert, was in town visiting relatives and went from here to Des Moines.

Braving bad weather to visit the Row and attend a screening of "Cimarron" were Nebraskans Al and Otto Leise of Randolph and Hartington; Mr. and Mrs. George March and Jack March of Wayne and Vermillion; Clarence Fraser, Havelock; Sid Metcalf, Nebraska City; Lyle Plog, Wausa; Howell Roberts, Wahoo; Phil Lannon, West Point, and Virgil Kula, Fullerton.

Iowans on Filmrow were S. J. Backer, Harlan; Frank Good, Red Oak; Mr. and Mrs. Al Haal, Harlan; Jim Travis, Milford; John Renfite, Audubon; Mr. and Mrs. Carl Harriman and son, Jim, Alton, and Harry Lankhorst, Hawarden.

Barbara Eden, star in "All Hands on Deck," visited the Fox office and received a big spread in the daily paper . . . Exhibitors on the Row included Clarence Frasier and son Paul, Havelock; Mr. and Mrs. Sid Metcalf, Nebraska City; Mr. and Mrs. Fred Schuler, Humbolt; Phil Lannon, West Point, Art Sunde, Papillion, and S. J. Backer, Harlan, Iowa.

LINCOLN

Nebraska Theatre Owners Ass'n President

Bob Livingston and his wife are back home after a spring trip into Kansas and Arkansas. They were joined by Pittsburg, Kas., friends for the trip to Hot Springs, Ark. . . . Cooper Foundation Theatres' general manager Kenneth Anderson and his wife have sent their sons, David and Bob, back to Shattuck School at Fari-bault, Minn.

Some more improvements are coming up this spring for the 84th and O Drive-In, where Manager Dan Flanagan is preparing for his customers. One is paving of the two-block entrance and driveway and the other is electric doors on the concession building. Dan says the latter is going to be a great boon to customers and attendants coming and going with both hands full of refreshments.

Mrs. Robert Kassebaum, wife of the West O Drive-In manager, has gone to St. Paul to be with her mother, Mrs. John Ganzer, who is recovering from major surgery.

Senator Roman Hruska of Omaha, drive-in theatres owner with Russell Brehm of Lincoln and Herman Gould of Omaha, became an honorary member of the Phi Alpha Delta law fraternity April 15 when he spoke before the Temple Law School chapter in Philadelphia. Hruska and his two partners own the 84th and O in Lincoln and the 84th and Center and Airport in Omaha.

Drive-in theatre patrons at the 84th and O last week saw a healthy Elizabeth Taylor throughout a two-feature program. They were showing a return engagement of "Suddenly, Last Summer" and "Raintree County."

New personnel at the 84th and O Drive-In—Christie Roberson, the new cashier; Marvel Ruhl, who will be Dan Flanagan's No. 1 assistant at concession building operations, and Elna Torres.

'Pepe' Is a 215 Bower In Orpheum at Omaha

OMAHA—The Orpheum Theatre totaled up receipts more than double the average with the first week of "Pepe" and hold-overs came close to equaling that pace. The State Theatre hit 175 per cent for the third week of "One Hundred and One Dalmatians," following 450 and 350 per cent weeks.

(Average Is 100)	
Cooper—This Is Cinerama (Cinerama), 8th wk.	170
Dundee—Cimarron (MGM), 2nd wk.	200
Omaha—The Sins of Rachel Cade (WB)	90
Orpheum—Pepe (Cal)	215
State—One Hundred and One Dalmatians (BV), 3rd wk.	175

Exploitation Item Is Hot In Mill City Unveiling

MINNEAPOLIS — "The Immoral Mr. Teas," an exploitation film which is being distributed here by Independent Film Distributors, broke all house records in its first week at the Avalon Theatre scoring a big 300 per cent. Another new offering, "The Virgin Spring" at the Suburban World, rated 225 per cent. Among the hold-overs the best showing was made by "Cimarron" in its third week at the Gopher with a rating of 200 per cent.

Academy—Exodus (UA), 12th wk.	150
Avalon—The Immortal Mr. Teas (Pan-Ram)	300
Gopher—Cimarron (MGM), 3rd wk.	200
Lyric—One Hundred and One Dalmatians (BV), 4th wk.	110
Mann—Spartacus (U-I), 5th wk.	175
Orpheum—Village of the Damned (MGM)	125
St. Louis Park—The League of Gentlemen (Kingsley)	135
State—Pepe (Cal), 4th wk.	80
Suburban World—The Virgin Spring (Janus)	225
Westgate—Behind the Great Wall (Cont'l), 2nd wk.	90
World—All in a Night's Work (Para), 4th wk.	100

Milwaukee First Runs Continue to Prosper

MILWAUKEE—The point came at which several local theatres were forced to relinquish attractions still doing very well, in order to fulfill commitments. Out of nine theatres in this survey, one was under 200, although still above the 120 mark; all the rest were doing from 200 to 300, which speaks effectively on the good grosses which have sparked the local scene.

Downer—Make Mine Mink (Cont'l), 3rd wk.	200
Palace—Cinerama Holiday (Cinerama), 16th wk.	200
Riverside—One Hundred and One Dalmatians (BV), 2nd wk.	250
Strand—Exodus (UA), 2nd wk.	300
Times—The Subterraneans (MGM)	225
Towne—Spartacus (U-I), 7th wk.	125
Uptown—Cimarron (MGM), 2nd wk.	225
Warner—Pepe (Cal), 2nd wk.	250
Wisconsin—The Alamo (UA), 2nd wk.	300

Pitts Film Service Owner Raymond O. Pitts Dies

MINNEAPOLIS — Funeral services for Raymond O. Pitts, 46, owner of Pitts Film Service in suburban Hopkins, were held April 10 in Zion Lutheran Church, Hopkins, with burial in Sunset Memorial cemetery, Montevideo. Pitts died April 7 of a heart attack.

His firm, which he headed for the last 13 years, shipped film in the Twin Cities area as well as to southern and southwestern Minnesota. Previous to that he was associated with Independent Film Service here as a driver.

Survivors include his wife Leona, who will take over operation of the business; two sons, David and Paul, Hopkins; his mother, Mrs. Henry Pitts, Montevideo, and a sister, Eleanor LeBlanc, Brookings, S. D.



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MINNEAPOLIS

As in previous years, Minnesota Amusement Co. tied in its screen, lobby and newspaper advertising with the Academy Awards telecast Monday (17). Contests to pick the winners also were promoted by managers of several Maco outstate situations with a variety of prizes promoted for the winners. Maco set "The Apartment" for a replay in Duluth, although no playing time is available currently in the circuit's Twin Cities houses.

John Farley of Theatre Associates is doing the buying and booking for the Bay Theatre at Bayport . . . Lillian Noid, treasurer at the State, vacationed in Las Vegas, Los Angeles and San Francisco . . . Frieda Podratz, secretary at Theatre Associates, is recuperating from a broken collarbone . . . Bill Madden, MGM district manager, and Ben Marcus, Columbia midwest district manager, were in.

Bill Levy, operator of the Heights Theatre, and his wife vacationed in Hot Springs, Ark. . . M. A. Levy, manager for 20th Century-Fox, was in Methodist Hospital to cure a virus and for a checkup . . . Mickey Schoenzeit and associates have taken over operation of the Coon Rapids Drive-In at suburban Coon Rapids, formerly operated by Leonard Juster.

Eugene Plaisance is the new manager of the 7-Hi Drive-In. He formerly was associated with Otto Kobs at the Oxboro Theatre . . . Art Levy, Jam Handy representative and brother of M. A. Levy, was in calling on Abbott Swartz, local distributor, and the circuits . . . Martin Storholm, manager of the Garrison Drive-In at Garrison, operated by Howard Underwood, is back from a vacation in Texas.

Outstate exhibitors on the Row were M. R. Debbaut, Minnesota; Dan Peterson, Brookings, S. D.; Ed Fredine, Cloquet; John Bender, Bemidji; George Jonckow-

ski, New Prague; Robert Habighorst, Owen, Wis.; C. F. Hillstrom, Harvey, N. D.; Guy Thorne, Sandstone, Doug Ingalls, Pepin, Wis., and Herb Stolzman, River Falls, Wis.

Film industry members were much in evidence at the recent opening of the new Ambassador Motor Hotel in suburban St. Louis Park, which is being managed by Gil Swenberger, formerly general manager of the Berger Amusement Co. The new 85-room luxury motel has a cocktail lounge and dining room in Indian motifs and a coffee shop in Mexican decor. Guest rooms have theatre-type dressing rooms with theatre lighting around oversize mirrors. Additional luxury is provided by a swimming pool in the shape of a cloverleaf.

Saul G. Lebedoff Dies; Early Day Theatreman

LOS ANGELES—Services for Saul G. Lebedoff, 78, a pioneer exhibitor in Minneapolis, were held at Hillside Memorial Park cemetery here April 14. Lebedoff died April 12. He had lived here since 1946.

A resident of Minneapolis from 1905 until he moved to the west coast, he was one of the early exhibitors in Minneapolis. He owned the Milo, Liberty, Homewood and Brynwood theatres and was a salesman at one time for RKO-Radio in the upper midwest. He is a former president of Allied Theatre Owners of the Northwest and was a charter member of the Variety Club of the Northwest.

Survivors include two sons, Martin, Minneapolis, operator of the Capitol Theatre, St. Paul, and Cyril, Los Angeles; a daughter, Mrs. Dorothy Cohen, Los Angeles, a screen writer for 20th Century-Fox; three brothers, Charles, St. Paul, Jack, Minneapolis, and Harry, Los Angeles; and a sister, Mrs. Rose Brooks, Los Angeles.

Crahan Denton, Willard Waterman, Carl Swenson and Ted Jacques will play character roles in Columbia's "A Walk on the Wild Side."

MILWAUKEE

Plans were on foot at going to press time for a big triple-header night at Miller Brewing Co.'s Miller Inn Monday (17). Miller was to host the Variety Club, which had a membership meeting, installation of officers and a farewell testimonial to Lew Breyer, formerly on the sales staff of U-I, who then became vice-president of WXIX-TV. Breyer leaves for California to become associated with various segments of radio, TV, booking and the film industry.

Two houses here (neighborhood at that) were in the same predicament, having to "yank" a picture to make way for the next commitment. The Times pulled "Never on Sunday" after a 15-week run, for "The Subterraneans"; while the Tower replaced "The Trapp Family" with "Ben-Hur" . . . RCA Victor Records had a tie-in with the formal opening of another Coach Light store at Capitol Court, offering "Buy one album and get one free." A large percentage of them were from various movies . . . "The Trapp Family," after a most successful premiere and run at the Tower, went saturation to include: 15 Outdoor, 41-Twin Outdoor, Bluemound Drive-In, Starlite Outdoor, Majestic, Ritz, Oriental, Granada, Egyptian and Paradise theatres—and doing v.g.

The latest fad is to throw "Movie Star Parties." A socialite on the West End threw a gala party for her daughter's 12th birthday. The invitations called for each girl to come dressed as a movie star. Represented were Suzie Wong, Debbie Reynolds, Loretta Young, Dorothy Provine, Zsa Zsa Gabor, Joan Collins, and a number of others in the limelight. The newspapers did a full page spread on the affair, with many photos. Good public relations for the movie industry, said one exhibitor.

Atlantic Mills tied in "One Hundred and One Dalmatians" (at the Riverside, and packing 'em in) with its advertising in "One Hundred and One Dalmatians" Colorforms at 56 cents each . . . A 17-year-old lad at Brookfield High School used an old film strip projector, a light meter, green filter with a few other items and on a shoe string, set up an experiment to measure the strength of dye solutions by light transmissions. This was but one of 150 projects entered in the annual Science Fair . . . Liberace and Sophie Tucker are slated to be guests at the Milwaukee Press Club when appearing here.

Variety Village Game At Stadium June 28

TORONTO—Jack Bernstein, chairman, has announced that the annual International baseball benefit game in aid of Variety Village will be held this year at Maple Leaf Stadium Wednesday, June 28.

Bernstein said the Variety Club needs \$80,000 for its school project and steps have been taken for publication of the profitable souvenir baseball program with its expected heavy advertising revenue. The book was not printed last year because of needed support for the convention journal at the time of the Variety International meeting here.

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BOXOFFICE

Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING



Here's a design for an Academy Awards picture that will impress the lookers in any theatre lobby. It's a 14-foot affair built under the direction of George W. H. Spratley, manager of the Odeon Hyland in Toronto, Ont.

Gay Reminders of 1860 In Campaign for 'Wind'

Ushers at Wometco's Carib, Miami Miracle, 163rd Street and Gateway theatres in Miami were dressed in Confederate uniforms and carried Civil War era muskets during "Gone With the Wind."

Preopening activities included "Belles of the Civil War" in gowns of that era riding around town in a convertible decorated with banners, throwing kisses (candy). Most of the houses showed news clips of the premiere in Atlanta and Confederate flags were intermingled with American flags on the fronts.

There also were tie-ins with book stores, and record stores selling soundtrack platters from the movie. Kappa Alpha fraternity members at the University of Miami, dressed in Confederate uniforms, appeared on the Chuck Zink television show over WTVJ.

Members of the United Daughters of the Confederacy, in the Miami area, were invited to be special guests at the openings dressed in gowns of the Civil War period. Several grocery stores issued Confederate bills good for passes to the film with purchases of \$10 or more.

Attract But Don't Offend Is Motto Of Showman in High Class Suburb

The Whitefish Bay suburb north of Milwaukee, where wealth makes for gracious living, has status, and is sensitive about anything that smells of the hoi polloi. And Tom Senger, manager of the plush Fox Bay Theatre there, has to crimp his promotion so as not to offend the canons of good taste!

This constitutes a challenge to Tom, who came up through the ranks at the Warner Theatre in Milwaukee under the aggressive Al Meskis, advancing from usher in 1948 to assistant manager. That he has successfully adapted his style from the flamboyant is attested by his stay at the Bay since 1957.

JOB IS A CHALLENGE

"Being tied down in this house is an honor," he says. "But it calls for many little unseen gestures of goodwill toward our patrons, and presents a definite challenge each and every day of the year. People in this town are mighty easily offended. You don't hand these cultured patrons a gimmick when they enter the theatre, nor do you ballyhoo with the usual fanfare out here. They resent it."

Recently, Senger took advantage of an anniversary to put his theatre in the lime-light in a manner acceptable to the suburb of spacious estates, yacht clubs, etc. The theatre opened its doors for the first time on Feb. 10, 1951, and Senger began preparing for the tenth anniversary celebration weeks in advance.

DE LUXE STYLE BOOKLET

To get the attention of the adults, he prepared a de luxe anniversary booklet, in which he was able to gain the cooperation of Whitefish Bay merchants. This was in reality a giveaway, but was properly toned down by means of merchandise certificates, which even the exclusive stores in any community make use of.

The screen trailers, lobby displays and newspaper ads also were done up in subdued key. Music was added. Recordings from the Bay Music Center of the soundtrack albums was piped in (stereo, no doubt) to the theatre during the two-day event.

Since kids are kids anywhere, he let go a bit for them. Friday night was named Teenagers Night, with all receiving a 15-cent bag of popcorn as they entered the theatre. During the intermission, Senger held a drawing from the ticket stubs on



Promotion for the discriminating. The 6x6-foot lobby display board at the Fox Bay Theatre in the exclusive Whitefish Bay suburb north of Milwaukee always quotes from the New York Times and other eastern papers.

stage, and to those holding the lucky numbers, went modeling kits, record albums, ski equipment, free certificates for 25-cent bags of popcorn, 40 free passes to the theatre, and for a joke and climax, a huge bag of popcorn which went to a lad smaller than the bag.

Saturday afternoon the house was thrown open to the kiddies free of admission, in a subtle gesture to remind patrons that the Fox Bay was an "institution" to be patronized regularly. Free suckers and popcorn went to each child entering the theatre, with Pop, a comic from station WISN, on hand and a Three Stooges comedy to furnish the entertainment.

For the evening performance, patrons on entering the theatre were welcomed by models in semiformal at the door, dispensing orchids to the ladies, and ballpoint pens to the men, in addition to free Cokes and buttered popcorn and gift certificates. The overall promotion was created and executed in good taste, which resulted in scores of congratulatory messages, and of late, a decided upswing in patronage as well.

Tips on Changeover To Reserved Seats

The best way to obtain the greatest possible results from a roadshow picture is to make sure it is handled with the utmost care and with the fewest possible mistakes right from the beginning. The theatreman who trains himself and his staff at the inconvenience and expense of his first roadshow customers not only is



No. 2. This view of the side panel in the boxoffice brings out the dimensional effect obtained by setting the center pieces back a good 12 inches.

doing something he has no right to do, but is throwing away money at the boxoffice.

This was the thinking of the Famous Players Canadian head office when "Windjammer" was dated in at the Eglinton Theatre, an "uptown" de luxe theatre managed by Blake Cameron, whose experience had been confined to normal, continuous run showings. Four weeks before the switch to the hard-ticket presentation, Harold Meyers, director of group



Note the two signs in Photo 3. When the boxoffice is opened before each performance, the "Next Performance" time sign is moved in to replace the "Tickets on Sale Daily" sign, which is positioned elsewhere.

Photo 4 is a view of the inside boxoffice with the ticket racks visible through the glass. The seating plan is not displayed as this tends to confuse the patron and causes discontent.

Note the cutout of the Windjammer atop the marquee, which stands 12 feet high. The adjoining title, etc., 12x6 landscape is on framed cotton.



sales for FPC, and Michael King, then manager of the downtown Imperial and experienced in reserved-seat handling, went into the Eglinton to set up boxoffice procedure and train Manager Cameron and his staff for converting the operation to hard-ticket.

Both Myers and King believe example is the best teacher for a house manager in familiarizing himself with reserved seats, particularly if he has had no previous knowledge of them. There are some things which one must learn by doing.

However, the partially outlined procedures on these pages are presented as the basic requirements for most effectively handling a reserved-seat run. Starting four weeks before opening, showman King and Meyers performed such tasks as:

1. Set up control for, and handling of, reserved seat tickets; trained cashiers and management, had racks built, etc.
2. Made arrangements for premiere; sent out invitations (RSVP), etc.
3. Set up special informal screening for members of the press, resulting in advance reviews, important at the time because of another hard-ticket attraction opening simultaneously, and because of the holiday season.
4. Set up press luncheon for publicity representatives to meet the radio, news-

paper, television and magazine people.

5. Designed and ordered front and all institutional advertising for the boxoffice, etc.

6. Sat in on hiring and training of service staff.

7. Arranged for proper telephone answering procedure.

8. Trained management regarding procedure, etc., regarding groups, particularly youth groups.

9. Showed by example, and instruction, the proper way for selling tickets, handling people, answering phones and accurate financial control.

Theatre Front

PHOTO 1. The Eglinton budget prohibited the use of neon tubing for titles, or any animated-flashing lighted displays.

The marquee top was used for special displays. The Windjammer cutout stood 12 feet high, and the adjoining displays (title, etc.) on framed cotton measured 12x6 foot landscape.

On the interchangeable, cutout letters were used (from pegboard, which at night gave an excellent effect) for W I N D - J A M M E R. On the Cinemiracle copy on each side letters cut out of masonite





Reproduced in the above panel are pictures illustrating several points in the hard-ticket procedure, such as how to make an easily changeable group welcoming sign (photo 5); use of postcards supplied by the distributor as a valuable publicity asset (photo 6), and the Group Sales sign, which should

always be in a prominent spot (photo 7). The best advertisement any picture can hope to achieve is summed up in the signs shown in the photo at extreme right, "Sold Out." It appears in front of the boxoffice during nonshow hours.

and back with transparent white cotton was used.

The entire display was equally attractive day or night.

PHOTO 2. This closer view of the front shows two panels. On these, as on the others, the object was a dimensional effect. The top and bottom are transparencies flush against the glass. The center pieces are set back a good 1-2 inches. With inside lighting top and bottom, the effect is an excellent one.

The color scheme used throughout, on all copy, is red, black, blue and white, and "The Windjammer" and Cinemiracle logo is followed.

The top of the bottom transparency, and the bottom of the top, are finished off with a white corded rope.

PHOTO 3. Note the special standees, hanging banner and boxoffice signs. They

emphasize the boxoffice opening times and the next performance time.

When the boxoffice is opened—this should be approximately 45 minutes prior to the performance when the doors of the auditorium are opened—the "Tickets on Sale Daily" sign is moved elsewhere and the Next Performance time display is moved in place right next to the boxoffice.

The outside boxoffice is used only for the sale of tickets for the current performance. The inside (advance sales) boxoffice remains open.

The Inside Boxoffice

PHOTO 4. In setting up this boxoffice the following points may be noted:

1. Boxoffice must be clearly identified.
2. Prices and times of performance must be conspicuously posted.
3. Ticket racks must be easily accessible to personnel. (Rack may be observed at rear, through glass in photo at bottom of page).
4. Patron should have available to him a short printed form showing prices and times. This form was on approximately 3¼x5-inch bristol with copy in color which gave a detailed schedule of the reserved seat prices and times of performances, plus title, theatre name, phone numbers and "Special Attention to Theatre Parties."
5. The seating plan is not displayed (but is available on request) as this tends to confuse the patron and causes discontent regarding some seating locations (every seat can't be center-center) and slows up sales by more than 50 per cent.

Group Sales

PHOTO 5. On the date of a group's attendance this sign is placed prominently near the entrance door or near the boxoffice. The sign should be permanent with interchangeable facilities. (This particular sign used plastic strips on which copy can be painted and easily wiped off with a special solution for repainting). The group's organizers are informed that this sign is to be displayed. In many cases they photograph the event, and this, of course,

results in valuable publicity in their house organs.

PHOTO 6. This should be placed in outer lobby where it can be seen by people purchasing tickets; people on their way in to the actual performance, and people on their way out. This particular sign is similar in execution to the front panels in that it has a dimensional effect and follows the logo and color scheme.

Postcards

PHOTO 6. Use of "The Windjammer" postcards is strongly advocated. They are an attention-getter as a display, spread good word-of-mouth as a theatre service and are a very inexpensive way of circulating publicity. The cost of the card and the

(Continued on next page)

Telephone Answering

How to handle the telephone calls properly is important in any theatre operation, but it is doubly so in a reserved-seat engagement. In brief, patrons must be given accurate, fast information, and with civility.

- The phone-callers must be encouraged either to send in a mail order or come down to the theatre and purchase tickets in advance. (However, they should not be scared into the thought that there are no tickets available at all.)
- They must be given correct information pertaining to mail orders, agency orders, etc.
- Management should supervise closely the staff entrusted to answer the telephones. It is, for example, false economy not to hire enough staffers to do this properly.
- The telephone staff must be coached in the correct phrases to use, and must be kept alert to the constant changing ticket availabilities.

Checking of Wraps

In theatres having the facilities, checking of hats, coats, etc., is a service that should be given in the hard-ticket engagement.

The most commonly heard arguments against it are:

1. It increases costs.
 2. At the end of the show lines form and it is difficult to serve people fast enough.
 3. You can only serve a limited number of people.
- The answers are: 1. In many cases, particularly as the run lengthens, the existing staff can double up, and even in cases where there is a limited extra expense, surely the higher admission prices paid by the patrons entitle them to this service.
2. People who check clothing surely have used such facilities before and know that even under ideal circumstances there will be a short wait at the end of a performance.
3. It is an advantage and an achievement to serve some people properly than not to have served anyone properly.

Changing Over to Reserved Seats

(Continued from preceding page)

mailing should be absorbed by the distributor or exhibitor, and mailing should be done by the theatre.

Permission to quote could be obtained from patrons, and an attractive comment board could be made to stand alongside.

Ticket Envelope Tieup

All advance tickets sold are handed to the purchaser enclosed in special envelopes, which are a promoted item, of course. In this case, the cooperating merchant (a nearby restaurant) had a large model sailing ship which was set up in the lobby. Later in the run it was moved to the restaurant. The envelopes contained a little gimmick—each was good for a free coffee after being stamped by the restaurant cashier. Copy was to this effect:

"Enjoy a complete theatre evening. Have dinner at the Noshery or Penthouse before the show, then come back for coffee afterwards on the house . . . WITH OUR COMPLIMENTS . . . In paying your dinner check please have our cashier stamp this envelope for you, then bring it back for your free coffee."

Handling Advance Sales

Procedures regarding advance sales and mail orders, etc. Proper handling and control is vital. The daily sales, both box-office and mail order, should be transferred to a DAILY REPORT OF ADVANCE SALES form so that at any time how many tickets have been sold for any performance can be determined.

Orders may be received for performance dates for which tickets are not on sale (such as eight, ten weeks ahead). These should be kept, filed by date, in a special file marked "future mail orders." The orders should be acknowledged by mail with the information that the tickets will be mailed as soon as available, usually two weeks prior to performance.

Mail order forms or letters should be filed alphabetically after the order has been filled, the seat location and performance date being noted on the form and in the letter.

Ushering and Service Staff

Staffers should be attired in neat uniforms; for example, a black skirt, white blouse, black shoes and white gloves.

They should be rehearsed so that they are thoroughly conversant with the seating arrangements.

They should be attractive in appearance and in manner.

Souvenir Books

In addition to providing additional revenue for the theatre, the sale of souvenir books adds to the special atmosphere you are striving to create. Every book sold cannot help but be an advertisement for the theatre and the attraction. At the Eglington, two models in brief sailor costumes were hired to sell the books at a special display in the lobby (photo appeared in

BOXOFFICE Showmandiser several weeks ago).

Opening Nights

A successful, well-handled premiere generates a lot of excitement. This favorably impresses all who attend, and materially helps the engagement. Group sales contacts, newspaper folk, radio-TV representatives and VIP attended on two nights. Seats were reserved. Special invitations were mailed, all RSVP and all with stamped, self-addressed return envelopes. On these nights the FPC publicity department arranged for band, searchlight, canopy, etc.

With this particular attraction, "The Windjammer" in Cinemiracle as with Cinerama, patrons express interest in the process. Therefore, a display should be made up for use near the concessions stand or other spot illustrating this. With other attractions—70mm or 35mm—such as "Exodus" the same basic idea could be used, just varying the approach and using an artist's conception of the sets, costumes, etc.

The concessions counter should carry identification with the attraction as is the case throughout the theatre.

Big 'Alamo' Store Tien

Dick Harrison of JF Theatres, Baltimore, arranged a tien with Acme Markets in behalf of "The Alamo," wherein a ticket given Acme customers was worth 75 cents on an admission to "The Alamo" Monday through Thursday. Acme carried a 16-column doublepage headline over its newspaper ad during first week of the tien, and a 2-col., 5-inch ad for the second week. Fifty thousand cards were distributed.



One of the alterations at the Paramount Theatre in Denver prior to its engagement of "The Alamo," involved the huge upright sign. Now a revolving affair, it proclaims from one side the theatre name and from the other the film title. The Paramount is on downtown 16th street, Denver's busiest thoroughfare. Due to its tremendous size, four stories tall, the sign can be seen from almost any part of the downtown section.

As It Looks to Me

By KROGER BABB

A Showman's Views on
Merchandising Motion Pictures

DO YOU SEND FLOWERS when the tragedy of death invades one of your patrons, or should-be patron's families? Try it. This will bring them to your show in utter appreciation of your thoughtfulness. But people are dying constantly and there are funerals most every day involving persons who have attended, do or would attend your theatre. Flowers are a costly expression of communitywide sympathies. Then why not attend as many local funerals as possible, yourself. There's nothing like your personal touch.

A SHOCKING AUTOMOBILE accident recently brought tragic death to our family. It was my sister's handsome 19-year-old boy. The funeral director estimated that more than 2,000 attended Bob's services. When we returned to her home from the cemetery, Sis said to me, "Krog, did you note that tall, handsome, prematurely gray man who shook hands with Dave and me just as we were getting in the car?" I had. She went on: "Wasn't it wonderful of him to come. He used to be our local theatre man, but now he works for Chrysler over in Oakhurst. Why, he had to drive about 20 miles just to say goodbye to Bob and offer his sympathies to us." Who's your theatre manager these days, then?" we asked. She thought then replied, "I don't believe he was there, but he might have been. We don't know him very well. He has never introduced himself or called up. Maybe the other boys would know?"

THE OLE NOGGIN WAS spinning. "What did he say, it took so long?" we asked, to keep the ball rolling. While sister puzzled, the doctor spoke up. "He's a fine fellow," her husband began. "He said simply that no one ever paid him as fine a compliment as our family did each time they came to his show, and he felt that he just had to take the afternoon off to come over and say goodbye to Bob and extend to us his heartfelt sympathy!"

THE MAN WHO TAUGHT us show business always demanded that his managers go to local funerals. Another thing that he demanded was that they write people in the hospitals brief cheer-up notes, that they write each person the newspaper said had received a promotion, experienced an unusual event, or been honored by someone for any reason, a letter of congratulations. Sometimes they were told to enclose passes, too, especially to high school and college kids. The Old Man used to hammer into our heads, "When you're too busy to write a letter—you're too busy!" He made it stick. Our managers would set aside any time necessary up to the entire first hour they were in their offices each day to take care of these goodwill chores. The boss drove thousands of miles, over the years, to attend outstanding citizens' funerals—and perhaps to see if his managers were there! Maybe this was one of the reasons an immigrant shoeshine boy was able to acquire a circuit worth millions.

An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V VistaVision; S Superscope; N Naturama; R Regalscope; T Technirama. Symbol Ⓢ denotes BOXOFFICE Blue Ribbon Award; Ⓢ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST

AND ALPHABETICAL INDEX

† Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary † is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2506	Absent-Minded Professor, The (97) Comedy Drama	BV	2-27-61	++	++	++	++	++	++	++	++	++	13+
2473	Alamo, The (162) Todd-AO Historical Drama	UA	10-31-60	++	++	++	++	++	++	++	++	++	12+
2516	All Hands on Deck (98) Farce-Comedy	20th-Fox	4-17-61	±	±	±	±	±	±	±	±	±	6+4-
2514	All in a Night's Work (94) Comedy	Para	3-27-61	++	++	++	++	++	++	++	++	++	8+
2477	All the Young Men (86) Dr.	Col	8- 8-60	+	+	+	+	+	+	+	+	+	7+
2509	Amazing Mr. Callaghan, The (82) Adventure Melodrama	Atlantis	3-13-61	±	±	±	±	±	±	±	±	±	1+1-
2457	Angel Wore Red, The (99) Dr.	MGM	9- 5-60	±	±	±	±	±	±	±	±	±	6+6-
2489	Angry Silence, The (95) Dr.	Valiant	12-26-60	++	++	++	++	++	++	++	++	++	14+
2496	Another Sky (83) Melodr.	Harrison	1-23-61	+	+	+	+	+	+	+	+	+	3+1-
2428	Apartment, The (125) Panavision Com-Dr.	UA	6- 6-60	++	++	++	++	++	++	++	++	++	13+
2452	As the Sea Rages (74) Dr.	Col	8-22-60	+	±	±	±	±	±	±	±	±	5+3-
-B-													
2382	Ben-Hur (212) Camera 65 Biblical Drama	MGM	11-30-59	++	++	++	++	++	++	++	++	++	14+
2453	Between Time and Eternity (98) Dr.	U-I	8-22-60	±	±	±	±	±	±	±	±	±	5+4-
2458	Beyond the Time Barrier (75) SF AIP	AIP	9- 5-60	±	±	±	±	±	±	±	±	±	6+6-
2504	Black Sunday (84) Horror Dr.	AIP	2-20-61	+	+	+	+	+	+	+	+	+	7+
2516	Blast of Silence (77) Drama	U-I	4-17-61	+	±	±	±	±	±	±	±	±	3+2-
2496	Blueprint for Robbery (88) Cr.	Para	1-23-61	+	++	++	++	++	++	++	++	±	8+1-
2461	Boy Who Stole a Million, The (64) Comedy-Drama	Para	9-19-60	++	+	+	+	+	+	+	+	+	9+
2474	Breath of Scandal, A (98) Comedy	Para	10-31-60	+	±	±	±	±	±	±	±	±	7+3-
2473	Butterfield 8 (109) Drama	MGM	10-31-60	++	++	++	++	++	++	++	++	±	10+1-
-C-													
2485	Caitiki, The Immortal Monster (76) Sc.-F'n	AA	12- 5-60	±	+	±	±	±	±	±	±	±	3+4-
2512	Canadians, The (85) Drama	20th-Fox	3-20-61	±	±	±	±	±	±	±	±	±	5+3-
2448	Captain's Table, The (90) Comedy	20th-Fox	8- 8-60	++	++	++	++	++	++	++	++	±	11+1-
2494	Carry On, Constable (86) Com.	Gov'n'r	1-16-61	+	+	+	+	+	+	+	+	+	2+
2495	Carthage in Flames (111) Spectacle Drama	Col	1-23-61	±	±	±	±	±	±	±	±	±	7+6-
2433	Chartreuse Caboose, The (75) Panavision Comedy	U-I	6-20-60	+	+	+	+	+	+	+	+	+	3+
2488	Cimarron (140) Dr.	MGM	12-19-60	++	++	++	++	++	++	++	++	++	13+
2482	Cinderella (88) Comedy	Para	11-28-60	++	±	±	±	±	±	±	±	±	9+2-
2497	Circle of Deception (100) Dr.	20th-Fox	1-30-61	+	++	++	++	++	++	++	++	+	7+1-
2491	Code of Silence (75) Melodrama	Sterling World-SR	1- 9-61	+	±	±	±	±	±	±	±	±	1+
2474	College Confidential (90) Melo.	U-I	10-31-60	±	-	-	-	-	-	-	-	-	2+4-
2487	Crazy for Love (80) Com.	Ellis	12-19-60	±	±	±	±	±	±	±	±	±	1+1-
2494	Cry for Happy (110) Com.	Col	1-16-61	+	+	+	+	+	+	+	+	+	9+1-
-D-													
2464	Dark at the Top of the Stairs, The (124) Drama	WB	9-26-60	++	++	++	++	++	++	++	++	++	13+
2486	Date Bait (71) Melo.	Filmgroup	12-12-60	±	±	±	±	±	±	±	±	±	1+1-
2512	Days of Thrills and Laughter (93) Comedy Compilation	20th-Fox	3-20-61	++	++	++	++	++	++	++	++	±	10+1-
2514	Dead One, The (70) Horror	SR	4- 3-61	±	±	±	±	±	±	±	±	±	1+1-
2491	Desert Attack (76) Melo.	20th-Fox	1- 9-61	±	±	±	±	±	±	±	±	±	4+1-
2462	Desire in the Dust (105) Dr.	20th-Fox	9-19-60	++	+	±	±	±	±	±	±	±	8+3-
2503	Devil's Commandment (71) Ho.	RCIP	2-20-61	±	±	±	±	±	±	±	±	±	1+1-
2484	Dog, a Mouse and a Sputnik. A (90) Comedy	F-A-W	12- 5-60	+	-	-	-	-	-	-	-	-	3+2-
2508	Don Quixote (110) Classic Dr.	MGM	3- 6-61	++	++	++	++	++	++	++	++	++	10+1-
2499	Dondi (100) Comedy	AA	2- 6-61	±	±	±	±	±	±	±	±	±	3+2-
-E-													
2442	Elmer Gantry (145) Drama	UA	7-18-60	++	++	++	++	++	++	++	++	++	14+
2469	Entertainer, The (98) Dr.	Cont'l	10-17-60	+	++	++	++	++	++	++	++	±	10+1-
2482	Esther and the King (109) Adventure Drama	20th-Fox	11-28-60	+	±	±	±	±	±	±	±	±	8+4-
2490	Exodus (212) Super-Panavision 70 Drama	UA	12-26-60	++	++	++	++	++	++	++	++	++	14+
-F-													
2479	Facts of Life, The (103) Com-Dr.	UA	11-21-60	+	++	++	++	++	++	++	++	+	12+
2496	Fever in the Blood, A (117) Dr.	WB	1-23-61	++	++	++	++	++	++	++	++	++	8+
2516	Fiercest Heart, The (91) Outdoor Drama	20th-Fox	4- 3-61	+	±	±	±	±	±	±	±	±	5+3-
2458	Five Bold Women (82) W'n	Citation	9- 5-60	±	±	±	±	±	±	±	±	±	1+1-
2507	Five Guns to Tombstone (71) W'n	UA	3- 6-61	±	±	±	±	±	±	±	±	±	6+5-
2489	Flaming Star (101) Outdoor Drama	20th-Fox	12-26-60	++	++	++	++	++	++	++	++	++	10+

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2478	Flute and the Arrow, The (78) Documentary Drama	Janus	11-14-60	+	+	+	+	+	+	+	+	+	7+
2448	For the Love of Mike (87) Outdoor Dr.	20th-Fox	8- 8-60	++	++	++	++	++	++	++	++	++	11+
2471	48 Hours to Live (86) Melodrama	Cinema Assoc-SR	10-24-60	±	±	±	±	±	±	±	±	±	1+1-
2483	Four Desperate Men (105) Melo.	Cont'l	12- 5-60	++	++	++	++	++	++	++	++	++	2+
2498	Foxhole in Cairo (78) Dr.	Para	1-30-61	+	+	+	+	+	+	+	+	+	7+4-
2464	Freckles (84) Outdoor	20th-Fox	9-26-60	+	+	+	+	+	+	+	+	+	5+1-
2495	French Mistress, A (91) Com.	F-A-W	1-23-61	±	±	±	±	±	±	±	±	±	5+1-
2441	From the Terrace (144) Drama	20th-Fox	7-18-60	++	++	++	++	++	++	++	++	±	11+2-
2507	Frontier Uprising (68) W'n	UA	3- 6-61	+	+	+	+	+	+	+	+	±	6+3-
-G-													
2472	G. I. Blues (104) Com/Mus.	Para	10-24-60	+	+	±	±	±	±	±	±	±	8+2-
2468	Girl of the Night (83) Dr.	WB	10-10-60	+	±	±	±	±	±	±	±	±	8+3-
2495	Go Naked in the World (103) Drama	MGM	1-23-61	+	++	++	++	++	++	++	++	±	9+2-
2491	Goddess of Love, The (68) Spectacle	20th-Fox	1- 9-61	+	-	-	-	-	-	-	-	-	2+2-
2500	Gold of the Seven Saints (88) Outdoor Drama	WB	2- 6-61	±	±	±	±	±	±	±	±	±	9+1-
2490	Goliath and the Dragon (90) Costume Spectacle	AIP	12-26-60	+	+	-	-	-	-	-	-	-	5+4-
2457	Good Girls Beware (80) Melodr.	UMPO	9- 5-60	+	+	+	+	+	+	+	+	+	1+
3498	Gorgo (78) Adv. Dr.	MGM	1-30-61	++	+	+	+	+	+	+	+	+	9+2-
2486	Grass Is Greener, The (105) Comedy	U-I	12-12-60	+	++	++	++	++	++	++	++	+	9+1-
2481	Great Impostor, The (112) Dr.	U-I	11-28-60	++	++	++	++	++	++	++	++	++	12+
-H-													
2515	Hand, The (61) Melodrama	AIP	4-17-61	+	±	±	±	±	±	±	±	±	1+
2488	Hand in Hand (75) Dr.	Col	12-19-60	+	++	++	++	++	++	++	++	++	13+
2475	Heaven on Earth (84) Documentary Drama	JB-SR	11-14-60	+	±	±	±	±	±	±	±	±	6+2-
2473	Hell Is a City (96) Action	Col	10-31-60	+	++	++	++	++	++	++	++	++	9+
2447	Hell to Eternity (132) Dr.	AA	8- 8-60	++	++	++	++	++	++	++	++	++	12+
2487	Herod the Great (93) Costume Spectacle	AA	12-19-60	+	±	±	±	±	±	±	±	±	6+3-
2478	Heroes Die Young (76) Melodrama	AA	11-14-60	+	±	±	±	±	±	±	±	±	3+2-
2457	Hideout in the Sun (72) Nudist drama	Astor	9- 5-60	±	±	±	±	±	±	±	±	±	1+1-
2454	High-Powered Rifle, The (60) Action	20th-Fox	8-22-60	-	±	±	±	±	±	±	±	±	4+6-
2486	High School Caesar (72) Melo.	Filmgroup	12-12-60	+	±	±	±	±	±	±	±	±	1+
2464	High Time (103) Com/Mus	20-Fox	9-26-60	+	+	+	+	+	+	+	+	+	9+
2513	Hippodrome (96) Action, (English-dubbed)	Cont'l	3-27-61	+	+	+	+	+	+	+	+	+	4+
2499	Home Is the Hero (83) Dr.	Showcorp	2- 6-61	++	++	++	++	++	++	++	++	++	5+
2506	Hoodlum Priest, The (101) Dr.	UA	2-27-61	++	++	++	++	++	++	++	++	++	10+
2435	House of Usher, The (80) Ho.	AIP	6-27-60	+	+	+	+	+	+	+	+	+	11+
-I-													
2459	I Aim at the Stars (107) Biographical Drama	Col	9-12-60	+	++	++	++	++	++	++	++	++	9+
2442	Inherit the Wind (126) Drama	UA	7-18-60	++	++	++	++	++	++	++	++	++	14+
2467	It Happened in Broad Daylight (97) Dr. (Eng.-dubbed)	Cont'l	10-10-60	+	++	++	++	++	++	++	++	+	7+
2503	It Takes a Thief (94) Melo.	Valiant	2-20-61	+	±	±	±	±	±	±	±	±	1+
-J-													
2481	Jazz Boat (96) Dr/Music	Col	11-28-60	+	±	±	±	±	±	±	±	±	4+2-
2479	Journey to the Lost City (90) Adv. Drama	AIP											

REVIEW DIGEST AND ALPHABETICAL INDEX

In the summary † is rated 2 pluses, = as 2 minuses. †† Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2502	Long Rope, The (61)	© W'n.	20th-Fox	2-13-61	+	††	††	††	††	††	††	††	7+1-
2513	Look in Any Window (87)	Dr.	AA	3-27-61	+		-	††	††	††	††	††	4+4-
2453	Louisiana Hussy (80)	Melodr.	Howco	8-22-60	±								1+1-
-M-													
2489	Magdalena (76)	Melodrama	SR	12-26-60	±								1+1-
2468	Magnificent Seven, The (128)												
	Outdoor Dr. (Panavision)	UA	10-10-60	††	††	††	††	††	††	††	††	††	12+
2492	Make Mine Mink (101)	Com.	Cont'l	1-9-61	††	††	††	††	††	††	††	††	9+
2501	Mania (85)	Ho. Dr.	Valiant	2-13-61	††								2+
2512	Mailbag Robbery (70)	Ac.	Tudor	3-20-61	+								1+
2503	Mark of the Devil (73)	Melo.	RCIP	2-20-61	±								1+1-
2484	Marriage-Go-Round, The (99)	© Comedy	20th-Fox	12-5-60	+	±	††	††	††	††	††	††	10+1-
2469	Midnight Lace (108)	Dr.	U-I	10-17-60	††	††	††	††	††	††	††	††	12+
2504	Mighty Crusaders, The (87)	© Spectacle	Falcon-5R	2-20-61	±								1+1-
2500	Misfits, The (124)	Drama	UA	2-6-61	††	††	††	††	††	††	††	††	13+
2502	Millionaire, The (90)	©											
	G. B. Shaw Comedy	20th-Fox	2-13-61	††	††	††	††	††	††	††	††	††	9+1-
2499	More Oeably Than the Male (60)	Crime Melodrama	Schoenfeld	2-6-61	††								2+
-N-													
2470	Natchez Trace (80)	Adv.	Panorama-5R	10-17-60	+								1+
2470	Never on Sunday (97)	Com-Dr.	Lopert-UA	10-17-60	††	††	††	††	††	††	††	††	10+
2462	Night Fighters, The (85)	Or.	UA	9-19-60	††	††	††	††	††	††	††	††	6+
2450	Nights of Lucretia Borgia, The (108)												
	Totalscope His. Or.	Col	8-15-60	±	††	††	††	††	††	††	††	††	7+2-
2478	North to Alaska (122)	© Action Comedy	20th-Fox	11-14-60	††	±	††	††	††	††	††	††	10+1-
-O-													
2451	Ocean's 11 (128)	© Com-Or.	WB	8-22-60	††	††	††	††	††	††	††	††	12+1-
2514	One-Eyed Jacks (141)	© Or.	Para	3-27-61	††	††	††	††	††	††	††	††	11+
2450	One Foot in Hell (89)	© Outdoor Dr.	20th-Fox	8-15-60	††	††	††	††	††	††	††	††	7+
2497	One Hundred and One Dalmatians (80)	Animated Feature	BV	1-30-61	††	††	††	††	††	††	††	††	12+
2510	Operation Bottleneck (78)	Ac.	UA	3-13-61	††	±	±	±	±	±	±	±	4+3-
2509	Operation Eichmann (92)	Drama	AA	3-13-61	††	††	††	††	††	††	††	††	6+3-
2445	Oscar Wilde (96)	Dr.	Four City Ent	8-1-60	††	††	††	††	††	††	††	††	11+
-P-													
2510	Parrish (137)	Drama	WB	3-13-61	††	††	±	††	††	††	††	††	9+1-
2509	Passport to China (75)	Ac.	Col	3-13-61	††	±	±	±	±	±	±	±	5+3-
2492	Pepe (157)	© Comedy/Music	Col	1-9-61	††	††	††	††	††	††	††	††	12+1-
2469	Please Turn Over (86)	Farce	Col	10-17-60	††	††	††	††	††	††	††	††	9+
2477	Plunderers, The (94)	Adv. Dr.	AA	11-14-60	††	††	††	††	††	††	††	††	5+1-
2501	Police Oog Story (61)		UA	2-13-61	††	±	±	±	±	±	±	±	6+6-
2515	Portrait of a Mobster (108)	Crime Drama	WB	4-3-61	††	††	††	††	††	††	††	††	8+
2511	Posse From Hell (89)	W'n	U-I	3-20-61	±	††	††	††	††	††	††	††	7+2-
2477	Price of Silence, The (72)	Melodrama	Exclusive-SR	11-14-60	††								1+
2508	Prisoners of the Congo (90)	Adventure Orama	Atlantis	3-6-61	±								1+1-
2440	Psycho (109)	Suspense Orama	Para	7-11-60	††	††	††	††	††	††	††	††	13+
-Q-													
2516	Question 7 (110)	Dr.	DeRochemont	4-3-61	††								4+
-R-													
2516	Raisin in the Sun, A (125)	Or.	Col	4-3-61	††	††	††	††	††	††	††	††	12+
2454	Rebel Girls (70)	Action	Luzon-5R	8-22-60	±								1+1-
2490	Ritual of Love, The (72)	Documentary	Pacemaker-SR	12-26-60	††								1+
2511	Rocket Attack, U.S.A. (66)	Melodrama	Exploit-Brenner	3-20-61	±								1+1-
2432	Rosemary (105)	Orama	F-A-W	6-13-60	††	††	††	††	††	††	††	††	7+
2485	Royal Ballet (131)	Ballet	Lopert	12-12-60	††								4+
2460	Runaway (76)	Melodrama	Group 9	9-12-60	††								1+
-S-													
2506	Sanctuary (90)	© Orama	20th-Fox	2-27-61	††	††	††	††	††	††	††	††	8+
2468	Santa Claus (94)	Fantasy/Music (English-dubbed)	Murray-SR	10-10-60	±	±	±	±	±	±	±	±	5+3-
2515	Saturday Night and Sunday Morning (90)	Drama	Cont'l	4-17-61	††	††	††	††	††	††	††	††	5+
2451	Savage Eye, The (67)	Semidocumentary Orama	Trans-Lux Kingsley	8-22-60	††	††	††	††	††	††	††	††	9+1-
2464	Savage Innocents, The (110)	Adv. Dr.	Para	9-26-60	††	††	††	††	††	††	††	††	10+
2456	School for Scoundrels (94)	Comedy	Cont'l	8-29-60	††	††	††	††	††	††	††	††	10+
2476	Secret of the Purple Reef (80)	© Action Drama	20th-Fox	11-7-60	±	±	±	±	±	±	±	±	5+3-
2511	Secret Partner, The (91)	My.	MGM	3-20-61	††	††	††	††	††	††	††	††	8+2-
2513	Secret Ways, The (112)	Dr.	U-I	3-27-61	††	††	††	††	††	††	††	††	5+1-
2467	September Storm (99)	Action (Stereo)	20th-Fox	10-10-60	±	±	±	±	±	±	±	±	6+3-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2460	Seven Ways From Sundown (87)	Western	U-I	9-12-60	††	††	††	††	††	††	††	††	7+
2474	Sex Kittens Go to College (93)	Comedy	AA	10-31-60	††	-							2+3-
2516	Shadows (87)	Drama	Lion Int'l	4-17-61	††	††	††	††	††	††	††	††	9+
2475	Shakedown, The (91)	Action	U-I	11-7-60	††	††	††	††	††	††	††	††	3+1-
2472	She Walks by Night (85)	Melo.	Woolner	10-24-60	††								1+
2479	Sinners of Paris (81)	Melodr.	Ellis	11-21-60	††								1+
2505	Sins of Rachel Cade, The (123)	Drama	WB	2-27-61	††	††	††	††	††	††	††	††	10+1-
2504	Sins of Youth (82)	Or.	Janus	2-20-61	±								1+2-
2502	Sniper's Ride (61)	© Or.	20th-Fox	2-13-61	-	††	††	††	††	††	††	††	5+4-
2380	Snow Queen, The (70)		U-I	11-23-59	††	††	††	††	††	††	††	††	11+1-
2440	Song Without End (142)	© Orama/Music	Col	7-11-60	††	††	††	††	††	††	††	††	13+1-
2470	Spartacus (189)	Super Technirama-70 Adventure Spectacle	U-I	10-17-60	††	††	††	††	††	††	††	††	14+
2485	Spring Affair (69)	Comedy	5R	12-12-60	±								4+2-
2445	Studs Lonigan (103)	Or.	UA	8-1-60	††	††	††	††	††	††	††	††	10+1-
2476	Sundowners, The (133)	Dr.	WB	11-7-60	††	††	††	††	††	††	††	††	14+
2466	Sunrise at Campobello (143)	Drama	WB	10-3-60	††	††	††	††	††	††	††	††	14+
2467	Surprise Package (100)	Comedy	Col	10-10-60	††	††	††	††	††	††	††	††	9+3-
2480	Squad Car (60)	Melodrama	20th-Fox	11-21-60	±								1+4-
2477	Swiss Family Robinson (128)	Adv. Classic, Panavision	BV	11-14-60	††	††	††	††	††	††	††	††	12+1-
2488	Sword and the Dragon (83)	Folklore Spectacle	Valiant	12-19-60	††								2+
2494	Sword of Sherwood Forest (80)	© Adventure Orama	Col	1-16-61	††	††	††	††	††	††	††	††	8+3-
-T-													
2515	Teacher and the Miracle, The (88)	Religious Drama	President	4-17-61	††								2+1-
2465	Ten Who Dared (92)	Adv.	BV	10-3-60	††	††	††	††	††	††	††	††	7+1-
2514	Terror of the Tongs, The (80)	Ac.	Col	3-27-61	††	††	††	††	††	††	††	††	5+2-
2493	Tess of the Storm Country (84)	© Melodrama	20th-Fox	1-16-61	††	††	††	††	††	††	††	††	6+
2450	39 Steps, The (95)	© Adv.	20th-Fox	8-16-60	††	††	††	††	††	††	††	††	8+1-
2485	3 Worlds of Gulliver, The (100)	Superdynamation, Fantasy	Col	12-12-60	††	††	††	††	††	††	††	††	11+
2439	Thunder in Carolina (92)	Racing Orama	Howco	7-11-60	††	±	±	±	±	±	±	±	4+2-
2389	Tiger Bay (105)	Suspense	Cont'l	1-11-60	††								10+
2446	Time Machine, The (103)	Sc-F.	MGM	8-1-60	††	††	††	††	††	††	††	††	12+
2498	Tomboy and the Champ (92)	Comedy-Orama	U-I	1-30-61	††	††	††	††	††	††	††	††	4+1-
2481	Tormented (75)	Horror Drama	AA	11-28-60	††								3+
2480	Touch of Flesh, The (76)	Orama	Amity Films-SR	11-21-60	±								1+1-
2510	Trapp Family, The (106)	Comedy-Orama	20th-Fox	3-13-61	††	††	††	††	††	††	††	††	6+2-
2493	Tunes of Glory (106)	Or.	Lopert	1-16-61	††	††	††	††	††	††	††	††	13+
2501	Two-Way Stretch (87)	Com.	Showcorp	2-13-61									

FEATURE CHART

ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	COLUMBIA	Type	Rel. No.	M-G-M	Type	Rel. No.	PARAMOUNT	Type	Rel. No.
Sex Kittens Go to College (94) C . 6003 Mamie Van Doren, Tuesday Weld, Mijanou Bardot, Mickey Shaughnessy, Louis Nye						My Dog, Buddy (77) D . 450 London (dog star), Travis Lemmond			Ⓢ The Time Machine (103) . . SF . 9 Rod Taylor, Yvette Mimieux			Psycho (109) MyD . 5926 Anthony Perkins, Janet Leigh, Vera Miles, John Gavin		
Hell to Eternity (132) D 6007 Jeffrey Hunter, David Janssen, Vic Damone, Patricia Owens						Ⓢ The Nights of Lucretia Borgia (108) Totalscope Hi . 504 Belinda Lee, Jacques Bermas			Ⓢ All the Fine Young Cannibals (122) Ⓢ D . 20 Natalie Wood, Robert Wagner, Susan Kohner, George Hamilton			Ⓢ It Started in Naples (100) Ⓢ C . 5927 Clark Gable, Sophia Loren		AUGUST
Caltiki, The Immortal Monster (76) SF . 6009 John Merivale, Didi Sullivan						The Enemy General (74) D . 505 Van Johnson, Jean-Pierre Aumont All the Young Men (87) D . 506 Alan Ladd, Sidney Poitier, Ingemar Johansson, Mort Sahl, Ⓢ Fast and Sexy (98) Ⓢ CD . 507 Gina Lollobrigida, Dale Robertson, Vittorio DeSica As the Sea Rages (74) D . 508 Maria Schell, Cliff Robertson, Cameron Mitchell			The Angel Wore Red (99) D . 101 Ava Gardner, Dirk Bogarde, Joseph Cotten			Under Ten Flags (92) Ad . 6002 Van Heflin, Charles Laughton, Mylene Demongeot		SEPTEMBER
Tormented (75) D . 6010 Richard Carlson, Susan Gordon						I Aim at the Stars (107) BiD . 512 Curt Jurgens, Victoria Shaw			Ⓢ The Subterraneans (88) Ⓢ CD . 102 Leslie Caron, George Peppard, Janice Rule, Roddy MacDowall			The Boy Who Stole a Million (64) Ac . 6001 Virgilio Texeira, Marianne Benet		
Heroes Die Young (76) D . 6014 Erika Peters, Scott Borland			Ⓢ Journey to the Lost City (90) Ad . 508 Debra Paget, Paul Christian			I'm All Right, Jack (104) C . 515 Ian Carmichael, Peter Sellers, Terry-Thomas, Dennis Price			Key Witness (81) Ⓢ D . 103 Jeffrey Hunter, Pat Crowley					OCTOBER
Ⓢ Serengeti Shall Not Die (84) Doc . 6013						Ⓢ Song Without End (130) Ⓢ Bi/M . 511 Dirk Bogarde, Capucine, Genevieve Page								
The Plunderers (94) Ad . 6008 Jeff Chandler, John Saxon, Dolores Hart, Ray Stricklyn			Ⓢ Goliath and the Dragon (90) Ⓢ Ad . 509 Mark Forest, Broderick Crawford			Let No Man Write My Epitaph (106) D . 513 Burl Ives, Shelley Winters, James Darren, Jean Seberg			Where the Hot Wind Blows (120) D . 104 Gina Lollobrigida, Yves Montand			Ⓢ G.I. Blues (104) CD/M . 6005 Elvis Presley, Juliet Prowse		NOVEMBER
The Unfaithfuls (89) D . 6015 Gina Lollobrigida, May Britt, Pierre Cressoy						Surprise Package (100) C . 514 Yul Brynner, Mitzl Gaynor, Noel Coward			Ⓢ Butterfield 8 (109) Ⓢ D . 106 Elizabeth Taylor, Laurence Harvey, Eddie Fisher, Dina Merrill			Ⓢ A Breath of Scandal (98) Ⓢ C . 6006 John Gavin, Sophia Loren, Maurice Chevalier		
Ⓢ Herod the Great (95) Ad . 6016 Edmund Purdom, Sylvia Lopez						Hell is a City (96) Ⓢ Cr . 516 Stanley Baker, John Crawford			Ⓢ Where the Boys Are (99) Ⓢ C . 110 Dolores Hart, George Hamilton, Yvette Mimieux, Conde Francis			Ⓢ Cinderella (91) C . 6007 Jerry Lewis, Ed Wynn, Anna Maria Alberghetti		DECEMBER
Look in Any Window (87) D . 6101 Ruth Roman, Alex Nicol, Paul Anka						Ⓢ The 3 Worlds of Gulliver (100) SuperDynamation Ad . 517 Kerwin Mathews, Jo Morrow			Ⓢ Go Naked in the World (103) Ⓢ D . 111 Gina Lollobrigida, Ernest Borgnine, Anthony Franciosa, Luana Patten			Blueprint for Robbery (87) Ac . 6009 Jay Barney, J. Pat O'Malley		JANUARY
						Please Turn Over (86) C . 518 Ted Ray, Jean Kent			Ⓢ The Wackiest Ship in the Army (99) Ⓢ C . 521 Jack Lemmon, Ricky Nelson			Foxhole in Cairo (78) D . 6013 James Robertson Justice, Niall MacGuinnis, Adrian Hoven		
						Jazz Boat (95) Ⓢ CD/M . 519 Anthony Newley, Anne Aubrey			Ⓢ Sword of Sherwood Forest (80) Ad . 522 Richard Greene, Peter Cushing					
									Ⓢ The Wackiest Ship in the Army (99) Ⓢ C . 521 Jack Lemmon, Ricky Nelson			Ⓢ World of Suzie Wong (126) D . 6008 William Holden, Nancy Kwan, Sylvia Syms		FEBRUARY
									Ⓢ Go Naked in the World (103) Ⓢ D . 111 Gina Lollobrigida, Ernest Borgnine, Anthony Franciosa, Luana Patten			Ⓢ The Savage Innocents (110) Ⓢ D . 6004 Anthony Quinn, Yoko Tani, Anna May Wong		
									Ⓢ Where the Boys Are (99) Ⓢ C . 110 Dolores Hart, George Hamilton, Yvette Mimieux, Conde Francis					
									Ⓢ Go Naked in the World (103) Ⓢ D . 111 Gina Lollobrigida, Ernest Borgnine, Anthony Franciosa, Luana Patten			Ⓢ Blood and Roses (84) My . 6003 Mel Ferrer, Annette Vadim, Elsa Martinelli		MARCH
									Ⓢ Where the Boys Are (99) Ⓢ C . 110 Dolores Hart, George Hamilton, Yvette Mimieux, Conde Francis					
									Ⓢ Where the Boys Are (99) Ⓢ C . 110 Dolores Hart, George Hamilton, Yvette Mimieux, Conde Francis			Ⓢ All in a Night's Work (94) C . 6010 Shirley MacLaine, Dean Martin, Cliff Robertson		APRIL
									Ⓢ Where the Boys Are (99) Ⓢ C . 110 Dolores Hart, George Hamilton, Yvette Mimieux, Conde Francis					
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FEATURE CHART

The key to letters and combinations thereat indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

Month	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
AUGUST	<p>Sons and Lovers (103) © D..035 Dean Stockwell, Wendy Hiller</p> <p>One Foot in Hell (90) © D..029 A. Ladd, D. Murray, D. Michaels</p> <p>For the Love of Mike (84) © D..030 Richard Basehart, Stu Erwin</p> <p>Young Jesse James (73) © D..033 Ray Stricklyn, Willard Parker</p> <p>The 39 Steps (95) ...Ad..032 Kenneth More, Taina Elg</p>	<p>Elmer Gantry (145) ...D..6023 Burt Lancaster, Jean Simmons, Arthur Kennedy, Shirley Jones</p>	<p>College Confidential (91) CD..6018 Mamie Van Doren, Steve Allen, Jayne Meadows</p> <p>Chartreuse Caboose (76) Panavision ...CD..6019 Molly Bee, Ben Cooper, Edgar Buchanan</p>	<p>Ocean's 11 (128) ...CD..921 Frank Sinatra, Dean Martin, Peter Lawford, Sammy Davis Jr., Angie Dickinson, Joey Bishop</p>	<p>ALLIED ARTISTS</p> <p>The Big Bankroll ...Cr.. David Janssen, Mickey Rooney</p> <p>The Big Wave ...Ad.. Sessue Hayakawa</p> <p>Armored Command ...D.. Howard Keel, Tina Louise</p> <p>Brainwashed ...D.. Curt Jurgens, Claire Bloom</p> <p>AMERICAN-INT'L</p> <p>The Pit and the Pendulum (Panavision) ...Ho.. Vincent Price, John Kerr</p> <p>Reptilicus ...SF.. Bodil Miller</p> <p>COLUMBIA</p> <p>Gidget Goes Hawaiian ©...C.. James Darren, Deborah Walley</p> <p>The Guns of Navarone ©...D.. Gregory Peck, Gia Scala</p> <p>The Devil at 4 O'clock ©...D.. Spencer Tracy, Frank Sinatra</p> <p>Two Rode Together ...OD.. James Stewart, Richard Widmark, Shirley Jones</p> <p>Taste of Fear ...D.. Susan Strasberg, Ronald Lewis</p> <p>MGM</p> <p>Four Horsemen of the Apocalypse ©...D.. Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb</p> <p>Ada ©...D.. Susan Hayward, Dean Martin</p> <p>Ring of Fire ...Ac.. David Janssen, Joyce Taylor</p> <p>Bridge to the Sun ...D.. Carroll Baker, James Shigeta</p> <p>Morgan the Pirate ...Ad.. Steve Reeves, Valerie Lagrange</p> <p>Mutiny on the Bounty (Ultra Panavision-70) ...Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita</p> <p>PARAMOUNT</p> <p>Breakfast at Tiffany's ...CD.. Audrey Hepburn, George Peppard</p> <p>Summer and Smoke ...D.. Laurence Harvey, Geraldine Page</p> <p>Love in a Goldfish Bowl ...C/M.. Tommy Sands, Fabian</p> <p>Hatari! ...Ad.. John Wayne, Red Buttons</p> <p>The Ladies' Man ...C.. Jerry Lewis, Helen Traubel</p>
SEPTEMBER	<p>Let's Make Love (118) ...C..034 Marilyn Monroe, Yves Montand, Tony Randall</p> <p>Walk Tall (60) © ...Ac..042 Willard Parker, Kent Taylor</p> <p>Freckles (84) © ...D..043 Martin West, Carol Christensen</p> <p>Squad Car (60) ...Ac..044 Paul Bryar, Vici Raaf</p>	<p>The Night Fighters (88) ...D..6025 Robert Mitchum, Dan O'Herlihy</p> <p>Studs Lonigan (95) ...D..6019 Christopher Knight, Venetia Stevenson</p>	<p>Seven Ways From Sundown (86) ...OD..6020 Audie Murphy, Barry Sullivan</p> <p>Between Time and Eternity (85) ...D..6021 Lilli Palmer, Carlos Thompson</p>	<p>The Crowded Sky (104) ...D..001 Dana Andrews, Rhonda Fleming, Efrem Zimbalist Jr.</p>	
OCTOBER	<p>High Time (103) © C/M..036 Bing Crosby, Fabian, Tuesday Weld</p> <p>Desire in the Dust (105) © D..046 Raymond Burr, Martha Hyer</p> <p>The Captain's Table (90) ©...040 John Gregson, Peggy Cummins</p> <p>The Secret of the Purple Reef (80) © ...Ac..047 Jeff Richards, Margia Dean</p> <p>Sept. Storm (99) S's'n Ac..025 Mark Stevens, Joanne Dru</p>	<p>The Magnificent Seven (128) Panavision ...Ad..6027 Yul Brynner, Steve McQueen, Horst Buchholz, Eli Wallach</p> <p>Walking Target (74) ...Ac..6024 Ron Foster, Joan Evans, Merry Anders</p>	<p>Spartacus (196) Super- Technirama-70 ...D..6070 Kirk Douglas, Laurence Olivier, Jean Simmons, Tony Curtis (Special release)</p>	<p>Girl of the Night (93) ...D..004 Anne Francis, John Kerr</p> <p>The Dark at the Top of the Stairs (124) ...D..005 Robert Preston, Dorothy McGuire, Angela Lansbury, Eve Arden</p>	
NOVEMBER	<p>Goddess of Love (68) © D..039 Belinda Lee, Jacques Sernas</p> <p>North to Alaska (122) © ...Ad..051 John Wayne, Capucine, Fabian</p> <p>Desert Attack (76) ...Ac..053 John Mills, Sylvia Syms</p> <p>Tess of the Storm Country (84) ...D..050 Diane Baker, Lee Phillips</p>	<p>Inherit the Wind (126) ...D..6026 Spencer Tracy, Fredric March, Gene Kelly, Florence Eldridge</p>	<p>Midnight Lace (108) ...D..6101 Doris Day, Rex Harrison, John Gavin, Myrna Loy</p>	<p>Sunrise at Campobello (143) ...D..002 Ralph Bellamy, Greer Garson, Hume Cronyn, Jean Hagen</p>	
DECEMBER	<p>Wizard of Baghdad (92) © ...Ad..054 Dick Shawn, Diane Baker, Barry Coe</p> <p>Flaming Star (92) © ...W..056 Elvis Presley, Barbara Eden</p> <p>Esther and the King (109) © ...D..057 Joan Collins, Richard Egan</p> <p>Legions of the Nile (94) © ...Ad..037 Linda Cristal, Ettore Manni</p>	<p>Police Dog Story (61) ...Doc..6029 James Brown, Merry Anders</p> <p>The Facts of Life (104) ...C..6104 Bob Hope, Lucille Ball</p>	<p>The Private Lives of Adam and Eve (87) partly in color ...CD..6102 Mickey Rooney, Mamie Van Doren</p>	<p>The Sundowners (133) D..007 Robert Mitchum, Deborah Kerr, Peter Ustinov, Glynis Johns</p>	
JANUARY	<p>Marriage-Go-Round (99) © C..101 Susan Hayward, James Mason, Julie Newmar</p> <p>Little Shepherd of Kingdom Come (108) © ...D..102 Jimmie Rodgers, Luana Patten</p> <p>Can-Can (131) © ...M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse</p> <p>The Long Rope (61) ...W..113 Hugh Marlowe, Alan Hale</p>	<p>Five Guns to Tombstone (71) ...W..6102 James Brown, Della Sbarman</p>	<p>The Grass Is Greener (105) © ...C..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons</p>	<p>A Fever in the Blood (117) ...D..008 Efrem Zimbalist Jr., Angie Dickinson</p>	
FEBRUARY	<p>The Millionairess (90) © C..104 Sophia Loren, Peter Sellers</p> <p>Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker</p> <p>Upstairs and Downstairs (100) ...C..125 Michael Craig, Mylene Demongeot</p> <p>The Canadians (85) © OD..105 Robert Ryan, John Dehner</p>	<p>The Misfits (124) ...D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift</p> <p>Operation Bottleneck (78) ...6106 Ron Foster, Milko Taka</p>	<p>The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman</p> <p>The Shakedown (91) ...Cr..6105 Hazel Court, Terence Morgan</p>	<p>Gold of the Seven Saints (88) ...OD..009 Clint Walker, Leticia Roman (Filmed in sepia)</p>	
MARCH	<p>Sanctuary (90) © ...D..115 L. Remick, Y. Montand, B. Dillman</p> <p>Days of Thrills & Laughter (93) Compilation ...C..114</p> <p>The Trapp Family (106) ...D..117 Ruth Leuwerik, Hans Holt</p> <p>Sniper's Ridge (61) ...Ac..116 Jack Ging, Stanley Clements</p>	<p>The Alamo (162) Todd-AO ...Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone</p> <p>The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates</p> <p>Frontier Uprising (68) ...W..6103 Jim Davis, Nancy Hadley</p>	<p>Wings of Chance (76) ...OD..6111 James Brown, Frances Rafferty</p>	<p>The White Warrior (86) Ad..010 Steve Reeves, Georgia Moll</p>	
APRIL	<p>All Hands on Deck (93) © ...M..112 Pat Boone, Barbara Eden, Buddy Hackett</p> <p>Ferry to Hong Kong (103) © ...Ad..110 Orson Welles, Curt Jurgens, Sylvia Syms</p> <p>The Fiercest Heart (91) © ...OD..120 Stuart Whitman, Juliet P.ose</p>	<p>The Minotaur (...) © ...Ad.. Boh Mathias, Rosanna Schiaffino</p> <p>A Matter of Morals (90) ...D..6108 Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback</p>	<p>Tomboy and the Champ (92) ...OD..6110 Candy Moore, Ben Johnson, Rex Allen</p> <p>The Secret Ways (111) ...D..6109 Richard Widmark, Sonja Ziemann</p>	<p>The Sins of Rachel Cade (123) ...D..003 Angie Dickinson, Peter Finch, Roger Moore</p> <p>Portrait of a Mobster (103) ...Ac..011 Vic Morrow, Ray Danton</p>	
MAY	<p>Return to Peyton Place (...) © ...D.. Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld</p> <p>The Right Approach (...) © ...D/M.. Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby</p>	<p>The Young Savages (103) ...D..6114 Burt Lancaster, Shelley Winters, Dina Merrill</p> <p>The Gambler Wore a Gun (67) ...W..6109 Jim Davis, Merry Anders</p>	<p>Posse From Hell (89) ...W..6112 Audie Murphy, John Saxon, Zohra Lampert</p> <p>Pharaoh's Woman (88) © ...Ad..6113 Linda Cristal, John Drew Barrymore</p> <p>Ole Rex (40) Featurrette..6114 Rex (dog star), Billy Hughes, William Foster</p>	<p>The Steel Claw (96) ...Ac..012 George Montgomery, Charito Luna</p>	<p>UNIVERSAL-INT'L</p> <p>Back Street ...D.. Susan Hayward, John Gavin</p> <p>The Last Sunset ...D.. Rock Hudson, Dorothy Malone</p> <p>Come September Panavision CD.. Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin</p> <p>WARNER BROS.</p> <p>Parrish ...D.. Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens</p> <p>Fanny ...D/M.. Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz</p> <p>Splendor in the Grass ...D.. Natalie Wood, Warren Beatty</p> <p>Susan Slade ...D.. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan</p> <p>Fabulous World of Jules Verne ...Ad.. Ernest Revere, Louis Locke</p> <p>Bimbo the Great ...Ad.. Charles Holm, Mary Ann Shields</p>

MISCELLANEOUS

BUENA VISTA

ⓈPollyanna (134) ... CD .. Jul 60
Jane Wyman, Richard Egan.
Hayley Mills
ⓈJungle Cat (70) ... Ooc. Oct 60
True-Life Adventure
ⓈTen Who Oared (92) Ad. Nov 60
John Beal, Brian Keith
ⓈSwiss Family Robinson
(128) Panavision ... Ad. Dec 60
Dorothy McGuire, John Mills,
James MacArthur, Tommy Kirk
ⓈOne Hundred and One
Dalmatians (80) ... An. Mar 61
The Absent-Minded Professor
(97) ... C. May 61
Fred MacMurray, Nancy Olson,
Keenan Wynn, Tommy Kirk

CONTINENTAL

Tiger Bay (105) ... D. Jul 60
John Mills, Hayley Mills,
Horst Buchholz
School for Scoundrels (94) C. Jul 60
Ian Chermichael, Terry-Thomas
Four Desperate Men
(105) ... D. Aug 60
Aldo Ray, Heather Sears
It Happened in Broad
Daylight (97) ... D. Sep 60
Heinz Ruhman, Michel Simon
The Entertainer (97) ... D. Oct 60
Laurence Olivier, Joan Plowright
The Mirror Has Two Faces
(98) ... D. Nov 60
(Eng-dubbed) Michele Morgan
Make Mine Mink (101) C. Dec 60
Terry-Thomas, Athene Seyler
ⓈHippodrome (96) ... Ac. Mar 61
(Eng-dubbed) ... Gerhard Reidmann,
Margit Nenneke
Saturday Night and Sunday
Morning (90) ... D. Apr 61
Albert Finney, Shirley Ann Field

EDWARD HARRISON

Another Sky (83) ... D. Jan 61
Victoria Grayson, Tayeb
FILMS-AROUND-THE-WORLD
A French Mistress (91) ... C. Dec 60
Cecil Parker, Jas. H. Justice

FILMGROUP

The Girl in Lover's Lane
(78) ... D. Jun 60
Joyce Meadows, Brett Halsey
The Wild Ride (63) ... D. Jun 60
Jack Nicholson, Georgianna Carter
ⓈLast Woman on Earth
(71) ... D. Sep 60
A. Carbone, Betsy Jones-Moreland
Little Shop of Horrors
(70) ... HoC. Sep 60
Jonathan Haze, Jackie Joseph
High School Caesar (72) D. Nov 60
John Ashley, Gary Vinson
Date Bait (71) ... D. Nov 60
Gary Clark, Marlo Ryan

GOVERNOR

Carry On, Nurse (89) ... C. ...

Kenneth Connor, Shirley Eaton
Carry On, Constable (86) C. Feb 61
Ken Connor, Leslie Phillips

KINGSLEY-UNION

Come Dance With Me!
(94) ... My C. Aug 60
Brigitte Bardot, Henri Vidal
The League of Gentlemen
(113) ... CD. Feb 61
Jack Hawkins, Nigel Patrick

K. GORDON MURRAY

ⓈSanta Claus (94) ... F. Nov 60
Narrated by Ken Smith
ⓈLittle Angel (90) ... CO. Jan 61
Maria Gracia, J. M. de Hoyos

LOPERT PICTURES

Never on Sunday (91) ... C. Nov 60
Melina Mercouri, Jules Dassin
ⓈTunes of Glory (106) ... D. Jan 61
Alec Guinness, John Mills

RCIP

The Devil's Commandment
(71) ... Ho. Jan 61
Gianna Maria Canale, Carlo
D'Angelo, Charles Fawcett
Mark of the Devil (73) D. Jan 61
Maria Felix, Crox Alvarado

SHOWCORPORATION

The Man Who Wouldn't Talk
(91) ... O. Oct 60
Anna Neagle, Anthony Quayle
Home Is the Hero (83) D. Feb 61
Arthur Kennedy, Walter Macken
Two-Way Stretch (87) C. Apr 61
Peter Sellers, Wilfrid Hyde White

STERLING WORLD DIST'RS

The Half Pint (73) ... C. Oct 60
Pat Goldin, Tommy Blackman
ⓈThe Last Rebel (83) ... Ac. Dec 60
Carlos Thompson, Arlinda Welter
Code of Silence (75) ... Cr. Feb 61
Terry Becker, Elisa Loti

UNITED PRODUCERS (UPRO)

Black Pit of Or. M.
(72) ... Ho. Mar 61
Ralph Bertrand, Gaston Santos
Siege of Sidney Street
(93) ... Ad. Mar 61
Peter Wyngarde, Donald Sinden

VALIANT

ⓈSword and the Dragon
(83) ... Ad. Nov 60
Russian cast (Eng-dubbed)
The Angry Silence (95) ... D. Jan 61
R. Attenborough, Pier Angeli
The Young One (103) ... D. Feb 61
Zachary Scott, Bernie Hamilton
Mania (85) ... Ho. Feb 61
Peter Cushing, June Laverick
It Takes a Thief (94) ... D. Feb 61
Jayne Mansfield, Anthony Quayle

WOOLNER BROS.

She Walks by Night (85) ... D. ...
Belinda Lee, Walter Rilla

FOREIGN LANGUAGE

ARGENTINA

End of Innocence (74) ... 9-19-60
(Kingsley) ... Elsa Daniel

FRANCE

ⓈBelles and Ballets (92) ... 8-15-60
(Excelsior) ... French ballet stars
Breathless (89) ... 3- 6-61
(F-A-W) ... Jean Seberg, Jean-
Paul Belmondo
Chasers, The (75) ... 6- 6-60
(Hakim) ... Jacques Charrier, Dany
Robin
ⓈEye for an Eye, An
(93) ... 10- 5-60
(Manhattan) ... Curt Jurgens
Love Game, The (85) ... 2-13-61
(F-A-W) ... Jean-Pierre Cassel,
Genevieve Cluny, Jean-Louis Maury
Modigliani of Montparnasse
(110) ... 3- 6-61
(Cont'l) ... Gerald Philippe, Lilli
Palmer, Anouk Aimee, L. Padovani
No Morals (77) ... 11-14-60
(Mishkin) ... Jeanne Moreau
Ostrich Has Two Eggs, The
(89) ... 11-21-60
(Janus) ... Pierre Fresnay, Simone
Renant
Port of Desire (85) ... 12- 5-60
(Kingsley-Union) ... H. Neff
Rules of the Game (104) 4-17-61
(Janus) ... Jean Renoir, Pauline
Lubost
Rue de Paris (90) ... 12-12-60
(Lopert) ... Jean Gabin

GERMANY

ⓈDancing Heart, The (91) ... 8-15-60
(Casino) ... G. Kueckelmann
Glass Tower, The (104) ... 10- 3-60
(Ellis) ... Lilli Palmer
Rest Is Silence, The (106) ... 10- 3-60
(F-A-W) ... Hardy Kruger, P. Van
Eyck
Three-Penny Opera, The
(113) ... 11-21-60
(Brandon) ... Lotte Lenya, Rudolph
Forster

Confess, Or. Corda! (102) 12- 5-60
(President) ... Hardy Kruger, E.
Mueller

GREECE

Aunt From Chicago (90) 9-19-60
(Greek Pictures) ... G. Vassiliadou
Counterfeit Coin (120) ... 10- 3-60
(Atlantis) ... K. Logothetidis
288 Stournara St. (90) ... 2-27-61
(Atlantic) ... Orestis Makris,
Sophia Vembo

ITALY

Big Deal on Madonna St.,
The (91) ... 1-30-61
(UMPO) ... V. Gassman, Toto
Holiday Island (105) ... 11-14-60
(Brandon) ... Vittorio de Sica
See Naples and Die (80) 9-19-60
(Crown) ... Gianna Maria Canale
Three Forbidden Stories
(104) ... 9-26-60
(Ellis) ... Eleonora Rossi Drago,
Gino Cervi

JAPAN

Men Who Tread on the Tiger's
Tail (60) ... 8- 8-60
(Brandon) ... H. Iwai, S. Fujita
Road to Eternity (181) ... 2-27-61
(Beverly) ... Tatsuya Nakadai

SWEDEN

Dreams (86) ... 8- 8-60
(Janus) ... E. Dahlbeck, H. Ander-
sson
Lesson in Love, A (95) ... 4-25-60
(Janus) ... Eva Dahlbeck
Virgin Spring, The (88) ... 12-12-60
(Janus) ... Max von Sydow,
Birgitta Pettersson
Unmarried Mothers (79) ... 3-13-61
(President) ... E. Etberg, B. Logart
U.S.S.R.
Ballad of a Soldier (89) ... 1-31-61
(Kingsley) ... Vladimir Ivashov,
Shanna Prokhorenko (also Eng.-
dubbed)

COLUMBIA

ASSORTED & COMEDY FAVORITES
(Reissues)
5421 One Shivery Night
(16 1/2) ... Sep 60
5431 Waiting in the Lurch
(15 1/2) ... Oct 60
5422 House About It (16 1/2) Nov 60
5432 Radio Riot (16) ... Nov 60
5423 Hold that Monkey
(16) ... Dec 60
5433 Bride and Gloom (16) ... Dec 60
5424 French Fried Frolic
(16 1/2) ... Feb 61
5434 Hectic Honeymoon
(17) ... Jan 61
5425 Should Husbands
Marry? (17) ... Apr 61
5435 Aim. Fire, Scoot (16) ... Mar 61
5426 He Flew the Shrew
(16 1/2) ... May 61

CANOID MICROPHONE

(Reissues)
5551 No. 1, Series 2 (9) ... Sep 60
5552 No. 2, Series 2 (11) Nov 60
5553 No. 3, Series 2 (10 1/2) Jan 61
5554 No. 4, Series 2 (10 1/2) Feb 61

COLOR CARTOONS—SPECIAL

5501 Polygamus Polonus (9) Nov 60

COLOR FAVORITES

(Technicolor Reissues)
5601 How Now, McBoing
Boing (7 1/2) ... Sep 60
5601 Wacky Wigwags (8) ... Sep 60
5603 Spare That Child
(6 1/2) ... Oct 60
5604 Way of All Pests
(7 1/2) ... Nov 60
5605 Four Wheels, No
Brakes (6 1/2) ... Nov 60
5606 Skeleton Frolic (7 1/2) ... Dec 60
5667 Babie Boogie (6) ... Jan 61
5608 Pickled Puss (6 1/2) ... Jan 61
5609 Christopher Crumpet's
Playmate (6 1/2) ... Feb 61
5610 Swiss Tease (6) ... Mar 61
5611 The Rise of Dutton
Lang (6 1/2) ... Mar 61
5612 Coo-Coo Bird Dog (6) Apr 61
5613 The Jaywalker (6 1/2) May 61

FILM NOVELTIES

(Reissues)
5851 Canine Crimebusters
(10) ... Oct 60
5852 Push Back the Edge
(10) ... Dec 60
5853 Community Sings
No. 1. Ser. 13 (10) ... Mar 61
5854 Yukon Canada (10) ... Apr 61

LOOPY DE LOOP

(Color Cartoons)
5701 No Biz Like Shoe
Biz (6 1/2) ... Sep 60
5702 Here Kiddie Kiddie
(6 1/2) ... Dec 61
5703 Countdown Clown
(6 1/2) ... Jan 61
5704 Haovv Go Loopy (6 1/2) Mar 61
5705 Two-Faced Wolf (6 1/2) Apr 61
5706 This Is My Ducky
Day (6 1/2) ... May 61

MR. MAGOO REISSUES

(Technicolor)
5751 Dog Snatcher (7) ... Sep 60
5752 When Magoo Flew
CinemaScope (7) ... Sep 60
5753 Pink and Blue Blues
(7) ... Nov 60
5754 Magoo Makes News (6)
(Both © and standard) ... Dec 60
5755 Hotsy Footsey (7) ... Feb 61
5756 Magoo's Canine Mutiny
(Both © and standard) ... Apr 61
5757 Captain Outrageous
(7) ... May 61

SPECIAL COLOR FEATURETTES

4442 Wonders of Ontario
(18) ... Apr 60
S441 Wonderful Hong Kong
(19 1/2) ... Jan 61
S442 Splendors of Paris
(19) ... May 61

SERIALS

(15 Chapter-Reissues)
4160 King of the Congo ... Jun 60
5120 Son of Geronimo ... Nov 60
S140 The Great Adventures of
Captain Kidd ... Mar 61

STOOGES COMEDIES

(Reissues)
5401 Income Tax Sappy
(16 1/2) ... Sep 60
5402 Pardon My Backfire
(16) ... Oct 60
5403 Musty Musketees
(16) ... Nov 60
5404 Pals and Gals (16) ... Jan 61
5405 Knutsy Knights
(17 1/2) ... Feb 61
5406 Shot in the Frontier
(16) ... Apr 61
S407 Scotched in Scotland
(15 1/2) ... May 61

THRILLS OF MUSIC

(Reissues)
5951 Ray Anthony & His
Orchestra (10 1/2) ... Oct 60

WORLD OF SPORTS

S952 Shorty Sherlock & His
Orchestra (8 1/2) ... Dec 60
S953 Skitch Henderson & His
Orchestra (10) ... Feb 61
S954 Boyd Raeburn & His
Orchestra (11) ... May 61

M-G-M

GOLD MEDAL REPRINTS

(Technicolor Reissues)
All 1.75-1 Ratio
Tom and Jerry
W261 Pet Peeve (7) ... Sep 60
W262 Mice Follies (7) ... Sep 60
W263 Touche Pussy Cat (7) Sep 60
W265 Southbound Duckling
(7) ... Sep 60
W266 Neapolitan Mouse (7) Sep 60
W267 Pup on a Picnic (7) Sep 60
W269 Downhearted Duckling
(7) ... Sep 60
W272 Mouse for Sale (7) ... Sep 60
W273 Cat Fishin' (8) ... Sep 60
W274 Part Time Pal (8) ... Sep 60
W275 Cat Concerto (7) ... Sep 60
W276 Or. Jekyll and Mr.
Mouse (7) ... Sep 60
W264 Farm of Tomorrow (7) Sep 60
W268 The Flea Circus (7) Sep 60
W270 Dixieland Droopie (8) Sep 60
W271 Field and Stream (7) Sep 60

PARAMOUNT

CARTOON CHAMPIONS

(Technicolor Reissues)
Herman and Katnip
S20-1 Rail Rodents (7) ... Sep 60
S20-2 Robin Rodenthood (7) Sep 60
S20-3 A Bicep Built for
Two (7) ... Sep 60
S20-4 Mouse Trapeze (7) ... Sep 60

NOVELTOONS

S20-5 Fido Beta Kappa (7) Sep 60
S20-6 No Ifs, Ands or
Butts (6) ... Sep 60
S20-7 Candy Cabaret (7) ... Sep 60
S20-8 The Oily Bird (7) ... Sep 60

COLOR SPECIALS

(2 Reels)
B20-1 Carnival in Quebec
(16) ... Sep 60
B20-2 Boats a-Poppin' (18)
(Anamorphic) ... Sep 60

MODERN MADCAPS

(Technicolor)
M20-1 Galaxia (7) ... Oct 60
M20-2 Bouncing Benny (6) Nov 60
M20-3 Terry the Terror (6) Dec 60
M20-4 Phantom Moustacher
(6) ... Jan 61

NOVELTOON

(Technicolor)
P17-7 Fine Feathered Fiend
(6) ... Sep 60
P19-8 Planet Mouseola (6) Oct 60
(1960-61)

SPORTS ILLUSTRATED

(Anamorphic—Color—1 Reel)
D20-1 Kings of the Keys
(9) ... Sep 60
D20-2 Big "A" (9) ... Sep 60
D20-3 A Sport Is Born
(10) ... Nov 60

THE CAT

(Color Cartoons)
C20-1 Top Cat (8) ... Sep 60
C20-2 Cool Cat Blues (7) ... Jan 61

20th CENTURY-FOX

MOVIEZONE CINEMASCOPIES

(Color)
7003 Golfing With Sam Snead
(9) ... Aug 60
7006 Assignment Philippines
(9) ... Jun 60
7007 Exercise Little Bear (9) Aug 60
7008 Sampans to Safety (9) Sep 60
7009 Assignment Thailand
(10) ... Oct 60
7010 Underwater Demolition
Team (9) ... Nov 60
7011 Assignment Turkey (9) Dec 60
7012 Down the Road (10) ... Dec 60
(1961)
7101 Australian Water Sports
(9) ... Jan 61
7102 Assignment Mexico (10) Feb 61
7103 Adventure in Rhythm
(9) ... Mar 61

SPECIALS

7054 Tiger in the Tea (10)
C'Scope. De Luxe color ... Jul 60
7055 Call of the Holy Land
(19) 2D (B&W) ... Nov 60
TERRYTOON 2-D's
All Ratios—Color
(Technicolor)
5023 Mint Men (7) ... May 60
5033 Nonsense Newsreel
(7) ... Jun 60

WORLD OF SPORTS

5024 Trapeze Pleeze (7) ... Jul 60
5025 Deep Sea Doodle (7) ... Oct 60
5026 Stunt Men (6) ... Nov 60
(1961)
S121 The Mysterious Package
(6) ... Jan 61
S122 Cat Alarm (6) ... Feb 61
S123 Drum Roll (7) ... Mar 61

TERRYTOONS

(Technicolor-CinemaScope)
5005 Tusk Tusk (7) ... May 60
5006 Hearts & Glowers (7) ... Jun 60
5007 The Wayward Hat (7) Jul 60
5008 The Littlest Bully (7) Aug 60
5009 Two Ton Baby Sitter
(7) ... Sep 60
5010 Tin Pan Alley Cat (6) Oct 60
5011 House of Hashimoto (7) Nov 60
5012 Daniel Boone Jr. (7) ... Dec 60
(1961)
S101 Night Life in Tokyo
(7) ... Feb 61
S102 So-Sorry, Pussycat (7) Mar 61

UNIVERSAL-INT'L

COLOR PARADE

4171 Valley of the Mekong
(9) ... Nov 60
4172 The Lion City (9) ... Dec 60
4173 Treasure of Istanbul (9) Jan 61
4174 Down Jamaica Way (9) Feb 61
4175 Sidetracked (9) ... Mar 61
4176 Puerto Rican Playland
(8) ... Apr 61

WALTER LANTZ CARTUNES

(Technicolor. Can be projected in
the Anamorphic process, 2.35-1)
(All run between 6 and 7 min.)
4111 Southern Fried Hospitality
(Woody Woodpecker) ... Nov 60
4112 Fowled Up Falcon
(Woody Woodpecker) ... Dec 60
4113 Poop Deck Pirate
(Woody Woodpecker) ... Jan 61
4114 Rough and Tumble-Weed
(Woody Woodpecker) ... Jan 61
4115 Eggknapper ... Feb 61
4116 The Bird Who Came to
Dinner (W. Woodpecker) Mar 61
4117 Gabby's Diner (Woody
Woodpecker) ... Mar 61
4118 Papoose on the Loose. Apr 61
4119 Clash and Carry ... April 61

WALTER LANTZ REISSUES

(Color Cartunes. Can be projected in
the Anamorphic process, 2.35-1)
4131 Heltter Shelter (6) ... Nov 60
4132 Witch Crafty (6) ... Dec 60
4133 Private Eye Pooch (6) Jan 61
4134 Bedtime Bedlam (6) ... Feb 61
4135 Sqareshootin' Square
(6) ... Mar 61
4136 Bronco Busters (6) ... Apr 61

SPECIAL

4104 Football Highlights of
1960 (10) ... Dec 60
2-REEL COLOR SPECIALS
4101 Pacific Paradise (14) Nov 60

WARNER BROS.

BLUE RIBBON HIT PARADE

(Technicolor Reissues)
8301 Room & Bird (7) ... Sep 60
8302 Cracked Quack (7) ... Oct 60
8303 His Hare Raising
Tale (7) ... Oct 60
8304 Gift Wrapped (7) ... Nov 60
8305 Little Beau Pepe (7) Dec 60
8306 Tweet Tweet Tweet
(7) ... Dec 60
8307 Bunny Hugged (7) ... Jan 61

BUGS BUNNY SPECIALS

(Technicolor)
8721 From Hare to Heir (7) Sep 60
8722 Lighter Than Hare (7) Dec 60

MERRIE MELODIES

LOONEY TUNES

(Technicolor)
8701 The Dixie Fryer (7) ... Sep 60
8702 Hopalong Casualty (7) Oct 60
8703 Trip for Tat (7) ... Oct 60
8704 Oogone People (7) ... Nov 60
8705 High Note (7) ... Dec 60
8706 Cannery Woe (7) ... Jan 61
8707 Zip 'n Snort (7) ... Jan 61

WORLD-WIDE ADVENTURE

SPECIALS

(Color Reissues)
(Two Reels)
8001 Enchanted Islands
(17) ... Oct 60
(One Reel)
8507 Riviera Days (9) ... Nov 60

MISCELLANEOUS

ⓈDonald in Mathmagic
Land (28) ... (BV) ... Dec 59
ⓈEyes in Outer Space
(26) ... (BV) ... Dec 59
ⓈGala Day at Disneyland
(25) ... (BV) ... Mar 60
ⓈHow to Have an Accident at
Work (7) ... (BV) ... Mar 60
ⓈIslands of the Sea (23) (BV) ...
ⓈJapan (28) ... (BV) ...
ⓈMysteries of the Deep
(24) ... (BV) ... Feb 60

Would Change Booking

"Hell to Eternity" from Allied Artists is a good war picture which drew fairly well. I played it Sun., Mon., Tues., but believe it would have showed a better grass on Thurs., Fri., Sat.

MEL DANNER

Circle Theatre,
Waynaka, Okla.

BUENA VISTA

Toby Tyler (BV)—Kevin Corcoran, Henry Calvin, Gene Sheldon. This adventure comedy in color is one of the nicest pictures that you have likely played in a long time. I know I found it that way, but when I played it everybody was so confounded busy I don't think they would have stopped to go to their own funeral. The high cost of the picture made it hard to net anything; however, I didn't lose anything, and I am glad I played it because I saw a good picture myself. Played three days during perfect harvest weather.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

COLUMBIA

Battle in Outer Space (Col)—All-Japanese cast. My people like this stuff very much, but I personally can't stand it. But I'll do anything to please the people. It did excellent business here. Give us more, if that's what they want. Played Thurs., Fri., Sat.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Big Heat, The (Col), reissue—Glenn Ford, Gloria Grahame, Jocelyn Brando, Lee Marvin. Very good Glenn Ford reissue. Played Sat. only.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Jazz Boat (Col)—Anthony Newley, Ann Aubrey. A nice little picture. Not much drawing power, but everyone liked it who saw it.—O. B. Hancock, Princess Theatre, Whitesboro, Tex. Pop. 1,854.

Strangers When We Meet (Col)—Kirk Douglas, Kim Novak, Barbara Rush. One of the better dramas of the past year. Kim Novak is improving in her acting in each picture. Did just average at the box-office. Played Sun., Mon.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

METRO-GOLDWYN-MAYER

Butterfield 8 (MGM)—Elizabeth Taylor, Laurence Harvey, Dina Merrill, Eddie Fisher. Best picture in all respects—gross . . . Elizabeth Taylor . . . color . . . Elizabeth Taylor . . . story . . . Elizabeth Taylor—and Elizabeth Taylor. PLAY IT. Played one week. Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

Key Witness (MGM)—Jeffrey Hunter, Pat Crowley, Dennis Hopper. Good teenage drama and good young talent. Plenty of action all through the picture. Business average. Played Wed., Thurs. Weather: Good.—Mel Danner, Circle Theatre, Waynaka, Okla. Pop. 2,018.

Nowhere to Go (MGM)—George Nader, Maggie Smith, Bernard Lee. This one had something missing—patrons! Played Sun., Mon., Tues.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa. Pop. 13,000.

Please Don't Eat the Daisies (MGM)—Doris Day, David Niven, Janis Paige. Not as good as was expected. Should have had more comedy. David Niven out of place in his role. Played to an average crowd on Sunday night.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

PARAMOUNT

Blueprint for Robbery (Para)—J. Pat O'Malley, Jay Barney, Robert Wilkie. Played this on a program with "Foxhole in Cairo" also from Paramount. Even TV advertising campaign didn't help our situation. Advice to leave alone.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

CinderFella (Para)—Jerry Lewis, Anna Marie Alberghe, Ed Wynn. It has Jerry Lewis—what more can you say? It's one of the few that Paramount has today that's made in America. You can understand the yakyak and even if you can't the laughs are many and long. Played Sun., Mon. Weather: Good.—Mel Kruse, Pierce Theatre, Pierce, Neb. Pop. 1,250.

G. I. Blues (Para)—Elvis Presley, Juliet Prowse, Leticia Roman. Thanks, Elvis! Business was 'way above average on this. The teenagers came on a Saturday midnight show and really ate this up. Elvis really improved on his acting in this. The fellow who played "Cookie" (Robert Ivers) deserves honorable mention too. Everyone happy. Played Sat. Midnight, Sun., Mon. Weather: Rainy.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

Under Ten Flags (Para)—Van Johnson, Charles Laughton, Mylene Demongeot. Better by far than "Sink the Bismarck!" A good picture, but too much local doings hurt us. We bucked school play, Future Homemakers parties, 4-H talent shows, so a new low was hit here. Played Fri., Sat. Weather: Fair.—

Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

20th CENTURY-FOX

Canadians, The (20th-Fox)—Robert Ryan, John Dehner, Teresa Stratas. Robert Ryan is very good in this; John Dehner here proves he can be a heavy. Teresa Stratas badly miscast, but for her beautiful voice. However, this will do good business any place. Excellent color photography, and enough action for all. The only authentic movie ever made on Saskatchewan history. Audience reaction was better than anticipated after the unfair local Canadian reviews.—W. K. Riess, Aurora Theatre, La Ronge, Sask. Pop. 500.

High Time (20th-Fox)—Bing Crosby, Fabian, Tuesday Weld. Here's a very entertaining comedy about college life for youngsters and oldsters alike, with wonderful acting. It did below average here, but no fault of the picture, which is a delight from start to finish.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Lost World, The (20th-Fox)—Fernando Lamas, Michael Rennie, Claude Rains. Good picture, but you can't compete with basketball and a big snow. Played Fri., Sat.—Mel Danner, Circle Theatre, Waynaka, Okla. Pop. 2,018.

Marriage-Go-Round, The (20th-Fox)—Susan Hayward, James Mason, Julie Newmar. Good picture, which would have done well on a Sunday-Wednesday playdate. Actually, more for a college town than our situation. Play it, though, as your patrons will like it, especially Julie Newmar. Played Wed., Thurs.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

Stary on Page One, The (20th-Fox)—Rita Hayworth, Anthony Franciosa, Gig Young. Very fine picture that failed miserably at the boxoffice. This feature is okay for midweek, but not for weekend, as it has little kid appeal. Played Thurs., Fri., Sat.—Larry Thomas for G. L. Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

12 Hours to Kill (20th-Fox)—Nico Minardos, Barbara Eden, Grant Richards. Good little mystery, played on triple bill. It's in CinemaScope, but black

Older Folk Showed Up

"Tess of the Storm Country" from 20th-Fox is good clean family entertainment, good for any spot. I used advertising aimed at the young farmer, the FFA and 4H. It drew average, but what surprised me was the fact the young people didn't come, but the older folks did—and they liked it. Had people in my theatre I hadn't seen in years. PLAY IT, it's better than a sexpot show.

MEL KRUSE

Pierce Theatre,
Pierce, Neb.

and white, which doesn't mean much to us. Good double-bill material. Played Wed. to Sat. Weather: Snow and wind.—Harold Bell, Opera House, Coaticook, Que. Pop. 6,382.

UNITED ARTISTS

Magnificent Seven, The (UA)—Yul Brynner, Steve McQueen, Horst Buchholz, Eli Wallach. One of the best outdoor action pictures we have played this year. Business good. No competition from basketball. Played Thurs., Fri., Sat. Weather: Good.—Mel Danner, Circle Theatre, Waynaka, Okla. Pop. 2,018.

UNIVERSAL-INTERNATIONAL

Seven Ways From Sundown (U-I)—Audie Murphy, Barry Sullivan, Venetia Stevenson. Played Good Friday to one of the best Friday nights in months (????). Sure hope U-I keeps making Audie Murphy color westerns—we need them. A good picture that did well at the boxoffice. Nice gross. Played Fri., Sat. Weather: Fair.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

This Earth Is Mine (U-I)—Rock Hudson, Jean Simmons, Dorothy McGuire, Claude Rains. This is a very good drama, a little long, perhaps, but has lots of excitement and action. We played this for three days in the midst of harvest, and did poorly with it.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

WARNER BROS

Dark at the Top of the Stairs, The (WB)—Robert Preston, Dorothy McGuire, Angela Lansbury, Eve Arden. Why this didn't do better business I'll never know. Those that saw it really liked it. Didn't have much teen attendance. Played Sun., Mon., Tues. Weather: Good.—Mel Danner, Circle Theatre, Waynaka, Okla. Pop. 2,018.

Up Periscope (WB)—James Garner, Edmond O'Brien, Andra Martin, Alan Hale. This is a good picture, in 'Scope and color, of the submarine service in WW II. It is quite interesting and exciting at times; altogether, it is a good, honorable effort and you will have no complaints. It drew fairly well for me.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

FOREIGN LANGUAGE FEATURE REVIEWS

La Dolce Vita

A Ratio: Drama
2.55-1

Astor Pictures 180 Minutes Rel. April '61

Whether the viewer regards "La Dolce Vita" as being shocking, sordid, sexy or moralistic, there can be no denial that it is a picture that reaches perfection in its technical and artistic presentation. The attention paid to the slightest detail to attain realism is almost astounding. And, too, nobody can deny that it is controversial and probably will cause considerable controversy when seen by all strata of society.

Rarely, if ever, has a picture reflected decadence, immorality and sophistication with such depth, bringing into sharp focus the nobleman, the prostitute, the homosexual, the intellectual, the nymphomaniac, all woven into a serious and satiric panorama of life today. In this picture, the locale is Rome, but the events probably could take place in any large city, and very likely do.

Federico Fellini's direction and his skill in selecting the right performer for each of the scores of roles are almost uncanny in their execution. Sometimes it is difficult to believe that the players are acting because they are so natural in their portrayals.

"La Dolce Vita" actually is a series of episodes, held together by a thread—the thread being Marcello Mastroianni, a newspaperman, who, in his search for news, is swept up in the maelstrom of life at all levels and becomes involved with characters, intriguing and unsavory, and with events. Among them are a suicidal mistress, a nymphomaniac heiress, a Hollywood film star, two lying children who claim they have seen the Virgin Mary, a degenerate nobility, a murderous intellectual and scores of writers, artists, parasites and other apathetic characters.

To American audiences, the most well-known players are Anita Ekberg, portraying a ravishing visiting Hollywood star, and Lex Barker, her indifferent fiancé.

As the saying goes, no punches were pulled in depicting the wild orgies in night clubs, homes and villas. And yet they have been directed with such finesse that they do not appear to be tawdry or cheap.

The picture is sure to create a division of opinions. As an example, in Rome one priest would tell his parishioners not to see the picture, while another would stress the Christian aspects of it. Needless to say, the film is strictly for adults.

On the negative side, one might ask what the picture is trying to prove? If there is a moral in it, it is difficult to discern unless it is attempting to show the emptiness and futility of today's society. If that is the motive, it has proved its point. Most likely, however, the picture will be patronized strictly for its entertainment values—by adults, of course and very broadminded adults at that. Its boxoffice potential is unlimited, as long as there is no effective action by pressure groups.

The picture was produced by Giuseppe Amato for Riana Film. It is in Italian with English titles. Filmed in Totalscope.

Marcello Mastroianni, Anita Ekberg,

Anouk Aimee, Alain Cuny, Lex Barker

—AL STEEN

'Misfits' Classification

BERLIN—United Artists' "The Misfits" has been classified as "Wertvoll" (Valuable) by the board of evaluation in Germany, this rating allowing the film special tax consideration from the German government.

Symbol ⊕ denotes color; ⊕ CinemaScope; ⊕ Vistavision; ⊕ Superscope; ⊕ Naturama; ⊕ Regalscope; ⊕ Technirama. For story synopsis on each picture, see reverse side.

Atlantis, the Lost Continent F Ratio: Science-Fiction
1.85-1

MGM (113) 91 Minutes Rel. May '61

Whether or not the viewer of this science-fiction yarn holds with the theory it advances that there did once exist a continent called Atlantis—a question that has evoked discussion in thousands of books, articles and magazines—he (or she) is sure to be thoroughly fascinated by the devices used to bring the spectacle to the screen. Producer-director George Pal further lives up to his reputation as "master of the cinematic impossible" by employing special effects, animation, creative make-up, fantastic set decorations and every trick in the photographic field to make this an outstanding effort in the science-fiction films category. Basing his research on pro-Atlantean literature, from which Daniel Mainwaring penned a plausible script, Pal climaxes his production with the sinking of an entire continent—a feat reminiscent of De Mille at his grandioso best. Two young players, Anthony Hall and Joyce Taylor, were recruited to portray the feature's leads. Hall, in his first screen role, is physically fit for the role of Demetrios, the Greek fisherman who literally goes through fire and water to save Atlantis, and Miss Taylor is competent as the Atlantean Princess with whom he falls inevitably in love. Metrocolor adds materially to the overall excellence of this Galaxy Productions offering.

Anthony Hall, Joyce Taylor, John Dall, Bill Smith, Edward Platt, Frank De Kova, Berry Kroeger, Edgar Stehli.

Mein Kampf A Ratio: Documentary
1.85-1

Columbia (538) 121 Minutes Rel. May '61

A powerful, terrifying documentary dealing with the rise and fall of Hitler's Third Reich, this was assembled in Europe by Edwin Leiser and produced by Tore Sjoberg for Minerva International. Too gruesome and shocking to be classed as entertainment, it should be witnessed by every adult as a warning that "this must not happen again"—the closing words of the film's English narration by Claude Stephenson. The picture is especially timely now that Eichmann's trial is in the headlines and William L. Shirer's book is on the best-seller list. While the authentic footage of bodies being chuted into lime pit graves, the starving women and children and the almost unbelievable horrors of the gas chambers is not for the youngsters and the squeamish, it should be seen by teenagers as a lesson in recent history. A great deal of the material comes from the archives of Joseph Goebbels and, while the early footage consists of still photos and murky newsreels, most of the wartime shots are remarkably clear, especially those showing Hitler shouting out his speeches to enthusiastic onlookers—Hitler's guttural German words being translated in English subtitles. The brief mention and closeup photo of Eichmann is enough to tie the picture in with current news headlines.

Young Love A Ratio: Drama
1.85-1

Exclusive Int'l Films 80 Minutes Rel. Apr. '61

This Finnish import has been competently enough dubbed into English, and, as such, will probably lure greater patronage than if booked strictly on the art theatre circuit. Taken from a controversial novel, "Life and the Sun," by Nobel Prize Winner Frans Emil Sillanpaa, it serves up as intriguing a premise as can be encountered in the romantic annals: a boarding school student, home for the summer, finds his loyal girl friend steadfastly standing by, while a litesome blonde literally throws herself at him while trying to make up her mind about the fiance selected by her father. After a rather stormy affair with the blonde, the boy turns to his old girl friend, seduces her, and then she casts him out of her life. He goes next to the blonde's wedding, brags of his manly prowess, and gets a stinging retort from his once-attentive blonde that he's a "little boy." Peter Weckstrom is the busy young man and he does nobly indeed, in the acting category. The two girls, Tia Ista, as the girl friend, and Eila Peitsalo, as the blonde, provide interesting contrasts. The foregoing lusty yarn, of course, isn't to be recommended to the junior audiences. Mauno Makela and Roland Hallstrom were responsible for first-rate production and directorial effects.

Peter Weckstrom, Tia Ista, Eila Peitsalo, Paavo Hyttila, Taure Junntu, Fanny Halonen, Saime Vuolle.

The Young Savages F Ratio: Drama
1.85-1

United Artists (6114) 103 Minutes Rel. May '61

Considering the avalanche of kudos (even unto the coveted Academy Award) that has descended upon Burt Lancaster as a result of his title-role performance in "Elmer Gantry," his name in itself should be sufficient to assure commercial success of this uncompromising, often-grim-and-gory, socially significant drama. Happily, the picture's assets do not end with Lancaster's praiseworthy delineation. The high quality histrionic pace he sets is matched by several nummers of the supporting cast, most notably the adolescent members thereof. Production values are stark and impressively realistic. Direction is excellent. Expectedly, the photoplay will encounter some resistance and objections. They will come primarily from theatregoers who resent excess violence and those persons who insist on remaining ostrich-like about one of the more threatening and troublesome problems facing America's metropolises—the growth of delinquency and gang warfare among underprivileged teenagers. Past pictures of similar theme have been confronted with the same hurdles, but the pictures nonetheless have proven their revenue potentialities when shrewdly merchandised. Pat Duggan produced for executive producer Harold Hecht. John Frankenheimer directed.

Burt Lancaster, Dina Merrill, Shelley Winters, Edward Andrews, Vivian Nathan, Larry Gates, Telly Savalas.

Behind the Mask A Ratio: Melodrama
1.85-1

Showcorporation 85 Minutes Rel. Apr. '61

It's been a long time since the international screen has hosted as gripping, taut and tense a study of the medical profession as contained in this British import, starring the ever-capable Sir Michael Redgrave, with Carl ("Rififi") Mohner cast as a doctor too far gone on drug addiction, and Tony Britton as the new young surgeon in love with Sir Michael's young daughter, Vanessa Redgrave. To add to the considerable dramatic complications inherent with medical atmosphere, Niall MacGinnis engages Sir Michael in a hard-hitting feud all delicately concerned with control of the hospital. The most suspenseful sequence involves Sir Michael's backing out during a heart operation and Britton stepping into the breach. This happening does not go unnoticed by the MacGinnis factions, of course, and matters resolve amid the stepped-up tempo of modern medicine. Sergei Nolbandov and Josef Somlo produced and Brian Desmond Hurst directed from a screenplay by John Hunter, adapted from the novel, "The Pack," by British doctor John Rowan Wilson. The Hunter screenplay probes with the precision of a scalpel into the private lives of medical men and women behind the sanctified white curtain of hospital orthodoxy.

Sir Michael Redgrave, Tony Britton, Carl Mohner, Niall MacGinnis, Vanessa Redgrave, Ian Bannen.

Bernadette of Lourdes F Ratio: Religious Drama
1.85-1

Janus 91 Minutes Rel. Apr. '61

With English dialog, this has the principal role of Saint Bernadette of Lourdes, France, entrusted to one Daniele Ajorei, who has appeared extensively with the Comedie Francaise emerging as a combination of certain boxoffice factors for the Catholic audience, in specified regional areas across the country but of only limited appeal to other playdates. Foregoing conclusion is not intended to minimize the effectiveness of this capably enacted drama unfolded by the all-French cast, but analysis of a theatre's showing potential by the theatremen himself will probably realize just how much the Janus release of the Georges De La Grandiere can fetch in the ostensibly not-overly-concerned-with-religion-marketplace. Tieups with the church authorities, particularly in the larger, metropolitan centers, of course, ought to mean something, especially with the theatremen pitching the cast presence of Daniele Ajoret and the engrossing script of Gilbert Cesbron, competently directed by Robert Darene. This is the story of Bernadette, her vision in the grotto across the river near the town of Lourdes, France, a century ago and the ensuing events which lead to her eventual Sainthood. Dramatic values, understandably enough, are supplementary to the principal storyline.

Daniele Ajoret, Nadine Alari, Robert Arnoux, Blanchette Bruncy, Jean Clarieux, Lisa Delmare.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.

THE STORY: "The Young Savages" (UA)

In East Harlem there are two embattled gangs, the Thunderbirds (Italians) and The Horsemen (Puerto Ricans). When three members of the former stab to death a blind and ostensibly harmless lad who belongs to the latter, the district attorney, who has aspirations to become governor, announces that he will have the three slayers executed. One is the son of Shelley Winters, a former sweetheart of Burt Lancaster. He has risen from the slums to become a social and political climber, and is an assistant D. A., married to a wealthy socialite, Dina Merrill, a gal of liberal viewpoints. Assigned the case, he conducts an exhaustive, brilliant prosecution, seeking the death penalty. Midway in the trial, he realizes the lads are victims of society. He crosses his superior and the accused draw only prison sentences.

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EXPLOITIPS:

Invite local juvenile officers to a special screening. Give free tickets to high school student writing the best essay on the pros and cons of capital punishment for juvenile criminals. Tout Burt Lancaster and Shelley Winters as cast toppers.

CATCHLINES:

He Rose From the Slums to Prosecute His Own People . . . Burt Lancaster in His Most Dramatic Role to Date . . . How Do You Feel About Capital Punishment for Juveniles?

THE STORY: "Behind the Mask" (Showcorporation)

When newly qualified surgical assistant Tony Britton joins the staff of Sir Michael Redgrave at Royal Hospital, he steps into the middle of a full-blown feud between Redgrave and surgeon Niall MacGinnis. An unforeseen crisis develops almost immediately: in the midst of surgery, Redgrave falters and Britton is required to complete a most difficult heart operation in the brief minutes allowed while the patient's heart is stopped. He befriends Polish doctor Carl Mohner, a secret drug addict, and while attending to Mohner inadvertently forgets to notify the hospital of his whereabouts and a patient dies. Britton's offer to resign is rejected and MacGinnis offers him a job, Britton refusing at first, not knowing Redgrave has been taken seriously ill. Britton accepts when he realizes that only by staying can he perpetuate Redgrave's life objectives and find true happiness with Vanessa.

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EXPLOITIPS:

Circularize doctors, hospitals, nurses, medical associations, universities, etc. Arrange for posters to be exhibited on various bulletin boards and teaser cards left in dining and recreation rooms. Invite leading physicians to opening night and arrange for press to meet them for comments.

CATCHLINES:

When a Heart Stops Beating, the Intrigue Begins . . . Secrets of Hospital Life . . . Gripping, Suspense-Filled Drama About Men in White.

THE STORY: "Bernadette of Lourdes" (Janus)

Daniele Ajoret lives with her sister, two brothers and parents in the poorest section of Lourdes. Although frail and subject to frequent attacks of asthma, she faithfully does her share of the work, watching sheep on the nearby hillside. One day, in the grotto across the river, she sees a lady dressed in white, who speaks to her in a soft voice. Her mother, Madeline Sologne, learns of the vision and cautions only trouble can ensue. The news circulates through the village. Local priest Henri Nassiet is upset at the rumors; he questions her at length and is touched by her profound faith and humility. On instructions from the lady, Bernadette scratches the earth with her finger and a spring comes forth. A sick child drinks from the spring and is cured. Wonder of this spreads and the crowds grow larger each day until the governor erects barricades around the grotto. On Oct. 5, 1848, by order of Emperor Napoleon III, free access to the grotto and the miraculous spring is granted. Religious authorities proclaim officially that "Mary, Mother of God," appeared before Bernadette. The girl becomes a nun.

EXPLOITIPS:

Pierre-Marie Theas, Bishop of Tarbes and Lourdes, has endorsed this film as proof "that the public loves and prefers the finest films."

CATCHLINES:

I Could See Neither the River Nor the Barricades—Only Her! . . . A Bernadette You Have Never Seen.

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THE STORY: "Atlantis, the Lost Continent" (MGM)

Lured to Atlantis by a beautiful Princess, Joyce Taylor, Greek fisherman Anthony Hall learns that the continent is inhabited by cruel, unscrupulous people, living to torture its slaves and ultimately conquer the world with its advanced knowledge of scientific weapons. Anthony himself is enslaved by John Dall, War Minister of Atlantis, but after going through a fight to the death with a giant slave, he emerges the winner and is freed by law. Learning of Dall's plans to destroy the world, Hall turns his efforts to frustrating the evil man's plans. On the appointed day of war, however, a giant volcano erupts, spewing its own death and destruction with waves of molten lava which pour over the entire city. Buildings and humans alike are swept into the sea, until Atlantis itself sinks beneath it. Only the lovers and escaped slaves survive—each sailing off in a different direction to new continents.

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EXPLOITIPS:

Hire a giant or tallest man in town, costumed as King Neptune, to stand in front of theatre or walk streets with placard giving theatre information. Dress theatre personnel in Greek costumes. Give free ducats to writer of best essay on "Did Atlantis Really Exist?"

CATCHLINES:

Is It Science-Fiction or Fact? . . . Did the Lost Continent Really Exist? . . . The Story of an Advanced Civilization Which Disappeared Beneath the Sea!

THE STORY: "Mein Kampf" (Col)

Compiled by Edwin Leiser from newsreel photos, early photographs of Hitler and his family and friends and never-before-shown material taken from the archives of Goebbels in West Berlin and from Poland, France, Great Britain and the Soviet Union, this traces the rise of Adolph Hitler from his uncertain and unhappy youth to his first political victories in the Rhineland. Also shown are von Hindenburg, von Papen, Hess, Goering and other German leaders and then the Warsaw Ghetto, the mass execution of the Jews and other tragic events of World War II.

EXPLOITIPS:

The brief mention and closeup photo of Adolph Eichmann is enough to capitalize on news headlines about the current trial in Israel. Arrange for bookstore tieups with window displays of William L. Shirer's "The Rise and Fall of the Third Reich" and the English translation of Hitler's own "Mein Kampf." A lobby display of World War II souvenirs, including captured war helmets borrowed from regular patrons or from novelty shops, will attract attention.

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CATCHLINES:

The Never-Before-Shown Truth About Hitler's Third Reich . . . Filmed by the Nazis Themselves . . . Every Foot of Film Taken From the Secret Nazi Archives . . . The Most Shocking, the Most Powerful Factual Motion Picture Ever Presented.

THE STORY: "Young Love" (Exclusive Int'l)

Peter Weckstrom, home from boarding school on his widowed mother's farm, is anxious to see girl friend Tia Ista. Later he's seen by Eila Peitsalo, whose family has moved into the big mansion in town; her father invites Weckstrom to partake of a steam bath with them, and Weckstrom accepts, pleased at being considered an adult. Walking with Eila in the woods, his fervent attention cause her to dismiss him for the evening. But she is restless; she's about to wed an older man, and she's not sure she likes him. She throws herself at Weckstrom; he's flattered with her charms. They have an affair. Weckstrom, learning that Eila has become engaged, seduces Tia, and she then realizes she's not really in love with him. Peter is not overly concerned; feels he still has Eila. When the latter marries, Peter swaggeringly tells the guests she's been smitten with him. The guests laugh at him, Eila calls him a "little boy." Peter returns to school, experienced now in love-making, but a sadder lad for his experience.

EXPLOITIPS:

Good for bookshop, library tieups. This is based on "Life and the Sun," first novel by Nobel Prize Winner Frans Emil Sillanpaa.

CATCHLINES:

The Excitement . . . the Passions . . . the Tenderness and Recklessness of Those "First Affairs" . . . Told With a New Boldness and Daring.

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For Sale: Rieta Drive-In and Dorothy Theatres, Henrietta, Texas. Only theatres in county. Both equipped with the best. Drive-in screen widened and painted this year. Nice, must see to believe. \$12,500 for all, 1/2 down or will trade for any or all part. Out of state owner. Claud Thorp, Ryan, Oklahoma.

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THEATRE

STREET

TOWN STATE

NAME

POSITION

**PERFORMANCE
EXCEEDS
PREDICTION!**

Prediction:

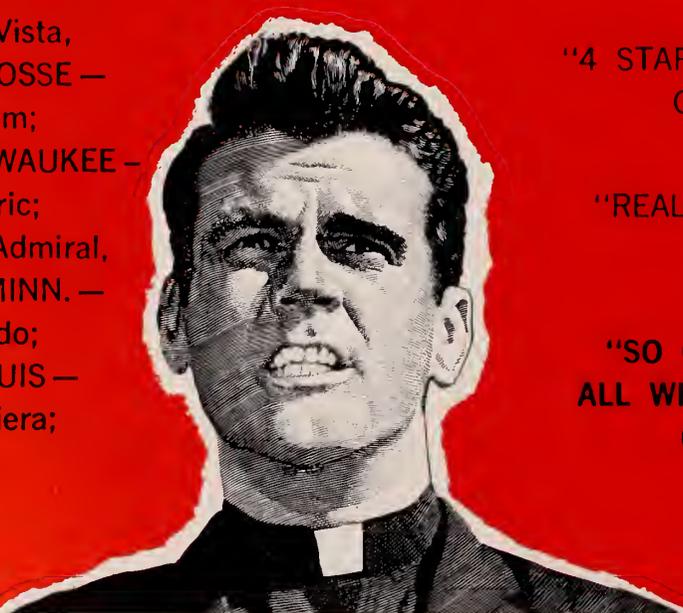
*"The Hoodlum Priest"
will be one of the
top grossers of
the year!*

Performance:

**SMASH! SMASH! SMASH!
IN ALL FIRST OPENINGS!**

ask 'em in:

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ABERDEEN — Orpheum; BELOIT — Ellis;
DES MOINES — Variety, Capital Drive-In
& Hollywood; DUBUQUE — Grand;
FT. LAUDERDALE — Florida; FT. WAYNE —
Clyde; GANESVILLE — Jeffries;
HOLLYWOOD, FLA. — Florida;
INDIANAPOLIS — Lafayette, Shadeland
Drive-In; KANSAS CITY — Isis, Vista,
Lewood, Shawnee, Hart; LA CROSSE —
Hollywood; MADISON — Orpheum;
MANKATO — Grand, State; MILWAUKEE —
Wisconsin; MINNEAPOLIS — Lyric;
MOBILE — Saenger; OMAHA — Admiral,
Chief, Skyview; ROCHESTER, MINN. —
Chateau; ROCKFORD — Coronado;
ST. JOSEPH — Missouri; ST. LOUIS —
State, Mid City; ST. PAUL — Riviera;
TERRE HAUTE — Indiana;
WICHITA — Orpheum;



Prediction:

*"The Hoodlum Priest"
will be one of the most
critically acclaimed motion
pictures of the year!*

Performance:

**SMASH! SMASH! SMASH REVIEWS
COAST-TO-COAST!**

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DRAMATIC FILM THAT WILL LINGER
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**THRU
UA**

MAY 1, 1961

BOXOFFICE

The Pulse of the Motion Picture Industry



Mrs. Leroy Lewis, president of the Larchmont, N. Y., Motion Picture Council, is shown receiving a Public Service citation and cash award from Meredith Conley of Reader's Digest for the outstanding community job the council has done in the Larchmont-Mamaroneck area in promoting the appreciation of fine motion pictures. A report on the various facets of the council's unique program is published on page 15.

**Abilene, Tex. Film
Classification Hits
Parents, Exhibitors**

Page 8

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So busy
with her
children...

**SHE DIDN'T
HAVE TIME
TO GET
MARRIED!**



**THE WARM, WONDERFUL
STORY OF ANNA...**

who thought everyone
needed love, but herself
... until it was almost
too late!

TWO



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This Is Paul

... who's in love with love, Anna and himself, but not in that order.



This Is W.W.J.

Who fell in a sand-box and in love all at the same time.



This Is Whareparita

Who learned all about love in the Hygiene Class only last year.

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RODGERS AND



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IN EASTMAN COLOR



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JAMES SHIGETA

JUANITA HALL *and*

Directed by **HENRY KOSTER** Screenplay by **JOSEPH FIELDS** Produced by **ROSS**

ROSS HUNTER PRODUCTION

IN ASSOCIATION WITH

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MOST JOYOUS BROADWAY SUCCESS

DRUM SONG"

LENSES BY PANAVISION



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HUNTER Music by **RICHARD RODGERS** Lyrics by **OSCAR HAMMERSTEIN 2nd**

Music Supervised and Conducted by **ALFRED NEWMAN** · From the novel by **C. Y. LEE** · A Universal-International Picture

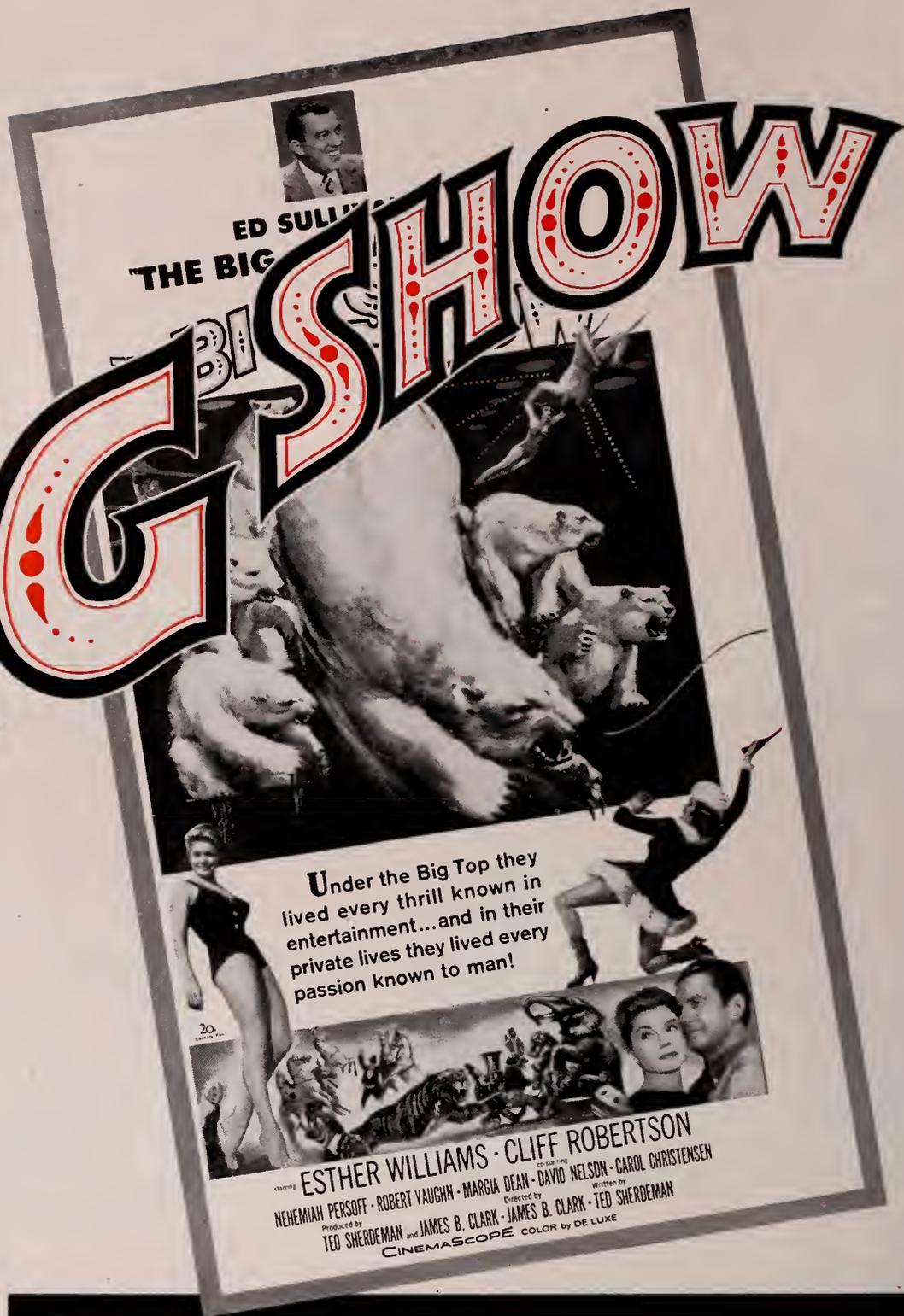
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THE

BIG

YOU
GET
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BIG
SELL!



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 Vol. 79 No. 2

A DANGEROUS SITUATION

PASSAGE of an ordinance by the City Commission of Abilene, Tex., under which a censorship board would be set up to classify all films to be shown in that city, ruling on their audience suitability, is an example of the dangerous situation facing the industry over the film content controversy. The Abilene law may be outlawed in a contest over its Constitutionality, but while its legality is being challenged, a chain reaction could set in that could be felt in hundreds of cities throughout the nation. And, if the industry becomes embroiled in many battles of this kind on many fronts at the same time, just one victory for the opposition, even to a modified degree, can become a catastrophe.

The Abilene ordinance, allegedly designed to "protect" children from seeing films dealing with subject matter that a reviewing board would rule as "objectionable," unless a parent or guardian accompanies the children, would fine theatre owners and their employees up to \$200 for any violations. Pictures could also be completely banned from public showing.

One of the requirements of the law would have exhibitors submit titles of films for approval at least ten days before intended showings. Just how the reviewing board could make its judgment on a picture without seeing it—since exhibitors virtually never get a print more than a day or two ahead of play date—was not made clear. But it points up how ridiculous measures of this kind can be. However, the mere introduction of such laws, whether in city councils or state legislatures, impose undue hardships on exhibitors who must bear the brunt of fighting them.

Any way you look at it, the Abilene incident is an indication of what the industry may expect on a large and continuously growing scale, if it does not adopt a plan of self-discipline that will meet the need in coping with this problem. It already has been proved in New York and Connecticut that, even the assured intent to effect a plan that could be adopted by exhibitors at the local level, can stave off statutory film classification. Now, Theatre Owners of America, which made known that it had such a plan, must carry it forward.

TOA's proposal to make available to exhibitors, and through them to the public, information on the content of all films that will enable parents to make their selection of pictures for their children's viewing, it seems to us, would be a step in the right direction. Providing the means whereby each exhibitor, voluntarily, can implement such a plan would appear to be preferable to any move that would set up a centralized authority to assume the entire responsibility. In other words, we think it might have an adverse effect, if, for example, the Production Code Administration were to make film

classification a part of its function, as has been suggested; or if the Motion Picture Ass'n of America, the TOA or any other trade organization were to wear the cloak of authority.

Be that as it may, it has become clearly evident that, if censorship in any form is to be averted, there must be action and it must come from exhibitors—but fast. We say exhibitors, because they are the points of contact with the public; it is they who are on the censorship "firing line."

★ ★

The President's Tax Program

President Kennedy's tax reform program will not be to everyone's liking, but it has a number of points from which there can be an accrual of benefits to this industry.

If tax advantages received by Americans living or doing business abroad are removed, those of this industry affected would be the actors, writers, directors, etc., who have done the greater part of their film work overseas. While it is true that many pictures were filmed in foreign countries for which an especial reason was the story's locale, there were some who sought only to make such films for several years running, keeping themselves out of Hollywood studios in the meanwhile. And, because it usually takes longer to make pictures in the various foreign studios, this, doubtless, contributed to the reduction in product output.

Labor organizations, especially, have strongly opposed foreign filmmaking on the grounds that it affected employment in American studios. If that has been a large factor in job curtailment and in the production shortage, an improved trend should come out of the new tax laws.

The President's program would close up loopholes which will affect the net income of people in many walks of life. Disallowance of certain deductible items as business expense may have the favorable effect of channeling that money into more productive and more profitable uses.

These and other tax reforms would make possible the increasing of employment by providing revenue to promote investment in new production facilities, new theatre properties and equipment. Long-delayed and urgently needed rehabilitation of theatres, as well as the building of new ones in new residential areas, could result; and the presently insufficient depreciation allowances could be made adequate to permit replacement of worn-out equipment or to make physical improvements that would stimulate theatre attendance. Thus the many, and not the "favored few," would be benefited.

Ben Shlyen

ABILENE, TEX., CLASSIFICATION AIMS AT PARENTS, EXHIBITORS

Both Are Held Liable for
Allowing Minors to See
'Objectionable' Films

ABILENE, TEX.—In what is probably the most radical kind of motion picture censorship yet introduced in an American community, the Abilene city council last week adopted an ordinance under which parents can be fined if their children see films classified as "objectionable," and theatre owners and their employes can be cited and fined for selling tickets, collecting tickets, ushering or in any other way being responsible for the presence of a minor in the theatre when "objectionable" pictures are being shown.

FILMED FOR TELEVISION

The ordinance was adopted after a heated, two-hour session of the city council, as CBS-TV cameras filmed the goings-on for an upcoming "white paper" on motion picture censorship. A nine-member censorship board is to be established, as a result of the action, with power to catalog motion pictures in five classifications. The ordinance does not limit the censorial regulations to motion pictures, but also provides for powers over vaudeville, plays, operas, floor shows and musical comedies and, in rather vague manner, over books and magazines.

The board will have power to classify motion pictures as follows:

A—Acceptable for average persons.

B—Acceptable for adults and children at least 12 years of age.

C—Objectionable for minors—can be shown only to persons 18 years of age or older, unless accompanied by parent or guardian.

D—Objectionable—not recommended for public exhibition, but not prohibited from showing if proper precaution is taken to see that no minors are admitted to exhibit unless accompanied by a parent or guardian.

E—Excluded, prohibited and banned from public showing in Abilene (ordinance specifies this classification given to those exhibits which are clearly obscene, objectionable and offensive to public decency).

PRINTS TEN DAYS IN ADVANCE

The ordinance requires exhibitors to submit their bookings for the board's scrutiny not less than ten days in advance of the playdate of a film. Classifications will be made on the basis of these screenings. Appeals may be made and hearings will be held within three days.

Councilmen were told that the review board would probably be forced to classify most pictures without seeing them, as exhibitors seldom receive their films ten days in advance of showing, but this made little impression on them.

Under the ordinance, if screenings aren't possible, the board has the power to affix a temporary classification or hold up

Industry 'Shocked' at Abilene Law; Many Regard It Unconstitutional

NEW YORK—Passage of an ordinance in Abilene, Tex., which would impose a fine of \$10 to \$200 on parents who permitted their children to see pictures classed as "objectionable" was regarded as "shocking" by industry observers last week.

An attorney said that he believed that the ordinance could be branded unconstitutional, adding that he was sure a large part of the ordinance "could not stand up under the Constitution."

The general feeling was that the Abilene measure, which was passed unanimously, was a dangerous precedent and that it could spread to other communities where the pressure was on for a cleanup of the screen. If the Abilene law should stand up constitutionally, there is reason to believe that the formula will be tried in other areas, according to some spokesmen.

On the other hand, there were some who believed the law was too radical and too harsh for similar ordinances to be adopted elsewhere. It was pointed out that Chicago has a censor group, but other larger cities get along without such a body.

A representative of the Motion Picture Ass'n of America described the ordinance as being "confusing" and "unclear" as to its classifications. For example, Classification "A" includes pictures "acceptable for average persons." The question is: What

the exhibition of a picture up to 45 days.

Also, under the law, both theatre owners and operators and their employes and parents are liable to fines up to \$200 for allowing children to see "objectionable" films. The paragraph in the ordinance which aroused the most controversy reads:

"It shall further be prima facie evidence in any court that said parent (and/or legal guardian) permitted his charge to witness said exhibit if said minor is found within the exhibition premises where any 'C' or 'D' classified or banned exhibit is shown unless accompanied by a parent or legal guardian."

The ordinance further states that it is unlawful for any employe, ticket seller, cashier, ticket taker, usher . . . to aid in, assist with or be connected with any violation under the ordinance.

In addition, theatres will not be permitted to employ persons under 18 years of age on days when C, D or E classified pictures are playing in a theatre.

Allen Wright, a laundry operator and a bachelor, appeared as one of the nine backers of the ordinance. He has been a member of a Board of Appeals of Commercial Amusements which now will be superseded by the citizens censorship board.

"We feel that we would be negligent in our duty if we continued to sit back and

or who is an average person? Who is to decide who is average and who is not average? Pictures in the "D" classification are those objectionable but not prohibited, which minors can see if accompanied by a proper guardian. Here again is the question as to who is to decide whether an older person is a proper guardian.

As one observer noted, the first parents who are slapped with a fine will fight it, appeal it and seek to have the ordinance repealed. The expected turmoil, he said, probably will result in either the law's modification or its abolishment.

The Abilene incident, too, is expected to accelerate Theatre Owners of America's push for a classification system or, at least, a system under which exhibitors will inform the public of a film's theme and content and whether it is for family or adult patronage. The plan is said to be close to full development and will be offered as part of a "package" for exhibitor guidance. The TOA board of directors has approved the plan's concept and has left it up to Albert Pickus, president, and a special committee to put it into work.

Commenting on the Abilene ordinance, one industry executive said that if the law is effective, the time will come when a patron will "have to take a blood test before he will be admitted to a theatre."

wait for movie producers in Hollywood and elsewhere, and the playwrights in New York and elsewhere, to finally open their eyes to their public responsibility."

Abilene theatre owners were joined by the Texas Council of Motion Picture Organizations in fighting the ordinance, with Mrs. Beverly Tarpley, an attorney, as their chief spokesman. They questioned the constitutionality of the ordinance, and it is quite likely that an appeal to the courts will be made.

Kyle Rorex, executive director of Texas COMPO, and Tim Claggett of the Motion Picture Ass'n of America, were called in for consultation. Local exhibitors who participated in the fight include Truman Riley, city manager for Texas Consolidated Theatres; Tommy Tucker, Majestic Theatre; Miss Annie Coleman, Metro Theatre; Sherman Hart of the Lone Star Theatre Circuit; W. A. Jacobs and Duane Gates, drive-in operators.

Two New England Pioneers Dead

HARTFORD—Michael L. Joyce, 92, Connecticut exhibition pioneer, and Harry Welch, 69, veteran northern New England exhibitor, died last week. Joyce, who entered the industry in 1914, retired in 1938.

HEART AWARD TO LONDON TENT; VARIETY IN EXPANSION MOVE

**Tents Spent \$2,669,714
On Charity Projects
During Past Year**

MIAMI BEACH—Variety's 1960 Heart Award went to the London Tent at the organization's convention here this week, a convention which more than ever was filled with an international flavor. As international chief barker Edward Emanuel called for global expansion, the movement already was under way to expand the humanitarian work of the show business organization and it is expected that a great membership drive will be undertaken in the next year under the direction of J. J. Fitzgibbons jr. of the Toronto Tent.

THREE RUNNERS-UP

The London barkers were chosen for the highest honor Variety can bestow on one of its chapters in close competition with the Las Vegas, Seattle and Grand Rapids tents. This quartet was selected by a special committee which studied the projects of the various Tents as having done the outstanding charity work in the last year. The London Tent spent \$330,000 in 1960 on its various Heart of Variety projects.

Announcement of the winners was made at the final banquet held in the Fontainebleau Hotel, where the five-day convention (25-29) was held. At the dinner it also was announced that the 1960 Humanitarian Award will go posthumously to Dr. Tom Dooley, the medical missionary whose struggle against cancer captured the imagination of the world, as did his medical work in Laos.

Adding to the measure of honors carried off by Tents outside the United States was Toronto, which was voted as having conducted the best campaign to publicize Variety Week held in February. In addition, the laughter and good humor of the barkers from Dublin were in evidence, as the sons of Erin ballyhoed the 1962 convention to be held in the Irish city. More than 100 registrations were made in the first few days of the convention for the Dublin trip.

HOUSTON IN 1963 BID

With the 1962 convention site already settled, and the 1963 convention expected to go to Houston, there was little campaigning this year for the privilege of being host to the barkers in the annual meeting. The New York Tent has put in a bid for the 1964 convention, to coincide with the World Fair to be held in that city.

The appointment of Fitzgibbons to take on the major membership drive is aimed at broadening Variety's membership base. Emanuel called for expansion to Rome, Tokyo, Hawaii and other areas. This expansion was part of a four-point program which he presented to the convention, the others being: placing added emphasis on

Tent-by-Tent Report on 1960 Heart Projects

CITY	NAME OF MAIN CHARITY	Total Spent For All Charities	1960 Pledges
Pittsburgh	Camp O'Connell for Handicapped Children	\$ 42,435.10	\$ 75,000
Cincinnati	Workshop for Mentally Handicapped	26,910.00	50,000
St. Louis	Day Nursery Care Program	20,249.04	20,000
Detroit	Variety Club Growth & Development Center	20,000.00	20,000
Cleveland	Children's Heart Clinic	7,058.00	25,000
Buffalo	Rehabilitation Center Children		30,000
Albany	Variety Camp Thacher	15,045.00	11,000
Indianapolis	P.A.L. Recreation Center	1,500.00	NR
Washington, D.C.	Variety Research Center for Children's Hospital	37,969.00	45,000
Minneapolis	Variety Club Heart Hospital	181,429.66	125,000
Philadelphia	Variety Club Camp & Infantile Paralysis	91,702.00	195,000
Milwaukee	Variety Club Epilepsy Clinic	31,764.16	40,000
Des Moines	Cystic Fibrosis	2,255.35	2,500
Dallas	Dallas Services for Blind Children	35,955.85	25,000
Dayton	Summer Camp	400.00	1,500
Baltimore	March of Dimes	900.00	5,000
Memphis	Variety Children's Heart Institute	37,383.21	37,000
Atlanta	Cerebral Palsy Center	79,864.99	90,000
Oklahoma City	Variety Club Health Centers	8,155.69	12,500
Boston	Jimmy Fund (Children's Cancer Research Foundation)	661,112.00	200,000
Charlotte	Variety Children's Clinic & Eye Clinic	45,619.89	50,000
Los Angeles	Variety International Boys' Club	75,238.64	60,000
Chicago	LaRabida Jackson Park Sanitarium	50,779.26	65,000
Grand Rapids	Youth Commonwealth	30,682.00	35,000
Toronto, Canada	Variety Village	62,055.05	80,000
Mexico, D. F.	Luis R. Montes Boys' Club	80,287.08	5,000
San Francisco	Variety Club Blind Babies' Foundation	35,873.38	40,000
Miami	Variety Children's Hospital	486,300.21	600,000
Houston	Variety Boys' Club	65,158.00	65,000
New York	Institute of Applied Biology	20,960.84	25,000
London, England	Heart of Variety, Ltd.	330,000.00	330,000
Las Vegas	Variety Day Nursery & School for Special Education	40,359.81	50,000
Dublin, Ireland	Spastic and Blind Children, Orphanages	4,710.00	16,000
New Orleans	Crippled Children's Hospital	2,300.00	1,000
Seattle	Variety Children's Heart Clinic	13,382.10	10,000
Total		\$2,669,714.42	\$2,441,500

N.R.—Not Reported Prepared By: International Charity Committee

the women's auxiliaries, providing more "old-fashioned" showmanship to Variety's activities, and recruiting more young members to assume leadership in the future.

He said steps already have been taken to reactivate the Tokyo Tent and there are signs of interest among Hawaii showmen to organize a Tent in the 50th state.

At the convention, the barkers paid tribute to a member who spent many years directing the Heart program of the organization—Nate Golden. Golden, who was chairman of the Heart committee until this year, was given a special citation in recognition of his years of service. The new chairman is William Koster who reported to the convention that Variety Tents spent \$2,669,714 on their good work during 1960.

More than 1,000 persons attended the convention, which besides the various daytime business meetings, provided an endless round of late-afternoon and evening social festivities.

Cinemiracle Develops Single-Lens Projection

BEVERLY HILLS—A single-lens projection system capable of projecting on a deeply curved screen without perceptible distortion has been developed by Cinemiracle Pictures, it was announced by Samuel P. Norton, president of the National Theatres & Television subsidiary.

Under the direction of R. H. McCullough, the divisional projection system—with the use of special mirrors—projects a single standard 35mm and 70mm image onto a deeply curved screen with excellent results, Norton said.

Disney 6-Month Earnings Show Rise to \$669,983

BURBANK—Walt Disney Productions reported a net consolidated profit of \$669,982 in the six months ended April 1, compared to a loss of \$90,485 in the corresponding period a year ago, Roy O. Disney, president, reported this week. This amounted to 41 cents per share on 1,626,023 common shares.

Total gross income rose from \$20,909,602 a year ago to \$23,065,743 this year, and the company looks for continued good film rentals the rest of the year. Such pictures as "Swiss Family Robinson," "One Hundred and One Dalmatians" and "The Absent-Minded Professor" are doing excellent business, and the company is anticipating good income from "The Parent Trap," which will be released in late June or early July.

The company's upcoming product also includes "Nikki, Wild Dog of the North," a live-action adventure story for a late July release; "Greyfriars Bobby," the story of a dog, for fall release, and "Babes in Toyland," a musical, which will go into theatres for Christmas dates.

To Eastern Management Post

NEW YORK—Robert Smerling has replaced his brother, Sheldon, as vice-president and operating executive of Eastern Management Corp. Sheldon Smerling has moved to California where he is an executive of National Theatres & Television.

Robert Smerling has resigned an executive post with ABC Vending Corp. to take over his new position with Eastern.

U.S. Pictures Rank First In 'Universal Appeal'

NEW YORK—Among all media of mass communication, the American film ranks first in universal appeal, according to a report by Eric Johnston, president of the Motion Picture Ass'n of America, to the association's board of directors. Three years ago, Johnston pointed out, a study was made to determine the reception of U. S. motion pictures overseas and, since that time, many changes have occurred in the world scene and "we in America have become more conscious of and more sensitive to these changes." In addition, he added, the world market has become increasingly important to the industry.

"For these reasons," Johnston reported, "we must strive constantly to keep abreast of world opinion as it relates to our motion pictures. We need to make certain our films are doing a good job for our nation and our industry. We need to know how to improve them, to make them do a better job. We need facts when irresponsible charges are levelled against us."

Johnston said that a survey made in 1958 proved that the majority of American pictures were admired, enjoyed and respected around the world and that results of the 1961 survey were even more gratifying. In three years time, he said, the American picture has lost none of its popularity and has gained immeasurable prestige.

The MPAA president said that a significant point could be noted in recalling the criticism of American films in the 1958 survey, stating that at that time, "we encountered a small minority of opinion which held that there was too much violence, a distortion of America's image and too great a stress on affluence. These charges are virtually nonexistent in the 1961 survey responses."

Johnston then quoted remarks of political and religious leaders throughout the world as to the value of the American motion picture.

To Start Scholarship Fund Drive Nationally May 22

NEW YORK—The film industry's collection drive on behalf of the Youth Scholarship Fund for the National Conference of Christians and Jews will be conducted May 8-14 in the New York exchange area and May 22-28 in other territories. The dates were set by Richard Brandt, national exhibitor chairman, and John Murphy, New York City chairman. Max E. Youngstein is national industry chairman of the NCCJ special drive.

The drive will encompass theatre collections, direct contributions by theatre employes and home office contributions.

Bob Hope is featured in a trailer for the campaign in which he makes an appeal for support. Trailers and other materials are available through National Screen.

The Youth Scholarship Fund netted \$46,000 in 1959 and between \$55,000 and \$57,000 last year.

Form Junior Theatremen To Help Sell Industry

PERRY, ILL.—An organization called Junior Theatremen of America, for the 12-21 year-old group, has been established with headquarters here. Steve Durbin, president, and Garold Shoemaker, secretary-treasurer, both of this community, and William H. Roeth III, vice-president, of Baltimore, have been working on the organization which seeks to stimulate interest among young people in motion pictures, and to give promotional assistance to exhibitors.

The organization plans to publish a paper for its members, to inform them how they can help promote the newest motion pictures, and how they can work with their hometown exhibitors toward this end.

"Any one between the ages of 12 to 21 who desires to help the exhibitor and the motion picture industry is welcome to join by paying a small membership fee," Durbin said.

Multiple First Runs Set For Universal in Detroit

DETROIT—Universal disclosed a new policy of booking multiple first runs for a consistent program of its major releases, playing neighborhood and drive-in theatres rather than downtown. This is the first time in over 50 years of Detroit motion picture history that a major studio has pledged its major slate of outstanding releases to suburban and outlying theatres rather than to the traditional downtown showcases.

Universal experimented with a similar policy on "The Great Impostor" a month ago, and found results so satisfactory that it is releasing a whole block of pictures locally on the same plan—probably for the first time in the country. The first release is "The Secret Ways," opening Wednesday in 28 outlying theatres. Already committed for multiple first runs are "The Last Sunset," "Tammy, Tell Me True," and "Come September."

Parallel Plans to Release Eight Films During 1961

BEVERLY HILLS—With plans for releasing eight pictures during 1961, Parallel Film Distributors, a newcomer to independent distributing ranks, has established headquarters here.

James J. Kassity is president of the company and Sam Nathanson, veteran of motion picture sales, is general sales manager.

The newcomer's "Cry Freedom," filmed from the best-selling novel, "The Crucible," is the initial offering and is just going into release. It was filmed in its entirety in the Philippines. Nathanson is planning an intensive advertising campaign for the kickoff venture.

Atlanta Ban Is Illegal, Film Counsel Argues

ATLANTA—An attorney for two motion picture companies argued in Fulton superior court the state can mete out punishment for showing an obscene motion picture, but can't ban it from being shown.

Maurice Maloof, arguing for a declaratory judgment striking down Atlanta's motion picture censorship laws, contended the "freedom of speech" provision in Georgia's constitution makes illegal any form of movie ban.

He argued before Judge Luther Alverson that the "freedom of speech" provision prohibits any prior restraint on freedom of the press and the U.S. Supreme Court has ruled movies come under this constitutional provision.

"While freedom of speech is not absolute, against censorship it is absolute," he said.

Maloof said he feels the Georgia constitution is "so clearly drawn it leaves no ground for court interpretation."

Maloof pounded at these points in arguments to strike down local censorship laws and to allow showing of two foreign-made movies banned here, "Never on Sunday," and "Room at the Top."

Most of the legal arguments during a four-hour hearing centered around "Never on Sunday," a Greek-made movie which Maloof said has been shown in 2,000 theatres in 175 cities without being banned anywhere except in Atlanta.

But Maloof and associate city attorney Edwin Sterne and his law partner Robert Lyle agreed the legal aspects would embrace the suit also filed to permit showing of "Room at the Top," for which actress Simone Signoret won an Academy Award last year as the top actress of the year.

Since \$20,000 in damages is requested for "Room at the Top," Judge Alverson asked the attorneys to submit additional briefs concerning this suit. He gave the attorneys two weeks.

Meanwhile, the attorneys said they felt he should rule as quickly as possible on "Never on Sunday," and not withhold a ruling until all briefs in the other case have been filed.

The suits were brought here by Lopert Film Corp. and Continental Distributing, Inc.

Sterne admitted movie permits are entitled to freedom of speech protection, but he disagreed movies have absolute protection under state or federal constitutions.

Kroger Babb Names 8 To Distribute Product

HOLLYWOOD—KBA Attractions, the Kroger Babb organization, has named eight associates who will handle KBA product in their respective areas. The associates are Pat Paterson, Los Angeles-San Francisco; Alfred Sack, Dallas-Oklahoma City; Don Kay, New Orleans; Sam Davis, Jacksonville; Walter Morris, Atlanta; Scott Lett, Charlotte; Charles Arendall, Memphis, and John Dugan, St. Louis-Kansas City. KBA, which is now distributing "Kipling's Women," will have two more attractions in 1961, Babb said. They will be announced shortly.

Para. Estimates 1960 Profit at \$7,026,000

NEW YORK—Paramount Pictures ended up the year 1960 with a total net consolidated income of \$7,026,000, compared with a net of \$7,519,000 in 1959. Per share earnings in 1960 amounted to \$4.20 against \$4.47 in the prior year. Fourth quarter earnings totaled \$889,000, or 53 cents a share, compared with a net of \$910,000 or 54 cents in the last quarter of 1959.

While the 1960 profit was slightly below that of the previous year, as well as the comparative fourth quarter, the first quarter of 1961 showed a substantial jump over the same period of 1960. Paramount estimated its first quarter net income at \$2,450,000, or \$1.46 per share, compared with a consolidated net of \$1,699,000, or \$1.02 per share, in the initial 1959 quarter.

At a board of directors meeting on April 21, the Paramount board voted a quarterly dividend of 50 cents per share on the common stock, payable June 9 to stockholders of record on May 22.

U-I to Promote Horror Duo As a 'Special Project'

NEW YORK — Universal-International plans to merchandise its pair of British-made horror films, "Curse of the Werewolf" and "Shadow of the Cat," as a "special project combination," which will be sold as a "shock-suspense" package, according to Philip Gerard, eastern advertising and publicity director.



Philip Gerard

"Werewolf," produced by Hammer Films in Eastman Color, and "Cat," a Jon Pennington production in black-and-white, will be given an "all-out promotion" similar to those U-I has given "Pillow Talk," "Portrait in Black" and other top-star pictures. "More money will be spent on this package than we have spent on any of our single Hammer releases in the past, such as 'The Mummy' and 'Brides of Dracula,'" Gerard pointed out.

The release of the combination will be in the early summer, starting in southern territories in late May and in others in June, to coincide with school closings when the youngsters are on vacation. The merchandising will include radio-TV trailers, newspapers, etc., Gerard said.

The two pictures have been booked by RKO Theatres in New York, starting June 8 and RKO managers will attend a special meeting to plan the circuit's merchandising, according to Paul Kamey, U-I eastern publicity manager, who also attended a trade press luncheon following the showing of "Curse of the Werewolf."

Teaser trailers on the horror combination will be available to exhibitors gratis.

At Writing Awards Fete

HOLLYWOOD—MPAA President Eric Johnston addressed the annual Forest Lawn Writing Awards banquet at the Beverly Hilton Hotel.

Otto Preminger Views Film Festivals As Important Market Places

NEW YORK—Otto Preminger, whose "Exodus" has been invited to be shown out-of-competition at the opening of the Cannes Film Festival May 3, believes that this annual French festival "is the greatest world market place for foreign-made pictures," just as a Broadway opening is the best possible showcase for a U. S. picture.



Otto Preminger

Because the Cannes Festival showing is bound to favor French-made pictures and the Venice Film Festival will favor Italian-made films, Preminger said he would not have wanted "Exodus" to be shown as the official U. S. entry at Cannes. Last year, when "Anatomy of Murder" was the U. S. entry at Venice, Preminger was told that the prize would have to go to an Italian-made film but James Stewart was a likely winner as "best performance by a male actor," which was the case. He said Hollywood feels cheated when a foreign actor wins the Academy Award and there was criticism last year when Simone Signoret, French star, was the winner in "Room at the Top."

The Cannes Film Festival showing of "Exodus" will be the picture's first in Europe and it will be followed by the London premiere at the Astoria Theatre May 9, with a record (for London) advance of \$42,000, and a dual opening in Paris May 17, at the Ambassade (subtitled version) and Richelieu (dubbed version). Preminger will also attend the Israeli premiere in Tel Aviv May 18 before returning to New York May 20.

With "Exodus" still playing to capacity

at the Warner Theatre and his Broadway play, "Critic's Choice," current at the Barrymore Theatre and recently sold to Warner Bros. for \$250,000 as a starring vehicle for Bob Hope, Preminger will next film "Bunny Lake Is Missing" on New York locations for Columbia release. "Bunny Lake" is Preminger's first suspense film since "Laura" in 1942 and filming will start in July and the completed film scheduled for release during Christmas week. "Bunny Lake" will be followed by the screen version of the current Broadway hit, "Advise and Consent," which will start filming this fall in Washington, D. C., for United Artists release. Next will be "The Side of the Angels," from Alexander Federoff's novel, which is being adapted by the young author and will be filmed in key cities across the country for UA release, and the screen version of Pierre Boule's novel, "The Other Side of the Coin," to be filmed on location in Malaya and Singapore, for Columbia release.

Preminger has contracts for three for United Artists release and four for Columbia release, he pointed out.

Preminger left for Cannes April 26 with Mrs. Preminger, Peter Lawford and his wife, the President's sister, and Sal Mineo and Jill Haworth of the "Exodus" cast. He has invited a group of notables from Paris to attend a midnight supper in Cannes following the "Exodus" showing. They will include: Charles Chaplin, Maurice Chevalier, Michele Morgan, Pablo Picasso, Marcel Pagnol, Anatole Litvak, Coco Chanel, Jeanne Moreau, Brigitte Bardot, Jean Seberg, Raoul Levy, Jean Cocteau, Ingrid Bergman, Simone Signoret and Françoise Sagan. There will be a press luncheon in Cannes the afternoon of May 4 for 400 members of the foreign press.

Court Approves Acquisition Of Kas. Drive-in by NT&T

NEW YORK—National Theatres & Television has been granted the right to acquire the Community Drive-In Theatre in Topeka, Kansas. A petition authorizing the acquisition was signed by Federal Judge Edmund L. Palmieri in New York.

Judge Palmieri ruled that the petition had shown that the taking over of the theatre by NT&T would not restrain competition and said the circuit could operate three theatres in the territory, two of which should be four-wall houses. He further stated that competitors should have the opportunity to bid for product.

Van Myers to Board

MIAMI—Van Myers, who is president of the vending division of Wometco Enterprises, Inc., has been elected to Wometco's board of directors. Myers has been with the organization since 1940, with the exception of four years during World War II. He is in charge of Wometco's vending operations in south Florida, central Florida, Jacksonville and the Bahamas.

Official NCA Withdrawal From Allied Announced

MINNEAPOLIS—North Central Allied's withdrawal from the Allied States organization is now officially announced, although notice of its disaffiliation was made at an Allied States board meeting last winter in Milwaukee. The organization has been inactive for some time, particularly so since its president, the late Frank Mantzke, retired from the theatre business and moved to Los Angeles where he died last January.

There hasn't been an official meeting of the organization for at least a year and a half. NCA, when it was under the aggressive leadership of Ben Berger, president of Berger Amusement Co. here, formerly held regular annual meetings for the entire membership.

30c SW Dividend

NEW YORK—A dividend of 30 cents per share on the common stock of Stanley Warner Corp. was declared by the board of directors April 25, payable May 25 to stockholders of record on May 9.

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SANDRA DEE
WALTER SLEZAK**

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Value Line Hit by MPAA In Censor Fight Status

WASHINGTON—The Motion Picture Ass'n of America has accused Value Line Investment Service of misrepresenting the position of the MPAA in fighting against censorship of films in the April 17 issue of Value Line's news letter.

In a letter to the editor of Value Line Investment Service, Ken Clark, MPAA vice-president, said that Value Line had "grievously" misstated the association's participation in the censorship fight, adding that "your egregious errors are all the more deplorable because they represent a lapse from the usual accuracy of your esteemed service."

Clark, in writing that he would set forth the facts, said the MPAA had not limited itself to expressing distaste for prior censorship, as had been suggested. He said the association had done that and would continue to do so as vigorously and as persuasively as it could, and, he added, "we have done far more."

The association, Clark stated, launched a campaign against the forces of censorship many years ago. Throughout the years, he said, "this ceaseless effort had been responsible in a large measure for the acceptance of the motion picture as a medium of communications. He told the Value Line that motion pictures today stood as an equal with the press and its fellow media.

Continuing, Clark wrote:

"The association's struggle has kept the motion picture a free medium, and, in turn, has contributed significantly in preserving freedom of expression for all media. The association pioneered in the area of litigation against censorship laws. What it started a good many others have followed. We are not seeking recognition or credit that doesn't belong to us. But we do object when our record is falsified.

"The whole series of latter-day actions against censorship in courts stems from a

court fight by the association in 1949. In that year the Motion Picture Association brought to the court's attention in Tennessee the arbitrary ban by the Memphis censor of 'Curley,' the Hal Roach short subject which showed white and Negro children playing together. The censor said mixed play could not be shown. We could not accept this; we did not accept this. We fought. I would like to say that this court effort was successful. It wasn't.

"But it was the first, and it set the stage for the cases that have subsequently come to the Supreme Court, with results so favorable on the whole. In 1952, in the Gelling case, and in 1954, in the "M" case, the association won major victories in the Supreme Court against censorship. Right now, the association is participating in the fight in the courts, so far successfully, against the Pennsylvania statute to censor and classify motion pictures. The statute was declared unconstitutional in the lower court and is now before the Pennsylvania Supreme Court.

"Does this look as if the association, as you say, 'seldom fights for its beliefs'?"

"Even the most casual checking would have saved you from the gross mistake of saying, in regard to the recent Times case, that 'only after the high court had made its ruling did the association decide to participate as a friend of the court.'

"The facts are:

"When the U.S. Supreme Court announced it would hear the issue in the Times case, the association asked and was granted leave to file a brief amicus curiae. Following the 5-4 decision, the association immediately took the leadership in rallying the support of the other media to make common cause against censorship.

"Does this indicate any lack of unity, as you suggest?"

"It is common knowledge that over the years the association has spearheaded the fights by the industry against enactment of censorship legislation. Because of these efforts, in which all elements of the industry have united, only four states today have censorship boards. During the period of the association's existence, only one state has passed a new censorship law. That was Pennsylvania and a state court has held, as I said earlier, that the law was unconstitutional.

"These are the facts. You owe it to your readers to publish them. You owe it to the men and women of the motion picture industry who have fought long and hard to preserve and extend freedom of expression."

Lemmon and MacLaine Head Poll

HOLLYWOOD—The 7,800 members of the Junior Membership of the California Federation of Women's Clubs has named Jack Lemmon and Shirley MacLaine "the most outstanding performers of 1960" for their performances in "The Apartment."

To Promote New 'Gidget' Under the Markley Plan

NEW YORK—Columbia's "Gidget Goes Hawaiian" will be given the Markley Plan treatment in a saturation booking in mid-



At the Columbia home office in New York, Rube Jackter (left), vice-president and general sales manager, Sidney M. Markley (center), vice-president of American Broadcasting - Paramount Theatres, and Jonas Rosenfield jr., (right), vice-president of Columbia in charge of advertising and publicity, discuss "Gidget Goes Hawaiian" and its release under the Markley Plan.

June in Texas, Louisiana, Florida, Georgia, the Carolinas and Pennsylvania.

Circuits participating in the special handling will be Florida State, Paramount Gulf, Interstate, Texas Consolidated, Penn Paramount and Wilby-Kincey. These circuits will conduct the saturation release under the plan devised by Sidney Markley, vice-president of American Broadcasting-Paramount Theatres, whereby each circuit develops an individual promotional campaign designed for its own area of operation and tailored to its specific needs. The various campaigns then are coordinated with the overall Columbia Pictures national campaign to provide the film with the broadest possible merchandising base.

"Gidget Goes Hawaiian" was produced by Jerry Bresler and directed by Paul Wendkos in Hawaii. In the cast are James Darren, Michael Callan, Peggy Cass, Eddie Foy jr., Jeff Donnell and newcomer Deborah Walley.

NT&T Re-elects Klein; Entire Slate Remains

LOS ANGELES—At a meeting held in the home offices here of National Theatres & Television, Inc., Eugene V. Klein was re-elected president of the organization. Other officers re-elected were Sheldon Smerling, executive vice-president; Alan May, vice-president and treasurer; M. Spencer Leve, vice-president; Laurence A. Peters, secretary; and Paul F. Scherer, assistant secretary and assistant treasurer. Elected to the executive committee were Klein, Willard W. Keith, Richard W. Millar, Jack M. Ostrow, A. J. Gock, Joe Benaron and John B. Bertero.

President Klein has announced the acquisition of the assets of a community antenna television system in Alpena, Mich. The system, serving almost 3,800 subscribers, was purchased from Alpena Cable TV, Inc., for approximately \$550,000, and will be supervised by Samuel P. Norton, president of National Amusement, an NT&T division.

AN EXCELLENT OPPORTUNITY FOR THE RIGHT MAN

He must be presently employed as a Theatre Manager or in Distribution and doing a good job but interested in joining a progressive and expanding Circuit which operates only modern indoor Theatres. Give full resume of employment history, education, age, etc. All replies will be treated as confidential. Personal interview will be arranged with men who meet our requirements. Reply: Boxoffice 9284, 825 Van Brunt Blvd., Kansas City 24, Missouri.

A Prize-Winning Films Council Makes 'Selling' Good Movies a Major Community Program

Value of Intelligent Guidance Group Demonstrated in Larchmont-Mamaroneck, N. Y.

By AL STEEN

LARCHMONT, N. Y.—Recently 50 residents of Larchmont and Mamaroneck, N. Y., received postal cards in the mail, calling attention to a forthcoming motion picture at a local theatre. The message praised the picture and urged the recipients to see it during the engagement.

Were the cards sent by the theatre management? No. They were sent by the Larchmont-Mamaroneck Motion Picture Council, one of the most active, aggressive and enthusiastic Councils in the nation. The "postal card blitz," as it is termed by the Council members, is just one of the many activities of the group in order to encourage the production and exhibition of wholesome pictures. On exceptional pictures, the so-called "postal card blitz" is followed up by personal telephone calls by Council members to families in the community.

In fact, the Larchmont-Mamaroneck Council is so progressive that Reader's Digest recently presented it with a citation scroll and a cash donation to carry on its work.

Larchmont and Mamaroneck are thriving residential, side-by-side communities in Westchester County, a short commuter jump from New York City and yet their surroundings appear to be far removed from the proverbial hustle and bustle of Manhattan.

Just what makes their chapter of the Federation of Motion Picture Councils click? Apparently it is the sincere belief in what they are doing to raise the standards of motion pictures by encouraging the presentation of the best and then getting behind the recommended pictures in a manner which almost attains military precision. But that is only one of the functions of this hard-hitting group of women.

When a prospective new member asks what the Council does, she is told as follows:

"The aim of our Council is to foster the best in motion pictures for adults and children as a constructive community project. We are interested in documentary, educational and entertainment films."

The membership is open to all community organizations and individuals who

are interested in the aims of the Council. The dues are \$2.50 per year.

The L-M Council is not a "paper" organization, one that exists in name only. It is made up of women who take pride in what they are doing. Meetings are held on the first Thursday morning of each month, September through June. As a rule, one-reel or two-reel films are shown and discussed after the business session. The subjects of these pictures, usually documentaries, are selected with a view to provide potential program material for the community organizations represented by the Council. Other programs consist of panel discussions by teenage previewers, workshop evaluations of topics of interest to Council members or any special presentation that falls within the community service program.

For a while, the Council sponsored "early bird" shows at its local theatres. These shows were made up of specially selected children's programs on Saturday mornings at 10 o'clock, October through April, with one performance per month on different Saturdays in Larchmont and Mamaroneck. The Council provided supervising mothers, assisted by teenage Camp Fire Girls, Girl Scouts and fire and police protection. The Council now has changed the program time to the afternoons, offering a different picture than the regular program unless it is a feature with wholesome family appeal. In that case, the same picture is shown at night to the regular patrons, as well.

One of the Council's most important activities is its film reviewing service. On an average of once a week, several members attend National Board of Review showings in New York. The Council also sponsors previewing by high school seniors, under the guidance of the Parent-Teachers Ass'n preview editor of the Film Estimate Board of National Organizations in New York. The Council is considering changing this format and, instead, have the students see the pictures in the local theatres. Specially selected pictures will be presented about four times a year for the student reviewers. The Council will pay one-third of the admission price. Reports on these previews have been, and will

(Continued on following page)



Rita Grunbaum Photos
Mrs. Poul Appel (L), retiring president of the Lorchmont-Momoroneck Motion Picture Council, and Miss Joan Berger, member of the Momoroneck High School Preview Club, confer with Thomos J. Albers (L), manager of the Lorchmont Ployhouse, and Charles A. Goo, manager of the Momoroneck Ployhouse, both of the Prudential Circuit, on a new program of student previewing to be arranged by the films council through the theatre.



High school seniors Michael Bonofield (L) and Tony Anderson meet with Mrs. Taylor Mills, president, and Mrs. Joseph Robinson, corresponding secretary of the films council, to review material used during the year in a Russian history film forum sponsored by the council and the PTA.

Investment Study Is High On Film Industry Stocks

NEW YORK—A highly optimistic view of motion picture stocks is taken in a study of the film industry by Robert P. Bingaman jr. for the investment research department of Hayden, Stone & Co.

Pointing to "a phenomenal rise in motion picture stocks" last year, Bingaman said that although the Dow-Jones industrial average declined 17 per cent, motion picture issues overall averaged a 46 per cent increase in 1960, with individual gains ranging from 20 per cent to as much as 100 per cent.

The "boom" in motion picture stocks was long in arriving, Bingaman said. "Over the past decade, motion pictures have had an uphill battle with the television screen. As will be seen by the industry's erratic earnings record, motion pictures came out of this competition second best. However, as the stock market has indicated, motion picture companies have now succeeded in restoring their revenues to the level of the pretelevision era. The argument might be presented that perhaps 1960 was an unusual year for the motion picture industry, and that this might be repeated only every so often. On the other hand, it could be argued that 1960 was merely an indication of things to come," Bingaman declared.

The study presents as its reasons for predicting a rosy future for the film business the policies of making more quality pictures, the relatively high birth rate during World War II which will bring increases in teenage and young adult moviegoing audiences, diversification of the film companies, sale of post-1948 films to television and overall improved management.

The study includes an analysis of six companies and recommends purchase of their stocks. The companies are Columbia Pictures, Decca Records (Universal), Metro-Goldwyn-Mayer, Paramount, 20th Century-Fox and United Artists.

Continental Adds 2 Films

NEW YORK—Two English films, "Never Let Go" and "The Rebel," have been acquired by Continental Distributing, Inc.

"Never Let Go" has Peter Sellers and Richard Todd in the starring roles. Tony Hancock, one of England's top television comics, and George Sanders head the cast of "The Rebel."

Films Council

(Continued from page 15)

continue to be, presented at the monthly meetings.

The L-M Council also is, in a sense, a publisher. Under the name of "News and Views," a monthly bulletin is issued, giving news of Council activities, along with previews of films of unusual importance or artistic merit, as well as entertainment value. The bulletins are distributed at the monthly meetings and are posted on the bulletin boards of the various member organizations.

PROVIDES PRESS WITH REVIEWS

In an arrangement with the Mamaroneck Daily Times, the Council supplies short reviews of current theatre programs and audience classifications, condensed from the Green Sheet. The reviews appear every other week. The Council's recommendation of "Swiss Family Robinson" and the fact that the picture had received Boxoffice's Blue Ribbon Award were given Page One importance.

The Council also presents "live" plays for children, and net proceeds from these programs are used to purchase films for the permanent film library of the elementary schools in the district.

The Larchmont-Mamaroneck Council works closely with the managers of the two theatres in their community—the Larchmont Theatre and the Mamaroneck Playhouse, of which the respective managers are Thomas Albers and Charles Gaa. Whenever a picture unsuitable for children is scheduled for the weekend program, the managers arrange to substitute a more appropriate one for the Saturday afternoon performance. When a picture which has rated a Blue Ribbon Award is booked at the local theatre, the advertising includes that information.

An example of how the Council serves the community can be seen in the following: the Mamaroneck High School needed funds to build its audio-visual library. The school wanted to present a series of films on Russian history but, because it had spent its budget during the first half of last year, it could not afford to rent the pictures. The Council, working with the Parent-Teacher-Student Ass'n, arranged a series of eight showings of the pictures, on a Wednesday evening for eight consecutive weeks, in the high school's Little Theatre. The expenses amounted to \$342 and the receipts came to \$830. Net proceeds of \$488 were turned over to the audio-visual fund.

CONSTANT ACTIVITIES FLOW

Such activities are going on constantly by the Council. Mrs. Paul Appel is the current president of the Larchmont-Mamaroneck group. Mrs. LeRoy Lewis is a former president and also a former president of the Federation of Motion Picture Councils of which the Larchmont-Mamaroneck Council is a charter member. While these women spearhead many of the Council's projects, the entire membership of 70 women join wholeheartedly in all activities. Mrs. Taylor Mills, wife of the director of public relations of the Motion Picture Ass'n of America, will take over the presidency on May 4.

From all of the above, it can be seen that this Westchester County organization could serve as a model for new and some of the established Councils which make up the national Federation.

Brochure on Spring Films Sent to Opinion Makers

NEW YORK—A brochure titled "Spring-time is Movietime" has been sent out by



Front page of MPAA brochure

the Motion Picture Ass'n of America to 25,000 opinion makers, newspaper editors and critics and chief editorial writers. The four-page, two-color folder features two films of each of the nine MPAA companies. The pictures are those in release or about to be released.

In addition to illustrations and captions of all of the pictures presented, the folder carries articles on the variety and quality of entertainment available on the screen, highlighting the message that the pictures are suitable for family patronage.

Thirty-five upcoming pictures are listed on the last page, each a major attraction which will be coming to theatres over the next few months.

The promotion piece was prepared by the advertising and publicity directors committee of the MPAA which plans to get out a similar brochure shortly after Labor Day for the fall lineup.

Award Contracts for New Rogers Hospital Buildings

SARANAC LAKE, N. Y.—Ground will be broken for three new buildings on the grounds of the Will Rogers Memorial Hospital here on May 1. The buildings are expected to be completed by late fall.

Lawrence McKillip and Rene Gendron, contractors and builders, were the successful bidders. The contracts were signed by W. J. German, vice-president and chairman of the executive committee of the hospital, and Murray Weiss, also a vice-president, for the hospital.

The buildings will house the hospital staff now living in the main building which is to be converted into a laboratory.

EXCELLENT OPPORTUNITY

Controlling interest in DALTON FILM CO. INC. which owns exclusively this box-office Dalton trademarked name, and family archives of stories about the Daltons, including a brand new motion picture "DALTON THAT GOT AWAY," negative and 3 prints & promotional material; also 16 TV scripts with audition print. Curtailing operations due to ill health. Price \$30,000 represents cash paid in.

RUSSELL W. KURTZ

813 Daniel Bldg., Tulsa, Oklahoma

Complicated and Strict Censorship Rules Industry in West Germany

By VELMA WEST SYKES

WIESBADEN, GERMANY—Dr. Ernest Kruger, head of the Freiwillige Selbstkontrolle der Filmwirtschaft (Voluntary Self-Control of the Film Economy) here, says he has been following with interest news reports of threats of government censorship in the United States as well as similar new or threatened legislation in France and Italy. In his position with FSK, as his organization is generally called, Dr. Kruger knows how delicate the matter of censorship can be even along the voluntary lines by which FSK operates. Although films in all West Germany are controlled by FSK, its decisions on motion pictures must bear in mind the laws on which they must base their judgment—laws one little part of which relates to the movies. These laws are especially strong about anything which might be interpreted as Nazi propaganda. They forbid disparaging the religious customs of any denomination, the showing of disrespect for law and order, depicting excessive brutality or condoning discriminatory practices against other races or nationalities. Moreover, it is FSK which decides the age groups to which films may be shown.

FOUR GROUP CLASSIFICATIONS

These age group classifications are in themselves quite a problem for arbitrary decisions. They now comprise patrons between the ages of 6 to 12, 12 to 16, 16 to 18 and 18 or over. The 16 to 18 group was added in 1957. Prior to that there were only three classifications, ending in "16 or over." So it is interesting to learn what the FSK is and how it operates.

In a recent article in Saturday Review, Arthur Mayer mentioned the dubious value of film classification to the United States because, following the pattern of most censors or censorship bodies there, the chore was likely to fall to "a police sergeant's widow" or some other ill-prepared mentor. Fortunately, this is not true of the FSK. Its nine members are selected because of their educational preparation and other outstanding qualifications for such responsibility. Four of them are appointed by the industry itself through the Spitzenorganisation der Filmwirtschaft (top organization of the movie industry—composed of producers, distributors, exhibitors, technicians), commonly referred to as SPIO. However, though appointed by it, they must not have any direct connection with films.

Then one member is appointed by the federal government, there is one from each of the 11 lander (states) and these alternate each week. One member represents the churches—one week a Protestant serves, the next a Catholic and on the 7th week a Jew (the Jewish population being small). There are two representing youth, one from one of the youth organizations and another from a social service organization working with youth problems.

These nine members work from Monday through Friday and the proportion of men to women is usually about two to one. Not only the films themselves but posters,

This is the second in a series of articles on the motion picture industry in West Germany, France and Great Britain by Velma West Sykes, BOXOFFICE staff member, who has been visiting in Europe and England. Mrs. Sykes is chairman of the National Screen Council which each month selects the motion picture to receive the BOXOFFICE Blue Ribbon Award.



photos and trailers are also censored. Sometimes the film is passed and the poster or trailer ordered changed. And, unlike the American industry's Production Code, few of the scripts are shown before production, although producers occasionally do this.

Of the around 550 films passed on by FSK last year, about 100 were German-made. When foreign films are shown, they may be shown in their original language if copies of the dialog translated into German are submitted with the films. But, if there is doubt in the minds of the members, a later showing is made after the picture has been dubbed in German.

FSK's screening room has long conference tables around which chairs are grouped that can be turned to face the screen. Pad and pencil are before each member, with a pin-point light shining down on them. When a film is finished, discussion then begins around the table, and if it passes, it receives an FSK seal.

PRODUCER HAS APPEAL RIGHTS

The Predication Board (discussed later in this article) can only review pictures passed on to it by the FSK with the cuts as ordered by it, if any. The producer or distributor has the right of appeal, however, as does the minority group (if any) of the organization where opinion has been divided. The committee which hears the appeals has usually 15 members—seven from the movie industry and seven from the opposing group, and a president has the deciding vote, if needed. Between 40 to 60 cases are appealed each year and about half have won their cases. On the top appeal board, university professors of jurisprudence and highly placed judges usually sit. There is no appeal after their decision is handed down. Again the film may be passed and its posters or trailers rejected, or vice-versa.

Those FSK members who serve at all times are paid a fixed salary but those changing each week are paid on a per diem basis. A new member comes in as a guest for training several days before he may sit as a voting member. No pressure is brought on any member, leaving him free to express his opinions and vote his convictions.

After FSK has passed a picture, it goes before Filmbewertungstelle Wiesbaden

(Valuation Board of Films or Predication Board, Wiesbaden) or FBW. Here it may be given a rating of "Recommended" or of "Highly Recommended." Such a rating reduces the state taxes on the film, so is greatly desired by the distributor.

The FBW is another phase of the voluntary self-control, operating separately but in cooperation with FSK and also sponsored by SPIO but under the guidance of the Hessian Minister of Public Education as a subsidiary of the ministry. Miss Kaethe Dunkel, vice-chairman of FBW, has been acting recently as manager during the interim until a successor of Hans Blank, who resigned, has been appointed.

NEAR 11TH BIRTHDAY

During an interview with Fraulein Dunkel, it was learned that FBW was founded Aug. 20, 1951 and is divided into two expert commissions, Commission of Valuation and Main Commission of Valuation. Their decisions are accepted by the 11 lander (states) which include West Berlin as one, and a certificate of award is printed on every film which receives the "Recommended" or "Highly Recommended" rating. For the last three years, booklets have been published with detailed reports on the "Highly Recommended" films and the "Recommended" ones.

Fraulein Dunkel explained how members of the two commissions are chosen. On the Commission of Valuation, there are 26 members, all appointed by the lander on a population basis but without political bias. They serve without charge except for expenses and they meet every fortnight for three days.

The Main Commission is comprised of ten members of the first Commission, four members of which meet every monthly session, plus one chairman and one vice-chairman. The Main Commission can and sometimes does give a "Highly Recommended" to a film only "Recommended" by the Commission of Valuation. On such films, the tax rate is thus reduced.

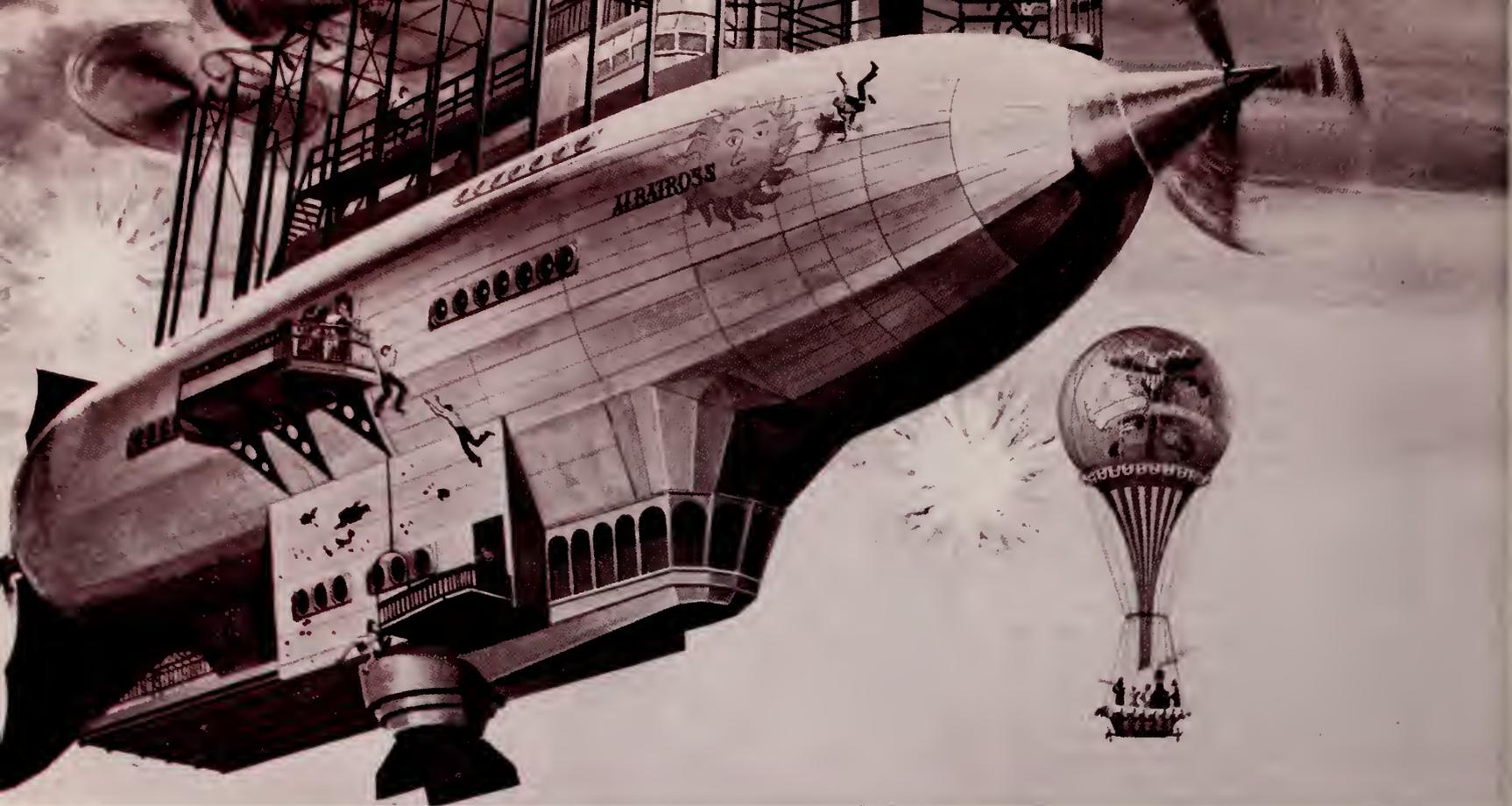
CASTLE FOR AN OFFICE

SPIO, FSK and FBW all have offices in historic old Biebrich Schloss (castle), once the residence of the last Duke of Nassau. Dr. Kruger's office overlooks both the Rhine and the stately park surrounding the castle, still being restored to its former grandeur. He plans a trip soon to the United States where his wife has two sisters living. While there he hopes to renew acquaintance with Geoffrey Shurlock, head of the Production Code Administration in America whom he has met several times in Europe. Also, he hopes to meet others in motion picture work similar to his, as head of the FSK in Germany.

Directors Guild Nominates First Quarter 'Bests'

HOLLYWOOD—For "outstanding directorial achievement awards," the following four films, released during the first quarter of 1961, were nominated by the Directors Guild of America:

"Hand in Hand," Philip Leacock, Doug Hermes, assistant; "The Misfits," John Houston, Carl Beringer, assistant; "The Great Impostor," Robert Mulligan, Joseph Kenny, assistant; "The Absent-Minded Professor," Robert Stevenson, Robert Shannon, assistant.



The Albatross, giant, self-sustaining airship resembling a luxury ocean liner, as seen in "Master of the World."

FEATURE REVIEW

'Master of the World'

American-International Pictures

By IVAN SPEAR

OVER and above the fact that American-International Pictures' "Master of the World" is an engrossing, exciting, actionful science-fiction drama in the manner grand—richly deserving of bookings and playing time not normally accorded AIP product—the photoplay is fraught with significant ramifications. Possibly these purportful facets rate comment ahead of the picture's many merits.

In the first place, it is the first feature personally produced by James H. Nicholson, president of AIP, and goes forth as a James H. Nicholson-Samuel Z. Arkoff Production, the latter being the executive vice-president of the company of rapid growth. It forcefully demonstrates that Nicholson, who has held the reins on scores of filmmakers during the scant seven years of his outfit's life, himself has the production knowhow to actively fabricate profitable screen fare; that AIP has traveled an immeasurably long way since its launching and specialization in double bills which featured horror plays, juvenile delinquency melodramas and similar quick-buck material; that AIP's widely touted "New Horizons Project '61" is herein treated to an auspicious and impressive launching; that the current renaissance of imaginative and prophetic Jules Verne classics—which was so strikingly started with the advent of the late Mike Todd's "Around the World in 80 Days"—is still the source of superior motion pictures.

As to the feature itself. True, it has to

be classified as science-fiction, but from any perspective of evaluation it so greatly transcends the countless preceding quickies that have been made for the once-avid sci-fi market that such designation falls far short of doing the offering justice.

The screenplay, fashioned by Richard Matheson, is based on two Verne novels—"Master of the World" and "Robur the Conqueror." It relates of the exploits of an inventor—just a few short years ago he would have been termed a "mad scientist,"

but recent developments in the fields of space travel and allied subjects establish that the creations of Verne's fertile mind may not have been so crazy after all—who has built a giant, self-sustaining airship, the Albatross, capable of circling the globe in ten days. His mission is to bring lasting peace to the world even though it be necessary to kill thousands of war mongers en route to his goal. In this respect, the photoplay is not without its phase of preachment, paralleling to a certain degree the philosophies of some of the world's leaders of today. Before taking off, inventor Robur finds it necessary to shoot down, rescue and partially imprison a party of balloonists comprising Henry Hull, a munitions-manufacturing tycoon; his daughter, Mary Webster, betrothed to David Frankham, Hull's business associate; and Charles Bronson, a government investigator. They ultimately win their freedom by igniting the craft's supply of explosives, plunging it into the sea.

While there are no cast names to bring extraordinary brilliance to theatre marquees, performances are universally sincere and praiseworthy. In the topline, Vincent Price, as the inventive Robur, is his characteristic suave, sinister and convincing self. The role of the father is made to order for Hull's bombastic forte and Bronson, Miss Webster and Frankham are good.

Among the many other saleable assets the offering possesses are exceptionally excellent color photography in which the MagnaColor by Pathe process was utilized; a stirring musical score by Les Baxter; and above all the special effects contributed by Tim Barr, Wah Chang and Gene Warren, who won Oscars for comparable contributions to "The Time Machine."

So, everything considered, exhibitors who book AIP's most costly and ambitious venture to date will be masters of the black entries in their respective ledgers.

American-International Pictures Presents
"MASTER OF THE WORLD"
 A James H. Nicholson-Samuel Z. Arkoff Production
 In StereoSonic Sound and MagnaColor
 Ratio: 1.85-1
 Running time: 104 minutes

CREDITS
 Producer, James H. Nicholson. Director, William Witney. Executive producer, Samuel Z. Arkoff. Screenplay by Richard Matheson, based on two novels by Jules Verne. Director of photography, Gil Warrentan. Music composed and conducted by Les Baxter. Coproducer and film editor, Anthony Carras. Production design and art direction, Daniel Holler. Sound editor, Alfred R. Bird. Stereophonic sound engineers, Bill Wilmarth, Vinnie Vernon, Jerry Alexander. Special effects by Tim Barr, Wah Chang, Gene Warren. Photographic effects by Butler-Glauner, Inc., Ray Mercer. Special props and effects, Pat Dinga. Set decoration, Harry Reif. Wardrobe, Marjorie Carsa. Makeup, Fred Phillips, S.M.A. Sound, Karl Zint. MagnaColor by Pathe. Song "Master of the World," music by Lex Baxter, lyrics by Lenny Addelson.

THE CAST
 Robur Vincent Price
 Strock Charles Bronson
 Prudent Henry Hull
 Darathy Mary Webster
 Philip David Frankham
 Alistair Richard Harrison
 Topage Vito Scotti
 Turner Wally Campo

LETTERS

(Letters must be signed. Names withheld on request)

CALENDAR OF EVENTS

MAY							JUNE						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
	1	2	3	4	5	6					1	2	3
7	8	9	10	11	12	13	4	5	6	7	8	9	10
14	15	16	17	18	19	20	11	12	13	14	15	16	17
21	22	23	24	25	26	27	18	19	20	21	22	23	24
28	29	30	31				25	26	27	28	29	30	

An Exhibitor's View of Oscar Telecast To Boxoffice:

The recent Academy Awards presentation was a classic example of how to ruin an already-faltering industry. Just when we all thought we were on the road back, this has to happen.

Not a single columnist had a kind word for the proceedings; and the lines they devoted to the Awards outnumbered the good publicity two to one. As one columnist put it: "The battle of the prostitutes." Another wrote: "It merely serves to point up the artistic decay into which this whole awards thing has fallen. Slice it any way you like, the selections are not now made for quality alone."

For all this beautiful publicity, we, the theatre owners, lost thousands of dollars in grosses. So did the distributors and producers—gone forever, to say nothing about the actual cost of putting on the affair. Viewed by millions and criticized by millions for the amateurish way all the personalities handled themselves; not even taking time to memorize their lines, but squinting at the teleprompter. An Oscar should be given to Bob Hope for the superb way he insulted the theatres and the industry as a whole.

How stupid can we be! Why not get the Awards back on firm ground. Stop televising; no radio; let all mediums carry the results—ALL AT ONCE—after the awards have been made. Why keep people OUT of our theatres, when we are trying so hard to GET THEM IN.

Just one man's opinion.

ROTUS HARVEY

Westland Theatres,
San Francisco, Calif.

Wants to See Positive Accentuated

To Boxoffice:

I have been a faithful reader of your many helpful comments for the past ten years. But I'm sorry to say I have a crow to pick. Now I'm not a big theatre man, but I think this letter will reach home. Every page of your Boxoffice is great with the exception of one—the page Mr. Babb is always tearing us little guys up on. Why doesn't Mr. Babb build with positive thinking and tell us what other little people are doing right, instead of telling us about the things we do wrong?

Why doesn't he go to a theatre where the guy is on the ball and tell us about him instead of the slob that is always going fishin'?

I don't like to brag but where was Mr. Babb when we played "Ben-Hur," "Butterfield 8," "G. I. Blues," "The Facts of Life" and "The Misfits"?

And I am sure there are a lot of other small guys that had a lot better promotion on the above pictures than we did. Why doesn't he visit these people and tell the industry about them?

I know there are a lot of people in this business just like Mr. Babb comments on and I feel sorry for them. I don't think they know what they are doing to such a wonderful business as ours.

I would imagine these people are the

people that are forcing censorship down our necks. Because they don't know how to play a good picture and play it clean and make money off of it. They see money spelled with a big capital S-E-X. And I'll bet their theatre and operation is sloppy. But they are not going to see they are sloppy by telling them this fact. Why not show them the good that is going on around them and I'll bet they'll see the light.

I hope some day this business will get back to being run by people, just everyday, faithful, honest people with a little humor and guts instead of the big brain machine it is now.

Well I've picked my crow. Don't work too hard.

I almost forgot enclosed please find check for \$5.00 for another two years of Boxoffice.

RICHARD L. COSBY

Indiana Theatre,
Salem, Ind.

Babb Showmanship Articles Helpful

To Boxoffice:

Your articles on showmanship are very helpful. Your articles written by Kroger Babb are very helpful.

But someone should boldly ask, door to door, all over America, if the family would rather pay \$140.00 yearly for pay TV or see a movie at the theatre occasionally or often at reasonable voluntary prices. (That is, the decision will be separate and distinct to see each picture.)

Also, how can we satisfy "talkative teenagers" without disturbing others? Build a "cry-room" type of area for such talkers? Our strictness drives teeners away.

ARDEN A. RICHARDS

Marion Theatre,
Marion, S. C.

Says Censorship Is Big Joke

To Boxoffice:

Being a devoted reader of Boxoffice, my attention has been drawn to the word censorship many, many times in various articles. Since the projectionist is the forgotten man of the theatre, I feel that we should make ourselves known in this matter. I think that many other projectionists will agree with me that the word censorship is a big joke.

Day after day and night after night, we show on the screen a silly strip of film attached to the end of a short or feature (and most likely spliced out of frame) that says this state has approved this subject, whatever it may be.

Let's go back anywhere from 90 to 120 minutes and what have we just shown the public. We have shown them the one thing they want to see in this day and age! SEX SEX and more SEX.

Let me name you just a few of the sex-laden pictures: "The Grass Is Greener," "The Misfits," "Where the Boys Are," "Butterfield 8," "Song Without End," and dozens upon dozens more, both foreign and domestic. Some of these pictures place adultery as the leading subject.

These are the type of pictures that form

- MAY**
- 2, Variety Club of Illinois third annual Heart of Show Business Award dinner honoring Joe Swedie, Pick-Congress Hotel, Chicago.
 - 2, 3, Independent Theatre Owners of Arkansas annual convention, Marion Hotel, Little Rock, Ark.

- JUNE**
- 18-20, Mississippi Theatre Owners Ass'n and Louisiana Theatre Owners Ass'n joint convention, Buena Vista Hotel, Biloxi, Miss.
 - 27, 28, Maryland Theatre Owners Ass'n annual convention, George Washington Hotel, Ocean City, Md.

- JULY**
- 17-19, Virginia Motion Picture Theatre Ass'n annual convention, Ingleside Hotel, Staunton, Va.

- SEPTEMBER**
- 25, 26, Allied Theatres of Michigan, 42nd annual convention, Sheraton-Cadillac Hotel, Detroit.

- OCTOBER**
- 8-13, Theatre Owners of America 14th annual convention and Motion Picture Industry Tradeshow, Roosevelt Hotel, New Orleans.
 - 25, 26, Independent Theatre Owners of Ohio annual convention, Deshler-Hilton Hotel, Columbus, Ohio.

- NOVEMBER**
- 1-14, Fifth annual San Francisco International Film Festival, San Francisco.

lines at the boxoffices throughout our nation. So, if that is what the moviegoing public wants, then why should a few prudes stand in the way? Why should a few men run all over the state, in state-owned cars, at the taxpayers' expense, checking on a 40-frame piece of film?

If we are going to have censored pictures, then clean up the scripts before shooting begins, and not butcher a print before it comes to us. We are the ones who have to sweat out all the splices as they snap, crackle and pop through the projectors.

What is it going to be? A clean sweep in favor of the public or must the minority rule? Are we going to allow a few prudes to ruin the motion pictures? Who is a better judge of what they want than the moviegoing people of our country?

Most of the states will be holding elections this year. So let it be put to a public vote. Let the people decide the fate of a great industry. The outcome will be interesting to note.

A CURIOUS PROJECTIONIST*
Ithaca, N. Y.

*Name withheld by request.

FEPCO 36th Anniversary

OMAHA, NEB.—FEPCO Theatre Advertisers are celebrating their 36th year in the theatre advertising business and report that they have been kept busy this spring with requests for advertising material for exhibitors who are reopening some theatres that have been closed since 1953. Theatre business is headed for a boom and oldtime exhibitors are entitled to cash in on boxoffice receipts, says Mrs. Esther Green, owner and general manager.

Hollywood Report

By IVAN SPEAR

Studios Chart 13 Features for May; One More Than Listed Year Ago

Studios launched into spring production schedules with 13 photoplays listed as possible starters for the month of May. A year ago, 12 films were on the schedule. Of the baker's dozen expected to go before the cameras, ten are newcomers and three are holdovers, the trio being features previously announced which did not get off the ground due to various production delays.

The independent outfits, Metro-Goldwyn-Mayer, Paramount and United Artists all claim two films set to roll this month, with one each attributed to the remaining studios named.

By studios, following are the projected pictures to be lensed in May:

ALLIED ARTISTS

"The Carnival Kid." The script is still being written on this one. Albert Zugsmith produces. No stars or director set.

BUENA VISTA

"Moon Pilot." An out-of space theme. Stars Tom Tryon, Brian Keith, Edmond O'Brien, Dany Saval. Producer, Walt Disney with Bill Anderson. Director, James Neilson.

COLUMBIA

"Lawrence of Arabia." In Super Panavision 70 and Technicolor, this is the biography of T. E. Lawrence, famed scholar and leader of the Arabs. Stars Peter O'Toole as Lawrence. Producer, Sam Spiegel. Director, David Lean.

INDEPENDENTS

"Captain Nemo and the Floating City" (Filmgroup). Roger Corman will produce and direct this feature for his Filmgroup organization. No stars set as yet.

"Cleopatra and the Cyclops." In CinemaScope and Color, Bernard Woolner will produce and Jerry Juran will helm this yarn for the new WMJ Productions which they head.

METRO-GOLDWYN-MAYER

"A Light in the Piazza." Olivia De Havilland, Rossano Brazzi, Yvette Mimieux and George Hamilton topline this drama anent romance in Italy. Arthur Freed produces and Guy Green directs.

"Bachelor in Paradise." Starring Bob Hope and Lana Turner, this one is touted as one of the top comedies of any year. Ted Richmond is the producer and Jack Arnold the director.

PARAMOUNT

"Hell Is for Heroes." Robert Pirosh will both produce and direct this drama and also penned the original screenplay treating with top secret maneuvers during World War II. Bobby Darin, Bob Newhart, Fess Parker and Harry Guardino head the cast.

"Zahrain." Produced and directed by Ronald Neame, Yul Brynner is starred in this suspenseful adventure story located in oil-rich Arabia. The plot concerns a

mixed band of condemned prisoners who embark on a death flight to freedom.

TWENTIETH CENTURY-FOX

"Tender Is the Night." This tender love story brings Jennifer Jones back to the screen in the top role, with Jason Robards jr., Joan Fontaine, Jill St. John, Tom Ewell, Cesare Danova and Sandy Meisner completing the brilliant cast. Henry Weinstein is the producer and Henry King the director.

UNITED ARTISTS

"X-15." An Essex Productions film, Howard W. Koch produces and Richard Donner helms this war tale in Panavision and Color. Charles Bronson, Brad Dexter, David McLean, Mary Tyler Moore and Ralph Taeger star.

"The Flight That Disappeared." Robert E. Kent produced for Harvard Film Corp., and Reginald LeBorg will direct this adventure yarn.

UNIVERSAL-INTERNATIONAL

"The Last Hero." Kirk Douglas is set to topline this Joel Production, which Edward Lewis will produce and David Miller direct.

Spencer Tracy, John Wayne Brought Back to MGM

"How the West Was Won" will bring Spencer Tracy back to MGM where he won two Academy Awards, and will mark John Wayne's first film at the studio since John Ford directed him in "They Were Expendable." The two actors join James Stewart and Debbie Reynolds in the star-studded cast of the MGM-Cinerama production, to create the roles of General Ulysses S. Grant and Major General William Tecumseh Sherman in the Civil War sequence of the film.

This particular sequence will be helmed by John Ford, with Henry Hathaway directing one or more of the other sequences. The action to be megged by Ford is set against the critical battle of Shiloh.

Celeste Holm in Fox Film; Other New Assignments

Celeste Holm returns to theatrical pictures at her alma mater—20th-Fox—for a costarring role as Tuesday Weld's mother in "Bachelor Flat," Jack Cummings production . . . Helen Rose, who won an Oscar when she designed Lana Turner's wardrobe for "The Bad and the Beautiful," will be reunited with the star again for "Bachelor in Paradise" at MGM . . . Nancy Valentine has been signed by Paramount for "Too Late Blues," Bobby Darin-Stella Stevens costarrer which John Cassavetes produces and directs . . . Warner Bros. has set Vincent Forte to write a script for "War

'Cleopatra' Interior Shots To Be in Hollywood

HOLLYWOOD—The ill-starred "Cleopatra," whose shooting abroad was interrupted by the illness of Elizabeth Taylor, will now have extensive interior filming here, according to producer-director-writer Joseph Mankiewicz, whose announcement found high favor with Hollywood's talent and labor forces.

Mankiewicz said that a "new concept" has been created for the film, 20th-Fox's most expensive picture to date, and he is doing a complete rewrite. He pointed out that although there are some essential Egyptian backgrounds, an interior shooting schedule longer than the overseas lensing is now planned and that none of the interiors already shot in London will be used. He added that no decision has yet been made about the props and costumes already made in London.

Mankiewicz reported that "Cleopatra" will resume shooting in September, and that Stephen Boyd, Peter Finch and others in the cast of the original version may be used if they are available. He added, however, that "we are not committed to do so."

of the Copper Kings," dramatizing the clash of Montana's copper mining companies at the turn of the century . . . Ben Gazzara has been inked by Millard Kaufman and Ronald Lubin to portray John Resko, convicted killer, in "Reprieve," for Allied Artists . . . Academy Award winning composer Leigh Harline has been dotted by MGM to score "The Honeymoon Machine."

Mirisch Co. and Yul Brynner In Three-Films Deal

One of the top picture deals of the week was made by the Mirisch Co. and Yul Brynner's Alcione Productions, with the three-films contract to star Brynner in the trio, all to be released under Mirisch's deal with United Artists. The features are slated to be made over the next four years, with properties to be announced shortly.

The actor's new commitments with Mirisch start following his completion of "Zahrain" for Paramount.

Harold Hecht Plans Starting 'Taras Bulba' in August

Harold Hecht has announced an August starting date for his next United Artists feature, "Taras Bulba," which will star Tony Curtis, allowing the actor to complete his role in "Lady L."

"Birdman of Alcatraz," was recently completed by Hecht and his other feature, "The Young Savages," opens nationally next month. Both are Burt Lancaster starrers.

Amusement Unions to Form International Secretariat

NEW YORK—The establishment of an international trade secretariat for show business union members will be undertaken during the week of May 19 in San Jose, Costa Rica, at meetings to be attended by principal officers of virtually every entertainment world union in the United States and Canada.

Herman Kenin, president of the American Federation of Musicians, chairman of the steering committee for the May sessions, reported that show business union presidents throughout the Western Hemisphere were deeply interested in the concerted efforts being made by foreign Communist-dominated unions to infiltrate the American union ranks.

"This was acknowledged," Kenin said, "more than a year ago at the Brussels meeting of the International Confederation of Free Trade Unions where I was designated to chair the steering committee for a united front in the Americas to repel this menace. A united front is our immediate objective. Our long-range objective is to establish a world secretariat as a nucleus to encompass all the democratic show business unions in the Free World."

Besides the AFM, the U. S. and Canadian unions to be represented in Costa Rica are the IATSE, Ass'n of Theatrical Press Agents and Managers, American Guild of Musical Artists, International Brotherhood of Electrical Workers, American Federation of Television and Radio Artists, Screen Actors Guild, National Ass'n of Broadcast Employees and Technicians and the American Guild of Variety Artists.

Etobicoke Toll TV Presents Another Stage Drama

TORONTO — Trans-Canada Telemeter has increased emphasis on stage attractions which originate on Broadway and on live local programs for its toll TV network in Etobicoke.

The latest stage show, "Hedda Gabler" starring Anne Meacham, opened April 20 on channel 5C for a seven-day engagement of nine performances, including two matinees, at \$1.50. There will be a return run of "The Consul" May 11-13, while a series of live programs covering meetings of the Etobicoke township council started April 24.

Bookings of pictures, for which the fee is \$1, include "Days of Thrills and Laughter," "Dentist in the Chair" for seven days, "Circle of Deception," "Key Witness" and "Hippodrome." Others are priced at 75 cents but they haven't been seen at Toronto's leading theatres for some time.

French Composers Society Retains Michael Mayer

NEW YORK—Michael F. Mayer, New York attorney, has been appointed special counsel to represent the French Society of Authors, Composers and Publishers on matters pertaining to motion pictures.

The Society upholds the interests of French authors and composers in America and receives a percentage of funds due French producers to compensate its members for the use of their music in American theatres.

London Report

By ANTHONY GRUNER

NAT COHEN, managing director of Anglo-Amalgamated, left London last week to attend the 1961 convention in Miami Beach of the Variety Clubs International, and to discuss product for distribution in America and American-International's product for distribution in the UK.

In addition to meeting J. H. Nicholson and Sam Arkoff of American International he was scheduled to confer with Dave Emmanuel of Government Films, Inc., to distribute the "Carry On" films for Anglo in America and J. E. Sugar of Magna Films Inc. which is handling "Watch Your Stern." Cohen took with him a copy of "Payroll," Anglo's new dramatic thriller which was premiered over here at the Plaza and received considerable press plaudits. The story of a bank robbery, this Leslie Parkyn and Julian Wintle production starring Michael Craig, Billie Whitelaw and Francoise Prevost, has been likened in some quarters to a British "Rififi." Cohen will discuss production plans for this film and also for other pictures on Anglo's roster including "The Frightened City," an exposure of the protection racket in London starring John Gregson and Herbert Lom and "Dentist on the Job" starring Bob Monkhouse and Kenneth Connor.

After his stay in Miami Beach, Cohen was expected to return to New York to finalize distribution arrangements and to discuss Anglo's future product to be made in 1961-62. The lineup includes "On the Fiddle" a comedy starring Alfred Lynch and Sean Connery; "Raising the Wind," a Peter Rogers comedy in color currently before the cameras at Pinewood studios, dealing with music students and starring James Robertson Justice, Leslie Phillips and Sidney James; "She'll Have to Go," another comedy now being made at MGM Boreham Wood, starring Bob Monkhouse, Alfred Marks and Hattie Jacques, and a further Rogers subject, a thriller entitled "The Tangled Web." Then, there is the two-picture deal with Joseph Janni "The First Kind of Loving," based on the novel of the same name and "Billy Liar," based on the book and West End play success.

Cohen has a further film in the "Carry On" series—"Carry On Cruising" to be made next year by Rogers, and another comedy in color, "The Iron Maiden" from the same producer.

Finally, Anglo is preparing for "The Patriots," a large-scale production to be produced by John Brabourne and Lewis Gilbert, the team responsible for "Sink the Bismarck." Cohen expects to be away in America for at least a fortnight.

* * *

All directors of Associated British Picture Corp., headed by chairman Sir Philip Warter, were present during the presentation of the company's Good Management contest held last week at the Mayfair hotel. Other guests and "friends of the company" included James Carreras, head of Hammer Films and Nat Cohen and Stuart Levy of Anglo-Amalgamated. ABC's champion manager was Peter F. Jewett, who won the much-coveted trip to America for himself and wife, where he will be the guest of the company and their U. S. friends for two weeks. Sir Philip, in congratulating Jewett, also spoke highly of the leadership the company has received from Jack Goodlatte, managing director of ABC and William Cartlidge, assistant managing director of the circuit.

Warter emphasized the great opportunity open to managers through the group's policy of promotion from within. "Both Jack Goodlatte and Bill Cartlidge once stood in your shoes. We do not choose executives by favoritism, but by merit." Goodlatte, in adding his tribute to managers prophesied a greater future for the industry in general and ABC in particular, and mentioned that the circuit took more money at the boxoffice last year than ever before in its history. The dinner was presided over by Cartlidge, who received a roar of applause when he declared to the successful managers: "I applaud you. I am proud of you. You are the best bunch of men any company could wish to have and I am delighted and honored that the full board of ABC is here tonight to share in your hour of glory and to pay testimony to your great hour of endeavor."

To Set 'Kings' Global Plans At 3 Overseas Meetings

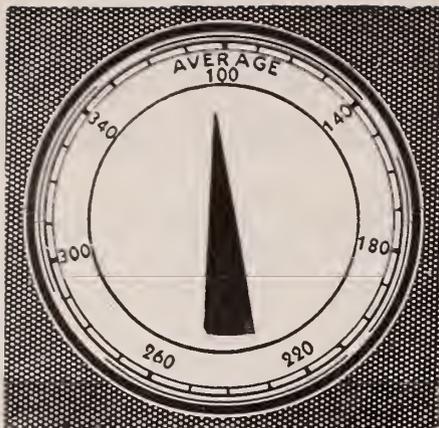
NEW YORK—Plans for the global handling of "King of Kings" will be discussed at meetings in Buenos Aires, London and Hongkong, May 8-12, May 15-19 and May 20-24, respectively. More than 100 personnel of MGM's overseas branches will meet with home office executives at the sessions.

The New York delegation will consist of Morton Spring, president of MGM International; Maurice Silverstein, first vice-president; Seymour Mayer, vice-president; Bert N. Obrentz, executive assistant to Spring; Arthur Pincus, publicity chief;

Morris Frantz, advertising manager, and Charles Patti, also assistant to Spring.

To Reevesound Post

NEW YORK—Michael W. Chitty has been appointed chief engineer for Reevesound Co. Inc., a subsidiary of Reeves Soundcraft Corp. (AMEX). He will be responsible for the implementation of a general program of new product engineering for the company. In the last six months he has helped expand the Reevesound electronic product line with the development of new transistorized motion picture projection equipment and an airborne projection system now in production for installation in commercial jet airliners.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Absent-Minded Professor, The (BV)									550	250					175	175			375		305
All Hands on Deck (20th-Fox)				175	110	80		140						175			110		110		129
All in a Night's Work (Para)		250	250	175	110	200	150	110	175	185	225				145	195	150	135	180		176
As the Sea Rages (Col)				120			90		85	90			100		100		85	100			96
Ballad of a Soldier (Kingsley)				140		75		190			225			100	130	200					151
Between Time and Eternity (U-1)				165			100	100	90									100			111
Beyond the Time Barrier (AIP)			105								85	90	100	125	80				100		98
Black Sunday (AIP)			125			200						200		125					175		165
Blueprint for Robbery (Para)		170			95	90	100	100	90	100	100	100			70		85	100	90		99
Boy Who Stole a Million, The (Para)							100	100	100	80	100		100						100	100	98
Breath of Scandal, A (Para)	150	75	115	185	90	65	80	110	90	85	100		85		90	135	75		80		101
Chartreuse Caboose (U-I)							90	100					100		100				100		98
Cimarron (MGM)		140	175	200	150	150		150		500	100	200	250	250	120	160	250				200
Circle of Deception (20th-Fox)		175	115			100	75	80			65	115		140	90	145	75	150		90	109
Crowded Sky, The (WB)	95	100	120	215	90	95	175	115	115	145	100	120	150	130	90			150		75	122
Cry for Happy (Col)	125	260	150	200		90	100	105	110	200	125	180	200	120		175	95	145		175	150
Desert Attack (20th-Fox)				120			100	85		100								100	100		101
Dreams (Janus)	125								115					175	100	175	110				133
Electronic Monster, The (Col)							100	90	100	100			90	100	90						96
Esther and the King (20th-Fox)	125	125	110	225	90	125	160	130	125	115	100		135	140	100	175	100	125	100	80	126
Facts of Life, The (UA)	125	250	115	215	120		200	125	200	200	200	150	200	300	105	220		165	175		180
Fever in the Blood, A (WB)		150		115	85	80	110	110		100	95	90	125	65	90		90	135	90	75	100
Five Bold Women (Citation)				100			75	100		130	75								100		97
Flaming Star (20th-Fox)	100	150	120		90	100	140	110	125	170	75	300	180	150		145	130	150	120		139
Foxhole in Cairo (Para)						90		100		100		100			70		85		90		91
Freckles (20th-Fox)			90				90	100	100	100	100		100								97
Go Naked in the World (MGM)	100		125	150	90	120	60	75	100	120		175	175	100		110	125	155	110	70	115
Goddess of Love, The (20th-Fox)				120				80				100			80				100		96
Gold of the Seven Saints (WB)			110		90	100	100	100	100	85	90	90	100	90		90	100	100			96
Herod the Great (AIP)		75	115					100		105		100							100	90	98
Hoodlum Priest, The (UA)			120	225		140		125		125		100	150	130		185					144
League of Gentlemen, The (Kingsley)	275	125	190					100						135	165	195			350		192
Michael Strogoff (Cont'l)			90								60					140	100		150	75	103
Never on Sunday (Lopert)	150	275		185		310				225	300	175	200	250		225				110	219
Night Fighters, The (UA)			95			65	100	100	120	90	95	100	100	100						75	95
Pepe (Col)	150	200		250	400	175	250	175	175		370		300			210	215	135	200	200	228
Sanctuary (20th-Fox)		150		190	90	260				100	300	110	100	105	185					110	155
Sins of Rachel Cade, The (WB)		125			90	80	115	125				90			100		90	110	90	75	99
Subterraneans, The (MGM)	140	150	115	165	80	85	75	75		90	125	100	225		75	145	85	125	225	80	120
Tess of the Storm Country (20th-Fox)			110				90	80			100		100		80				100		94
Village of the Damned (MGM)		155	225		100		200	105	135	180	140	100	135	125	100		120	150	200	175	147
Virgin Spring, The (Janus)	120	200			100	130	200		115					225	135	200			300		173

TOP HITS

— OF —

THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

- Absent-Minded Professor, The (BV)
Seattle375
- League of Gentlemen, The (Kingsley)
Boston275
- Never on Sunday (Lopert)
Boston275
- Bernadette of Lourdes (Janus)
Boston225
- Virgin Spring, The (Janus)
Minneapolis225
- Pepe (Col)
Omaha215
- Cimarron (MGM)
Memphis200
- Cry for Happy (Col)
Kansas City.....200

All-Holdover Lineup Brisk in Mill City

MINNEAPOLIS—With no new offerings last week, three holdovers scored ratings of 200 per cent to set the pace for the week. They are "The Immoral Mr. Teas" in its second week at the Avalon, "Cimarron" in its fourth week at the Gopher and "The Virgin Spring" in its second week at the Suburban World.

(Average Is 100)

Academy— Exodus (UA), 13th wk.	150
Avalon— The Immoral Mr. Teas (Pan-Ram), 2nd wk.	200
Century— Seven Wonders of the World (Cinerama), reissue	100
Gopher— Cimarron (MGM), 4th wk.	200
Lyric— One Hundred and One Dalmations (BV), 5th wk.	110
Mann— Spartacus (U-I), 6th wk.	175
Orpheum— Village of the Damned (MGM), 2nd wk.	80
St. Louis Park— The League of Gentlemen (Kingsley), 2nd wk.	100
State— Pepe (Col), 5th wk.	70
Suburban World— The Virgin Spring (Janus), 2nd wk.	200
World— All in a Night's Work (Para), 5th wk.	100

Neighborhood First Runs Help Out in Milwaukee

MILWAUKEE—All downtown first-run houses were offering holdovers, which illustrates the main reason for new releases being forced into the neighborhood theatres. And to make things a little tougher for the distributor, even the neighborhood houses are going into long holdovers. With 300 being tops, and 175 the lowest recorded downtown, business was more than satisfactory.

Downer— The Virgin Spring (Janus).....	225
Palace— Cinera Holiday (Cinerama), 17th wk.	200
Riverside— One Hundred and One Dalmations (BV), 3rd wk.	175
Strand— Exodus (UA), 3rd wk.	275
Times— The Subterraneans (MGM), 2nd wk.	150
Towne— All in a Night's Work (Para).....	175
Uptown— Cimarron (MGM), 3rd wk.	175
Warner— Pepe (Col), 3rd wk.	175
Wisconsin— The Alamo (UA), 3rd wk.	250

Omaha Downtowners Enjoy Brisk Week

OMAHA—All downtown Omaha theatres scored above-average receipts last week, with three holdovers showing strength. "One Hundred and One Dalmations" closed out at 160 per cent, and could have run longer but for previous commitments. The Cooper maintained its strong pace for the ninth week of "Cinera-ma."

Cooper— This Is Cinerama (Cinerama), 9th wk.	175
Dundee— Cimarron (MGM), 3rd wk.	130
Omaha— Giant (WB), reissue	105
Orpheum— Pepe (Col), 2nd wk.	120
State— One Hundred and One Dalmations (BV), 4th wk.	160

R. D. Nicolin Steps Up

MINNEAPOLIS—R. D. Nicolin has been named president of Candymasters Corp., manufacturer of Walnut Hill, North Pole, Brazil Hill and other candy bars and products. Nicolin, son of the late A. G. Nicolin, who founded the company in 1939, has been vice-president and sales manager for the last two and a half years. He succeeds his mother, Mrs. A. G. Nicolin, who becomes chairman of the board. Four new directors have been appointed. They are Sam Bright, James Oppenheimer, P. L. Pfeilsticker and Riley Hinschberger.



FILMS THEIR HOBBY—You can't keep movie industry folks away from the world of films, even in their hours of relaxation. Proof of this can be found in Esther Green Humphrey and her husband Harry. They are among the most active members of the Cinema 16 Club, amateur movie-makers who produce some spectacular color-sound 16mm pieces, and have showings at the Joslyn Memorial Museum. The Humphreys have a 16mm theatre in their home. Mrs. Humphrey is owner and general manager of FEPCO, film advertising firm, and Humphrey is associated with a wholesale paper company. At the annual "Oscar Award" banquet, Humphrey (left), as master of ceremonies, presented the Oscar to Mr. and Mrs. William Pinault for their production, "Under Western Skies."

Oscar Winners Unpopular With Minneapolis Star

MINNEAPOLIS — Presentation of the Academy Awards was panned in an editorial in the Minneapolis Star.

"There was one award missing that should have been made to Hollywood as a whole for what was perhaps the lowest level of prize-winning content matter to parade across the nation's theatre screens in many a year," the editorial said.

"Elizabeth Taylor got her Oscar for portraying the loose 'lady' of 'Butterfield 8'; Burt Lancaster for his characterization of the lustful preacher and Shirley Jones for the role of a prostitute in 'Elmer Gantry'; Peter Ustinov for a role that included procuring women for gladiatorial trainees in 'Spartacus,'" the editorial continued.

"And the sweepstakes winner—best film, best producer, best director and best writing—was a little saga of sex and sin wrapped up in the seductive title of 'The Apartment,'" the editorial concluded.

Help for Small Theatres Sought by Allied Group

NEW HAMPTON, IOWA—An executive committee meeting of Allied Independent Theatre Owners of Iowa, Nebraska and South Dakota was held here April 18 to plan an agenda for a forthcoming board meeting.

"It will be recommended to the board that immediate action be taken to alleviate some of the problems of the small theatres in this territory," said Neal Houtz, president. "The local board also will be asked to formulate plans for business-building promotions to start at once in this area."

MILWAUKEE

Allied's Spring Regional Membership meeting Tuesday (2) at the Loraine Hotel, Madison, is of special significance. It will be the first exhibitor get-together of the spring, the industry will honor F. J. "Mack" McWilliams, veteran exhibitor, and a record-breaking crowd is expected. All Madison theatres have extended invitations to the exhibitors' wives who do not care to attend the afternoon sessions.

Contestants in the 1961 Miss Milwaukee Pageant were guests of the Miller Brewing Co., Wednesday, April 19. The dinner was to enable the contest judges to become acquainted with the contestants, and their talents in advance.

With "Spartacus" now appearing in several neighborhood houses, it puts the respective managers on their toes, so to speak, particularly after the long run Joe Reynolds had at the Towne Theatre downtown. Among those whipping up interest in the film is John Roche, manager at the Modjeska, who has 150 eighth graders coming up from Waukegan for an afternoon performance. Roche in addition, lined up a few spots to stop off on a short tour of the city, plus some refreshments for good measure.

Promotion-minded Bob Groenert, manager at the Downer, prestige theatre, wangled the faculty at the University of Wisconsin into inaugurating a panel session on movies. There were more than 400 students at the last "conference." It has moved along to the point where some of them have taken it upon themselves to do reviews on various Downer films for their homework. Groenert says he is considering some sort of a challenge to instill a little more incentive, which always has a productive effect at the boxoffice. The Downer is one of the neighborhood houses with a string of holdovers to its credit.

'Spartacus' Will Reopen Omaha Dundee Theatre

OMAHA—"Spartacus," the 70mm spectacular, will open May 25 at the recently remodeled suburban Dundee Theatre, City Manager Jack Klingel of the Cooper Foundation announced.

There will be ten performances a week, including matinees Wednesdays, Saturdays and Sundays. All seats will be reserved and the operation will be the same as that at the foundation's plush downtown Cooper Theatre, now showing "Cinerama."

Prices for the Wednesday and Saturday matinee will be \$1.55. All other performances will be \$2.20, the same prices as at the Cooper.

"Cimarron," which is now in its fifth week at the Dundee, will run up to the time "Spartacus" opens. Don Wells, who had been manager of one of the Cooper theatres in Lincoln, has been moved up to head the Dundee.

The Columbia film, "The Animal in Me," is an original story by David Swift with the romantic-comedy adventure of a young, feminine public service executive.

Wherefore Reviews? Film Council Topic

MILWAUKEE—Eddie Johnson, president of Allied of Wisconsin, and Valentine Wells, executive secretary for the mayor's motion picture commission, discussed the question of what effects motion picture reviews have on boxoffice receipts. He spoke at a meeting of the Better Films Council.

Wells sketched the history of the commission of film rating and reviews. He related the commission was appointed back in 1913 to furnish the mayor with a review of each picture so he may determine what further action is necessary. The group has no police powers—it is the only such body in the country so constituted—and Wells said none was necessary because of the excellent cooperation that has been extended by both exhibitors and distributors.

He explained that there were times when a film appeared with a number of objectionable scenes, but usually after a conference with the theatre and distributor, the objectionable scenes were deleted, or if need be, the label, "For Adults Only" was applied as a precaution for parents. The other two labels are "Not Recommended for Children" and "Family or General Audience." "Adults," he said, covers the ages 18 and over.

"When some doubt is cast upon a certain picture, we ask for a screening, and our commission decides on what action to take after reviewing the film. I'd say our friend Mr. Johnson, representing the exhibitors, has done a wonderful job in this respect."

A film not recommended for children, he said, does not necessarily mean that a parent cannot send the children. The label is given to a picture for the benefit of a parent who wishes his children to see none but the better type of films.

Johnson pointed out that despite excellent reviews a large number of pictures were outright flops at the boxoffice. "Yet," he said, "by the same token, some pictures, with poor rating and reviews, are very successful grossers. Which makes us wonder how many people actually read

the reviews. With the public's ever changing ideas and opinions regarding motion pictures, the task of a movie critic is mighty difficult. Producers and distributors, however, follow these reviews, and in a number of cases, bear them in mind, for their next production. It is therefore hard to tell just what effect a critic's review will have on a picture."

Mrs. Elroy Mushack, serving as moderator, then encouraged members to ask the questions they had been saving for this occasion. Some of them and the answers follow:

Q. "What are the theatres doing to encourage people to get back into the habit?"

USING SATURATION CAMPAIGN

Johnson: "We have a campaign under way right now—we call it 'saturation,' which includes some ten theatres, which run the same film, and tie in all the advertising and publicity with radio, newspapers and TV to get our message across." (He had reference to the Marcus Plan, which has been so successful in this area, and of late is being duplicated throughout the country.)

He said the blockbusting approach used in exploiting "The Trapp Family" at the Tower Theatre was a good example of promotion which brought many former theatregoers back into the theatre, and he paid a tribute to the film council for the splendid job it did in sponsoring the premiere.

Q. "When you run an 'Adults Only' picture, do they sell a youngster a ticket?"

Wells: "Seems to me, a large number of parents need education on the matter of sending their children to see this type of a picture. The theatre manager or doorman is then responsible for trying to judge whether they are of age, and at times it is quite a problem. By and large, the theatres won't sell them a ticket."

FAMILY PICTURES TREND

Q. "Do you feel that there is a trend for more and better family pictures?"

Wells: "Definitely! 'The Trapp Family' and 'One Hundred and One Dalmatians' are good examples now. The people are asking for more of these pictures and are finally getting them."

Al Camillo, manager of the Tower Theatre, commended the council for handling the premiere night of "The Trapp Family" at his theatre, and suggested that two forthcoming pictures be given the same treatment. However, it was suggested that sponsorship of this sort be on an annual basis.

Mrs. Mushack then called the council's attention to the efforts of the theatre people's Variety Club and its contribution to humanity. She proposed that the council in token of appreciation, donate \$100 towards the cause, namely the Epilepsy Clinic, sponsored by the club. A motion was made and seconded, and later on in the day, at the testimonial for Larry Lawrence, Milwaukee Green Sheet editor who is retiring, the check was turned over to Chief Barker Lawrence Strachota.

OMAHA

Jra Crane of the Bonham Theatre at Fairbury was elected mayor by what is believed the largest plurality in the history of the southern Nebraska city. He is a brother of Ben Crane, one of Nebraska's alltime greats in softball pitching . . . The Auditorium Theatre at Milligan has been closed for the summer . . . Bob Roberts, high schooler at Cambridge, Neb., is proving a capable helper in assisting his father Homer in the operation of the Ritz Theatre.

Bert Beams, who does the buying and booking for the Lyric Theatre at Sutton, is up and around again and catching up on his pinochle playing . . . Harold Conrad, who formerly had theatres at Shelton and Gibbon, visited Filmrow. He is now the postmaster at Shelton . . . Marvin Jones, exhibitor at Red Cloud, has been kept on the jump recently. The reason: Calving time on his extensive farm near town.

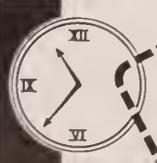
Mr. and Mrs. D. R. Nelson, exhibitors at Arcadia, took a trip to Old Mexico. Nelson is a mail carrier for the area . . . Erma DeLand, booker at United Artists, and a lot of other motorists had to fight a terrific battle with the wind on the highways last weekend. She was returning from visiting her parents at Osceola . . . The raw, windy week certainly was not what drive-in operators had been looking for. Off to a late April start, the weekends up to 22, 23 were discouraging. However, the Sky Chief did whopping business with "Black Sunday," which also showed at Ralph Blank's Admiral and Chief conventional theatres at the same time.

Jack Renfro of Theatre Booking Service said his wife Edith is coming along fine after an eye operation but still has to wear restrictive glasses. Jack had the nurses at Lutheran Hospital eating out of his hand by referring to Edith as "my child bride" . . . Word is that the theatre at Harvard will reopen soon . . . Cooper Foundation had a big turnout for its screening of "Gone With the Wind" at the Fox screening room . . . Dick Barkes of TOP Theatre Advertisers reported his grandmother is out of the hospital after a stroke and showing remarkable recovery. She was ill several weeks.

Cooper Foundation, which has theatres throughout the midwest, held its annual calf sale which it sponsors in cooperation with the University of Nebraska Agricultural Extension Service. One of the foundation's major projects is assisting the state's dairy industry. The sale was held at the state fairgrounds and high grade dairy calves were offered for youths participating in 4-H and Future Farmers of America projects.

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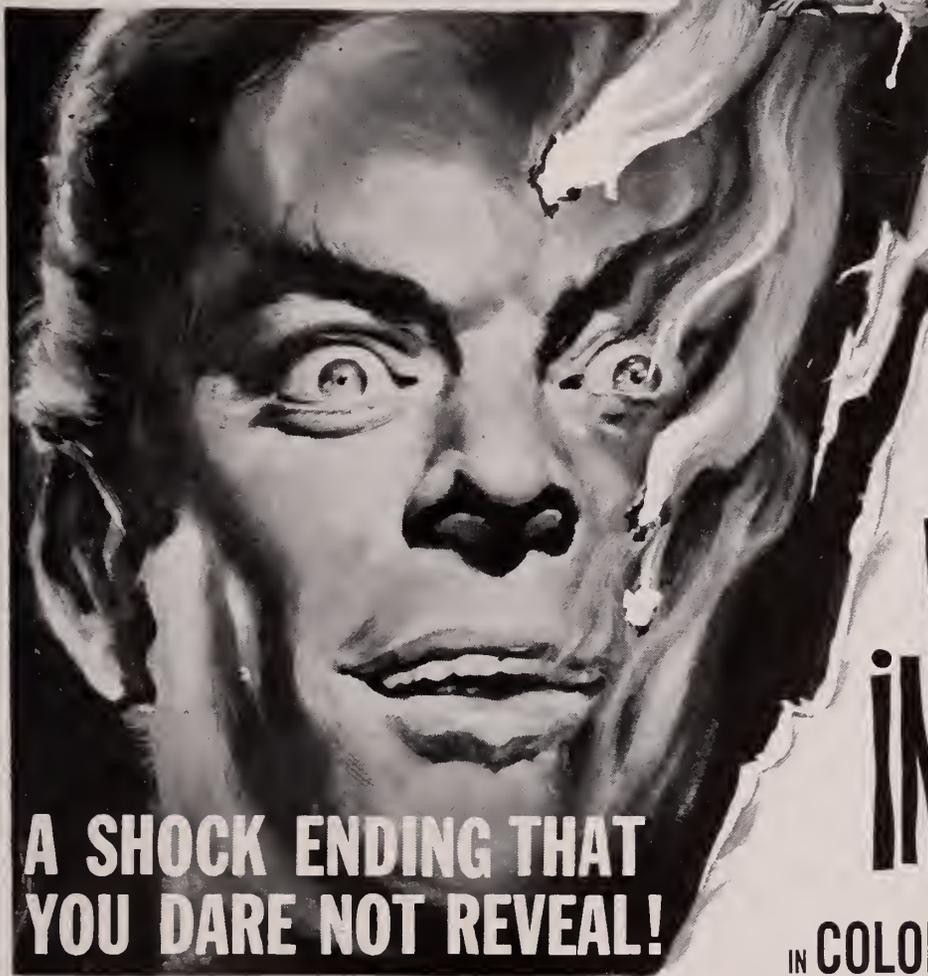
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OF MINNEAPOLIS

BERNARD McCARTHY
74 Glenwood Avenue North
MINNEAPOLIS 3, MINN.

MINNEAPOLIS

Brotherhood Week will be a continuing project through the spring, rather than one special week, according to Vince Flynn, MGM manager, who is in charge of the project on the Row. A letter to exhibitors requesting donations already has been sent out by Flynn, and film salesmen have been soliciting theatres in the territory. In addition, there has been a collection among film exchange employes. A Brotherhood Week trailer featuring Bob Hope was screened and it is available from National Screen Service in New York, Flynn pointed out.

Ted Mann, head of the Mann circuit in the Twin Cities and president of Minnesota Entertainment Enterprises, vacationed in Hot Springs, Ark. . . . Stan McCulloch is doing the buying and booking for the Coon Rapids Drive-In at suburban Coon Rapids, which recently was taken over by Mickey Schoenzeit and associates.

Sim Heller has opened a new office for his McDonald Drive-Ins in the First National Bank building but he will continue to maintain his office at 72 Glenwood for film buying and booking. Heller operates theatres at Grand Rapids and Milaca.

A weekend blizzard which dumped seven inches of snow on the Twin Cities closed many drive-ins for several days, although all have reopened now. The storm also kept most outstate exhibitors from appearing

on the Row. Among the few who did come in were Sandor Holman, Buffalo; Howard Underwood, Brainerd, and Allan Paulson, Sky-Vue Drive-In, Warren . . . Charles Cramer of Minneapolis Theatre Supply was in North Dakota on business.

American - International's "Black Sunday" was set back until May 5 for its first-run opening at the Uptown because the theatre held over "Ben-Hur" . . . Harry Hollander, Columbia exploiter, was in for "Mein Kampf," which is set for the St. Louis Park . . . A. R. Taylor, Paramount regional circuit manager, was in to call on the circuits . . . Glenn Wood, Universal head booker, is back from a vacation in California.

Gottfred Olson, who formerly operated the Rockford Theatre at New Rockford, N. D., is leasing the 59-Hi Drive-In at Thief River Falls from Allan Paulson. Paulson operates the Sky-Vue Drive-In at Warren . . . Northwest Theatres is taking over the buying and booking for Tentelino Enterprises of Alexandria about May 15. The Tentelino group includes theatres at Alexandria, International Falls, Brainerd, Ely and Park Rapids.

Gert Weber, booker at 20th Century-Fox, is recuperating from an operation . . . F. A. "Bud" Wiggins, manager of the Lyric Theatre, invited all Minneapolis teachers to a screening of "The Trapp Family" Saturday morning, April 22 . . . Helen Aga, MGM manager's secretary, is vacationing in Florida for three weeks . . . Diane Marcy, booker, and John Willis, shipper, have rejoined National Screen Service.

Doug Morse has been promoted to manager's secretary at Allied Artists replacing Janice Kava, who moved to Oregon. Joan Molitor is the new cashier at the exchange . . . Mann Theatres scored with three Academy Award pictures. The group's Suburban World was playing "The Virgin Spring" (best foreign film) at the time the awards were announced. "The Apartment" was booked into the Edina and "Butterfield 8" into the Westgate.

Announcement of the engagements of two sons of Harold Field, president of Pioneer Theatres, was made recently. Martin Field, vice-president of the St. Louis Park Theatre Corp., is engaged to Barbara Unger of Council Bluffs, Iowa. A July wedding is planned. His brother John L., an architect in San Francisco, is engaged to Carol Hart of Berkeley, Calif. The latter Field redesigned several of his father's theatres, including the St. Louis Park and Uptown in Minneapolis. He will be married in August.

Anticensorship Activities Increasing in Memphis

MEMPHIS—An anticensorship group has become active here.

John F. Ryan, leader of the group, and Bob Burnette, a member, said at a meeting this week: "Official censorship is the gravest danger that can ever threaten a society of free men."

Both, however, said they were happy with Mrs. Judson McKellar, chairman of the Memphis movie censorship board.

"I don't think Mrs. McKellar could be improved upon," said Ryan. "I can't think of a more admirable censorship board," Burnette said.

Shelby Foote, novelist-historian, spoke. Said Foote:

"We do not oppose the present laws in regard to pornography or obscenity, but we believe that whatever goes beyond them, in attempting to put limitations on what anyone can see or hear or read, is against the public good."

Late June Opening Target Of New Wheaton Drive-In

WHEATON, ILL.—Ground has been broken for the construction of the Cascade Drive-In on North avenue just west of here. Scheduled to open late in June, the Cascade will accommodate 1,600 cars. The screen will be 75 feet high and 125 feet wide.

Special attention will be devoted to children. All small fry under 12 will be admitted free. An elaborate playground will be provided for their pleasure and a big concessions area will be a special feature.

Basil Charuhas, Bill Galligan and Milt Levy, three independent exhibitors, are building the new outdoor theatre.

New Sales Setup Named By EBF Organization

CHICAGO—Wilbur Edwards, in charge of EBF film distribution, announced the following new sales setup:

Ralph Wagner was named manager of the film division, supervising 36 district managers and staff salesmen throughout the country, including Alaska and Hawaii.

Michael R. Nuzzola was named director of distribution of Films, Inc., dealing with the rental of 16mm films produced by major Hollywood studios.

Joseph Novello was named northeastern district manager, and Owen Johnson was appointed midwestern regional manager.

20th-Fox' "Return to Peyton Place" was directed by Jose Ferrer from a screenplay by Ronald Alexander.

HURLEY

QUALITY PROJECTION

Super-Optica
—
Super-Glo

REAL ECONOMY

SCREENS

AMERICAN THEA. SPLY. CO., Sioux Falls, S. D.
 DES MOINES THEA. SPLY. CO., Des Moines, Ia.
 MINNEAPOLIS THEA. SPLY. CO., Minneapolis, Minn.
HURLEY SCREEN COMPANY, INC.
 96-17 Northern Blvd. Corona 68, N. Y.

Please

send me

BOXOFFICE

2 years for \$5
 1 year for \$3
 3 years for \$7

Remittance Enclosed
 Send Invoice

THEATRE.....

STREET ADDRESS.....

TOWN..... ZONE..... STATE.....

NAME..... POSITION.....

BOXOFFICE

THE NATIONAL FILM WEEKLY

52 issues a year

825 Van Brunt Blvd., Kansas City 24, Mo.

- ADLINES & EXPLOITIPS
- ALPHABETICAL INDEX
- EXHIBITOR HAS HIS SAY
- FEATURE RELEASE CHART
- FEATURE REVIEW DIGEST
- SHORTS RELEASE CHART
- SHORT SUBJECT REVIEWS
- REVIEWS OF FEATURES
- SHOWMANDISING IDEAS

BOXOFFICE Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Battle of the Bands Jams in Teenagers

The Box Score

Matinee Attendance3,582
 Boxoffice Take\$1,485.00
 Confection Sales\$580.00
 AlsoHundreds Turned Away

The above statistics concern a Battle of the Bands matinee staged at the Orpheum Theatre in Vancouver, B. C., on a recent Saturday by Ivan Ackery, Odeon circuit showman who manages the house.

With the results so satisfactory, Ackery planned to continue the teenager attraction, staged with the cooperation of radio station C-FUN, on a monthly schedule as long as possible.

The program was quite simple—two popular jive bands, local talent, battling out the latest rock and roll hits.

"Wow! it was terrific," Ackery reports, "but no place for symphony lovers. The kids were asked to behave themselves if they wanted us to continue the shows—no running, no shouting, no whistling, conduct yourselves like people—and they were wonderful.

"Confections? It took seven girls on the concessions counter to cope with the rush of the hungry youngsters. It must have to sell \$580 worth of candy!"

The Battle of the Bands was presented twice, at 12:30 and 3:30. The Orpheum opens its doors at 10:30 a.m. on Saturday. On the screen at the time of the first jive session were "The Wizard of Baghdad" and "Tess of the Storm Country."

After the big first show, Ackery began to look around for a sponsor to cut his cost down next to nothing.

Shoe Stores Are Sponsors

In Spokane, Wash., Evergreen showman Joe Furfaro makes a specialty of lining up multiple sponsored shows. Joe's most recent involves a series of ten Saturday morning kiddy shows, sponsored by the U. S. Rubber Keds shoe stores in the Inland Empire area. His big Fox Theatre is also slated for three state convention rentals.

The Orpheum at Vancouver, jammed with 3,500 teenagers for Battle of the Bands.



Les Taylor, at Temple Theatre 45 Years, Doesn't Let Showmanship Become Old

The Temple Theatre holds its respected place among its business peers at Petoskey, Mich., a community of around 6,500 population in northern Michigan. Heading the longtime operation is Les H. Taylor. Recently he and the Temple celebrated 45 years together! But theirs is not a backward-looking association; showman Taylor doesn't feel there is anything miraculous about theatregoing—you have to merchandise motion pictures like everything else.

He takes time on the radio regularly, for example, to let people know what pictures the Temple is showing. And he doesn't let his newspaper advertising become so stereotyped that people scarcely notice it. Recently he has been varying his ad style with a news-type "Les Taylor Says:" arrangement. This simply is a description of the screen attraction in Taylor's own words beneath a regular newspaper headline.

This style offers any showman an opportunity to establish a public "entertainment image" of himself . . . either as one people can trust on the subject of entertainment or, on the other hand, as one who puts out a lot of superlatives without much substance. Taylor has chosen the former route . . . people in Petoskey definitely have come to look to him as the man whose verdict on a film they want to know. For example his "ad" on "The Sun-

downers" is as follows:

Les Taylor Says: 'The Sundowners' Definitely Is a Distinctive Film

Every once in awhile, a really swell family movie comes along, which is an exhibitor's dream and delight and I am very happy to present "THE SUNDOWNERS," starting Friday, at the TEMPLE.

Last week, we took you to the Far North, for your entertainment. This weekend, we take you "Down Under" to Australia. From one extreme to the other.

Believe me, "The Sundowners" has everything for exceptionally fine family entertainment. It is a story of the many adventures befalling a family of itinerant sheep drovers and is a lusty tale loaded with laughter, tenderness and action. A heartwarming, realistic drama, filmed in Technicolor.

"The Sundowners" is a long picture and we suggest that you try to see it from the start at 7:00 and 9:20 p.m., for maximum enjoyment.

Next week, we will have PRESLEY in "FLAMING STAR," his first dramatic role and the following week will be BOB HOPE in "THE FACTS OF LIFE." adv.

Rotaryanns Sell Tickets

To publicize a series of six musical films being sold as a civic project, Kansas showman Nick Carter, invaded the luncheon meetings of Coffeyville service clubs. A trio of costumed Rotaryanns sang, sold season tickets and plugged the Matinee Musicale programs, which stretch from February into June.

Neighborhood Puts Over 5-Week Showing Of Flaming Star; Here's How It Was Done

The Uptown, neighborhood deluxer at 2323 North 49th St. in Milwaukee operated by the L. F. Gran circuit, was selected for the first run of "The Flaming Star" partly because of the promotional experience of Manager Henry Kratz, former assistant at the downtown Riverside Theatre. Kratz' success in shifting the Uptown to the first-run lineup is evidenced by the fact that the Elvis Presley opus marked up five weeks.

For a starter, 300 invitations were addressed in Milwaukee, then sent in a package to the postmaster at Hollywood, with instructions to postmark them "Hollywood," and place them back in the mail. The letters went to members of press, radio, TV, and numerous others who could be expected to plug the film. A screening was arranged for them, with 150 attending the affair. Among them, was a group of Elvis Presley Fan Club members.

A special art piece was prepared for use on 50,000 heralds which were printed and distributed at all Gran Milwaukee theatres, at schools and at television stations. The heralds showed Presley as a half breed in a line drawing, and included a plug for the theatre, and an invitation to all to enter the coloring contest. TV favorite Mac the Mailman promoted this contest over the air on his daily show for three full weeks. Merchants in the Uptown area came through with a host of valuable prizes.

A giant 40x60 postcard was displayed in the lobby well in advance. Addressed to Presley c/o 20th Century-Fox Studio, Hollywood, Calif., the card carried this message: "Dear Elvis: We, your devoted and loyal Milwaukee fans are eager to see your latest 20th Century-Fox film, 'The

Flaming Star,' opening at the Uptown Theatre, first run on Wednesday (date)." Fans signed their names, and the cards (it became necessary to make up another card, so great was the response to this approach) were then mailed to Presley in Hollywood.

The highlight of the campaign was an "Elvis Presley Most Kissable Lips" contest, which was aired over station WRIT six weeks in advance, at the rate of two spots every hour day and night. To enter, the girls made an imprint of their lips on the back of a postcard, and mailed it to the station. The grand prize was an all-expense free trip to Hollywood. The tremendous response surprised even the officials of the station.

Because of the unusually impressive participation displayed by radio station WRIT, the opening night, with appropriate Hollywood lights and all the trimmings, was named "WRIT Premiere Night." As a result, the station had its popular team of "Red Coats" or deejays on hand to greet patrons as they entered the house. They also appeared on stage in conjunction with an act headed by Leroy Van Dyke, recording star, as a fitting grand finale for the evening.

And 16 days after opening, another stage show was presented with the winner of the Kissable Lips contest being chosen.

Free Coffins Offered

A coffin was set up in the lobby of the Dixie Theatre in Scotland Neck, N. C., by manager Don Coffey with a sign noting that the death box would be given free to any person who died of fright while seeing "House of Usher."



Here, left to right, are Henry Kratz, manager of the neighborhood Uptown Theatre in Milwaukee which opened "The Flaming Star" first run; Marianne Proite, winner of a Kissable Lips contest and a trip to Hollywood, and Don Bruce, program director of station WRIT, which sponsored the contest.

Real Chinese Exhibit In Lobby for 'Suzie'

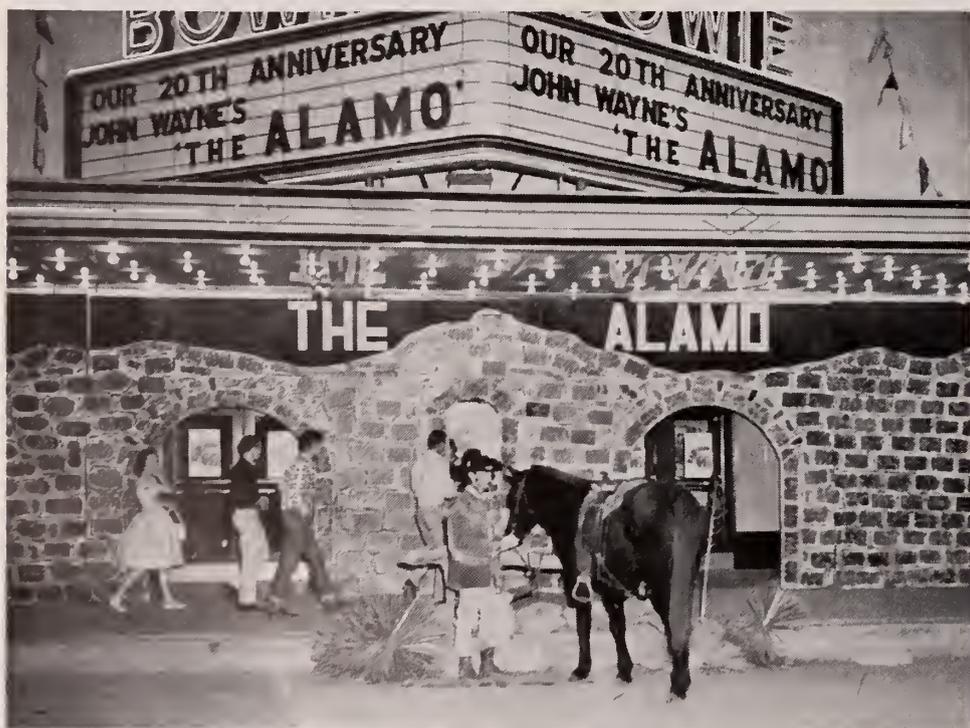
When Manager Walt Guarino of the Saenger in New Orleans was preparing his campaign for "The World of Suzie Wong," he recalled the House of Lee, a Chinese restaurant in a pagoda-roofed building in suburban Metairie, which puts out attractive business cards advertising itself as the "Only One of Its Kind South of the Mason-Dixon Line."

Contacting Lee Bing and Harry Lee, the proprietor-manager, resulted in a standout lobby display. Among the articles the Lees brought to the theatre for exhibition before and during the run of the picture were a two-man 15-foot-long ceremonial dragon costume made of silk interlaced with gold and silver threads and trimmed with fur; a hand-carved ebony table inlaid with porcelain; a mandarin jacket in red flowery fabric lined with black silk; ceremonial chimes, vitreous, translucent figurines a foot and a half high; accordion house screens of teakwood, and silk embroidered with pictures of flowers and birds; an illuminated palace lantern, and numerous dragon streamers and garden lanterns, many pictures on silk, hand embroidery and numerous other articles, all from the Lee restaurant and home.

Harry Lee, his wife Lai and sisters Margaret and Virginia spent many hours with their collection in the lobby, answering questions as to what, why and wherefore. The women were in Chinese dress.

Bath Towel Costume Gag Goes Over for 'Work'

Taking advantage of a sequence in "All in a Night's Work" in which Shirley MacLaine wears only a bath towel, Jack Fruchtman, operator of Baltimore's Stanton Theatre, developed a stunt that is being widely copied. Fruchtman advertised that the first 100 women to attend the theatre on opening day would receive an exact duplicate of a costume worn by Miss MacLaine in the picture. He, of course, neglected to say that the costume was a towel, so that the gag created an aura of laughter and surprise among the women rushing down to take advantage of the offer.



Jim Tharp, manager of the Texas Consolidated Bowie Theatre in Brownwood, attracted much attention to his theatre and its attraction, and won laurels for himself, with this original front on "The Alamo." He obtained six consecutive front-page breaks in the local newspaper.

Editor and Pony Giveaway Pull Moppets to 'Misty'

Moppets flocked to the Latchis Theatre in Keene, N. H., to read a display announcement that a pony would be given away during the engagement of "Misty."

The promotion was arranged by Phil Engel, 20th-Fox publicist from Boston, who spent a week in Keene, and realized something of a press agent's dream when the Keene Evening Sentinel came out two days in advance with the leading editorial devoted to "Misty" and urging attendance by young and old. The editorial, headed "Request Fulfilled," sums up the thinking of an important segment of the public in regard to films, and as such is of general interest to the theatre manager whose goal is to stimulate more patronage. Its introductory and concluding paragraphs are quoted below:

"We're delighted to report that Keene has been chosen by 20th Century-Fox for the first national showing of 'Misty,' a good, wholesome movie that we predict will be thoroughly enjoyed by every youngster (and parent, too) who sees it when it opens

Youngsters flocked to the Latchis Theatre in Keene, N. H., where "Misty" was premiered. A pony giveaway was prominent in the promotion arranged by publicist Phil Engel.



at the Latchis Theatre on February 22. "We are not given to editorializing about specific motion pictures, because generally they don't fall into such a category. But we have been asking for good movies, and now we have one.

"The producers of 'Misty' have not only chosen Keene as the first city in the United States to see the film, they have also turned out a tender story of a brother and sister, and a wild pony. Many children (and again, parents, too) will recall Marguerite Henry's delightful tales of children and animals. 'Misty of Chincoteague' was

one of her best.

"A prominent author recently wrote that Hollywood has been producing dirt because it was 'paydirt.' He maintained that producers have been reluctant to try 'good' movies because they have lost money doing so, while racy productions have been sure-fire boxoffice hits.

"He concluded that there's really only one thing the American public can do about the problem: patronize good movies.

"We can, in good conscience, start with 'Misty.'"

24-Sheet Up Next Door On 'Swiss Family'

The promotion for "Swiss Family Robinson" in Denton, Tex., got off to an impressive start. A 24-sheet was put up next door to the Fine Arts Theatre a month in advance. Also several weeks before the Valentine Day opening, the back bar was decorated in keeping with the Valentine theme and stills on the picture.

Geneva Wood, manager, reports 3,000 of large (11x17) coloring heralds were distributed in a deal made with a local drive-in eating place. The contest was divided in classes: A for ages 5 to 7; class B, ages 8 to 10, and class C, 11 to 13. Prizes in each class ranged from a one-month pass to a single pass. Each winner also received a "Swiss Family Robinson" sandwich at Tom's drive-in restaurant, the sponsor.

The heralds also advertised Tom's "Swiss Family Robinson Special" at 25 cents.

Wyatt's, a large food store, passed out Children's Discount coupons, good for ten cents each on the purchase of a ticket to "Robinson." Copy included, "This coupon presented through the courtesy of your local Wyatt Food Store." In return for this, the store plugged the film and the coupon in store displays and in ads.

Paper displays included 50 window cards, city and countywide, three-sheets on the sidewalk near theatre on Sunday prior to opening, and gaily Day-Glo poster paper on boxoffice spelling out the title.

A local doctor, a distant relative of Johann Wyss, the author of the book, and his family were invited to be guests during the run, good for a writeup in the local paper. The local amusements editor also gave the film a fine writeup.

Manager Wood also promoted a co-op page. Nine stores went in for ten ads. The banner line was, "A Festival of Family Values . . . Shop in Denton Thursday Night." A 4-col., 6-inch ad was devoted to the picture.

The popular, family picture went on to gross the top figure in the last five years at the Fine Arts.

'Hearts' Big When Sold By Catholic Knights

A blockbuster two-day business was promoted for "Conspiracy of Hearts" by lining up a church organization to sell tickets on a percentage basis for the showing.

Elmer DeWitt, manager for Armstrong's Defiance, Ohio, theatres, concluded that "Conspiracy of Hearts" was a very fine film and well made, but lacks a name star of boxoffice potential and lacks universal appeal, even to Catholics. However, it would have tremendous appeal if sold through one of the Catholic organizations as a benefit, he decided.

DeWitt saw the ranking pastor at Defiance and got his approval, then went to the Knights of Columbus and succeeded in getting this group to sell the film. They hired unemployed members, got others without charge, but lined up all members selling the ducats. Two weeks before playdate, the priests gave "see the film" announcements at all masses, and permitted the Knights to pass out circulars at the end of each mass. Both parochial schools let out for an afternoon showing; attendance was 700.

The result was that the gross business at the Valentine Theatre for Thursday and Friday was triple normal, and the Knights made enough money to make a substantial payment on their mortgage.

Serves With Optimists

John D. Huffman, Regent Theatre manager at Springfield, Ohio, was in charge of the Optimist Club's Home and Sports Show. Proceeds are to be used to promote Little League baseball.

2ND WK! *Avenue* 813 Minn., K.C., K.



Congratulations
JOHN WAYNE

For having the courage of your convictions . . . your steadfastness and resolute belief in "The Alamo" now bears fruit . . . culminating as a box office success and nomination for the Academy Award as "Best Picture of the Year."



Thank You
KANSAS CITY . . .
FOR YOUR FINE RESPONSE TO THIS MAGNIFICENT FILM!

IT TOOK YEARS TO MAKE . . . IT COST \$12,000,000
. . . IT WILL BE REMEMBERED FOREVER!



JOHN WAYNE, RICHARD WIDMARK, LAURENCE HARVEY
CO-STARRING
FRANKIE AVALON, LINDA CRISTAL, PATRICK WAYNE
JOAN O'BRIEN, CHILL WILLS, RICHARD BOONE
On the Wide Technicolor Screen At 7:45

Here's an original layout (2 cols.) by W. R. Scott, advertising director for Fulton Theatres in Kansas City, Kas. As is seen, it is for a holdover date and seeks to capitalize on the Academy Award nominations for the picture, and personalizes John Wayne's achievements in the production.

Zany Old Stunt Plugs Portland 'Impostor'

A bit of showmanship from the past caused a traffic jam for a few hours recently at the busiest corner in Portland, Ore., Fifth avenue and Morrison, when Amike Vogel, celebrating his 55th year as a publicist, sold dollar bills for 50 cents.

Vogel was dressed in old-fashioned "snake oil salesman" attire for the promotion for "The Great Impostor." He operated from a card table set up in front of a department store window. The "Great Impostor" bargain sale got off to a slow start, as passersby concluded the strange looking guy was a fake. But later, the news spread that the dollar bills were real, and police were called to control the line-ups.

Vogel also plugged the famed Oregon Museum of Natural Arts and Sciences Museum and Zoological Gardens, explaining that he was testing the sharpness of shoppers. The stunt got Vogel a nice main news spread in home editions of the Oregon Journal as well as national picture coverage through United Press.

In addition, Vogel planted 1,000 autographed photographs at the boxoffices of each of the theatres playing "The Great Impostor" with Journal newspaper readers invited to show up to pick up a photograph. It was not necessary to buy a ticket to get the photograph at the Bagdad and 104th Street theatres or Sandy Boulevard Drive-In where the picture opened day and date.



Tommy George is just about the biggest young man about town; New Orleans, that is. He is an a local television series, and has ambitions of becoming a Hollywood or Broadway performer, all 6-foot 8, 200 pounds of him. His impressive size was enlisted in behalf of "The Great Impostor" by L. C. Montgomery of the Joy Theatre. For five days before opening, attired as a monk, he strolled the main streets in all sections of the city, and at supermarkets and schools, handing out the ID cards (four of them on a 3½x8-inch strip)—Professor of Psychology, Warden of the Prison, Royal Canadian Surgeon and Medal of Courage. Tommy is shown above with Amas Lae, assistant manager at the Joy.

As It Looks To Me

By KROGER BABB



A Showman's Views on Merchandising Motion Pictures

ON A RECENT FRIDAY night we stopped to see a small-city drive-in theaterman. For 60-cent admission, he was giving 'em "G.I. Blues" plus "Platinum High School." It was the program's opening night, yet his theatre was practically empty. We couldn't figure it out until we sat down for a chat with this exhibitor. The cashier called in on the intercom. She was closing up. Sixty-six tickets at 60 cents —\$39.60.

"Not good, but better than last night," she remarked.

"Hear that? Ain't that hell!" the exhibitor reacted.

"What's wrong?" we asked.

"This town's down," he explained; "everybody's out of work. Presley has lost his appeal to the teenagers. Mickey Rooney is washed up. He's older than I am!"

We didn't want to make the man mad. Carefully, we asked, "What kind of campaign did you have?"

He almost exploded. "Too damned costly," he shot back. "They won't come out to see this kind of stuff anymore."

We decided to change the subject.

IT WAS AFTER 12:30 a.m. when we departed, almost convinced that theatre business is shot to hell. As we headed down the highway, a big, bright, dancing, flashing sign captured us. It welcomed us to "Hamburger Heaven." We had just consumed three or four cups full of lukewarm coffee, yet we turned in. There were four persons at the counter, eating as if the Russian army was a mile away. A very energetic, enthusiastic, nice-appearing man was kidding with these two couples. We had a cup of coffee. He asked if we'd like something from the grill before he turned it off. We decided no. Then he pulled back the cloth covering a huge tray of tempting breakfast rolls. "Fresh from our local bakery," he said. "Still warm. How about one of these?" We couldn't resist. As he served it he refilled our cup with coffee. The two couples departed and the restaurant man began counting out the register.

"HOW ARE CONDITIONS in these parts?" we inquired.

"Good, mighty good," he replied. "There are a few people out of work but the town's 20,000 today whereas it was only 15,000 six years ago, when I came here, so we're still a lot better off than then!"

As the restaurant man continued counting receipts, we inquired. "Take it you like this town?"

He didn't hesitate. "It's been mighty good to me. We came here six years ago, bought this joint for \$2,500 down. Today, there's over \$50,000 worth of equipment in here—all paid for! We've got a nice three-bedroom home about paid for, too, and last week I bought myself a new '61 Olds. See it out there," he said pointing. "You don't gain anything complainin'—or knockin' your home town," the man explained.

"WHAT ABOUT A GOOD motel?" we asked. "There's several," he replied. "A new

one right down the highway here about a quarter-mile. The Desert Inn. Nice folks, Mr. and Mrs. Davis, who own it. It's new, clean, modern, wall-to-wall carpeting, tile baths. Want me to call and see if they have a room for you?" He dialed. It was okay. Single rate, \$8.50. Then he said: "Sure hope you can drive back down and have breakfast with us, but they've got a nice, clean coffee shop right there in the motel." He refilled our coffee cup. "We feature a big breakfast special—all day long," the restaurant man said. From the back bar he picked up his local newspaper, turning through it to show us his ad. It read:

Be Quiet—Let Mama Sleep!
Join the Breakfast crowd at
HAMBURGER HEAVEN
One Mile South—U.S. 99
Spic! Span! Spotlessly Clean!
OUR SPECIAL BREAKFAST
Served all day—6 a.m. 'til 1 a.m.
only 95c only
Giant-sized slice of
Genuine TENNESSEE Ham
Two Fresh "AA" Large Eggs
"A Tan of Hashbrowns"
Hot Biscuits—Toast—Hard Rolls
Butter—Jellies—Jams—Preserves
All the Fresh, Good
COFFEE that you can drink!
Six Charmin' Gals to serve you
Plenty of Kind Words!
HAMBURGER HEAVEN
"Where Men Eat Who Let Their Wives Sleep!"

THIS AD WAS 2-col. 7½ inches. Next to it was the 1x3 drive-in theatre ad.

"How's the drive-in theatre down here doin'?" we asked.

"It's a sick sister!" the man replied.

"Why?" we inquired.

"Joe is a nice fellow, he's my neighbor," the restaurant man said, "but he sure doesn't know how to run a show!" We gulped the coffee. "Place needs paint bad. It needs a thorough cleaning, too. Worst trouble is he spends more time trying to sell muddy coffee in paper cups for 20 cents than he does learning ways to get people to come to the shows!"

We cut in, "See that he's playing G.I. Blues—that ought to draw them."

The restaurant man looked at us carefully. "That ad wouldn't draw flies," he began, "Read it! All it says is Elvis Presley in 'G.I. Blues.' Now you're a total stranger and I ask you, does that ad make his show sound good?"

We hesitated, then said, "Not exactly, but it lets everybody know what's playing."

The man studied us more closely, then went on: "That's not enough. The ad's got to make the movie sound good. Why, he didn't have 25 cars down there to-night!"

Annual Awards Festival

The Tudor, the semi-first run and first subrun on Central street in New Orleans, staged its annual spring festival of return engagements of Academy Award winners from April 5 through the 18th. The initial bill was "I Want to Live," starring Susan Hayward, and "Separate Tables," with David Niven. Manager Mike Lion reports the festival has always been very successful.

An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V VistaVision; S Superscope; N Naturama; R Regalscope; T Technirama. Symbol ⊕ denotes BOXOFFICE Blue Ribbon Award; ⊙ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST

AND ALPHABETICAL INDEX

† Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary † is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's	Report	Variety	Film Daily	Hollywood	Parents'	New York	Daily News	Summary
2506	Absent-Minded Professor, The (97)	Comedy Drama	BV	2-27-61	††	††	††	††	††	††	††	††	††	††	13+
2473	Alamo, The (162)	Historical Drama	UA	10-31-60	††	††	††	††	††	††	††	††	††	††	12+
2516	All Hands on Deck (98)	Farce-Comedy	20th-Fox	4-17-61	±	±	±	±	±	±	±	±	±	±	6+4-
2514	All in a Night's Work (94)	Comedy	Para	3-27-61	††	††	††	††	††	††	††	††	††	††	8+
2477	All the Young Men (86)	Drama	Col	8-8-60	†	†	†	†	†	†	†	†	†	†	7+
2509	Amazing Mr. Callaghan, The (82)	Adventure Melodrama	Atlantis	3-13-61	±	±	±	±	±	±	±	±	±	±	1+1-
2457	Angel Wore Red, The (99)	Drama	MGM	9-5-60	±	±	±	±	±	±	±	±	±	±	6+6-
2489	Angry Silence, The (95)	Drama	Valiant	12-26-60	††	††	††	††	††	††	††	††	††	††	14+
2496	Another Sky (83)	Melodrama	Harrison	1-23-61	†	†	†	†	†	†	†	†	†	†	3+1-
2428	Apartment, The (125)	Panavision Com-Dr.	UA	6-6-60	††	††	††	††	††	††	††	††	††	††	13+
2452	As the Sea Rages (74)	Drama	Col	8-22-60	†	†	†	†	†	†	†	†	†	†	5+3-
2518	Atlantis, The Lost Continent (91)	Science-Fiction	MGM	4-24-61	††	††	††	††	††	††	††	††	††	††	8+1-
-B-															
2517	Behind the Mask (85)	Drama	Showcorp	4-24-61	†	†	†	†	†	†	†	†	†	†	1+
2382	Ben-Hur (212)	Biblical Drama	MGM	11-30-59	††	††	††	††	††	††	††	††	††	††	14+
2517	Bernadette of Lourdes (91)	Religious Drama	Janus	4-24-61	±	±	±	±	±	±	±	±	±	±	2+1-
2453	Between Time and Eternity (98)	Drama	U-I	8-22-60	±	±	±	±	±	±	±	±	±	±	5+4-
2458	Beyond the Time Barrier (75)	SF	AIP	9-5-60	±	±	±	±	±	±	±	±	±	±	6+6-
2504	Black Sunday (84)	Horror Drama	AIP	2-20-61	†	†	†	†	†	†	†	†	†	†	7+
2516	Blast of Silence (77)	Drama	U-I	4-17-61	†	†	†	†	†	†	†	†	†	†	5+2-
2496	Blueprint for Robbery (88)	Crime	Para	1-23-61	†	†	†	†	†	†	†	†	†	†	8+1-
2461	Boy Who Stole a Million, The (64)	Comedy-Drama	Para	9-19-60	††	††	††	††	††	††	††	††	††	††	9+
2474	Breath of Scandal, A (98)	Comedy	Para	10-31-60	†	†	†	†	†	†	†	†	†	†	7+3-
2473	Butterfield 8 (109)	Drama	MGM	10-31-60	††	††	††	††	††	††	††	††	††	††	10+1-
-C-															
2485	Caltiki, The Immortal Monster (76)	Sc-Fi'n	AA	12-5-60	±	±	±	±	±	±	±	±	±	±	3+4-
2512	Canadians, The (85)	Comedy	20th-Fox	3-20-61	±	±	±	±	±	±	±	±	±	±	5+3-
2448	Captain's Table, The (90)	Comedy	20th-Fox	8-8-60	††	††	††	††	††	††	††	††	††	††	11+1-
2494	Carry On, Constable (86)	Comedy	Gov'n'r	1-16-61	†	†	†	†	†	†	†	†	†	†	2+
2495	Carthage in Flames (111)	Spectacle Drama	Col	1-23-61	±	±	±	±	±	±	±	±	±	±	7+6-
2433	Chartreuse Caboose, The (75)	Panavision Comedy	U-I	6-20-60	†	†	†	†	†	†	†	†	†	†	3+
2488	Cimarron (140)	Drama	MGM	12-19-60	††	††	††	††	††	††	††	††	††	††	13+
2482	CinderFella (88)	Comedy	Para	11-28-60	††	††	††	††	††	††	††	††	††	††	9+2-
2497	Circle of Deception (100)	Drama	20th-Fox	1-30-61	†	†	†	†	†	†	†	†	†	†	7+1-
2491	Code of Silence (75)	Melodrama	Sterling World-SR	1-9-61	†	†	†	†	†	†	†	†	†	†	1+
2474	College Confidential (90)	Melodrama	U-I	10-31-60	±	±	±	±	±	±	±	±	±	±	2+4-
2487	Crazy for Love (80)	Comedy	Ellis	12-19-60	±	±	±	±	±	±	±	±	±	±	1+1-
2494	Cry for Happy (110)	Comedy	Col	1-16-61	†	†	†	†	†	†	†	†	†	†	9+1-
-D-															
2464	Dark at the Top of the Stairs, The (124)	Drama	WB	9-26-60	††	††	††	††	††	††	††	††	††	††	13+
2486	Date Bait (71)	Melodrama	Filmgroup	12-12-60	±	±	±	±	±	±	±	±	±	±	1+1-
2512	Days of Thrills and Laughter (93)	Comedy Compilation	20th-Fox	3-20-61	††	††	††	††	††	††	††	††	††	††	10+1-
2514	Dead One, The (70)	Horror	SR	4-3-61	±	±	±	±	±	±	±	±	±	±	1+1-
2491	Desert Attack (76)	Melodrama	20th-Fox	1-9-61	†	†	†	†	†	†	†	†	†	†	4+1-
2462	Desire in the Dust (105)	Drama	20th-Fox	9-19-60	†	†	†	†	†	†	†	†	†	†	8+3-
2503	Devil's Commandment (71)	Horror	RCIP	2-20-61	±	±	±	±	±	±	±	±	±	±	1+1-
2484	Dog, a Mouse and a Sputnik, A (90)	Comedy	F-A-W	12-5-60	†	†	†	†	†	†	†	†	†	†	3+2-
2508	Don Quixote (110)	Classic Drama	MGM	3-6-61	††	††	††	††	††	††	††	††	††	††	10+1-
2499	Dondi (100)	Comedy	AA	2-6-61	±	±	±	±	±	±	±	±	±	±	3+2-
-E-															
2469	Entertainer, The (98)	Drama	Cont'l	10-17-60	††	††	††	††	††	††	††	††	††	††	10+1-
2482	Esther and the King (109)	Adventure Drama	20th-Fox	11-28-60	†	†	†	†	†	†	†	†	†	†	8+4-
2490	Exodus (212)	Super-Panavision 70 Drama	UA	12-26-60	††	††	††	††	††	††	††	††	††	††	14+
-F-															
2479	Facts of Life, The (103)	Com-Dr.	UA	11-21-60	†	†	†	†	†	†	†	†	†	†	12+
2496	Fever in the Blood, A (117)	Drama	WB	1-23-61	†	†	†	†	†	†	†	†	†	†	9+
2516	Fiercest Heart, The (91)	Outdoor Drama	20th-Fox	4-3-61	†	†	†	†	†	†	†	†	†	†	5+3-
2489	Flaming Star (101)	Outdoor Drama	20th-Fox	12-26-60	†	†	†	†	†	†	†	†	†	†	10+
2458	Five Bold Women (82)	W'n Citation	9-5-60	±	±	±	±	±	±	±	±	±	±	±	1+1-
2507	Five Guns to Tombstone (71)	W'n UA	3-6-61	±	±	±	±	±	±	±	±	±	±	±	6+5-
2478	Flute and the Arrow, The (78)	Documentary Drama	Janus	11-14-60	†	†	†	†	†	†	†	†	†	†	7+
2448	For the Love of Mike (87)	Comedy	20th-Fox	8-8-60	††	††	††	††	††	††	††	††	††	††	11+
2471	48 Hours to Live (86)	Melodrama	Cinema Assoc-SR	10-24-60	±	±	±	±	±	±	±	±	±	±	1+1
2483	Four Desperate Men (105)	Melodrama	Cont'l	12-5-60	†	†	†	†	†	†	†	†	†	†	2+
2498	Foxhole in Cairo (78)	Drama	Para	1-30-61	†	†	†	†	†	†	†	†	†	†	7+4-
2464	Freckles (84)	Comedy	20th-Fox	9-26-60	†	†	†	†	†	†	†	†	†	†	5+1-
2495	French Mistress, A (91)	Com-F-A-W	1-23-61	±	±	±	±	±	±	±	±	±	±	±	5+1-
2507	Frontier Uprising (68)	W'n UA	3-6-61	†	†	†	†	†	†	†	†	†	†	†	6+3-
-G-															
2472	G. I. Blues (104)	Com/Mus.	Para	10-24-60	†	†	†	†	†	†	†	†	†	†	8+2-
2468	Girl of the Night (83)	Drama	WB	10-10-60	†	†	†	†	†	†	†	†	†	†	8+3-
2495	Go Naked in the World (103)	Drama	MGM	1-23-61	†	†	†	†	†	†	†	†	†	†	9+2-
2491	Goddess of Love, The (68)	Spectacle	20th-Fox	1-9-61	†	†	†	†	†	†	†	†	†	†	2+2-
2500	Gold of the Seven Saints (88)	Outdoor Drama	WB	2-6-61	±	±	±	±	±	±	±	±	±	±	9+1-
2490	Goliath and the Dragon (90)	Costume Spectacle	AIP	12-26-60	†	†	†	†	†	†	†	†	†	†	5+4-
2457	Good Girls Beware (80)	Melodrama	UMPO	9-5-60	†	†	†	†	†	†	†	†	†	†	1+
3498	Gorgo (78)	Adv. Drama	MGM	1-30-61	†	†	†	†	†	†	†	†	†	†	9+2-
2486	Grass Is Greener, The (105)	Comedy	U-I	12-12-60	†	†	†	†	†	†	†	†	†	†	9+1-
2481	Great Impostor, The (112)	Drama	U-I	11-28-60	†	†	†	†	†	†	†	†	†	†	12+
-H-															
2515	Hand, The (61)	Melodrama	AIP	4-17-61	†	†	†	†	†	†	†	†	†	†	1+
2488	Hand in Hand (75)	Drama	Col	12-19-60	†	†	†	†	†	†	†	†	†	†	13+
2475	Heaven on Earth (84)	Documentary Drama	JB-SR	11-14-60	†	†	†	†	†	†	†	†	†	†	6+2-
2473	Hell Is a City (96)	Action	Col	10-31-60	†	†	†	†	†	†	†	†	†	†	9+
2447	Hell to Eternity (132)	Drama	AA	8-8-60	†	†	†	†	†	†	†	†	†	†	12+
2487	Herod the Great (93)	Costume Spectacle	AA	12-19-60	†	†	†	†	†	†	†	†	†	†	6+3-
2478	Heroes Die Young (76)	Melodrama	AA	11-14-60	†	†	†	†	†	†	†	†	†	†	4+3-
2457	Hideout in the Sun (72)	Nudist drama	Astor	9-5-60	±	±	±	±	±	±	±	±	±	±	1+1-
2454	High-Powered Rifle, The (60)	Action	20th-Fox	8-22-60	±	±	±	±	±	±	±	±	±	±	4+6-
2486	High School Caesar (72)	Melodrama	Filmgroup	12											

FEATURE CHART

ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	COLUMBIA	Type	Rel. No.	M-G-M	Type	Rel. No.	PARAMOUNT	Type	Rel. No.	
Hell to Eternity (132).....D.6007 Jeffrey Hunter, David Janssen, Vic Damone, Patricia Owens						The Enemy General (74)...D..505 Van Johnson, Jean-Pierre Aumont All the Young Men (87)...D..506 Alan Ladd, Sidney Poitier, Ingemar Johansson, Mort Sahl, ⓈFast and Sexy (98) Ⓢ CD..507 Gina Lollobrigida, Dale Robertson, Vittorio DeSica As the Sea Rages (74).....D..508 Maria Schell, Cliff Robertson, Cameron Mitchell			The Angel Wore Red (99)...D..101 Ava Gardner, Dirk Bogarde, Joseph Cotten ⓈThe Subterraneans (88) Ⓢ D..102 Leslie Caron, George Peppard, Janice Rule, Roddy MacDowall			Under Ten Flags (92)...Ad..6002 Van Heflin, Charles Laughton, Mylene Demongeot			
Caltiki, The Immortal Monster (76).....SF..6009 John Merivale, Didi Sullivan						I Aim at the Stars (107) BiD..512 Curt Jurgens, Victoria Shaw			Key Witness (81) Ⓢ ...D..103 Jeffrey Hunter, Pat Crowley			The Boy Who Stole a Million (64).....Ac..6001 Virgilio Texera, Martanne Benet			
Tormented (75).....D..6010 Richard Carlson, Susan Gordon						I'm All Right, Jack (104) C..515 Ian Carmichael, Peter Sellers, Terry-Thomas, Dennis Price ⓈSong Without End (130) Ⓢ ...Bi/M..511 Dirk Bogarde, Capucine, Genevieve Page									
Heroes Die Young (76)....D..6014 Erika Peters, Scott Borland			ⓈJourney to the Lost City (90).....Ad..508 Debra Paget, Paul Christian			Let No Man Write My Epitaph (106).....D..513 Burl Ives, Shelley Winters, James Darren, Jean Seberg			Where the Hot Wind Blows (120).....D..104 Gina Lollobrigida, Yves Montand			ⓈG.I. Blues (104)...CD/M..6005 Jay Barney, Juliet Prowse			
ⓈSerengeti Shall Not Die (84).....Doc..6013						Surprise Package (100)...C..514 Yul Brynner, Mitzi Gaynor, Noel Coward			ⓈButterfield 8 (109) Ⓢ D..106 Elizabeth Taylor, Laurence Harvey, Eddie Fisher, Dina Merrill			ⓈA Breath of Scandal (98) V.....C..6006 John Gavin, Sophia Loren, Maurice Chevalier			
The Plunderers (94)...Ad..6008 Jeff Chandler, John Saxon, Dolores Hart, Ray Stricklyn			ⓈGoliath and the Dragon (90) ⓈAd..509 Mark Forest, Broderick Crawford			Hell Is a City (96) Ⓢ Cr..516 Stanley Baker, John Crawford			ⓈWhere the Boys Are (99) ⓈC..110 Dolores Hart, George Hamilton, Yvette Mtmieux, Connie Francis			ⓈCinderFella (91)....C..6007 Jerry Lewis, Ed Wynn, Anna Maria Alberghetti			
The Unfaithfuls (89)....D..6015 Gina Lollobrigida, May Britt, Pierre Cressoy						ⓈThe 3 Worlds of Gulliver (100) SuperDynamation..Ad..517 Kerwin Mathews, Jo Morrow			ⓈGo Naked in the World (103) ⓈD..111 Gina Lollobrigida, Ernest Borgnine, Anthony Franciosa, Luana Patten			Blueprint for Robbery (87) Ac..6009 Jay Barney, J. Pat O'Malley			
ⓈHerod the Great (95)..Ad..6016 Edmund Purdom, Sylvia Lopez						Please Turn Over (86)...C..518 Ted Ray, Jean Kent			ⓈSword of Sherwood Forest (80).....Ad..522 Richard Greene, Peter Cushing			Foxhole in Cairo (78)...D..6013 James Robertson Justice, Niall MacGuinnis, Adrian Hoven			
Look in Any Window (87) D..6101 Ruth Roman, Alex Nicol, Paul Anka						Jazz Boat (95) Ⓢ ...CD/M..519 Anthony Newley, Anne Aubrey			ⓈThe Wackiest Ship in the Army (99) ⓈC..521 Jack Lemmon, Ricky Nelson			ⓈWorld of Suzie Wong (126).....D..6008 William Holden, Nancy Kwan, Sylvia Syms			
						Portrait of a Sinner (100).....D..507 Nadja Tiller, Tony Britton, William Bendix			ⓈHaud in Hand (75).....D..523 John Gregson, Sybil Thorndike			ⓈThe Savage Innocents (110) ⓈD..6004 Anthony Quinn, Yoko Tani, Anna May Wong			
						Black Sunday (84)....Ho..602 Barbara Steele, John Richardson			ⓈPassport to China (75)...Ac..527 Richard Basehart, Lisa Gastoni			ⓈBlood and Roses (84)..My..6003 Mel Ferrer, Annette Vadim, Elsa Martinelli			
						The Hand (61).....Ho..601 Derek Bond, Ronald Lee Hunt			ⓈCry for Happy (110) Ⓢ CD..529 G. Ford, Milko Taka, D. O'Connor			ⓈThe Secret Partner (91) ..D..115 Stewart Granger, Haya Harareet			
						ⓈKonga (90) ⓈHo..603 Michael Gough, Jess Conrad, Margo Johns			ⓈUnderworld, U.S.A. (99) Cr..525 Cliff Robertson, Dolores Dorn			ⓈAll in a Night's Work (94).....C..6010 Shirley MacLaine, Dean Martin, Cliff Robertson			
						Operation Eichmann (92) D..6103 Werner Klemperer, Ruta Lee, Donald Buka, John Bonner			The Terror of the Tongs (80).....Ac..530 Geoffrey Toone, Christopher Lee			ⓈOne-Eyed Jacks (141) OD..6014 Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer			
						Time Bomb (92).....D..6104 Curt Jurgens, Mylene Demongeot			ⓈPepe (157) ⓈC/M..520 Cantinflas, D. Dalley, Shirley Jones			ⓈTwo Loves (91/2) Ⓢ ...D..117 Shirley MacLaine, Laurence Harvey, Jack Hawkins			
						Beware of Children (80)..C..606 Leslie Phillips, Geraldine McEwan, Julia Lockwood			A Raisin in the Sun (125)..D..533 Sidney Poitier, Claudia McNeil			ⓈThe Green Helmet (88) ..Ac..116 Bill Travers, Ed Begley, Nancy Walters			
						Angel Baby (98).....D..6105 Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens			ⓈMad Dog Coll (88).....Cr..534 John Chandler, Brooke Hayward, Kay Doubleday			ⓈAtlantis, the Lost Continent (90).....Ad..113 Joyce Taylor, Anthony Hall			
						ⓈDavid and Goliath (93) ⓈBib D..6106 Orson Welles, Ivo Payer, Pierre Cressoy			ⓈFive Golden Hours (90)...D..539 Ernie Kovacs, Cyd Charisse Stop Me Before I Kill (105) ⓈD..535 Claude Dauphine, Diane Cilento, Ronald Lewis Mein Kampf (121).....Doc..538 (Eng. narration)			ⓈThe Pleasure of His Company (115).....CD..6017 Fred Astaire, Debbie Reynolds			
						The Big Bankroll (106)..Cr..6107 David Janssen, Dianne Foster, Jack Carson, Diana Dors, Mickey Rooney			ⓈWarrior Empress (89) ⓈAd..524 Kerwin Mathews, Tina Louise			ⓈThe Ladies Man (...).C..6015 Jerry Lewis, Helen Traubel			
						Brainwashed (102).....D..6108 Curt Jurgens, Claire Bloom			ⓈGreengage Summer (...).CD.. Kenneth More, Danielle Darrieux, Susannah York			ⓈOn the Double (...).C..6016 Danny Kaye, Dana Wynter			
									The Secret of Monte Cristo (...) ⓈAd Rory Calhoun, Patricia Bredin			ⓈThe Secret of Monte Cristo (83).....An.. Feature-length cartoon			

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

Month	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	
SEPTEMBER	Let's Make Love (118) C..034 Marilyn Monroe, Yves Montand, Tony Randall	The Night Fighters (88) D..6025 Robert Mitchum, Dan O'Herlihy	Seven Ways From Sundown (86) OD..6020 Audie Murphy, Barry Sullivan	The Crowded Sky (104) D..001 Dana Andrews, Rhonda Fleming, Efrem Zimbalist jr.	ALLIED ARTISTS The Big Wave Ad.. Sessue Hayakawa Armored Command D.. Howard Keel, Tina Louise Twenty Plus Two D.. David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead AMERICAN-INT'L The Pit and the Pendulum (Panavision) Ho.. Vincent Price, John Kerr Reptilicus SF.. Bodil Miller Master of the World Ad.. Vincent Price, Charles Bronson COLUMBIA Gidget Goes Hawaiian C.. James Darren, Deborah Walley The Guns of Navarone C..D.. Gregory Peck, Gia Scala The Devil at 4 O'clock D.. Spencer Tracy, Frank Sinatra Two Rode Together OD.. James Stewart, Richard Widmark, Shirley Jones Scream of Fear D.. Susan Strasberg, Ronald Lewis Homicidal Ho.. Glenn Corbett, Patricia Breslin The Most Dangerous Man Alive SF.. Ron Randall, Debra Paget Mysterious Island Ad.. (Super-Dynamation) Michael Craig, Joan Greenwood MGM Four Horsemen of the Apocalypse C..D.. Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb Ada C..D.. Susan Hayward, Dean Martin Ring of Fire Ac.. David Janssen, Joyce Taylor Bridge to the Sun D.. Carroll Baker, James Shigeta Morgan the Pirate Ad.. Steve Reeves, Valerie Lagrange Mutiny on the Bounty (Ultra Panavision-70) Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita The Honeymoon Machine C.. Steve McQueen, Paula Prentiss PARAMOUNT Breakfast at Tiffany's CD.. Audrey Hepburn, George Peppard Summer and Smoke D.. Laurence Harvey, Geraldine Page Love in a Goldfish Bowl C/M.. Tommy Sands, Fabian Hatari! Ad.. John Wayne, Red Buttons Hell Is for Heroes D.. Bobby Darin, Bob Newhart, Fess Parker My Geisha C.. Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson 20th-FOX The Big Gamble Ad.. Juliette Greco, Stephen Boyd, David Wayne Francis of Assisi C..D.. Bradford Dillman, Stuart Whitman, Dolores Hart The Big Show Ad.. Esther Williams, David Nelson Misty C..D.. David Ladd, Arthur O'Connell Madison Avenue C..D.. Dana Andrews, Eleanor Parker UNITED ARTISTS Exodus (212) (Panavision 70) D..6101 (Special release) Paul Newman, Eva Marie Saint, Peter Lawford Season of Passion D.. Ernest Borgnine, Anne Baxter Something Wild D.. Carroll Baker, Ralph Meeker Birdman of Alcatraz D.. Burt Lancaster, Karl Malden Age of Consent D.. Patty McCormack, Lee Kinsolving Paris Blues D.. Paul Newman, Joanne Woodward UNIVERSAL-INT'L Back Street D.. Susan Hayward, John Gavin Come September Panavision CD.. Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin WARNER BROS. Parrish D.. Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens Fanny D/M.. Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz Splendor in the Grass D.. Natalie Wood, Warren Beatty Susan Slade D.. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan
	Walk Tall (60) C..Ac..042 Willard Parker, Kent Taylor	Studs Lonigan (95) D..6019 Christopher Knight, Vernetta Stevenson	Between Time and Eternity (85) D..6021 Lilli Palmer, Carlos Thompson	Girl of the Night (93) D..004 Anne Francis, John Kerr	
	Freckles (84) D..043 Martin West, Carol Christensen	The Magnificent Seven (128) Panavision Ad..6027 Yul Brynner, Steve McQueen, Horst Buchholz, Eli Wallach	Spartacus (196) Super-Technirama-70 D..6070 Kirk Douglas, Laurence Olivier, Jean Simmons, Tony Curtis (Special release)	The Dark at the Top of the Stairs (124) D..005 Robert Preston, Dorothy McGuire, Angela Lansbury, Eve Arden	
Squad Car (60) Ac..044 Paul Bryar, Vic Raaf	Walking Target (74) Ac..6024 Ron Foster, Joan Evans, Merry Anders	Midnight Lace (108) D..6101 Doris Day, Rex Harrison, John Gavin, Myrna Loy	Sunrise at Campobello (143) D..002 Ralph Bellamy, Greer Garson, Hume Cronyn, Jean Hagen		
OCTOBER	High Time (103) C/M..036 Bing Crosby, Fabian, Tuesday Weld Desire in the Dust (105) C..046 Raymond Burr, Martha Hyer The Captain's Table (90) C..040 John Gregson, Peggy Cummins The Secret of the Purple Reef (80) C..Ac..047 Jeff Richards, Margia Dean Sept. Storm (99) S's'n Ac..025 Mark Stevens, Joanne Dru	Inherit the Wind (126) D..6026 Spencer Tracy, Fredric March, Gene Kelly, Florence Eldridge	The Private Lives of Adam and Eve (87) partly in color CD..6102 Mickey Rooney, Mamie Van Doren	The Sundowners (133) D..007 Robert Mitchum, Deborah Kerr, Peter Ustinov, Glynis Johns	
	Goddess of Love (68) C..D..039 Belinda Lee, Jacques Sernas North to Alaska (122) Ad..051 John Wayne, Capucine, Fabian Desert Attack (76) Ac..053 John Mills, Sylvia Syms Tess of the Storm Country (84) D..050 Diane Baker, Lee Philips	Police Dog Story (61) Doc..6029 James Brown, Merry Anders	The Grass Is Greener (105) C..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons	A Fever in the Blood (117) D..008 Efrem Zimbalist jr., Angie Dickinson	
	Wizard of Baghdad (92) Ad..054 Dick Shawn, Diane Baker, Barry Coe Flaming Star (92) C..W..056 Elvis Presley, Barbara Eden Esther and the King (109) D..057 Joan Collins, Richard Egan Legions of the Nile (94) Ad..037 Linda Cristal, Ettore Manni	The Facts of Life (104) C..6104 Bob Hope, Lucille Ball	The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman	Gold of the Seven Saints (88) OD..009 Clint Walker, Leticia Roman (Filmed in sepi)	
NOVEMBER	Marriage-Go-Round (99) C..101 Susan Hayward, James Mason, Julie Newmar Little Shepherd of Kingdom Come (108) C..D..102 Jimmie Rodgers, Luana Patten Can-Can (131) C..M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse The Long Rope (61) W..113 Hugh Marlowe, Alan Hale	Five Guns to Tombstone (71) W..6102 James Brown, Della Sharman	The Shakedown (91) Cr..6105 Hazel Court, Terence Morgan	The White Warrior (86) Ad..010 Steve Reeves, Georgia Moll	
	The Millionaire (90) C..104 Sophia Loren, Peter Sellers Circle of Deception (100) C..D..111 Bradford Dillman, Suzy Parker	The Misfits (124) D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift	The Secret Ways (111) D..6109 Richard Widmark, Sonja Ziemann	The Sins of Rachel Cade (123) D..003 Angie Dickinson, Peter Finch, Roger Moore	
	Upstairs and Downstairs (100) C..125 Michael Craig, Mylene Demongeot The Canadians (85) C..OD..105 Robert Ryan, John Dehner	Operation Bottleneck (78) D..6106 Ron Foster, Miiko Taka	Tomboy and the Champ (92) OD..6110 Candy Moore, Ben Johnson, Rex Allen	Portrait of a Mobster (103) Ac..011 Vic Morrow, Ray Danton	
DECEMBER	Marriage-Go-Round (99) C..101 Susan Hayward, James Mason, Julie Newmar Little Shepherd of Kingdom Come (108) C..D..102 Jimmie Rodgers, Luana Patten Can-Can (131) C..M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse The Long Rope (61) W..113 Hugh Marlowe, Alan Hale	The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates	Posse From Hell (89) W..6112 Audie Murphy, John Saxon, Zohra Lampert	The Steel Claw (96) Ac..012 George Montgomery, Charito Luna	
	The Millionaire (90) C..104 Sophia Loren, Peter Sellers Circle of Deception (100) C..D..111 Bradford Dillman, Suzy Parker	Frontier Uprising (68) W..6103 Jim Davis, Nancy Hadley	The Pharaoh's Woman (88) C..Ad..6113 Linda Cristal, John Drew Barrymore	Ole Rex (40) Featurette..6114 Rex (dog star), Billy Hughes, William Foster	
	Upstairs and Downstairs (100) C..125 Michael Craig, Mylene Demongeot The Canadians (85) C..OD..105 Robert Ryan, John Dehner	Operation Bottleneck (78) D..6106 Ron Foster, Miiko Taka	The Young Savages (103) D..6114 Burt Lancaster, Shelley Winters, Dina Merrill	The Gambler Wore a Gun (67) W..6109 Jim Davis, Merry Anders	
JANUARY	Marriage-Go-Round (99) C..101 Susan Hayward, James Mason, Julie Newmar Little Shepherd of Kingdom Come (108) C..D..102 Jimmie Rodgers, Luana Patten Can-Can (131) C..M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse The Long Rope (61) W..113 Hugh Marlowe, Alan Hale	The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates	The Secret Ways (111) D..6109 Richard Widmark, Sonja Ziemann	The Sins of Rachel Cade (123) D..003 Angie Dickinson, Peter Finch, Roger Moore	
	The Millionaire (90) C..104 Sophia Loren, Peter Sellers Circle of Deception (100) C..D..111 Bradford Dillman, Suzy Parker	Frontier Uprising (68) W..6103 Jim Davis, Nancy Hadley	Posse From Hell (89) W..6112 Audie Murphy, John Saxon, Zohra Lampert	The Steel Claw (96) Ac..012 George Montgomery, Charito Luna	
	Upstairs and Downstairs (100) C..125 Michael Craig, Mylene Demongeot The Canadians (85) C..OD..105 Robert Ryan, John Dehner	Operation Bottleneck (78) D..6106 Ron Foster, Miiko Taka	The Pharaoh's Woman (88) C..Ad..6113 Linda Cristal, John Drew Barrymore	Ole Rex (40) Featurette..6114 Rex (dog star), Billy Hughes, William Foster	
FEBRUARY	Marriage-Go-Round (99) C..101 Susan Hayward, James Mason, Julie Newmar Little Shepherd of Kingdom Come (108) C..D..102 Jimmie Rodgers, Luana Patten Can-Can (131) C..M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse The Long Rope (61) W..113 Hugh Marlowe, Alan Hale	The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates	The Secret Ways (111) D..6109 Richard Widmark, Sonja Ziemann	The Sins of Rachel Cade (123) D..003 Angie Dickinson, Peter Finch, Roger Moore	
	The Millionaire (90) C..104 Sophia Loren, Peter Sellers Circle of Deception (100) C..D..111 Bradford Dillman, Suzy Parker	Frontier Uprising (68) W..6103 Jim Davis, Nancy Hadley	Posse From Hell (89) W..6112 Audie Murphy, John Saxon, Zohra Lampert	The Steel Claw (96) Ac..012 George Montgomery, Charito Luna	
	Upstairs and Downstairs (100) C..125 Michael Craig, Mylene Demongeot The Canadians (85) C..OD..105 Robert Ryan, John Dehner	Operation Bottleneck (78) D..6106 Ron Foster, Miiko Taka	The Pharaoh's Woman (88) C..Ad..6113 Linda Cristal, John Drew Barrymore	Ole Rex (40) Featurette..6114 Rex (dog star), Billy Hughes, William Foster	
MARCH	Marriage-Go-Round (99) C..101 Susan Hayward, James Mason, Julie Newmar Little Shepherd of Kingdom Come (108) C..D..102 Jimmie Rodgers, Luana Patten Can-Can (131) C..M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse The Long Rope (61) W..113 Hugh Marlowe, Alan Hale	The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates	The Secret Ways (111) D..6109 Richard Widmark, Sonja Ziemann	The Sins of Rachel Cade (123) D..003 Angie Dickinson, Peter Finch, Roger Moore	
	The Millionaire (90) C..104 Sophia Loren, Peter Sellers Circle of Deception (100) C..D..111 Bradford Dillman, Suzy Parker	Frontier Uprising (68) W..6103 Jim Davis, Nancy Hadley	Posse From Hell (89) W..6112 Audie Murphy, John Saxon, Zohra Lampert	The Steel Claw (96) Ac..012 George Montgomery, Charito Luna	
	Upstairs and Downstairs (100) C..125 Michael Craig, Mylene Demongeot The Canadians (85) C..OD..105 Robert Ryan, John Dehner	Operation Bottleneck (78) D..6106 Ron Foster, Miiko Taka	The Pharaoh's Woman (88) C..Ad..6113 Linda Cristal, John Drew Barrymore	Ole Rex (40) Featurette..6114 Rex (dog star), Billy Hughes, William Foster	
APRIL	Marriage-Go-Round (99) C..101 Susan Hayward, James Mason, Julie Newmar Little Shepherd of Kingdom Come (108) C..D..102 Jimmie Rodgers, Luana Patten Can-Can (131) C..M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse The Long Rope (61) W..113 Hugh Marlowe, Alan Hale	The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates	The Secret Ways (111) D..6109 Richard Widmark, Sonja Ziemann	The Sins of Rachel Cade (123) D..003 Angie Dickinson, Peter Finch, Roger Moore	
	The Millionaire (90) C..104 Sophia Loren, Peter Sellers Circle of Deception (100) C..D..111 Bradford Dillman, Suzy Parker	Frontier Uprising (68) W..6103 Jim Davis, Nancy Hadley	Posse From Hell (89) W..6112 Audie Murphy, John Saxon, Zohra Lampert	The Steel Claw (96) Ac..012 George Montgomery, Charito Luna	
	Upstairs and Downstairs (100) C..125 Michael Craig, Mylene Demongeot The Canadians (85) C..OD..105 Robert Ryan, John Dehner	Operation Bottleneck (78) D..6106 Ron Foster, Miiko Taka	The Pharaoh's Woman (88) C..Ad..6113 Linda Cristal, John Drew Barrymore	Ole Rex (40) Featurette..6114 Rex (dog star), Billy Hughes, William Foster	
MAY	Marriage-Go-Round (99) C..101 Susan Hayward, James Mason, Julie Newmar Little Shepherd of Kingdom Come (108) C..D..102 Jimmie Rodgers, Luana Patten Can-Can (131) C..M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse The Long Rope (61) W..113 Hugh Marlowe, Alan Hale	The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates	The Secret Ways (111) D..6109 Richard Widmark, Sonja Ziemann	The Sins of Rachel Cade (123) D..003 Angie Dickinson, Peter Finch, Roger Moore	
	The Millionaire (90) C..104 Sophia Loren, Peter Sellers Circle of Deception (100) C..D..111 Bradford Dillman, Suzy Parker	Frontier Uprising (68) W..6103 Jim Davis, Nancy Hadley	Posse From Hell (89) W..6112 Audie Murphy, John Saxon, Zohra Lampert	The Steel Claw (96) Ac..012 George Montgomery, Charito Luna	
	Upstairs and Downstairs (100) C..125 Michael Craig, Mylene Demongeot The Canadians (85) C..OD..105 Robert Ryan, John Dehner	Operation Bottleneck (78) D..6106 Ron Foster, Miiko Taka	The Pharaoh's Woman (88) C..Ad..6113 Linda Cristal, John Drew Barrymore	Ole Rex (40) Featurette..6114 Rex (dog star), Billy Hughes, William Foster	
JUNE	Marriage-Go-Round (99) C..101 Susan Hayward, James Mason, Julie Newmar Little Shepherd of Kingdom Come (108) C..D..102 Jimmie Rodgers, Luana Patten Can-Can (131) C..M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse The Long Rope (61) W..113 Hugh Marlowe, Alan Hale	The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates	The Secret Ways (111) D..6109 Richard Widmark, Sonja Ziemann	The Sins of Rachel Cade (123) D..003 Angie Dickinson, Peter Finch, Roger Moore	
	The Millionaire (90) C..104 Sophia Loren, Peter Sellers Circle of Deception (100) C..D..111 Bradford Dillman, Suzy Parker	Frontier Uprising (68) W..6103 Jim Davis, Nancy Hadley	Posse From Hell (89) W..6112 Audie Murphy, John Saxon, Zohra Lampert	The Steel Claw (96) Ac..012 George Montgomery, Charito Luna	
	Upstairs and Downstairs (100) C..125 Michael Craig, Mylene Demongeot The Canadians (85) C..OD..105 Robert Ryan, John Dehner	Operation Bottleneck (78) D..6106 Ron Foster, Miiko Taka	The Pharaoh's Woman (88) C..Ad..6113 Linda Cristal, John Drew Barrymore	Ole Rex (40) Featurette..6114 Rex (dog star), Billy Hughes, William Foster	

FEATURE CHART

MISCELLANEOUS

BUENA VISTA

Ⓞ Pollyanna (134) ... CD .. Jul 60
Jane Wyman, Richard Egan,
Hayley Mills
Ⓞ Jungle Cat (70) ... Doc .. Oct 60
True-Life Adventure
Ⓞ Ten Who Dared (92) Ad .. Nov 60
John Beal, Brian Keltb
Ⓞ Swiss Family Robinson
(128) Panavision ... Ad .. Dec 60
Dorothy McGuire, John Mills,
James MacArthur, Tommy Kirk
Ⓞ One Hundred and One
Dalmatians (80) ... An .. Mar 61
The Absent-Minded Professor
(97) ... C .. May 61
Fred MacMurray, Nancy Olson,
Keenan Wynn, Tommy Kirk

CONTINENTAL

Tiger Bay (105) ... D .. Jul 60
John Mills, Hayley Mills,
Horst Buchholz
School for Scoundrels (94) C .. Jul 60
Ian Charnichael, Terry-Thomas
Four Desperate Men
(105) ... D .. Aug 60
Aldo Ray, Heather Sears
It Happened in Broad
Daylight (97) ... D .. Sep 60
Heinz Ruhman, Michel Simon
The Entertainer (97) ... D .. Oct 60
Laurence Olivier, Joan Plowright
The Mirror Has Two Faces
(98) ... D .. Nov 60
(Eng-dubbed) Michele Morgan
Make Mine Mink (101) C .. Dec 60
Terry-Thomas, Athene Seyler
Ⓞ Hippodrome (96) ... Ac .. Mar 61
(Eng-dubbed) Gerhard Reidmann,
Margit Nanke
Saturday Night and Sunday
Morning (90) ... D .. Apr 61
Albert Finney, Shirley Ann Field

EDWARD HARRISON

Another Sky (83) ... D .. Jan 61
Victoria Grayson, Tayeb

FILMS-AROUND-THE-WORLD

A French Mistress (91) ... C .. Dec 60
Cecil Parker, Jas. H. Justice

FILMGROUP

The Girl in Lover's Lane
(78) ... D .. Jun 60
Joyce Meadows, Brett Halsey
The Wild Ride (63) ... D .. Jun 60
Jack Nicholson, Georgianna Carter
Ⓞ Last Woman on Earth
(71) ... D .. Sep 60
A. Carbone, Betsy Jones-Moreland
Little Shop of Horrors
(70) ... HoC .. Sep 60
Jonathan Haze, Jackie Joseph
High School Caesar (72) D .. Nov 60
John Ashley, Gary Vinson
Date Bait (71) ... D .. Nov 60
Gary Clark, Mario Ryan

GOVERNOR

Carry On, Nurse (89) ... C ..

Kenneth Connor, Shirley Eaton
Carry On, Constable (86) C .. Feb 61
Ken Connor, Leslie Phillips

KINGSLEY-UNION

Come Dance With Me!
(94) ... My C .. Aug 60
Brigitte Bardot, Henri Vidal
The League of Gentlemen
(113) ... CD .. Feb 61
Jack Hawkins, Nigel Patrick

K. GORDON MURRAY

Ⓞ Santa Claus (94) ... F .. Nov 60
Narrated by Ken Smith
Ⓞ Little Angel (90) ... CD .. Jan 61
Maria Gracla, J. M. de Hoyos

LOPERT PICTURES

Never on Sunday (91) ... C .. Nov 60
Melina Mercouri, Jules Dassin
Ⓞ Tunes of Glory (106) ... D .. Jan 61
Alec Guinness, John Mills

RCIP

The Devil's Commandment
(71) ... Ho .. Jan 61
Gianna Maria Canale, Carlo
D'Angelo, Charles Fawcett
Mark of the Devil (73) D .. Jan 61
Maria Felix, Crox Alvarado

SHOWCORPORATION

The Man Who Wouldn't Talk
(91) ... D .. Oct 60
Anna Neagle, Anthony Quayle
Home Is the Hero (83) D .. Feb 61
Arthur Kennedy, Walter Macken
Two-Way Stretch (87) C .. Apr 61
Peter Sellers, Wilfrid Hyde White

STERLING WORLD DIST'RS

The Half Pint (73) ... C .. Oct 60
Pat Goldin, Tommy Blackman
Ⓞ The Last Rebel (83) ... Ac .. Dec 60
Carlos Thompson, Ariadna Weller
Code of Silence (75) ... Cr .. Feb 61
Terry Becker, Elisa Loti

UNITED PRODUCERS (UPRO)

Black Pit of Dr. M.
(72) ... Ho .. Mar 61
Ralph Bertrand, Gaston Santos
Siege of Sidney Street
(93) ... Ad .. Mar 61
Peter Wyngarde, Donald Sinden

VALIANT

Ⓞ Sword and the Dragon
(83) ... Ad .. Nov 60
Russian cast (Eng-dubbed)
The Angry Silence (95) ... D .. Jan 61
R. Attenborough, Pler Angell
The Young One (103) ... D .. Feb 61
Zachary Scott, Bernie Hamilton
Mania (85) ... Ho .. Feb 61
Peter Cushing, June Laverick
It Takes a Thief (94) ... D .. Feb 61
Jayne Mansfield, Anthony Quayle

WOOLNER BROS.

She Walks by Night (85) ... D ..
Belinda Lee, Walter Rilla

FOREIGN LANGUAGE

ARGENTINA

End of Innocence (74) ... 9-19-60
(Kingsley) .. Elsa Dantel

FRANCE

Ⓞ Belles and Ballets (92) ... 8-15-60
(Excelsior) .. French ballet stars
Breathless (89) ... 3- 6-61
(F-A-W) .. Jean Seberg, Jean-
Paul Belmondo
Chasers, The (75) ... 6- 6-60
(Hakim) .. Jacques Charrier, Dany
Robin
Ⓞ Eye for an Eye, An
(93) ... 10- 5-60
(Manhattan) .. Curt Jurgens
Love Game, The (85) ... 2-13-61
(F-A-W) .. Jean-Pierre Cassel,
Genevieve Cluny, Jean-Louis Maury
Modigliani of Montparnasse
(110) ... 3- 6-61
(Cont'l) .. Gerald Philipe, Lilli
Palmer, Anouk Aimee, L. Padovani
No Morals (77) ... 11-14-60
(Mishkin) .. Jeanne Moreau
Ostrich Has Two Eggs, The
(89) ... 11-21-60
(Janus) .. Pierre Fresnay, Simone
Renant
Port of Desire (85) ... 12- 5-60
(Kingsley-Union) .. H. Neff
Rules of the Game (104) 4-17-61
(Janus) .. Jean Renoir, Pauline
Lubost
Rue de Paris (90) ... 12-12-60
(Lopert) .. Jean Gabin

GERMANY

Glass Tower, The (104) ... 10- 3-60
(Ellis) .. Lilli Palmer
Rest Is Silence, The (106) 10- 3-60
(F-A-W) .. Hardy Kruger, P. Van
Eyck
Three-Penny Opera, The
(113) ... 11-21-60
(Brandon) .. Lotte Lenya, Rudolph
Forster

Confess, Dr. Corda! (102) 12- 5-60
(President) .. Hardy Kruger, E.
Mueller

GREECE

Aunt From Chicago (90) 9-19-60
(Greek Pictures) .. G. Vassiliadou
Counterfeit Coin (120) 10- 3-60
(Atlantis) .. K. Logothetides
288 Stourarna St. (90) ... 2-27-61
(Atlantic) .. Orestis Makris,
Sophia Vembo

ITALY

Big Deal on Madonna St.,
(The 91) ... 1-30-61
(UMPO) .. V. Gassman, Toto
Holiday Island (105) ... 11-14-60
(Brandon) .. Vittorio de Sica
La Dolce Vita (175) ... 4-24-61
(Astor) .. Marcello Mastroianni,
Anita Ekberg, Anouk Aimee, Alain
Cuny
See Naples and Die (80) 9-19-60
(Crown) .. Gianna Maria Canale
Three Forbidden Stories
(104) ... 9-26-60
(Ellis) .. Eleonora Rossli Drago,
Gino Cervi

JAPAN

Men Who Tread on the Tiger's
Tail (60) ... 8- 8-60
(Brandon) H. Iwai, S. Fujita
Road to Eternity (181) ... 2-27-61
(Beverly) .. Tatsuya Nakadal

SWEDEN

Dreams (86) 8- 8-60
(Janus) .. E. Dahlbeck, H. Ander-
sson
Virgin Spring, The (88) ... 12-12-60
(Janus) .. Max von Sydow,
Birgitta Pettersson
Unmarried Mothers (79) ... 3-13-61
(President) .. E. Etberg, B. Logart
U.S.S.R.
Ballad of a Soldier (89) ... 1-31-61
(Kingsley) .. Vladimir Ivashov,
Shanna Prokhorenko (also Eng-
dubbed)

Short subjects, listed by company, in order of release. Running time follows title. Date is notional release month. Color and process as specified.

SHORTS CHART

COLUMBIA

ASSORTED & COMEDY FAVORITES
(Reissues)
5421 One Shivery Night
(16 1/2) ... Sep 60
5431 Waiting in the Lurch
(15 1/2) ... Oct 60
5422 House About It (16 1/2) ... Nov 60
5432 Radio Riot (16) ... Nov 60
5423 Hold that Monkey
(16) ... Dec 60
5433 Bride and Gloom (16) ... Dec 60
5424 French Fried Frolic
(16 1/2) ... Feb 61
5434 Hectic Honeymoon
(17) ... Jan 61
5425 Should Husbands
Marry? (17) ... Apr 61
5435 Aim. Fire, Scoot (16) ... Mar 61
5426 He Flew the Shrew
(16 1/2) ... May 61

CANDID MICROPHONE

(Reissues)
5551 No. 1, Series 2 (9) ... Sep 60
5552 No. 2, Series 2 (11) ... Nov 60
5553 No. 3, Series 2 (10 1/2) Jan 61
5554 No. 4, Series 2 (10 1/2) Feb 61

COLOR CARTOONS—SPECIAL

5501 Polygamus Polonius (9) Nov 60

COLOR FAVORITES

(Technicolor Reissues)
5601 How Now, McBoing
Boing (7 1/2) ... Sep 60
5601 Wacky Wigwags (8) ... Sep 60
5603 Spare That Child
(6 1/2) ... Oct 60
5604 Way of All Pests
(7 1/2) ... Nov 60
5605 Four Wheels, No
Brakes (6 1/2) ... Nov 60
5606 Skeleton Frolic (7 1/2) ... Dec 60
5667 Babie Boogie (6) ... Jan 61
5608 Pickled Puss (6 1/2) ... Jan 61
5609 Christopher Crumpet's
Playmate (6 1/2) ... Feb 61
5610 Swiss Tease (6) ... Mar 61
5611 The Rise of Dutton
Lang (6 1/2) ... Mar 61
5612 Coo-Coo Bird Dog (6) ... Apr 61
5613 The Jaywalker (6 1/2) ... May 61

FILM NOVELTIES

(Reissues)
5851 Canine Crimebusters
(10) ... Oct 60
5852 Push Back the Edge
(10) ... Dec 60
5853 Community Sings
No. 1, Ser. 13 (10) ... Mar 61
5854 Yukon Canada (10) ... Apr 61

LOOPY DE LOOP

(Color Cartoons)
5701 No Biz Like Shoe
Biz (6 1/2) ... Sep 60
5702 Here Kiddie Kiddie
(6 1/2) ... Dec 61
5703 Countdown Clown
(6 1/2) ... Jan 61
5704 Happy Go Loopy (6 1/2) Mar 61
5705 Two-Faced Wolf (6 1/2) Apr 61
5706 This Is My Ducky
Day (6 1/2) ... May 61

MR. MAGOO REISSUES

(Technicolor)
5751 Dog Snatcher (7) ... Sep 60
5752 When Magoo Flew
CinemaScope (7) ... Sep 60
5753 Pink and Blue Blues
(7) ... Nov 60
5754 Magoo Makes News (6)
(Both © and standard) ... Dec 60
5755 Hotsy Footsey (7) ... Feb 61
5756 Magoo's Canine Mutiny
(Both © and standard) ... Apr 61
5757 Captain Outrageous
(7) ... May 61

SPECIAL COLOR FEATURETTES

4442 Wonders of Ontario
(18) ... Apr 60
5441 Wonderful Hong Kong
(19 1/2) ... Jan 61
5442 Splendors of Paris
(19) ... May 61

SERIALS

(15 Chapter-Reissues)
4160 King of the Congo ... Jun 60
5120 Son of Geronimo ... Nov 60
5140 The Great Adventures of
Captain Kidd ... Mar 61

STOOGEE COMEDIES

(Reissues)
5401 Income Tax Sappy
(16 1/2) ... Sep 60
5402 Pardon My Backfire
(16) ... Oct 60
5403 Musty Musketeers
(16) ... Nov 60
5404 Pals and Gals (16) ... Jan 61
5405 Knutsky Knights
(17 1/2) ... Feb 61
5406 Shot in the Frontier
(16) ... Apr 61
5407 Scotched in Scotland
(15 1/2) ... May 61

THRILLS OF MUSIC

(Reissues)
5951 Ray Anthony & His
Orchestra (10 1/2) ... Oct 60

WORLD OF SPORTS

5952 Shorty Sherlock & His
Orchestra (8 1/2) ... Dec 60
5953 Skitch Henderson & His
Orchestra (10) ... Feb 61
5954 Boyd Raeburn & His
Orchestra (11) ... May 61

M-G-M

GOLD MEDAL REPRINTS
(Technicolor Reissues)
All 1.75-1 Ratio
Tom and Jerry
W261 Pet Peeve (7) ... Sep 60
W262 Mice Follies (7) ... Sep 60
W263 Touche Pussy Cat (7) Sep 60
W265 Southbound Duckling
(7) ... Sep 60
W266 Neapolitan Mouse (7) Sep 60
W267 Pup on a Picnic (7) Sep 60
W269 Downhearted Duckling
(7) ... Sep 60
W272 Mouse for Sale (7) ... Sep 60
W273 Cat Fishin' (8) ... Sep 60
W274 Part Time Pal (8) ... Sep 60
W275 Cat Concerto (7) ... Sep 60
W276 Dr. Jekyll and Mr.
Mouse (7) ... Sep 60

PARAMOUNT

CARTOON CHAMPIONS
(Technicolor Reissues)
Herman and Katnip
S20-1 Rail Rodents (7) ... Sep 60
S20-2 Robin Rodenthood (7) Sep 60
S20-3 A Bicep Built for
Two (7) ... Sep 60
S20-4 Mouse Trapeze (7) ... Sep 60

NOVELTOONS

(Technicolor)
S20-5 Fido Beta Kappa (7) Sep 60
S20-6 No Ifs, Ands or
Butts (6) ... Sep 60
S20-7 Candy Cabaret (7) ... Sep 60
S20-8 The Oily Bird (7) ... Sep 60

COLOR SPECIALS

(2 Reels)
B20-1 Carnival in Quebec
(16) ... Sep 60
B20-2 Boats a-Poppin' (18)
(Anamorphic) ... Sep 60

MODERN MADCAPS

(Technicolor)
M20-1 Galaxia (7) ... Oct 60
M20-2 Bouncing Benny (6) Nov 60
M20-3 Terry the Terror (6) Dec 60
M20-4 Phantom Moustache
(6) ... Jan 61

NOVELTOON

(Technicolor)
P17-7 Fine Feathered Fiend
(6) ... Sep 60
P19-8 Planet Mouseola (6) Oct 60
(1960-Mite)

SPORTS ILLUSTRATED

(Anamorphic—Color—1 Reel)
D20-1 Kings of the Keys
(9) ... Sep 60
D20-2 Big "A" (9) ... Sep 60
D20-3 A Sport Is Born
(10) ... Nov 60

THE CAT

(Color Cartoons)
C20-1 Top Cat (8) ... Sep 60
C20-2 Cool Cat Blues ... Jan 61

20th CENTURY-FOX

MOVIE-TONE CINEMASCOPES
(Color)
7003 Golfing With Sam Snead
(9) ... Aug 60
7006 Assignment Philippines
(9) ... Jun 60
7007 Exercise Little Bear (9) Aug 60
7008 Sampans to Safety (9) Sep 60
7009 Assignment Thailand
(10) ... Oct 60
7010 Underwater Demolition
Team (9) ... Nov 60
7011 Assignment Turkey (9) Dec 60
7012 Down the Road (10) ... Dec 60
(1961)

7011 Australian Water Sports

(9) ... Jan 61
7102 Assignment Mexico (10) Feb 61
7103 Adventure in Rhythm
(9) ... Mar 61

SPECIALS

7054 Tiger in the Tea (10)
C-Scope, De Luxe color ... Jul 60
7055 Call of the Holy Land
(19) 2D (B&W) ... Nov 60

TERRYTOON 2-D's

All Ratios—Color
(Technicolor)
5023 Mint Men (7) ... May 60
5033 Nonsense Newsreel
(7), reissue ... Jun 60

WORLD OF SPORTS

5024 Trapeze Pleeze (7) ... Jul 60
5025 Deep Sea Doodle (7) ... Oct 60
5026 Stunt Men (6) ... Nov 60
(1961)
5121 The Mysterious Package
(6) ... Jan 61
5122 Cat Alarm (6) ... Feb 61
5123 Drum Roll ... Mar 61

TERRYTOONS

(Technicolor-CinemaScope)
5005 Tusk Tusk (7) ... May 60
5006 Hearts & Glowers (7) ... Jun 60
5007 The Wayward Hat (7) Jul 60
5008 The Littlest Bully (7) Aug 60
5009 Two Ton Baby Sitter
(7) ... Sep 60
5010 Tin Pan Alley Cat (6) Oct 60
5011 House of Hashimoto (7) Nov 60
5012 Daniel Boone Jr. (7) ... Dec 60
(1961)
5101 Night Life in Tokyo
(6) ... Feb 61
5102 So-Sorry, Pussycat ... Mar 61

UNIVERSAL-INT'L

COLOR PARADE

4171 Valley of the Mekong
(9) ... Nov 60
4172 The Lion City (9) ... Dec 60
4173 Treasure of Istanbul (9) Jan 61
4174 Down Jamaica Way (9) Feb 61
4175 Sidetracked (9) ... Mar 61
4176 Puerto Rican Playland
(8) ... Apr 61

WALTER LANTZ CARTUNES

(Technicolor. Can be projected in
the Anamorphic process, 2.35-1)
(All run between 6 and 7 min.)
4111 Southern Fried Hospitality
(Woody Woodpecker) ... Nov 60
4112 Fowled Up Falcon
(Woody Woodpecker) ... Dec 60
4113 Poop Deck Pirate
(Woody Woodpecker) ... Jan 61
4114 Rough and Tumble-Weed Jan 61
4115 Eggknapper ... Feb 61
4116 The Bird Who Came to
Dinner (W. Woodpecker) Mar 61
4117 Gabby's Diner (Woody
Woodpecker) ... Mar 61
4118 Papoose on the Loose ... Apr 61
4119 Clash and Carry ... April 61

WALTER LANTZ REISSUES

(Color Cartunes. Can be projected in
the Anamorphic process, 2.35-1)
4131 Helter Shelter (6) ... Nov 60
4132 Witch Crafty (6) ... Dec 60
4133 Private Eye Pooch (6) Jan 61
4134 Bedtime Bedlam (6) ... Feb 61
4135 Squareshootin' Square
(6) ... Mar 61
4136 Bronco Busters (6) ... Apr 61

SPECIAL

4104 Football Highlights of
1960 (10) ... Dec 60
2-REEL COLOR SPECIALS
4101 Pacific Paradise (14) Nov 60

WARNER BROS.

BLUE RIBBON HIT PARADE

(Technicolor Reissues)
8301 Room & Bird (7) ... Sep 60
8302 Cracked Quack (7) ... Oct 60
8303 His Hare Raising
Tale (7) ... Oct 60
8304 Gift Wrapped (7) ... Nov 60
8305 Little Beau Pepe (7) Dec 60
8306 Tweet Tweet Tweety
(7) ... Dec 60
8307 Bunny Hugged (7) ... Jan 61

BUGS BUNNY SPECIALS

(Technicolor)
8721 From Hare to Heir (7) Sep 60
8722 Lighter Than Hare (7) Dec 60

MERRIE MELODIES

LOONEY TUNES
(Technicolor)
8701 The Dixie Fryer (7) ... Sep 60
8702 Hopalong Casualty (7) Oct 60
8703 Trip for Tat (7) ... Oct 60
8704 Doggone People (7) ... Nov 60
8705 High Note (7) ... Dec 60
8706 Cannery Woe (7) ... Jan 61
8707 Zip 'n Snort (7) ... Jan 61

WORLD-WIDE ADVENTURE

SPECIALS
(Color Reissues)
(Two Reels)
8001 Enchanted Islands
(17) ... Oct 60
(One Reel)
8507 Riviera Days (9) ... Nov 60

MISCELLANEOUS

Ⓞ Donald in Mathmagic
Land (28) ... (BV) ... Dec 59
Ⓞ Eyes in Outer Space
(26) ... (BV) ... Dec 59
Ⓞ Gala Day at Disneyland
(25) ... (BV) ... Mar 60
Ⓞ How to Have an Accident at
Work (7) ... (BV) ... Mar 60
Ⓞ Islands of the Sea (23) (BV) ...
Ⓞ Japan (28) ... (BV) ...
Ⓞ Mysteries of the Deep
(24) ... (BV) ... Feb 60

THE EXHIBITOR HAS HIS SAY

ABOUT PICTURES

BUENA VISTA

Ten Who Dored (BV)—John Beal, Brian Keith, Ben Johnson. This has a very good story and is very well made. Excellent photography of the Grand Canyon. Again, Disney's terms were too high. Just about broke even. Give the small towns a break, Disney. Played Sun., Mon. Weather: Fair and cool.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

COLUMBIA

Surprise Pockoge (Col)—Yul Brynner, Mitzi Gaynor, Noel Coward. Forget this. The top stars—Yul Brynner and Mitzi Gaynor—will do nothing. Same story about trailers, also. Played Wed., Thurs.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

Wild One, The (Col), reissue—Marlon Brando, Mary Murphy, Lee Marvin. It has what the moviegoers want—at least, they came out to see. Sold right and did right for us. A "B" that was slanted to teenagers (and rough) but we like to eat. Business was good. Played Fri., Sat.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

METRO-GOLDWYN-MAYER

All the Fine Young Cannibals (MGM)—Natalie Wood, Robert Wagner, George Hamilton, Susan Kohner. A very long picture for its type (122 min.), otherwise a top drama in lovely color with excellent performances. The title is certainly not one that attracts customers. Producers better wise up. The picture was a flop everywhere and here, too. Good pic; bad title.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Bells Are Ringing (MGM)—Judy Holliday, Dean Martin, Fred Clark. First musical we have had in a good while. Business below normal, but no fault of the picture. Play it, if your patrons go for musicals. Played Sun., Mon., Tues.—B. L. Brown jr., asst. mgr., Arcade Theatre, Sandersville, Ga. Pop. 5,424.

Don't Go Near the Water (MGM)—Glenn Ford, Gia Scala, Fred Clark. Just played this 1957 release, as we only converted to "Scope at the start of the year. Makes me wonder what has happened lately, when we show these skim milk so-called current comedies. This one makes them look rather sick. Audience reaction wonderful. More people rolling in the aisles than we have had since the earlier Martin and Lewis films. Business above average for this season. Played Sat. and Mon. Weather: Very cold.—W. K. Riese, Aurora Theatre, La Ronge, Sask. Pop. 500.

PARAMOUNT

Foxhole in Coiro (Para)—James Robertson Justice, Adrian Hoven, Niall MacGinnis. Played this with "Blueprint for Robbery" for a below-average program. Played Fri., Sat., Sun.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

G. I. Blues (Para)—Elvis Presley, Juliet Prowse, Leticia Roman. Elvis does lots of singing and that is what folks come to hear. And they do turn out for his pictures. As the man said, "It is just like getting out a bale of cotton" to show one of his pictures.—O. B. Hancock, Princess Theatre, Whitesboro, Tex. Pop. 1,854.

It Started in Naples (Para)—Clark Gable, Sophia Loren, Vittorio de Sica. Just good entertainment. Sorry to see Gable die, as he was truly the king of them all. Nobody will replace him. Beautiful color in this. The little boy, Marietto, stole the show. Played Tues., Wed.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

20th CENTURY-FOX

High Time (20th-Fox)—Bing Crosby, Fabian, Tuesday Weld. An exhibitor's motion picture! Here is entertainment, two hours of it, for young and old alike. You can stand in the lobby and watch the smiles as they come out. Don't have to hide when you play this one. Played Sun., Mon. Weather: Good.—Mel Kruse, Pierce Theatre, Pierce, Neb. Pop. 1,250.

Let's Make Love (20th-Fox)—Marilyn Monroe, Yves Montand, Tony Randall. They didn't come to see this one. High allocation and no business. Probably did okay in the larger situations and rental was based on same. Played Sun., Mon., Tues. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

Little Shepherd of Kingdom Come, The (20th-Fox)—Jimmie Rodgers, Luana Patten, Robert Dix. Jim-

mie Rodgers did very well in his first picture. Hope he makes another one real soon. Robert Dix does a good job of acting also. Play it, by all means. Bad weather and bad roads kept the crowd down to just average on Sun. night.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

Lost World, The (20th-Fox)—Fernando Lamas, Michael Rennie, Claude Rains. It got lost in transit and we breathed a sigh of relief. Unluckily, it was short-lived. It turned up later for further performances. It could easily have remained lost. Hope Fox stops making too many of these, as their boxoffice

Drop Kids at Show 'n Go Honky-Tonkin'

"For the Love of Mike" from 20th-Fox is a lovely little picture in color about an Indian boy and his animals which he nursed back to health. There is a very exciting horse race. An excellent family picture, but no families come. Most of the parents let the kids off of the show and they went honky-tonking.

CARL ANDERKA

Rainbow Theatre,
Castroville, Tex.

value is slipping fast.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa. Pop. 13,000.

North to Alaska (20th-Fox)—John Wayne, Capucine, Fabian. The best grosser in a long time and everyone liked it. We need more pictures like this. Don't fail to promote it. Thanks to Fox for pictures like this, when nearly everyone else is making them too long and heavy for the small towns.—O. B. Hancock, Princess Theatre, Whitesboro, Tex. Pop. 1,854.

Payton Place (20th-Fox)—Lana Turner, Hope Lange, Lloyd Nolan. Repeat on a very popular and very good movie. I got a much better gross on this than on many a new picture. I used to be scared to play a good repeat. But, boy, have I wised up. Played Wed., Thurs. Weather: Okay.—Victor R. Weber, Center Theatre, Kensett, Ark. Pop. 1,000.

Rookie, The (20th-Fox)—Tommy Noonan, Pete Marshall, Julie Newmar. A waste of time and money. If Hollywood continues to make TV pictures for theatres, it won't be long before people will say, "To heck with movies, let's go watch TV—Hennessey's on" (the rat).—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

UNITED ARTISTS

Lost Dots of Pompeii, The (UA)—Steve Reeves, Christine Kauffman, Barbara Carroll. This was a good production and has plenty of color and action. Satisfied the Fri., Sat. fans. Weather: Rain and cold.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

Misfits, The (UA)—Clark Gable, Marilyn Monroe, Montgomery Clift. I personally didn't like this, but the gross was a little above average. Gable was very good in his part. Play it. Played one week.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

Wonderful Country, The (UA)—Robert Mitchum, Julie London, Gary Merrill. This is an outdoor drama in color, which really would be called more of a western—which doesn't hurt in this situation. It is not as big or wonderful a picture as I expected, but is a good picture and will make money anywhere where action is liked. Played Fri., Sat. Weather: Good.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

UNIVERSAL-INTERNATIONAL

Midnight Loco (U-I)—Doris Day, Rex Harrison, John Gavin. Does not have quite the suspense of "Portrait in Black." Doris Day does a good job of acting, but "Pillow Talk" has been her best in the last year. Would advise playing it midweek. Business 'way below average due to snowstorm. Played Sat., Sun., Mon.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

MISCELLANEOUS

Susan Slept Here (RKO-SR), reissue—Debbie Reynolds, Dick Powell, Anne Francis. This still is a delightful comedy. We played this in 1955 and it would have done as well at the boxoffice this time had it not been for circus in town. The kids all saved their money to see the elephants. Played Sat., Sun., Mon. Weather: Cold and rainy.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Monio (Valiant)—Peter Cushing, June Laverick, Donald Pleasence. Played this on a combo with another Valiant picture, "It Takes a Thief" (Jayne Mansfield, Anthony Quayle, Carl Mohner), for a double dose of boxoffice poison. Regardless of what advertising campaign they promise, would advise not to touch it. Played Fri., Sat., Sun.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

FOREIGN LANGUAGE FEATURE REVIEWS

Wild Love

F Ratio: Drama
1.66-1

Ellis Films 86 Minutes Rel. April '61

The title of this Italian-language production, released in Europe in 1956 as "Gli Innamorati," is a misnomer because the Alessandro Jacavoni production deals with young people living in a slum section of Rome who have average (definitely not wild) hopes and desires. The mature Gino Cervi (of "Little World of Don Camillo" fame) and the handsome young Franco Interlenghi will be familiar to art house patrons while the title can be exploited in key city downtown spots. As directed by Mauro Bolognini, who also collaborated on the screenplay with two others, the film has charm, gentle humor and fine atmosphere, but it is comparatively tame and unexciting except for a strong scene between the middle-aged husband and his restless, faithless wife, the roles played by Cervi and Cosetta Greco, both excellent. The younger folk, none of them carrying switchblades as in U. S. movies, quarrel, ride motorcycles and make love in amusing fashion. Interlenghi and Antonella Lualdi make an attractive young romantic pair. Interlenghi played a similar role in "Vittelloni," Fellini's 1956 film which also dealt with restless city youths.

Franco Interlenghi, Antonella Lualdi, Gino Cervi, Sergio Raimondi, Cosetta Greco.

SHORT SUBJECTS REVIEWS

Night in a Pet Shop

George K. Arthur (Novelty live-action)
12 Minutes

Very good. Written and directed by Robert K. Sharpe on location in a New York pet shop after the proprietor locks up, this is an amusing and thoroughly engaging novelty short which will be a welcome addition to any bill. There is no narration, music or human dialog, only the animal sounds serve as the appropriate background. Photographed by Ritter and Lerner with marvelous closeups of inquisitive monkeys, one of which even manages to open his cage, the chirping and frightened birds and a watchful cat. Outside, a passerby is shown wide-eyed in amazement at the goings-on. Pet owners will delight in this.

Rooftops of New York

Columbia (Live-Action Short) 10 Minutes

Very good. True-to-life and thoroughly amusing this color short filmed entirely in Manhattan by Robert McCarty and Lockwood Rush will make an entertaining adjunct to any film program. Because it shows New Yorkers basking in the sun, making love and doing ordinary household chores on Manhattan rooftops in the summer, it will especially delight the natives of the greatest city in the world. The players are attractive newcomers, particularly Susan Wagner as the Girl in Red. An original jazz score written by Joseph Liebman is performed by Lionel Hampton, a big name in the music world.

'Snow White' for July 4 Release

LOS ANGELES—Charles Wick's "Snow White and the Three Stooges" will be released on July 4, it was announced by 20th-Fox. Carol Heiss stars in the film along with the Three Stooges of the title.

A Breath of Good Air

A small message to all owners and managers: If you have had to hide in your office due to bad pictures, "Where the Boys Are" from MGM will give you a chance to get a breath of good air plus some compliments.

HAROLD BELL

Opera House,
Cooticook, Que.

Symbol Ⓢ denotes color; Ⓒ CinemaScope; Ⓟ Vistovision; Ⓠ Superscope; Ⓡ Noturama; Ⓢ Regalscope; Ⓣ Technirama. For story synopsis on each picture, see reverse side.

The Fabulous World of Jules Verne F Ratio: Live-and-1.85-1 Animation
Warner Bros. (013) 84 Minutes Rel. June '61

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One of the most imaginative and fascinating novelty features, this European-made fantasy, which combines live photography, animated drawings and lithographs in a process called MystiMation, will have a strong appeal to the youngsters and adventure-lovers of all ages. Presented by Joseph E. Levine in a package with the German-made circus film, "Bimbo the Great," the two will get, and need, spectacular promotion to offset the absence of marquee names. But the Jules Verne handle and the sheer novelty of the process, which resembles 19th Century woodcuts springing to life, are bound to draw favorable comment with a resultant increase in business. Additional selling angles might be the opening narration by Hugh Downs, TV personality, and the fact that the film won the Grand Prix at the Brussels Film Festival. Directed by Karel Zeman, the story employs all of Verne's amazing 75-year-old creations, including a flying ship, an underwater craft, a forerunner of today's A-bomb and similar inventions which have all come to pass in the last few decades. Against drawn black-and-white backgrounds, the actors move about naturally and their scant dialog has been well dubbed into English. Exhibitors can recommend this as an intriguing family film.

Ernie Navara, Lou Tock, Jane Zalata, Francis Sherr, Van Kissinging.

The Pleasure of His Company F Ratio: 1.85-1 Comedy
Paramount (6017) 114 Minutes Rel. _____

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Two principal ingredients should assure money-making and mirthful exhibition of this Perlberg-Seaton production of Samuel Taylor's popular Broadway play. Its slickness and sophistication—which are the photoplay's forte—should constitute an irresistible magnet for discriminating ticket-buyers, while the weight of its star-encrusted cast will attract average patrons. Taylor's shiny lines and situations (he also wrote the screenplay) seem to be bench-fashioned for the ranking troupers to whom they are entrusted. Nor do they suffer because of the brisk and understated direction of George Seaton. Ageless, versatile Fred Astaire tops the cast and earns the right to such billing by his superb performance of a lovable, witty, debonair scamp whom spectators will love if not condone. Performances of paralleling excellence are contributed by Debbie Reynolds and Lilli Palmer. The offering's lush physical accoutrements will play an important part in establishing its popularity. Among others, they include brilliant Technicolor photography; exceptionally beautiful set decorations and outdoor backgrounds and, above all, the costumes which will have the distaff side theatregoers breaking their piggy banks. Producer William Perlberg is deserving of a bow.

Fred Astaire, Debbie Reynolds, Lilli Palmer, Tab Hunter, Gary Merrill, Charlie Ruggles, Harold Fong.

Bimbo the Great F Ratio: Action Drama 1.85-1
Warner Bros. (014) 96 Minutes Rel. June '61

The third German-made circus drama to be released in the U. S. in the past year, this Corona Film production, being presented by Joseph E. Levine in a package with "The Fabulous World of Jules Verne," is colorful and moderately exciting and will satisfy the youngsters and action-minded patrons. As directed by Harold Philipp, the emphasis is on the over saccharine elements of the plot, which lacks the splendor and spectacle of "Circus of Horrors" or "Hippodrome," recent AIP and Continental releases. The hero, portrayed convincingly by Claus Holm, well-known in German films, is a trapeze artist with a small traveling circus, whose wife and partner is accidentally killed during a performance and he takes to drink but eventually regains his faith in himself through his beloved little daughter—scarcely an original story line. The circus acts, including aerialists, lion-tamers and elephants, are thrilling and suspenseful enough and the film builds up to a raging fire in the animal tent, during which the hero and his villainous half-brother battle it out with their fists. The women, including Maryanne Shields as the aerialist, and Elma Karlowa, as the lion-tamer, are attractive. Well photographed in Eastman Color by Pathe. Produced by Alexander Gruter.

Claus Holm, Elma Karlowa, Henry Smith, Maryanne Shields, Paul Hartman, Germaine Damar, Elke Aberle.

Ring of Fire F Ratio: Outdoor Drama 2.55-1
MGM (119) 91 Minutes Rel. June '61

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Andrew and Virginia Stone, the husband-and-wife producing, writing and directing team who have been turning out such realistic thrillers as "The Last Voyage" and "Cry Terror," have a raging (literally), action-packed cops-and-robbers drama which cleverly injects a fire prevention lesson without lessening the film's impact. David Janssen, star of the popular "Richard Diamond" TV series, is the only marquee name but both he and Frank Gorshin, the eccentric comic of "Where the Boys Are," are excellent and the latter proves himself equally adept at portraying a vicious, teenage killer. Joyce Taylor, also the heroine of MGM's May release, "Atlantis, the Lost Continent," makes a strong impression as the trampish young love interest. These three and James Johnson, as a gun-happy young punk, carry the entire picture, the others being bits, many of them played by natives of a northwest town, where the entire picture was filmed. As in his previous films, Stone gets a great sense of realism in the scenes taking place during a long trek through the Washington forests, which finally go up in flames through a carelessly discarded cigaret. There is a terrifically suspenseful climax as a trainload of townsfolk is stuck on a burning bridge. In CinemaScope and Metrocolor.

David Janssen, Joyce Taylor, Frank Gorshin, James Johnson, Joel Marston, Ron Myron, Doodles Weaver.

The Pharaoh's Woman F Ratio: Costume Drama 2.55-1
Univ.-Int'l (6113) 88 Minutes Rel. May '61

Another in the long, long line of Italian-made pseudo-historical spectacles, this Vic Film-Faro Production may appeal to the youngsters and the devotees of action fare but has little to interest general audiences. Two familiar names, Linda Cristal, recently in "The Alamo," and John Drew Barrymore, head the cast of Italian players but their marquee draw is mild, at best, thus relegating the picture to the supporting spot, generally. Produced by Giorgio Venturini and directed by W. Tourjansky from a routine screenplay by Ugo Liberatore and Remigio Del Grosso, the picture's best features are the backgrounds and lavish sets, well photographed in Eastman Color and Techniscope, and a climactic desert battle between the Assyrian horsemen and the Bubastis forces. Miss Cristal's beauty and scanty costumes are an asset, even if her performance is a wooden one, while young Barrymore, his head shaven a la Yul Brynner, is a far cry in appearance and acting ability from his handsome and talented father. Only Armando Francioli, as the Prince of Thebes, and Lilly Lembo, as his jealous favorite, give some conviction to their roles. This time, the English dubbing is sub-standard.

John Drew Barrymore, Linda Cristal, Pierre Brice, Armando Francioli, Lilly Lembo, Nerio Bernardi.

Nature Girl and the Slaver F Ratio: Adventure Drama 1.85-1
United Producers Rel. Org. 70 Minutes Rel. Apr. '61

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It has been a long time since the screen reverberated to the sounds of dashing hoof-beats on the African terrain, the while the handsome hero gave chase to dastardly slave traders and rescued the light of his life. And from such basic story premise can emerge a strong, imaginative exploitation campaign and resultant brisk boxoffice takes. A European crew went into Africa to film this particular adventure drama, based on a best-selling Anne Day-Helweg book. Dubbed for the American market, the Ernst von Salomon screenplay, ably produced by Helmuth Volmer and directed by Hermann Leitner, concerns a young girl in the deep African jungles, raised by a savage warrior tribe, its members revering her beauty. Moreover, she has hordes of warriors at her beck and call; they have dedicated their lives to her protection. Into this idyllic setting first comes Adrian Hoven, police investigator, seeking her aid in getting the tribes to quash a new outbreak of slave trading. It must be realized, certainly, that several generations have grown to adulthood since the initial treatment of like story components hit the screen, and a more discriminating audience might look with considerable scorn upon the moderately entertaining drama. The film is in DynaVision and Eastman Color.

Marion Michael, Adrian Hoven, Friedrich Joloff, Rik Battaglia, Rolf Van Nauckhoff, Lei Jlima, Marisa Merlini.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploittips; Adlines for Newspaper and Programs

THE STORY: "The Pleasure of His Company" (Para)

Fred Astaire is a man of the world—and how! Because of his globe-trotting in search of thrills and pleasure he has not seen his daughter, Debbie Reynolds, in nearly 20 years. He and her mother, Lilli Palmer, are divorced, the latter having been remarried to substantial, successful Gary Merrill. Debbie is betrothed to Tab Hunter and as the wedding approaches her father appears unannounced and virtually takes over the household and nuptial plans. Debbie is overwhelmed by his worldliness and charm. For some perverse reason, Astaire deliberately undertakes to make Hunter look like a clod by comparison. At the same time he tries to rewin his former wife. The scheduled marriage and staid home are nearly broken up when Astaire sees the light and goes on his merry way.

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EXPLOITIPS:

The stars' names call for extra advertising and marquee buildups. Invite local fashion editors to a special screening. Run a contest for the most glamorous gown to be designed by local housewives or high school sewing class students, with free tickets to winners.

CATCHLINES:

A Mad, Merry Tale of Marital Mix-Ups . . . Fred Astaire In His Wittiest, Gayest, Most Lovable Role to Date . . . Debbie and Tab Fall In and Out of Love!

THE STORY: "Ring of Fire" (MGM)

David Janssen, young deputy sheriff in the state of Washington, arrests three teenagers (Frank Gorshin, James Johnson and Joyce Taylor) on suspicion of holding up a gas station. En route to jail, the girl sneaks Janssen's gun and makes him the trio's prisoner. Holding Janssen as hostage, the hoodlums abandon the sheriff's car and go on foot through the forests. Johnson tries to shoot Janssen but Gorshin and the girl stop him by saying they need the sheriff to guide them. While resting at night, Joyce flirts with Janssen and, when they are finally captured, Gorshin blurts out the charge that the sheriff responded to the underage girl's advances. Janssen is up on a serious charge when fire breaks out in the forest because Gorshin carelessly discarded a cigaret. As the fire gets out of control, Janssen herds all the townspeople into an abandoned train and Joyce helps him run it over the trestle. Midway over the train stalls and the people get out and walk to safety. Joyce asks Janssen to wait until she is freed from jail.

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EXPLOITIPS:

Secure the cooperation of local fire departments to urge patrons to see the picture with its lessons of fire prevention.

CATCHLINES:

Three Men and a Girl in a Dangerous Trek Through Tinder-Dry Forests . . . An Entire Town Forced to Flee a Flaming Forest Fire Ignited by a Carelessly Discarded Cigaret.

THE STORY: "Nature Girl and the Slaver" (United Producers)

An outbreak of slave trading causes Adrian Hoven, special investigator for the Uruki Police Force, to fly into the African Jungles, in search of a teenage white girl, Marion Michael, raised by her missionary parents amongst native tribes. Marion is revered by the natives. Hoven realizes the girl can be helpful in uniting the tribes into common defense against the slavers. Marion agrees to go to Uruki in order to help her people. On the flight back, a stop is made to pick up Friedrich Joloff, a captured slave trader. Joloff overpowers and kills his guard, causing the plane to crash. While en route to Uruki, guided by a friendly tribe, Joloff's slave raiders attack the group in force, and Hoven and Marion are captured. In attempting to escape, Hoven is shot and left for dead. Later, with horsemen supplied by a friendly sheik, Hoven rides again, capturing Joloff, rescuing Marion, and smashing the slave ring.

EXPLOITIPS:

Marion Michael, the star, is among Europe's top models. Tie up with riding stables and the like for dispatching appropriately carded horses through shopping centers, et al. Africa is in the news today. Make an African lobby display.

CATCHLINES:

Captured by Desert Slave Traders! . . . This Blonde Teenager Sold As a Slave! . . . Adventure in the Heart of the African Jungles!

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THE STORY: "The Fabulous World of Jules Verne" (WB)

In the 19th Century, Ernie Navara, a professor who is working on a powerful explosive, and his young assistant, Lou Tock, are captured by pirates who plan to keep the invention from falling into evil hands. The two are placed in the pirates' submarine and taken to a lonely volcanic island, which can be entered only from an underwater tunnel. En route, the submarine sinks a merchant vessel and picks up a lone girl survivor. The unsuspecting professor is given a laboratory and continues his experiments but his assistant is imprisoned. With the help of the girl, Tock does manage to get a message to the outside world via balloon. After fabulous adventures with the pirates on the island and with an octopus undersea, Tock and the girl manage to escape in another balloon just as the professor, at last aware of the pirates' evil intentions, blows up himself and the entire island with his own deadly missile.

EXPLOITIPS:

Exhibitors should stress the Jules Verne angle, as does Hugh Downs in the opening narration in which he mentions "20,000 Leagues Under the Sea," "Around the World in 80 Days" and "Journey to the Center of the Earth."

CATCHLINES:

The Most Fabulous Adventures On, Over and Under the Earth . . . The First Motion Picture Produced in the Magic Miracle of MystiMation . . . Jules Verne Forecasts All of Today's Amazing Inventions and Concoctions.

THE STORY: "Bimbo the Great" (WB)

Claus Holm and his wife, Maryanne Shields, perform a death-defying trapeze act in a traveling circus in Europe. Holm's jealous half-brother, Henry Smith, tampers with the teeter board and Maryanne falls to her death. Although Holm is cleared of the death, he starts drinking heavily and his little girl, Lisa Stack, is taken from him and the circus owner replaces his act with Elma Karlowa's lion-tamer act. Meanwhile, Smith tries to work up the trapeze act on his own and, when Holm hears of this, he manages to straighten himself out and rehearses his old act with Elma as his new partner. When Holm discovers his half-brother's treachery, the two fight it out in the circus tent, which catches fire during the struggle. Smith, who is injured, confesses his crime just before his death. Holm and Elma perform the trapeze act to great applause and little Lisa is reunited with her father.

re
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Acor

EXPLOITIPS:

Play up the circus atmosphere by using a simulated tent top on the marquee with flags flying from it. Popcorn, crackerjacks and candy should be sold in the lobby, as in a circus tent, to attract the kiddies.

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THE STORY: "The Pharaoh's Woman" (U-I)

In ancient Egypt, John Drew Barrymore, the prince of Bubastis, is the rival of his cousin, Armando Francioli, son of the reigning Pharaoh and ruler of Thebes. Returning from a hunting trip together they persuade a beautiful maiden, Linda Cristal, to accompany them on their trip back to Bubastis. Both rulers vie for her favors but Linda falls in love with Pierre Brice, the young royal physician. As the three men gamble for Linda, she hides in the hold of the ship and thus escapes Armando, who is declared winner. Years pass and Linda becomes a temple dancer and, eventually the bride of Barrymore, who proclaims himself Pharaoh of Lower Egypt. The enraged Armando declares war on his cousin and, after a desert battle, kills Barrymore and takes Linda as his slave. Brice, who has always loved Linda, manages to free her but the two are chained together and left to die in the desert. In the end, a passing caravan miraculously saves them.

EXPLOITIPS:

The title suggests dressing up the lobby with Egyptian effects, including a mummy case or artificial palms, etc.

CATCHLINES:

A Beautiful Slave Girl Enslaves the Hearts of Two Great Egyptian Rulers . . . Flaming Passions in the Heat of the Egyptian Desert . . . All the Spectacle and Pageantry of Ancient Egypt When the Pharaohs Ruled.

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A black, wrought iron "floating" staircase rising above an illuminated blue tile fountain is a dramatic feature of the lobby in Trans-Texas Theatres' recently remodeled Ellanay Theatre, now the Copri, in El Paso, Tex.

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**THE
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THEATRE
SECTION**

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MAGAZINES!

Here, in their entirety, are two of the many great magazine reviews!

TIME
THE WEEKLY NEWSMAGAZINE

CINEMA

Remember the Belly Laugh?

Days of Thrills and Laughter [20th Century-Fox]. Here comes Charlie Chase, natty in knickerbockers and a steamer cap. Oops! It starts to rain. No problem. Cheerful Charlie ducks under the nearest awning, buys a bumblerboot, strolls on his way. What's this? A flooded gutter? Charlie finds a plank near by, lays it over the water. Smirking triumphantly, he steps aboard, stares appalled as the board

not resent the opportunity to practice, and Producer Youngson considerably precedes the Chase episode with 90 minutes of merely wonderful absurdity.

Among his snippets: Harry Langdon as a doleful doughboy sitting pitifully, with a tiny paring knife, beside a Popocatepetl of potatoes; Pearl White pursued down a mountainside by a paper boulder as big as a house; Ruth Roland lashed to an operating table while turfed villains advance upon her prostrate form with a



CHARLIE CHASE IN "DAYS": ALL FILLED UP & NO PLACE TO GO
Also, paper boulders and a Popocatepetl of potatoes.

creaks, cracks, collapses, drops him into—glug! The flooded gutter turns out to be a flooded excavation.

Cheerless Charlie flounders to the opposite curb, climbs out, observes with dismay that his knickers are filled with water—they look like two giant links of knacker-wurst. Obviously, he has to let the knickers down. He gets as far as the second button of his fly. A policeman appears, eyeing him suspiciously—in his sopping suit the hero looks like a bum about to commit what the law calls a nuisance. Tipping his cap politely, Charles waddles down the street at top speed. The cop follows hard on his heels. A doorway! Charlie ducks inside, shuts the door. Moments later, while the cop stares incredulously, a veritable torrent of liquid gushes underneath the door and plunges down the front steps. The door opens. Out steps the hero, smiling with relief and buttoning the fly of his empty knickers.

This classic example of the full-rolling, just-can't-stop-it, landslide laugh, coming at the end of Robert Youngson's third annual anthology of silent comedy, may prove a trying experience for modern moviegoers—many of whom have undoubtedly forgotten how to belly-laugh. On the other hand, most spectators will

white-hot soldering iron; Charlie Chaplin disguised as a standing lamp; Doug Fairbanks missing a girl, kissing a table; Harry Houdini leaping boldly at one moment into the Hudson River and at the next, with grand disregard for geography, clinging desperately to a boulder at the brink of Niagara Falls.

THE NEW YORKER
THE CURRENT CINEMA

GRATITUDE is the only response to a present, and "Days of Thrills and Laughter," the third of Robert Youngson's collections of excerpts from silent movies, is a Jack Horner pie. Embedded in it is a large swatch from an early Chaplin film called "The Cure" that is almost as funny and beautiful as anything in "The Gold Rush." There is also a clip from another Chaplin film, called "The Adventurer." (The titles were hard to catch; the audience was laughing so hard that little of Mr. Youngson's narration filtered through. What did sound appropriate and informative.) Sliding doors, swinging doors, a blob of ice cream on the loose, and a wheelchair with an invalid in it rolling down a flight of stairs are the ingredients that pay off in them—and Charlie himself, the first love of all of us, the way he used to be, without self-consciousness, quicker than the eye, quicker than the mind. Among the other treats are Douglas Fairbanks, with built-in springs and revolver, mowing down Indians, Stan Laurel, without Hardy, tearing his white shirt into cleaning rags to demonstrate a polish; a crook emptying the tambourine of a Salvation Army lass bent on reform; Harry Langdon in a soldier suit; Harry Houdini in handcuffs, Pearl White in peril; Ruth Roland on a runaway train; and Charlie Chase walking around with his plus-fours full of water. The whole, for once, is more enchanting than any of its parts, for the whole is a rough-and-tumble Hollywood in the wonderful years before everyone was playing it safe.

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and
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 Vol. 79 No. 3

'SPLITTING' PRODUCT

A RECENT decision by the U. S. First Circuit Court of Appeals of Massachusetts can be of far-reaching and beneficial effect to the industry—IF—greed doesn't stand in the way. The court's ruling gave approval to the splitting of product to "avoid suicidal competitive bidding." But, if one party in a competitive situation refuses to enter into such an agreement, despite the court's ruling that it would not be illegal, even with distributors being a party thereto, what looks like a solution to an aggravated problem will again be up in the air.

While bidding has been beneficial for some theatres, it has its bad points. Aside from raising the sights on film rentals and making many deals unprofitable, as well as unsound, it probably has been the source of many another of the industry's ills. Among these "side-effects," it has been injurious to exhibitor-distributor relations; it has built up constant uncertainty over source of product supply; it has delayed release of films, often to the ultimate damage of all concerned; it has reduced the effectiveness of national advertising; it has adversely affected local promotional efforts by shortening and often eliminating sufficient opportunity to do a proper job of advance selling; it has taken the time of exhibitors in creating the need of a frenzied effort to obtain product—time that, otherwise, could be devoted to improving operational procedures, furthering public relations, doing better jobs of picture-selling and making more pictures prove more profitable for all concerned; it has created print shortages, another deterrent to business and attendance building.

In short, bidding has not proved a panacea for producer-distributors or for exhibitors, even for those who always "won" the bids. Too often it has forced extended runs in order to "break even" and shut out product that could have had profitable bookings. And there is reason to question whether the "gains" made on winning bids, really proved so, in the final analysis.

Bidding came in the wake of the consent decrees and their outlawing of blockbooking. It may have offered some advantages to exhibitors in the intent to relieve stringent product conditions. But, like so many things in this business, it was carried too far, and was found wanting.

It seems to this observer that effecting splits of product could go a long way, not only in easing the product problem in innumerable situations but in helping to eradicate other problems that resulted from the bidding practice. If the question of "legality" has been the holdback to working out split agreements in the past, the

Massachusetts court's ruling would seem to clear the way, at least to give this method a trial.

In an analysis of that ruling, published in the April 10 issue of BOXOFFICE, Herman M. Levy, general counsel of Theatre Owners of America, summed it up as follows:

"There can be no doubt that this decision will be of great help to exhibitors in working out 'splits' with distributors. And, given the suitable facts, the distributors will, if they are sincere in their desire to be of assistance, find it difficult to refuse to become parties to a 'split.' This does not mean, however, that this decision will apply to all situations. The principle seems established that 'splits' are valid and legal. But the facts of any particular situation have to be analyzed carefully in order to determine whether this principle will apply to these facts."

★ ★

Variety's Amazing Record

The amazing record of Variety Clubs International in charitable and humanitarian endeavors continues in its heartening way year after year. And this year, the scope of this fine work is given further emphasis through the presentation of the Heart Award to the London, England, tent for its accomplishment of the best charitable work in 1960. For here it is demonstrated that the Heart of Variety knows no bounds in its dedication to alleviating the ills and handicaps of needy and underprivileged children, at the same time bringing comfort and joy to their families.

The project that won the honor for the London tent was the raising of over \$300,000 which it contributed to more than 200 charities that provided care for sick, needy or handicapped children.

In all, the Variety Clubs last year raised nearly \$3,000,000 which was expended for the benefit of 370,000 unfortunate children. This brings the funds raised over the years to a total of more than \$83,000,000, or an average of more than \$2,000,000 for each of the Variety tents now operating in five countries. This is indeed a great and heartwarming record, in which this industry, which plays such a large part in this fine work, as well as all Variety members, can take great pride.

Ben Shlyen

11 DISTRIBUTORS RELEASED 154 FEATURES IN FIRST 9 MONTHS

13 Fewer Pictures Than During 1959-60 Period; 21 Films for May

By FRANK LEYENDECKER

NEW YORK—With the addition of 21 new features from the nine major distributors, plus Buena Vista and Continental, for release during May 1961, the total number of features from these same 11 firms for the first nine months of the 1960-61 releasing season (September through May) totals 154, a slight drop from the 167 new features distributed by these same companies during the same period last year.

During the same nine-month period this year, Valiant, Lopert and several of the small independent releasing firms release approximately 25 more features, none of them specifically for May.

20th-FOX IS THE LEADER

Twentieth Century-Fox is far ahead of the other companies in the point of total number of releases with 35 features offered to exhibitors during the current nine-month period, the company also being ahead in last year's nine-month period with 26 features.

Columbia Pictures again is second with a total of 27 features for the current nine-month period, slightly more than the 23 distributed in the same period the year previous.

None of the other releasing firms even approach these totals, the nearest being United Artists with 18 new pictures during the nine-month period, compared to 22 during the same period last year; and Allied Artists, with 14 new pictures for this nine-month period, compared to only nine during the previous nine-month period. MGM also released 14, the same number as it did during the nine-month period last year; Universal-International released 13, two more than the 11 released during that period last year, and Paramount released 12 new features, compared to 16 during the nine-month period last year.

Of the more than 150 new features for distribution during the current nine-month period, 70, or almost half were filmed either in England or on the Continent, many of the latter being Italian-made spectacles later dubbed into English.

SEVERAL ACTION-SPECTACLES

The pictures for May 1961 release include several action-spectacles such as "David and Goliath," "The Big Show," "Revolt of the Slaves," "The Pharaoh's Woman," "Atlantis, the Lost Continent," the latter made in Hollywood, all of them in color, as well as "One-Eyed Jacks," "Posse From Hell," and "The Steel Claw," all in color and all in the action category. The only comedy is Disney's "The Absent-Minded Professor."

Pictures with a more adult appeal are headed by "The Return to Peyton Place,"

ACE Fund Escrow Period Extended Until July 5

New York—Funds collected by the American Congress of Exhibitors for its proposed motion picture financing program will be held in escrow until July 5, the subscribers having agreed to an extension of the escrow period for a second time. The money is being held by the Chemical Bank New York Trust Co.

Approximately \$3,000,000 has been contributed to the funds by circuits and individual exhibitors. The five major circuits each put in \$400,000.

Although ACE has not been soliciting subscribers, money still is coming in periodically from exhibitors in various parts of the country.

"Two Loves," both in color, and "Angel Baby," as well as the documentary "Mein Kampf" and "Five Golden Hours" and "Stop Me Before I Kill" and "The Young Savages."

Broken down by companies, the May 1961 releases are:

ALLIED ARTISTS—"Angel Baby," filmed in the South, starring George Hamilton, Joan Blondell, Mercedes McCambridge and introducing Salome Jens in the title role, and "David and Goliath," filmed abroad in CinemaScope and Color, starring Orson Welles, Massimo Serato and Pierre Cressoy. AA released 12 other features from September through April.

AMERICAN INTERNATIONAL—"Jekyll's Inferno," filmed in England in color, starring Paul Massie and Dawn Addams, and "Operation Camel," with Nora Hayden and Louis Renard. AIP released seven other features, all of them made abroad, from September through April 1961.

BUENA VISTA—"The Absent-Minded Professor,"

produced by Walt Disney starring Fred MacMurray, Nancy Olsen, Keenan Wynn and Tommy Kirk. BV released four other features from September through April.

COLUMBIA—"Five Golden Hours," produced in England, starring Ernie Kovacs, Cyd Charisse and George Sanders; "Stop Me Before I Kill," made in France, starring Claude Dauphin, Diane Cilento and Ronald Lewis; "Mad Dog Coll," made in New York City, with John Chandler in the title role and Brooke Hayward, and "Mein Kampf," a German-made documentary. Columbia released 23 other features from September 1960 through April.

METRO-GOLDWYN-MAYER—"Atlantis, the Lost Continent," in color, with Joyce Taylor and Anthony Hall, and "Two Loves," in color, starring Shirley MacLaine, Laurence Harvey and Jack Hawkins. MGM released 12 other features from September through April 1961.

PARAMOUNT—"One-Eyed Jacks," in VistaVision and Technicolor, starring Marlon Brando, Karl Malden and Katy Jurado. Paramount released 11 other features from September through April.

TWENTIETH CENTURY-FOX—"Return to Peyton Place," in CinemaScope and color, starring Carol Lynley, Jeff Chandler, Eleanor Parker, Tuesday Weld and Mary Astor; "The Big Show," filmed in Europe in CinemaScope and color, starring Esther Williams, Cliff Robertson and David Nelson, and "The Right Approach," in CinemaScope, starring Frankie Vaughan, Juliet Prowse, Gary Crosby and Martha Hyer. This company released 32 other features from September 1960 through April 1961.

UNITED ARTISTS—"The Young Savages," starring Burt Lancaster, Shelley Winters and Dina Merrill; "The Revolt of the Slaves," in Eastman Color and Totalscope, made in Italy, starring Rhonda Fleming and Lang Jeffries, and "The Gambler Wore a Gun," with Jim Davis and Merry Anders. UA released 15 other features from September 1960 through April.

UNIVERSAL-INTERNATIONAL—"Posse From Hell," in color, starring Audie Murphy, John Saxon and Zohra Lampert, and "The Pharaoh's Woman," made in Italy in CinemaScope and color, starring Linda Cristal and John Drew Barrymore, plus "Ole Rex," a featurette in color. U-I released 11 other features from September through April 1961.

WARNER BROS.—"The Steel Claw," filmed in the Philippines in color, starring George Montgomery and Charlito Luna. WB released ten other features from September 1960 through April.

Continental Distributing, which has no May releases, released six pictures, all of them made either in England, France or Germany, during the period from September 1960 through April, while Valiant, Lopert and several smaller independents accounted for approximately 25 other features, none of them for May, during the same period, September 1960 through April 1961.

Markley Plan Treatment To Go to Two More Films

NEW YORK—The Sidney Markley Plan for merchandising motion pictures will be utilized for United Artists' "The Last Time I Saw Archie" and Paramount's "The Ladies Man" which Jerry Lewis is producing and directing as well as playing the lead role. Five circuits will participate in the "Archie" plan while circuits have been booked for "The Ladies Man."

Previously, Columbia's "Gidget Goes Hawaiian" had been announced as getting the Markley treatment in about the same number of states and theatres.

"Archie" and "Ladies Man" will be promoted in Texas, Louisiana, Mississippi, Florida, Georgia and North and South Carolina by the Interstate, Paramount Gulf, Florida State, Wilby-Kincey and Kincey circuits. As previously explained, under the plan as devised by Markley, vice-president of American Broadcasting-Paramount Theatres, each circuit develops an individual promotional campaign designed for its own area of operation and tailored to its specific needs. The campaigns then are coordinated with the over-all national campaign to provide the film

with the broadest possible merchandising base.

Gary Cooper Is Critically Ill With Advanced Cancer

HOLLYWOOD—Gary Cooper is critically ill with cancer, his physician has announced, but the actor "continues to fight vigorously and unafraid." Cooper, he said, is a victim of advanced cancer. He underwent surgery for carcinoma of the colon in 1960 and several months ago the malignancy was discovered at multiple sites throughout the body. In the last week there has been a worsening of the condition. With full knowledge of his condition, the actor's spirit is said to be good and "his courage is a source of inspiration to his family and friends," Dr. Rexford Kenner, his physician, said.

UA Names Karl Kruger

NEW YORK—Karl H. Kruger has been appointed United Artists' general manager in Germany, succeeding John H. Finder, resigned. Kruger has been a sales executive in Germany for the last 11 years.

TOA Is Set to Expedite Film Information Plan

NEW YORK—In view of the Abilene, Tex., ordinance which would penalize exhibitors and parents who permit children to see "objectionable" films, Theatre Owners of America is expected to expedite the completion of its proposed plan under which exhibitors would inform the public of each picture's contents.

Albert Pickus, TOA president, has been on a coast-to-coast tour for the last two weeks, returning Thursday (4) from Little Rock, Ark., where he addressed the Arkansas unit's annual convention. Prior to his departure, Pickus held meetings with distributors and members of the Motion Picture Ass'n of America on the mechanics of the formula, as well as with producers during his brief stop-over in Hollywood.

The TOA president and other leaders of the organization feel that a plan must be adopted quickly, before a possible introduction of similar ordinances in other cities. Copies of a resolution, covering the information plan, as approved at the March meeting of TOA's board of directors in Washington, have been sent to exhibitors in Abilene and other Texas cities for whatever help or use the resolutions might provide.

Pickus is expected to resume his discussions with distributors in New York this week.

New Cycle of Hitler Regime Pictures Now on Market

NEW YORK — The current trial of Adolph Eichmann has created a cycle of pictures based on the Hitler regime and their timeliness appears to have a corresponding success at the nation's boxoffices, with the newspaper stories and headlines offering a national ballyhoo.

Presently on the market are Allied Artists' "Operation Eichmann," Columbia's "Mein Kampf" and Vitalite's "Hitler's Executioners." These primarily are documentaries with captured and newsreel footage.

However, two major attractions on the same theme are in the making. Stanley Kramer is preparing "Judgment at Nuremberg" for United Artists release, while Metro-Goldwyn-Mayer has acquired "The Rise and Fall of the Third Reich."

Films, Inc., Acquires 16mm Rights to Para.'s Backlog

NEW YORK—Films, Inc., has acquired the nontheatrical 16mm distribution rights to Paramount's film library of features and short subjects. The deal is for the United States and does not include Cecil B. DeMille's Biblical masterpiece "The Ten Commandments." Films, Inc., is a subsidiary of Encyclopedia Britannica Films.

The library will be available to schools, shut-ins, hospitals and other institutions and, in special situations, where there are no regular theatrical facilities. The agreement was made on a continuing basis, under which Paramount will not release pictures for 16mm distribution until at least one year after they have completed their regular theatrical engagements.

'NAVARONE' TO BE FIRST

Free Trailers to Ballyhoo Theatre Screen Values

Film Earnings Are Up; Buck Downward Trend

New York—While the profits of 429 corporations fell 22.4 per cent in the first quarter of 1960, earnings of motion picture companies rose 13.2 per cent, according to the Wall Street Journal.

Reporting on eight motion picture companies, which are publicly owned and whose profit statements have been issued, the Journal said first quarter earnings were \$13,699,000, compared with \$12,100,000 in the same period a year ago.

Only the aircraft manufacturers, office equipment manufacturers, and the petroleum products industry showed a greater improvement, percentage-wise, than the film companies.

Levathes to Supervise Fox Studio Operations

HOLLYWOOD—A realignment of studio operations was announced by 20th-Fox president Spyros P. Skouras following his arrival here from New York, with Peter G. Levathes appointed as vice-president to supervise the company's studio facilities.



Levathes also continues to top 20th-Fox television, while executive production head Robert Goldstein continues in charge of creative activities of the company's feature productions. It was emphasized that Levathes' new position was not to be interpreted as indicative of Goldstein being superseded by him, but rather that the move will allow Goldstein to concentrate on the "creative" aspect of filmmaking, while Levathes will supervise the overall studio operations.

According to home office executives, no realignments are expected in 20th-Fox's top echelon, which serves to quiet rumors that Skouras might move up to chairman of the board by the May 16 board meeting.

Roy Del Ruth Dies

HOLLYWOOD—Roy Del Ruth, 65, director of such films as "Gold Diggers of Broadway," "Bulldog Drummond" and "The Babe Ruth Story" died here April 30. He started as a scenarist for Mack Sennett in 1915.

NEW YORK—A new project designed to prove to the public that superior visual entertainment is available only in motion picture theatres has been inaugurated by Theatre Owners of America in the form of screen trailers which will be offered to theatres this month, and possibly every following month, without charge.

TO EMPHASIZE BIG SCREEN

Albert M. Pickus, TOA president, said that through the cooperation of Carl Foreman and Columbia Pictures, "The Guns of Navarone" will be utilized to convey the message that "great high adventure can only be shown effectively on the giant motion picture theatre screen."

Tagged "Operation Big Screen," the presentation on film will start in reduced size and enlarge to full CinemaScope ratio, in color, to dramatize the contrast between theatre projection and other media, including television. The trailer will run approximately 70 seconds.

"We exhibitors," Pickus said, "have long felt that we have not been taking full advantage of our screens to emphasize to the public that the huge picture, the sharp definitions, the magnificent color and the superb stereophonic sound to be found in theatres, particularly on the big spectacle films, can never be equalled by any other media."

Pickus said that after discussions with industry leaders, it was concluded that a short trailer stressing the superiority of theatre presentation would be the simplest and most effective means of portraying this message. It was agreed that today's big quality pictures must be seen in a theatre for maximum entertainment value, he said, and that by utilizing scenes from these major pictures, the point could be confirmed. He added that the trailer program would also emphasize to the public that it could obtain the greatest impact from new pictures by seeing them in the medium for which they were produced—the motion picture theatre.

GET FULL COOPERATION

Pickus said that Foreman was one of the producers contacted for the initial film and that Foreman, whose "Guns of Navarone" was then in production in Greece, offered the use of some of the big scenes for the first "Operation Big Screen" trailer. Columbia, which will distribute the picture, has offered full cooperation.

The trailers will be in all Columbia exchanges by the middle of this month, at least six weeks prior to the American premiere in late June, and will be serviced gratis to any theatre asking for one. Pickus stressed that the trailer was not a promotional undertaking for "Guns of Navarone," but merely utilized scenes from it. He said it was TOA's hope, that by encouraging theatres to use the trailer, other producers would be induced to make similar trailers illustrated by big scenes from their most important forthcoming pictures.

Universal proudly announces the start

GREGORY PECK • POLLY

CO-STARRING **LORI MARTIN** **MARTIN BALSAM**



Screenplay by **JAMES R. WEBB** • Produced by
A MELVILLE-TALBOT PRODUCTION

of production...

ROBERT MITCHUM BERGEN

**“CAPE
FEAR”**

**JACK
KRUSCHEN**

**TELLY
SAVALAS**

AND

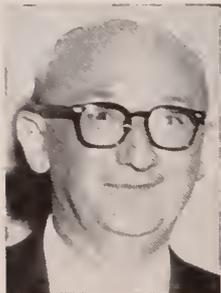
BARRIE CHASE

SY BARTLETT • Directed by J. LEE THOMPSON

A UNIVERSAL-INTERNATIONAL RELEASE

Edward Emanuel Again Variety Clubs Int'l Chief

MIAMI—About 1,000 members of Variety Clubs International terminated a highly successful 34th annual convention here Friday, April 28, by renaming Edward Emanuel of Philadelphia as international chief barker, presenting the coveted Heart Report to the London, England, tent, naming Dr. Tom Dooley posthumously for the Humanitarian Award and selecting Houston, Tex., for the organization's 1963 convention.



Edward Emanuel

Rotus Harvey, San Francisco, was returned as first assistant international chief barker and James Carreras, London, will serve a second term as assistant international chief. Others returned to a second term are Ezra Stern of Los Angeles as international property master and Ralph Pries, Philadelphia, as international dough guy.

London's achievement in raising \$330,000 last year to support 200 British charities catering to sick and needy children earned the London tent the Heart Award for the year's top charity job. The award was presented to Monte Berman of London by Danny Kaye, one of many industry personalities present at the organization's gala banquet which brought the convention to a close.

Judges were Dr. J. F. Pearson, president of the University of Miami; John Teeter, executive director of the Damon Runyon Fund, and commentator Gabriel Heatter.

The charity work of tents in Las Vegas, Seattle and Grand Rapids, in that order, were mentioned for special citation as highlights of Variety's annual charity work. During last year, 10,000 barkers raised \$2,669,714 to help 370,000 youngsters. This brought the organization's lifetime total contributions past the \$83,000,000 mark.

For the first time in its history the annual Humanitarian Award was designated posthumously. The "unforgettable contributions of Dr. Tom Dooley to fighting disease among the underprivileged" added that young medical missionary's name to that of Dr. Jonas Salk, Sir Arthur Flem-



Rotus Harvey



James Carreras



Ralph Pries



George Eby

ing, Konrad Adenauer, Herbert Hoover, Sir Winston Churchill and others who have been named for this top Variety honor in former years. Doctor Dooley was a cancer victim recently.

George Eby, chairman of the committee to decide on a proposed change of the VCI constitution on membership eligibility, reported that any change in the present membership structure would have such a far-reaching effect on the operation of the tents that it deserved the fullest possible study and that therefore:

(1) A permanent committee from both the tents and from the international should be appointed. (2) The present study made by the committee should be transmitted to the tents with the request that the tents make their own studies and forward to the committee their advice and recommendations, and (3) The committee should then analyze and complete all this material and submit its report to the Dublin convention for action.

Recommendation was made that the present committee consisting of Eby, chairman; C. J. Latta, Robert Bostwick, Dan Brandon, Nathan D. Golden, Bernie Strachota, Gordon McLendon and Ben Goffstein be retained as a permanent committee for the coming year.

Cinemiracle Taking Over Todd's 'Holiday in Spain'

NEW YORK—Cinemiracle Pictures will take over the distribution of "Holiday in Spain," which was produced by Michael Todd jr., in association with Elizabeth Taylor. The film formerly was titled "Scent of Mystery" and will be released in Cinemiracle's eight-panel system. Terms of the deal were not disclosed.

The picture will have its initial release in Cincinnati in the early summer on a hard-ticket basis, a policy which will be used in all engagements.

Special Items Give 20th-Fox a Profit

NEW YORK—Despite an operational loss in the 53 weeks ended last December 31, 20th Century-Fox realized a profit from special items consisting of payment on the sale of studio land and the disposal of interest in Metropolitan & Bradford Trust Co., Ltd., the company reported last week.

A loss of \$2,868,113 from operations which was offset by a profit from special items of \$9,081,214 resulted in net earnings of \$6,213,101, or \$2.54 per share of the common stock. In the 1959 calendar year, the company earned \$4,163,135, including \$1,830,000 in special income, equal to \$1.78 per share.

The report pointed out that in 1960, 20th-Fox had a production-distribution loss, before taxes, of \$12,909,000, compared with a loss of \$10,507,000 in 1959. Special items totaling \$2,619,000 were charged to production-distribution at the yearend. All in all, the company experienced a loss of \$15,528,000 before taxes from production-distribution.

Earnings from other branches of the business, before taxes, amounted to \$13,699,000, compared with earnings of \$14,113,000 in 1959. After charging off \$1,632,000 to other branches, a profit of \$12,037,000, before taxes, was recorded for those other branches.

The 1960 income amounted to \$118,356,457, compared with \$119,851,807 in 1959.

SDG Int'l Convention To Be Held in Cannes

CANNES—The first international convention of the Screen Directors Guild will be held during the Cannes Film Festival, which started here Wednesday (3) and will run through May 16. The program of activities will include meetings with French film unions, receptions, screenings and visits to studios. The group later will hold sessions in Paris with fellow craftsmen of the French film industry before returning to New York May 22.

Among the party of 78 SDG members who flew to Cannes April 28 were Don Hershey, 2nd vice-president; Bert Lawrence, Guild secretary; Paul V. Falkenberg, executive board member, and George L. George, executive secretary, all of whom were on a Pan-Am chartered plane.

S.O.S. Cinema Supply Corp. Announces Name Change

NEW YORK—A name change has been announced by S.O.S. Cinema Supply Corp. Hereafter, the company will be known as S.O.S. Photo-Cine-Optics, Inc., the fourth name change since the firm was organized in 1926 as Service On Sound Corp. Although the company basically has been a theatre equipment house, it has been expanding its line in recent years, most recently into the fields of ground and airborne photo instrumentation, medical photography, X-rays and cinecardiology. New officers of the company are J. A. Tanney, president; W. H. Allen, vice-president; M. E. Tanney, secretary; and D. J. Capano, treasurer.

Milwaukee House Wins Danny Kaye for a Day

Milwaukee—The Riverside Theatre here, operated by Standard Theatres, Inc., has won Danny Kaye for a day. The theatre held the lucky number at a drawing during the Variety Clubs International convention in Miami Beach. Kaye had agreed to go to any theatre which "won" him in a raffle and help promote his Paramount picture, "On the Double," for at least one day.

Pickus Urges All-Out Pay TV Fight in Ark.

LITTLE ROCK, ARK.—A warning for Arkansas exhibitors to get out and fight the threatened invasion of Telemeter's pay TV system in the state or else face serious consequences was issued here Tuesday (2) by Albert Pickus, president of Theatre Owners of America. Telemeter recently announced that it planned to establish the system in this area and a hearing is scheduled before the Public Service Commission to determine whether it would be in the public interest for the Southwestern Bell Telephone Co. to provide service.

Addressing the annual convention of Independent Theatre Owners of Arkansas, Pickus said he did not believe that pay TV ever would succeed because it could give nothing more than it now was getting gratis. However, he warned, before toll television would fail, it could do great harm not only to theatres but to the entire industry. Pay television, he said, would require the average subscriber to pay no less than \$250 a year to see a minimum of programs and as much as \$1,000 a year to see all that was offered. Routine programming, at high cost, just isn't in the public interest, Pickus said.

The TOA president pointed out that Midwest Video, the sponsoring company in Little Rock, was promising the public first-run pictures. Should they ever succeed, Pickus said, pay television and not the theatres would be presenting new films first to the public. He said the Arkansas exhibitors had ample means of illustrating to the PSC that pay TV was not in the public interest.

Pay TV Seen at Stake At Ark. PSC Hearings

NEW YORK—Both proponents and opponents of pay television regard the forthcoming hearings before the Arkansas Public Service Commission on a petition of International Telemeter Corp. to introduce the medium in the Little Rock area as a session of utmost importance. The PSC's decision could set a precedent no matter which way it should go and could have a far-reaching effect on the entire future of the system in the United States.

If the Commission should rule that the Southwestern Bell Telephone Co. could service Midwest Video, the sponsoring company, with lines and cables without adversely affecting the public interest, it is believed that the way would be paved for the inauguration of Telemeter in almost any section of the country. Proponents say that the Bell Telephone System would take a favorable decision as a green light to serve any Telemeter, or similar pay TV system, wherever it was requested.

Opponents of pay TV feel the same way. An Arkansas okay could mean a go-ahead signal for other installations. On the other hand, a turndown by the Arkansas commission might eliminate the possibility of Telemeter presentations in the state or else defer its introduction pending an appeal. In either event, a great deal hinges on the hearings and both sides have drawn up their battle lines for an all-out fight.

The hearings originally were scheduled for late April, but were deferred until later this month.

KROGER BABB WARNS: TWO STRIKES AGAINST YOU

Now's Time to Hit That 'Showmanship Homerun!'

LITTLE ROCK—Exhibitors are in a hole! In baseball parlance, the count is no balls, two strikes against them. These words of warning came from Kroger Babb, distributor and tireless exponent of "tell 'em and sell 'em" showmanship, who spoke at the convention here of the Independent Theatre Owners of Arkansas.

"While you were asleep, they sold the old movies to TV," he said. "That was strike one. While you were fishin' everybody else has stolen your showmanship gimmicks. That was strike two. You exhibitors are in a hole—no balls, two strikes; You'd better clout a home run."

TOUCHES ON INTEGRATION

Babb spoke on "Segregation, Integration and Showmanship," a touchy subject in this city where Gov. Orval Faubus led the battle against school integration. However, Babb deftly spiced the subject with humor, and pointed out that the school fight pushed Castro back to page ten for a day or so, and today Faubus and Little Rock are as well known around the world as Disneyland and Hollywood.

Distributor Babb's message to the exhibitors was that real "southern" showmanship of the kind that Planter's Peanuts and the Holiday Inn people use—with signs 75-feet tall and a million dancing light bulbs—will end their patronage troubles and bring in customers, millions of them, if they work at it honestly and hard.

As for the topics of his speech, "Segregation is vital to a good life; yet, integration is, too!"

Remarking that "exhibitors are always looking for something for nothing . . . are never willing to take chances," he wryly commented that everybody feels that way, too, but that wishing doesn't get the job done.

"Too many exhibitors these days think they are Houdini, Thurston and Blackstone," he said. "Like Houdini, you've been burying Hollywood's young stars alive. Like Thurston you've been trying to sell pictures the size of elephants with ads the size of thimbles. And—let's face it—like Blackstone, some exhibitors have become experts in making boxoffice receipts disappear."

'NO GROUP CAN CENSOR'

After expressing a low opinion of censors, Babb decried industry leaders who "crawl in bed with those who never have the time to go to shows," and propose that the exhibitors join the "holier than thou" people.

"The motion picture is for the masses," he said. "Keep it so! No individual, no group, can properly censor my show! But, believe me, the public can."

"There never has been a motion picture that someone didn't find fault with for one reason or another. Censorship, bah! Look at the beatings we got in certain areas from certain groups wanting to censor

'Prince of Peace.' They claimed it was no good because it wasn't their version of the Bible. Well, it wasn't my version of Christ's life either, but I'm proud to say that it was my vision that the film would hurt no one, and make everybody a lot of money."

In a word of counsel he urged: "Why not buckle down to the job at hand? Revive your firepower, regain your guts. You've sold your know-how, hoping to trade showmanship and its risks for security and a life of bliss. It hasn't worked . . . People are all mixed up, suffering from false aches and ills. Think of yourselves as simply the good old country doctor who can relieve the people's superficial pains. Think of your theatres as clinics where folks can relax and get relief."

LIKENED TO MEDICAL TRAINING

"Now since you are these country doctors, act like one—and listen to what the specialists say! Quit trying to steal from Barnum; go out and buy a copy of his book!"

"Choose and train your cashier like a head nurse! Carefully select your staff, like you would dispensary clerks!"

"Keep in mind that your seats, sound, carpet, focus, light; yes, your brooms and mops are your blood bank!"

"Bright paint, big, well-lighted signs are like tranquilizers. They sell!"

"Pointer catchlines are like the physician's needles; they don't hurt, they get you well!"

"A dynamic herald in every home is like a medicine cabinet well-stocked with pills!"

"Saturation radio does beautiful tricks, like rose buds, violets and daffodils!"

"A powerful newspaper campaign is your theatre's only antibiotic!!!!"

"Hollywood's stars are like your faithful wives—they put up with your nonsense and still 'hold your hand!'"

"A fine writer is a Dr. Dudley White!"

"A talented director is like a surgeon who knows just where and when to cut!"

"A smart producer is like a psychologist—he shows your patients an all new way of life!"

"Hollywood is your Eli Lilly & Co., your Bauer & Black, your Parke-Davis . . . rolled into one!"

"Your job is to read up on all its new medicines in Boxoffice each week—and then to prescribe them properly!"

Krim Elected a Director Of United Nations Group

NEW YORK—Arthur Krim, president of United Artists, has been elected to the expanded board of directors of the United States Committee for the United Nations. Robert Benjamin, UA board chairman, is national chairman of the UN group.

Others associated indirectly with the amusement field who were elected to the expanded board were Robert W. Dowling, president of City Investing Co., and Donald Kendall, president of Pepsi-Cola Int'l.

THIS SUMMER...THE GREAT ATTRACTI

A LAND UNTAMED ...A DOG UNMAT



starring

JEAN COUTU · EMILE GENEST · URIEL LUFT ·

This full-color **24-SHEET POSTER** will be seen everywhere — coordinated with SATURATION TELEVISION --- RADIO --- ADVERTISING and MERCHANDISING CAMPAIGNS...launching national impact support of a motion picture in the tradition of WALT DISNEY'S OLD YELLER!

ON ACROSS THE COUNTRY WILL BE...

CHED...AN ADVENTURE UNEQUALLED!!

Walt Disney's

WIKKI

WILD DOG OF THE NORTH

Screenplay by RALPH WRIGHT and WINSTON HIBLER

Based on the Novel "Nomads of the North" by JAMES OLIVER CURWOOD

Produced by WINSTON HIBLER · Directed by DON HALDANE and JACK COUFFER

TECHNICOLOR

ROBERT RIVARD

Released by BUENA VISTA DISTRIBUTION CO., INC. © WALT DISNEY PRODUCTIONS



**SO THAT EVERYONE WILL HAVE AN OPPORTUNITY
TO PLAY THIS PICTURE THIS SUMMER... BUENA VISTA
IS MAKING AVAILABLE MORE PRINTS THAN EVER BEFORE
...TO BLANKET THEATRES FROM COAST TO COAST!**

20th-Fox Maps Big 'Assisi' Campaign



Charles Einfeld, vice-president of 20th Century-Fox, and Plato Skouras, producer of "Francis of Assisi," detail campaign plans for the 20th-Fox forthcoming release at a session of executives from the international, sales and promotion departments. In the photo, left to right, are Martin Moskowitz, assistant general sales manager; Plato Skouras; Einfeld; Abe Goodman, advertising director, and Emanuel Silverstone, vice-president of 20th-Fox International.

NEW YORK — Twentieth Century-Fox has mapped out what has been termed "the most ambitious campaign" since "The Robe" and "Francis of Assisi," a major attraction set for summer release.

At a high-level planning session, Charles Einfeld, vice-president, outlined some of the promotional strategy for the picture. The meeting, first in a series, was attended by Spyros Skouras, president; Plato Skouras, producer of the picture; Spyros Skouras jr. and top executives of the international, sales and promotion departments.

A specially designed trademark of the

campaign, an international logo for all print advertising, shows an arm in chain mail, holding a sword with another arm in a cloak holding a cross above it.

A feature of the television campaign will be a nine-minute short subject showing parts of the picture in production. This will be available to exhibitors months in advance of playdates and, in addition to its TV uses, will be available in 16mm for schools, churches and community groups. The radio campaign will include taped interviews with stars on location.

Other facets of the campaign will be finalized shortly, Einfeld said.

Producer Doubts Code Seal For 'Town Without Pity'

HOLLYWOOD—Here from Germany to deliver the print of "Town Without Pity," made at the UFA-Hansa Studios for the Mirisch Co.-United Artists, producer-director Gottfried Reinhardt expressed himself as doubtful that the Kirk Douglas starrer will receive a seal of approval from MPAA.

The film's delicate subject matter (rape of an innocent 16-year-old German girl by an American soldier) plus possible political ramifications, Reinhardt feels will give cause for the expected disapproval, albeit he admitted that failure to receive the seal probably will enhance the commercial value of the photoplay, as has been demonstrated by previous features released without censorial okay.

"Although the picture is based on a true case—and one that is not uncommon in any country where occupational forces are stationed—I feel that the whole climate of censorship has changed," Reinhardt said, "and it is now more difficult to get a seal if there is the slightest doubt as to the effect of a picture on public opinion."

"Town Without Pity" has Douglas in the dramatic role of the attorney for the soldiers, and will mark the film debut of Christina Kaufmann in the role of the injured girl.

Next on Reinhardt's production schedule will be a film version of the classic "Rob-

inson Carusoe," which he plans to lens either in Germany or England.

Organized Labor Ties In To Drive-In Promotion

FORT WAYNE—Members of organized labor will be admitted to the Lincolnale and East 30 drive-in theatres every Tuesday night, if their cars carry a special identifying sticker. The sticker costs \$3 for a 20-week season or 15 cents a family per week. The Central Labor Council of Allen County will share in the funds raised by the sticker sale in an arrangement made with Alliance Amusement Co. The theatres will feature family-type entertainment for the organized labor nights, which will continue every Tuesday until September 12.

The stickers, which contain the slogan, "Organized Labor, Busy Building a Better America," are small enough to be placed on the rear window without interfering with the driver's view. All members of area organized labor are eligible for this plan.

Fox Station to ABC

MINNEAPOLIS—Television station KMSF-TV, which was purchased last year by 20th Century-Fox, has become an affiliate of American Broadcasting Co. and has started network programming.

Trans-Lux Prospects Good, Stockholders Are Told

NEW YORK—The entertainment division of Trans-Lux Corp. is continuing to grow and it had a satisfactory year, Percival E. Furber, president and chairman of the board, told stockholders at their annual meeting. In fact, he said, all segments of the company had bright prospects for the year.

Richard Brandt, president of the theatres subsidiary, said that the company now operated ten theatres and was on the lookout for others. Reporting on the amusement side of the company, Brandt said Trans-Lux had acquired two new pictures; namely, "And the Wild, Wild Woman," an Italian production, and "The Man on the Moon," a J. Arthur Rank film. He said he expected to acquire two or three more pictures during the year. The television division is going ahead favorably, having had success with its "Felix the Cat" cartoons, he said.

A proposed restricted stock option plan for officers and other personnel who qualify was approved by the shareholders.

In March, the company voted its first quarterly dividend and Furber said he hoped this policy would continue.

Twelve directors were elected. At a later meeting, the directors reelected all officers. Named to the board were Chester Bland, Harry Brandt, Richard Brandt, Jay Emanuel, Allen Fromme, Aquila Giles, Edison Rice, Jacob Starr, Melvin Starr, Ralph Weiner, Milton Weisman and Furber.

Officers reelected were Furber, president and board chairman; Richard Brandt, vice-president; Aquila Giles, vice-president; Raymond Pugh, secretary and treasurer, and Herbert Keller, assistant secretary and treasurer.

Top Merchandise Group Is Organized by NT&T

LOS ANGELES—A "top merchandise" committee to meet several times a year to prepare special theatre merchandise sales campaigns, has been formed by National Theatres, according to William H. Thedford, Pacific Coast division manager of the NT&T division.

Emile Franke, manager of the Fox Theatre, San Diego, will serve as chairman and Bob Weeks will be the district manager adviser in sessions to be held with merchandise chief John W. Wilson.

On the committee are Harold Brislin, Santa Ana; Dudley Winscott, Santa Monica; Frank Arcure, Fresno; Alan Bamossy, North Hollywood, and Murt Makins, Bremerton, Wash.

The committee will devise new accessories and methods for merchandise sales campaigns to attract additional patron sales in NT theatres.

David Melamed Joins AIP

HOLLYWOOD — James H. Nicholson and Samuel Z. Arkoff of American-International Pictures announced the appointment of David J. Melamed as financial vice-president of AIP, effective May 8. Melamed recently resigned as director of administration of National Theatres & Television.

CALENDAR OF EVENTS

MAY							JUNE						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
	1	2	3	4	5	6					1	2	3
7	8	9	10	11	12	13	4	5	6	7	8	9	10
14	15	16	17	18	19	20	11	12	13	14	15	16	17
21	22	23	24	25	26	27	18	19	20	21	22	23	24
28	29	30	31				25	26	27	28	29	30	

JUNE

18-20, Mississippi Theatre Owners Ass'n and Louisiana Theatre Owners Ass'n joint convention, Buena Vista Hotel, Biloxi, Miss.

27, 28, Maryland Theatre Owners Ass'n annual convention, George Washington Hotel, Ocean City, Md.

JULY

17-19, Virginia Motion Picture Theatre Ass'n annual convention, Ingleside Hotel, Staunton, Va.

SEPTEMBER

25, 26, Allied Theatres of Michigan, 42nd annual convention, Sheraton-Cadillac Hotel, Detroit.

OCTOBER

8-13, Theatre Owners of America 14th annual convention and Motion Picture Industry Tradeshow, Roosevelt Hotel, New Orleans.

25, 26, Independent Theatre Owners of Ohio annual convention, Deshler-Hilton Hotel, Columbus, Ohio.

NOVEMBER

1-14, Fifth annual San Francisco International Film Festival, San Francisco.

New Releasing Company Forms in Kansas City

KANSAS CITY—A new company for the national distribution of motion pictures through independent distributors has been formed here and will be known as Gibraltar Releasing Organization. Principals in the company are W. C. "Bill" Kroeger, R. F. "Bob" Herrell and Clifford M. Mantle. National headquarters of the firm will be in Kansas City at 110 W. 18th St.

The first package in the new venture is the auto racing and dragstrip combination, "Born to Speed" and "Devil on Wheels." These pictures are being released to take advantage of the current popularity of the auto racing theme and of the publicity surrounding the Memorial Day classic at Indianapolis, Herrell said.

An all-new advertising campaign consisting of lobby material, newspaper mats and radio transcriptions has been prepared, the latter slanted especially for drive-in and multiple run use, Herrell said. He added that GRO will have other release packages available in the near future.

Alex E. Alden Is Appointed SMPTE Staff Engineer

NEW YORK—Alex E. Alden, formerly a research engineer for 20th Century-Fox, has been appointed staff engineer of the Society of Motion Picture and Television Engineers, replacing J. Howard Schumacher.

At 20th-Fox, Alden was engaged in design and development of special optical and mechanical equipment for use in film studios and laboratories, under the guidance of Earl Sponable.

IATSE's Local No. 1 to Observe Its 75th Anniversary May 14

NEW YORK—On April 25, 1886, a group of theatre stage employes met at 187 Bowery in New York and formed the Theatrical Protective Union No. 1 to handle all matters concerning labor problems. That was 75 years ago and next Sunday (14) the union, now a part of the International Alliance of Theatrical Stage Employes, will celebrate its diamond jubilee with a dinner at the Hotel Waldorf-Astoria.

More than 3,000 invited guests representing government, industry, labor and all segments of the entertainment world will participate in the event.

All of the public rooms in the hotel have been reserved to accommodate the anticipated audience. Closed circuit television will be utilized to take the proceedings to guests who will be unable to be seated in the Grand Ballroom. Richard Walsh, IATSE international president, is chairman of the affair; Harry Brandt of Brandt Theatres is dinner chairman;

Morton Sunshine of Independent Theatre Owners Ass'n of New York is executive coordinator. Many industry leaders are on the honorary committee.

Actually, the nucleus of the union was established in the winter of 1861 when a group of stage personnel met and contemplated the forming of a labor organization, but it was not until November 1863 that the union took shape. It was called the Theatrical Workmen's Council, later renamed the Theatrical Mechanical Union. The idea for the present International Alliance was germinated on Nov. 23, 1883, when stage employes of Philadelphia, Boston and New York met at 187 Bowery.

However, the IATSE regards April 25, 1886, as the real beginning when the Theatrical Protective Union was organized. It affiliated with the Knights of Labor in 1893 and with the American Federation of Labor in 1894. The union is known as the "mother" local.

New Cost Control System Instituted by MGM

HOLLYWOOD—A new cost control system, embodying substantial reductions in the charges for production facilities, has been instituted by Metro-Goldwyn-Mayer, to become effective in connection with all pictures produced by MGM or its producer associates where photography commences after June 1, 1961. Aim of the system is to provide the finest resources available in the production of feature and TV films at the lowest possible cost.

The announcement was made by President Joseph R. Vogel, following conferences with studio head Sol C. Siegel and vice-president Robert H. O'Brien.

The new system provides profit opportunity for both the company and its producer associates through mutual efficiency incentives, doing away with the past overhead percentage charge which has been the same in all instances and offering substantially lower and different overhead rates for different areas of direct cost.

In the future the producer will personally determine the usage of facilities and personnel and charges will be made only for the specific services and facilities used on each individual picture, with both MGM and the producer benefiting materially from the resultant increased efficiency.

Carl Milliken Dies; Defender of Films

NEW YORK—The death of Carl E. Milliken, former secretary of the Motion Picture Producers and Distributors of America, in Springfield, Mass., on May 1, recalls attacks against the motion picture industry by pressure groups in the 1920s and 1930s, similar to those that are prevalent today.



Milliken, who was governor of Maine from 1916 to 1920, was an ardent Protestant Church layman and prohibitionist, but also a staunch defender of motion pictures and the target of many attacks from church groups which protested crime and violence in Hollywood-made pictures.

Milliken, who served under the late Will H. Hays, president of the MPPDA (now the Motion Picture Ass'n of America), was quick to answer to the charges, stating that "pulpiters" who attacked films as "social sewage" misrepresented religious opinion in this country. He once said that most of the young people "have a healthy contempt for anachronistic attitudes and senile jeremiads."

As to charges from parents and teachers that violence in pictures corrupted children and was a cause of delinquency, Milliken had an answer. He often cited statistics showing that only ten out of 1,000 children received guidance from their parents on pictures which could be seen or not seen. He was quoted as saying that "parents have left the direction of their children too much to the schools and the corner cops."

Milliken resigned from the MPPDA in 1947 after serving 20 years.

Parents Magazine Award To Levine's 'Verne'

NEW YORK—Joseph E. Levine's "The Fabulous World of Jules Verne," which will be distributed by Warner Bros. in June, has been awarded the Parents Magazine Gold Medal Award as the outstanding family motion picture for May.

Levine accepted the award from Mrs. Catherine Edwards, motion picture editor for Parents Magazine, and Leo Dean, director of motion picture relations for the publication.

Another View of Oscar Awards

To BOXOFFICE:

I would like to take issue with your editorial, "Oscar Plus and Minus," in the April 24 issue of BOXOFFICE.

The incomputable injury of another successful Academy Awards could be the final blow before industry censorship. The fall-out from this year's Academy Awards has given the advocates of censorship, the PTAs, the Legion of Decency and industry critics more devastating ammunition against the industry than they have been able to accumulate in the last decade.

Unfortunately, the censorship exponents do not take into account that the Academy represents less than 2,500 industry artists and technicians, a group that is not directly concerned nor related to distribution, exhibition and the public reaction to motion pictures. Yet, so important has the Academy Awards become in the public mind that something should be done before award time next year to correct this erroneous public conception.

If story sources similar to "The Apartment," "Elmer Gantry," "Butterfield 8," and "Never on Sunday" are the pattern for what we would have the public believe is the industry criterion for the best entertainment, then we must accept censorship.

I certainly do not believe it was the Academy's intention to create this affront. The problem seems to be a lack of understanding and coordination within industry groups. Perhaps, the Academy does not realize that Municipal Auditoriums are an anathema to exhibitors. There have been injunctive actions in almost every state to keep tax-built auditoriums and tax-free buildings from competing with conventional motion picture theatres.

Exhibitors should attempt to work with the Academy to create new classifications representative of family patronage and the forces which have made motion pictures our best entertainment for people of all ages. There are more PTAs in this country than there are members in the Academy and many of the PTAs have larger individual membership than the Academy. Then, there are more than 500 theatres equipped with closed circuit TV. These theatres could pay for the Academy show, eliminating another evil, the distasteful advertising announcements.

Be realistic, Ben! Academy Awards honoring artists for performances in unsavory story themes, televised from a Municipal Auditorium, for a "stay at home" audience, and paid for by commercial advertisers, is detrimental and destructive to motion picture exhibition. If the evils cannot be corrected, the exhibitors will have to take steps to correct the image that the Academy speaks for the industry. Let us first, though, see if the industry cannot work together.

F. H. ROBERTSON, JR.
1515 Vine St.,
Denver 6, Colo.

—And Still Another

To BOXOFFICE:

Your editorial titled "Oscar—Plus and Minus" points out, and rightly, that the Academy Awards this year may have greater boxoffice worth than on previous occasions. But on the minus side, I think you overlooked what might be the most serious factor, even more so than the lack of any institutional plugs. And that is the impression left in the minds of some 50 million television viewers of motion pictures generally.

According to the Academy, the "best" picture that we produced was one that deals with seduction, adultery and attempted suicide in humorous terms. The best actor was in a picture which Bob Hope referred to as "fun in the organ loft." The best actress and the best supporting actress awards were given for portrayals of prostitutes. And this is the "face" of motion pictures as viewers of the Academy Awards program see it.

Now, some among us may joke about it and others may be inclined to greet this indictment with witty remarks. But the American public doesn't think it's very funny and movie exhibitors throughout the land can't find anything humorous in the continuing and mounting pressures for censorship.

The exhibitors on the West Coast, in cooperation with numerous newspapers, conducted extensive campaigns on behalf of the Academy Awards. As a prize for various of the newspaper Academy Award Sweepstakes contests, we took winners on studio tours. In the course of one of the tours, a woman who had picked all the categories correctly said that several of her friends asked how she was able to guess who would win. According to her, one of her friends said, "You don't mean that you actually go to see all those *dirty* pictures!" How many of us have heard similar remarks about the "best" in motion pictures?

This, in my opinion, was the big MINUS in the Oscar awards. Surely, there must be a way in which the exhibitors can make a public showing, of magnitude and importance, which will give the millions of moviegoers an opportunity to register their opinions of what is "best" in motion picture entertainment. I doubt that they would coincide with those of the members of the Academy.

PAUL LYDAY

NT&T Amusement Corp.
9570 Wilshire Blvd.,
Beverly Hills, Calif.

'Last Sunset' Premieres June 8

NEW YORK — Universal will launch "The Last Sunset" on June 8 with a series of coast-to-coast world premieres. The stars of the picture, Kirk Douglas, Rock Hudson, Dorothy Malone, Joseph Cotten, Carol Lynley and Neville Brand, will participate in the openings in several of the key cities.

Review >>

<< Flashes

ANGEL BABY (AA)—Probably the fiscal fate of this admirably fabricated Thomas F. Woods' production will depend upon whether or not the public has had its fill of heady, provocative combinations of lust and evangelism. As a job of picture making it is laudable on virtually every count. Under the careful and perceptive direction of Paul Wendkos, performances are generally sincere and convincing. George Hamilton, Salome Jens, Mercedes McCambridge, Joan Blondell.

BEYOND ALL LIMITS (Omat)—A clandestine affair figures importantly in this romantic drama played out against the Pacific Ocean along the remote Mexican coast. In beautiful Eastman Color, Ollalo Rubio jr. produced and Robert Gavaldon directed from a screenplay by Edwin Blum and Julien Silva. This is a Lester Braunstein-Howard Beck presentation. Jack Palance, Maria Felix, Pedro Armendariz.

FERRY TO HONG KONG (20th-Fox)—The magnificently filmed CinemaScope De Luxe Color location backgrounds of the Hong Kong waterfront and harbor place this Rank Organization production a cut above the average action-adventure film. Even though based on an actual case, the story is wildly implausible and director Lewis Gilbert has permitted Orson Welles as the ship's captain to bluster to the extent that he gets many unintentional laughs. George Maynard produced. Orson Welles, Curt Jurgens, Sylvia Syms, Noel Purcell.

GAMBLER WORE A GUN, THE (UA)—This western is generally filler fodder and should be booked as such. James (Jim) Davis portrays a gambler-turned-good fellow in this Robert E. Kent-Edward L. Kahn Zenith Production effort. James Davis, Mark Allen, Addison Richards, Merry Anders.

TWO LOVES (MGM)—If it weren't for the magnitude of its cast and its lavish production mountings, this somewhat confusing sally into psychiatry and sociology could be considered a prime venture for booking into so-called art houses where habitual, discerning patrons have full appreciation of excellent acting and relish probing the hidden connotations of screenplays. In CinemaScope and MetroColor. Julian Blaustein produced. Charles Walters directed. Shirley MacLaine, Laurence Harvey, Jack Hawkins.

These reviews will appear in full in a forthcoming issue of BOXOFFICE.

General Drive-in Dividend

BOSTON — General Drive-In Corp.'s board of directors has declared its regular 12½-cent quarterly dividend, payable May 25 to stockholders of record on May 5.



You never know . . .

Great pictures are "being there *right*." *Right time—with right equipment—with the right film!* Chance . . . plus skill . . . plus planning!

That's why it's "Load with Eastman Film—always!" Then you're ready, good weather or no.

For black-and-white: The new Eastman Double-X Film. Three times the speed of Plus-X Film; fine-grain characteristics; superior resolution! Plus the advice and cooperation

of the Eastman Technical Service for Motion Picture Film.

For more information, write Motion Picture Film Dept., **EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

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

Midwest Division, 130 East Randolph Drive, Chicago 1, Ill.

West Coast Division, 6706 Santa Monica Blvd., Hollywood 38, Calif.

Or—for the purchase of film: **W. J. German, Inc.**, Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.

Hollywood Report

By IVAN SPEAR

Two Independent Companies Formed to Produce Films

Two new production companies have joined the ever-growing ranks of independent filmmaking organizations with announcement that William C. Thomas, partner of the late Bill Pine in Pine-Thomas Productions, has teamed with producer-distributor Tom J. Corradine in plans for production and distribution in association with Jules Weill of Colorama Features of New York, who is currently releasing 22 old Pine-Thomas films made for Paramount.

On the new company's slate are two theatrical features now being scripted—"The Unholy One" and "The Frozen Jungle."

Producer George George and Bud Allbritten, manager of 16-year-old singer Brenda Lee, have formed an independent outfit and are currently negotiating with United Artists for their first motion picture, "Learning About Love" (tentative title) to costar Brenda and Bobby Vee, 17-year-old record star.

The projected film will mark the film debut of Vee. Brenda recently completed the Lippert Production, "Two Little Bears," for 20th-Fox, which George produced.

Gina Lollobrigida to Make Three Features for UA

A three-picture deal calling for a budget of upwards of \$10 million for the films has been signed by Gina Lollobrigida on a non-exclusive basis over the next three years with United Artists.

Under terms of the contract, which came as a result of the boxoffice success of the actress' last movie for UA, "Solomon and Sheba," which has brought in over \$18 million so far, Miss Lollobrigida has specified rights of approval, a guaranteed salary, and a percentage of the gross of the three films.

The Italian star, now in Europe awaiting the start of "Lady L." is scheduled to star in the near future in "The Imperial Venus" for Italian producer Angelo Rizoli, whose "La Dolce Vita" is about to be released here.

Five Literary Properties Acquired During Week

Story buys for the week continued to pile up at the various film studios, with five properties listed as purchased. Warner Bros. acquired rights to "Lion," Cosmopolitan magazine yarn by Eleanor De Lamater about romance and intrigue at a Florida animal compound. The property has been assigned to producer Frank P. Rosenberg, who, with Nelson Gidding, is preparing a screen treatment . . . Kirk Douglas' Bryna Productions bought "The List of Adrian Messenger," by Philip MacDonald, British author . . . Lewis Milestone and Harry Kleiner purchased "Wall of Silence," Peter Eton and James Leasor wrote, and will film it under the Milestone-Kleiner Productions banner . . . Producers

Stuart Millar and Lawrence Turman obtained film rights to Robert Dozier's screenplay, "The Lonely Stage," and will lens it on their United Artists slate as the second project for M&T Productions. The team just completed "The Young Doctors" and is lensing "Unarmed in Paradise" for UA . . . Warner Bros. bought Steve Frazee's novel, "Beginner's Luck," for future filming.

Edward Bernds Will Helm 'Stooges Meet Hercules'

Edward Bernds, who recently completed directing from his own screenplay, "The Valley of the Dragons," ZRB production for Columbia Pictures release, has been signed to helm "The Three Stooges Meet Hercules," slated to roll June 6 for Columbia, with Norman Maurer producing the comedy as a Normandy production. Elwood Ullman is penning the screenplay, based on an original treatment by Maurer.

Mel Ferrer's First Project Charted for Seven Arts

Mel Ferrer has reported to Seven Arts Productions to produce "Assault on the Queen" as the first project under a multiple-picture deal concluded between Ferrer and Ray Stark, Seven Arts topper. Ferrer also may helm the suspense comedy, scripted by Liam O'Brien from the Saturday Evening Post serial by Jack Finney treating with a group that attempts to hijack the Queen Mary. Prior to Ferrer's assignment to the project, Stark had shelved the property as "improbable" until the much-publicized



GOLDWYN AWARD WINNER — Robert Lee Gordon, 26-year-old Phi Beta Kappa student at UCLA, was named winner of the \$2,000 first prize in the seventh annual Samuel Goldwyn Creative Writing Competition at the university for his collection of six short stories. Second-place award of \$500 went to Mick Daugherty, graduate student in theatre arts for his play, "Paradise Valley." Pictured above with Goldwyn (center) are Daugherty (left) and Gordon as they accepted their awards at a campus ceremony highlighted by a talk from actor James Stewart.

"piracy" of the Portuguese ship Santa Maria gave it new credence.

Also on Ferrer's schedule are two features for Columbia, "Return Fare," which he will direct for producer George Sidney, and "Nine Coaches Waiting," which he will meg and coproduce with Dorothy Kingsley, in France, under their own Dome Pictures set-up.

'Lady L' Script Returned To MGM for Filming

Latest development in the lensing of "Lady L" at MGM, stalled because of script problems, came following the studio's announcement that Julian Blaustein Productions had "returned the project to the studio." Concurrently it was disclosed that writer Charles Kaufman also had bowed out as scripter.

Blaustein, who had been preparing the feature under his independent banner since late last year, reportedly exited "Lady" due to his and Kaufman's disagreements with MGM brass over script and handling of the project. Recently, director George Cukor also walked out on the film due to script disputes, but it is now understood that he will return to the production and anticipates getting the Tony Curtis-Gina Lollobrigida starrer before the cameras in a few weeks. Another producer will be assigned shortly.

Meanwhile, Blaustein stated that he will wind up work on "Four Horsemen of the Apocalypse" and will talk with screenwriters anent preparation of "Raditzer," while stepping up production plans on "Martian Chronicles," which Ray Bradbury is screenplaying.

Laurence Olivier Will Star In WB's 'Term of Trial'

Casting highlights included the signing of Laurence Olivier by Warner Bros. to star in the screen version of the new British literary success, "Term of Trial," by James Barlow. James Woolf will produce and Peter Glenville will direct the picture, which deals with a schoolmaster whose life takes a surprising, scandalous turn when a pretty teenage student pretends she is having a love affair with him . . . Gena Rowlands, wife of actor John Cassavetes, was set to star opposite Kirk Douglas in "The Last Hero," Joel Production at Universal-International . . . Rip Torn will repeat his Broadway stage role of Tom Finley jr. in MGM's "Sweet Bird of Youth" . . . Janis Paige was inked for a top role with Bob Hope and Lana Turner in MGM's "Bachelor in Paradise," and at the same studio Russ Tamblyn was set to play James Stewart's son in the Cinema production of "How the West Was Won."

Arthur Freed to Do Lyrics For 'Light in the Piazza'

Arthur Freed, who first gained recognition as a song writer, will write the lyrics of the title tune for MGM's "The Light in the Piazza," which he is producing . . . Bernard Wolfe reports to Warner Bros. to pen the screenplay for "Lion" . . . Howard Koch has been signed to write the screenplay for "The War Lover," which Arthur Hornblow jr. will produce for Columbia release as his initial independent production, based on John Hersey's novel.

Levine and Lux Plan 2 Joint Films Yearly

NEW YORK—Embassy Pictures is negotiating with Lux Film of Italy for the latter to make a minimum of two pictures a year



Joseph E. Levine, center, president of Embassy Pictures, outlines the company's production plans at a press luncheon with Dr. Peter Gurgo-Salice, managing director of Lux Films of Rome, left, and Henry Levin, director of "The Wonders of Aladdin," an Embassy-Lux coproduction.

for Embassy release, Joseph Levine, Embassy president, said at a luncheon reception for Dr. Peter Gurgo-Salice, president of Lux, in the Hemisphere Club. In addition, Levine said, Embassy planned to release a minimum of six pictures a year, three of which will be made in the United States.

It was from Lux that Levine obtained the two "Hercules" productions which launched Levine and Embassy on a national and international scale. Lux previously had turned out "Attila," "Bitter Rice" and "Anna."

Present at the luncheon meeting, also, was Henry Levin, director of Embassy's recently completed "The Wonders of Aladdin," which will be edited in New York. Levine said there would be future productions under Levin's direction and that he would give Levin "carte blanche" to make any type of picture he wished.

Gurgo-Salice, whose company also coproduced with Levine the forthcoming "Morgan the Pirate," expressed his appreciation of his association with Levine and predicted a glowing future for the combination. He said he was planning two other pictures, independent of Levine, for the near future; namely, "Pontius Pilate" and "The Sign of the Cross." However, Levine may participate in the pictures.

George Jessel also was a guest at the luncheon which was hosted by Levine, who attended on crutches, having torn a cartilage in a knee.

'Hatari!' Short Available

HOLLYWOOD—Made available to service groups, clubs and similar organizations will be a two-reel documentary now being assembled by Paul Helmick, associate producer of Howard Hawks' "Hatari!"

Based on special footage shot during the five-month East African location of the picture, the film will show behind-the-scenes activities in Tanganyika, plus actual wild game catching scenes from the Paramount feature.

London Report

By ANTHONY GRUNER

ONE OF THE great industry success stories took place last week in London with the world premiere of the Carl Foreman production of "The Guns of Navarone," attended by the queen and the duke of Edinburgh at the Odeon, Leicester square. Already the most highly publicized film for many years and a project which had sustained many setbacks and disappointments "The Guns" with an astronomical production budget needed to prove itself to the press and the public. This it already has done within the few days of its London prerelease. The British press without exception gave it special praise as one of the great motion pictures of all time and many critics considered it "superb cinema entertainment," which allowing for the normal sense of understatement of the fourth estate was something to indicate the triumph of the production.



Carl Foreman

Not since "The Bridge Over the River Kwai" has so many complimentary adjectives been lavished on a feature film by the press, the exhibitors and the trade as a whole. Foreman was accorded the supreme accolade by his Columbia distributors of a special supper party after the premiere attended by leading members of the industry, presided over by Mike Frankovich who took the unusual step of making a short speech of congratulations to Foreman and presenting him with a special "Guns of Navarone" birthday cake shaped from a set of the motion picture.

"The Guns" has become a talking point in London. Great queues are mounting daily around the Odeon Leicester Square; columns of valuable editorial space has been lavished on the film and its history of production; the top British evening paper has started serializing it; Foreman in spite of his natural modesty is beginning to look like the cat who has swallowed the cream. Not that he does not deserve every credit and honor which is now being bestowed upon him.

There was the immense production problems involved with the motion picture of this dimension; the cooperation he was able to secure from the Greek government in order to get the picture moving; the switching of directors at the last minute from Sandy Mackendrick to J. Lee Thompson; the diplomatic feat of keeping the top stars happy with their parts and percentages; the collapse of a fantastically expensive set at Shepperton studios and the continuously mounting budget.

Many in the business over here had written off the "Guns" as a picture which would never get its money back. Almost any other man would have been entitled to throw his hands in after working for more than two years on a production beset with more difficulties than the average producer is likely to receive in a lifetime in the business. Foreman stood up to all the tough breaks and never lost his nerve

or his confidence. His belief in "The Guns" has been justified 100 per cent. With him stood another man who clearly backed him and was a tower of strength when things looked and were indeed tough. Mike Frankovich, vice-president of Columbia and production boss for Europe and the United Kingdom, never stopped believing in Foreman and the picture. He had been proved right in his support for "The Bridge Over the River Kwai" and in "The Guns of Navarone" demonstrated his ability to back the creative forces in the business in spite of all obstacles.

Most people can get behind a normal boxoffice picture without too many problems attached to its production. It is when the difficulties are immense and the budget goes well over the top that the industry learns how to separate the men from the boys. Columbia can be proud in being associated with Foreman and Frankovich.

"The Guns of Navarone" is an Open Road production for Columbia release with Gregory Peck, Anthony Quinn, David Niven, Stanley Baker, Anthony Quayle, James Darren, Irene Papas and Gia Scala. The screenplay was written by Foreman, produced by Cecil F. Ford, and directed by J. Lee Thompson.

* * *

Ernest Welton, general sales manager Rank Overseas Film Distributors, Ltd., now back in London after a fortnight's sales talks in New York, reported last week that more Rank films—with the accent on comedy—are shortly due for release in the United States.

A distribution deal has been arranged with Governor Films for the Betty E. Box-Ralph Thomas comedy "Doctor in Love." The Norman Wisdom comedy, "Follow a Star," is being distributed by Zenith International Films Corp. and will open shortly at New York's Embassy. "Man in the Moon," the Michael Relph-Basil Dearden "Space" comedy starring Kenneth More and Shirley Anne Field, is also set for opening on Broadway next month under a release deal made with Trans-Lux Distributing Corp.

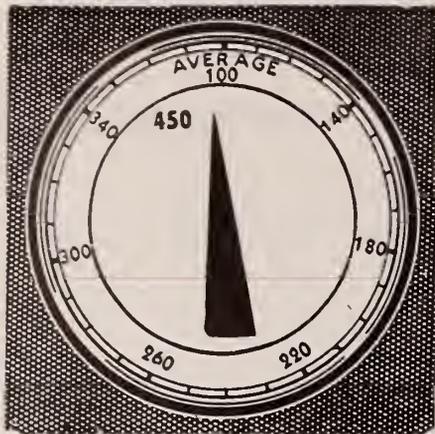
Continental Distributing, Inc., which has been responsible for the American release of a number of British film successes, including Rank's "Tiger Bay," is to distribute another Independent Artists production, "Never Let Go," produced by Peter de Sarny, directed by John Guillermin and starring Richard Todd and Peter Sellers.

EXCELLENT OPPORTUNITY

Controlling interest in DALTON FILM CO. INC. which owns exclusively this box-office Dalton trademarked name, and family archives of stories about the Daltons, including a brand new motion picture "DALTON THAT GOT AWAY," negative and 3 prints & promotional material; also 16 TV scripts with audition print. Curtailing operations due to ill health. Price \$30,000 represents cash paid in.

RUSSELL W. KURTZ

813 Daniel Bldg., Tulsa, Oklahoma



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Absent-Minded Professor, The (BV)		275	180						550	250					175		175			375	283
All Hands on Deck (20th-Fox)	95	150	125	175	110	80	125	140					175			110		110	110	125	127
All in a Night's Work (Para)	150	250	250	175	110	200	150	110	175	185	225	175		145	195	150	135	180	125	171	171
Black Sunday (AIP)			125			200					95	200	125						175		153
Cry for Happy (Col)	125	260	150	200	100	90	100	105	110	200	125	180	200	120		175	95	145		175	148
Foxhole in Cairo (Para)						90		100		100	75	100			70		85		90		89
G.I. Blues (Para)	175	250	200		110	200	200	125	175	300	190	500	300	300	115	175	200	150	200	200	214
General della Rovere (Cont'l)	125	200									150			160	195						166
Go Naked in the World (MGM)	100	160	125	150	90	120	60	75	100	120		175	175	100		110	125	155	110	70	118
Gold of the Seven Saints (WB)			110		90		100	100		100	85	90	90	100	90		90	100	100		96
Goliath and the Dragon (AIP)		200					130	100	100	200	120	80	185	150				120	150	120	138
Gorgo (MGM)	135	175	140		120	150	150	275	125	105	115	200			80				140		147
Great Impostor, The (U-I)	150	375		190	95	120	150		115	200	150	150	200	110	115	195	130			100	159
Hand in Hand (Col)	120				100		100			200	175				175						145
Hell Is a City (Col)				100				100					100		80			100	200		113
Hell to Eternity (AA)	150	200	135	225		150	135			230	185	300	200	160	110	150			250		184
Herod the Great (AA)		75	115					100			105		100					100	90		98
Heroes Die Young (AA)			95	100			100		90	100	100	100		95				100	75		95
High Powered Rifle, The (20th-Fox)							100	100	90	100	100				100			100			99
Hiroshima, Mon Amour (Zenith)		300		185	100	175		120	125		300		200	140	135	195	85				172
Hoodlum Priest, The (UA)			120	225		140		125		125		100	150	130		185					144
Journey to the Lost City (AIP)		150				80	80	100		120	115	80	175	125	75			125	125		113
Key Witness (MGM)	100				80	85	75	100		90	95	100	100	90	90		80	100	105		92
Last Rebel, The (Sterling World)				130				100		100	85		100								103
Last Woman on Earth (Filmgroup)			100								100				75			100	100		95
League of Gentlemen, The (Kingsley)	275	125	190					100		150	210			135	165	195			350		190
Legions of the Nile (20th-Fox)	95	100					75	85			50	100			80			100	120	90	90
Let No Man Write My Epitaph (Col)	110	250	85	225	125	110	90	120		115	100	100	260	125	115	145	100	125	125		135
Shepherd of Kingdom Come (20th-Fox)			65				100	80	110	120		90									94
Look in Any Window (AA)			105					120			65			125						90	101
Ma Barker's Killer Brood (Filmservice)			100					100	100		135							115	75		104
Magdalena (SR)	115	200					180				100				115				100		135
Magnificent Seven, The (UA)	100	160	100	190	90	115	175	115		125	220	125	250	130	110			150	175		146
Operation Eichmann (AA)		160	85	125		100		85				125							70		107
Pepe (Col)	150	200	175	250	400	175	250	175	175		370		300			210	215	135	200	200	224
Sanctuary (20th-Fox)		150		190	90	90	260	80		135	100	300	110	100	105	185				110	143
Sins of Rose Barnd, The (President)	100	175		170					90							140					135
Tiger Bay (Cont'l)		130					100				30				85	150					99
Virgin Spring, The (Janus)	120	200		100	130	200		115					225	225	135	200			300		177
White Warrior, The (WB)		150	140		90	150		125		95	55	100			85			100	100		108
Wizard of Baghdad, The (20th-Fox)	100			160		60	80	100		110		100						110	100		102
World of Suzie Wong, The (Para)	200	250	250	230	175	400	290	145	200	400	300	500	250	200	150	190	230	175	300	225	253

TOP HITS — OF — THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

- La Dolce Vita (Astor)
 - Boston450
 - New York.....200
- Absent-Minded Professor, The (BV)
 - Boston275
- One-Eyed Jacks (Para)
 - Chicago225
 - Boston200
- Virgin Spring, The (Janus)
 - Milwaukee225
- League of Gentlemen, The (Kingsley)
 - Los Angeles.....210
- General della Rovere (Cont'l)
 - Boston200
- Mein Kampf (Col)
 - Chicago200
 - New York.....200

2 Films Hit Top 300 In Solid Milwaukee

MILWAUKEE—Last week saw two neighborhood houses packing them in for a top rating of 300. The Uptown opened with "Gone With the Wind," the title alone seeming to help things along. Award-winning "The Virgin Spring" surprised everyone, including the Downer Theatre manager, by hitting 300 also. Business was good all over town.

(Average Is 100)

Downer— The Virgin Spring (Janus)	300
Palace— Seven Wonders of the World (Cinerama), reissue	200
Riverside— The Absent-Minded Professor (BV)	200
Strand— Exodus (UA), 4th wk.	250
Times— Please Turn Over (Cal)	200
Tawne— All in a Night's Work (Para), 2nd wk.	150
Uptown— Gone With the Wind (MGM), reissue	300
Warner— Pepe (Cal), 4th wk.	125
Wisconsin— Circle of Deception (20th-Fox); Ferry to Hong Kong (20th-Fox)	100

'Kampf' Breaks All Records In Minneapolis Opening

MINNEAPOLIS — "Mein Kampf" broke all house records in its opening week at the St. Louis Park Theatre with a huge 530 per cent rating. Other new offerings which scored high ratings were "The Absent-Minded Professor" at the State with 270 per cent and "Gone With the Wind" at the Orpheum with 250 per cent.

Academy— Exodus (UA), 14th wk.	100
Avalon— The Immoral Mr. Teas (Pan-Ram), 3rd wk.	150
Century— Seven Wonders of the World (Cinerama), reissue, 2nd wk.	80
Gopher— Cimarron (MGM), 5th wk.	100
Lytic— The Trapp Family (20th-Fox)	120
Mann— Spartacus (U-I), 7th wk.	150
Orpheum— Gone With the Wind (MGM), reissue	250
St. Louis Park— Mein Kampf (Cal)	530
State— The Absent-Minded Professor (BV)	270
Suburban World— The Virgin Spring (Janus), 3rd wk.	100
World— All in a Night's Work (Para), 6th wk.	85

Yard Chores Drain Off Much Omaha Patronage

OMAHA—An ideal spring weekend, after a series of bad ones, lured Omahans to their yards and the effect was evident at the boxoffice last week. "Cinerama" at the Cooper and "Cimarron" at the Dundee, both long-term holdovers, were the only offerings to beat average figures.

Cooper— This Is Cinerama (Cinerama), 10th wk.	170
Dundee— Cimarron (MGM), 4th wk.	120
Omaha— Little Shepherd of Kingdom Come (20th-Fox)	75
Orpheum— Pepe (Cal), 3rd wk.	90
State— Gorgo (MGM)	95

Film No. 1 Son in Omaha

OMAHA—The No. 1 son of Charlie Chan in the film series lectured on oriental art before a Joselyn's Society of Liberal Arts here. Keye Luke, not here as Charlie's No. 1 son but as "Honorable Father" in "Flower Drum Song" presented in Omaha's Music Hall, was the lecturer. Luke, born in China, originally planned to pursue art as a vocation. He still pursues it as a hobby.

Long Contract to Orr

HOLLYWOOD—William T. Orr signed Walter MacEwen to a new long-term contract and transferred him to the executive staff at Warner Bros. as part of the realignment which recently placed Orr in charge of all production at the studio.

Exhibitors Study 'Trapp' Campaign



A series of meetings for exhibitors to help them promote "The Trapp Family" was held throughout the Upper Midwest by Louis Orlove, 20th Century-Fox exploiter, and Lige Brien of the 20th-Fox publicity department. Attending the meeting at the Cataract Hotel in Sioux Falls, S. D., were (clockwise) Cliff Knoll, State Theatre, Sioux Falls; Earl Hemleben, Capitol at Aberdeen, S. D.; Wayne Clark, State in Mitchell, S. D.; Amon Yaeger, and Bill Leopard, Sioux Falls Argus-Leader; Al Fritz, Plaza at Watertown, S. D.; Roland Erickson, Egyptian in Sioux Falls; Joe Prill, State in Madison, S. D.; R. B. Billings, College at Brookings, S. D.; Dan Peterson, Brookings; Ray Hiller, Marshall in Marshall, Minn.; Fred Christopher, publisher of the Argus-Leader; Joe Floyd, KELO-TV, Sioux Falls; Jay Wheeldon, mayor of Sioux Falls; Orlove; Mrs. H. Jochims, Luverne, Minn., and Stan Goodman, Hollywood Theatre, Sioux Falls. Meetings in connection with the campaign also were held in Alexandria, Duluth, Mankato and St. Cloud, Minn.; and Eau Claire and LaCrosse, Wis. At Alexandria the meeting was televised over the local station, and 20th-Fox may make a trailer from the TV film for distribution to area theatres.

Speedy Rebuilding After Dubuque Drive-In Fire

DUBUQUE, IOWA—The Dubuque Drive-In, destroyed by fire March 28, has been returned to service after a speedy rebuilding program directed by Manager Harley Moore. The theatre is owned by Central States Theatres Corp. of Des Moines. Merlin Kluck of Dubuque was general contractor for reconstruction work.

The new screen is 80 feet long and 56 feet high. Replacing burned structures are a new concessions stand and boxoffice. The rebuilt theatre also features a new lighted highway marquee measuring 30 feet long and 16 feet high.

Funeral Services Held For Gordon Halloran

GROTON, S. D.—Funeral services were conducted here for Gordon Halloran, a Midwest veteran of the film industry who died in St. Louis, Mo.

For many years he was with 20th-Fox in Omaha as a salesman and later was branch manager at St. Louis. His brother, Pat Halloran, also is a veteran of the film distribution field in Omaha and is now Buena Vista representative for that area. Also here for the funeral was their mother, Mrs. Edith Halloran of Los Angeles.

Douglas Hayes Shifted

HOLLYWOOD—Due to a change in starting date of "The Comancheros" at 20th-Fox, Douglas Hayes has been transferred from director of the John Wayne starrer to megaphone chores on "The Jungle" and "Ride the Ship Down." Michael Curtiz will helm "Comancheros."

MAC Circuit Leases Its First Drive-In

MINNEAPOLIS—In its first venture in the outdoor theatre field, Minnesota Amusement Co. has been granted permission by federal district court here to take over and operate the 7-Hi Drive-In Theatre west of this city at the junction of Highways 7 and 101. Announcement of the acquisition was made by Charles W. Winchell, president of Minnesota Amusement.

The circuit, which operates 27 indoor theatres in the Upper Midwest, leased the 7-Hi from Sterling Jones and Maitland Frosch, president of Frosch Theatre Supply Co., who opened the outdoor theatre July 1, 1950.

There apparently was no exhibitor opposition to the acquisition since all exhibitors in the area were sent a letter by the court telling of the proposed deal and asking them if they had any opposition to Maco's taking over the drive-in. The circuit, however, has no set plan of expansion in the drive-in field, a company official said.

The present 7-Hi presentation policy will be continued, and Eugene Plaisance will continue as manager. Maco took over operation of the drive-in last April 30.

20,000 But No Theatres

DETROIT—Closing of the 1,376-seat Midland Theatre at Midland by Dolores Cassidy was reported. This leaves this world-famous manufacturing center, home of the Dow Chemical Co., without a motion picture theatre. The city, with a population of 20,000 once had three theatres.

MINNEAPOLIS

Cold, snowy, unseasonable weather has raised havoc with drive-in operation in northern Minnesota and North Dakota. Some outdoor theatres, which had opened, closed during the inclement weather. All Twin Cities area drive-ins are now open for the season . . . The Moorhead theatre at Moorhead, operated by Minnesota Amusement Co., has installed stereophonic sound.

J. A. Livermont reopened the Wanblee theatre at Wanblee, S. D., last Friday (5), and Darold Rebelske is reopening the Waubay theatre at Waubay, S. D., May 19 . . . Clara Eisenberg, stenographer at Universal, vacationed in California . . . Ernie Hill, Warner salesman, is recuperating at North Memorial hospital from an operation.

James Velde, United Artists vice-president in charge of domestic sales; Al Fitter, division manager, and Mike Lee, district manager, were in . . . Will Jones, Minneapolis *Tribune* entertainment columnist, and other personalities around town have been offered screen tests by Warner Bros. and Fairchild Camera as part of a national promotion for the upcoming "Parish." The tests will be shot today (8) at Century Camera Co.

Grand Theatre, a grind house, is slated for demolition as part of the lower loop redevelopment project. The theatre, which was operated by Sam Berger, already has closed . . . Northwest Theatres is doing the buying and booking job for the Hibbing drive-in at Hibbing, operated by Mel Davis . . . Mrs. Eric Anderson closed the Rialto Theatre at New London . . . Richard E. Leigh reopened the Augusta Theatre at Augusta, Wis.

Mrs. Don McFarland is the new owner of the Iris Theatre at Velsa, N. D., formerly operated by Paul Burgess . . . Tentelino Enterprises of Alexandria closed the Grand Theatre at International Falls for the summer when the Paul Bunyan Drive-In opened . . . Bernie McCarthy, district manager of American-International, called on accounts in southern Minnesota . . . Donna Hughes is the new secretary at Buena Vista.

Outstate exhibitors on the Row were Charles Fiala, Cold Springs; Pete deFea, Milbank, S. D.; Doug Ingalls, Pepin, Wis.; and Mrs. Wilbur Koehner, Arlington . . . The Itasca Theatre at Keewatin, operated by Dominic Raneile, closed April 25 . . . Film notes are being supplied to patrons of the Suburban World in connection with the showing of the Swedish "The Virgin Spring."

Oliver Rea, representing the new Tyrone Guthrie Repertoire Theatre to be built in Minneapolis, spoke at the Variety Club meeting last Monday (1). Past chief barker Eddie Ruben, head of Welworth Theatres, is on the Guthrie Theatre board. Other members of Variety also are interested in this project. Rea was introduced by Lou Gelfand, public relations representative and former St. Paul newspaperman. In addition, International Variety representative Joe Podoloff, operator of the Vogue and American theatres; Chief Barker Tom Burke, head of Theatre Associates; and

past chief barkers LeRoy Miller, manager of Universal, and Sim Heller, operator of theatres at Grand Rapids and Milaca, gave reports on the recent international convention in Miami Beach.

Named to the committee to plan the Variety Club golf tournament this fall are Gil Swenberger, manager of the Ambassador Motor Hotel; Bob Hazelton, Hazelton & Dynes; Ralph Green, Outdoor Theatre, Rochester, and East Lake Theatre; M. A. Levy, manager of 20th Century-Fox; Charles Rubenstein, Hollywood Theatre; and Gil Nathanson, Detroit Lakes Amusement Co.

LINCOLN

Cooper Foundation Theatres' George Gaughan and H. W. Hallberg were in Oklahoma City for the April 20 opening of "Spartacus" at the Criterion Theatre. Back in Lincoln, the two Cooper officials brought local friends of Ike Hoig up to date on the former Lincolnite. Ike is city manager for Cooper's two theatres in Oklahoma City. Ike's son, Bob, and his wife are still in Nebraska, though. Bob is working for United Press in Omaha after more than a year on a Miami newspaper staff.

"Sanctuary" will be the final film shown in Cooper's Lincoln Theatre and May 17 the final day of operation in the show house. Cooper official George Gaughan said it will take about a month to dismantle equipment from the Lincoln before it is turned over to its new owner, the First Continental National Bank next door. The bank then will raze the building to make room for an expansion.

Lincoln moviegoers had a German motion picture, "Sky Without Stars" on their screen menu. The picture dealing with life between the East and West zones, was sponsored by the University of Nebraska German Club . . . The State, after five weeks of "Dalmatians," was double-featuring "The Apartment" and "Elmer Gantry." Next offering will be "The Absent-Minded Professor."



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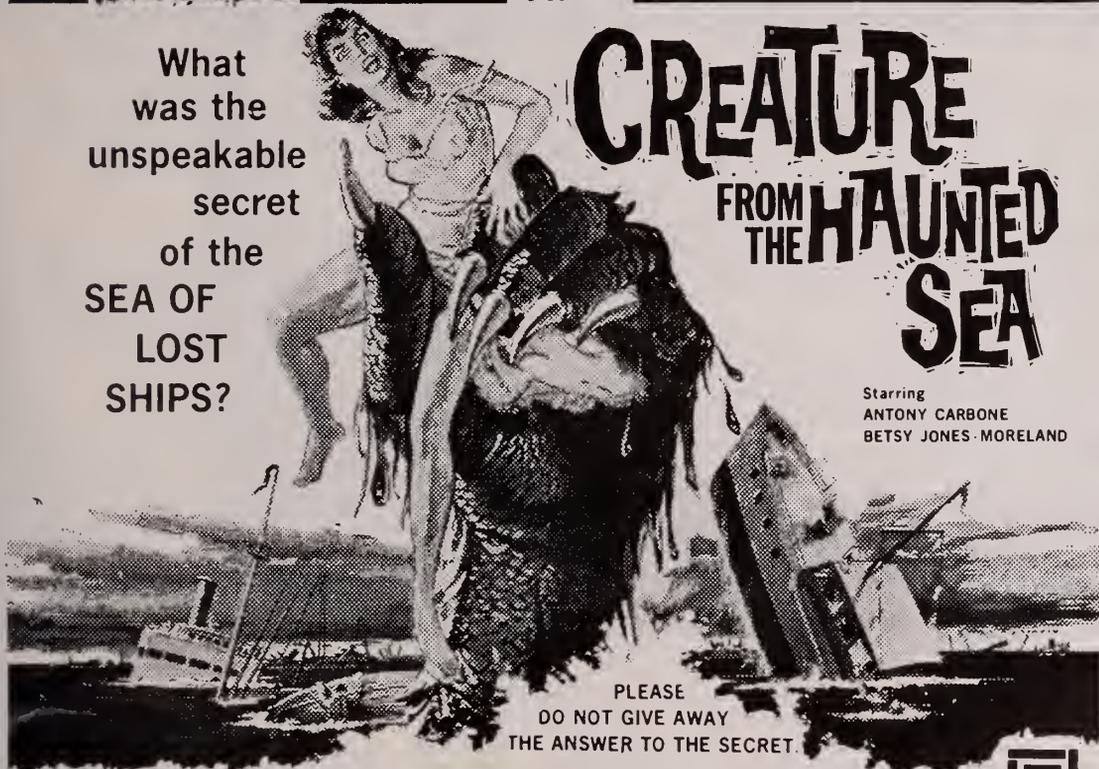


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OMAHA

Warren Hall, who has the Rodeo Theatre at Burwell, is starting to get into action on the town's famous summer attraction, "Nebraska's Big Rodeo." Hall is one of the officials in staging the annual Sand Hills event, which recently got national recognition as a leading tourist attraction in the states.

Bill Barker of Co-Op Booking Service is disgruntled but not dismayed over a twisted leg which has kept him off the bowling alleys recently "with all the big tourneys coming up." But Bill, one of the city's most consistent high scorers, is confident he'll be working at top form by the time the big meets roll around.

J. C. Macke plans to reopen the Mullen Theatre at Mullen . . . In town for a conference with Don Shane, Tri-States city manager, were Don Allen, Don Knight and Al McKechney, officials from headquarters at Des Moines . . . The Variety club auxiliary held a dinner meeting last week at the Hilltop Restaurant . . . Helen Christiansen, Fox contract clerk, was laid up last week with a touch of the flu. Also on the sick list was Gladys Pullman, Fox inspectress . . . Dwight Hanson, exhibitor at Rockwell City, Ia., and his wife are parents of a new baby boy.

Wally Kemp of the Grand Theatre at Grand Island has received plaudits for the excellent improvements to the foyer and concessions area, which have been remodeled and redecorated . . . Walt Hagadone, exhibitor at Cozad, has been busy helping with big production chores on his son's farm . . . Bob Collier, who has gotten his Golden Spike drive-in open full scale, reported he started off with "The Sundowners" at a "summer-business pace."

Fred Ballantyne, exhibitor at Denison who spends the winters in Florida, has returned and plans to open immediately. He generally reopens late in May . . . Ralph Blank said the combination of "Elmer Gantry" and "The Apartment" really hit the jackpot at his Admiral, Chief and Sky View, the latter a drive-in . . . Joe Jacobs, Columbia branch manager at Des Moines, sent Bob Hirz, Warner city manager in Omaha, a clipping from this column in **BOXOFFICE** in which Hirz was credited with saying how well "Pepe" was doing in the territory. "Thanks," memoed Jacobs on the clipping. We're mortified at inadvertently writing the name Hirz instead of Jacobs, but we're gratified to learn Jacobs, an old Omahan, is still reading the Omaha column.

Cecil Waller, who has the King Theatre at Ida Grove, is repainting and recarpeting . . . Frank Larson, Fox branch manager, and salesman Tony Goodman went to Des Moines for a meeting with Clayton Pantagese, homeoffice executive . . . Glenn Slipper of the Kansas City National Theatre Supply was in Omaha for a conference with Paul Fine, Omaha representative . . . Edith Renfro of Theatre Booking Service is making slow-but-sure progress after an eye operation. She now has restrictive glasses "pin-point instead of needle-point" holes to see through.



TOO MUCH WIND!—It has been a rough spring for drive-in operators at many points in the central midwest weatherwise. To begin with, the late arrival of spring slowed down openings and cut opening crowds. Then severe storms have taken their toll, as shown in the above picture of the drive-in at Scottsbluff, Neb. A gale which swept across western Nebraska, gusting up to 74 miles an hour, badly damaged the screen. But the movie industry took its lumps along with others in the community—many acres of freshly-planted sugar beet fields had the seed blown out of the ground.

MILWAUKEE

Members of Variety Tent 14 extended best wishes and farewell to Lew Breyer, who departed to Los Angeles for a post with the Jack Nadell organization. Breyer was with U-I here many years, then took over as representative for Ziv and lastly was vice-president of WXIX-TV in charge of film booking.

Ed Gavin, manager here for AIP, hosted a luncheon at the Steak Ranch for press folk and exhibitors to observe AIP's seventh anniversary and present literature and details on "The Master of the World," which was sneak-previewed at the Warner Theatre the same evening.

Paul Gustafson, former church editor of the Milwaukee Sentinel, who resigned to become editor of the Lutheran Companion, reports his first innovation is the addition of a Movie Review page, the first issue of which came out April 26 with this writer furnishing the material. If there are any comments pro or con, Gustafson will take immediate action, he promised.

Bud Rose, manager for Allied Artists here, says he knows by heart almost every telephone number of each showman in this area. He has been taking bows regularly at recent festive occasions for his efforts in whipping up interest in promotion activities . . . The Variety Club's fund raising campaign, according to plans under way, will be sparked by some mighty interesting live exhibits appearing in the Boston Store display windows. Even the women are getting into the picture!

"The Animal in Me" will be filmed late this summer for Columbia Pictures release.

Construction • Equipment • Concessions • Maintenance

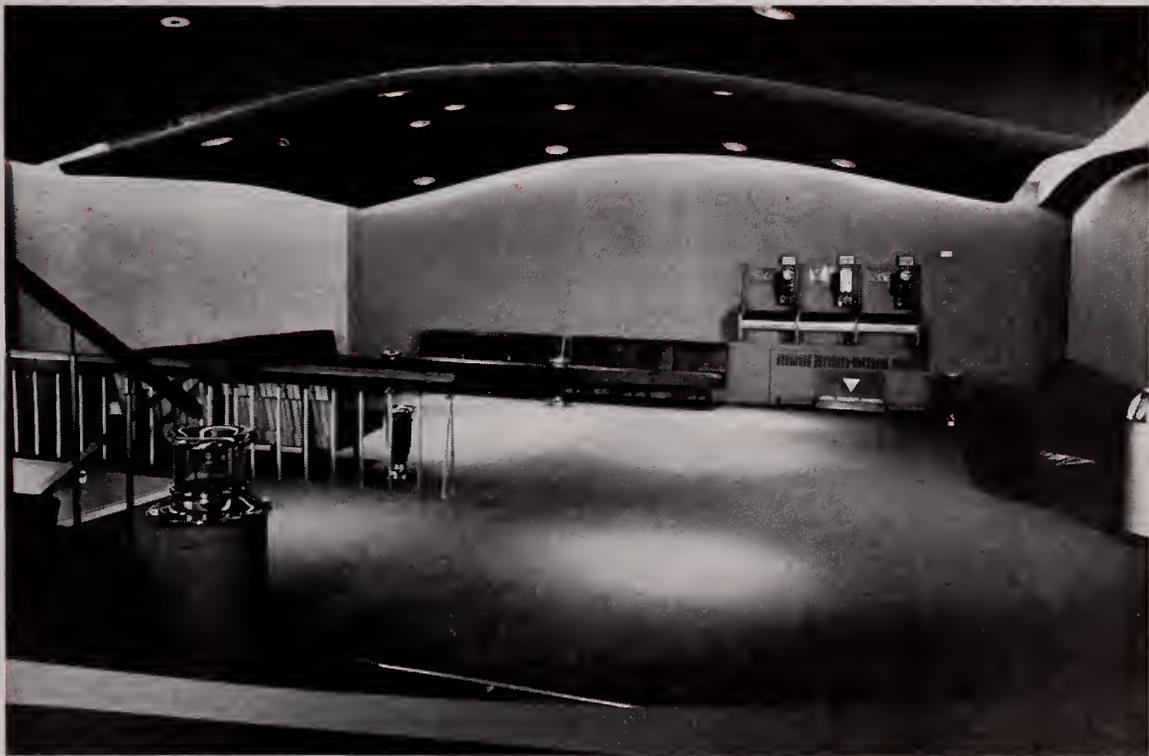
THE

MODERN

MAY 8, 1961

THEATRE

SECTION OF BOXOFFICE



Baffle downlights set into the curved, textured plaster ceiling throw pools of light on the gold carpet in this handsome lounge in the new Canodien Theatre, Montreal, Canada. Lighting around the edges of the ceiling gives it a floating effect.

featuring

Seating and Floor Coverings

THE NEW *Strong*

“35/70” Special
Projection Lamp



Affords more conveniences and delivers
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CONSIDER THESE FEATURES.

ONLY STRONG HAS THEM!

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- ★ A carbon feed with fewer moving parts. Employs no trouble-causing chains.
- ★ The exclusive Strong Lightronic Arc Control System advances the carbons by means of separate feed motors as they are consumed, to maintain a uniform arc gap length and to accurately position the positive arc crater at the exact focal point of the reflector. A single adjustment controls both carbon feeds. A screen light of constant intensity and color is automatically maintained without constant attention from the projectionist. The arc is stabilized by its own magnetic field and an air jet. The function of the Strong control cannot be thrown out of efficiency by accidental movement of the reflector as the control works independently of the projected beam.
- ★ An 18-inch diameter Strong Tufcald reflector is employed. Resultant heat at the aperture permits projection of the wider print without film damage or buckling which would affect focus.

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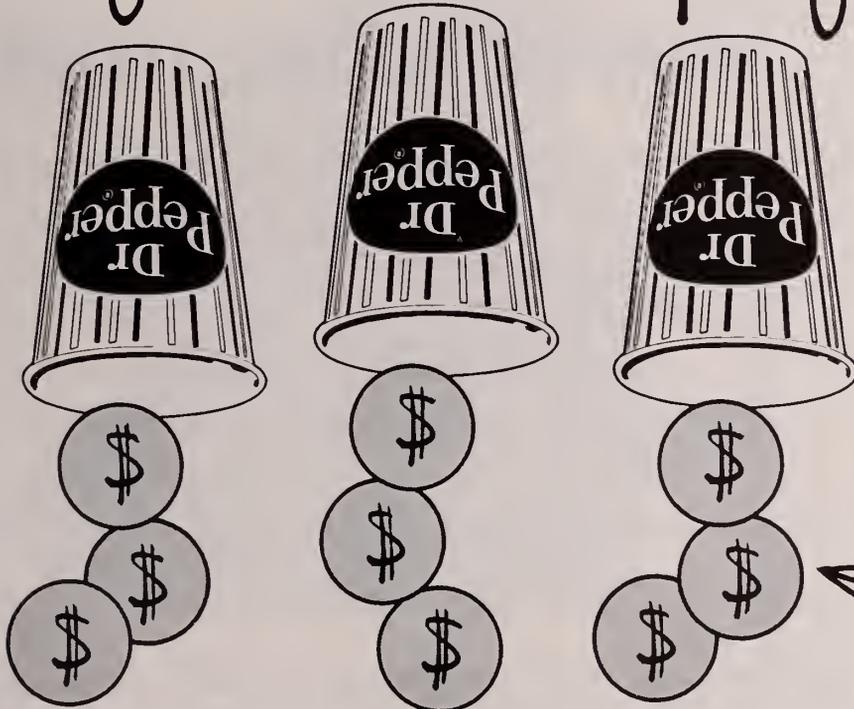
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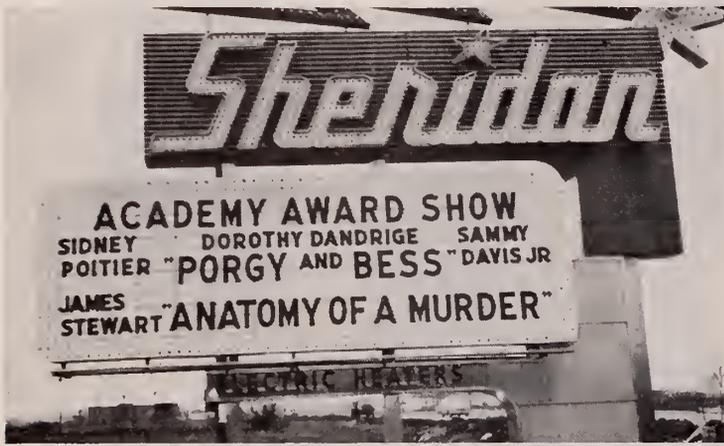
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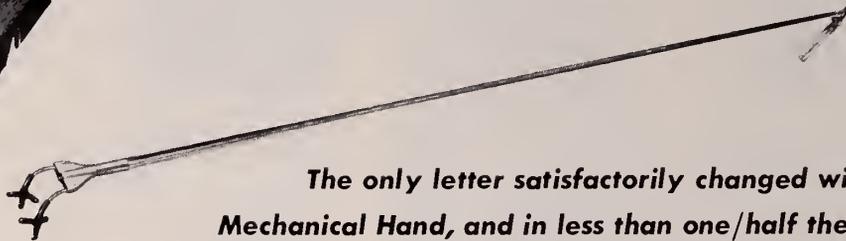
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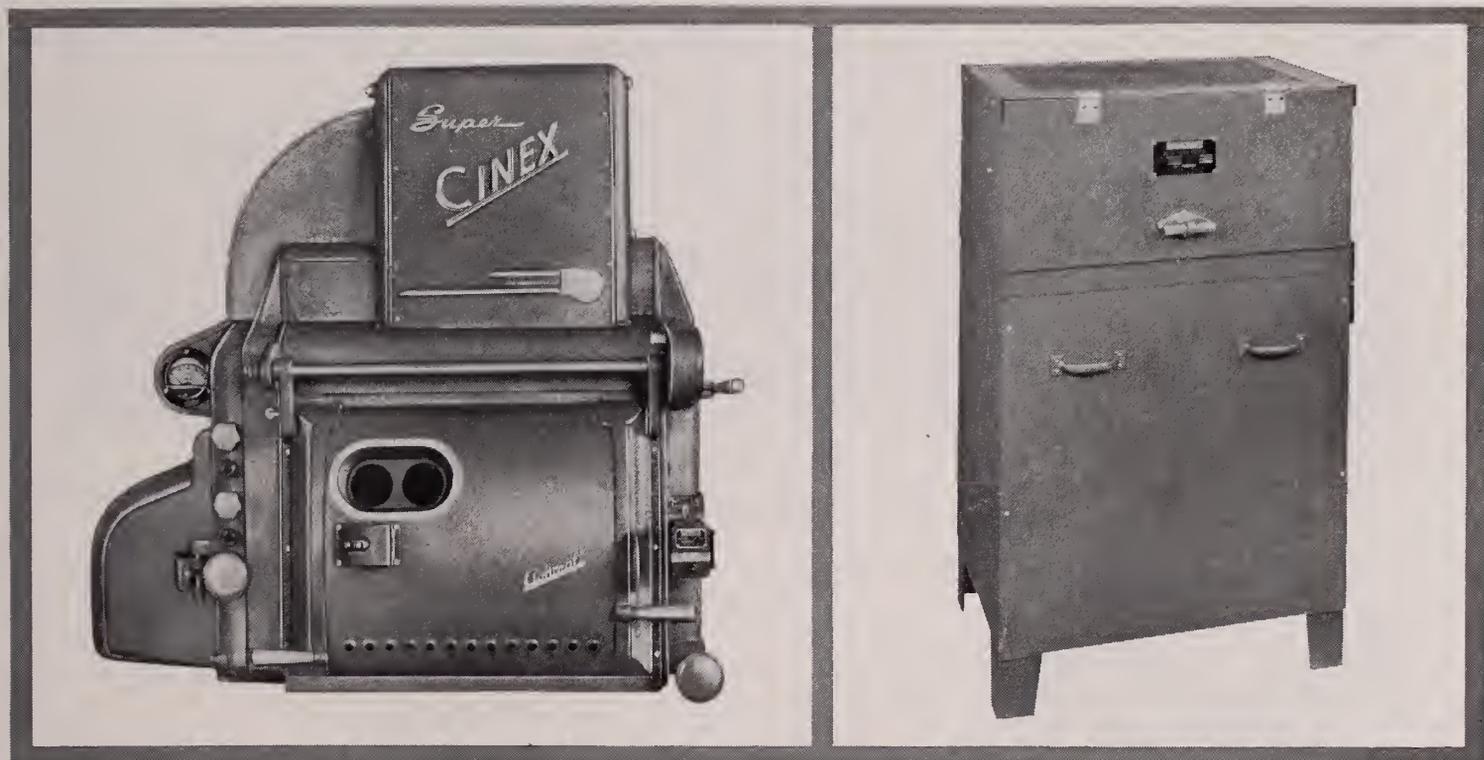
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c o n t e n t s



FEW DECORATIVE furnishings, if any, can do more to add the touch of luxury to a theatre than do comfortable chairs and rich, deep pile carpeting.

With his first step into the theatre's lobby, the patron is aware of the warmth, color and soft cushioning underfoot provided by carpet, and realizes that he is in a first-class entertainment establishment.

The trend toward custom-designed-and-loomed carpet for individuality or to tie in or exemplify the character or name of a theatre continues, but there is always a variety of new stock patterns in commercial carpet each year from which an exhibitor may make his selection.

Theatre seating manufacturers take pride in the research which has gone into the design of their chairs—research which has resulted in the posture-perfect seating which is available today. Theatre chairs are now more luxurious, with foam rubber cushions and padded arms, than in years past. They are also wider, and this is as it should be. It is a known fact that people, especially Americans, are larger and taller than they were several decades ago, due mainly to better nutrition.

Consideration for that increased height is shown in the new pattern of installation. In the past few years, rows have become farther and farther apart, and the average now is about 38-42 inches. There is even a theatre with an extraordinary 54 inches between rows, as reported in this issue.

There's no question that quality projection and sound come first, but even the finest presentation will soon become tiring if a patron is uncomfortably seated and annoyed by passing patrons in too closely spaced rows.

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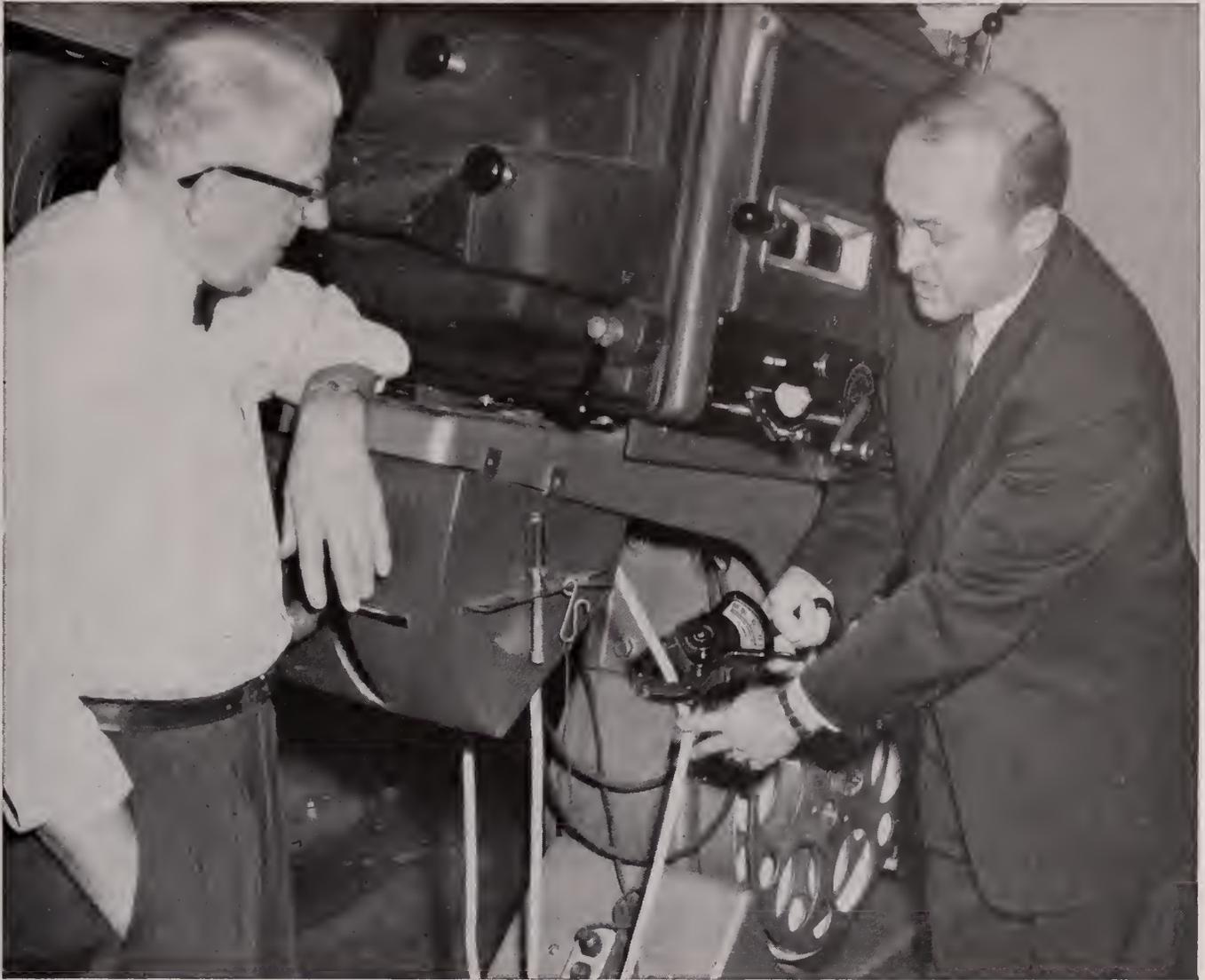
ON THE COVER

Owner of the Canadien is Michael Costom and the architect was Arthur Mogilesky. A feature article, illustrated and describing a number of unusual features of the theatre, will appear in a subsequent issue of the MODERN THEATRE SECTION.

I. L. THATCHER, Managing Editor

The MODERN THEATRE Section of BOXOFFICE is included in the first issue of each month. Editorial or general business correspondence should be addressed to Associated Publications, 825 Von Brunt Blvd., Kansas City 24, Mo. Wesley Trout, Technical Editor; Eastern Representative: Carl Mos, 45 Rockefeller Plaza, New York 20, N. Y.; Central Representative: Ewing Hutchison Organization, 35 East Wacker Drive, Chicago 1, Ill; Western Representative: Wettstein, Nowell & Johnson, Inc., 672 Lafayette Park Place, Los Angeles 5, Calif.





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**UNION
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THE NEW PEQUA — THE BEST OF MODERN

OWNER: Prudential Theatres

ARCHITECT: Maurice D. Sornik



Patrons entering the new Pequa Theatre, Massapequa, N. Y., encounter this dramatic and beautiful interior. The spiral staircase rising from the planter leads to the projection room. To the left is

the two-story-high foyer-lounge, at the far end of which is a children's playroom and coffee lounge. Modern lighting fixtures are suspended from the ceiling on vertical rods at random heights.



Plate glass, face brick and metals have been combined in the construction of the theatre building into an eye-pleasing whole. The marquee which extends around the right side of the building provides patron shelter and its soffit has many downlights for good illumination. The marquee is of stainless steel and plastic. The inside-outside boxoffice is built into the corner pillar. Unusual treatment is given coming attraction posters, as they are displayed against the inside of the glass walls and backed by draperies. The theatre has parking for 300 cars.

MODERNITY FOR the sake of modernity is something not always to be prized, as shown by the barrenness of some of the monolithic structures which have been erected in recent years. But when the contemporary spirit is interpreted architecturally in beauty of design and imaginative use of materials, it is wholly desirable. Such an interpretation is to be found in the new Pequa Theatre in Massapequa, N. Y.

The sweeping expanse of the all glass front rises to the full, two-story height across the foyer and lounge. Over the entrance doors, the marquee of stainless steel and plastic which extends around the side of the building, has a soffit studded with inset downlights, and the name sign is suspended at the corner. The combination inside-outside ticket office is built into the corner pillar of the building, formed of glass face brick and metal, the other exterior materials used in construction.

Display frames for attractions are mounted inside behind a front and side section of the glass walls and backed by full length draperies.

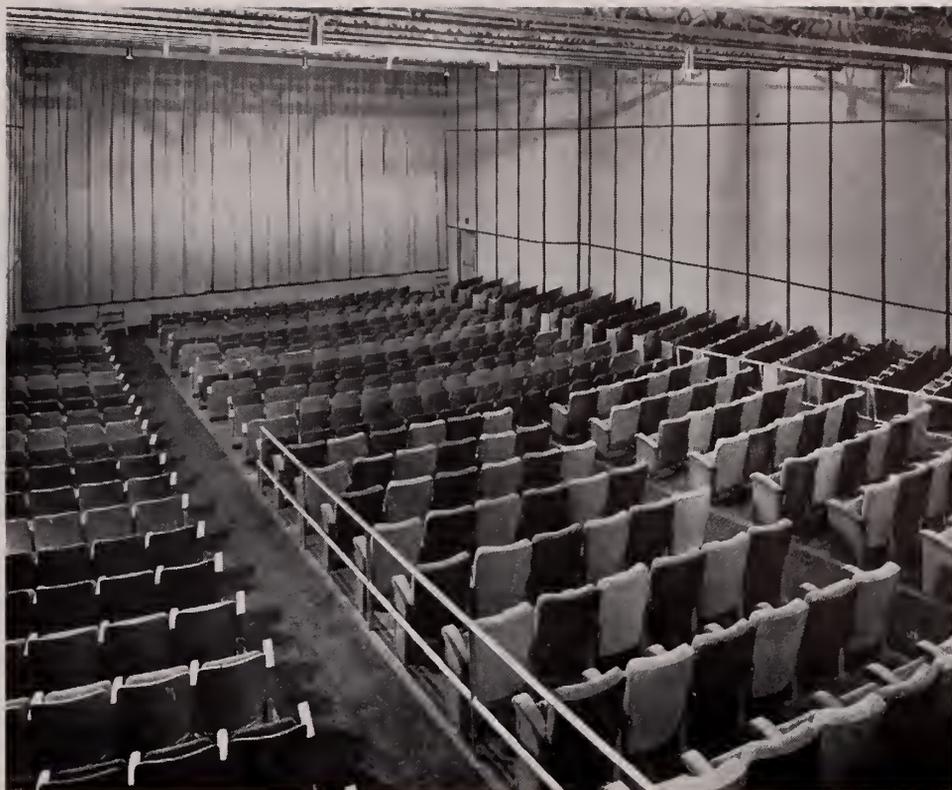
A PLANTER IN LOBBY

Just inside the terrazzo-paved lobby the patron faces a charming planter set against the face brick walls which were brought inside in this area. Rising from it is a graceful spiral stairway to the projection booth.

A turn to the left, and through doors in an interior, two-story glass wall, the patron enters the expansive foyer-lounge area. The dramatic effect of the high ceilings of patterned acoustical tile is intensified by a wall of Vicertex vinyl the height of which is emphasized by vertical white sections. Slender, tubular lighting fixtures are suspended at random heights.

At the far end of the lounge is a children's nursery, with games, television, restrooms, etc. It is supervised by an attendant. Coffee is also served here.

The main refreshment service is located between the foyer and lounge, and is set on a strip of terrazzo. The lounge and foyer lane are carpeted.



Most unusual are the walls of the Pequa auditorium, fashioned of pre-fab, pre-finished aluminum panels with acoustical rockwool backing. The railed-in seating section is a smoking loge with lounge chairs.

The Pequa auditorium is especially distinguished by the best in modern architectural design. Walls are pre-fab, pre-finished aluminum panels with acoustical rockwool backing over acoustical form-board and poured gypsum. The ceiling was given the modern treatment with exposed, long-span, painted joists. Tubular downlights are inserted and suspended from conduit in the joists.

CREDITS: Carpet: Moslund • Changeable copy equipment: Adler • Drink vender: Apco • Lomps: Ashcroft • Lenses: Bausch & Lomb • Projection: Simplex • Plumbing: Crone • Rectifiers: Sonsha • Rewinds: Neumode • Screen: Technikote • Seating: Heywood-Wakefield • Sound: RCA.

The screen spans the full width of the auditorium, the walls, ceiling and floor forming the surround.

The 600 theatre chairs are spaced on 36 and 40-inch centers, and there is a railed-in smoking loge in the rear with lounge-type seats.

A colorful pattern is set by the loge chairs, alternately covered in gold and green velour. The other seating alternates entire rows of padded-back chairs covered in red, green and gold velour.

The Pequa is a downtown theatre built and equipped by Prudential Theatres at a cost of more than \$250,000. It occupies a ground area of 400x300 feet and provides parking for 300 cars.



A closeup of the children's nursery at the far side of the lounge. Coffee is served here, and, as may be seen, the floor is marked off for games and the tables can be moved aside for this purpose. The television set is a popular attraction, too. There is an adjoining restroom and the nursery is supervised by a theatre attendant.



In this photo, as well as in the one above, the exposed long-span beams may be seen. They were painted to tie them into the other decorative treatment. The pre-fab, pre-finished aluminum panels are continued across the back wall and even face the doors. As may be noted from the position of the projection room, there is very little, if any, projection angle to the screen which spans the full width of the auditorium—the walls, ceiling and floors forming the surround. The three ports at left of the booth are for Klieglights.

EVERY OTHER ROW REMOVED, SEATS ON 54-INCH CENTERS



What may be the widest spacing of seats in any theatre, is evident in this photo of the Edgewood auditorium, Baltimore, Md., where rows are now 54 inches apart.

AT LEAST TWO people—perhaps three—can pass without disturbing seated patrons at the recently remodeled Edgewood Theatre, Baltimore, Md., because every other row of seats was removed, making the remaining rows approximately 54 inches apart. This has proved to be the most popular improvement with the patrons who are also appreciative of the fact that the remaining seats were painted and put in first-class condition.

Other remodeling in the auditorium included the removal of two rows of seats and standing rail on either side to make way for two new lounges. These are in addition to an existing ladies' lounge. Restrooms were thoroughly cleaned and repainted.

After the extensive reduction in seats, the Edgewood now has a capacity of 480 which is quite sufficient for its new policy as an art house, and it is clicking along nicely with a substantial business. The theatre is located in an outlying section of the city.

In the auditorium, the proscenium was

repainted, a new 24x42-foot screen installed and a new front curtain and two-toned, movable side screen masking added. Carpet was laid on the stage floor for acoustical purposes.

The Edgewood is equipped for stereophonic sound (Simplex and RCA), uses Peerless Magnarc lamps and Simplex E-7 projectors which have been modernized with vertical train and cine' center which allow the lens to be moved into any position so that the film can be centered on the screen, to compensate for pictures made in different dimensions.

The Edgewood booth also has a Brenkert effect machine.

Projection throw is 115 feet and the angle is almost negligible.

The lobby was treated to repainting, refinishing of marble and tile floor, new furniture and new poster cases. A corner planter fountain was installed. The candy stand off the standee area and recessed into the auditorium was modified to conform with the new decor.

The stand serves coffee, candy and ice



New poster frames and a corner planter-fountain were high points of the lobby updating.

cream, and in addition there are candy and cigaret vending machines.

The exterior of the theatre was updated by repainting the white columns and repairing and repainting the upright sign.

Live flowers and plants are placed wherever possible and paintings by local artists are exhibited in the lounge. Cashiers and refreshment stand attendants wear smocks and doormen wear tuxedos, in keeping with the desired atmosphere. The Edgewood is owned and operated by F. H. Durkee Enterprises.

Executive supervisor of the Edgewood for Durkee is C. Elmer Nolte jr. Film bookers are Vernon Nolte and Martin Connors, film buyer is Fred Schmuft and refreshments are in charge of Gus Nolte.

The Durkee circuit with headquarters in Baltimore, operates 20 theatres in Maryland. In Baltimore, in addition to the Edgewood, there are the Arcade, Ambassador, Belnord, Boulevard, Forest, Garden, Grand, McHenry, Northway, Patterson, Red Wing, Senator, State, Waverly, and North Point Drive-In. In Annapolis, Durkee has the Capitol, Circle and Playhouse; and in Havre de Grace, the State.

In addition to the art films played by the Edgewood, the recently formed Baltimore Film Society, dedicated to bring earlier-day classics to the screen, selected the theatre for presentation of its programs.



A corner of one of the new lounges.



The refreshment stand in the standee area.



China-Cote "personal" cups for coffee are popular.



PLANNED CARE OF SEATING MEANS MORE YEARS OF SERVICE

**Daily Inspection of Chairs,
Immediate Repair of Damage
And Regular Cleaning Are
Routine Maintenance Chores**

By JOHN HEIDT*
as told to Haviland F. Reves

THE QUALITY OF SEAT maintenance is very important to the audience of today. In many cases people are living in new homes, or in older homes modernized and with new furniture. They have new cars with dazzling upholstery. People today appreciate clean comfort.

But today many theatres have seats that are 20 years old or over. The owners think they cannot afford new seats and do very little for their old seats—and then ask why they don't do more business.

This puts me in mind of a theatre in a town of about 4,000, where the owner became worried about his customers staying away. He was not getting the amount of business he knew he should. So he started an investigation, and was told that his seats were too dirty and torn up. This "consumer research" showed that his customers knew more about his seats than he did.

COULDN'T GET BACK OFF

Then he called the local upholsterer and got an estimate of \$5 per back for the same kind of mohair as the original covering. The owner told him to go ahead—but the upholsterer didn't know how to get the back off—it was a very complicated type, and has since been discontinued. The upholsterer walked off the job.

So the owner called in a seating serviceman, who got busy with hot water and Tide soap to clean up a few backs. He found the fabric was receptive to shampoo cleaning, and the backs came out clean and beautiful. So they made a deal to thoroughly clean all the backs, and recover all the seat cushions with new materials and do some other repair work for \$2.50 per seat.

The owner advertised and stressed the seating. The floor was painted, the theatre was nice and clean inside as well as outside, the place was gleaming—and business picked up. With what he saved from the original estimate cost, the owner

*Owner of Service Seating Co.

bought himself a new car, and he was happy!

The biggest source of complaint from customers is filth on seat backs and cushions with spots and gum.

Even teenagers, when they see a good seat, do not seem to bother with it. But when they see seats in poor condition, they seem to lose respect for the whole house, and do not care how many they damage.

ROUTINE MAINTENANCE

Daily inspections should be made by the janitor as he does his regular sweeping. He has to go carefully through each row of seats, and is the one staff member closest to this problem daily. He should be trained to note any seat damage, and to take proper steps to remedy it, or to report it, according to the house practice.

In the spring and summer, the seat backs and the bottom of the seat cushions should be washed down and "degummed"—this should be done at least once a year. The heating over the winter and the touch of customers causes a film to accumulate over the entire surface—actually, this means an increased amount of dirt deposit over the winter season.

The degumming should be done first, with the use of a putty knife. The maintenance man should scrape it, taking great care not to cut the surface of the seat. This should be done for any kind of seating.

The washing process should follow. Hot water and a good soap are best—we usually use soap powder—a national brand product like Tide, Spic and Span, Climalene, or Dutch Cleanser. This is used for metal backs and metal surfaces of all types.

For wood surfaces, the water should be lukewarm, and used with the same cleaning products. Wood requires a little more care, and should be dried immediately. Since much modern wood is plywood, it could be damaged if allowed to remain wet.

An ordinary rag or sponge should be used—I would not recommend a scrub brush, which might damage the finish of

the seat. The seat should then be dried with a dry rag.

On the upholstery materials—some fabrics are receptive to cleaning, and others are not. In general, modern fabrics with a large nylon content can be cleaned. It is necessary to first know the type of surface—most older seats were finished in cotton fabrics, which do not clean very well. In that case, when a seat becomes too dirty, there is little to be done about it except to recover it.

But modern seating fabrics with high nylon or rayon content clean easily. The same cleaning process—hot water, with a sudsy cleaner like Tide—is best. The amount of water used should be kept to a minimum—the idea is not to oversoak the fabric, but rather to shampoo it with soap suds. After a good shampoo, the fabric should be wiped clean with a dry rag—and it is important to run downward with the direction of the nap, with a smooth finishing stroke, not pressing too hard.

"BALDING" CHAIR TOPS

Mohair has a tendency to wear on the top—customers tend to place their hands on the top of the seats as they walk through the rows, and this in turn makes the top of a chair seat bald. The nap wears off. A seat in this condition is not easily cleaned. The only thing to do is to replace it, that is, to recover the seat. Further, mohair cannot be matched today, because it is not being made, being too expensive.

Very few seat backs today are made of leatherette—most are of cloth, so the foregoing procedure takes care of them. Leatherette, however, is easily cleaned, when it is encountered, usually on the face side of the back. Lukewarm water and a good sudsy soap solution are used—and it must be wiped dry promptly. Allowing it to remain wet is likely to give it unsightly streaks and also to damage the coating.

Seat cushions are rarely cleaned. Usually the only thing done to them is to recover them. The reason is, that wear on them plus the accumulation of damage makes

Continued on following page

PLANNED CARE OF SEATING

Continued from preceding page

necessary recovering more frequent. The daily amount of wear also probably keeps down the amount of dirt accumulation.

This reminds me of an incident down in the hills of West Virginia, when I attended a convention at Charleston. I recommended seat service—and they told me what they needed was “seats to fill the seats.”

Theatre seats should be vacuumed every four to six months. A portable hand-held vacuum cleaner is used. This applies to fabric seats, of course. All fabric parts should be thoroughly treated.

LEATHER EASY TO CLEAN

Leather type seats, since they are much easier to keep clean, should be gone over every 30 days with light strokes of a damp rag.

Deluxe houses used to have a scheduled program of maintenance, made possible by the large maintenance crews formerly employed. This might mean vacuuming seats once a week—but such procedures have been generally reduced, as labor conditions and costs have changed.

INSPECTION PROCEDURE

I would recommend a program of periodic inspection. Theatre seating is an expensive piece of furniture. Seats are what exhibitors are selling to their customers—and they should be kept in good selling condition.

Follow-through promptly after inspection is also very necessary. Inspection without action is useless.

Once one seat is badly damaged or broken, it acts like the proverbial rotten apple in the barrel—and seems to infect the others. Damaged seats seem to tend to multiply.

Many theatre owners make an inspec-

tion by walking down the aisle—but the theatre is not lighted brightly enough for them to see what they should see—the condition of the seats, those that are dirty or torn. The typical owner is amazed when he really turns on the bright lights and sees the real condition.

The best way to do this is to take a

strong light, about a 300-watt bulb, on an extension cord. The light should be held by an assistant at about a height of eight feet, and a row by row inspection made of each seat, to see where the customers have to sit, and to see what they see. Just walking through the aisle, the owner would

Continued on page 14

De Luxe Seating in Two New Houses



General Drive-In Corp.'s new shopping center Cinema Theatre, Daytona Beach, Fla.

De luxe seating arrangements with extra-wide chairs and very generous back-to-back spacing for maximum comfort and convenience to patrons are features of the growing string of shopping center theatres being built by General Drive-In Corp.

In two of its most recently opened theatres, the Cinema in the Bellair Plaza Shopping Center, Daytona, Beach, Fla., and the Cinema in the Bayshore Gardens Shopping Center, Sarasota, Fla., Griggs push-back

chairs were supplied by Capitol Motion Picture Supply of New York.

Both theatres seat 1,200, and both are very colorful with the chair frames finished in white and the seats and backs upholstered in cherry red Naugaweave, a newly created “breathing plastic” covering that has been developed especially for comfort in air-conditioned auditoriums.

Extra-wide spacing between the rows of seats provides 25 per cent more leg room than usual.



The circuit's new Cinema Theatre in a Sarasota, Fla., shopping center.

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PUSH-BACK
THEATRE SEATING



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See your representative for Coca-Cola. Or write: Manager, Theatre and Concessions, Department S-T, P.O. Drawer 1734, Atlanta 1, Georgia.

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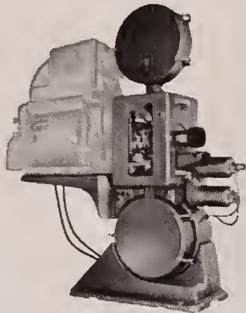
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PLANNED CARE OF SEATING

Continued from page 12

see two or three seats at the aisle—it is necessary to actually walk through each row, and to do it slowly enough for a thorough job.

A light held overhead is the correct position. If it is held below eye-level, it will blind the inspector. This extra height gives a good over-all light, and allows him to see a larger area clearly at one time. The practice of just using a small flashlight is useless—this will only reveal a very small spot. It might, however, be useful for a closeup inspection of a specific spot.

INSPECTION EVERY 90 DAYS

A good showman should make an inspection tour like this every three months. It would take about 45 minutes for a 600-seat house, or proportionately more for a larger house.

The manager or inspector should carry a notebook with him, and note the precise location of each damaged or dirty seat, with a method of indicating what attention it needs. For instance, notations might be—"Row 11—4 seats need attention; Row 15—3rd seat from end, torn back." This book itself can then serve as an instruction order to the maintenance man.

KEEPING SEATS IN CONDITION

The exhibitor should have materials and tools on hand to make ordinary minor repairs. Surprisingly, some theatres hardly have a screwdriver in the building. In these cases, the janitor or man responsible for seat work never gets to it, because there is nothing there to work with.

Responsibility for good seating maintenance must be definitely assigned as a regular part of the operating routine. The individual assigned may have various duties—sometimes it is the janitor, sometimes the manager himself does the work. It all depends on the size of the house, the way duties are assigned and shared, and the ability of the various personnel as craftsmen.

SHOULD KNOW CONSTRUCTION

The person assigned must have a working knowledge of seat construction—he should know how to take seats apart and put them together, and how to use the necessary tools. Some types of seats, for instance, require special tools.

The seat maintenance man can secure information from the seating company, by writing them for a book of instructions, or from seating service people. There is no special course required.

In the old-time seats, everything was obvious—there were just so many screws in plain sight, just requiring to be unscrewed in order to remove the seat. But in modern theatre chairs, virtually all nuts and bolts are hidden, everything is inside. There are few wood screws, and usually just concealed metal bolts.

The maintenance man must learn where these are for the types of seats in his theatre, in order to do a neat job and not damage this investment in seating.

Most theatres have just one type of seat—and this gives the maintenance man a chance to become an expert upon it. Once he understands the construction, he

customers relax...
and return for
the cushioned comfort
of **ENCORE**

ENCORE seating offers the kind of comfort that keeps patrons coming back. This deluxe unit has a padded back, protected by a steel pan at rear. Deep, cushioned, self-raising seat has 16 steel, coil springs. Sloping, all-steel standard. Long service, low maintenance add to profits. Send for free catalog of complete Heywood-Wakefield line.



HEYWOOD-WAKEFIELD • PUBLIC SEATING DIVISION
MENOMINEE, MICHIGAN

Changeable Letters



STANDARD or BALLOON

Attraction Boards Available. Write for Literature and Prices.

The BALLANTYNE CO.
1712 Jackson St. Omaha 2, Nebr.

should be able to perform all routine operations.

There are times in some theatres when damage gets out of hand. A house may go months without damage, and then have ten or 15 cases a night. The recommended step is to apply temporary patches. These patches come in a roll two or three inches wide. The one we use, called Patch-A-Seat, comes with the adhesive already on it. It is cut off to size to cover up the damage. This has a leatherette surface and is available in various colors. This does a good temporary job, and may be applied by anyone with a little care.

CLEAN SURFACE FIRST

The best way to apply is first to clean the surface of the seat all around the damaged part with hot water and a sponge or rag. A little soap may be used—we use Tide. The strong solvents used for floors and in the restrooms should not be used here, as they may damage the surface. This method will work very satisfactorily with leatherette type seats.

On cloth or fabric seats, this type of patch will not hold very well. But these materials can be sewed. This can usually be done so it will last. The material should be squeezed together so that the two sides of the gash meet, and it is then sewed in the usual fashion. The manager should keep a supply of thread in the proper shades on hand. A good No. 16 thread is recommended for durability. A curved

Continued on page 29



SHARP CONTRAST IN PROJECTION

Kollmorgen lenses rate tops in the motion picture industry. Used exclusively with Cinerama, they are standard equipment in more than 70% of American theaters. Wire sharp contrast of the projected image on the screen—the whole screen—is typical of the outstanding performance of SUPER SNAPLITE® lenses.

Other advantages that add up to superior screening with SUPER SNAPLITES are:

- Fastest lens speeds
- Uniform illumination
- Crystal clarity
- Wide range of focal lengths
- Sealed construction



KOLLMORGEN
CORPORATION
NORTHAMPTON, MASSACHUSETTS

Bulletin 222 describes Kollmorgen lenses in detail. See your equipment dealer, or write us direct.

**QUALITY
SERVICE
VALUE**

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America's
headquarters
for all
theatre equipment
and supplies

NATIONAL THEATRE SUPPLY COMPANY

DIAMOND

TRADEMARK

**PROJECTOR
CARBONS**

Better
Light!

Lower
Costs!

RINGSORFF CARBON CORP. East McKeesport, Pa.

MANKO FABRICS
26th Year
servicing theatres

Our seating division will manufacture to your specifications a tailored sewn cover made of new improved heavy duty No Tare Leatherette of proven durability, all colors, sides matching or contrasting corduroy. We guarantee to fit any standard seat. Prices from \$1.15 up; also other covers 95c and up.

We also feature a large selection of mohairs, corduroy nylon blends and velvets all reasonably priced. Fabrics sold by the yard, pre-cut squares, or sewn covers. Send for current price lists and samples. Many closeouts below mill prices. Compare our values and be convinced.

MANKO FABRICS Co., Inc.
49 West 38th Street
New York 18, N. Y.
Tel. OXford 5-7470-1-2

REFRESHMENT

Service

ADDED INCOME OPPORTUNITIES FOR PROGRESSIVE EXHIBITORS

CONCESSIONAIRES TALK SHOP IN NEW YORK



Lang Wilby

WHATEVER you want to push, you can push," Lang Wilby, manager of the Shipyard Drive-In, Providence, R. I., told those attending the recent eastern regional meeting of the National Ass'n of Concessionaires at the Park Sheraton, New York City.

Wilby has a different "special" every night, and nine times out of ten it's the biggest seller of the night. There's a reason for this. The staff is well-trained and fully informed about the special. They never let a customer stand and look around, but suggest "How about a hot pizza?" (or whatever is the special).

USES MIKE TO PROMOTE

Wilby makes frequent use of the mike for announcements, prizes, specials, etc. One hookup sends the message through the in-car speakers, another goes through a loudspeaker in the concessions area. Prizes are offered quite often—coupons in concessions items, or keyed with auto license numbers or ticket numbers. An unusual offer is a prize for the most people in a car. In the latter case, an attendant takes the license number of a car with six or seven people (one night a car had 14 people!). The usual prize is \$1 worth of concessions items, and it need not be cashed in on the same night because sometimes the people have already bought.

A short talk on automatic vending by J. Pat Mahoney, Continental-Apco, brought out the fact that vending is the world's fastest-growing industry—sales increased over \$200 million per year for the past three years due to 1) new locations, 2) larger items, 3) merchandising new products through vending machines, 4) more attractive machines, 5) greater public acceptance of vended products.

SALES GENERATORS

Vending produces sales where none existed before, he said. "You have heard the terms automatic merchandisers and silent salesmen, but I like the term sales generators when applied to vending machines. There isn't a business in the world that is not trying to create plus sales, and this is just what vending can do for you."

"Flip" Follon, Selmix Dispensers, Inc., told the concessionaires that they could make more profit through attended refreshment stands with the customer's ego

as their star salesman, and the attendant pushing the large drink.

"The attendant," he said, "must help the customer determine that he is enjoying himself to the fullest, even if it is the speaking of one word only—"Large? Giant? Jumbo?"

A vending machine does not appeal to the ego. The ego is displayed to the attendant, especially with a crowd present, as the customer shows he can afford the large drink, Follon said.

It does not mean that there should be only manual vending, he explained, but he stressed that, in his opinion, automatic vending can only augment—never replace—the attendant.

It was brought out in a discussion led by Lee Koken, RKO Theatres, Div. of Glen Alden Corp., that display is an important factor in selling candy. More emphasis is given each bar if the various colored wrappers are interspersed, rather than in blocks of brown, white, etc. Higher-priced items should be given the prominent center

display, and the case should be kept neat and clean with the bars displayed so that the names are upright to the customer. All items should be price-marked, even though the price is already printed on the wrapper.

Jack O'Brien, New England Theatres Corp., told of the outstanding success his circuit has had with snow cones and cotton candy in indoor theatres. A glass-enclosed top on the candy stand is used and no trouble is encountered with the floss spreading into the theatre.

Other speakers on the program, which is only highlighted here, included Phyllis Haeger, Popcorn Institute; Fred Magenheim, Mason Candies; Irwin Kirby, Amusement Business; J. S. Almen, Radio Corp. of America; Russell Fifer, NAC executive director.

General chairman of the meeting was Irving Shapiro, Concessions Enterprises, Boston; Koken and Bert Nathan, Bert Nathan Enterprises, New York City, were co-chairman.

Well-Displayed Stand Really Sold the Goods



A study in good merchandising, is this small but very vacative concessions stand in the Algama Theatre, Sault Ste. Marie, Ontario. What the many signs don't say is spoken by the well-displayed merchandise itself, and the animation of the popcorn machine, the cup-crowned, whirling-spray orange dispenser and the revolving spit of the hot dog machine. In addition to business at regular shows, displays like this produced an average of \$130 each Saturday morning for ten weeks when Murray Summerville, manager, held a series of "Elmer Safety Shows" late in 1960. Summerville, who promoted the shows with local merchants for a total rental of \$1,200, had such a sellout that he had to hold two morning shows, as the Saturday attendance averaged 1,500 kids for an old feature and a few cartoons.

EASY

simple controls
at your finger tips
for easy operation,
speedy service



6-IN-1

dispenses any 3
pre-flavored drinks
plus soda water,
soda jet, ice water

THE NEW SWEDEN SODASERVER*

COMPLETELY AUTOMATIC—MOST COMPACT HIGH-PRODUCTION MULTIPLE DRINK DISPENSER YOU CAN BUY



You select the drink you want—and there it is! Perfectly blended automatically at just the right temperature—and exactly right every time!

Compare it with any other drink dispenser, and you will agree: Dollar for dollar—feature for feature—the new Sweden SodaServer is truly outstanding.

SIMPLE DESIGN—Most trouble-free.

CONSISTENT CARBONATION—Efficient high-pressure pump and two-stage cooling system assure pin-point carbonation under widely varying water conditions.

ICY-COLD DRINKS—Chilled to less than

40° without ice or water bath.

HIGH PRODUCTION—360 six-ounce finished drinks per hour—allows reserve capacity for most operations.

NO FLAVOR OVERLAP—Separate dispensing tubes for each drink.

REAL SPACE SAVER—Measures only 16" wide, 20" front to back.

6-IN-1 VERSATILITY—Dispenses any 3 pre-flavored drinks, carbonated and/or non-carbonated, plus soda water, soda jet and ice water. Dispensing head is compact—does not obstruct anyone's vision.

LOW, LOW COST—Hundreds of dollars less than most competitive models.

The Sweden SodaServer is also available as a built-in part of the Sweden Soft-Serv Fountain. Ask your Sweden dealer.*

For more information, write today to:

SWEDEN FREEZER MANUFACTURING CO., SEATTLE 99, WASHINGTON, DEPT. T-4



*T.M.

Get Acquainted Offer!

Free!

One **30-oz.** can of



SILVER SKILLET

Beef or Pork in Barbecue Sauce

We want you to try our *New, Improved* Beef or Pork in Barbecue Sauce... prove to yourself how good it is. Write on your letterhead or diner's check for your choice of a free 30-oz. can of either Beef or Pork in Barbecue Sauce (include name of food distributor from whom you buy canned foods).

Silver Skillet Beef or Pork in Barbecue Sauce are never thin. A 30-oz. can makes 15 generous 2-oz. sandwiches. It is the only barbecue that can be served without a napkin! Send for your free sample 30-oz. can of either product today. Offer limited to one sample.

Extra Bonus Offer!



Free! **SILVER SKILLET**
NAXON
AUTOMATIC ELECTRIC
All-Purpose Cooker
 Value \$20.95

... with your first order of five cases of 12/30-oz. or three cases of 6/#10 Silver Skillet Beef in Barbecue Sauce and/or Pork in Barbecue Sauce!

Cooker is completely automatic with removable aluminum insert for easy cleaning. Holds 4 quarts. Perfect for serving our delicious Beef or Pork in Barbecue Sauce and most other hot foods. Thermostatic temperature selection.

MOVIE TRAILERS FEATURING BARBECUE DISHES AVAILABLE

Write to: SILVER SKILLET FOOD PRODUCTS CO., BOX 168, SKOKIE, ILL.

'Reach for Pickles' Week



Both drive-in and indoor concessionaires are planning to profit by National Pickle Week, May 18-27. Point-of-purchase display material and special "Pickle Week Deputy" badges are available from individual members of the National Pickle Packers Ass'n, sponsor of the promotion. "Reach for Pickles" is the promotional theme which will support the sale of Chilly Dillies at concessions counters during that week and after.

Injunctions to Coca-Cola

The Coca-Cola Co. has recently obtained a number of court injunctions against infringement of its trademark which enjoined theatres and other establishments from "selling, delivering or offering for sale in response to calls or orders for Cola-Cola or Coke any other product than that manufactured by the Coca-Cola Co."

TREMENDOUS PROFITS!!

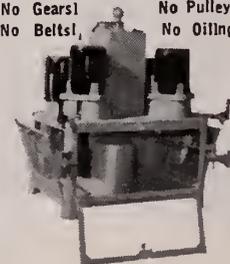
Now Fresh Fruit Sundaes, Pineapple and Strawberries from stainless steel pans!

Both juices for snow cones and fresh fruit for sundaes dispensed from one machine

HERE'S HOW TO MAKE

BIG MONEY WITH "SNOW MAGIC"

No Gears! No Belts!
 No Pulleys! No Oiling!



THE NEW SNOW CONE MACHINE

Capacity, 50 cones every 30 seconds.

The Bert's "SNOW MAGIC" machine combines eye-appealing beauty with perfect mechanical performance and large capacity. "Snow Magic" is easy to operate and is Fully Automatic. A Snow Cone costs 1/4 to 1/2¢ and usually sells for 10¢... that's profit!

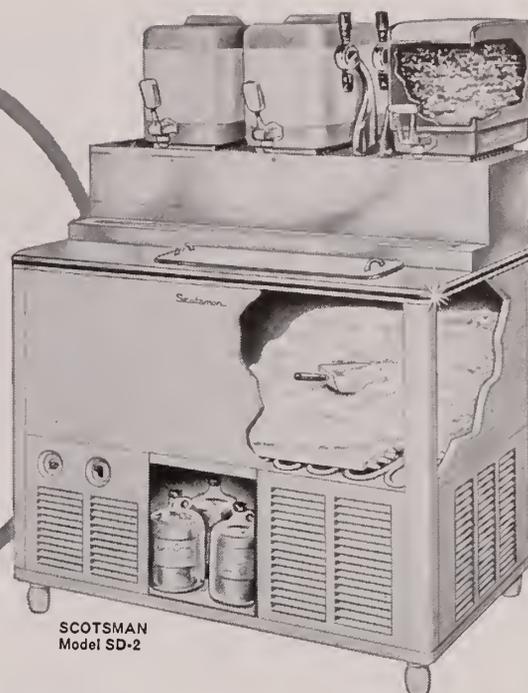
All Equipment Patented, Guaranteed and Backed by 40 Years' Experience

SAMUEL BERT MFG. CO
 Fair Park Station
 Box 7803, DALLAS, TEXAS

F.O.B. Dallas
 Eight Models Available

SCOTSMAN

Combination Unit provides Ice and Drinks from one Machine!



SCOTSMAN Model SD-2

Makes the Ice...

Combination Scotsman unit makes a plentiful supply of perfect flaked ice right at the point of fountain use. Note the handy waist-high level of the ice storage bin.



...and Makes the Drinks!

Same machine also provides both syrup and chilled carbonated water. Speeds drink service during rush periods. Wide cabinet becomes a spacious work table when ice storage bin is closed.

● Iced drinks on a split-second schedule—that's the SCOTSMAN story when the new Combination Ice Machine and Drink Dispenser is on the job!

This versatile SCOTSMAN model is a double-duty unit. Spacious ice bin serves up to 550 pounds of flaked ice for every restaurant need . . . dispenser heads mounted on top provide a selection of syrups at a convenient working height.

And that's not all! Roomy cabinet provides space for storing syrups, paper cups, straws, other drink needs . . . handy waist high counter offers extra work area when bin lid is down. Handsome hammerloid finish fits any restaurant decor...adds both convenience and style to your facilities.

Select either the two or three-head drink dispenser model . . . or choose your ice machine from more than 60 other SCOTSMAN ice flakers and cubers. Modernize with modern SCOTSMAN Ice Machines—the largest selling, most popular line in the field.

SCOTSMAN

Modernize with Modern Ice!

ICE MACHINES



YES! Please send complete details, including new "Ideas on Ice" booklet on Scotsman Ice Machines.



NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

MAIL TO: **SCOTSMAN ICE MACHINES**
 Queen Products Division of King-Seeley Thermos Co.
 25 Front Street, Albert Lea, Minnesota
 Export Office: 15 William St., New York, N. Y.

A New, Full-Color Concessions Trailer



Three sequences from the Dr Pepper trailer.

"FRIENDS ARE MEETIN' AT THE SNACK BAR . . .
THERE'S REAL GOOD EATIN' AT THE SNACK BAR . . .
REAL TASTE TREATIN' AT THE SNACK BAR . . .
GET DR PEPPER . . .
MORE THAN REFRESHIN' . . .
GET DR PEPPER AT THE SNACK BAR!"

Hot dogs, hamburgers, popcorn, candy, nuts and ice cream are all set to music in a Dixieland theme, as Dr Pepper's newest full color "snack bar" film trailer blazes across hundreds of conventional and outdoor U. S. theatre screens.

Produced by Keitz & Herndon, Inc., Dallas, the combination animated and live action 35mm film is achieving "phenomenal success," according to Bob Stone, Dr Pepper's vice-president, fountain division.

Released in February of this year, the trailer had immediate response from theatres across the nation, with "requests for the film steadily mounting," according to Stone.

This is the fourth concessions trailer produced since 1956 by Keitz & Herndon for Dr Pepper. Keitz & Herndon's Dallas film studios also produce Dr Pepper's

current 1961 series of TV commercials.

The high entertainment value of the film is attributed to brilliant color animation and live photography technique, combined with the sparkling, original Dixieland theme.

From the commercial viewpoint, the trailer is produced to increase the theatre's concessions stand gross, as well as Dr Pepper sales.

Demonstration and distribution of the films are handled by the home office of Dr Pepper in Dallas and its fountain division national field staff.

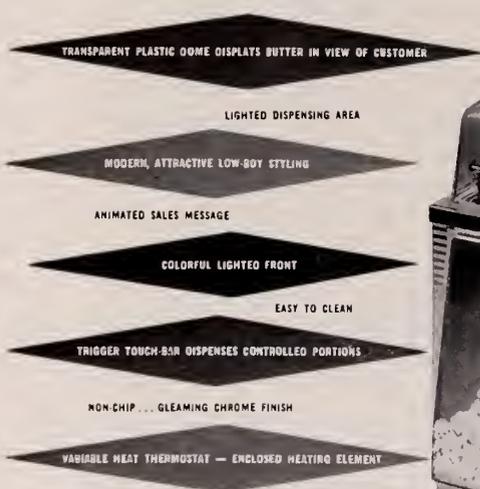
He Can Take the Hint!

According to the Associated Press, a patron in a Tulsa, Okla., drive-in theatre asked the manager if he would use his car to give him a shove since his battery was dead. The manager agreed.

As instructed, the manager drove behind a car with its parking lights on and began to nudge it. A man in the car leaned out of his window and shouted:

"I'm leaving. I'm leaving. But you didn't have to push me."

It was the wrong car.



SERV-O-MAT

butter dispenser

SERV-O-MAT with its revolving bowl, flashing sales message, colorful front, and gleaming chrome finish is a bright attraction for the sale of buttered popcorn.

Simple one-hand operation dispenses a drip-proof amount of butter at the touch of the dispenser bar, allows up to 75 servings per minute.

SERV-O-MAT easy to clean . . . manufactured by craftsmen with over 10 years experience in the building of butter dispensers.

Patented SERV-O-MAT is built to serve you economically and efficiently and to increase your profits by 250%.

Modernize your concession area and join the profit parade by ordering SERV-O-MAT now.



SPECIFICATIONS Height — 14", Width — 11", Depth — 17 1/4", Electrical . . . AC; 120 Volt; 1150 W. standard grounded plug, Shipping Weight: 32 lbs.

BUTTER KIST CUPS . . . GIVE YOUR BUTTER CORN SALES "WUY APPEAL"—ORDER NOW!

Server Sales inc. north 88 west 16447 main street, menomonee falls, wisconsin

DRIZZLE GARD®

Now Selling at Drive-Ins
Coast to Coast



The Drizzle Gard, auto-rain-visor, is now being sold at Drive-Ins from coast to coast. It not only sells well but helps sell your other lines by encouraging patrons to come out on rainy nights. You know that even the threat of rain is enough to keep some people at home. You can overcome this by running a film trailer on your screen telling your patrons they can now buy a Drizzle Gard if it happens to rain. No need to run the windshield wiper all through the show anymore. No need to stay at home. The Drizzle Gard is inexpensive and easy to attach. Like an umbrella it can be used again and again. Patrons buy the Drizzle Gard at the refreshment counter and attach it themselves. It is as simply sold as a condy bar and produces a profit for the theatre as well as providing the customers with a convenience that permits them to patronize your Drive-In on rainy nights in comfort.

Make Drizzle Gards available to your customers.

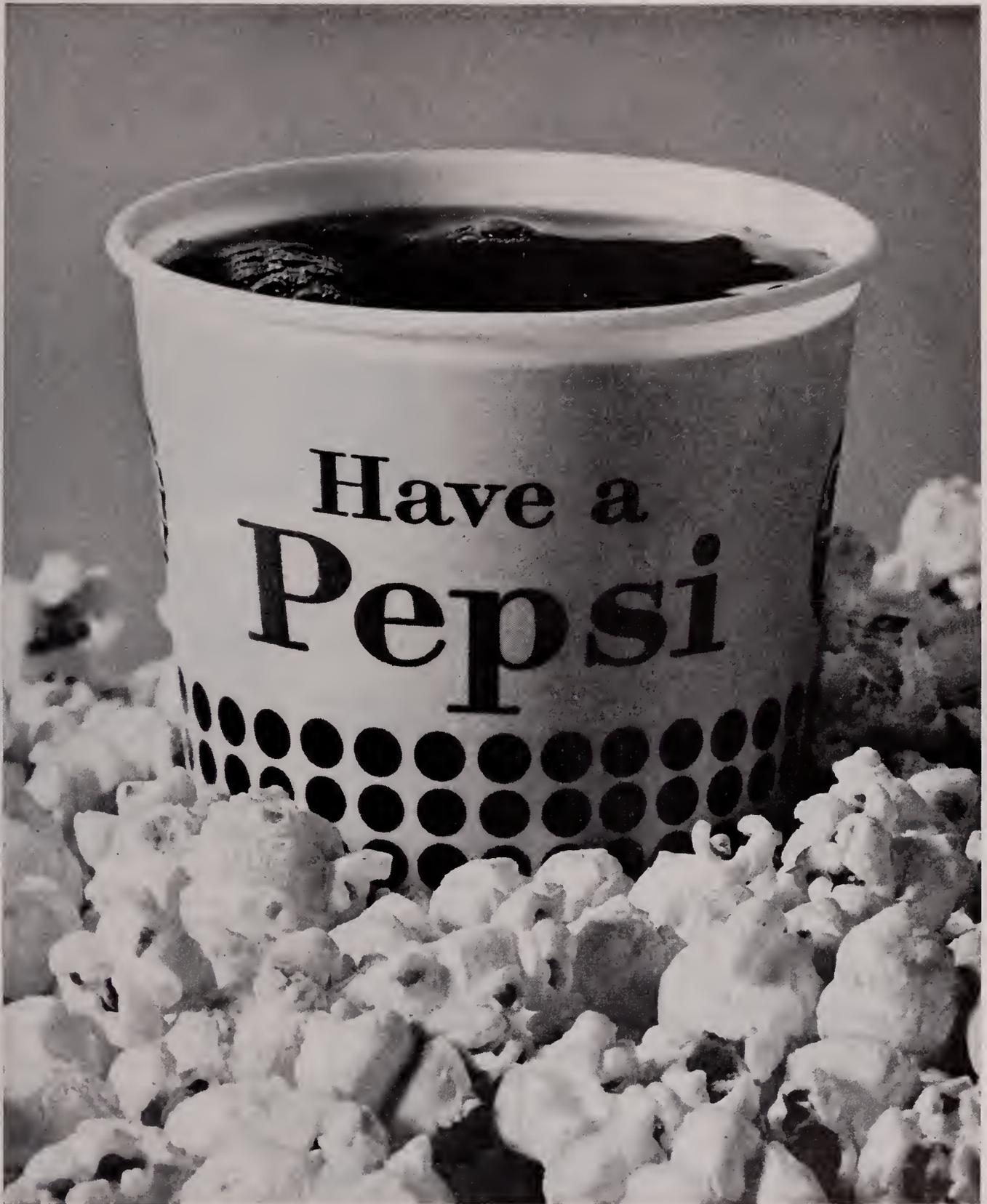
For full details write to

DRI-VIEW MANUFACTURING CO.

2223 Paris Drive, Louisville 18, Ky.

**NOW!
END
COFFEE
WASTE**

Save money. No stale or left-over coffee when your coffeemaster is an E-Z WAY automatic. Coffee's fresh, hot and ready all the time. Get the facts—write now:
STEEL PRODUCTS CO.
40 8th Ave., S.W.
Cedar Rapids, Iowa



PROFITZAPOPPIN!

Profits pop 'way up when you sell Pepsi and popcorn!
Your Pepsi-Cola bottler will show you how to make
the most of these two money-makers. Call him today!

"Pepsi-Cola" and "Pepsi" are trademarks of Pepsi-Cola Company, Reg. U.S. Pat. Off.

**THERE IS STILL TIME TO
CASH IN ON THIS . . .
SENSATIONAL
OFFER!**



ONE GALLON FOUNTAIN SYRUP
OF YOUR CHOICE

FREE

WITH EACH CASE OF

Castleberry's®

PIT-COOKED

BARBECUE



During Castleberry's

**"SANDWICH
'N FREE DRINK"**

SPECTACULAR

PLUS A

FREE

CUSTOMER - PROMOTION
KIT

TO HELP YOU SELL!

Kit is specially designed to get
them out of their cars and into
your concession to buy and buy
and BUY!

**HURRY! ORDER NOW!
OFFER ENDS MAY 31**

FOR FULL DETAILS

contact your distributor
or write direct to:

CASTLEBERRY'S FOOD CO.
Box 1010, Augusta, Ga.

Sales Go Up With a Remodeled Stand

A facelifting for the concessions stand at the North Houston (Tex.) Theatre produced an immediate increase of three cents per person in candy and popcorn sales and within a couple of months the figure rose to five cents more per person.

The former stand utilized a popcorn warmer and a candy case with one shelf on which candy was stacked. In the remodeling, a popcorn machine was placed in the center of two curving sections of candy cases in which are three glass shelves for the display of an assortment of candy to suit every taste and pocketbook.

Five-cent bars for the small fry are shown on the bottom shelf, ten cent bars on the middle shelf and 25-cent candy on the top shelf.

"Believe it or not," says J. E. "Tiny" Goodwin, manager, "the 25-cent candy, our most expensive, sells better than the ten-cent bars."

BACKBAR CASES

In the remodeling of the stand, the area in which it is located was repainted, and Goodwin added two backbar cases in which candy can be displayed and stored, as they are equipped with doors which can be locked so that the candy does not have to be moved into the storeroom every night. Goodwin figures, that with the addition of the backbar cases, he increased his concessions merchandising space to about three times as much as he had before, although the area itself is about the same.

The candy cases are cleaned and re-decorated each week by the attendants, with special designs for each holiday or special event of the week. The cases and stand are frequently repainted to keep them always fresh looking.

The concessions personnel wear white uniforms which are supplied by a laundry service for a nominal fee. On weekends, three girls are kept busy behind the case, one to handle popcorn and the other two to sell candy.

In addition to popcorn and candy, the North Houston Theatre concessions sells soft drinks, and makes excellent display use of Coca-Cola back-bar signs.



At top is the new refreshment counter at the North Houston (Tex.) Theatre with the popcorn machine dominating in the center position and flanked by two curved candy cases. Immediately above is the former stand where all candy was stacked on one display shelf. In the new stand, prominence is given the 25-cent candy on the top shelf, ten-cent candy is on the second shelf, and five-cent bars on the bottom. The new display increased cents-per-person by five cents.

**QUICK AS A WINK...
and TWICE AS EASY...**

**TO FILL
POPCORN BAGS
AND BOXES WITH
THE NEW PATENTED
SPEED SCOOP**

**THOUSANDS OF
DELIGHTED USERS**

**ONLY \$2.50 AT YOUR
THEATRE SUPPLY or
POPCORN SUPPLY DEALER**

SPEED SCOOP 109 THORNTON AVE
SAN FRANCISCO, 24

New Size of Popcorn Seasoning

Two new and smaller sizes of Savorol, designed for concessionaires with small or medium sales volume, have been announced for immediate distribution by Blevins Popcorn Co.

The new packages will come in one-pound, eight-ounce rounds, 12 to the case; and in 25-pound plastic-lined containers.

Rufus Harris, sales manager for Blevins Bee-Hive Div., said the new sizes will be sold in addition to the existing larger packages.

Savorol is Blevins' patented seasoning replacement for old-fashioned popcorn salt and other seasonings in the preparation of popcorn, hamburgers, chicken, etc.

GOOD PROJECTION AND SOUND AT THE DRIVE-IN REQUIRES CONSTANT CARE OF EQUIPMENT

Much Servicing Can Be Done by Projectionist

By WESLEY TROUT



Wesley Trout

back.

If you have kept your equipment in good repair during the season, major repairs may not be necessary. This depends, of course, on the number of hours equipment has been in operation, how clean it has been kept and if worn parts have been replaced when needed.

SHOULD RUN TEST REELS

From time to time, a reel of good quality music and dialog of male and female voices should be run to check the quality of the sound reproduction of the speakers on all ramps. Next, a test reel of frequencies from 100 c.p.s. to at least 5,000 c.p.s. should also be used at least once every month to check the frequency response of the system. The response will, of course, vary for different sound systems, but it should not be less than 4,000 c.p.s., and should be clear and crisp. By keeping your equipment in first class condition it will be possible to obtain good sound reproduction.

Of paramount importance is the checking of the vacuum tubes. If the equipment has a meter or meters, it is an easy matter to check them every day. If it is necessary to use a tube checker, then it is advisable to check at least every two to three months. Photocells should also be checked at scheduled intervals.

DEFECTIVE TUBES AT FAULT

May we point out that 80 per cent of sound trouble or failure of sound output can be caused by defective tubes. Hum and distortion can often be traced to tubes. Low volume is often caused by defective vacuum tubes and photocells. Tubes are not too costly and it is best to replace soon as one shows low reading.

Optical and magnetic sound heads should be given proper care and regular checking for wear! Belts, gears, lateral guide rollers, sprockets and motor couplings should be replaced when they show considerable wear—don't take chances

with worn parts. The gear box should be drained out at least every six months and refilled with fresh oil. Do not use regular projector oil—use only lubricant recommended by the manufacturer. It is a good idea to flush out gear box with oil before refilling so that all old oil will be removed.

The lubricant should be removed from the oil wells in your projector mechanisms because any type of lubricant loses its lubricating powers after so long, and this oil or grease lubricant then fails to properly keep moving parts lubricated, and thereby will cause unnecessary rapid wearing of parts and frequent replacement when this could be avoided if more consideration were given to the type of oil, or grease, used and kept in the projector mechanism and sound head.

The projector intermittent movement should be very carefully maintained be-

cause the unit operates at a very high speed, and, if the wrong type of lubricant is used, it may result in damage, and a noisy movement. The intermittent movement is the "heart" of the projector and must be kept in good repair if one expects first class projection. Parts should be replaced when needed and thereby avoid sudden breakdowns. A very high grade of oil or grease, whichever the case may be, should be used, and only the type recommended by the manufacturer. Your local supply dealer can supply the right type for all makes of projectors.

One should check projectors every three to six months, depending on the number of hours of operation, for worn gears, shafts, pad rollers, lateral guide rollers and fire trap rollers, etc. Always replace badly worn parts because they may damage other parts.

CAUSES OF FILM DAMAGE

More damage is done to film by dirt and pieces of film in fire trap rollers than any other parts. However, dirty gate, lateral guide rollers and rotary stabilizer roller can also cause film damage, plus too much tension on film gate and takeup.

There should be just enough tension on the gate to hold film steady and just enough takeup tension to turn the reel (2,000-feet) when full. Excessive tension will tear patches apart and damage sprocket holes in film.

Be sure to keep the projection room clean and tidy. There is always some extra

Continued on following page



Shown here is a most excellent, modern projection room, a model for drive-in theatres. It is at the Sky-View Drive-In, Omaha, Neb. In the picture, Clayton Yost, projectionist, is adjusting the negative carbon feed. The CinemaScope lens on the front wall is placed on a shelf, with a strap around it to protect the lens from falling. In the port hole is a blower to keep out the dust; a blower is preferable because it eliminates the loss of some light when glass is used in the lens port. Glass is used in the observation port. Hanging from the ceiling is a worklight with a long extension cord and the projection room is equipped with an indirect lighting system. All wiring is either in greenfield or conduit. The lamphouses are ventilated with a blower and outlet as recommended by the manufacturer, National Theatre Supply, assuring adequate ventilation for these Constellation "70" high intensity lamps, recently installed at the Sky-View. Projection and sound are Simplex.

GOOD PROJECTION AND SOUND

Continued from preceding page

time, even during the running of the show, to straighten up everything before closing down at night, or before showtime do a little cleaning of room and equipment. Dirt and dust, if let get the upper hand, will soon get into projectors and sound equipment and cause trouble and unnecessary wearing of parts.

Carbon stubs should be kept in a can, pieces of film should be put in a waste paper can. Keep the rewind table clean and film mender free of excessive film cement. One can always do better work in a clean place and with things kept in an orderly manner, namely, tools, parts, films, etc.

SCUM ON LENSES

On some recent inspection trips we found several situations where the focus was very bad at times. After a close check we discovered the lenses, while not real dirty, had some scum which prevented obtaining a sharp focus, and we also found that the lens mount was inadequate and did not hold the lens rigid and caused some vibration and looseness in the lens mount. Moreover the lenses were not high quality and a clear, sharp picture could not be secured. In a few cases we recommended replacement with a higher speed and a better quality lens. Much of the poor focus we found in drive-in theatres was due to large screen area and screen surface.

We want to point out that the lens should be cleaned every day with some good lens compound and lens tissue. Using a rag, if not soft, may cause a scratch on the lens surface. Do not take lenses apart, particularly late style, because they are sealed in for life. The lenses should be handled very carefully because they are easily damaged. If oil does get inside of the lens, which happens only with old lens, ship to factory for cleaning and reassembling.

UNEVEN WEAR ON SHOES

NOTE: If focus can be made sharp on one side but not the other, check gate shoes for uneven wear, and shoes on back plate.

Now, the next important unit in your drive-in theatre is the projection arc lamp and its power supply. The arc lamp should be kept clean, the arc mechanism kept clean and properly lubricated. Most arc lamps are now air-cooled, but where very high amperage is used, the carbon holders are water-cooled due to high amperage and intense heat generated by the carbons. If you use a tank for water, be sure to keep a cover on it; plate glass is best so you can easily check water level. When using a pump, be sure to keep water lines clean, using compressed air to blow them out occasionally. The lines must be kept open and water flow freely because stoppage of water might burn out the carbon holders.

If you are using high intensity arc lamp, bear in mind this arc is very critical and must be kept perfectly adjusted. Also, correct arc voltages and amperage must be used for each particular carbon combination used in order to secure maximum efficiency and light output from your lamp.

More light is always needed in most drive-in theatres and this extra light can sometimes be obtained by narrowing the shutter blades slightly. Many of the leading manufacturers can supply special shutters for drive-in operation. In most cases, the average light transmission is about 55 per cent from present day projector shutters.

While we are on the subject of light for drive-in theatres, may we bring to your attention the importance of the power supply for powerful arc lamps. It must be large enough to supply adequate amperage from 80 to 200 amperes for each arc lamp. Today, there are highly efficient new types of rectifiers with very high efficiency which will save money for any theatre because of the low cost of operation. We know that pure DC can only come from a motor-generator set but very satisfactory DC output can be supplied by the newer types of rectifiers.

Do not select a DC power supply too large because it will be a waste of power that will cost you money at the meter. Purchase one just large enough to efficiently carry the load and not overheat. Also be sure the wiring to the rectifiers, from power supply, is adequate in size so it won't heat up and cause high resistance and a loss of power.

It should be needless to state that drive-in equipment requires more care and more cleaning because it is subjected to more dust and dirt. There are several methods used to help keep this dust down—install glass in port holes, or put port hole blowers in lens ports and glass in observation ports. We favor the latter method because it collects dust and if this dust is not removed, considerable loss of light will result. Projectors should be covered every night when theatre is not in operation.

We have covered the maintenance in many previous articles but want to again point out that the daily inspection and cleaning of the amplifiers and sound heads is extremely important in order to keep down sound troubles. If dust and carbon soot is allowed to accumulate in the interior of the amplifiers and sound heads, they can cause "shorts" and noisy operation of the system, often complete breakdown.

It is a good procedure to use a small hand bellows and stiff bristle brush to *clean the equipment every day*—it takes only a few minutes of your time.

In many cases, we have found amplifier insufficient in capacity to drive all the speakers, and when all the ramps were on it was necessary to turn the volume control on full and this would cause noise in the output. Usually the fader should be operated from half to three-quarters open for good sound reproduction and quiet operation, provided, of course, system is in good repair. However, amplifiers should have sufficient power rating to easily take care of all the ramps without any overload.

For your guidance, power amplifiers should have sufficient power output to easily take care of all the ramps so that not less than *one-fourth of a watt can be supplied to each speaker*. This amount of power is a "must" in order to drive the speaker at its full capacity when necessary.

Today, most leading makes of modern theatre amplifiers have inverse feedback for reducing distortion so it will not be noticed and the quality of the reproduction will be highly satisfactory. Of course, circuits and tubes have been vastly changed in recent years and one is assured fine quality sound reproduction with fewer tubes and smaller units, etc. If you have very old equipment, may we suggest that you hear and see some of the more modern sound equipment installations. *Bear in mind that better projection and sound will pay better dividends at the box-office*. Many closings of theatres can be attributed to inferior sound and projection.

When servicing sound and projection equipment, one cannot guess what might be wrong and causing loss of volume, loss of sound output or distortion. One must read and have a good service manual with data telling what and where to look for trouble and how to correct it within a reasonable length of time and without a loss of showtime. There is no reason why projectionists and exhibitors cannot do much of their own maintenance if some test equipment is purchased and a good sound and projection manual is kept within easy reach. Our articles have also told you how to do considerable servicing on all leading makes of equipment.

Install New Century Systems in NBC Studios

Three Century projector and transistor sound systems were recently purchased by National Broadcasting Co. for their screening rooms at Rockefeller Center. Each sound system, as shown in the photo, is mounted on a Century pedestal with a special studio incandescent lamp unit between it and the projector mechanism and sound reproducer. According to Larry Davee, president of Century, the installation was made by Capitol Motion Picture Supply Co. of New York.



LITERATURE

The following concerns have recently filed copies of interesting descriptive literature with the Modern Theatre Information Bureau. Readers who wish copies may obtain them promptly by using the Readers' Service Bureau coupon in this issue of *The Modern Theatre*.

FULL DETAILS on the big "Sandwich 'n Free Drink" promotion are available from Castleberry's Food Co. The company offers one gallon of fountain syrup free with each case of barbecue so that drive-ins can offer a free drink with purchase of a sandwich.

BROCHURE ON TAPE and Film Drive Sprockets—La Vezzi Machine Works has released an informative, eight-page brochure which illustrates, diagrams and describes the many different types and sizes of sprockets available from La Vezzi stock and ready for immediate delivery. There is also a section devoted to special sprockets made to buyer's specifications for those whose requirements are unusual and cannot be met by stock items.

THE APPLICATION of calcium chloride to reduce dust on unpaved surfaces such as drive-in theatre ramps, is discussed in a technical brief entitled "Brief MB-11—Dustlaying With Calcium Chloride," now available from the Calcium Chloride Institute.

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PERFECTION A 'MUST' AT MUSIC HALL

By AL STEEN

BEN OLEVSKY, chief of projection at New York's Radio City Music Hall, recently said, "When the picture goes on the screen at the Music Hall, it must be flawlessly projected and it *must* stay there."

And, he is so right in that statement. The Music Hall crew of expert projectionists has been selected for its technical know-how of the precise routine needed to put the picture on the screen and to make sure there are no mechanical interruptions to annoy the vast audiences who go to the Music Hall regularly. Good maintenance of all of the projection and sound equipment, therefore, takes top priority, every day of the year—before the show opens and after it closes and any time during the show, when repairs or adjustments are needed to avoid a breakdown or interruptions in the program.

Olevsky, when recently interviewed, had some interesting and practical information to support the Music Hall's reputation for perfection in presenting its screen entertainment. He was asked to pin-point the most important ingredients of the Music Hall system of equipment and he quickly



The Radio City Music Hall projection crew: from left, chief projectionist Ben Olevsky, projectionist Jack Sturim, assistant chief projectionist W. G. (Bill) Nafash and projectionist Ed Laursen. Note the exceptionally high ceiling in this large, well-equipped projection room.

responded, "Everything is important. Every unit of equipment, every component must function faultlessly as a single unit if we are to forestall a breakdown. First of all, however, we start with modern equipment to do the intricate job we require here at the Music Hall.

"We have four Simplex X-L projectors, each for use at some time during a program—for newsreel or special effect shots—yet any one of these projectors is connected in such a manner that it can be used as a standby for any one of the other three. Equally important, however, is the remarkable reliability of the Simplex X-L projector. Our projectors were installed by National Theatre Supply Co. in 1950, and in 11 years of operation they have never been removed for a general overhaul.

"We have replaced some of the film contact parts when slight wear has been detected, but this routine follows our general scheme of daily inspection. The intermittent movements of these projectors have never been replaced or removed for general overhauling, yet our projected picture is well within the standards set by

the Research Council for vertical jump and lateral weave."

Olevsky was asked to explain the many steps of maintenance of every unit of the projection equipment, a routine every morning before the picture hits the screen.

"First of all," he said, "our projectors and associated equipment must be spotlessly cleaned. A small speck of dirt or grit on any of the several film contact rollers or shoes could cause serious damage to the film. The gate, film trap and spot-sight box covers are removed and thoroughly cleaned. The simple basic design of the Simplex X-L projectors permits quick and easy access to all film contact parts for this servicing.

"The takeup attachments on our Simplex X-L lower magazines are cleaned and checked, although adjustments for tension are not necessary, since the weight of the reel and film automatically maintains a film tensile pull of seven pounds. The film travel parts of the projectors are cleaned quite often after each reel is finished. Clean lenses? Not only are they cleaned every morning, but we remove static dust from the elements several times daily."



Ed Laursen replacing positive arc lamp jaws after cleaning and adjusting the lamp.



Bill Nafash reassembling Simplex X-L film gate and trap after cleaning and adjusting.



To assure "perfect" picture presentation Jack Sturim prepares to thread a special test film.

The arc lamphouses get the same meticulous daily attention as the projectors, Olevsky said, "We selected Peerless Hy-Candescent arc lamphouses for several reasons. They are by design a very practical mechanical arc lamp and easily accessible for maintenance and repair. More important, however, is that the high speed optical system is ideally adapted to the very critical projection conditions at the Music Hall. We carry a current load of 160 amperes at the arc, and we make sure that the full load reaches the arc to be converted into the right heat temperature to maintain the highest burning efficiency of the carbons and at the exact color prescribed by the producers to bring out all the natural color and depth in photography.

"The positive jaws are removed, buffed and cleaned daily to eliminate any possible loss of current through the resistance of bad contacts with the positive carbon. Arc control assemblies and parts are checked and adjusted to maintain the exact arc gap spacing."

PROJECTORS AIR-COOLED

Olevsky added some interesting highlights on equipment and film-cooling devices. He explained it in this way:

"Since our Simplex X-L projectors are equipped with curved gates, we had a choice between water or air-cooling devices to keep the projectors cooled. We likewise had a choice between dichroic heat deflectors and heat-reducing glass strips for lowering heat on the film. We air-cool our projectors because of the possibility of water failures. We use Bausch & Lomb dichroic heat deflectors with a separate blower attachment to reduce the heat on the film."

In reviewing our visit with Olevsky, we concluded that here is a man whose projection practices could be extended to every theatre everywhere. For instance, he switched the subject to screens.

"We install a new screen in the Music Hall every six months. The day-to-day change in a screen surface is hardly noticeable, but deterioration in six months reduces the quality of projection far below Music Hall standards. There is no substitute for a new screen. Refinishing is not the answer, and there is nothing a theatre can install to improve its projection like a new screen. The cost is low—the improvement is vast."

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125 Norelco Installations

Two Norelco Universal 70-35mm projectors are being installed in Stanley Warner's Allen Theatre in Cleveland, according to Niels Tuxen, general manager of the Motion Picture Equipment Division of North American Philips Co. The Allen will be the 12th theatre in the Stanley Warner chain to have Norelco 70mm projection equipment.

Upon completion of the Allen installation, more than 125 U. S. theatres will have Norelco 70mm projectors.



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Time-Saving Accessory Available For Sweden Freezer Machines



A new accessory is now available for installation on recent model SoftServers and ShakeMakers to shorten cleanup time and save steps. The accessory brings water and drain directly to the machine—eliminates transporting water back and forth, the manufacturer, Sweden Freezer Manufacturing Co., says. To clean, the operator simply shuts off the mix valve and drains product from the cylinder, then removes the mix valve and drains surplus mix into a mix can. Next, he pulls out the drain tube stored below the drip pan (see insert in photo) and inserts into ejection hole with lock lever as shown in circled area on front of machine. Now, with the machine ready to clean, he turns on the faucet at top of the machine and turns the switch to "wash." Operator is then free for other duties until water in plastic sight section of drain hose reads clear. Machine may then be shut off, drained and disassembled to complete cleaning.

FOR MORE
INFORMATION



Use Readers'
Bureau Coupon on Page 31

Improved Anti-Static Screen For Hardtop Movie Theatres

The new XR-171 Pearlescent Anti-Static screen made by Technikote Screen Corp. is now available at no extra cost. Leonard Satz, formerly an owner of the Raytone Screen Corp. which is no longer in existence, states that the new screen has been carefully tested all over the world for at least one year with great success. It was sold at extra cost for important premieres such as "Ben-Hur" and "Exodus." Satz says: "Perfect uniformity of surface without 'panel effect' is assured from edge to edge. The anti-static surface is hard, and tearproof, and has greatly improved wide-angle distribution of light. By actual test it will repel dust and dirt and therefore stay clean longer." This screen is the result of years of research.

All-Electric Car Counter For Drive-In Theatres



A new all-electric car counter called the "Watch-Dog" has been introduced by Eprad, Inc. According to the manufacturer, the car counter is low-cost, easy to install and foolproof for a complete "receipts-control" system. The unit counts only when a car passes over the heavy duty electric treadle and is not controlled by the

Claims made for products described editorially on this and other pages are taken from the manufacturers' statements.

cashier or any other employe. The rugged, tamperproof cabinet has a special key-lock. All parts, including the precision counting mechanism and transformer, are plate mounted inside and nothing is exposed to tampering. Electric circuitry is low voltage (24 volts) for complete safety and the entire circuit is encased and sealed in thick, high-grade tire rubber which is jacketed in galvanized steel anchor plate. There is one treadle and one counting mechanism per lane.

All-Purpose Cooker Offered With Barbecue Meat Order



Silver Skillet Food Products Co. is offering theatre concessionaires an all-purpose Naxon automatic, electric, all-purpose cooker with their first order of five cases of 12/30-oz. or three cases of 6/No. 10 Silver Skillet Beef in Barbecue Sauce and/or Pork in Barbecue Sauce. The cooker holds four quarts, has thermostatic temperature selection and a removable aluminum insert for easy cleaning. It is especially designed for serving the barbecue meats and most other hot foods. The company is also offering a 30-oz. can of one of the two barbecues free to introduce theatremen to the product.

New Flavors Available in Quality Drink Syrups

Melbert Citrus Products Co. manufactures quality drink syrups which are strong in character and thus make more finished drinks per gallon than weaker syrups. This year the company is introducing a new cola syrup and a new pineapple-orange base. Other flavors include root beer, strawberry, cherry, grape, lemon-lime, fruit punch and vanilla. For its orange and orange-pineapple syrup Melbert uses Sunkist valencia orange juice exclusively which is received in barrels direct from California.

Continued from page 15

needle works best. This makes the use of a thimble unnecessary.

On the leatherette seats, the patching strips, of course, are only temporary. Sometimes they will last for months, but at other times they will work loose at the edges and curl up, and may last only a few days. They sometimes are a temptation to the kids to work them loose. When they curl up, the underside is likely to turn over, causing customers to sit on the adhesive surface, to their annoyance at the least.

The best practice is to keep a close eye on all seats so patched, and to call in the services of an established seating service company when there are perhaps 100 to 200 seats so repaired—then the damaged seats will be reupholstered.

REPAIRS AND SPECIAL PROBLEMS

The theatre owner may do many minor repairs for himself.

As seats become loose because of the breaking off of an expansion bolt in the floor, this may cause the next one to loosen up. Eventually several seats together may become loosened—and virtually the whole row will suffer damage. As the patron sits back on a loose seat, he is likely to develop a habit of rocking—increasing the leverage to work the next seat loose, and so on.

The best procedure is to remove the broken expansion bolt, and clean out the hole. The old bolt can be removed with a narrow chisel and a two-pound hammer, which is fairly heavy. The hole should be cleaned out and deepened to 1½ inches with a hand-held half-inch star drill. As

Continued on following page

Beauty and Strength in Drive-In Wall



Figurines depicting the sea life of coastal Florida decorate the sturdy, reinforced concrete wall built at the Volusia Drive-In Theatre, Daytona Beach, to withstand hurricanes.

When Hurricane "Donna" swept through Florida with all its destructive fury last fall, the Volusia Drive-In Theatre at Daytona Beach was extensively damaged, its entire wall along the driveway entrance being blown down.

The management, this time hoping to outwit the elements, erected a new wall of 8x8x16-inch concrete blocks, reinforced with steel rods and filled with concrete. The wall was further reinforced on the opposite side with braces built of the same materials at right angles to the wall at 15-foot intervals. The entire wall is on a heavily reinforced foundation two feet below grade.

Since Daytona, one of Florida's leading resort cities, is located on the Atlantic Seaboard, Bill Alig, Volusia manager, conceived the idea of decorating the wall with concrete figurines depicting sea life

and coastal attractions, such as sea horses, sea gulls, sailfish, dolphins, etc.

Added beauty was given the wall by the built-in flower boxes, indirectly lighted, in which miniature holly plants and miniature roses flourish. Wiring for the driveway and flower box lights is in conduit on the reverse side of the wall, and can be easily serviced.

The white figurines are set against a coral background, and the lower portion of the wall is painted in a burgundy hue. This beautiful wall has been the subject of much favorable comment from both movie patrons and the local press. It was built by a local contractor, and the concrete figurines were made by a local concern, Holly Hill Concraft.

Readers' Service Bureau Coupon, page 31.

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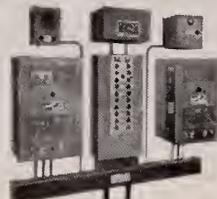
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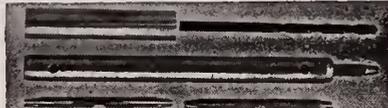
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PLANNED CARE OF SEATING

Continued from preceding page

the operator hits the star drill, he should rotate it one-half turn each time.

A quarter-inch expansion bolt should be used. A washer should be placed over the bolt to keep the setting iron from imbedding in the lead. When the expansion bolt is placed in the concrete hole, a setting iron (which comes with the box of expansion bolts) is placed over the stem. This should be held with a pair of pliers in a vertical position, and hit about seven or eight times with a two or even three-pound hammer—which spreads the lead of the bolt.

This replacement should be made as soon as the loosened condition is noted—the first seat loose should be caught immediately to protect those remaining. It must be realized that this is a slow and



The man to make the daily inspection of seats is the janitor because he has to go through each row of seats as he does the regular cleaning. He should be trained to note any seat damage and take the proper steps to remedy it, or report it, according to house policy.

careful operation, and requires about an hour for each replacement.

The metal of the seat backs will sometimes break at the arm rest level. Young teenagers have a habit of bracing themselves against the seat in front and really pushing. The metal back will sometimes crack and cause a run in the metal. The only remedy is to weld this, or replace the back if spares are kept on hand.

MOVE THE SEAT

Often this seems to develop in the middle of the theatre. In such cases, if no replacement is available, it is recommended that the broken seat be welded and moved down to the front, and a good back taken from the front rows and replaced in the original broken seat position. The smaller children who tend to sit down front are less likely to re-break the mended seat back than the teenagers.

Broken springs and seat cushions should be replaced promptly. However, the average theatre maintenance man does not have either the skill, the tools, nor the replacement parts to do this.

This leads to the final recommendation—routine maintenance and thorough inspection can be performed by a well-supervised theatre staff. But when the work accumulates or the job becomes too intricate, it is time to call in the theatre seating specialist.

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FOR MORE INFORMATION

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about PEOPLE

and PRODUCT



M. B. Rapp

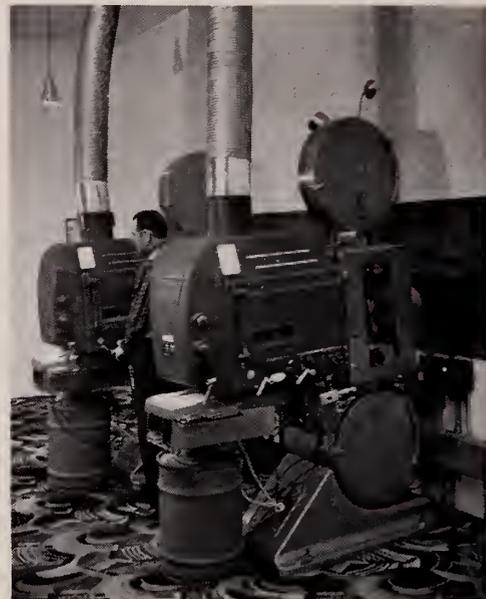
MELVILLE B. RAPP, executive vice-president of Apco, Inc., has been named vice-president and a member of the board of directors of Apco's new parent company, Continental Vending Machine Corp. Rapp is director of sales for the complete line of vending equipment manufactured

by both companies. A veteran leader in the vending industry, Rapp is a member

of the executive committee and board of directors of both the National Automatic Merchandising Ass'n and the National Ass'n of Concessionaires. He is also a member of the National Ass'n of Tobacco Distributors, the American Bottlers of Carbonated Beverages, the New York and National Sales Executives Clubs, the American Arbitration Society, the National Better Business Bureau and the American Management Ass'n. Rapp is also active as chairman of the Automatic Merchandising Division of the United Services Organization.

DAVID D. MASON, formerly president of

the Link Aviation Division of General Precision Equipment Corp., has been elected executive vice-president of National Rejectors, Inc., a subsidiary of Universal Match Corporation, St. Louis.



The attractive, well-laid-out projection room in the recently remodeled Empire Theatre, Kansas City, Mo., is equipped with National Theatre Supply's Constellation "170" projection arc lamps and Philips Narelco projectors. Note the carpet and insulated walls of the booth, required to fully soundproof it since, in the remodeling, a new projection room was constructed on the main floor of the theatre. Ray Cessna is the projectionist in the picture.

DR. DEANE R. WHITE, engineering vice-president of the Society of Motion Picture and Television Engineers, has been named a member-at-large in the Division of Engineering and Industrial Research of the National Research Council. A fellow member of the Society, Dr. White is associate research laboratory director, engaged in pioneering research work at the Photo Products Department of E. I. Du Pont de Nemours & Co., Inc., Parlin, N. J.

DR PEPPER has reported the company's syrup sales in March soared to a new record for that month, gaining more than 20 per cent over the previous all-time March high set in 1960. The March increase gave the company three consecutive monthly increases for 1961, with gains in January and February reported earlier at approximately 10 per cent.

ADOLPH WERTHEIMER has been appointed president of Radiant Manufacturing Co. succeeding Harry Eller, retiring president. Radiant, a subsidiary of the United States Hoffman Machinery Corp., is said to be the world's largest manufacturer of projection screens, accounting for 62 per cent of the industry's total volume. Wertheimer came to Radiant in 1940, one year after the company was founded. He took complete charge of sales, distribution, merchandising and advertising. He was sales vice-president and became executive vice-president in 1952. Eller will assume the presidency of Panacolor Corp., Los Angeles, marketing a new method of printing color motion picture film.

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Theatre or Circuit.....

Seating or Car Capacity.....

Street Number

City..... Zone..... State.....

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HAVE YOU MADE ANY IMPROVEMENTS LATELY?

We'd like to know about them and so would your fellow exhibitors. If you've installed new equipment or made other improvements in your theatre, send us the details—with photos, if possible. Or if you have any tips on how to handle some phase of theatre operations, concessions sales, etc.—faster, easier or better—let other showmen in on them. Send this material to:

The Editor
MODERN THEATRE

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- SHOWMANDISING IDEAS

BOXOFFICE

Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Inexpensive Way to Reach Infrequent Theatregoers

Showman Hugh Borland, whose excellent promotions have been described frequently in these pages and have won him a number of **BOXOFFICE** Showmandiser Citations, is developing inexpensive away-from-theatre advertising to reach people who are not attending the theatre at all or who attend infrequently.

Borland manages the Forest Theatre in the Chicago suburb of Forest Park.

The non-theatregoers do go shopping, he reasoned . . . who doesn't these days of fast transportation and supermarkets? The question is how can these people be reached with the theatre attractions. Simply through the merchants with permanent "Now Playing" displays, which put the attraction right out in front of the public 365 days a year, Borland answered. And he came up with a practical plan for getting these permanent away-from-theatre displays in Forest Park and surrounding communities.

At present he has five such permanent arrangements, and is making arrangements for others.

In most cases, Borland is fashioning his own displays, although he is not an artist.

He forwards the following details:

"The following business establishments are suitable for a promotion of this type: supermarts, laundromats, beauty salons, currency exchanges, libraries, department stores, women's apparel shops, gas stations,

This display is at the Madison grill in River Forest, adjacent to Forest Park, Ill. It is in an excellent position, directly over the cooking grill in a cafe which does terrific business morning, noon and night.

automobile agencies (both new and used), ice cream bicycle wagons, playgrounds, public beaches, motels, hotels and many others.

"If I have any doubt about a merchant location, before it is finally selected for placing a theatre display, a check is taken immediately to determine the amount of business being done in that area. I personally do the checking myself.

"The merchant business suggests the type of display to be used and where the display should be put. I always try to place displays where they are constantly in the public eyes.

"I contact the merchant and explain the theatre promotion. He is informed that I am only too happy to make a sketch, which will show him exactly how the display will look, and he is not obligated in the least to take the display if he doesn't want to. In most cases the display sketch sells the promotion to the merchant.

"Regarding the making the displays yourself. Some very nice ones can be made practically at no cost at all from old

lumber from discarded displays and beaverboard from discarded fronts. Beaverboard can be used for the background of a display; you can paint it with water colors or paste a nice-design wallpaper on the beaverboard front. To add extra beauty, add chrome strips of moulding.

"The chrome strips and wallpaper can be had for a few passes. If you haven't any discarded material around, the displays can still be made inexpensively at any sign shop. Whatever the cost is, remember that your theatre attractions are in front of people 365 days a year."

As is shown in one of the accompanying photos, Borland has a "Now Playing" display at the office of the Forest Park Realty Co. and Currency Exchange offices, which does a big business in the Forest Theatre area. He changes the scene four times a year to conform to the different seasons.

For summer, he has a beach scene with mirrors, toy dolls, parasols and white sand. An airplane is attached to thin piano wire strung across the window above the beach scene. Attached to the plane is the attraction title with a "Now Playing" strip and theatre name.

For fall, it is a country scene with toy figures and piles of "burning" leaves. The burning leaves effect can be created as follows: build a three-pole tepee; cover this by paper with leaves painted on it and punched with small holes. Place a small incense burner inside the tepee. Smoke from the incense coming out of the holes gives the effect of leaves burning.

For the winter the scene is transformed into an ice-skating pond, with mirrors, toys, etc. The attraction is advertised on a pole stuck into a spot on the ice with copy, "Stop! Look! See This Fine Family Show."

Forest Theatre "Now Playing" displays have been located in a laundromat, which is open 24 hours a day. Another is on the front entrance doors of Calcagno's two food markets. Two two-sheets are used here, snipped back to back on the glass door.



This is a full length window in a realty office and Currency Exchange, which does a big business in the Forest Park area of Chicago. The picture does not show the full display, there being two billboards with Currency Exchange advertising at outside ends. The miniature scene featuring motor vehicles draws no end of attention. The display is changed in spring, summer, fall and winter.

Extra Drive-In Revenue in Supermarket Deals

One Package Program Is For Small-Town Airers, Other Is for Drive-Ins In Metropolitan Areas

Two supermarket package deal programs, designed to bring in extra revenue for drive-in theatres, were presented at a recent showmanship conference called in Toledo, Ohio, by Al Bourouris, drive-in equipment manufacturer and outdoor theatre owner, and Jack Armstrong, northern Ohio circuit owner.

The extra revenue promotions, one for small-town drive-ins and the other for metropolitan airers, were outlined by Elmer DeWitt, Armstrong manager at Defiance, Ohio.

The small-town deal is an actual program being carried out this season at the Defiance Drive-In and the Kroger Co. Under signed contracts the drive-in is furnishing to Kroger the following:

1. Oversized screen advertisement (50-second trailer with a five-second freeze over signature) to run seven nights a week, all season, April 2 to November 1.
2. Daily live tape announcements at every screen ad exposure, changed each week using week's specials, or other local Kroger message. Announcement will run at same time screen ad appears on screen, and will be made up by Paul Hershey of Defiance radio station WONW.
3. Kroger Night. One night set aside during the season, Monday, Tuesday, Wednesday or Thursday. On this night theatre will sell no tickets, admission will be only by specially made tickets distributed by the Kroger store with each \$2.50 purchase, three weeks prior to

this night. Theatre will furnish additional screen trailer for this event, running it three weeks prior. Theatre also will incorporate line regarding Kroger Night in all ads immediately prior to date. Theatre agreed also to furnish special program for this night only, use of marquee for this night only.

4. Theatre marquee rental. Kroger has exclusive rights for use of Defiance Drive-In marquee for any messages Kroger desires from the period of closing day 1961 until season start of 1962.
5. Furnish 20,000 "Driver Free" tickets to be distributed by stores in April and May.

Below is listed what DeWitt feels would be a conservative normal cost of the above program, if purchased in part. In the case of the screen ad and Kroger Night these figures are actual, other figures are what is felt would be a fair price for the service.

Screen ad with weekly copy change, full season	\$ 380
20,000 Drive passes (value to patrons at 70c each would be \$14,000)	2,000
Marquee rental at \$50 per month	200
Kroger Night	150
TOTAL VALUE.....	\$2,730

The program outlined above was offered to the supermarket in one package contract at 25 per cent of the above total figure, plus an additional 7 per cent discount if paid in full by April 1.

The large city supermarket package deal was offered to a Toledo supermarket chain by eight Toledo drive-in theatres. In it the theatres would furnish the following:

- Oversize screen advertisement (30 seconds) to run seven nights each week, entire season from April 2 through November 1. If preferred by grocery or supermarket,

two 15-second spots could take place of the 30-second trailer.

A total of 200,000 "Driver Free" tickets, representing FREE admission, to be distributed at the stores. Must all be out to customers by May 25. Additional tickets could be purchased at additional cost to stores.

Theatres would give exclusive rights to stores to distribute any sales flyers, ad promotional material and etc., four times during season, 30 days apart.

(Company Name) Supermarket Night. One night set aside during the season (Monday through Thursday) at which time all patrons would be the guests of the particular supermarkets or stores. Participating supermarkets or stores would distribute tickets with designated purchases during the three weeks prior to the big event—in most cases a free pass ticket would be given with every \$2.50 purchase. Theatre would run an additional screen ad for three weeks during the time this promotion was in progress.

Theatre will supply special screen program for this show night, consisting of two feature attractions, cartoon and short, to be shown this night only. Program will be of family type with an A-1 rating.

Theatre will carry message regarding (company name) Night on all printed material that is in use during the time of this promotion, such as flyers, programs, etc. Mention will be made of this promotion in all theatre newspaper ads during the week prior to the show.

Theatre will have either printed or painted display cards of 14"x22" size made up for use in and around theatres and concessions stands, and for use by the participating stores.

It is strongly suggested that the participating stores extend themselves to promote this campaign to the fullest in and around their properties to insure maximum benefit.

		Theatres Screen Ads Sup'mkt Night Driver Poses	
No. 1	\$450	\$600	\$500
No. 2	325	500	500
No. 3	325	500	500
No. 4	275	375	500
No. 5	175	300	500
No. 6	450	600	500
No. 7	325	500	500
No. 8	325	500	500
	\$2,650	\$3,875	\$4,000

The three-column totals add up to \$10,525.

The above entire package program was offered in Toledo for a sum representing the screen ad and supermarket totals, with an option to exercise a 7 per cent discount if paid by April 1.

Sponsored Flea Mart

An extra revenue producer for non-operative hours at drive-in theatres here and there over the country is the second-hand market. Sometimes the drive-in promotes them, charging so much for stall, plus a nominal entry fee of 25 cents or so for the prospective buyers. Obviously such affairs call for skillful planning and promotion if they are to be profitable for the theatre.

A successful affair of this type, called



Shown here is how Joe Brown of the Conway Theatre in Conway, Ark., fixes up his marquee differently to get out of the some old layout. He built 34-inch light wood frames, covered them with sign cloth, and fitted each with wood catches to fit the regular Wogner frames in front of the white gloss. The white sign cloth lets the light come through. The lettering is done in block. The only copy on the marquee spaces is, NOW AT POPULAR PRICES. "This change in my marquee stopped traffic and did a terrific job for 'Can-Can,'" Brown reports.

the Flea Market, has been held annually at the Akron (Ohio) Drive-In. The Lions Club of Akron sponsors it. How it works was described by Jack D. Darrah, district governor of the Lions Club, in a letter read at a recent showmanship meeting called by Jack Armstrong of Armstrong Theatres and Al Boudouris, drive-in operator and theatre service company owner at Toledo.

Elmer DeWitt, Armstrong manager at Defiance, Ohio, presented the letter. The details follow:

Price of booths to vendors is \$3 per booth, which consists of the length of one car, speaker post to speaker post. The vendors are permitted to peddle any type of merchandise that is legal—no beer, wine or liquor. Vendors are their own contractors and are responsible for the sales taxes.

Theatre owner operates concessions stand, with full line of foods and drinks, also plays background music over sound system, plugs concessions stand, and will plug vendors' stands if they present him written scripts.

SATURDAY IS BEST DAY

By trial and error it was found that Saturday is by far the best day for a Flea Market. Theatre is open to vendors at 7 a.m. and the spaces are sold on a first come, first served basis. The gates are open to the public at 9 a.m. and close no later than 4:30 p.m.

An admission of 25 cents is charged by the Lions Club at the theatre boxoffice to all adults. School children are admitted free with parents.

Rain or shine there is absolutely no return of booth fee, unless by act of God or other the show is canceled.

Each vendor is required to remove all packing boxes, crates, etc., before leaving the area. Lions then provide a Lions "goon squad," which gathers the balance of the paper and debris on the area.

Goodwill Industries has always been cooperative, furnishing a truck on the grounds to gather any merchandise that the vendors may not wish to retain.

Lions Club operates one booth, selling merchandise donated by members or friends.

NOT MUCH WORK

"You will indeed be surprised at the small amount of work involved," Darrah wrote. "All of the work is in the promotion and developing of interest. Five men can handle the actual market; two men to sell tickets at the boxoffice, one on the lot for directions, one to assist the vendor in picking their location and explaining just what is required of the vendor, and two guides, to collect booth rental from the vendors and be of general assistance.

"One more suggestion—have an auctioneer available to auction off merchandise for the vendors on a commission basis for the benefit of the club. Our commission was 10 per cent."

From an exhibitor's standpoint the above is an excellent program. Not only does he receive tremendous press and radio publicity for his theatre, as well as getting people to his location, but in the nine hours that the market is conducted he should have his biggest concessions day of the year. Naturally a few dozen plugs about forthcoming product and advantages of attending a drive-in would be in the offing.

Jovial Chippewa Chief a Publicity Ace For 'Canadian' Premiere in Barrie, Ont.

Chippewa Chief Lewis Jackson is a hound for publicity. The jovial chief is titular head of a group of the great Chippewa family of Indians living on Christian Island in Ontario's Georgian Bay section of Lake Huron.

His publicity talents were discovered by Don Kinloch, manager of the Roxy, a famous Players theatre in Barrie on the shores of Lake Simcoe, Ont., when Kinloch enlisted the chief in his promotion for "The Canadians." This film was a natural booking for the Barrie, both in time and place. The favorite time element was the advent of Barrie's Winter Carnival just prior to the world premiere of the film.

CARNIVAL HEAD, TOO

Since Manager Kinloch was publicity chairman for the Winter Carnival, it was no great problem to work in some plugs for the film.

Kinloch's promotion started with a wintry trip by Kinloch and Ralph Armstrong, reporter for the Barrie Examiner, north and west some 50 or 60 miles to Christian Island to get Chief Jackson to start a petition among his people asking Hollywood to give the "native Americans" a fair break on the screen and depict the Indians as good men sometimes and have them win a few fights. The wintry trip in Kinloch's "power everything" car went well till he drove a mile out on the ice-covered lake separating Christian Island from the mainland.

The snow was drifted, the power transmission wouldn't take it and Kinloch had to slish his way on foot to get help. Then the chief wasn't at home. So he had to meet him elsewhere. However, the trip wasn't a loss by any means. Armstrong's story on the expedition appeared under a three-column head in the Examiner.

The chief liked the petition (although it was a Hollywood idea in the first place). Not only did he fill it with Chippewa signatures, but agreed to appear at the Roxy as guest of honor on opening night, even meet the kids at a matinee, appear in the lobby, and (of all things) do a Scottish dance, the Paddy Bar, on stage with Scotsman Kinloch himself.

Lobby displays included copy reading, "Why does the white man always win?"

CONTEST IN SCHOOLS

Teenagers were induced in the act by an essay contest, "What is a Canadian?" promoted by Kinloch in the schools and sponsored by the Barrie Examiner.

Kinloch had window displays out during the Winter Carnival when the town is crowded, and had a proper world premiere sign on his car. The film was plugged at the culmination of the Winter Carnival Ice Queen contest on the Roxy stage, as well as for days on radio station CKBB, both in connection with the Ice Queen event and via personal appearances of Chief Jackson. The chief reported what the Chippewa women think of movies which always have the white man winning. He plugged the title time after time, proving to be an ace of publicity.

On opening day, the chief brought his



Chief Lewis Jackson of the Chippewa Indians on the Christian Island reservation in Ontario's Georgian Bay enjoys the limelight. He proved to be a real "chief" in promoting "The Canadians" at the Roxy Theatre in Barrie, Ont. He is seen here with the theatre's foyer display.

family and a number of Indian braves with him to town. The group visited schools and several of Barrie's factories. The braves did a war dance on stage; several honorary chiefs were introduced, one of whom demonstrated the sign language, and Chief Jackson presented the Be Fair to the Indians petition to Manager Kinloch for forwarding to Hollywood, then the two of them did the Scottish Paddy Bar.

In brief, Kinloch concludes: "It was a long time since I enjoyed a promotion of this nature. Of course, it was tailor-made; the Chief is a regular publicity hound!"

Five-Millionth Patron Is Basis of Promotion

Six prize events were advertised by the Marlow Theatre in Helena, Mont., based on the 5,000,000th person attending the house.

Everyone in the party of the 5,000,000th patron was awarded a year's free pass to the Marlow, plus a free dinner at a local cafe.

Patrons were asked to write why they liked any one of three pictures—two past and one current—on postcards. The best one received a three-month pass.

All persons showing proof of attendance (by ticket stubs) to all eight changes listed received five passes.

The person who wrote the best reason why he liked to go to the Marlow on a postcard or letter in 25 words or less received a month's pass.

Persons who named the 12 shows playing at the Marlow during a month (dates advertised), and two of the performers appearing in each won two passes each.

Clues were given in a local newspaper on the location of 25 one-month passes.

Radio Around Clock For Big 'David' Bow

A large scale saturation campaign, such as seldom if ever put over in Canada, launched a 24-theatre day-and-date premiere, beginning April 24, of "David and Goliath" in Toronto and southern Ontario. Meyer M. Hunter of Beaver-Champion Attractions, New York, reports the Toronto lineup of conventional and drive-in theatres of the 20th Century circuit was the largest number ever to participate in a simultaneous opening.

"David and Goliath" is the initial release of the Beaver-Champion company.

More than 300, 24-sheets were posted—150 in the city and a like number on the highways and in the smaller communities.

There was heavy promotion on television and radio. Toronto's new independent TV station broadcast around the clock every hour on the hour trailers and special plugs for ten days starting with the opening. There were package deals on radio stations CHUM and CKEY, Toronto's leading stations, for around-the-clock sales pitches. Station CHFH, which normally is not used for theatre promotion, also received a large slice of the budget in order to reach a fresh clientele.

The 20th Century circuit constructed a second 24-sheet trailer truck to use with one which it already had to cover heavy traffic routes, shopping plazas, schools and factories.

Eight-foot flashing standees, flashing dimensional counter displays and miniature 24-sheets were used in hundreds of local stores and in lobbies and at candy stands of theatres.

More than a million popcorn boxes have been imprinted with sales copy for "David and Goliath," and a similar amount of drinking cups, imprinted with similar copy, have been distributed by Theatre Conventions, which handles most of the principal theatre accounts in Canada.

Old Gable Film Booked With Promise of More

Franklin E. Ferguson, Frank McWeeney and Charles LaFlamme of the 800-seat Rivoli at Hartford, Conn., booked a revival bill consisting of "Band of Angels" and "Home Before Dark," announcing he might follow up with several Clark Gable starrers—"Angels" is one of his pictures—if audience reaction warranted.

Ferguson said his partners went to continuous run with the revival bill, and used such advertising copy as: "Salute to the 100th Anniversary of the Civil War . . . Gable in the Best Role of His Career Since Rhett Butler of 'Gone With the Wind.'"

Admission was changed a bit, too: 50 cents to 5 p.m., 75 cents night, with 200 reserved seats advertised at \$1 each. The latter was unheard of in suburban Hartford.

Pickets for 'Inherit'

Richard Adams, acting manager of the State in Statesville, N. C., had pickets out with signs at the three busiest corners in town on opening day of "Inherit the Wind." The signs read: "Don't Monkey With Us! We're Going to the State Theatre to See 'Inherit the Wind.'"

As It Looks To Me

By KROGER BABB



A Showman's Views on Merchandising Motion Pictures

TOO MANY THEATREMEN today take too little interest in their community affairs. Pay too little attention to the achievements, successes, misfortunes or tragedies that come into the homes where their used-to-be-patrons live. Correcting these habits isn't the cure-all to be sure, but it certainly is a step in the right direction. Our industry needs few things today so badly as it needs better public relations. The kind only the local theatreman can give it is the most priceless kind of all. Yet theatremen whose names or faces aren't even known to their local newspaper staff or radio station manager wastes time asking film men to find them better jobs, because their boss doesn't pay them enough!

THE JOB IS TO GET the show back on the road . . . To get customers in those seats, cars at those speaker posts! Showmanship is void of miracles. It's a combination of a series of well-thought-out lots of things. The new manager who attempts to double a theatre's gross the first day only proves that he is nuts. A good showman has at least a year's plan blueprinted in front of him and he carries it out religiously. Each week gets a little better, each month's grosses climb steadily. By the year's end the owner may be in Bangkok but he knows that in his theatre he has the right man. Being a good theatre manager is a lifetime career.

Like being a good doctor, it takes long hours of reading, much observation and study, and good teachers of one variety or another. And like a capable doctor, a good theatreman becomes better, every year. There is no place to coast, no date to proclaim you know it all. No doctor, no theatre manager ever does. Money is important to both, yet their true reward, their greatest satisfaction is seeing their patient healthy and well. How's your theatre's bank account, today?

MANY A THEATREMAN has played football or thoroughly understands the game. Coaching Notre Dame, Washington, Navy or Duke is one thing but coaching little Central State is another. Yet Paul Brown (Cleveland Browns) proved that a high school coach could win just as frequently in the Big Ten, and then proved that a college coach can handle the pros, too. So it is, that a theatreman who can sell his B-product can also sell the blockbusters better, too! Today, too many theatre managers want to talk about what they grossed with "Ben-Hur," while far too few can brag about their figures for "The Old Oaken Bucket" featuring Daisy Mae or Ben Blue.

THEATREMEN PERMIT day after day to become too routine. The alibi of not enough big pictures has grown thin. Among today's new product are many B-pictures that afford their audiences a delightful evening's entertainment. These very same men tell you so!

"If only people would come to see B-

pictures," they say, "but today they won't—they'd rather sit home and watch free TV."

Gentlemen, this has become a disease! We're forced to admit that the Biblical prophet was right who penned the line, "The fish smells from the head first." When producers of B-pictures don't make it their business to see that distributors give their films a solid, hard-hitting campaign, they must take the blame. Yet a theatreman who is a real showman can take a good-to-fair film, even without a pressbook, and break all sorts of 13-year records with it, as one oldtimer recently proved.

BOIL IT ALL DOWN and today's theatreman is hurting because he lacks the essential elements of (1) enthusiasm, (2) energy and (3) determination. To be a self-starter you only need acquire one of these—the first. Get a theatreman (1) enthused about any film and the (2) energy seems to come from some place. Let the energy show up and the (3) determination takes care of itself. No man wants to father a crippled baby. How can we stir up more enthusiasm in theatremen these days? Money won't do it—although incentive pay should help. The biggest mistake is paying bonuses on concessions, instead of putting the plumb on the box-office take. Intelligently operated, concessions take care of themselves!

YOU CAN'T PRINT enthusiasm very easily, type it or write it by hand. Its best trigger is another man, who knows whereof he speaks. We recently waited for a circuit theatre manager all morning, all afternoon and until 8:40 p.m. During our chat we asked about his boss. "Haven't seen the man in over three years," the manager said, adding, "when things were good he used to visit us every month." The fish does smell from the head first!

Another lonely circuit manager was over a month finding time to get his boxoffice statements in. We phoned his home office and protested. His boss explained, "Don't worry, you'll get 'em eventually. Why he hasn't even sent us his final report on his Christmas merchants show yet!"

Yep, the fish smells from the head first, it seems. Let someone bottle up Enthusiasm and sell it like Coke and with all this added population theatres could be full every day.

Has Encore Film Fair

Termed an "Encore Film Fair," a series of foreign films has been successfully launched by Denver showman Breck Fagin. In addition to an impressive mailing folder, and extensive display ads and radio spots, Breck sold newspaper editors on the "cultural value" of such a series, and reaped reams of top drawer publicity.

An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V VistoVision; S Superscope; N Naturama; R Regolscope; T Technirama. Symbol Ⓢ denotes BOXOFFICE Blue Ribbon Award; Ⓢ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST AND ALPHABETICAL INDEX

⊕ Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary ⊕ is rated 2 pluses, = as 2 minuses.

SS

Bing

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2506	Absent-Minded Professor, The (97) Comedy Drama		BV		2-27-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	13+
2473	Alamo, The (162) Historical Drama		UA		10-31-60	⊕	+	+	⊕	⊕	⊕	⊕	12+
2516	All Hands on Deck (98) Farce-Comedy		20th-Fox		4-17-61	±	±	±	±	±	±	±	6+4-
2514	All in a Night's Work (94) Comedy		Para		3-27-61	⊕	+	+	+	+	+	+	8+
2477	All the Young Men (86) Adventure Melodrama		Col		8-8-60	+	+	+	+	+	+	+	7+
2509	Amazing Mr. Callaghan, The (82)		Atlantis		3-13-61	±							1+1-
2457	Angel Wore Red, The (99) Comedy		MGM		9-5-60	±	-	+	±	±	±	±	6+6-
2489	Angry Silence, The (95) Drama		Valiant		12-26-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	14+
2496	Another Sky (83) Melodrama		Harrison		1-23-61	+							3+1-
2428	Apartment, The (125) Panavision Com-Dr.		UA		6-6-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	13+
2452	As the Sea Rages (74) Drama		Col		8-22-60	+	±	±	+	+	+	+	5+3-
2518	Atlantis, The Lost Continent (91) Science-Fiction		MGM		4-24-61	⊕	±	±	+	+	+	+	8+1-
-B-													
2517	Behind the Mask (85) Drama		Showcorp		4-24-61	+							1+
2382	Ben-Hur (212) Biblical Drama		MGM		11-30-59	⊕	⊕	⊕	⊕	⊕	⊕	⊕	14+
2517	Bernadette of Lourdes (91) Religious Drama		Janus		4-24-61	±		+					2+1-
2453	Between Time and Eternity (98) Drama		U-I		8-22-60	±	±	±	+	±	±	±	5+4-
2458	Beyond the Time Barrier (75) SF		AIP		9-5-60	±	±	±	±	±	±	±	6+6-
2520	Bimbo the Great (87) Circus		WB		5-1-61	+							1+1-
2504	Black Sunday (84) Horror		AIP		2-20-61	+	+	+	⊕	⊕	⊕	⊕	7+
2516	Blast of Silence (77) Drama		U-I		4-17-61	±	±	⊕	⊕	⊕	⊕	⊕	6+2-
2496	Blueprint for Robbery (88) Crime		Para		1-23-61	+	⊕	⊕	⊕	⊕	⊕	⊕	8+1-
2461	Boy Who Stole a Million, The (64) Comedy-Drama		Para		9-19-60	⊕	+	+	⊕	⊕	⊕	⊕	9+
2474	Breath of Scandal, A (98) Comedy		Para		10-31-60	+	±	±	+	+	+	+	7+3-
2473	Butterfield 8 (109) Drama		MGM		10-31-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	10+1-
-C-													
2485	Caltiki, The Immortal Monster (76) Sc.-F'n		AA		12-5-60	±	+		±	-	-	-	3+4-
2512	Canadians, The (85) Drama		20th-Fox		3-20-61	±	±	-	+	+	+	+	5+3-
2448	Captain's Table, The (90) Comedy		20th-Fox		8-8-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	11+1-
2494	Carry On, Constable (86) Com.		Gov'n'r		1-16-61	+	+						2+
2495	Carthage in Flames (111) Spectacle Drama		Col		1-23-61	±	±	±	+	±	±	±	7+6-
2433	Chartreuse Caboose, The (75) Panavision Comedy		U-I		6-20-60	+	+						3+
2488	Cimarron (140) Drama		MGM		12-19-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	13+
2482	Cinderella (88) Comedy		Para		11-28-60	⊕	±	+	⊕	⊕	⊕	⊕	9+2-
2497	Circle of Deception (100) Drama		20th-Fox		1-30-61	+	⊕	±	⊕	⊕	⊕	⊕	7+1-
2491	Code of Silence (75) Melodrama		Sterling World-SR		1-9-61	+							1+
2474	College Confidential (90) Melo.		U-I		10-31-60	±	-						2+4-
2487	Crazy for Love (80) Com.		Ellis		12-19-60	±							1+1-
2494	Cry for Happy (110) Com.		Col		1-16-61	+	+	⊕	⊕	⊕	⊕	⊕	9+1-
-D-													
2464	Dark at the Top of the Stairs, The (124) Drama		WB		9-26-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	13+
2486	Date Bait (71) Melo.		Filmgroup		12-12-60	±							1+1-
2512	Days of Thrills and Laughter (93) Comedy Compilation		20th-Fox		3-20-61	⊕	+	+	⊕	⊕	⊕	⊕	10+1-
2514	Dead Dne, The (70) Horror		SR		4-3-61	±							1+1-
2491	Desert Attack (76) Melo.		20th-Fox		1-9-61	+	+						4+1-
2462	Desire in the Dust (105) Drama		20th-Fox		9-19-60	⊕	+	±	±	±	±	±	8+3-
2503	Devil's Commandment (71) Ho.		RCIP		2-20-61	±							1+1-
2484	Dog, a Mouse and a Sputnik. A (90) Comedy		F-A-W		12-5-60	+	-						3+2-
2508	Don Quixote (110) Classic Drama		MGM		3-6-61	⊕	⊕		⊕	⊕	⊕	⊕	10+1-
2499	Dondi (100) Comedy		AA		2-6-61	±							3+2-
-E-													
2469	Entertainer, The (98) Drama		Cont'l		10-17-60	+	⊕	⊕	⊕	⊕	⊕	⊕	10+1-
2482	Esther and the King (109) Adventure Drama		20th-Fox		11-28-60	+	±	±	+	±	±	±	8+4-
2490	Exodus (212) Super-Panavision Drama		UA		12-26-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	14+
-F-													
2520	Fabulous World of Jules Verne, The (82) Novelty Adv.		WB		5-1-61	⊕							5+
2479	Facts of Life, The (103) Com-Dr.		UA		11-21-60	+	⊕	⊕	⊕	⊕	⊕	⊕	12+

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2496	Fever in the Blood, A (117) Drama		WB		1-23-61	⊕	+	+	⊕	⊕	⊕	⊕	9+
2516	Fiercest Heart, The (91) Outdoor Drama		20th-Fox		4-3-61	+	±	±	+	±	±	±	5+3-
2489	Flaming Star (101) Outdoor Drama		20th-Fox		12-26-60	+	⊕	+	⊕	⊕	⊕	⊕	10+
2458	Five Bold Women (82) W'n Citation		9-5-60		±								1+1-
2507	Five Guns to Tombstone (71) W'n		UA		3-6-61	±	±	±	±	±	±	±	6+5-
2478	Flute and the Arrow, The (78) Documentary Drama		Janus		11-14-60	+	⊕						7+
2448	For the Love of Mike (87) Outdoor Drama		20th-Fox		8-8-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	11+
2483	Four Desperate Men (105) Melodrama		Cont'l		12-5-60	⊕							2+
2498	Foxhole in Cairo (78) Drama		Para		1-30-61	+	⊕	-	+	±	±	±	7+4-
2464	Freckles (84) Outdoor		20th-Fox		9-26-60	+	±	±	+	+	+	+	5+1-
2495	French Mistress, A (91) Com.		F-A-W		1-23-61	±	+	+	+	+	+	+	5+1-
2507	Frontier Uprising (68) W'n		UA		3-6-61	+	+	±	±	±	±	±	6+3-
-G-													
2472	G. I. Blues (104) Com/Mus.		Para		10-24-60	+	+	±	⊕	⊕	⊕	⊕	8+2-
2468	Girl of the Night (83) Drama		WB		10-10-60	+	⊕	±	+	⊕	⊕	⊕	8+3-
2495	Go Naked in the World (103) Drama		MGM		1-23-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	9+2-
2491	Goddess of Love, The (68) Spectacle		20th-Fox		1-9-61	+	-						2+2-
2500	Gold of the Seven Saints (88) Outdoor Drama		WB		2-6-61	±	⊕	+	⊕	⊕	⊕	⊕	9+1-
2490	Goliath and the Dragon (90) Costume Spectacle		AIP		12-26-60	+	+	-	±	-	±	±	5+4-
2457	Good Girls Beware (80) Melodrama		UMPO		9-5-60	+							1+
3498	Gorgo (78) Adv. Drama		MGM		1-30-61	⊕	+	+	⊕	⊕	⊕	⊕	9+2-
2486	Grass Is Greener, The (105) Comedy		U-I		12-12-60	+	⊕	⊕	⊕	-	⊕	⊕	9+1-
2481	Great Impostor, The (112) Drama		U-I		11-28-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	12+
-H-													
2515	Hand, The (61) Melodrama		AIP		4-17-61	+							1+
2488	Hand in Hand (75) Drama		Col		12-19-60	+	⊕	⊕	⊕	⊕	⊕	⊕	13+
2475	Heaven on Earth (84) Documentary Drama		JB-SR		11-14-60	+	±	+	+	±	±	±	6+2-
2473	Hell Is a City (96) Action		Col		10-31-60	+	⊕	⊕	⊕	⊕	⊕	⊕	9+
2447	Hell to Eternity (132) Drama		AA		8-8-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	12+
2487	Herod the Great (93) Costume Spectacle		AA		12-19-60	+		±	±	±	±	±	6+3-
2478	Heroes Die Young (76) Melodrama		AA		11-14-60	±	±						4+3-
2457	Hideout in the Sun (72) Nudist drama		Astor		9-5-60	±							1+1-
2486	High School Caesar (72) Melo.		Filmgroup		12-12-60	+							1+
2464	High Time (103) Com/Mus		20-Fox		9-26-60	+	+	⊕	⊕	⊕	⊕	⊕	9+
2513	Hippodrome (96) Action, (English-dubbed)		Cont'l		3-27-61	+	+						4+
2499	Home Is the Hero (83) Drama		Showcorp		2-6-61	⊕	⊕						5+
2506	Hoodlum Priest, The (101) Drama		UA		2-27-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	10+
-I-													
2459	I Aim at the Stars (107) Biographical Drama		Col		9-12-60	+	⊕	⊕	⊕	⊕	⊕	⊕	9+
2467	It Happened in Broad Daylight (97) Drama (Eng.-dubbed)		Cont'l		10-10-60	+	⊕		⊕	⊕	⊕	⊕	7+
2503	It Takes a Thief (94) Melo.		Valiant		2-20-61	+							1+
-J-													
2481	Jazz Boat (96) Dr/Music		Col		11-28-60	+	±	±					4+2-
2479	Journey to the Lost City (90) Adv. Drama		AIP		11-21-60	+	±	-	+	±	±	±	6+5-
2452	Jungle Cat (70) Documentary		BV		8-22-60	+	+	+	⊕	⊕	⊕	⊕	11+
-K-													
2466	Key Witness (81) Drama												

REVIEW DIGEST AND ALPHABETICAL INDEX

In the summary + is rated 2 pluses, = as 2 minuses.

+ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2513	Look in Any Window (87)	Dr.	....AA	3-27-61	+	-	±	±	±	±	±	±	4+4-
2453	Louisiana Hussey (80)	Melodr.	....Howco	8-22-60	±								1+1-
-M-													
2489	Magdalena (76)	Melodrama	....SR	12-26-60	±								1+1-
2468	Magnificent Seven, The (128)	Outdoor Dr. (Panavision)	....UA	10-10-60	±	±	±	±	±	±	±	±	12+
2492	Make Mine Mink (101)	Com.	....Cont'l	1- 9-61	±	±	±	±	±	±	±	±	9+
2501	Mania (85)	Ho. Dr.	....Valiant	2-13-61	±								2+
2512	Mailbag Robbery (70)	Ac.	....Tudor	3-20-61	±								1+
2503	Mark of the Devil (73)	Melo.	....RCIP	2-20-61	±								1+1-
2484	Marriage-Go-Round, The (99)	Comedy	....20th-Fox	12- 5-60	±	±	±	±	±	±	±	±	10+1-
2518	Mein Kampf (121)	Documentary	....Col	4-24-61	±	±	±	±	±	±	±	±	5+
2469	Midnight Lace (108)	Dr.	....U-I	10-17-60	±	±	±	±	±	±	±	±	12+
2504	Mighty Crusaders, The (87)	Spectacle	....Falcon-SR	2-20-61	±								1+1-
2500	Misfits, The (124)	Drama	....UA	2- 6-61	±	±	±	±	±	±	±	±	13+
2502	Millionaire, The (90)	G. B. Shaw Comedy	....20th-Fox	2-13-61	±	±	±	±	±	±	±	±	9+1-
2499	More Deadly Than the Male (60)	Crime Melodrama	....Schoenfeld	2- 6-61	±								2+
-N-													
2470	Natchez Trace (80)	Adv.	....Panorama-SR	10-17-60	±								1+
2519	Nature Girl and the Slaver (70)	Adv.	....UPRO	5- 1-61	±								1+1-
2470	Never on Sunday (97)	Com-Dr.	....Lopert-UA	10-17-60	±	±	±	±	±	±	±	±	10+
2462	Night Fighters, The (85)	Dr.	....UA	9-19-60	±	±	±	±	±	±	±	±	6+
2478	North to Alaska (122)	Action Comedy	....20th-Fox	11-14-60	±	±	±	±	±	±	±	±	10+1-
-O-													
2451	Ocean's 11 (128)	Com-Dr.	....WB	8-22-60	±	±	±	±	±	±	±	±	12+1-
2514	One-Eyed Jacks (141)	Dr.	....Para	3-27-61	±	±	±	±	±	±	±	±	13+
2450	One Foot in Hell (89)	Outdoor Dr.	....20th-Fox	8-15-60	±	±	±	±	±	±	±	±	7+
2497	One Hundred and One Dalmatians (80)	Animated Feature	....BV	1-30-61	±	±	±	±	±	±	±	±	12+
2510	Operation Bottleneck (78)	Ac.	....UA	3-13-61	±	±	±	±	±	±	±	±	4+3-
2509	Operation Eichmann (92)	Drama	....AA	3-13-61	±	±	±	±	±	±	±	±	8+2-
-P-													
2510	Parrish (137)	Drama	....WB	3-13-61	±	±	±	±	±	±	±	±	9+1-
2509	Passport to China (75)	Ac.	....Col	3-13-61	±	±	±	±	±	±	±	±	5+3-
2492	Pepe (157)	Comedy/Music	....Col	1- 9-61	±	±	±	±	±	±	±	±	12+1-
2520	Pharaoh's Woman, The (88)	Costume Drama	....U-I	5- 1-61	±	±	±	±	±	±	±	±	3+3-
2469	Please Turn Over (86)	Farce	....Col	10-17-60	±	±	±	±	±	±	±	±	9+
2519	Pleasure of His Company, The (114)	Comedy	....Para	5- 1-61	±								2+
2477	Plunderers, The (94)	Adv. Dr.	....AA	11-14-60	±	±	±	±	±	±	±	±	5+1-
2501	Police Dog Story (61)		....UA	2-13-61	±	±	±	±	±	±	±	±	6+6-
2515	Portrait of a Mobster (108)	Crime Drama	....WB	4- 3-61	±	±	±	±	±	±	±	±	9+
2511	Posse From Hell (89)	W'n	....U-I	3-20-61	±	±	±	±	±	±	±	±	7+2-
2477	Price of Silence, The (72)	Melodrama	....Exclusive-SR	11-14-60	±								1+
2508	Prisoners of the Congo (90)	Adventure Drama	....Atlantis	3- 6-61	±								1+1-
-Q-													
2516	Question 7 (110)	Dr.	....DeRochemont	4- 3-61	±								4+
-R-													
2516	Raisin in the Sun, A (125)	Dr.	....Col	4- 3-61	±	±	±	±	±	±	±	±	12+
2519	Ring of Fire (119)	Outdoor Action	....MGM	5- 1-61	±	±	±	±	±	±	±	±	5+
2490	Ritual of Love, The (72)	Documentary	....Pacemaker-SR	12-26-60	±								1+
2511	Rocket Attack, U.S.A. (66)	Melodrama	....Exploit-Brenner	3-20-61	±								1+1-
2485	Royal Ballet (131)	Ballet	....Lopert	12-12-60	±								4+
2460	Runaway (76)	Melodrama	....Group 9	9-12-60	±								1+
-S-													
2506	Sanctuary (90)	Comedy	....20th-Fox	2-27-61	±	±	±	±	±	±	±	±	8+
2468	Santa Claus (94)	Fantasy/Music	....Murray-SR	10-10-60	±	±	±	±	±	±	±	±	5+3-
2515	Saturday Night and Sunday Morning (90)	Drama	....Cont'l	4-17-61	±	±	±	±	±	±	±	±	7+
2451	Savage Eye, The (67)	Semidocumentary	....Trans-Lux	8-22-60	±	±	±	±	±	±	±	±	9+1-
2464	Savage Innocents, The (110)	Adv. Dr.	....Para	9-26-60	±	±	±	±	±	±	±	±	10+
2456	School for Scoundrels (94)	Comedy	....Cont'l	8-29-60	±	±	±	±	±	±	±	±	10+
2476	Secret of the Purple Reef (80)	Action Drama	....20th-Fox	11- 7-60	±	±	±	±	±	±	±	±	5+3-
2511	Secret Partner, The (91)	My.	....MGM	3-20-61	±	±	±	±	±	±	±	±	8+2-
2513	Secret Ways, The (112)	Dr.	....U-I	3-27-61	±	±	±	±	±	±	±	±	5+1-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2467	September Storm (99)	Action (Stereovision)	....20th-Fox	10-10-60	±	±	±	±	±	±	±	±	6+3-
2460	Seven Ways From Sundown (87)	Western	....U-I	9-12-60	±	±	±	±	±	±	±	±	7+
2474	Sex Kittens Go to College (93)	Comedy	....AA	10-31-60	±								2+3-
2516	Shadows (87)	Drama	....Lion Int'l	4-17-61	±	±	±	±	±	±	±	±	9+
2475	Shakedown, The (91)	Action	....U-I	11- 7-60	±								3+1-
2472	She Walks by Night (85)	Melo.	....Woolner	10-24-60	±								1+
2479	Sinners of Paris (81)	Melodr.	....Ellis	11-21-60	±								1+
2505	Sins of Rachel Cade, The (123)	Drama	....WB	2-27-61	±	±	±	±	±	±	±	±	10+1-
2504	Sins of Youth (82)	Dr.	....Janus	2-20-61	±								1+2-
2502	Sniper's Ridge (61)	Dr.	....20th-Fox	2-13-61	±	±	±	±	±	±	±	±	5+4-
2380	Snow Queen, The (70)	U-I	....U-I	11-23-59	±	±	±	±	±	±	±	±	11+1-
2470	Spartacus (189)	Super Technirama-70	....U-I	10-17-60	±	±	±	±	±	±	±	±	14+
2485	Spring Affair (69)	Comedy	....SR	12-12-60	±	±	±	±	±	±	±	±	4+2-
2476	Sundowners, The (133)	Dr.	....WB	11- 7-60	±	±	±	±	±	±	±	±	14+
2466	Sunrise at Campobello (143)	Drama	....WB	10- 3-60	±	±	±	±	±	±	±	±	14+
2467	Surprise Package (100)	Comedy	....Col	10-10-60	±	±	±	±	±	±	±	±	9+3-
2480	Squad Car (60)	Melodrama	....20th-Fox	11-21-60	±	±	±	±	±	±	±	±	1+4-
2477	Swiss Family Robinson (128)	Adv. Classic, Panavision	....BV	11-14-60	±	±	±	±	±	±	±	±	12+1-
2488	Sword and the Dragon (83)	Folklore Spectacle	....Valiant	12-19-60	±								2+
2494	Sword of Sherwood Forest (80)	Adventure Drama	....Col	1-16-61	±	±	±	±	±	±	±	±	8+3-
-T-													
2515	Teacher and the Miracle, The (88)	Religious Drama	....President	4-17-61	±								2+1-
2465	Ten Who Dared (92)	Adv.	....BV	10- 3-60	±	±	±	±	±	±	±	±	7+1-
2514	Terror of the Tongs, The (80)	Ac.	....Col	3-27-61	±	±	±	±	±	±	±	±	5+2-
2493	Tess of the Storm Country (84)	Melodrama	....20th-Fox	1-16-61	±	±	±	±	±	±	±	±	6+
2450	39 Steps, The (95)	Adv.	....20th-Fox	8-16-60	±	±	±	±	±	±	±	±	8+1-
2485	3 Worlds of Gulliver, The (100)	Superdynamation, Fantasy	....Col	12-12-60	±	±	±	±	±	±	±	±	11+
2439	Thunder in Carolina (92)	Racing Drama	....Howco	7-11-60	±	±	±	±	±	±	±	±	4+2-
2389	Tiger Bay (105)	Suspense	....Cont'l	1-11-60	±	±	±	±	±	±	±	±	10+
2498	Tomboy and the Champ (92)	Comedy-Drama	....U-I	1-30-61	±	±	±	±	±	±	±	±	4+1-
2481	Tormented (75)	Horror Drama	....AA	11-28-60	±								3+
2480	Touch of Flesh, The (76)	Drama	....Amity Films-SR	11-21-60	±								1+1-
2510	Trapp Family, The (106)	Comedy-Drama	....20th-Fox	3-13-61	±	±	±	±	±	±	±	±	6+2-
2493	Tunes of Glory (106)	Dr.	....Lopert	1-16-61	±	±	±	±	±	±	±	±	13+
2501	Two-Way Stretch (87)	Com.	....Showcorp	2-13-61	±	±	±	±	±	±	±	±	9+
-U-													
2460	Under Ten Flags (92)	Dr.	....Para	9-12-60	±	±	±	±	±	±	±	±	8+1-
2505	Underworld, U. S. A. (98)	Cr.	....Col	2-27-61	±	±	±	±	±	±	±	±	5+2-
2492	Unfaithfuls, The (89)	Melodrama	....AA	1- 9-61	±								2+2-
-V-													
2472	Village of the Damned (78)	Horror Drama	....MGM	10-24-60	±	±	±	±	±	±	±	±	10+
-W-													
2483	Wackiest Ship in the Army, The (99)	Comedy	....Col	12- 5-60	±	±	±	±	±	±	±	±	11+1-
2471	Walk Tall (60)	Western	....20th-Fox	10-24-60	±	±	±	±	±	±	±	±	6+4-
2515	Watch Your Stern (88)	Com.	....Magna	4- 3-61	±	±	±	±	±	±	±	±	6+1-
2484	Where the Boys Are (99)	Com.	....MGM	12- 5-60	±								

FEATURE CHART

ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	COLUMBIA	Type	Rel. No.	M-G-M	Type	Rel. No.	PARAMOUNT	Type	Rel. No.
Hell to Eternity (132).....	D	6007				The Enemy General (74).....	D	505	The Angel Wore Red (99).....	D	101	Under Ten Flags (92).....	Ad.	6002
Jeffrey Hunter, David Janssen, Vic Damone, Patricia Dwyers						Van Johnson, Jean-Pierre Aumont All the Young Men (87).....	D	506	Ava Gardner, Dirk Bogarde, Joseph Cotten			Van Heflin, Charles Laughton, Mylene Demongeot		
Caltiki, The Immortal Monster (76).....	SF	6009				Alan Ladd, Sidney Poitier, Ingemar Johansson, Mort Sahl, Fast and Sexy (98) © CD.....	507		ⓈThe Subterraneans (88) © D.....	102		The Boy Who Stole a Million (64).....	Ac.	6001
John Merivale, Didi Sullivan						Gina Lollobrigida, Dale Robertson, Vittorio DeSica			Leslie Caron, George Peppard, Janice Rule, Roddy MacDowall			Virgilio Texera, Marlannce Benet		
Tormented (75).....	D	601D				As the Sea Rages (74).....	D	508						
Richard Carlson, Susan Gordon						Maria Schell, Cliff Robertson, Cameron Mitchell								
Heroes Die Young (76).....	D	6014	ⓈJourney to the Lost City (90).....	Ad.	508	I Aim at the Stars (107) BiD.....	512		Key Witness (81) ©.....	D	103			
Erika Peters, Scott Borland			Debra Paget, Paul Christian			Curt Jurgens, Victoria Shaw			Jeffrey Hunter, Pat Crowley					
ⓈSerengeti Shall Not Die (84).....	Doc.	6013				I'm All Right, Jack (104) C.....	515							
						Ian Carmichael, Peter Sellers, Terry-Thomas, Dennis Price								
						ⓈSong Without End (130) ©.....	Bi/M	511						
						Dirk Bogarde, Capucine, Genevieve Page								
The Plunderers (94).....	Ad.	6008	ⓈGoliath and the Dragon (90) ©.....	Ad.	509	Let No Man Write My Epitaph (106).....	D	513	Where the Hot Wind Blows (120).....	D	104	ⓈG.I. Blues (104).....	CD/M	6005
Jeff Chandler, John Saxon, Dolores Hart, Ray Stricklyn			Mark Forest, Broderick Crawford			Burl Ives, Shelly Winters, James Darren, Jean Seberg			Gina Lollobrigida, Yves Montand			Elvis Presley, Juliet Prowse		
The Unfaithfuls (89).....	D	6015				Surprise Package (100).....	C	514	ⓈButterfield 8 (109) ©.....	D	106	ⓈA Breath of Scandal (98) V.....	C	6006
Gina Lollobrigida, May Britt, Pierre Cressoy						Yul Brynner, Mitzl Gaynor, Noel Coward			Elizabeth Taylor, Laurence Harvey, Eddie Fisher, Dina Merrill			John Gavin, Sophia Loren, Maurice Chevalier		
ⓈHerod the Great (95).....	Ad.	6016				Hell Is a City (96) ©.....	Cr	516				ⓈCinderFella (91).....	C	6007
Edmund Purdom, Sylvia Lopez						Stanley Baker, John Crawford			ⓈWhere the Boys Are (99) ©.....	C	110	Jerry Lewis, Ed Wynn, Anna Maria Alberghetti		
						ⓈThe 3 Worlds of Gulliver (100) SuperDynamation.....	Ad	517	Dolores Hart, George Hamilton, Yvette Mimieux, Connie Francis					
						Kerwin Mathews, Jo Morrow								
						Please Turn Over (86).....	C	518						
						Ted Ray, Jean Kent								
						Jazz Boat (95) ©.....	CD/M	519						
						Anthony Newley, Anne Aubrey								
						ⓈThe Wackiest Ship in the Army (99) ©.....	C	521	ⓈGo Naked in the World (103) ©.....	D	111	Blueprint for Robbery (87).....	Ac.	6009
						Jack Lemmon, Ricky Nelson			Gina Lollobrigida, Ernest Borgnine, Anthony Franciosa, Luana Patten			Jay Barney, J. Pat O'Malley		
						ⓈSword of Sherwood Forest (80).....	Ad	522				Foxhole in Cairo (78).....	D	6013
						Richard Greene, Peter Cushing						James Robertson Justice, Niall MacGuinnis, Adrian Hoven		
						Portrait of a Sinner (100).....	D	507						
						Nadja Tiller, Tony Britton, William Bendix			ⓈVillage of the Damned (77).....	Ho	109	ⓈWorld of Suzie Wong (126).....	D	6008
						Hand in Hand (75).....	D	523	George Sanders, Barbara Shelley			William Holden, Nancy Kwan, Sylvia Syms		
						Passport to China (75).....	Ac	527	ⓈGorgo (76).....	Ad	105	ⓈThe Savage Innocents (110) V.....	D	6004
						Richard Basehart, Lisa Gaston			Bill Travers, Vincent Winter			Anthony Quinn, Yoko Tani, Anna May Wong		
						ⓈCarthage in Flames (111) V.....	Ad	528						
						Anne Heywood, Jose Suarez								
						ⓈCry for Happy (110) © CD.....	529		ⓈCimarron (147) ©.....	D	108	ⓈBlood and Roses (84).....	My	6003
						G. Ford, Milko Taka, D. D'Connor			Glenn Ford, Maria Schell			Mel Ferrer, Annette Vadim, Elsa Martinelli		
						Underworld, U.S.A. (99).....	Cr	525	The Secret Partner (91).....	D	115			
						Cliff Robertson, Dolores Dorn			Stewart Granger, Haya Harareet					
						ⓈKonga (90) ©.....	Ho	603						
						Michael Gough, Jess Conrad, Margo Johns								
						The Hand (61).....	Ho	601						
						Derek Bond, Ronald Lee Hunt								
						ⓈOperation Eichmann (92).....	D	6103						
						Werner Klemperer, Ruta Lee, Donald Buka, John Bonner								
						Time Bomb (92).....	D	6104						
						Curt Jurgens, Mylene Demongeot								
						Beware of Children (80).....	C	606						
						Leslie Phillips, Geraldine McEwan, Julia Lockwood								
						ⓈJekyll's Inferno (80).....	Ho	604						
						Paul Massie, Dawn Addams								
						ⓈDavid and Goliath (93) ©.....	Bib D	6106						
						Orson Welles, Ivo Payer, Pierre Cressoy								
						Operation Camel (65).....	C	605						
						Nora Hayden, Louise Renard								
						ⓈAtlantis, the Lost Continent (90).....	Ad	113						
						John Chandler, Brooke Hayward, Kay Doubleday			Joyce Taylor, Anthony Hall					
						ⓈThe Big Bankroll (106).....	Cr	6107						
						David Janssen, Dianne Foster, Jack Carson, Diana Dors, Mickey Rooney								
						ⓈTwo Loves (91½) ©.....	D	117						
						Shirley MacLaine, Laurence Harvey, Jack Hawkins								
						ⓈThe Green Helmet (88).....	Ac	116						
						Bill Travers, Ed Begley, Nancy Walters								
						ⓈAll in a Night's Work (94).....	C	6010						
						Shirley MacLaine, Dean Martin, Cliff Robertson								
						ⓈOne-Eyed Jacks (141).....	OD	6014						
						Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer								
						ⓈWarrior Empress (89) ©.....	Ad	524						
						Kerwin Mathews, Tina Louise								
						ⓈThe Secret of Monte Cristo (..) ©.....	Ad							
						Rory Calhoun, Patricia Bredin								
						ⓈGreengage Summer (..).....	CD							
						Kenneth More, Danielle Darrieux, Susannah York								
						ⓈBrainwashed (102).....	D	6108						
						Curt Jurgens, Claire Bloom								
						ⓈThe Pleasure of His Company (115).....	CD	6017						
						Fred Astaire, Debbie Reynolds								
						ⓈThe Ladies Man (..).....	C	6015						
						Jerry Lewis, Helen Traubel								
						ⓈOn the Double (..).....	C	6016						
						Danny Kaye, Dana Wynter								

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

Month	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	
SEPTEMBER	Let's Make Love (118) .C..034 Marilyn Monroe, Yves Montand, Tony Randall	The Night Fighters (88) .D..6025 Robert Mitchum, Dan O'Herlihy	Seven Ways From Sundown (86) .OD..6020 Audie Murphy, Barry Sullivan	The Crowded Sky (104) .D..001 Dana Andrews, Rhonda Fleming, Efrem Zimbalist jr.	ALLIED ARTISTS The Big Wave .Ad.. Sessue Hayakawa Armored Command .D.. Howard Keel, Tina Louise Twenty Plus Two .D.. David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead
	Walk Tall (60) .Ac..042 Willard Parker, Kent Taylor	Studs Lonigan (95) .D..6019 Christopher Knight, Venetia Stevenson	Between Time and Eternity (85) .D..6021 Lilli Palmer, Carlos Thompson		AMERICAN-INT'L The Pit and the Pendulum (Panavision) .Ho.. Vincent Price, John Kerr Reptilicus .SF.. Bodil Miller Master of the World .Ad.. Vincent Price, Charles Bronson
	Freckles (84) .D..043 Martin West, Carol Christensen				COLUMBIA Gidget Goes Hawaiian .C.. James Darren, Deborah Walley The Guns of Navarone .D.. Gregory Peck, Gia Scala The Devil at 4 O'clock .D.. Spencer Tracy, Frank Sinatra Two Rode Together .OD.. James Stewart, Richard Widmark, Shirley Jones Scream of Fear .D.. Susan Strasberg, Ronald Lewis Homicidal .Ho.. Glenn Corbett, Patricia Bresin The Most Dangerous Man Alive .SF.. Ron Randall, Debra Paget Mysterious Island .Ad.. (Super-Dynamation) Michael Craig, Joan Greenwood
Squad Car (60) .Ac..044 Paul Bryar, Viel Raaf					MGM Four Horsemen of the Apocalypse .D.. Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb Ada .D.. Susan Hayward, Dean Martin Ring of Fire .Ac.. David Janssen, Joyce Taylor Bridge to the Sun .D.. Carroll Baker, James Shigeta Morgan the Pirate .Ad.. Steve Reeves, Valerie Lagrange Mutiny on the Bounty (Ultra Panavision-70) .Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita The Honeymoon Machine .C.. Steve McQueen, Paula Prentiss
OCTOBER	High Time (103) .C/M..036 Bing Crosby, Fabian, Tuesday Weld Desire in the Dust (105) .D..046 Raymond Burr, Martha Hyer	The Magnificent Seven (128) Panavision .Ad..6027 Yul Brynner, Steve McQueen, Horst Buchholz, Eli Wallach	Spartacus (196) Super-Technirama-70 .D..6070 Kirk Douglas, Laurence Olivier, Jean Simmons, Tony Curtis (Special release)	Girl of the Night (93) .D..004 Anne Francis, John Kerr	
	The Captain's Table (90) .C..040 John Gregson, Peggy Cummins	Walking Target (74) .Ac..6024 Ron Foster, Joan Evans, Merry Anders		The Dark at the Top of the Stairs (124) .D..005 Robert Preston, Dorothy McGuire, Angela Lansbury, Eve Arden	
	The Secret of the Purple Reef (80) .Ac..047 Jeff Richards, Margia Dean			Sunrise at Campobello (143) .D..002 Ralph Bellamy, Greer Garson, Hume Cronyn, Jean Hagen	
NOVEMBER	Sept. Storm (99) S's'n Ac..025 Mark Stevens, Joanne Dru	Inherit the Wind (126) .D..6026 Spencer Tracy, Fredric March, Gene Kelly, Florence Eldridge	Midnight Lace (108) .D..6101 Doris Day, Rex Harrison, John Gavin, Myrna Loy		
	Goddess of Love (68) .C..039 Belinda Lee, Jacques Sernas North to Alaska (122) .Ad..051 John Wayne, Capucine, Fabian Desert Attack (76) .Ac..053 John Mills, Sylvia Syms Tess of the Storm Country (84) .D..050 Diane Baker, Lee Phillips				
	Wizard of Baghdad (92) .Ad..054 Dick Shawn, Diane Baker, Barry Coe Flaming Star (92) .W..056 Elvis Presley, Barbara Eden Esther and the King (109) .D..057 Joan Collins, Richard Egan Legions of the Nile (94) .Ad..037 Linda Cristal, Ettore Manni	Police Dog Story (61) .Doc..6029 James Brown, Merry Anders	The Private Lives of Adam and Eve (87) partly in color .CD..6102 Mickey Rooney, Mamie Van Doren		The Sundowners (133) .D..007 Robert Mitchum, Deborah Kerr, Peter Ustinov, Glynis Johns
DECEMBER	Marriage-Go-Round (99) .C..101 Susan Hayward, James Mason, Julie Newmar	Five Guns to Tombstone (71) .W..6102 James Brown, Della Sharman	The Grass Is Greener (105) .C..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons	A Fever in the Blood (117) .D..008 Efrem Zimbalist jr., Angie Dickinson	
	Little Shepherd of Kingdom Come (108) .D..102 Jimmie Rodgers, Luana Patten				
	Can-Can (131) .M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse				
JANUARY	The Long Rope (61) .W..113 Hugh Marlowe, Alan Hale	The Misfits (124) .D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift	The Great Impostor (112) .CD..6104 Tony Curtis, Joan Blackman	Gold of the Seven Saints (88) .OD..009 Clint Walker, Leticia Roman (Filmed in sepi)	
	The Millionaire (90) .C..104 Sophia Loren, Peter Sellers	Operation Bottleneck (78) .D..6106 Ron Foster, Miiko Taka	The Shakedown (91) .Cr..6105 Hazel Court, Terence Morgan		
	Circle of Deception (100) .D..111 Bradford Dillman, Suzy Parker				
FEBRUARY	Upstairs and Downstairs (100) .C..125 Michael Craig, Mylene Demongeot				
	The Canadians (85) .OD..105 Robert Ryan, John Dehner				
	Sanctuary (90) .D..115 L. Remick, Y. Montand, B. Dillman	The Alamo (162) .Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone	Wings of Chance (76) .OD..6111 James Brown, Frances Rafferty	The White Warrior (86) .Ad..010 Steve Reeves, Georgia Moll	
MARCH	Days of Thrills & Laughter (93) Compilation .C..114	The Hoodlum Priest (101) .D..6107 Don Murray, Cindi Wood, Larry Gates			
	The Trapp Family (106) .D..117 Ruth Leuwerik, Hans Holt	Frontier Uprising (68) .W..6103 Jim Davis, Nancy Hadley			
	Sniper's Ridge (61) .Ac..116 Jack Ging, Stanley Clements				
APRIL	All Hands on Deck (93) .M..112 Pat Boone, Barbara Eden, Buddy Hackett	The Minotaur .Ad.. Bob Mathias, Rosanna Schiaffino	Tomboy and the Champ (92) .OD..6110 Candy Moore, Ben Johnson, Rex Allen	The Sins of Rachel Cade (123) .D..003 Angie Dickinson, Peter Finch, Roger Moore	
	Ferry to Hong Kong (103) .Ad..110 Orson Welles, Curt Jurgens, Sylvia Syms	A Matter of Morals (90) .D..6108 Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback	The Secret Ways (111) .D..6109 Richard Widmark, Sonja Ziemann	Portrait of a Mobster (103) .Ac..011 Vic Morrow, Ray Danton	
	The Fiercest Heart (91) .OD..120 Stuart Whitman, Juliet Prowse				
MAY	Return to Peyton Place (122) .D..126 Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld	The Young Savages (103) .D..6114 Burt Lancaster, Shelley Winters, Dina Merrill	Posse From Hell (89) .W..6112 Audie Murphy, John Saxon, Zohra Lampert	The Steel Claw (96) .Ac..012 George Montgomery, Charito Luna	
	The Right Approach (92) .D/M..127 Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby	The Gambler Wore a Gun (67) .W..6109 Jim Davis, Merry Anders	The Pharaoh's Woman (88) .Ad..6113 Linda Cristal, John Drew Barrymore		
		Gunfight (62) .W..6113 James Brown, Joan Staley	Ole Rex (40) Featurette .6114 Rex (dog star), Billy Hughes, William Foster		
JUNE	Battle at Bloody Beach .Ac.. A. Murphy, G. Crosby, D. Michaels	Snake Woman (68) .Ho..6112 John McCarthy, Susan Travers	Romanoff and Juliet (112) .C..6106 Peter Ustinov, Sandra Dee, John Gavin	The Fabulous World of Jules Verne (82) .Ad..013 Ernest Revere, Louis Locke	
	Wild in the Country .D/M.. E. Presley, H. Lange, T. Weld	Dr. Blood's Coffin (92) .Ho..6111 Kieron Moore, Hazel Court		Bimbo the Great (87) .Ad..014 Charles Holm, Mary Ann Shields	
	Snow White and the 3 Stooges .C.. Carol Heiss, Stooges				WARNER BROS. Parrish .Col.. Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens Fanny .D/M.. Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz Splendor in the Grass .D.. Natalie Wood, Warren Beatty Susan Slade .D.. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan

FEATURE CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

SHORTS CHART

MISCELLANEOUS

BUENA VISTA
 Pollyanna (134) ... CD ... Jul 60
 Jane Wyman, Richard Egan, Hayley Mills
 Jungle Cat (70) ... Doc. ... Oct 60
 True-Life Adventure
 Ten Who Dared (92) Ad. ... Nov 60
 John Beal, Brian Keith
 Swiss Family Robinson (128) Panavision ... Ad. ... Dec 60
 Dorothy McGuire, John Mills, James MacArthur, Tommy Kirk
 One Hundred and One Dalmatians (80) ... An. ... Mar 61
 The Absent-Minded Professor (97) ... C. ... May 61
 Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Ktrk

CONTINENTAL
 Tiger Bay (105) ... D. ... Jul 60
 John Mills, Hayley Mills, Horst Buchholz
 School for Scoundrels (94) C. ... Jul 60
 Ian Chermichael, Terry-Thomas
 Four Desperate Men (105) ... O. ... Aug 60
 Aldo Ray, Heather Sears
 It Happened in Broad Daylight (97) ... D. ... Sep 60
 Heinz Ruhman, Michel Simon
 The Entertainer (97) ... D. ... Oct 60
 Laurence Olivier, Joan Plowright
 The Mirror Has Two Faces (98) (Eng-dubbed) ... D. ... Nov 60
 (Eng-dubbed) Michele Morgan
 Make Mine Mink (101) C. ... Dec 60
 Terry-Thomas, Athene Seyler
 Hippodrome (96) ... Ac. ... Mar 61
 (Eng-dubbed) ... Gerhard Reidmann, Margit Nanke
 Saturday Night and Sunday Morning (90) ... D. ... Apr 61
 Albert Finney, Shirley Ann Field

EDWARD HARRISON
 Another Sky (83) ... D. ... Jan 61
 Victoria Grayson, Tayeb

FILMS-AROUND-THE-WORLD
 A French Mistress (91) ... C. ... Dec 60
 Cecil Parker, Jas. H. Justice

FILMGROUP
 The Girl in Lover's Lane (78) ... D. ... Jun 60
 Joyce Meadows, Brett Halsey
 The Wild Ride (63) ... D. ... Jun 60
 Jack Nicholson, Georgianna Carter
 Last Woman on Earth (71) ... D. ... Sep 60
 A. Carbone, Betsy Jones-Moreland
 Little Shop of Horrors (70) ... HoC. ... Sep 60
 Jonathan Haze, Jackie Joseph
 High School Caesar (72) D. ... Nov 60
 John Ashley, Gary Vinson
 Date Bait (71) ... D. ... Nov 60
 Gary Clark, Marlo Ryan

GOVERNOR
 Carry On, Nurse (89) ... C. ...

Kenneth Connor, Shirley Eaton
 Carry On, Constable (86) C. Feb 61
 Ken Connor, Leslie Phillips

KINGSLEY-UNION
 Come Dance With Me! (94) ... My C. ... Aug 60
 Brigitte Bardot, Henri Vidal
 The League of Gentlemen (113) ... CD. ... Feb 61
 Jack Hawkins, Nigel Patrick

K. GORDON MURRAY
 Santa Claus (94) ... F. ... Nov 60
 Narrated by Ken Smith
 Little Angel (90) ... CD. ... Jan 61
 Maria Gracia, J. M. de Hoyos

LOPERT PICTURES
 Never on Sunday (91) ... C. ... Nov 60
 Melina Mercouri, Jules Dassin
 Tunes of Glory (106) ... D. ... Jan 61
 Alec Guinness, John Mills

RCIP
 The Devil's Commandment (71) ... Ho. ... Jan 61
 Gianna Maria Canale, Carlo D'Angelo, Charles Fawcett
 Mark of the Devil (73) D. ... Jan 61
 Maria Felix, Crox Alvarado

SHOWCORPORATION
 The Man Who Wouldn't Talk (91) ... D. ... Oct 60
 Anna Neagle, Anthony Quayle
 Home Is the Hero (83) D. ... Feb 61
 Arthur Kennedy, Walter Macken
 Two-Way Stretch (87) C. ... Apr 61
 Peter Sellers, Wilfrid Hyde White

STERLING WORLD DIST'RS
 The Half Pint (73) ... C. ... Oct 60
 Pat Goldin, Tommy Blackman
 The Last Rebel (83) ... Ac. ... Dec 60
 Carlos Thompson, Ariadna Welter
 Code of Silence (75) ... Cr. ... Feb 61
 Terry Becker, Elisa Loti

UNITED PRODUCERS (UPRO)
 Black Pit of Dr. M. (72) ... Ho. ... Mar 61
 Ralph Bertrand, Gaston Santos
 Siege of Sidney Street (93) ... Ad. ... Mar 61
 Peter Wyngarde, Donald Sinden

VALIANT
 Sword and the Dragon (83) ... Ad. ... Nov 60
 Russian cast (Eng-dubbed)
 Russian Silence (95) ... D. ... Jan 61
 R. Attenborough, Pier Angeli
 The Young One (103) ... D. ... Feb 61
 Zachary Scott, Bernie Hamilton
 Mania (85) ... Ho. ... Feb 61
 Peter Cushing, June Laverick
 It Takes a Thief (94) ... D. ... Feb 61
 Jayne Mansfield, Anthony Quayle

WOOLNER BROS.
 She Walks by Night (85) ... D. ...
 Belinda Lee, Walter Rilla

FOREIGN LANGUAGE

ARGENTINA
 End of Innocence (74) ... 9-19-60
 (Kingsley) ... Elsa Daniel

FRANCE
 Belles and Ballets (92) ... 8-15-60
 (Excelsior) ... French ballet stars
 Breathless (89) ... 3-6-61
 (F-A-W) ... Jean Seberg, Jean-Paul Belmondo
 Chasers, The (75) ... 6-6-60
 (Hakim) ... Jacques Charrier, Dany Robin
 Eye for an Eye, An (93) ... 10-5-60
 (Manhattan) ... Curt Jurgens
 Love Game, The (85) ... 2-13-61
 (F-A-W) ... Jean-Pierre Cassel, Genevieve Cluny, Jean-Louis Maury
 Modigliani of Montparnasse (110) ... 3-6-61
 (Cont'l) ... Gerald Philipe, Lilli Palmer, Anouk Aimee, L. Padovani
 No Morals (77) ... 11-14-60
 (Mishkin) ... Jeanne Moreau
 Ostrich Has Two Eggs, The (89) ... 11-21-60
 (Janus) ... Pierre Fresnay, Simone Renant
 Port of Desire (85) ... 12-5-60
 (Kingsley-Union) ... H. Neff
 Rules of the Game (104) 4-17-61
 (Janus) ... Jean Renoir, Pauline Luibost
 Rue de Paris (90) ... 12-12-60
 (Lopert) ... Jean Gabin

GERMANY
 Glass Tower, The (104) ... 10-3-60
 (Ellis) ... Lilli Palmer
 Rest Is Silence, The (106) ... 10-3-60
 (F-A-W) ... Hardy Kruger, P. Van Eyck
 Three-Penny Opera, The (113) ... 11-21-60
 (Brandon) ... Lotte Lenya, Rudolph Forster

Confess, Dr. Corda! (102) 12-5-60
 (President) ... Hardy Kruger, E. Mueller

GREECE
 Aunt From Chicago (90) 9-19-60
 (Greek Pictures) ... G. Vassiliadou
 Counterfeit Coin (120) ... 10-3-60
 (Atlantis) ... K. Logothetides
 288 Stouranara St. (90) ... 2-27-61
 (Atlantic) ... Orestis Makris, Sophia Vembo

ITALY
 Big Deal on Madonna St. (91) ... 1-30-61
 (UMP) ... V. Gassman, Toto
 Holiday Island (105) ... 11-14-60
 (Brandon) ... Vittorio de Sica
 La Dolce Vita (175) ... 4-24-61
 (Astor) ... Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Alain Cuny
 See Naples and Die (80) 9-19-60
 (Crown) ... Gianna Maria Canale
 Three Forbidden Stories (104) ... 9-26-60
 (Ellis) ... Eleonora Rossini Drago, Gino Cervi

JAPAN
 Men Who Tread on the Tiger's Tail (60) ... 8-8-60
 (Brandon) ... H. Iwai, S. Fujita
 Road to Eternity (181) ... 2-27-61
 (Beverly) ... Tatsuya Nakadai

SWEDEN
 Dreams (86) ... 8-8-60
 (Janus) ... E. Dahlbeck, H. Andersson
 Virgin Spring, The (88) ... 12-12-60
 (Janus) ... Max von Sydow, Birgitta Pettersson
 Unmarried Mothers (79) ... 3-13-61
 (President) ... E. Etiberg, B. Logart

U.S.S.R.
 Ballad of a Soldier (89) ... 1-31-61
 (Kingsley) ... Vladimir Ivashov, Shanna Prokhorenko (also Eng-dubbed)

COLUMBIA
 ASSORTED & COMEDY FAVORITES (Reissues)
 5421 One Shivery Night (16 1/2) ... Sep 60
 5431 Waiting in the Lurch (15 1/2) ... Oct 60
 5422 House About It (16 1/2) ... Nov 60
 5432 Radio Riot (16) ... Nov 60
 5423 Hold that Monkey (16) ... Dec 60
 5433 Bride and Gloom (16) ... Dec 60
 5424 French Fried Frolic (16 1/2) ... Feb 61
 5434 Hectic Honeymoon (17) ... Jan 61
 5425 Should Husbands Marry? (17) ... Apr 61
 5435 Aim. Fire, Scoot (16 1/2) ... Mar 61
 5426 He Flew the Shrew (16 1/2) ... May 61

CANDID MICROPHONE (Reissues)
 5551 No. 1, Series 2 (9) ... Sep 60
 5552 No. 2, Series 2 (11) ... Nov 60
 5553 No. 3, Series 2 (10 1/2) ... Jan 61
 5554 No. 4, Series 2 (10 1/2) ... Feb 61

COLOR CARTOONS—SPECIAL
 5501 Polygamus Polonius (9) ... Nov 60

COLOR FAVORITES (Technicolor Reissues)
 5601 How Now, McBoing Boing (7 1/2) ... Sep 60
 5601 Wacky Wigwags (8) ... Sep 60
 5603 Spare That Child (6 1/2) ... Oct 60
 5604 Way of All Pests (7 1/2) ... Nov 60
 5605 Four Wheels, No Brakes (6 1/2) ... Nov 60
 5606 Skeleton Frolic (7 1/2) ... Dec 60
 5607 Babie Boogie (6) ... Jan 61
 5608 Pickled Puss (6 1/2) ... Jan 61
 5609 Christopher Crumpet's Playmate (6 1/2) ... Feb 61
 5610 Swiss Tease (6) ... Mar 61
 5611 The Rise of Outon Lang (6 1/2) ... Mar 61
 5612 Coo-Coo Bird Dog (6) ... Apr 61
 5613 The Jaywalker (6 1/2) ... May 61

FILM NOVELTIES (Reissues)
 5851 Canine Crimebusters (10) ... Oct 60
 5852 Push Back the Edge (10) ... Dec 60
 5853 Community Sings No. 1, Ser. 13 (10) ... Mar 61
 5854 Yukon Canada (10) ... Apr 61

LOOPY DE LOOP (Color Cartoons)
 5701 No Biz Like Shoe Biz (6 1/2) ... Sep 60
 5702 Here Kiddie Kiddie (6 1/2) ... Dec 61
 5703 Countdown Clown (6 1/2) ... Jan 61
 5704 Happy Go Loopy (6 1/2) ... Mar 61
 5705 Two-Faced Wolf (6 1/2) ... Apr 61
 5706 This Is My Ducky Day (6 1/2) ... May 61

MR. MAGOO REISSUES (Technicolor)
 5751 Dog Snatcher (7) ... Sep 60
 5752 When Magoo Flew CinemaScope (7) ... Sep 60
 5753 Pink and Blue Blues (7) ... Nov 60
 5754 Magoo Makes News (6) (Both © and standard) ... Dec 60
 5755 Hotsy Footsy (7) ... Feb 61
 5756 Magoo's Canine Mutiny (Both © and standard) ... Apr 61
 5757 Captain Outrageous (7) ... May 61

SPECIAL COLOR FEATURETTES
 4442 Wonders of Ontario (18) ... Apr 60
 5441 Wonderful Hong Kong (19 1/2) ... Jan 61
 5442 Splendors of Paris (19) ... May 61

SERIALS (15 Chapter-Reissues)
 4160 King of the Congo ... Jun 60
 5120 Son of Geronimo ... Nov 60
 5140 The Great Adventures of Captain Kidd ... Mar 61

STOOG COMEDIES (Reissues)
 5401 Income Tax Sappy (16 1/2) ... Sep 60
 5402 Pardon My Backfire (16) ... Oct 60
 5403 Musty Musketeers (16) ... Nov 60
 5404 Pals and Gals (16) ... Jan 61
 5405 Knutsy Knights (17 1/2) ... Feb 61
 5406 Shot in the Frontier (16) ... Apr 61
 5407 Scotched in Scotland (15 1/2) ... May 61

THRILLS OF MUSIC (Reissues)
 5951 Ray Anthony & His Orchestra (10 1/2) ... Oct 60

5952 Shorty Sherlock & His Orchestra (8 1/2) ... Dec 60
 5953 Skitch Henderson & His Orchestra (10) ... Feb 61
 5954 Boyd Raeburn & His Orchestra (11) ... May 61

WORLD OF SPORTS
 5801 Rasslin' Champs (10) ... Dec 60
 5802 Hip Shooters (9 1/2) ... Feb 61
 5803 Water-Sports Champs (...) ... Apr 61

M-G-M
GOLD MEDAL REPRINTS (Technicolor Reissues)
 All 1.75-1 Ratio
 Tom and Jerry
 W261 Pet Peeve (7) ... Sep 60
 W262 Mice Follies (7) ... Sep 60
 W263 Touche Pussy Cat (7) ... Sep 60
 W265 Southbound Duckling (7) ... Sep 60
 W266 Neapolitan Mouse (7) ... Sep 60
 W267 Pup on a Picnic (7) ... Sep 60
 W269 Downhearted Duckling (7) ... Sep 60
 W272 Mouse for Sale (7) ... Sep 60
 W273 Cat Fishin' (8) ... Sep 60
 W274 Part Time Pal (8) ... Sep 60
 W275 Cat Concerto (7) ... Sep 60
 W276 Dr. Jekyll and Mr. Mouse (7) ... Sep 60
 W264 Farm of Tomorrow (7) ... Sep 60
 W268 The Flea Circus (7) ... Sep 60
 W270 Dixieland Droopie (8) ... Sep 60
 W271 Field and Scream (7) ... Sep 60

PARAMOUNT
CARTOON CHAMPIONS (Technicolor Reissues)
 Herman and Katnip
 S20-1 Rail Rodents (7) ... Sep 60
 S20-2 Robin Rodenthood (7) ... Sep 60
 S20-3 A Bicep Built for Two (7) ... Sep 60
 S20-4 Mouse Trapeze (7) ... Sep 60

Noveltions
 S20-5 Fido Beta Kappa (7) ... Sep 60
 S20-6 No Ifs, Ands or Butts (6) ... Sep 60
 S20-7 Candy Cabaret (7) ... Sep 60
 S20-8 The Oily Bird (7) ... Sep 60

COLOR SPECIALS (2 Reels)
 B20-1 Carnival in Quebec (16) ... Sep 60
 B20-2 Boats a-Poppin' (18) (Anamorphic) ... Sep 60

MODERN MADCAPS (Technicolor)
 M20-1 Galaxia (7) ... Oct 60
 M20-2 Bouncing Benny (6) ... Nov 60
 M20-3 Terry the Terror (6) ... Dec 60
 M20-4 Phantom Moustacher (6) ... Jan 61

NOVELTOON (Technicolor)
 P17-7 Fine Feathered Fiend (6) ... Sep 60
 P19-8 Planet Mouseola (6) ... Oct 60
 (1960-61)
 P20-1 Northern Mites (6) ... Nov 60
 P20-2 Miceniks (6) ... Dec 60

SPORTS ILLUSTRATED (Anamorphic—Color—1 Reel)
 D20-1 Kings of the Keys (9) ... Sep 60
 D20-2 Big "A" (9) ... Sep 60
 D20-3 A Sport Is Born (10) ... Nov 60

THE CAT (Color Cartoons)
 C20-1 Top Cat (8) ... Sep 60
 C20-2 Cool Cat Blues (...) ... Jan 61

20th CENTURY-FOX
MOVIETONE CINEMASCOPIES (Color)
 7003 Golfing With Sam Snead (9) ... Aug 60
 7006 Assignment Philippines (9) ... Jun 60
 7007 Exercise Little Bear (9) ... Aug 60
 7008 Sampans to Safety (9) ... Sep 60
 7009 Assignment Thailand (10) ... Oct 60
 7010 Underwater Demolition Team (9) ... Nov 60
 7011 Assignment Turkey (9) ... Dec 60
 7012 Down the Road (10) ... Dec 60
 (1961)
 7101 Australian Water Sports (9) ... Jan 61
 7102 Assignment Mexico (10) ... Feb 61
 7103 Adventure in Rhythm (9) ... Mar 61

SPECIALS
 7054 Tiger in the Tea (10) C-Scope, De Luxe color ... Jul 60
 7055 Call of the Holy Land (19) 2D (B&W) ... Nov 60

TERRYTOON 2-D'S
 All Ratios—Color (Technicolor)
 5023 Mint Men (7) ... May 60
 5033 Nonsense Newsreel (7), reissue ... Jun 60

5024 Trapeze Pleeze (7) ... Jul 60
 5025 Deep Sea Doodle (7) ... Oct 60
 5026 Stunt Men (6) ... Nov 60
 (1961)
 5121 The Mysterious Package (6) ... Jan 61
 5122 Cat Alarm (6) ... Feb 61
 5123 Drum Roll (...) ... Mar 61

TERRYTOONS (Technicolor-CinemaScope)
 5005 Tusk Tusk (7) ... May 60
 5006 Hearts & Glowers (7) ... Jun 60
 5007 The Wayward Hat (7) ... Jul 60
 5008 The Littlest Bully (7) ... Aug 60
 5009 Two Ton Baby Sitter (7) ... Sep 60
 5010 Tin Pan Alley Cat (6) ... Oct 60
 5011 House of Hashimoto (7) ... Nov 60
 5012 Daniel Boone Jr. (7) ... Dec 60
 (1961)
 5101 Night Life in Tokyo (...) ... Feb 61
 5102 So-Sorry, Pussycat (...) ... Mar 61

UNIVERSAL-INT'L
COLOR PARADE
 4171 Valley of the Mekong (9) ... Nov 60
 4172 The Lion City (9) ... Dec 60
 4173 Treasure of Istanbul (9) ... Jan 61
 4174 Down Jamaica Way (9) ... Feb 61
 4175 Sidetracked (9) ... Mar 61
 4176 Puerto Rican Playland (8) ... Apr 61

WALTER LANTZ CARTUNES (Technicolor—Can be projected in the Anamorphic process, 2.35-1) (All run between 6 and 7 min.)
 4111 Southern Fried Hospitality (Woody Woodpecker) ... Nov 60
 4112 Fowled Up Falcon (Woody Woodpecker) ... Dec 60
 4113 Poop Deck Pirate (Woody Woodpecker) ... Jan 61
 4114 Rough and Tumble-Weed Jan 61
 4115 Egg-napper ... Feb 61
 4116 The Bird Who Came to Dinner (W. Woodpecker) ... Mar 61
 4117 Gabby's Diner (Woody Woodpecker) ... Mar 61
 4118 Papoose on the Loose ... Apr 61
 4119 Clash and Carry ... April 61

WALTER LANTZ REISSUES (Color Cartunes—Can be projected in the Anamorphic process, 2.35-1)
 4131 Heltter Sheltter (6) ... Nov 60
 4132 Witch Crafty (6) ... Dec 60
 4133 Private Eye Pooch (6) ... Jan 61
 4134 Bedtime Bedlam (6) ... Feb 61
 4135 Squareshootin' Square (6) ... Mar 61
 4136 Bronco Busters (6) ... Apr 61

SPECIAL
 4104 Football Highlights of 1960 (10) ... Dec 60

2-REEL COLOR SPECIALS
 4101 Pacific Paradise (14) ... Nov 60

WARNER BROS.
BLUE RIBBON HIT PARADE (Technicolor Reissues)
 8301 Room & Bird (7) ... Sep 60
 8302 Cracked Quack (7) ... Oct 60
 8303 His Hare Raising Tale (7) ... Oct 60
 8304 Gift Wrapped (7) ... Nov 60
 8305 Little Beau Pepe (7) ... Dec 60
 8306 Tweet Tweet Twenty (7) ... Dec 60
 8307 Bunny Hugged (7) ... Jan 61

BUGS BUNNY SPECIALS (Technicolor)
 8721 From Hare to Heir (7) ... Sep 60
 8722 Lighter Than Hare (7) ... Dec 60

MERRIE MELODIES
LOONEY TUNES (Technicolor)
 8701 The Dixie Fryer (7) ... Sep 60
 8702 Hopalong Casualty (7) ... Oct 60
 8703 Trip for Tat (7) ... Oct 60
 8704 Doggone People (7) ... Nov 60
 8705 High Note (7) ... Dec 60
 8706 Cannery Noe (7) ... Jan 61
 8707 Zip 'n Snort (7) ... Jan 61

WORLD-WIDE ADVENTURE (Color Reissues) (Two Reels)
 8001 Enchanted Islands (17) ... Oct 60
 (One Reel)
 8507 Riviera Days (9) ... Nov 60

MISCELLANEOUS
 Donald in Mathmagic Land (28) ... (BV) ... Dec 59
 Eyes in Outer Space (26) ... (BV) ... Dec 59
 Gala Day at Disneyland (25) ... (BV) ... Mar 60
 How to Have an Accident at Work (7) ... (BV) ... Mar 60
 Islands of the Sea (23) (BV) ...
 Japan (28) ... (BV) ...
 Mysteries of the Deep (24) ... (BV) ... Feb 60

THE EXHIBITOR HAS HIS SAY

ABOUT PICTURES

ALLIED ARTISTS

Roymie (AA)—David Ladd, John Agar, Julie Adams. A good family-type picture that even the kids liked 100 per cent better than some of the more pre-entious ones. Played Thurs., Fri., Sat. Weather: Cool.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

AMERICAN-INTERNATIONAL

House of Usher (AIP)—Vincent Price, Myrna Fahey, Mark Damon. Okay. Could have been scarier. Color helped a lot, but deadpan acting of Vincent Price too high class for this. Played Wed. through Sat.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

BUENA VISTA

Jungle Cat (BV)—True Life Adventure. A pretty good Disney, but they just didn't have enough animals and we didn't do much on the picture. But it was the first of these Real Life pictures that didn't hit for us. We used Raccoon Hound with it and had

Best Featurette Yet

"The Hound That Thought He Was a Raccoon" (Buena Vista) is Walt Disney's best featurette to date. Very well made and photographed. Played along with "Jungle Cat," also from Disney to way above overage business. If this had been longer in running time, it would have been fine as a single feature.

JAMES HARDY

Shoals Theatre,
Shoals, Ind.

a wonderful family show—but tell me where the families were. Played Thurs., Fri., Sat. Weather: Nice.—Mayme P. Musselman, Roach Theatre, Lincoln, Kas. Pop. 1,636.

COLUMBIA

Comanche Station (Col)—Randolph Scott, Nancy Gates, Skip Homeier. This is a fair western, if you like Randolph Scott. Color, "Scope and scenery very clear and beautiful. Story is not so hot, though. Doubled with Paramount's "The Big Night" to very poor gross. Played Thurs., Fri., Sat.—Larry Thomas for G. J. Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

METRO-GOLDWYN-MAYER

Village of the Damned (MGM)—George Sonders, Barbara Shelley, Laurence Naismith. If you want to kill our business, show "Village of the Damned." There was a lot of promotion on this black and white garbage picture. People came to see a big picture, but what did they get? A slow, dragged out science-fiction movie that could have been made into a much higher quality picture. This quick dollar business doesn't keep up a steady patronage. It disappoints them and they don't come back for some time. When will they learn not to fool the public? The only reason I write my opinion in the BOXOFFICE is to promote good pictures and down the ones that hurt our industry. Let's all fight for good pictures. Played Fri., Sat., Sun. Weather: Cloudy and cold.—Harold J. Smith, Wilson Theatre, Wilson, N. Y. Pop. 1,100.

Where the Hat Wind Blows (MGM)—Gina Lollobrigida, Yves Montand, Melina Mercouri. Strictly for the art houses. Opinion equally divided. Either they liked it a lot, or thought it smelled to high heaven. Acting good but production seemed very uneven. Played Wed. through Sat. Weather: Rain.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, N. Rhodesia, Africa. Pop. 13,000.

PARAMOUNT

Bridges at Toko-Ri, The (Para), reissue—William Holden, Grace Kelly, Fredric March, Mickey Rooney. This is a very good picture with an excellent cast. Mickey Rooney is his usual self and Fredric March is outstanding as the admiral. Doubled with "The Third Voice" (from Fox) to below average gross. Played Thurs., Fri., Sat.—Larry Thomas for G. J. Thomas, Fayette Theatre, Fayette, W. Va. Pop. 2,000.

Cinderella (Para)—Jerry Lewis, Anna Maria Alberghetti, Ed Wynn. Lewis better go back to Hal Wallis if he wants to make a buck in St. Leonard. This is his worst yet (even in color). Business was terrible and I didn't see a laugh or a smile from the few who came. He's dead here!—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

20th CENTURY-FOX

North to Alaska (20th-Fox)—John Wayne, Capucine, Fabian. This had played all around me, but I had one of the biggest grosses in months. People were here I hadn't seen for years. It's just a wonderful picture and has all the ingredients to lure them from their TV sets. If all the movies were like this, we wouldn't have to worry about TV or anything else. John Wayne does a fine job as does

the rest of the cast. Keep more coming like this, Fox.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

Smiley Gets a Gun (20th-Fox)—Dame Sybil Thorne-dike, Chips Rafferty, Keith Calvert. This is a good family picture, in "Scope and color, filmed in Australia, and is along the same lines as "Smiley." Not a big picture, but one which everyone will enjoy. I had good comments from the youngsters and oldsters and, better still, it made me some money because the picture was reasonably priced.—F.L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

Story on Page One, The (20th-Fox)—Rita Hayworth, Anthony Franciosa, Gig Young. One mighty fine movie. Very entertaining, but—as all the "in the know" set said—don't play it, as it does nothing at the boxoffice. They were so, so right. A very low grosser, but a good picture. Played Sun., Mon. Weather: Fair.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

39 Steps, The (20th-Fox)—Kenneth More, Taina Elg, Barry Jones. While this is supposed to be one of Rank's top pictures, I just can't get my patrons to come see these English pictures. Business off, although the production is a good one. Played Wed., Thurs. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

UNITED ARTISTS

Elmer Gantry (UA)—Burt Lancaster, Jean Simmons, Shirley Jones. Well, he won the Award, but it just wasn't the type that our people wanted to buy and then the advertising banned the kids. So we just ran it for the "prestige" and experience. Not sorry we played the picture, but we were a week too soon with this one. Played Sun., Mon. Weather: Nice.—Mayme P. Musselman, Roach Theatre, Lincoln, Kas. Pop. 1,636.

Hound of the Baskervilles, The (UA)—Peter Cushing, Christopher Lee, Andre Morell. This is a little bit on the English side with an all-English cast, but they do a good job. I had quite a few English people at this show who rarely come to a show. The picture is in color and was considered quite good here.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

UNIVERSAL-INTERNATIONAL

Midnight Lace (U-I)—Doris Day, Rex Harrison, John Gavin. Doris Day turned in a magnificent performance in this one, but it failed miserably at the boxoffice. Forty per cent is much too high for our situation. Played Sat., Sun., Mon. Weather: Fair.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Seven Ways From Sundown (U-I)—Audie Murphy, Barry Sullivan, Venetia Stevenson. Here's a nice little action picture. In color, but should have been in "Scope, too. Audie Murphy still has drawing power. He seems to be a natural for this type of movie because it always has action appeal. Business was an average weekend. Weather: Fair.—Harold J. Smith, Wilson Theatre, Wilson, N. Y. Pop. 1,100.

Silent Enemy, The (U-I)—Laurence Harvey, Dawn Addams, Michael Craig. War drama in black and white. I wasn't greatly impressed; however, Universal didn't charge too much for it and you didn't have to take in too much to make a little. Don't pay a high price for this picture or you are slated for a loss. Played Mon., Tues. Weather: Good.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

WARNER BROS.

Sundowners, The (WB)—Deborah Kerr, Robert Mitchum, Peter Ustinov. A very good picture because it was different. The scenery was different, but we just didn't take in enough to pay rental and freight. I think these Englishmen have it on us with their color techniques and it did have some scenery we haven't seen too much of here. Played Fri., Sat. Weather: Nice.—Mayme P. Musselman, Roach Theatre, Lincoln, Kas. Pop. 1,636.

MISCELLANEOUS

Watch Your Stern (Magna)—Kenneth Connor, Leslie Phillips, Hattie Jacques. Another fine, mad comedy from the "Carry On" stable that will do very well wherever "Carry On, Nurse" played. Crazy, mixed-up situations make for a very good evening's laugh. Please note how popular these British comedies are becoming your way . . . So get wise . . . Start booking them. Played Wed. through Sat. Weather: Fine.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, N. Rhodesia, Africa. Pop. 13,000.

'Facts' Can't Miss . . .

"The Facts of Life" (UA), I believe, could hardly miss in any situation. Bob Hope's best to date and Lucille Ball, well—she's a ball, as usual. A natural title. Ploy it!

JOE MACHETTA

Emerson Theatre,
Brush, Colo.

FOREIGN LANGUAGE FEATURE REVIEWS

The Rikisha Man

F Ratio: 1.85-1 Drama

Cory Corp. 105 Minutes Rel.

One of the finest and most moving Japanese-made films to be shown in the U. S. since "Rashomon" in 1952, this Toho Co. production also stars Toshiro Mifune, in an equally unforgettable portrayal, that of the rebellious yet warm-hearted rikisha man in the changing Japan of the early 1900s. The film was awarded the Golden Lion of St. Mark at the Venice Film Festival in 1958 and is strong art house fare for discriminating patrons, especially those who recall Mifune in "Rashomon." Additional assets are the tender, moving portrayal by Hideko Takamine, as a shy young widow, and the magnificent Agiacolor photography so necessary for the best appreciation of Japan's delicately colored costumes and backgrounds. As directed by Hiroshi Inagaki, the picture is absorbing fare, alternating touching scenes with native songs, festivals and excitement. The story, based on a popular fable familiar to Japanese movie fans, tells of a rough-hewn rikisha man who forsakes his wild ways when the widow of a man who had befriended him entrusts him with the upbringing of her timid little son. Although the man develops a deep love for both the widow and the boy, he realizes the class distinction that will forever separate them. The ending is a tragic one. Mifune is outstanding in the title role and Kenji Kasahara is delightful as the little son.

Toshiro Mifune, Hideko Takamine, Hiroshi Akutagawa, Haruo Tamaka.

SHORT SUBJECTS REVIEWS

Lifeline to Hong Kong

Paramount (Two-Reel Special) 17 Mins.

Very Good. Splendidly filmed in Hong Kong in Technicolor, this two-reeler which points up the good work done by Foster Parents Plan in New York, has great human interest and could get marquee billing if used as support for a lengthy top feature in any situation. The camera dwells on the life of the overcrowded city and its waterfront where so many Chinese live in abject poverty in dingy sampans or little huts. A little boy steals a gay sports shirt and helps his work-burdened mother until he learns that a little friend has been "adopted" by people in far-away America. He makes inquiries, questions members of a plane crew and, months later, word arrives that he, too, has been "adopted" and his benefactors send him new clothes and will provide for him regularly.

The Kid From Mars

Paramount (Modern Madcap Cartoon) 7 Mins.

Good. A novel cartoon in color about a space boy with plastic headgear and a magic ray gun who upsets a performance of an American circus. The space boy's ray gun makes the fat lady skinny, makes the weight-lifter drop his weights and other disasters. When the space boy is offered a job as "greatest attraction," he zooms back to his home in the heavens.

The Lion's Busy

Paramount (Noveltoon) 7 Mins.

Fair. This burlesque of upper-crust Englishmen is repetitious and has scant humor. The dim-witted son of a nobleman is sent off to Africa to bag a wild animal. Followed by his butler and his tea equipment, Reggie finally bags a lion—but he brings it back alive.

Symbol ⊕ denotes color; ⊕ CinemaScope; ⊕ Vistavision; ⊕ Superscope; ⊕ Noturama; ⊕ Regalscope; ⊕ Technirama. For story synopsis on each picture, see reverse side.

Return to Peyton Place F Ratio: 2.55-1 Drama
20th-Fox (126) 122 Minutes Rel. May '61 ⁵⁰out-_{on}

Theatre men who have avidly awaited the debut of this Jerry Wald production, envisioning a return of the bulging cash drawers that were universally evident wherever the original "Peyton Place" was booked, will have to resort to some shrewd, intensive—perhaps slightly misleading—exploitation if their dreams are to come true. The sequel has but slight relationship, as concerns story and cast, to its record-establishing predecessor. By comparison, the follow-up picture is remarkably wholesome. Its occasional contact with anything licentious is through reference to the hot-stuff-in-its-day original which unmitigatingly sought shock through unabashed truck with rape, abortion, murder, adultery and kindred subjects. Whether this vigorous application of the morals scrubbing-brush to the screen version of Grace Metalious' second tome will be an exhibition liability or asset will probably depend upon geography, clientele and merchandising. The photoplay has a lush, hard-enameled finish expected in a Wald production, a goodly portion of which is supplied through adroit use of CinemaScope and De Luxe Color to photograph breathtakingly beautiful backgrounds. Jose Ferrer directed.

Carol Lynley, Jeff Chandler, Eleanor Parker, Mary Astor, Tuesday Weld, Robert Sterling, Luciana Paluzzi.

Portrait of a Sinner A Ratio: 1.85-1 Drama
American Int'l (507) 96 Minutes Rel. Feb. '61

Nadja ("Rosemary") Tiller of Germany, William Bendix of America and Tony Britton of England pace out a gripping adult melodrama, which, properly sold, should be playing to standing-room-only. It's an adulterous atmosphere, in which the principals move and the kiddie audiences should be warned away; Miss Tiller absorbingly delineates the unhappy title role, a girl shockingly assaulted at 16 (her brother and mother never stopped the chap, a friend of her brother), and, now grown to adulthood, on the prowl for undefined thrills and excitement. Meanwhile, she is reasonably content to share the bed and board of her boss (Bendix). Then along comes archeologist Tony Britton, whom she meets in a London pub, and she's off to still another exhausting emotional hassle, upshot of which finds the man who assaulted her, Tony Wright, arriving, and she says goodbye, in so many words, to both Bendix and Britton. Bendix, unable to face the future without the younger girl, shoots himself. Britton, a much more subdued individual, treks dutifully back to the ever-patient "right girl," in this instance, Natasha Parry. Robert Siodmak directed this adaptation of Robin Maugham's best-selling novel with skill and George Minter's production effects are first rate.

Nadja Tiller, Tony Britton, William Bendix, Natasha Parry, Norman Wooland, Tony Wright.

Serengeti [Shall Not Die] F Ratio: 1.85-1 Jungle Documentary
Allied Artists (6013) 84 Minutes Rel. Oct. '60

In handsome Eastman Color and a filming process billed as Totalscope, this documentary holds a coveted Academy Award, attesting to its tremendous entertainment qualities. Not unlike its predecessors, it traverses across the jungles and plains of the Dark Continent, using as story-line a meticulous animal census on Tanganyika government authorization, by father-and-son zoology team of Bernard and Michael Grzimek, with appropriate commentary by Holger Hagan. Along the way, the camera dwells caressingly on the fetching form of a native bathing beauty, and then shifts forcefully to the eternal life-and-death struggle among the animal denizens of the plains. By using a little airplane especially designed for the task, the father and son (latter was killed on concluding day of shooting) break into a hitherto impenetrable barrier, taking the viewer into a savage land teeming with magnificent animals. While father and son share production credit, to the son alone goes the lion's share of responsibility, handling direction and the number one camera with superlative skill and compassion. The promotional assists to be derived from schools, libraries, et al, should be limitless, since the Academy Award category is something that transcends purely commercial aspects.

Michael and Bernhard Grzimek documentary.

The Curse of the Werewolf F Ratio: 1.85-1 Horror Drama
Univ.-Int'l (6115) 91 Minutes Rel. June '61

The Carreras' Hammer Films once again proves to be the master craftsman in the art of making horror-thrillers with this Anthony Hinds production being the best of its kind, as regards fine period production values. Eastman Color, convincing performances and interest-holding plot, since Hammer's "Brides of Dracula" a year ago. Only familiar names are lacking so the title will be the big selling point. Based on the novel, "The Werewolf of Paris," by Guy Endore, the screenplay by John Elder captures attention from the opening shot of an 18th Century wedding feast at which a beggar is mistreated and jailed, followed by his raping a deaf-mute servant girl—and the werewolf is born. Director Terence Fisher treats the weird happenings seriously and gets appropriately shuddery performances from Oliver Reed (nephew of Sir Carol Reed), who plays the unwilling wolfman; Richard Wordsworth, as the luckless beggar, and Anthony Dawson, as an evil nobleman. Clifford Evans, the only recognizable British player, does a fine acting job as the professor who raises the wolf-boy and Yvonne Romain is the best of the feminine players. Settings, costumes, photography and music are first-rate. U-I is pairing this with "Shadow of the Cat," a black-and-white film.

Clifford Evans, Oliver Reed, Yvonne Romain, Anthony Dawson, Catherine Feller, Richard Wordsworth.

The Shadow of the Cat F Ratio: 1.85-1 Horror Drama
Univ.-Int'l (6116) 79 Minutes Rel. June '61

The second part of U-I's summer "horror package" is another suspenseful drama laid in an old English home—but this is in black-and-white and of shorter length, making it an ideal supporting film for Hammer's "The Curse of the Werewolf." A B. H. P. entry produced in England by Jon Pennington, the story has the properly shuddery quality, the film is well directed by John Gilling and as, in most British pictures, the cast is filled with fine character players, including Catherine Lacey, as a murder victim; Andre Morell, as her guilty husband, and Freda Jackson, as a menacing servant, while Barbara Shelley, recently in "Village of the Damned," and Vanda Godsell, supply feminine charm and turn in excellent performances. More ominous than any of the humans is the malevolent feline who is responsible for the death of three of the guilty folk. The opening, just before the credits, sets the stage for the mysterious doings perfectly and shows the cat as a placid tabby companion to an elderly lady. After the latter's murder, the cat becomes a snarling wild animal toward her mistress' killers. Settings and period costumes are first-rate as is the musical score.

Barbara Shelley, Andre Morell, Freda Jackson, William Lucas, Vanda Godsell, Andrew Crawford.

Cry Freedom F Ratio: 1.85-1 Drama
Parallel Films Distributors 90 Minutes Rel. _____

In situations seeking a feature to fill the nether side of an ordinary double bill, this English-language import from the Philippines can serve adequately. By American production standards it is somewhat on the crude side, but the photoplay is not entirely lacking in praiseworthy qualities. The cast is headed by Pancho Magalona and Rosa Rosal, whose names will mean virtually nothing to American audiences, but who apparently are hot stuff in their native land both having been recipients of the Filipino equivalent of Oscars. Comparable kudos have been garnered by the scrivener, director and cameraman. There is a plethora of action, fighting and gore which should appeal to ticket buyers who relish such ingredients. Further to intrigue interest are the backgrounds of native hills and jungles where the freedom fighters pursued their guerrilla warfare during the Japanese invasion. These are enhanced by several sequences of excellent photography and photographic composition. There are moments of near-spectacle which are brought about through the employment of an unusually large number of extras. If any histrionic distinction is indicated it is the due of Miss Rosal. Edith Perez De Tagle produced. Lamberto V. Avellana directed.

Pancho Magalona, Rosa Rosal, Johnny Reyes, Jack Forster, Charles Kelly, Toyn Santos.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploittips; Adlines for Newspaper and Programs

THE STORY: "The Curse of the Werewolf" (U-I)

In 18th Century Spain, a beggar is an uninvited guest at the wedding feast of a cruel, sadistic nobleman, who makes him beg for food and then chains him up in a dingy prison. Years later, a deaf-mute servant girl who feeds the chained beggar, is attacked by him and, when her child is born, the boy is cared for by a kindly professor, Clifford Evans. The boy, who exhibits werewolf tendencies in his youth, grows up as Oliver Reed, who suddenly reverts to his animal state and murders a prostitute and a fellow-worker. The frantic youth pleads with Evans to help him and the latter reluctantly tries to chain him up. But Reed escapes and goes to meet Catherine Feller, the girl who loves him. Realizing he is reverting to his wolf-like state, Reed runs from her. Later, when the moon is full, Reed again finds himself changing into a wolf. As Reed crawls to the rooftops, a silver bullet, made from a crucifix, destroys the werewolf.

EXPLOITTIPS:

Stress the "Werewolf" part of the title by showing a figure, wearing a fanged, wolf-like head, in a cage at the back of the lobby, with a green light over it. Also, have a loud speaker playing weird, ghostly music.

CATCHLINES:

Half-Man, Half-Wolf—Compelled by the Hideous Curse of His Evil Birth to Destroy Even Those Who Loved Him . . . Never Before Such a Terrifying Tale.

THE STORY: "The Shadow of the Cat" (U-I)

Catherine Lacey, a rich old woman, is killed by Andre Morell, her grasping husband, and their two servants, Freda Jackson and Andrew Crawford, with the only witness the old lady's pet tabby. Catherine's favorite niece, Barbara Shelley, visits the old mansion and she and Conrad Phillips, the local police inspector, find nothing suspicious about the death until the cat begins to glare and spit at the three guilty people. The three agree that the cat must be killed but the crafty animal causes Crawford's death in a swamp and makes Freda lose her balance and fall to her death. Finally, Morell, now ill in bed, is menaced by the hissing cat until he has a fatal heart attack. Eventually, the dead woman's body is found by Phillips after the cat leads the policeman to it.

EXPLOITTIPS:

As a companion piece to "Curse of the Werewolf," stress the snarling cat part of the title by borrowing a Siamese or Manx cat from a local pet shop and display the animal in a cage in the lobby. Barbara Shelley was recently featured in MGM's thriller "Village of the Damned."

CATCHLINES:

The Most Startling Suspense-Thriller of the Year . . . Was It Supernatural Force or Psychotic Compulsion That Drove Three Maddened Murderers to Destroy Themselves? . . . The Evil, Glaring Eyes of a Feline Fiend Led Them to Their Death.

THE STORY: "Cry Freedom" (Parallel)

Pancho Magalona, a bus driver, takes to the hills and joins a band of freedom fighters who are conducting guerrilla warfare against the conquering Japanese forces. Because of his courage and initiative, he is made their leader. His forces grow constantly, and against overwhelming odds his harassment of the invading forces becomes increasingly costly to them. He is joined by Rosa Rosal, a patriotic newspaper correspondent. They fall in love. Ultimately, the work of his forces attracts the attention of the American army which sends him technical assistance and modern munitions. From then on he and his sweetheart fight side by side with the liberation army toward the day of complete victory and their planned marriage.

EXPLOITTIPS:

Gather any freedom fighters in your community for a special screening. Decorate lobby with posters depicting the Philippines, obtained from travel agencies, plus memorabilia from the Japanese invasion of the Philippines.

CATCHLINES:

Side by Side They Fought for Freedom and Their Love . . . See Photographs of the Famed Filipino Freedom Fighters in Action!

THE STORY: "Return to Peyton Place" (20th-Fox)

Allison MacKenzie (Carol Lynley) completes her first novel and it attracts favorable attention from Jeff Chandler, successful, happily married publisher—old enough to be her father. He brings her to New York and for months they work together to build the tome into a best seller. She thinks she is in love with him, but he is sufficiently wise to recognize the emotion as girlish infatuation and will have no part of it. The book is published. Many residents of Peyton Place resent it, especially bigoted Mary Astor, because of its frank treatment of their past lives. It is ordered out of the high school library. Robert Sterling, principal and Allison's stepfather, refuses to comply and is fired. He is reinstated after a stormy town meeting and a plea for future tolerance.

EXPLOITTIPS:

Ask bookstores to cooperate with window displays of the Metalious novel along with stills from pictures and theatre information. Tout picture as the sensational sequel to the boxoffice smash, "Peyton Place." For teenagers exploit Tuesday Weld and Carol Lynley.

CATCHLINES:

Return to Your Theatre to See This Sensational Sequel to "Peyton Place" . . . More Shocking Secrets Bared About Life in Peyton Place! . . . Her Novel Could Ruin More Than Her Own Reputation!

THE STORY: "Portrait of a Sinner" (American International)

Archeologist Tony Britton searches for a cab in London and, unable to find one, goes into a pub, where he meets Nadja Tiller, the latter promptly offering use of her cab. Quarreling with his perfection-bent fiancée, Natasha Parry, Britton returns to the pub in search of Nadja, who accompanies him to his flat on provision that he makes no advances. Natasha interrupts this visit and Britton is obliged to conceal Nadja and send Natasha away, the move arousing Nadja's feminine pride. She breaks down in trying to explain herself. At 16, she was raped by a friend of her sailor brother in Germany, and neither her brother or her mother had stopped him. She now surrenders to Britton. Britton is disillusioned when he learns that Nadja has been sharing a flat with her loud-mouthed but warm-hearted boss, William Bendix. Suddenly, the man who assaulted Nadja—Tony Wright—shows up and both Britton and Bendix realize: what fools they have been when she turns on them with contempt. Unable to face the future without Nadja, Bendix shoots himself, Britton returns to Natasha.

EXPLOITTIPS:

Place this gag in newspaper classified columns: "I am a sinner. I need help desperately. Please call me at (list theatre number). Set up phone response tape.

CATCHLINES:

The Shockingly Adult Film of the Year! . . . A Bold Motion Picture About Bold People . . . Shockingly Adult.

THE STORY: "Serengeti (Shall Not Die)" AA

Because of their love for animals, two zoologists, Dr. Bernard and Michael Grzimek, father and son, shoot a picture called "No Room for Animals," and find themselves heaping in a fortune. They promptly offered to the Tanganyika government of East Africa to help preserve the famous herds of wild animals on the Serengeti steppes where the beasts face extinction. Instead of accepting, the government requested the father-and-son combine to conduct a census of animals, preparatory to ascertaining grazing migrations. The census begins as walls of fire race over the grasslands. A large grazing animal gives birth, and as the baby lies on the grass, a hyena, symbol of death, waits, only to be driven off by the mother's lowered antlers. The Grzimeks enlist in the government's war against natives who slaughter thousands of animals with illegal snares, exposing the tiny Grzimek plane to poisoned arrows. Michael wrecks the plane on an isolated steppe and in searching for water finds an abandoned crenelated castle. The census, finally completed, discloses that only a third of the anticipated quantity of animals can be found.

EXPLOITTIPS:

Convert a corner of your lobby or a store window into a big-game trophy room. Tie up with schools and libraries.

CATCHLINES:

Raw! Brutal! Fang-and-Claw Fury of the Great Jungle Shocker of All Time! . . . Savage Africa in the Raw!

RATES: 15c per word, minimum \$1.50, cash with copy. Four consecutive insertions for price of three. CLOSING DATE: Monday noon preceding publication date. Send copy and answers to Box Numbers to BOXOFFICE, 825 Van Brunt Blvd., Kansas City 24, Mo. •

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Theatre manager for Chicago circuit. Must know Art Films plus some experience in management. College education preferable. Salary open. Boxoffice, 9276.

\$\$\$ HIGH EARNINGS: Exclusive territory available salesman interested selling cooperative advertising in conjunction with theatre outdoor frame service. Theatre contacts beneficial but not essential. Opportunity knocks so answer. Write or wire, Romar Vide Company, Chetek, Wisconsin.

Manager wanted for conventional deluxe, first-run theatre in South. Must be experienced all phases, promotion minded. State age, experience, marital status, salary required. Apply Boxoffice, 9282.

Managers Wanted: Excellent opportunity for two (2) alert, aggressive, experienced men able to handle own advertising, exploitation. Deluxe theatres; small towns; metropolitan areas. Top progressive independent circuit. Write Boxoffice, 9287, giving complete resume. Replies held strictly confidential.

POSITIONS WANTED

Steady work for a projectionist. Hubert Singleton, c/o Francis Singleton, 240 South 13th East, Springville, Utah.

Manager: Experienced, best references, available now. Go anywhere. B. L. Haley, 905 South Elm Street, Brady, Texas.

Assistant Manager, 23 years of age. Experienced and very interested in the business. Prefer Hollywood or L. A. area. Excellent references. Available May 22, 1961. Boxoffice, 9277.

Man with 30 years experience in all phases of the theatre operations, indoor and drive-in, wants manager job. Will manage on salary and commission. Boxoffice, 9290.

BUSINESS STIMULATORS

Bingo, more action! \$4.50M cards. Other games available, on, off screen. Novelty Games Co., 106 Rogers Ave., Brooklyn, N. Y.

Build attendance with real Hawaiian orchids. Few cents each. Write Flowers of Hawaii, 670 S. Lafayette Place, Los Angeles 5, Calif.

Bingo Cards. Die cut 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO, \$4.50 per M. Premium Products, 346 West 44th St., New York 36, N. Y.

Midget Bibles. \$50/thousand. 1x1 1/2", 224 pages. Samples, prices 10c. Johnson-Smith, D-951, Detroit 7.

Comic Books . . . Toys . . . Novelties . . . Free catalog. Hecht Mfg., 184 W. Merrick Road, Merrick, N. Y.

BUSINESS OPPORTUNITIES

BIGGER POPCORN PROFITS with all new Tender-Vender, now re-designed to even finer operations and results. Nothing to corrode, rust or peel. Warm, tenderizes and dispenses crisp, hot, delicious popcorn. Shipped assembled; easy to move; capacities right for any location. Write for facts. TENDER-VENDER POPCORN SERVICE CO., Popcorn Building, Nashville, Tennessee.

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For Sale: Drive-in amplifiers, RCA and Ballantyne. Also Manley stadium popcorn machine, Scotsman automatic super flaker ice machine. Harry Melcher Enterprises, 417 West Highland Avenue, Milwaukee 3, Wisconsin.

Simplex E-7 Mechanisms, repaired, ready to use . . . guaranteed . . . will trade . . . bargains while they last. Lou Walters Projector Repair Service, 8140 Hunicut Rd., Dallas 28, Texas.

SENSATIONAL SAVINGS! RCA MI-1050 soundheads, rebuilt, only \$395 pair; RCA 400 senior 16mm projectors, reconditioned, \$175; Vidoscope anamorphics, slightly used, \$275 pair; Simplex portable projectors, rebuilt, new amplifier, \$895 pair. What do you need? Star Cinema Supply, 621 West 55th Street, New York 19.

16mm Ampro arc sound projectors complete, \$750 each. Boxoffice, 9289.

GENERAL EQUIPMENT—NEW

NOW 70mm PROJECTION available! Write S.O.S., 602 W. 52nd Street, New York 19.

REPLACEMENT MASONITE MARQUEE LETTERS for Wagner, Adler, Bevelite, Black or Red, 4", 40c; 8", 60c; 10", 75c; 12", \$1.00; 14", \$1.50; 16", \$1.75; 17", \$2.00; 24", \$3.00 (10% discount 100 letters or over \$60.00 list). S.O.S., 602 W. 52nd Street, New York 19.

EQUIPMENT WANTED

Theatre Chairs wanted, good condition, late model. Boxoffice, 9286.

Wanted: Ballantyne model RX 224 amplifier and RX 220 preamp used. Please write Elk Drive-In Theatre, Box 276, Gassaway, W. Virginia.

Wanted: Used 16 and 35 projectors. Films and equipment. Ralph Sampson, 2415 NW Terrace, Miami, Florida.

Good used Motigraph speakers. Reply quoting price. Woodburn Drive-In Theatre, Woodburn, Oregon.

DRIVE-IN THEATRE EQUIPMENT

Drive-In Theatre Tickets! 100,000 1x2" special printed roll tickets, \$37.95. Send for samples of our special printed stub rod tickets for drive-ins. Safe, distinctive, private, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St. (Filmrow), Kansas City 8, Mo.

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Wanted: 35mm—16mm sound features and shorts. Stephen Toth, Box 242, Wallingford, Conn.

INTERMISSION TAPES

WEEKLY TAPE SERVICE: Intermission tapes that sparkle . . . guaranteed to sell . . . customized . . . free sample. Commercial Sound Service, P. O. Box 5, Sulphur Springs, Texas.

THEATRES FOR SALE

West Coast theatres for sale. Write for list. Theatre Exchange Company, 260 Kearny Street, San Francisco 6, California.

Low down payment will buy Sky-Vue Drive-In, beautiful, with finest equipment, highly profitable, wonderful climate. H. D. McCloughan, Silver City, New Mexico.

Idaho Drive-In Theatre. Nearest competition approximately six miles. Prosperous agricultural area. 400 speakers on six and one fourth acre. Owner operated, family operation. Real Estate included for only \$45,000, 29% down. Theatre Exchange Company, 5724 S. E. Monroe, Portland 22, Oregon.

Theatre for sale. Seats over 600. Colored patronage. Bradenton, Florida. Brick building, land, equipment and business. Priced very reasonable. Circuit operation for last twelve years. Bailey Theatres, 85 Decatur St., S. E., Atlanta, Ga.

Small north Florida Drive-In Theatre year-round operation, very good money maker, investment returned in about three years. Box 87, Keystone Heights, Florida.

For Sale: Rietta Drive-In and Dorothy Theatres, Henrietta, Texas. Only theatres in county. Both equipped with the best. Drive-in screen widened and painted this year. Nice, must see to believe. \$12,500 for all, 1/2 down or will trade for any or all part. Out of state owner. Claud Thorp, Ryan, Oklahoma.

356-car drive-in, population 7,500. No other within 75 miles. Excellent equipment-CinemaScope. Always a money maker. CASH ONLY, \$29,000. Owner has other interests. Jet Drive-In, Truth or Consequences, New Mexico.

For Sale: 200-car drive-in theatre at Altavista, Va. Must sell by June 1. Best offer by May 20 accepted. Write Box 46, Altavista, Va.

For Sale: Modern first-run theatre in Northern Michigan town. Seats 1,200. Slater Realty, Indian River, Michigan.

Two Theatres—indoor, 345 seats; drive-in, 320 speakers, latest and newest equipment, no competition, trout stream on property, hunting and fishing at your door. G. E. Broughton, Bancroft, Ontario, Canada.

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For Sale or Lease: Two drive-in theatres, both 300 cars each. All equipment in good condition. Located in top resort areas of the Adirondack Mountains, New York State, one in Lake George and the other near Schroon Lake, N. Y. Other interests compel us to dissolve partnership. Curiosity seekers please stay away. These are two good situations for good theatre operators. Boxoffice 9265.

Will consider percentage lease to qualified, financially, responsible showman for six months with option to purchase or permanent lease. Only indoor, very modern, last growing town, 5,000, central Texas. Boxoffice, 9288.

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For lease: Drive-in theatre and conventional in Ohio city of 7,000. Will lease straight percentage of gross to responsible party. Address Boxoffice, 9278.

For Lease: Two theatres in Sullivan county, N. Y. resort area. Contact Harden Theatres, Hancock, N. Y.

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THEATRES WANTED

Wanted: To buy or lease drive-in theatres, 500-car capacity or larger. Boxoffice 9238.

Wanted: To lease theatre with option to buy, town of 2,500 population or up in Omaha, Sioux City or Sioux Falls territory. Boxoffice, 9279.

Wanted: Texas theatre, reasonable, conventional suburban or small town. Lease or purchase. Send full particulars first letter. Boxoffice, 9285.

Wanted to Lease: Southern or mid-western drive-in with possible option to buy. Year-round operation. Boxoffice, 9280.

Wanted: Drive-in, Baltimore, Washington, Pennsylvania area. Send full particulars Boxoffice, 9291.

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Good used late model chairs available, rebuilt chairs. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Parts for all makes of chairs. Sewed covers made to your size, also leatherette 25"x25", 55c ea.; 27"x27", 65c ea. Chicago Used Chair Mart, 829 South State Street, Chicago. Phone WE 9-4519.

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MOTION PICTURE

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* Sources: Publishers' Statements for the six-month period, ended December 31, 1960, as filed with the Audit Bureau of Circulations.

MAY 15, 1961

BOXOFFICE

The Pulse of the Motion Picture Industry

21
Fred A. Buehli
Wisconsin Union
770 Langdon
Madison, Wisc.



"The Trapp Family," a 20th Century-Fox release, is the National Screen Council's choice for the April BOXOFFICE Blue Ribbon Award. It tells the story of a noble Austrian family, exiled by World War II, earning its livelihood in America giving concerts. Hans Holt plays the Baron, Ruth Leuwrick, Baroness, Josef Meinrad, priest and musical director . . . page 17.



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Film BULLETIN

“‘LIFE’ IN THE LOBBY.

As if to underscore Joe Levine's plaint that theatremen are underestimating the promotional values in their own lobbies, consider this interesting note: Time, Inc. now is featuring a cut-rate *subscription deal display in 200 first-run theatre lobbies* throughout the country. The exhibitor, of course, gets a slice of each subscription he sells. But how much greater would be his "commission" in boxoffice revenue if he directed this showmanship asset toward telling his patrons about the coming attractions.”

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TWENTIETH CENTURY-FOX FILM CORPORATION

INTER-OFFICE CORRESPONDENCE ONLY

DATE May 5, 1961 19

TO Rodney Bush

FROM Lige Brien

SUBJECT THE BIG SHOW

Listed below are representative stunts which are already set for the opening of "THE BIG SHOW" at the Palace Theatre and the Translux 85th St. Theatre:

- 1 - 12 FOOT ANIMATED ELEPHANT which will walk down Broadway, etc. with full credits for our opening. This will be the biggest flash on Broadway in a long time.
- 2 - Life sized cut-out of FAT LADY with opening for person to stand behind, put their face against and have photograph taken of their own face with fat lady's body. This will be in the lobby of the Palace. On the spot POLAROID pictures will be taken free (to the person and us) on May 10th from 3 P.M. to 4 P.M.
- 3 - Imprinted BALLOONS will be distributed by gaily costumed girl from a Circus Wagon.
- 4 - Truck with 24-sheet boards will tour Manhattan and 5 boroughs.
- 5 - TRAILERS are already in all RKO Theatres, publicizing our openings.
- 6 - DISPLAY CARDS are already in all RKO Theatres, publicizing our openings.
- 7 - 100,000 LAUNDRY WRAPPERS publicizing "THE BIG SHOW" to be used in all boroughs. Promoted costless.
- 8 - MAN ON STILTS (9 FOOT) to walk in vicinity of theatre and hand out balloons. He will have a sign on his back for "BIGGEST SHOW IN TOWN" etc.
- 9 - We will have a BARKER outside of theatre publicizing openings - "COME ON IN - SEE THE BIGGEST SHOW IN TOWN", etc.
- 10- We will hand out Tootsie Rolls on the streets. Imprinted envelope will carry message for our openings.
- 11- Will have Coney Island FUNNY SHAPE MIRROR in theatre lobby with gag sign.
- 12- Will play CALIOPE MUSIC from marquee of theatre.
- 13- RADIO CONTEST being set.
- 14- Top of Box Office will have ANIMATED CLOWN turning with our sign on bottom of turntable.
- 15- Large POLAR BEAR head will also drape Box Office.

Still in the works: KNIFE THROWER, TRAMPOLIN & UNI-CYCLE ACT.

CC: Charles Einfeld
Nat Weiss
Ed Sullivan

Abe Goodman
Adrian Awan
Martin Michel

LIGE BRIEN



THE NATIONAL FILM WEEKLY

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THE CONSTANT NEED

ONCE again the Council of Motion Picture Organizations has proved that "in unity there is strength." This time it was in winning its fight to have an exemption clause included in the Federal minimum wage law, preserving exemption of theatre employees.

It is significant that the campaign, while conducted on a national basis, was concentrated at the grassroots level and that 1,200 exhibitors participated. As Charles E. McCarthy, executive vice-president of COMPO, so aptly stated, "COMPO's success is but another demonstration of how effective this industry can be when it presents a united front in any great national effort to solve its problems."

Here was a uniting of all the principal groups in COMPO which, of course, tied together the efforts of the various exhibitor organizations, a helpful addition to which was the Motion Picture Association of America. These same groups have waged successful campaigns against other adverse legislation; in securing relief from ticket taxes, in defeating censorship bills and in implementing the so-called Marcus Plan of showmanship. The industry has benefitted greatly from these efforts, as it should in other areas where teamwork is called for. But, alas, division in the ranks has cropped up here and there and prevented or delayed other successes that the industry should have.

Somehow, the successes scored seem always to have been on what might be called "emergency" measures. The fighting is hard and concentrated on unfair taxation and legislation, for example. These have, largely, been short-range "battles." And, while the number of victories scored has been gratifying, the "army," somehow, appears to break up, awaiting the next emergency. But for the long-range "war" to offset the inroads of competition, the continuing fight to keep up and increase attendance is weakened by the lack of a permanent fusion of producer, distributor and exhibitor forces with which to keep up a constant attack on this biggest of all problems.

Spasmodic efforts have been made, of course. Many of them have been successful. But the let-downs in between have offset the gains. What can be done to solidify these gains and to galvanize them into more or less of a semblance of permanent advances?

Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, who has contributed much in this direction through his continuing efforts to obtain a steady flow of quality releases, essential to any business-building plan, now advocates an all-out drive by production, distribution and exhibition to increase theatre

attendance. He would tie this in with the opening of the fall season, for which he is seeking a strong orderly release schedule of productions. And he feels that the industry can "definitely improve overall grosses" . . . if it can "come up with the proper devices and promotions."

Previously Mr. Hyman has urged exhibitors to put forward their best efforts for their own situations to get the most out of the good product for their theatres, and also for producer-distributors. He has given substantial assistance in providing ideas and material to be used for this purpose. And it has been most helpful. But, now, new and more far-reaching ideas are called for.

From time to time, revival—with a new twist—of getting the fall season under way with a "Greater Movie Season" campaign has been suggested. Timed with the "big guns" put forth by television, come September, and properly implemented, it can get picture business started off with a bang instead of a bust. And, followed through with strong individual campaigns for individual picture openings, much can be accomplished toward pushing up grosses throughout the season. Then, repeating the formula for winter, summer and spring, the industry should find itself on top of many peaks, with fewer, if any, valleys.

This would be giving added recognition to the fact that this is a 52-weeks-a-year business, the ultimate success of which requires the industry to constantly put its best foot forward. That exhibitors have shown a growing awareness to this fact is evidenced by the increasing attention they have been devoting to the subject of promotion at their conventions. This has served to stimulate showmanship activity on an increasing individual scale. But to attain the maximum of attendance and to hold it well above recurrent "soft" positions, these individual efforts need to be tied together into across-the-boards cooperative movements, wholeheartedly participated in by producers and distributors.

COMPO has shown what can be done by the unifying of its field teams into cooperative effort in every exchange area. An outstanding job was accomplished in building audiences of more than 60 million for the Academy Awards telecast in each of the last two years. If the organizing and coordinating ability and strength of COMPO's field force were to be turned loose on a full-scale, long-range campaign to BUILD AUDIENCES FOR THEATRES, the objective sought by Mr. Hyman soon could be attained.

Ben Shlyen

FULL EXPLORATION OF PAY TV IS THE AIM OF NEW FCC HEAD

Going to Give It a Chance To Prove Whether It Can Provide Useful Service

WASHINGTON—The Federal Communications Commission's new chairman, Newton N. Minow, wants to have the potential of pay television fully explored, along with the expansion of UHF as a means of materially increasing the number of TV stations and, possibly, boosting the number of national networks.

SPEAKS TO BROADCASTERS

He so declared at the opening session of the convention of the National Ass'n of Broadcasters—not many minutes after LeRoy Collins, NAB president, had delivered a call to battle against pay television.

Minow declared that the problems of pay TV are largely economic. He issued this challenge to the industry and, indirectly, to the motion picture industry:

"We are going to give the infant pay TV a chance to prove whether it can afford a useful service," he said. "We are going to protect it from those who would strangle it in its crib."

He was equally blunt in announcing FCC's intention to carry out to completion its program to test and solve the technical difficulties surrounding UHF (ultra high frequencies) which he was confident would double or more the number of channels now available for TV broadcasting.

"We will put this sleeping giant to work," he said.

"In the years ahead we may have twice as many channels operating in cities where there are now only two or three.

"We may have a half dozen networks instead of three."

Minow told the broadcasters he believes that "most of television's problems stem from lack of competition" and he gave every indication that he intends to do something about that.

On one point he attempted to reassure his listeners. At the very start of the speech he emphatically told them he is opposed to government censorship of program material.

ALSO CRITICAL OF TV

But that assurance was short-lived. He followed up with a rapid one-two punch to the effect that—

1. As FCC chairman, as a viewer and as a father he is highly critical of current TV programs, and that—

2. "Renewal (of licenses) will not be pro forma in the future . . . I did not come to Washington to idly observe the squandering of the public's airwaves."

In biting terms he described the daily fare that TV is offering the public:

"You will see a procession of game shows, violence, audience participation shows, formula comedies about totally unbelievable families, blood and thunder, mayhem, violence, sadism, murder, western

Phil Harling Points to Low Rentals For First Runs on Telemeter Dates

NEW YORK—The biggest film rental which Telemeter has paid for a motion picture was \$443.55 for a four-day run of "Please Don't Eat the Daisies" for its Toronto subscribers, according to Philip F. Harling, chairman of the Joint Committee Against Pay TV. Speaking before the New York Film Board of Trade here Wednesday (10), Harling contended that the only persons who stood to make money out of pay TV were the promoters.

As an example, Harling said that in Hartford, where Phonevision hoped to have 50,000 subscribers, the maximum rental that a distributor could get for a major picture such as "Daisies" on first-run pay TV would be about \$5,000. This, he said, was a small amount compared to what the first-run and subsequent-run theatres in Hartford would pay for an engagement.

Harling reviewed the entire pay-TV status to date for Film Board members. He said proponents of the medium had painted a glowing picture for Hollywood, saying they will need so many pictures to show their millions of subscribers and that the studios will be working day and night to fill the need. They have claimed, Harling said, that the studios will get more film rental in one night's showing than a company ever received before. Theatre revenues, the proponents assert, will be piddling compared to the pot of gold of pay TV, Harling quoted.

"It sounds good, but is it true?" Harling asked. "Where are these millions and millions of subscribers coming from? It will cost hundreds of millions of dollars to wire up enough homes to achieve that circulation. And until there are that many sub-

scribers, how can a Toronto or a Hartford or a Little Rock ever pay the kind of money that will get them program fare—including first-run movies—which will be necessary to build circulation? It's a chicken-and-egg situation, complicated by the necessity for millions upon millions of dollars."

Harling said that while all this was going on, there still were 16,000 theatres in the nation which paid large sums for top pictures, sums that had been "providing the means for your pay checks."

Pointing out that pay TV had been hailed as a poor man's open sesame to unlimited entertainment vistas, Harling said it would actually take a regular rich man to pay the bills. He summed it up this way:

"In Hartford, the subscriber would pay an initial \$10 to get his decoder. Phonevision then expects him to pay 75 cents per week as a sort of a service charge—that amounts to \$39 per year. Movies would be from 75 cents to \$1.50 each, and Phonevision expects each installation to yield \$2.50 per week. (In Canada the figure is \$1.22). That is another \$130. Ten dollars plus \$39 plus \$130 totals a minimum of \$179 per year and I reemphasize—minimum. If a subscriber watched two shows a night, every night of the year, he would pay close to \$1,000 a year. How long do you think the average American, who already paid several hundred dollars for a set, is going to stand for such a fee, particularly when all he will get is mediocre programming most of the time?"

As for whether pay TV is in the public interest, Harling said, that is a decision which Congress makes.

badmen, private eyes, gangsters, more violence . . .

"And endlessly commercials—screaming, cajoling and offending. And most of all, boredom . . ."

The gist of the entire speech, is that the stations and the networks had better do something about program content, provide the public with better and a wider variety of programs, or—

Some TV stations are going to have trouble when they come to FCC next time for renewal of their license, it appears.

Medallion Appoints Four

NEW YORK—Four sales representatives have been appointed by Murray M. Kaplan, sales manager of Medallion Pictures Corp., to cover five areas. Tom Donaldson will represent the company in Boston, Glenn Fannin in Dallas, Arthur Barnett in New Orleans and Memphis and Alex Cooperman on the west coast.

Wometco's Quarter Net 50% Above '60 Period

MIAMI—Wometco Enterprises has reported that its net income after taxes for the first 12 weeks of 1961 was up 50.4 per cent over the same period in 1960. Net income after taxes for the period was \$301,293 as compared to \$200,321 in 1960.

The interim report for the 12 weeks ending March 25, 1961, shows gross income of \$3,434,453. Gross income in 1960 was \$2,418,950. Estimated federal income taxes for the period in 1961 amounted to \$282,000. This figure was \$175,000 in 1960.

Per share earnings for the first 12 weeks of 1961 was 30 cents based on 1,006,757 shares outstanding as compared to 22 cents based on 896,980 shares outstanding during the comparable period in 1960. The report shows that \$109,759 or 36.4 per cent of earnings has been paid in dividends and that \$191,534 or 63.6 per cent has been retained in the business.

Hyman Urges Drives To Boost Attendance

NEW YORK—An all-out drive by production, distribution and exhibition to increase theatre attendance will be the theme of the next orderly release schedule to be issued late in August by Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres.

Hyman has written to exhibitors in the United States and Canada who have endorsed the orderly release plan, asking them to get together and formulate ideas which, collectively, they believe will be the best formula for a concerted drive to increase attendance.

The release schedule will cover the releases of all distributors for the balance of 1961 and as far into 1962 as possible, Hyman said. The industry effort to build patronage will take the place of previous themes which have been either in the nature of specific promotional drives or special campaigns for the quality pictures available during the period covered by the schedule.

"If we are entrusted with an even flow of quality pictures and if we can come up with the proper devices and promotions, we can definitely improve overall grosses and thus defeat this attendance bugaboo that has been facing us," Hyman said. "With such a compilation, all any area need do for either period (April-May-June and September to the end of the year) is to pick out the plan it feels is most suitable locally and go do it."

Academy Lists Nominees For Board of Governors

HOLLYWOOD — President Valentine Davies announced the slate of nominees, from which 13 members will be elected to the 1961-62 board of governors of the Academy of Motion Picture Arts and Sciences.

Those nominated, and their branch classifications, are:

ACTORS—Dana Andrews, Macdonald Carey, Jose Ferrer, Nina Foch, Karl Malden, and Larry Parks.

ADMINISTRATORS—Harry Joe Brown, E. J. Mannix, Harold J. Mirisch, and Stephen B. Trilling.

ART DIRECTORS—Edgar Prestan Ames, John G. Beckman, Herman Blumenthal and Walter M. Simonds.

CINEMATOGRAPHERS—George J. Folsay, Milton R. Krasner, Hal Mohr and Karl Struss.

DIRECTORS—Tay Garnett, Mervyn LeRay, King Vidor and Robert E. Wise.

EXECUTIVES—William Batliner, G. Carleton Hunt, Jacob H. Karp and Walter MacEwen.

FILM DIRECTOR—Leon Barsha, Adrienne Fazan, Rudi A. Fehr, Roland Gross, H. Ellsworth Haagland, Eda Warren, and Robert B. Warwick jr.

MUSIC — Elmer Bernstein, George W. Duning, Johnny Green, and Paul Francis Webster.

PRODUCERS—Arthur Freed, Samuel Goldwyn jr., John Houseman and Rass Hunter.

PUBLIC RELATIONS—Bill L. Hendricks, Archie Herzaff, Mervyn Houser and Herb Steinberg.

SHORT SUBJECTS—Joseph Ansen, Hal Elias, T. Hee, Charles M. Janes, Ken Peterson, and Leo S. Resencrans.

SOUND—Robert O. Cook, George R. Groves, Fred Hynes, Franklin E. Milton, Charles Rice, Gordon E. Sawyer and Waldon O. Watson.

WRITERS—Oscar Brodney, Richard Murphy, Robert Pirosh and Walter Reisch.

The board of governors consists of 26 elected members—two from each of the 13 branches.

Holdover members of the present board who will serve through the 1961-62 year are John O. Aalberg, Steve Broidy, Richard H. Cahoon, Charles G. Clarke, Wendell Corey, Valentine Davies, John C. Flinn, Hugo Friedhofer, Emile Kuri, Fred L. Metzler, George Stevens, and Walter F. Wanger.

Criticize Blind Bidding Call for December Dates

63,927,000 Saw Telecast Of Oscar Awards in '61

NORWOOD, PA.—A total of 63,927,000 persons saw the telecast of the Academy Awards this year, Sindlinger & Co., market analysts, reported this week. This represents 35.7 of the U. S. population. The figure, however, was about 7 per cent less than the number who saw the program in 1960, Sindlinger said.

More women than men saw the program and the Midwest tuned in in greater numbers than any other section of the country. The breakdown by sex and section of the country:

Section	Male	Female	Total
East	7,112,000	10,741,000	17,853,000
Midwest	8,032,000	12,421,000	20,453,000
South	5,222,000	9,374,000	14,596,000
West	4,502,000	6,523,000	11,025,000
Total	24,868,000	39,059,000	63,927,000

Percentage-wise, the West led, with 41.1 per cent of the population looking in on the telecast. East was second with 36.6 per cent, followed by the Midwest with 35.4 per cent and the South with 32.1 per cent.

UA Headed for Best Year, Max Youngstein Says

HOLLYWOOD—At the conclusion of his coast visit, Max E. Youngstein, vice-president of United Artists, stated that the company is headed for the best year in its history, due in part to increased boxoffice from Oscar winners "The Apartment" and "Elmer Gantry," currently being re-booked widely.

With release schedules set through 1961-62, Youngstein reported that in both the distribution and production fields UA is riding high. The company will deliver approximately 36 features this year, with expected grosses of \$2,000,000 figured for 20 of the films.

Youngstein noted that the motion picture business in general around the country has improved, and further said that overseas filming for UA product has slowed up, with only two of six features currently shooting being lensed abroad and all four of the films slated to start next to be made here.

B&K 1960 Net Earnings Reported at \$559,983

CHICAGO—Balaban & Katz Corp. announced net earnings after taxes for the year 1960 were \$559,983 or \$2.14 a share. This includes the earnings for the last nine months of 1960 of the Prairie Farmer Publishing Co., all of the stock of which was purchased by B&K on March 31, 1960.

All directors were re-elected at the stockholders meeting as follows: David B. Wallerstein, Elmer C. Upton, Arthur A. Goldberg, Simon B. Siegel, Edward L. Hyman, Sidney M. Markley and Bernard Levy.

SAN FRANCISCO—A United Artists' competitive bid request has resulted in sharp reaction and passage of a stern resolution by the Northern California Theatre Owners Ass'n.

Responding to UA's request for competitive bidding for the Christmas season on "Pocketful of Miracles" and "One, Two, Three," neither of which is available for screening, the theatre owners association declared that "a requirement that bids be made upon a picture prior to its availability for screening is unethical, and in violation of law, particularly when the picture itself will not be available for more than nine months subsequent to the date upon which the bids are asked."

The resolution, which has gone out to TOA over the signature of Irving M. Levin, president of the Northern California group, asks for national support and further says that "it is impossible for the exhibitors who have received these applications (from UA), or any other exhibitor, to make an intelligent bid for the pictures in the absence of their being available for screening." They then add: "It is the understanding of this board that every exhibitor entering into negotiations for a picture is entitled to the opportunity of viewing same in advance of bidding or otherwise negotiating for its license."

The resolution asks all members to "protest the efforts of United Artists Corp. to require bids upon any pictures prior to their screening and that it likewise protest and object to any endeavor on the part of UA or any other distributor, to require bids upon a picture an unreasonable time before its availability." It also asks members to "refuse to bid upon any pictures with respect of which the foregoing requirements have not been complied with."

Advance Ad Campaign Ready for AA's 'Goliath'

NEW YORK—The advertising, publicity and exploitation on Beaver-Champion's "David and Goliath" was prepared for exhibitors six weeks in advance of its May openings, according to Meyer Hutner, vice-president. This is at variance with many other publicity campaigns, which exhibitors complain are often not ready until after the picture has played the key cities, he said.

Beaver-Champion spent \$150,000 for basic promotional material prior to making a distribution deal with Allied Artists and the latter company will allot additional funds for its promotion for the May openings, according to Maurice Goldstein, vice-president and general sales manager.

The pressbook prepared by Beaver-Champion and AA contains features aimed at juveniles, others for religious groups and others for action-minded patrons, Hutner pointed out. Two recordings of the "David and Goliath," theme, one sung by Fabian, the other played by Frank DeVol, are already in the record shops. Twenty ads, three of them in full color, are included in the pressbook.

Despite Decision, Atlanta Censorship to Continue

ATLANTA—Despite a court decision last week that the Atlanta censorship ordinance is unconstitutional, Mrs. Christine Gilliam, the city's censor, intends to go right on banning movies she thinks her fellow Atlantans ought not to see.

It is her view that although Judge Luther Alverson of Superior Court ruled the ordinance unconstitutional, he did so only in as far as the one picture concerned in the suit, "Never on Sunday." The court, however, while pointing out that this was true, nevertheless also said his decision could set a precedent.

Judge Alverson declared that motion pictures are protected under the freedom of speech clause of the Georgia constitution, and that prior restraint on the showing of a motion picture is not to be condoned under those freedoms.

Meanwhile, another bomb was being aimed at the Atlanta censorship law by Continental Distributing Co., which is fighting a ban on "Room at the Top." Of particular interest here is that the distributor is asking \$20,000 damages and this presents an entirely new approach to meeting the censorship question. Should the court award damages, it is believed it will be the first time this will have happened.

"If censorship were an effective means of preventing obscenity, many of its critics would be silenced," Judge Alverson said. "The plain fact is, however, that it does not suppress obscenity, it drives it underground, leaving only works of art and ideas to be censored.

"One of the worst evils of censorship is

that it reverses our system of judicial due process. Instead of the accused being innocent until proved guilty, the censor pronounces him guilty and he must prove himself innocent.

"Instead of the burden of proof being upon the state to prove that an accused has committed a wrong, the burden is upon the accused to prove that he has not."

The court held that the public is adequately protected against the showing of obscene motion pictures, as Georgia law makes it a crime to exhibit obscene films.

The decision also attacked the "Unlimited discretion and power to deny a permit to any film," and pointed out that if it desires, the censorship board could refuse to allow a picture like "Bambi" to be exhibited.

It is likely that the city will take the case to higher courts.

Propose Censorship Board For North Little Rock

NORTH LITTLE ROCK, ARK.—An ordinance, which would create a 13-member censorship board, has been filed with the city council here. The ordinance declares that the board is needed "to protect the morals, sense of decency and peace of residents" of the community. The board would have jurisdiction over all types of media. Members would be appointed to represent PTAs, Junior Auxiliary, Business and Professional Women's Club, Ministerial Alliance and the Woman's Club.

More Saturation Bookings For 'Deadly Companions'

HOLLYWOOD—Sales activity on Pathe-America's initial production, "The Deadly Companions," is being stepped up under the leadership of Budd Rogers, president and general sales manager.

Peter Dana, eastern division sales manager, Tuesday (9), completed a swing through his territory and set up a saturation booking in the Baltimore area starting July 7 where the picture will play in 31 theatres day and date, including seven important drive-ins. Dana also has arranged through the Independent Booking Service for the picture to play in 84 situations in the Washington area. Earlier, Lana had set 110 New England theatres to open the picture July 26.

Francis Bateman, western division sales manager, recently returned from a trip through the Northwest where he set several openings. Early in the week Bateman and William E. Chaikin of Chaikin-Perrett & Associates, Pathe-America's publicity-advertising representatives, will visit Kansas City to make arrangements for a 110-theatre saturation with the Great Plains Business-Building Organization, comprising exploitation-minded exhibitors in the Midwest.

To bolster these saturation bookings, Pathe-America has prepared a complete

set of exhibitor-aids, including theatrical teaser trailers, TV and radio trailers, tie-ups, exploitation stunts, etc. Stars Maureen O'Hara, Brian Keith, Steve Cochran and Chill Wills will make as many personal appearances as possible.

World premiere of the exhibitor-sponsored color feature, produced under the Carousel Banner by Charles FitzSimons, will be held in Tucson, Ariz., June 6.

Laurel Out of Retirement

HOLLYWOOD—Stan Laurel, member of the famous comedy team of Laurel and Hardy, will emerge from retirement to take an active part in show business again. He has accepted a post as story consultant with the Larry Harom Pictures Corp., which will produce a series of five-minute and 30-minute animated color cartoons for TV and theatres built around simulated characters of Laurel and Hardy.

Two Plays for Fox

HOLLYWOOD — Film rights to two Broadway plays of some years ago have been purchased by 20th-Fox. One is "I Must Love Someone," by Jack Kirkland and Leyla Georgie, which was presented in 1939, and the other is "Drink to Me Only," which starred comic Tom Poston on Broadway in late 1958.

Step Toward Freedom Seen in Court Ruling

NEW YORK—The recent court decision which declared the city's prior censorship ordinance to be unconstitutional represents another step forward in the campaign to obtain for the film industry the same protection enjoyed by all other media of expression, in the opinion of Herman Levy, general counsel of Theatre Owners of America.

VIOLATES STATE CONSTITUTION

In analyzing the decision, Levy pointed out that the court had held that prior censorship was not only unconstitutional but also violated the constitution of the state of Georgia. Therein lies the new direction for the battle against censorship, Levy said, stating that, heretofore, the fight to have state and municipal censorship laws and ordinances declared unconstitutional had been based, primarily, on the federal Constitution. Attorneys handling this type of case will now look carefully to state constitutions for help, he declared.

The court in the Atlanta case, Levy continued, clearly and succinctly placed the burden of censorship on parents, where it rightfully belonged. The court said that the Atlanta censor board had worked sincerely, but that it was obvious that parents were more competent to rear children than the state "and this responsibility should rest with them. Censorship is not a desirable substitute for responsible parents."

The Atlanta case stemmed from the refusal of the censor board to give Lopert Films' "Never on Sunday" a permit, whereupon Lopert appealed to the court. Levy said he had been asked by laymen as to the impact of the Atlanta decision, in view of the U. S. Supreme Court's decision in the Chicago "Don Juan" censorship case.

In the Chicago case, he said, the standards for censoring motion pictures were not before the Supreme Court for testing as to constitutionality. It held that the "sole issue" before it was whether there could be a licensing agency at all and "whether constitutional protection includes complete and absolute freedom to exhibit, at least once, any and every kind of motion picture."

STANDARDS WERE TESTED

In the Atlanta case, however, the standards for censorship were being tested, Levy said. The standard was what the censors, in their "opinion," thought should be censored. It was that standard which the court labeled "vague and indefinite," and, therefore, unconstitutional. In the Chicago case, Levy said, had the owner of the picture submitted a print for screening and had the censors refused a license for showing, then the Supreme Court would have had before it the determination of whether the standards for censorship were constitutional.

The Atlanta censors contended that censorship on grounds of obscenity was valid and that "Never on Sunday" was obscene. The court answered in the negative because it held that the picture was not obscene and because there was no "proper standard" in the Atlanta censorship ordinance to apply to determine obscenity.

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ST. JAMES .. BRISBANE .. 48th WEEK • PLAZA .. ADELAIDE .. 77th WEEK • PLAZA .. PERTH .. 26th WEEK

View of a Telemeter Executive:

'Best Place to See a Film Is Still In the Motion Picture Theatre'

TORONTO—The motion picture theatre is still the finest place to see a film, J. J. Fitzgibbons, president of the Famous Players Canadian theatre circuit and executive of Trans-Canada Telemeter, which operates a pay TV system in suburban Etobicoke, said at the opening luncheon of the 82nd convention of the Society of Motion Picture and Television Engineers.

"A film is presented in a manner more satisfactory in a theatre than it can be seen on television or anywhere else," he said.

The weeklong convention got under way with a Monday morning reception for President Fitzgibbons, followed by the luncheon at the King Edward Hotel.

'ROOM FOR THEATRES AND TV'

Despite the 3,900,000 television sets which reach 92 per cent of the population of Canada, some 2,500,000 theatre tickets are sold each week, he asserted.

Fitzgibbons expressed hope that someone would improve the Telemeter box, and referred to the experiments now going on in Santa Monica, Calif., on TV color transmission. He expressed confidence that there is enough room for both television and theatres "to perform a wanted service."

The FPC chief brought out that a film being made in Canada, "The Mask," is being shot with raw film made in England which gives a third dimension effect without any change in the booth equipment.

John W. Servies, SMPTE president, said: "With communication comes understanding, without which there can be no peace in the world."

The reception for Fitzgibbons turned into a tribute to Toronto and Canada itself, whose technicians had contributed some 15 convention papers. In the years before television the Canadian and U. S. engineers worked together in the SMPE, but in 1957 after the advent of TV a Canadian section was formed, which now numbers 350 members.

The 82nd convention was the first to be held outside the U. S. since 1923.

BANQUET AND OTHER EVENTS

Arthur Chetwynd, past president of the Association of Motion Picture Producers and Laboratories of Canada, presided at a banquet Wednesday night.

Delegates were escorted around the Trans-Canada Telemeter studio here.

For the women there was a trip to Niagara Falls and a visit to Toronto's Casa Loma.

Immediately following the meeting air-plane arrangements were available for delegates to go to Montreal and visit the NFB headquarters there. Gerald G. Graham was chairman of the local committee on arrangements, with Roger Beaudry, Norman Oldring, E. W. Hamilton, A. H. Simmons and R. R. Epstein. Rodger J. Ross of the CBC was program chairman. Harry Teitelbaum of Hollywood was general chairman.

Canadians presenting papers included

Norm Oldring, Harold Wright, Wallace Gentleman, R. R. Epstein, L. O'Donnell, Albert Jekste, Ivor Lomas, Kenneth MacKenzie, Helmut Berger and Ralph Easton.

More than 600 delegates attended the convention. They were welcomed by Prime Minister John Diefenbaker whose message was brought to the convention hall through the facilities of the Taylor Video Corp. of Canada. Sessions were devoted to many phases of motion pictures and TV. At a special discussion session on 8mm films, it was predicted that with the development of lightweight, inexpensive 8mm sound projectors, "easy enough for a child of six to operate," there would be 15 million projectors in use by 1976. The universal use of cameras and projectors will greatly stimulate interest in motion pictures, it was pointed out.

NEW PROJECTION SYSTEMS

Of interest to motion picture producers, particularly, was a new technique developed in Czechoslovakia which integrates live action with projected films in a manner said to be virtually unknown in most other countries. Frantisek Pilat of the Czechoslovak Film Corp. of Prague said the system, called Polycran, is a system for simultaneous projection on three or more screens disposed in space in various ways. In this system, sections of motion pictures are projected on various screens, the sound accompaniment is directional and stereophonic. The whole operation is automatized.

The second system, Laterna Magica, a combination of projected films and sections of films as well as sound reproduction is integrated with the performance of live actors. The equipment used in these systems shown at the Brussels World's Fair has been presented in other European cities.

V. G. Komar of the Cinema Photo Research Institute in Moscow proposed during this session the international standards for 70mm films which has been developed in the U.S.S.R. for the Institute. The author proposed that the specifications that have been drawn up should be considered as the basis for international standardization of wide gauge films.

Technicolor's new Super-Technirama 70 Process was described by Donald Nicholson of Technicolor's Hollywood facility.

MGM Acquires Telestudios From National Telefilm

NEW YORK—The NTA Telestudios has been acquired by Metro-Goldwyn-Mayer from National Telefilms Associates, a deal which will bring video tape facilities and personnel to MGM for its expanding television activities. Telestudios in New York has been engaged principally in the production of taped commercials for television and the production of independent taped programs.

George Gould, who has been president of Telestudios and who founded the company in 1957, will continue to head its operations for MGM.

CALENDAR OF EVENTS

MAY							JUNE							
S	M	T	W	T	F	S	S	M	T	W	T	F	S	
	1	2	3	4	5	6						1	2	3
7	8	9	10	11	12	13	4	5	6	7	8	9	10	
14	15	16	17	18	19	20	11	12	13	14	15	16	17	
21	22	23	24	25	26	27	18	19	20	21	22	23	24	
28	29	30	31				25	26	27	28	29	30		

JUNE

18-20, Mississippi Theatre Owners Ass'n and Louisiana Theatre Owners Ass'n joint convention, Buena Vista Hotel, Biloxi, Miss.

27, 28, Maryland Theatre Owners Ass'n annual convention, George Washington Hotel, Ocean City, Md.

JULY

17-19, Virginia Motion Picture Theatre Ass'n annual convention, Ingleside Hotel, Staunton, Va.

SEPTEMBER

5-7, Independent Exhibitors, Inc. and Drive-In Theatres Ass'n of New England 30th anniversary regional convention, Chatham Bars Inn, Chatham, Cape Cod, Mass.

18, Missouri-Illinois Theatre Owners annual convention, Chase Hotel, St. Louis.

25, 26, Allied Theatres of Michigan, 42nd annual convention, Sheraton-Cadillac Hotel, Detroit.

OCTOBER

8-13, Theatre Owners of America 14th annual convention and Motion Picture Industry Tradeshow, Roosevelt Hotel, New Orleans.

25, 26, Independent Theatre Owners of Ohio annual convention, Deshler-Hilton Hotel, Columbus, Ohio.

NOVEMBER

1-14, Fifth annual San Francisco International Film Festival, San Francisco.

Miyoshi Umeki Will Star In Her Own Life Story

HOLLYWOOD—Producer Ross Hunter has completed negotiations with Miyoshi Umeki to star in her own life story which will be brought to the screen under the title "Eleven Is Heaven," as one of Hunter's forthcoming productions at Universal-International.

The Japanese actress, who won an Oscar for her initial screen role in "Sayonara," currently is starring with Nancy Kwan and James Shigeta in Hunter's "Flower Drum Song" at U-I.

The title, "Eleven Is Heaven," is based on the fact that Miss Umeki is an 11th child. The story will trace her life through her singing debut in Japan, her success in "Sayonara," her romance and marriage to TV producer Win Opie, and her TV career.

Hunter has signed William Ludwig to develop the screen treatment.

Taussig Forms Company

NEW YORK—Doug Taussig, vice-president of Fox Film Corp. prior to its affiliation with 20th Century Film Corp., has established a publicity and exploitation organization which will specialize in the promotion of foreign pictures. In addition to promoting overseas product, the company, known as Doug Taussig Associates, will arrange personal appearance tours in the United States for foreign film personalities.

James S. Burkett Named Pathe Laboratories VP

HOLLYWOOD—James S. Burkett, sales manager of Pathe Laboratories, has been named a vice-president of the company, it was announced by W. O. Murray, president. Burkett will assume additional administrative duties as well as sales manager of Pathe Laboratories and general manager of Pathe-America Distributing Co., Inc.



James S. Burkett

Burkett, a veteran of production, distribution and exhibition, joined Pathe in 1954 after several years as general sales manager for Cinecolor Corp. Before entering the laboratory field, he produced over 40 full-length features, including the successful Charlie Chan series, and operated film exchanges throughout the west coast.

Burkett is the originator of the Pathe-America distributing plan whereby features are produced and financed under the sponsorship of theatre owners after being screened by a special committee of exhibitors. First picture filmed under this program was "The Deadly Companions," starring Maureen O'Hara, Brian Keith, Steve Cochran and Chill Wills, and co-financed by Pathe and Motion Picture Investors, Inc.

Joe Levine Plans to Open Office in Hollywood

HOLLYWOOD—Embassy Pictures president Joseph Levine has decided to open a local office with a production staff to protect his interests, he revealed while here from New York on company business.

Production costs on three Embassy features to be made this year in the U. S. total better than \$6,500,000, of which \$2,500,000 has been earmarked for "Boys Night Out," which will topline Kim Novak, Tony Randall, James Garner and others.

Second picture on Embassy's schedule will be a science-adventure yarn budgeted at \$2,000,000, and the third will be an adventure film costing in excess of two million.

Levine plans 12 theatrical films in 1962 and 1963, six each year, for which titles and details will be announced at the end of this year. He declared that he has no plans to set up sales or distribution offices.

Projection Alignment Kit Becomes NTS Property

NEW YORK—National Theatre Supply Co. has acquired the rights to manufacture and distribute the Projection Alignment Kit, engineered by and formerly made available by the Research Council of the Motion Picture Ass'n of America.

The kit has been termed one of the most important achievements of the MPRC. It aids projectionists in aligning projectors and thus improving light efficiency and picture quality. Because of the great need for higher standards of projection, National will make the kit available at a price to cover the bare manufacturing cost, according to W. J. Turnbull, president.

Cinerama in a 'Balloon; Will Tour U.S. in 1962

NEW YORK—Itinerama, the 3,000-seat inflatable "balloon theatre" for the presentation of Cinerama productions, will start its tour of France in mid-July and plans are under way for its introduction in the United States early in 1962. This was revealed here Tuesday (9) by Maurice Dollfus, executive vice-president of Itinerama, S. A., at a press meeting at the Hotel Sheraton East.

A licensee of Cinerama, Ltd., Itinerama will send out its first of three planned completely portable motion picture theatres to simultaneously criss-cross France, each unit to show a different Cinerama picture. Each caravan will consist of the inflatable theatre, a 100-foot curved screen, a full sized projection booth to house the three projectors and all-transistor equipment, Dollfus said. In addition, the balloon theatre will have rest rooms, ticket booths, generators and full kitchen and housing accommodations for the 50-man crew. He said the fire-proof theatre could be completely inflated in 14 minutes and the entire setting-up operation could be accomplished in four and a half hours and dismantled in three hours.

Dollfus estimated that each of the three traveling French units would play to about 2,000,000 persons yearly in France alone and that the average ticket price would be \$1.25, offering a combined gross of \$7,500,000 for the three units.

Itinerama has been licensed by Cinerama to exhibit in the balloon theatres its pictures in France and French-speaking countries, with options for Germany, Italy, Great Britain, Belgium, Holland, Sweden, Denmark, Norway and Spain. The system was financed by private interests, one of which was Europe's No. 1, said to be the most powerful radio complex in Europe.

Itinerama will purchase from Cinerama at cost the projectors, screens, transistor sound systems, technical aid and Cinerama films. Cinerama will share 50 per cent in the profits after operating expenses and taxes.

The inflatable theatre is the result of five years of experimentation, Dollfus said. Made of Nitrolac, a tough, fireproof and airtight plastic material, the Itinerama theatre is blown up by air. The plastic hemisphere, when collapsed, can be packed into one large trailer truck and when inflated by air pumps becomes a structure measuring 210 feet long, 144 feet wide, 62 feet high.

The structural principle is based upon the maintaining of a slightly higher air pressure inside than that surrounding the outside of the structure. The pumps work continuously to maintain the necessary margin of pressure and, incidentally, provide for the circulation of fresh air within the theatre.

Dollfus said the touring theatre would operate about ten months of the year.

Charlton Heston Wants Modern Role After 'El Cid,' 'Ben-Hur' Costumers

NEW YORK—Charlton Heston, who recently completed "El Cid" for Samuel Bronston in Spain, following "Ben-Hur," which was filmed in Italy for MGM, both of these costume epics, hopes for a modern role in Hollywood, one in which "I can put my hands in my pockets," in contrast to his two previous roles in which "I didn't even wear pants."

Heston turned down a costarring role with John Wayne in "The Comancheros" for 20th Century-Fox but he is considering two other scripts from that company and one from MGM, he said. He completed "El Cid" too late to accept the costarring role with Sir Laurence Olivier in the Broadway return engagement in "Becket," the part now being played by Arthur Kennedy.

Realizing that Allied Artists, which has the western hemisphere distribution rights to "El Cid," has a problem in selling the public on the title, which is the name of a Spanish national hero, Heston hopes to help AA promote the picture in its key city runs. Heston has a participation deal with Bronston on "El Cid."

"El Cid," which took eight months to film in Spain at a cost of approximately \$7,500,000, will go into release in five U. S. cities just before Christmas on a two-a-day basis, according to Maurice "Razz" Goldstein, AA vice-president and general

sales manager. The picture is now being edited and Goldstein and other AA executives plan to see a "rough print" in Madrid later in May. Bronston has made separate distribution deals for "El Cid" in other countries, including England, where Rank will release the picture. Sophia Loren is costarred with Heston in "El Cid."

Heston admitted that he enjoyed making pictures in Europe because he "can travel and get paid for it." He said that an actor doesn't avoid taxes by foreign picture-making unless he makes his home in Switzerland.

In answer to a question, Heston facetiously remarked that he refuses to make the sequel, "Cid's Kid."

Trans-Lux to Distribute British 'Man in Moon'

NEW YORK—Trans-Lux Distributing Corp. has acquired "Man in the Moon," produced in England by Allied Film Makers, for distribution in the U.S., according to Richard Brandt, president.

The picture, which was directed by Basil Dearden, and stars Kenneth More with Shirley Ann Field and Michael Hordern, will open at the Trans-Lux 52nd Street Theatre here June 12, following Columbia's "A Raisin in the Sun."

Spencer Leve to Retire From NT and FWC

BEVERLY HILLS—A 41-year career with National Theatre & Television, Inc. and its subsidiary Fox West Coast Theatres Corp. will be completed by M. Spencer Leve when he retires on May 31 as vice-president of NT&T and president of Fox West Coast.



M. Spencer Leve

In accepting with regret Leve's retirement under the company's plan for a percentage of salary after long service, NT&T president Eugene V. Klein noted that the executive's span of service had coincided with the spectacular rise of motion pictures in the American way of life.

No successor has so far been announced, and it is quite probable that Leve's duties will be divided, for the time being at least, among existent executive personnel.

During his tenure with the company, Leve functioned as both general and operating manager of NT&T's 220 theatres. He started with the organization as a theatre usher, advancing steadily through every post in the company's operations field. He was appointed to his present position in 1958.

Roy Export Co. and Lopert Win Right to 'Gold Rush'

NEW YORK—After two years of litigation, distribution rights to Charles Chaplin's "The Gold Rush" were granted to the Roy Export Co. Establishment and Lopert Films, Inc., by New York Supreme Court Justice Irving H. Saypol. The decree perpetually enjoins Robert B. Fischer, Mark Redwood, Fred von Bernewitz, Earl Colvin and Edward Saretsky, individually and as members of two unincorporated companies, from distributing and exhibiting both the silent and sound versions of the picture. The defendants were ordered to surrender all prints and negatives.

The Roy Export Co. Establishment of Vaduz, Liechtenstein, holds all of Chaplin's rights in the picture. Lopert Films is its exclusive licensee for distribution in U. S.

Lopert Films was represented in the action by the New York law firm of Phillips, Nizer, Benjamin, Krim & Ballon. Roy Export was represented by Sargoy & Stein.

Universal Changes in K.C., San Francisco, Dallas

NEW YORK—The resignation of Theodore Reisch as Universal branch manager in San Francisco has resulted in a series of promotions and changes in the company's domestic sales organization.

William D. "Bill" Kelly jr. has been promoted from his post as sales manager in the Kansas City branch to manager in San Francisco, replacing Reisch. Edward C. Elder, a sales manager in Dallas, has been moved to Kansas City to fill the post previously held by Kelly. George Byrd, also a Dallas sales manager, will assume Elder's duties, while Dean Goldman, a Dallas booker, has been moved up to salesman.

Kelly had been Kansas City sales manager since February 1959. He joined the company in Atlanta as student salesman in 1948 and ultimately became branch manager, resigning to go into his own business. He rejoined the company in Kansas City.

Elder started with Universal as a salesman in 1950 in Dallas and was appointed to the sale supervisor post in 1956.

Reisch had been with Universal since 1944, starting as a booker in Chicago.

30 MGM Post-1948 Films To Be Released to TV

WASHINGTON—A group of 30 Metro-Goldwyn-Mayer features, under the general tag of the "Best of the Fifties," will be made available to television immediately, representing the first of the company's post-1948 films to be released to TV. The group was announced here during the annual National Ass'n of Broadcasters convention by Richard A. Harper, director of syndicated and feature sales for MGM-TV.

Among the pictures that will reach the home screens are "The Bad and the Beautiful," which won six Academy Awards; "Carbine Williams," starring James Stewart; "Royal Wedding," with Fred Astaire and Jane Powell; "Lone Star," with Clark Gable and Ava Gardner; "Battle Circus," starring Humphrey Bogart and June Allyson, and "The Actress," starring Spencer Tracy, Jean Simmons and Tony Perkins.

Fact Book Is Published By the M.P. Academy

HOLLYWOOD—A new fact book answering the question "What Is the Academy of Motion Picture Arts and Sciences. It is an eight-page brochure describing a brief history, rules of membership, Academy Award information and data about the Academy Library, the Players Directory and the Academy's theatre.

Allied Artists Dividend

LOS ANGELES—Allied Artists president Steve Broidy announced that at a meeting of the executive committee of the board of directors of the company held at the Hollywood home office, payment of the June 15, 1961, quarterly dividend of 13¾ cents per share on the company's 5½ per cent preferred stock was authorized. Payment will be made June 15 to stockholders of record June 2.

New Pay TV System Requires No Hookup

NEW YORK—A pay television system which is said to be a radical departure from existing media has been developed by Teleglobe Pay TV System Inc., which plans to put it on the market this year. The system is said to be compatible for over-the-air and cable use and requires only a single wire, provided by the telephone company, which is not connected with the television set in the home. The wire is attached to a speaker, separate and apart from the TV set.

In other words, according to a spokesman, a family can receive images on the screen whether a subscriber or not, but only a subscriber can get the sound. An advantage, too, is the fact that an installation can be made in about 30 minutes, it was said. A central metering device will be utilized and subscribers will be billed once a month.

Teleglobe executives have been conferring with television stations in various parts of the country in regard to franchises and installations and surveys are being made as to initial operations.

The company is headed by Solomon Sagall, founder of Scopony, Ltd., a pioneer British television firm, which developed the system. He said that in addition to a commercial test of the system, Teleglobe also was planning adaptation of its basic concept as an electronic security system for military and civilian activities.

In a reorganization of Teleglobe's board of directors, five new members recently were added. They were John R. Poppele, former director of the Voice of America and a broadcasting pioneer; Ira Kamen, president of Portland Industries Corp. and a leading authority in electronics; Gerald Bartell, president of Macfadden Publications and Bartell Broadcasting System, and Lazaar Henkin, New York attorney.

Dr Pepper Names Kirby Midwest Division Mgr.

DALLAS—Ned Kirby, Dr Pepper zone manager since 1958, has been named midwestern division manager in the company's national sales organization. He fills the post vacated by C. W. (Woody) Reeves, recently transferred to the company's Dallas headquarters as administrative assistant to the vice-president of marketing.

Kirby joined the firm's sales department in 1952 and held various managerial positions in company operations in St. Louis, Los Angeles and San Angelo, Tex., before his zone manager appointment in 1958. Prior to joining the company he was associated with Braniff Airways and the Hirsh Drug chain, and served on active duty with the U. S. Navy. A native of Texas, Kirby attended public schools in Lometa and graduated from the Durham Business College in Austin in 1947.

In his new position he will direct Dr Pepper sales operation in a ten-state area composed of Kansas, Nebraska, Missouri, Iowa, Louisiana, Oklahoma, Arkansas, Illinois, South Dakota, and Minnesota. He and Mrs. Kirby and their four children will establish residence in Kansas City.

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* Trademark

National Brotherhood Week

We are inclined to take our freedoms for granted.

We forget that BROTHERHOOD is the basis for each of these freedoms and that by conscientiously preaching it, believing in it and practicing it we can do more to ensure them than by all the oratory in the world.

We of the Motion Picture Industry have always opened our doors, hearts and purses during BROTHERHOOD WEEK because we are so deeply convinced of this.

BROTHERHOOD WEEK will be observed nationally from May 22 through 28. Will you come in with us again this year as you have done so generously in the past to help in this vital, deserving and rewarding work?

Thank you.



MAX E. YOUNGSTEIN
National Chairman

JEROME PICKMAN
*National Distribution
Chairman*

RICHARD BRANDT
*National Exhibitor
Chairman*

JOHN MURPHY
*New York City
Chairman*

The National Motion Picture Industry Committee of

THE NATIONAL CONFERENCE OF CHRISTIANS AND JEWS

An Abilene Exhibitor Speaks Out on Censorship Battle

It Is Theatreman's Right and Duty to Serve as a Front Line Defender for the Industry, He Declares

BY TRUMAN RILEY

City Manager, Interstate Theatres
Abilene, Tex.

As an individual who has been very much disturbed over censorship in Abilene, Tex., I have read and discussed and thought about the problem very intensely. Not one article that I have read in your magazine or in any trade paper or newspaper or anywhere else has actually said what I think should be the position of the film industry, and a manager thereof. Does an artist apologize for his painting? Does the author of a New York stage play apologize for his production? Does the creator of a best-selling novel or a gold record have anything to apologize for? Did you ever see printed on the cover of an Edna Ferber or Tennessee Williams novel, "No one under age 18 allowed to read this novel?"



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OFFERS NO APOLOGIES

Then our problem is a lack of guts. This I must say, "In 29 years as an exhibitor of motion pictures, I have no apologies to make to anyone for any movie that I have ever projected on my screens." Movies are a creative work the same as a novel or a painting or a statue or a stage play. If the public does not appreciate our art, they need only to stay at home. But let's not interfere with the rights of those who do appreciate our art, to enjoy any type of motion picture they choose for themselves. Boxoffice receipts have always been our measure of success; like gate receipts at a football game—they pay our bills.

I realize what has happened is a very simple thing. Not so many years ago you will remember people were saying movies were made for a 12-year-old mentality. Having spent 29 of my 46 years in the theatre, I must agree that there was some justification for their accusation at that time. So, the movies grew up, and they beamed their entertainment at a higher intellectual level. About the same time this was taking place, television hit us with a new media, and my television friends, I hope, will pardon me when I say, that they stepped into the gap and beamed their television shows at the 12-year-old mentality, and saturated the market with, what I would say, product beamed at that age mentally, not physically and chronologically 12-year-olds, but mental 12-year-olds.

What is happening now in some areas is quite simple; the people who deserted the

On April 20, the Abilene, Tex., city council adopted one of the most radical censorship laws ever enacted in a U.S. city. It set up a board to classify films, and established penalties, fines up to \$200 and jail sentences for parents who permit their children to see "objectionable" films and for theatre owners, managers, ticket sellers, doormen, ushers and others who may have a hand in allowing a youngster to see a film classified as "objectionable." One of the theatremen directly involved in the fight against the ordinance, Truman Riley, city manager of the Interstate Circuit houses in the city, in the accompanying article speaks out for a stronger stand by theatremen against attacks by the procensorship forces.

movies and have been glued to the television one-eyed monster for quite a few years have grown tired of entertainment for the 12-year old mind; but since they have not progressed with the regular movie audience and grown up along with the movies, we drop them from the trite little television story and the hero and the villain, and the good guys versus the bad guys drama, back into the grown-up movie theatre that is beyond their mental development. As a result of that, these "adults" with 12-year old minds have become "shocked" and "alarmed" by what the rest of us now know is high-class entertainment with some truth and guts.

These people need have no fear as to what movies will do to or for our intelligent teenagers of today. I am happy to say that all of the teenagers I know are better equipped mentally, emotionally, and spiritually than their mothers and fathers.

What these poorly informed people consider "shocking" and "offensive to the public decency" of today's wonderful crop of teenagers, certainly, in no way will injure today's young people.

TODAY'S TEENAGERS ARE 'HEP'

There is not a theatre manager in the world, who works the floor of his theatre properly and who gets to know the teenagers of his community, who would argue with me. What are we trying to hide from? A teenager of 16 today knows far more than most parents ever realize, and their high morals and their intellect and their superiority will be the salvation of our nation. Texas courts can now try a 16-year old in court as an adult; a 16-year old can enter our armed forces; many 16-year-olds are parents; and our colleges have an increasing number.

Let's not hide behind the theory that we need protect our teenagers. What parents need to do is to learn that today's teenagers could probably teach Mother and Dad lots of things in any field; and let's

quit saying that they are a bunch of immature kids because it is *not true*. Sure, there are juvenile delinquents, but also plenty of "adult" delinquents. Papers yell about kid criminals, but ignore National Honor Society 16-year-olds who are already wonderfully well-developed adults.

When a theatre manager informs his public as to the content of a picture, there his responsibility should end, and the parents, and the school, and the church, and the integrity of the teenage group begins to function. Only by the tone of an honest newspaper ad, radio or TV spot, can we inform our public what to expect . . . not by classification or by censorship.

'CENSORSHIP IS EVIL'

May our present crop of teenagers continue to support their right to be told the truth and I am sure that they will when given the opportunity. May I repeat once more, I do not apologize to anyone for the creative work of any movie, and I think our industry should hold its head high as a media of art and expression unsurpassed. Censorship is evil, but the truth is never. Informed people are intelligent people who know how to think. Ignorant, uninformed people revert to the primitive and bow down to a dictator who promises everything and gives nothing. Ninety miles from Florida we see a shining example of a man who started out doing many things "for the good of the people." I need not tell you what we now have 90 miles off the coast of Florida. Hitler was going to make Germany the "Super Race," and there are countless examples of what "thought control" does to freedom.

The article I read in the current Boxoffice last night said the poor exhibitor on the home front had to take his lumps because of what Hollywood had done. This is *for the birds*. Who else should be the front line of defense against censorship? The local exhibitor in his town not only has the right, but also the duty to defend our great industry against the uninformed and misguided people who have the guts to set themselves as judges of what is good for the people. This is the ultimate of egotism. To coin a phrase, "Who are these people that gives them the right to judge," or in United States English, just who in the hell do they think they are?

John McCormick Is Dead; Veteran in the Industry

HOLLYWOOD—John McCormick, 67, former general manager of First National Pictures and divorced husband of actress Colleen Moore, died here of a heart attack May 3. Upon entering motion pictures in 1914, he bought the rights to "Birth of a Nation" and "Tillie's Punctured Romance" for Pacific Northwest Territory and later became affiliated with Sol Lesser, first as exchange manager in Denver of All Star Features Distributors, then as exploitation manager for the entire organization.

In 1929, McCormick opened an agency, concentrating on directors and writers, which line he continued in for ten years.

Hoffberg Acquires Spanish Film

NEW YORK—Hoffberg Productions has acquired "Habanera," a Spanish-language feature musical in Eastman Color produced by Delta Film, Madrid, for distribution in the western hemisphere. Lolita Sevilla and Vergilio Texera are starred.

Hollywood Report

By IVAN SPEAR

Paramount and Filmgroup To Have Busy Summer

The coming summer months will be exceptionally busy ones for Hollywood filmmakers if announced production programs materialize before the cameras as planned.

Paramount studios will maintain a summer and early fall filming schedule which will average better than two a month, according to studio head Jack Karp, with eight features to roll between now and the end of September. Beginning the middle of this month, the Robert Pirosh production, "Hell Is for Heroes," starring Steve McQueen, Bobby Darin, Fess Barker and Bob Newhart, will be launched. In June Jerry Lewis will lens an untitled comedy in which he will star and direct, while July and August will see the start of work on John Ford's "The Man Who Shot Liberty Valance," starring John Wayne and Jimmy Stewart, and "The Easter Dinner," to be produced-directed by Mel Shavelson. Others scheduled for summer or early fall shooting are Hal Wallis' "Tamiko," starring Laurence Harvey, and the Martin Poll production, "The Iron Man," toplined by Sidney Poitier, with filming to be resumed on Pearlberg-Seaton's "The Counterfeit Traitor" in Europe.

Roger Corman announces the early production of "The Dream Merchant," a screen biography of Jules Verne, for his Filmgroup production-distribution company, and as part of a three-production program by Irvmar Productions, headed by Irvin Berwick, "The Street Is My Beat" is set for June lensing. Berwick will produce and direct starring John Harmon and Lyn Statten.

John Wayne Starts Preparing Next Batjac Production

John Wayne has started preparations for his next Batjac production, as yet untitled and for which, to date, there is no release deal. The projected film will have Wayne as its star and director and reportedly treats with an incident in the lives of six prominent persons—three women and three men.

Following completion of "Hatari!" at Paramount, Wayne goes to 20th-Fox for "Comancheros," on to MGM for a cameo part in "How the West Was Won," then returns to Paramount for John Ford's "The Man Who Shot Liberty Valance."

Columbia Adds Three Years To Jack Lemmon Contract

Columbia Pictures has stretched Jack Lemmon's seven-year contract, which expires with "Notorious Lady," for another three years on a one-a-year basis. However, after 1961, the thespian reveals that he will cut all exclusive studio pacts.

On the actor's slate of four films away from Columbia is "Dangerous Silence," which he will make for Sam Spiegel this fall in London; "Days of Wine and Roses" for Martin Manulis at 20th-Fox; "Irma

La Douce" for Billy Wilder, in Paris, and "The Great Race," with director Blake Edwards' company and Jaylem Productions, headed by Jack Lemmon sr. Lemmon is also slated for Columbia's "Try, Try Again," with Debbie Reynolds, for Robert Cohn.

Eugene Frenke to Produce Four for Seven Arts

Eugene Frenke has inked a deal with Ray Stark and Eliot Hyman to produce four pictures for their Seven Arts Productions. Initial project for Frenke will be a screen version of "No Little Thing," Elizabeth Cooper tome for which Orin Jannings is writing the screenplay . . . Minerva Productions has been formed by actor Jacques Bergerac to produce independent feature films. Although no projects have been announced, Bergerac declared he expects to conclude negotiations for film rights to two story properties this week.

Lippert Signs Gene Nelson For Directorial Debut

Gene Nelson has been assigned by Robert Lippert to make his directorial debut with "The Death Walker," an original script by Eugene Ling. Nelson recently did a dramatic role in the Lippert-20th-Fox film "20,000 Eyes" . . . Director James B. Clark and his partner writer Ted Sherdeman will



PRODUCER RECOGNIZED—Robert Youngson, producer of "Days of Thrills and Laughter" for 20th Century-Fox, is shown receiving the coveted annual Page One Award, voted by the New York motion picture critics and presented by the New York Newspaper Guild. The award was given "for outstanding achievement in motion pictures for bringing back to the screen the excitement of what the movies used to be."

"The Dwarf's Blood" under their independent company banner Gemtaur Productions . . . Leslie Caron has been signed by Warner Bros. to star in "The L-Shaped Room," which James Woolf will produce and Jack Clayton helm . . . Ruta Lee will have the lone femme costarring role in Essex Productions' "Badlands," Paramount signed Nick Adams, popular star of "The Rebel" TV series, for a top role in "Hell Is for Heroes," Robert Pirosh production . . . Barbara Nichols was set at Warners for a starring role in "Ladies of the Mob."

Five Story Transactions Announced for Week

Story buys for the week continued strong, with Hal Wallis' purchase of "Roustabout," a story by Allan Weiss about a carnival, announced as a starring vehicle for Elvis Presley. "Crime," a screenplay based on Stephen Longstreet's novel anent the sensational Hall-Mills murder case of the '20s, was acquired by Michael Korda of Carwood-Korda Productions for independent filming. Ross Hunter acquired from Samuel Goldwyn the rights to "Stella Dallas," which he will make under his own banner for U-I release. Madeleine Films optioned "A Gentleman from Castile," action-swashbuckler for production in Spain in the fall. Film rights to the late George Pypers' yarn, "The Trail of Clem Crail," were purchased by Edward Ludwig.

Laura Devon, Actress-Singer, Signed to U-I Term Pact

The first actress to be put under a Universal-International term pact in four years is Laura Devon, 23-year-old blonde actress-singer who was signed without a screen test when studio talent executive Jack Baur viewed her in a local supper club appearance.

Miss Devon had undergone a test earlier for 20th-Fox, which brought her to Hollywood from a nightclub engagement in Detroit.

Linda Cristal, last femme to be term-pacted at U-I (in 1957) was recently granted a release.

Andrew, Virginia Stone Set Next Feature in Europe

Set for lensing in Europe next fall is "The Password Is Courage," next Andrew and Virginia Stone picture for MGM. The story concerns a British prisoner of war who outwits his Nazi captors.

As usual, the Stones will film on actual locations, making their headquarters at the MGM London studio. Their most recent MGM film, "Ring of Fire," had its world premiere in Olympia, Wash. on Saturday (13). David Janssen, Joyce Taylor and Frank Gorshin are starred.

Irwin Allen Will Produce His First for Embassy

Producer-director-writer Irwin Allen will join forces with Joseph E. Levine's Embassy Pictures to head his own unit, with "Five Weeks in a Balloon," an original by Allen, as the first picture.

Allen, who just completed "Voyage to the Bottom of the Sea," ends his deal with 20th-Fox on June 1.

London Report

By ANTHONY GRUNER

ALL Wardour Street seemed last week to be deserted as executives by the score flew off to attend two major industry events. The big boys were mainly at Cannes for the Film Festival. Among them were John Davis, managing director of the Rank Organization; Colan MacArthur, managing director of Rank Overseas Film Distributors; C. J. Latta, managing director of Associated British Picture Corp.; James Wallis, in charge of Associated British Elstree Studios; Macgregor Scott, managing director of Associated British Pathe; Jimmy Carreras, managing director of Hammer Films; Nat Cohen, managing director of Anglo-Amalgamated, and Victor Hoare, managing director of British Lion International.

A few hundred miles away at Torquay, the Cinematograph Exhibitors' Ass'n was holding its summer conference, which also was attended by an impressive contingent of industry top brass including David Kingsley, managing director of British Lion; Stuart Levy, joint managing director of Anglo-Amalgamated; James Pattinson, managing director of 20th-Fox, as well as exhibitor stalwarts as Cecil Bernstein, Sydney Lewis, Alfred Davies and the Sheckman brothers, Mark and Sol. The departure of the industry's managing directors and chief salesmen meant that in London at least, trade news would be very quiet, at least for a week or so.

Coproduction talks between British and Italian producers will be resumed at a meeting in Rome later this month. These new talks will take place after a lapse of more than a year. Two meetings already have been held with the Italians, but discussions were halted while the British were involved in similar negotiations for an Anglo-French agreement. J. H. P. Walton, general secretary of the British Film Producers Ass'n, said last week: "We are taking up where we left off when we started talks with the French." We had reached a state of agreement with the Italian producers but not with either the

British or Italian unions. As far as we are concerned, talks with the unions regarding a French agreement have cleared up many matters relating to coproduction generally. We now know a great deal more about how the unions feel." It will be recalled that the recent Anglo-French agreement provided an easier access into France for British distributors, increased the number of films which could be released in that country, and also laid the basis for coproduction between the two industries. A similar type of deal is anticipated as the result of the forthcoming talks between the British and Italian producers in Rome.

Carl Foreman, whose "Guns of Navarone" is enjoying smashing business at the Odeon, Leicester Square, and is being praised on all sides as one of the great pictures of all time, last week took a page in the trade press to emphasize that the motion picture was a truly British production. He was commenting on a quote from one of the leading film critics, Felix Barker, who wrote, referring to "Guns"—"A film which Britain can be proud to have made." "The Guns of Navarone" was made in Britain, and was British made all the way," according to Foreman. "And the work of the men and women of Shepperton, ABPC Elstree and Technicolor was, at the very, very least, equal to the very, very best from anywhere in the world. This, I think, is praise indeed. I would like to think that after 'The Guns of Navarone,' no one will ever again question the quality of British film studios or the capability of the British film technician. And as to loyalty and devotion, well, I had it in spades."

Which is the most active film studio in Britain? Shepperton, the largest studio in the country created by the late Sir Alex Korda. Shepperton is controlled by British Lion and under managing director Andy Worker is managing to do an incredible thing for a feature studio of its size: to run it at a profit. This month for example, while even Pinewood has to be satisfied with two or three productions on the floor, Shepperton has no fewer than six pictures being shot on its 11 stages.

While naturally it is no surprise that companies associated with British Lion make their films at these studios many of the independent companies are also going to Shepperton. Walt Disney, Anglo Amalgamated, Fox and Columbia recently have been tenants of Worker and later this year Paramount will move in with the new Bing Crosby-Bob Hope picture, "The Road to Hong Kong," which Norman Panama will direct and Mervin Frank will produce. What is the secret of Shepperton's popularity? A first-rate studio staff, excellent facilities, 38 acres of location, some of the largest stages in the industry and very economical rates. Worker likes to see his stages are kept busy and is not greedy. That is why last week the following productions, in themselves a record for April, were on the Shepperton floor: "The Innocents," produced by Jack Clayton with Deborah Kerr for 20th-Fox; "The Devil's Daffodil," produced by Steve Pallos for



PRESENTED TO QUEEN — A. Schneider, president of Columbia Pictures, is presented to Queen Elizabeth II prior to the showing of "The Guns of Navarone" at the royal world premiere at the Odeon Theatre in Leicester Square in London on April 27. The Carl Foreman production stars Gregory Peck, David Niven and Anthony Quinn.

Britannia and British Lion; "On the Fiddle," produced by Ben Fisz for Anglo Amalgamated; "The Prince and the Pauper," a Walt Disney production directed by Don Chaffey; "The Uncertain Feeling," a British Lion production of Frank Launder and Sidney Gilliat with Peter Sellers and "The Valiant," a Jon Pennington production with Richard Attenborough for United Artists, directed by Roy Baker. During that same week all the remaining leading studios had only one feature being shot on their stages. The news would have pleased Sir Alex.

Leo McCarey, producer, director and writer, arrived in London last week to start work on his British production for 20th Century-Fox release, "China Story," which will star William Holden. Immediately on starting work McCarey announced that France Nuyen will play the star role of the Chinese girl. "China Story," which McCarey will produce and direct from his own screenplay written in conjunction with Claude Binyon, is based on an original story by Pearl Buck and concerns two missionaries caught up in the fast-moving events in the war-torn China of 1949, just prior to the Communist takeover.

Film producers Bob Baker and Monty Berman saw their latest comedy-thriller, "What a Carve Up," completed at Twickenham Studios last week. The film has a cast of leading British comedy and character artistes. Starring roles are portrayed by Sidney James, Kenneth Connor, Shirley Eaton, Dennis Price, Donald Pleasance and Michael Gough. According to Baker and Berman, the story is a combination of comedy and "spine-chilling" situations, which take the mickey out of "horror." The location of the story is a gloomy mansion on the bleak Yorkshire moors with accompanying fog, blinding rain, thunder and lightning, dogs howling in the night, and five murders! "What a Carve Up" was directed by Pat Jackson for Regal Films International Release. Based on a screenplay by Ray Cooney and Tony Hilton, it was adapted from the novel, "The Ghoul," by Frank King, and made at Twickenham Studios.



VISITOR AT PINEWOOD—Velma West Sykes (center), staff member of BOXOFFICE and chairman of the National Screen Council which selects the monthly Boxoffice Blue Ribbon Awards, visited the J. Arthur Rank organization's studios at Pinewood while on a recent trip to England. She is shown here talking to Betty Box, producer, and her director, Ralph Thomas.

'The Trapp Family' (20th-Fox) Is April Blue Ribbon Award Winner

By VELMA WEST SYKES



NOVICE IS TOLD SHE HAS BEEN CHOSEN FOR THE CARE OF A BARON'S WIDOWED CHILDREN



SHE AND THE CHILDREN FALL IN LOVE WITH EACH OTHER, AS ALSO DO SHE AND THE BARON



THE CHILDREN, TAUGHT TO SING TOGETHER, GIVE CONCERTS AS WAR EXILES IN AMERICA

APRIL'S Blue Ribbon Award winner is a German-language picture filmed in Austria and the United States, dubbed in English and released by 20th Century-Fox—"The Trapp Family." Based on the memoirs of the still-living Baroness Maria Von Trapp, on which the current Broadway musical, "The Sound of Music," was also based, it is the story of a family's flight to America to escape Nazi tyranny. Here they use their musical talent to earn their livelihood in their adopted land. National Screen Council members based their choice on the film's entertainment values for the whole family. Produced by Wolfgang Reinhardt and directed by Wolfgang Liebeneiner, Ruth Leuwerik stars as the baroness, Hans Holt as the baron and Josef Meinrad as the priest and musical teacher who trains the children as a chorus.

Reviewing "The Trapp Family" in the March 13 issue of *BOXOFFICE*, the reviewer commented:

"The real-life story of Baroness Trapp and her family of singers who made world concert tours is the subject of this heart-warming film . . . It can be exploited to attract music groups, concert-goers and collectors of the many Trapp Family Decca albums. It's ideal family fare, especially suited to young children, and merits extra selling."

So far the picture has played more on a community saturation basis than in key exchange cities but it has grossed 185 per cent in those played, further proof that family entertainment can be profitable.

Comments penned on their Blue Ribbon ballots by NSC members stressed the double significance of the family entertainment angle:

And why not? The life story of a wonderful family could not fail to inspire.—Ruth Henderson, *Daily Kennebec Journal* . . . Delightful entertaining film for the entire family.—Mrs. W. Lashley Nelson jr., president, Federation Motion Picture Councils, Upper Darby, Pa. . . "The Trapp Family" is a beautiful picture of family life and unity—a film for the whole family.—Mrs. Kenneth C. Wilson, San Francisco MP & TV Council.

Things are looking up lately in family screen fare.—Marie Dailinger, Larchmont-Mamaroneck Motion Picture Council . . . This is certainly for the entire family. Now let's see if they support it.—Virginia Beard, Cleveland Public Library.

A gentle relief after so many violent action films. Charming children, lovely singing.—Elisabeth Murray, Long Beach

Teachers' Association . . . "The Trapp Family" is certainly wonderful family entertainment.—Jay Monsen, Station KSUB, Cedar City, Utah.

Played to standing room only crowds and at the World Premiere, which we sponsored, we turned hundreds away. "The Trapp Family" provides entertainment the family can attend as a unit.—Mrs. Irwin J. Haus, preview chairman Milwaukee County Better Films Council.

What a marvelous interpretation "The Trapp Family" is of a truly marvelous real-life story—and there is music with an international personality.—Mrs. J. J. Cowan, Knoxville Better Films Council . . . Such a charming family picture! It is like a breath of fresh air amid the sordid realism of so many of today's films.—Mrs. S. F. Sprengel, Sheboygan BFC.

"The Trapp Family" is a heart-warming picture that can be enjoyed by all ages—a beautifully done job.—Tom Peck, *Charleston Evening Post* . . . A truly fine picture, idealistic story beautifully presented and delightfully entertaining.—Mrs. William A. Burk, Southern California Motion Picture Council, Los Angeles.

The singing of seven attractive children and the lovely Vermont setting make "The Trapp Family" the best of the lot this month.—Mrs. A. L. Murray, Kappa Kappa Gamma, Long Beach.

We want the best on the big screen and we have it in "The Trapp Family." I hope it is successful at the boxoffice so we will have more of this type of movie.—Mrs. Edward L. Carran, Cleveland General Federated Women's Clubs.



This Award is given each month by the National Screen Council on the basis of outstanding merit and suitability for family entertainment. Council membership comprises motion picture editors, radio and TV film commentators, representatives of better films councils, civic, educational and exhibitor organizations.

The Cast

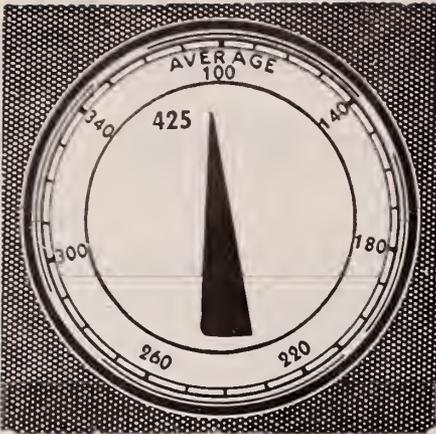
Baroness Maria Trapp.....RUTH LEUWERIK
 Baron Trapp.....HANS HOLT
 PrincessMARIA HOLST
 Dr. Wasner.....JOSEF MEINRAD
 Gruber, banker.....FRIEDRICH DOMIN
 Baroness Mathilde.....HILDE VON STOLZ
 AbbessAGNES WINDECK

Raphaela.....LIESL KARSTADT
 SamishALFRED BALTHOFF
 PetroffHANS SCHUMM
 CookGRETLE THEIMER
 Children.....Michael Ande, Knut Mahlke,
 Ursula Wolff, Monika Wolf, Angelika
 Werth, Ursula and Monika Ettrich.

Production Staff

ProducerWOLFGANG REINHARDT
 DirectorWOLFGANG LIEBENEINER
 ScreenplayHERBERT REINECKER
 Based on the book by...GEORGE HURDALEK
 English Adaptation Written and
 Directed by.....LEE KRESEL
 Photography.....WERNER KRIEN

Art Direction.....ROBERT HERLTH,
 GOTTFRIED WILL
 MusicFRANK GROTHE
 SoundHANS ENDRAULAT,
 MARTIN MUELLER
 Film Editor.....MARGOT VON SCHLEIFFEN
 Assistant Director.....ZLATA MEHLERS
 Color by.....DELUXE



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Absent-Minded Professor, The (BV)	160	275	180	425	350			165		550	250	400	200	270	100	175		175	200	375	266
All Hands on Deck (20th-Fox)	95	150	125	175	110	80	125	140			50	100		175			110		110	125	119
Black Sunday (AIP)			125			200		125			95	200		125					175		149
Cimarron (MGM)	120	140	175	200	150	150		150		500	100	200	250	250	120	160	250				194
Circle of Deception (20th-Fox)		175	115			110	75	80			65	115	100	140	90	145	75	150		90	108
Expresso Bongo (Cont'l)	100	125	105	135	80	100	150		110	150	150	100	100		110	200				80	120
Ferry to Hong Kong (20th-Fox)			65					85			95		100					100			89
Gorgo (MGM)	135	175	140		120	150	150	275	125	105	115	200			80		95		140	100	140
Hell Is a City (Col)				100				100			115		100		80			100	200		114
Hoodlum Priest, The (UA)		220	120	225	95	140	200	125		125		100	150	130		185					151
Little Shep'd King'm Come (20th-Fox)			65				100	80	110	120		90						145			101
Make Mine Mink (Cont'l)	150			165	125				115				200	175	145	190					158
Man in a Cocked Hat (Showcorp)	140			160	265		125		125		125		175	200	115	190	100				156
Millionairess, The (20th-Fox)		150	125	150			150	110	90		95	100	150		80	200	85	135	125	125	125
Misfits, The (UA)	150		225	225	180	150	250	135	300	450	225		300	250	140	185	300	175	300	200	230
Murder, Inc. (20th-Fox)			90	200	85	100	75	115			100	80			90	200			80		110
Nights of Lucretia Borgia, The (Col)				100			100	100		100	85	70						100	90		93
One Hundred & One Dalmatians (BV)	135	350	300	225	200	300	300		350	465	175	350	300	230	125	190	450	250	175	250	269
Operation Eichmann (AA)		160	85	125		100		85				125							70		107
Passport to China (Col)				100			100	100	100		100										100
Please Turn Over (Col)	140	200		175	85		160	100	125	400	150	100	200	200	105	180					165
Plunderers, The (AA)		150	95			55	100		90	100		90	125	90	80			115	80		98
Royal Ballet, The (Lopert)	170			155	60	140				150		225		100		150				130	137
Savage Eye, The (Harrison)		175							115		100	150				175			250		161
Savage Innocents, The (Para)			110	165	90	90	100	100	90	95	105	90	90	95	95		85		90	100	99
Secret of the Purple Reef (20th-Fox)				100			75	95	100	100	50				100						89
Seven Ways From Sundown (U-I)				100			100	100			100		100	80	95						96
Sins of Rachel Cade, The (WB)		125		100	90	80	115	125			50	90			100		90	110	90	75	95
Squad Car (20th-Fox)							80	100	100	100			100	90	100			100			96
Sundowners, The (WB)	150	180	120	185	165			125	150	250	100	180	150	130	120	160	130	175	175	100	153
Tess of the Storm Country (20th-Fox)			110				90	80			100		100		80				100		94
Thunder in Carolina (20th-Fox)			90			75	125			200	50	145	120						120	90	113
Tiger Bay (Cont'l)	130						100	75			30				85	150					95
Tunes of Glory (Lopert)	150	200		160	85						300	175		200	140	250			300		196
Village of the Damned (MGM)		155	225		100		200	105	135	180	140	100	135	125	100		120	150	200	175	147
Virgin Spring, The (Janus)	120	200	125		100	130	200		115				225	225	135	200		145	300		171
Wackiest Ship in the Army, The (Col)	125	325	200	190	175		160	120	150	400	145		175	300	80	185	140	200	200	175	191
Walking Target (UA)							100			100	100		100	100	100			100			100
Where the Boys Are (MGM)	160	200	150	200	185		180	150	175	200	175	225	140	300	120	140	175	145	180		178
White Warrior, The (WB)		150	140		90	150		125		95	55	100			85			100	100		108
Would-Be Gentleman, The (Kingsley)	125	110		155										90	85	150	85				114
Why Must I Die? (AIP)			85							135		100	100		85			100			101

TOP HITS — OF — THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. Absent-Minded Professor, The (BV)

Cincinnati	425
Memphis	400
Cleveland	350
Minneapolis	270

2. Hoodlum Priest, The (UA)

Boston	220
Denver	200

3. Pepe (Col)

Memphis	200
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4. Please Turn Over (Col)

Milwaukee	200
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5. Return to Peyton Place (20th-Fox)

Chicago	200
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'Black Sunday' Hits Big in Minneapolis

MINNEAPOLIS—"Black Sunday" had a smash opening at the Uptown Theatre and scored a huge rating of 300 per cent for the week. Among the holdovers, "Mein Kampf" did 330 per cent in its second week at the St. Louis Park Theatre, and "The Absent-Minded Professor" rated 270 per cent in its second week at the State.

(Average Is 100)

Academy—Exodus (UA), 15th wk.	100
Avalon—The Immoral Mr. Teas (Pan-Ram), 4th wk.	110
Century—Seven Wonders of the World (Cinerama), reissue, 3rd wk.	95
Gopher—Cimarron (MGM), 6th wk.	100
Lyric—The Tropp Family (20th-Fox), 2nd wk.	140
Mann—Sportoc (U-I), 8th wk.	175
Orpheum—Gone With the Wind (MGM), reissue, 2nd wk.	150
St. Louis Park—Mein Kampf (Col), 2nd wk.	330
State—The Absent-Minded Professor (BV), 2nd wk.	270
Suburban World—The Virgin Spring (Janus), 4th wk.	90
Uptown—Black Sunday (AIP)	300
World—Question 7 (DeRochemont)	150

Milwaukee Scores With Holdovers and Reissues

MILWAUKEE—Without a single new attraction bowing here, first-run houses still managed to have a very successful week. Toppers were "The Virgin Spring" and "Gone With the Wind," each scoring 300 in their respective second weeks.

Downer—The Virgin Spring (Janus), 2nd wk.	300
Palace—Seven Wonders of the World (Cinerama), 2nd wk.	200
Riverside—The Absent-Minded Professor (BV), 2nd wk.	175
Strand—Exodus (UA), 5th wk.	200
Times—Please Turn Over (Col), 2nd wk.	200
Towne—All in a Night's Work (Para), 2nd wk.	110
Uptown—Gone With the Wind (MGM), reissue, 2nd wk.	300
Warner—The Apartment (UA); Elmer Gantry (UA), return run	200
Wisconsin—Butterfield 8 (MGM); Cot on a Hot Tin Roof (MGM), return run	100

'Kampf' and 'GWTW' Are Good Starters in Omaha

OMAHA — Most downtown theatres in Omaha did commendable business last week in the face of competition from the weather and other attractions in the amusement field. "Gone With the Wind" at the State and "Mein Kampf" at the Orpheum went well above average figures.

Cooper—This Is Cinerama (Cinerama), 11th wk.	150
Dundee—Cimarron (MGM), 4th wk.	115
Omaha—The White Warrior (WB)	85
Orpheum—Mein Kampf (Col)	140
State—Gone With the Wind (MGM), reissue.	140

New Exhibitor in Answer To Criticism of Oscars

MINNEAPOLIS—In a letter to the editor of the Minneapolis Star, Alan Anderson, operator of the Topic Theatre at Fairfax, defended the recent Academy Awards. The Star previously had criticized the awards in an editorial.

"I am rather new in this business and have made a valiant effort to play 'family type' pictures. Alas, no families. The sexy pictures of loose morals do the big business. This is true all over," Anderson wrote.

"If the people who are so anxious to censor and criticize our movies would make an honest effort to support the theatre that plays 'family type' pictures, the demand for loose morals would not be," Anderson concluded.

L I N C O L N

Friendly competitors are the rule here and

Ted Grant's coming to the aid of Walter Jancke is just one example. It seems that Ted, manager of the Starview Drive-In, heard by the grapevine that the new Varsity Theatre's drink machine was giving all the staff a headache. Ted came by and told Walt he thought he could fix the troublesome syrup distribution, and he did. It took all afternoon, too, according to Walt . . . Ted's drive-in opened a run of "Can-Can" Sunday (14).

Kenneth E. Anderson, general manager for Cooper Foundation Theatres, and Mrs. Anderson have a granddaughter. The baby was born to Mr. and Mrs. Walter Burbach of Lincoln at Byran Memorial Hospital . . . Many teenagers, probably curious, have been among the big crowds seeing "Gone With the Wind" at Cooper's Stuart Theatre. It ended Friday (12) and was succeeded by "Secret Partner." The Stuart Theatre was idle Wednesday night (10) as the Broadway Theatre League took over the stage for the production of "Fiorello."

Dan Flanagan, manager of the 84th and 0, took a deep breath anticipating the crowds as "The Apartment" and "Elmer Gantry" opened Thursday (11). The double Oscar Awards bill is to run a week and will be followed by "The Misfits" and "CinderFella." Despite the March-like weather in May currently, Dan said that weekend crowds far exceed last year's marks and week nights are average. Requests for car heaters, which might have been in order some of these nights, were few, fortunately. Optimistic Dan already had sent the 300 heaters to Stanford Industries at Oak Lawn, Ill., for their annual checkup.

The professor may be absent-minded in the picture which opened May 5 at the State. But Manager Bert Cheevers and his city boss, Walter Jancke, are not likely to forget very soon the line of picture-patrons who covered three sides of the city block waiting to buy a ticket and watch Fred MacMurray. "They love it and I think it's going to hit the 'One Hundred and One Dalmatians' popularity mark," said Jancke . . . Coming up in late June at the State will be "Exodus." "The Alamo" is slated for the Varsity in June, Jancke reports, and he also commented on the interest among college students in "Mein Kampf" at the Varsity: "You could hear a pin drop during the filming, so interested are the audiences."

Mother's Day was closing day for the Cooper's Lincoln Theatre. Staff members ended their last work day there showing "Sanctuary" with Lee Remick and Yves Montand. Employees will be transferred to other Cooper theatres and the job of dismantling the picture house of the 1920s will begin. The building will be turned over to the new owner, First Continental National Bank, in June as a site for expansion of the new but already overcrowded banking facility.

Radio studio KFOR cooperated with the Varsity Theatre in a screening of "Dondi" for a Saturday morning teenagers party. The teenagers loved every minute of the

film, according to reports to their moms and dads.

No film will be running at the Cooper's Nebraska Theatre May 19, 20 as teenagers from all five of the city's high schools present "Destination U.S.A." A program of five skits will take the audience cross-country with stops in Chicago, Tennessee, Alaska, Hollywood and Washington, D. C. It will be written, directed and produced by University of Nebraska students and represents six weeks of work for members of Teenage Project. This project is a laboratory in which the Nebraska Human Resources Research Foundation has selected some youths of Lincoln to experiment with in building human relationships. A sixth act in the show will be produced entirely by university students.

Sunday afternoon (14) movies in Lincoln ran into severe competition. Captain Kangaroo, who is young Bob Keeshan away from his national television show, appeared at Pershing Auditorium with the Lincoln Symphony Concert, conducted by Leo Kopp. He came here from two concerts in Tulsa and traveled back to his New York home after the Lincoln show. It was youth-planned entertainment but adults came, too.

Omaha House Wins Beauty Award From CofC Women

OMAHA—The Cooper Theatre has received the monthly Beautification Unlimited Award from the women's division of the Chamber of Commerce.

Gale Davis, chairman of the awards committee of Beautification Unlimited, presented a framed certificate which cited the theatre's "outstanding contribution toward a more beautiful Omaha."

The citation was accepted on behalf of the Cooper Foundation Theatres, of which Kenneth Anderson of Lincoln is general manager, by Jack Klingel, manager of the Foundation's Omaha theatres, and Michael Gaughan, manager of the downtown Cooper Theatre in Omaha.

The awards are given in conjunction with the women's division's year-around city beautification and antilitter program.

The Cooper Theatre was rebuilt from the old Town Theatre into a plush situation that has transformed the area and boomed cafe business in the vicinity. Such offerings as "South Pacific," which chalked up a long-run record, and "Ben-Hur," followed by "This Is Cinerama," have brought record crowds and resulted in an improvement in appearance for the whole district.

N.J. Theatres Contribute

NEW YORK—Thirty-five theatres in northern New Jersey have completed their campaign for the National Conference of Christians and Jews, according to Charles A. Smakwitz, New Jersey chairman. The amount collected to date is \$7,000, sent to the motion picture committee, of which Max E. Youngstein is national chairman; Jerry Pickman, distributor chairman, and John Murphy, exhibitor chairman.

MINNEAPOLIS

Charles Winchell, president of Minnesota Amusement Co., attended a meeting of southern affiliates of AB-Paramount Theatres in Clearwater, Fla., recently . . . Don Smith, general manager of Pioneer Theatres, is back from a swing through the circuit's theatres in Iowa . . . AIP's "Konga" will open at the Gopher, Minneapolis, Wednesday (17) and the Riviera, St. Paul, Friday (19).

Outstate exhibitors on the Row were "Doc" Col, LaMoure, N. D.; Joe Mlinar, Spring Valley; Fred Nelrich, Wyndmere, N. D.; Harold Schlais, Rib Lake, Wis.; Herb Stolzman, River Falls, Wis.; Ed Fredine, Cloquet; Paul DeMarce, Benson; Wray Hiller, Marshall, and Don Quincer, Wadena . . . Jack Hollischer, office manager at Columbia, and his wife have a baby boy born May 3.

The Roxy Theatre at Towner, N. D., is reopening the end of this month. The McCarthy circuit, Fargo, N. D., buys and books for the house . . . Kenny Adams, sales manager at Universal, is vacationing in California, Oregon and Washington . . . Minnie Sethney, booking stenographer at Paramount, is vacationing in Albuquerque, N. M. . . . A TV lounge, free coffee and smoking loges are recent innovations at the Riverview Theatre.

Northwest Sound Service installed the sound equipment in the new Melby field house at Augsburg College, Minneapolis, and the Myrum Memorial field house and athletic building at Gustavus Adolphus College, St. Peter . . . The Uptown Theatre sponsored a ghoulish contest in connection with the opening of "Black Sunday."

John Branton, vice-president of Minnesota Amusement Co., and Ev Seibel, director of advertising and publicity for the circuit, attended the Kentucky Derby at Churchill Downs near Louisville . . . The Varsity Theatre has been presenting a festival of Shakespeare films. The festival started Wednesday (10) with "Richard III." Other films on the schedule are Henry V, Othello, A Midsummer Night's Dream and Romeo and Juliet, which will wind up the series Saturday (20).

The Berger Amusement Co. has its 400-car Stardusk Drive-In in Superior, Wis., up for sale . . . Ben Berger, president of the circuit, who also owns Schiek's Cafe in Minneapolis has purchased a building at 115 South Fourth St. and will move the operation there late this summer. Schiek's, established in 1862, has been located at 45 South Third St. since 1889. Its present site will be torn down as part of the lower loop redevelopment project.

David Diamond, producer of "Operation Eichmann," was in for personal appearances in connection with the picture's opening Wednesday (10) at the Gopher Theatre. Diamond recently finished "The Big Bankroll" for Allied Artists.

Bob Murphy in his column, Reporting at Large, in the Star related the following anecdote: Ben Berger, during a recent trip to Port-au-Prince, Haiti, met the manager of the hotel where he was staying. The manager's name was Tom Dell. He told Berger, "I've heard a lot about you." "From whom?" Berger asked surprised. "From my brother," Dell said. "He's your landlord." The brother is Roger Dell, chief justice of the Minnesota Supreme Court from whom Berger rents the Falls Theatre in Fergus Falls.

thing but bells ringing . . . Mary Frangenberg, 20th-Fox cashier, was all smiles—she clicked off a 614 series in the Women's State Bowling tournament.

Dick Barkes of TOP Theatre Advertisers flew to Madison, Wis., to see a screening of "High and Wild," a thrilling collection of outdoor and wild life movies filmed and narrated by Don Hobart and Vern Hill. They are planning to bring the film into this territory for showings in the smaller situations . . . Margaret Smith, Universal secretary, reported her mother has been brought home from St. Joseph's Hospital where she had extended treatment for a fracture of the hip.

Frank Larson, 20th-Fox manager, is startling the boys of the Variety Club Golf League with his improved play and gleanings in the pot. It is even rumored he is buying a new set of clubs . . . Bill Doebel, Fox booker, is getting in shape to hold down the catching spot with the Carter Lake ball club which was unbeaten in Iowa play last year. One of their early engagements will be at the state penitentiary.

Ed Cohen, Columbia salesman, took off for Arizona after battling a cold that has hung on for weeks . . . Exhibitors on the Row included Howard Burrus, Crete; Sid Metcalf, Nebraska City; H. P. Carleton, Griswold; Arnold Johnson, Onawa; Frank Good, Red Oak, and Frank Hollingsworth, Beatrice.

Four-Year Updating Plan Completed at Ohio Airer

CONNEAUT, OHIO—New landscaping greets patrons this spring at the Midway Drive-In in North Kingsville on Route 20, an entertainment spot that draws patronage from here. The improvement to the approachway to the theatre and to its grounds is the fourth step in a four-year remodeling plan at the drive-in.

The first year the Shea Corp. of New York operated the Midway, a row of 80 speakers was added to the ramp area to increase capacity to 600 cars and the concessions area was remodeled. The second year, the concessions area was enlarged and remodeled for cafeteria-type operations. The most modern equipment for food handling was provided. Men's and ladies' lounges were enlarged. The third year brought many improvements in the projection booth and its equipment and resurfacing of the screen. This year, in addition to the accent on new landscaping, the Midway has added new concessions equipment, two new projection machines and a new attractions board.

Meanwhile, the Shea Corp.'s Shea Theatre in Geneva and State in Conneaut have been closed and the Bula Theatre in Ashtabula has been placed on a Saturday-Sunday only basis for the summer. The Shea Corp. also operates the Shea Theatre in Ashtabula.

Dr Pepper Zone Manager

CHICAGO—William R. Snyder has been appointed manager of Zone 21 in the north central division for Dr Pepper Co. He will have his headquarters here, calling on Dr Pepper plants throughout the Great Lakes region. Snyder joined the Dr Pepper organization after approximately 11 years in related bottling industry experience in the midwest.

OMAHA

Mr. and Mrs. Howard Jensen, operators of the conventional Silver Hill Theatre in Oshkosh, got a big sendoff in the Garden County News when they reopened their drive-in. The Oshkosh paper pointed out that it is the only drive-in facility in a 90-mile stretch from Northport to Ogallala. During the summer months there will be no midweek shows at the Silver Hill . . . Fred Fejfar, MGM salesman in the Omaha territory, attended a meeting at the Des Moines exchange.

H. P. Carleton, exhibitor at Griswold, has turned his Globe Theatre at Griswold over to the Chamber of Commerce and will continue to operate it. The theatre has undergone some redecorating . . . Carl White of Quality Theatre Supply reported his son Carl jr. is winding up a year of graduate study in mathematics and science at Washington University in St. Louis.

Herman Gould, one of a trio of Omaha and Lincoln men who have a circuit of drive-in theatres, returned to Omaha from a trip to Texas right in the middle of a stiff Midwest cold wave—after broiling the day before in 100-degree heat down South . . . Allied Artists exchange has an outstanding electric display for "David and Goliath," with lights flashing and every-

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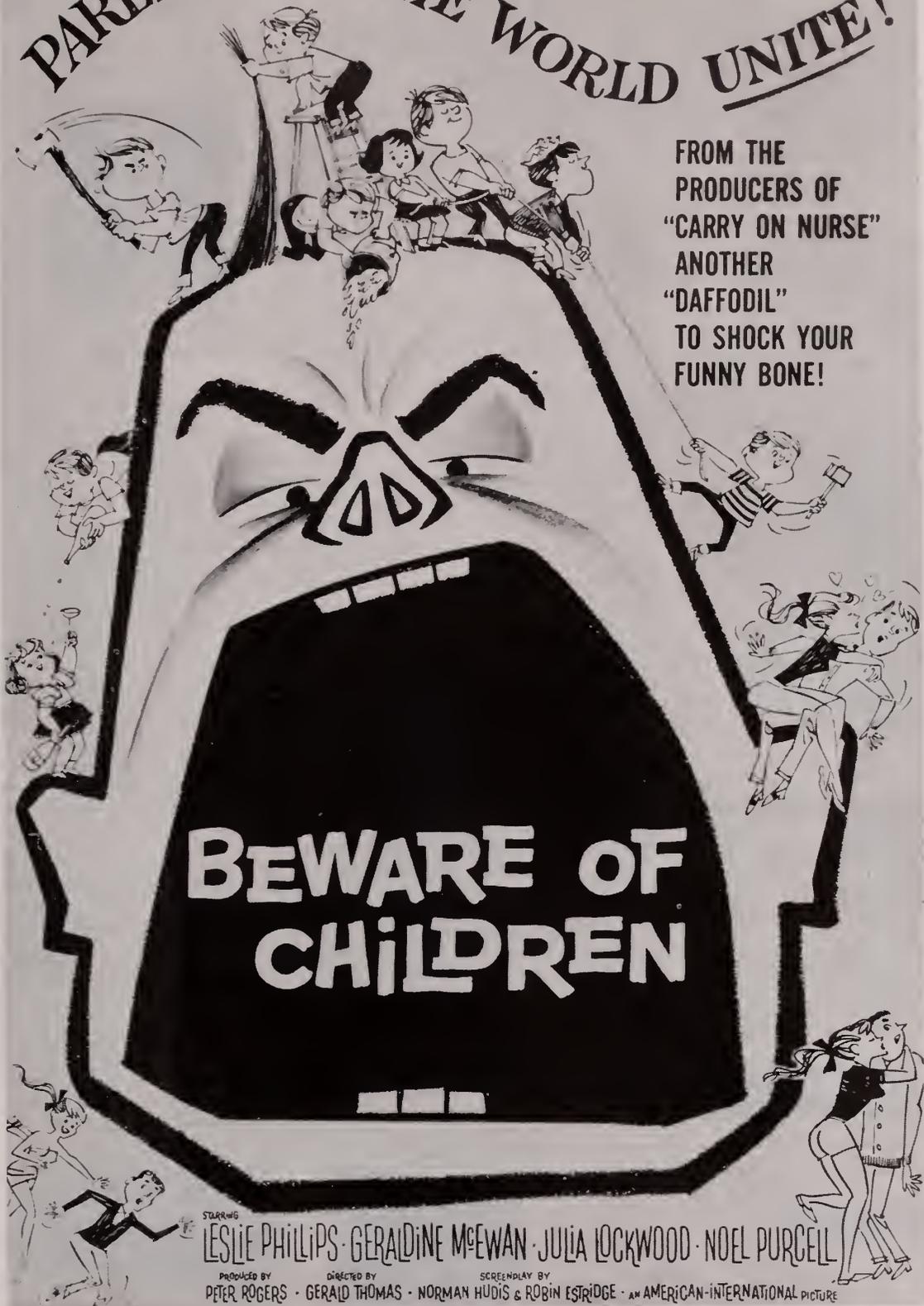
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MILWAUKEE

The Fox-Wisconsin circuit has added the Lake Park Drive-In to its circuit, with Chuck Frank as manager . . . The Christian Challenge Crusade starts a two-week run at the Arena, with noon hour concerts to be heard at the Strand Theatre, given by Bill Carle, former Metropolitan Opera singer . . . More than 1,000 Milwaukee dealers and employes of Standard Oil division of American Oil Co. and their families have been invited to see a movie about the firm at the National Theatre. It is in color and called "The Big Step," with several Hollywood stars featured.

Mrs. Vivian Wesley of Green Bay, winner of \$1,100 in the Milwaukee Sentinel Skil-Word puzzle and the Cinerama-Palace Theatre bonus of a vacation in Europe for two, received her check from Tom Johnson, Sentinel circulation sales promotion manager on WISN-TV. She and her husband will leave in about a week.

Pledges were still being received as a result of the Talk-A-Thon from the Boston Store window. It was the Variety Club's effort this year to raise funds for the Epilepsy Clinic which the club sponsors. The quota this year is \$50,000.

Allied's first regional meeting of the year was held Tuesday (2) at the Loraine Hotel, Madison. As a "tie-in," the committee threw a testimonial luncheon for veteran exhibitor, F. J. "Mack" McWilliams of Portage and Miami. "Mack" is 87 and still mighty active.

Wednesday night (3) citizens of Madison received the red carpet treatment on the occasion of the reopening of the Strand Theatre. In particular, however, Dean Fitzgerald and his charming wife were taking bows. The house has been completely renovated. Prior to the grand opening, Fitzgerald and Pat Halloran, Milwaukee branch manager for U-I, were hosts to 25 exchange managers and their wives from Milwaukee at a dinner at the swanky Simon House. The film to reopen the Strand was "Spartacus." It drew a packed house.

The same night, there were things being cooked up at Baraboo. It seems that the powers-that-be at Baraboo are anxious for a repetition of the official opening of the Circus Museum, located on the old Ringling Bros. former headquarters. **BOXOFFICE** readers will recall that the promotion received more "ink" than any other exploitation of the year. And why not? Didn't Bud Rose of Allied Artists Pictures wangle a personal appearance of Rhonda Fleming in connection with his picture, "The Big Circus," as a tie-in? He even had a politician riding an elephant, and Miss Fleming riding on the bandwagon in the gala parade for the grand finale. At any rate, Chappie Fox, director of the Museum, and Durlin J. Meyers, another big wheel in the area, invited Rose up for a gabfest on the subject. They want Miss Fleming again and they have things all arranged again for her stay out at Meyers' plush Devi-Bara resort. The writer was present during the conference, and the way things stand right now, if Miss Fleming can make it, (and she likes Baraboo), it's a deal.

Don Douglas Becomes Drive-Ins Secretary

DALLAS—Don Douglas, who retired as director of public relations and publicity for Rowley United Theatres at the first of the year, took over as executive secretary of the Texas Drive-In Theatre Owners Ass'n, starting May 1. Douglas succeeds Ben Waldman, who has served as secretary of the drive-in group and other trade associations the last year. The appointment was made



Don Douglas

by the drive-in board at its April meeting, and was announced by Robert Davis of Sherman, president of the TDITOA.

Don is well known in the Texas territory, having been at one time secretary of the Dallas Film Board of Trade, treasurer of Texas COMPO and for the past 20 years with Rowley United. His retirement was announced in January but, says Don, "I have always been interested in association work and it is the kind of work I like. I have already discovered that retirement and the so-called golden years are not as much fun as working, and as long as I am physically able I hope to carry on."

President Davis commented: "We feel fortunate in securing the services of Don Douglas who has many friends in the trade and is familiar with all phases of the business." The new offices of the executive secretary of the association will be in Room 209, 2013½ Young St., Dallas, 1.

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ASCAP Amendment

NEW YORK—The ASCAP committee on elections has certified to Stanley Adams, president, a change in the society's by-laws to enable an amendment to be carried if it is supported by two-thirds of those who actually vote. This amendment to the by-laws will do away with the old system under which votes which were not cast were counted as negative votes.

In filming "Two Enemies," a Columbia release, in Tel Aviv 1,000 extras will be used.

Lou Wisper Leaves Board After 25 Years Service

DETROIT—Lou Wisper, senior partner in Wisper & Wetsman Theatres, retired as a director of Cooperative Theatres of Michigan, a post he has held since the organization of this big buying-booking organization 25 years ago. He asked stockholders at the annual meeting to turn the office over to his partner, Bill Wetsman, whose father, the late Frank Wetsman, was a director many years ago. The stockholders adopted a special resolution recognizing Wisper for his many years of service to the organization and to the industry.

Others elected as directors were: Irving Goldberg, Community Theatres; James H. Ross, Dearborn Drive-In; Nicholas George, George Drive-Ins; Irving Belinsky, Eastwood Theatre, East Detroit; Ray Forman, Oxford; Harold H. Smilay, Down River Theatres; Milton H. London, executive director, Allied States Ass'n, and Lee Ward, Mount Pleasant.

To 'Hong Kong' Crew

HOLLYWOOD — British cinematographer Jack Hildyard has been signed on a three-year deal by Norman Panama and Melvin Frank. His initial assignment will be "The Road to Hong Kong," a UA release, starring Bing Crosby and Bob Hope, which the producer-writer-directing team is now preparing for possible July production in London.

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BOXOFFICE

Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

How Theatres in Small Towns Realize Boxoffice Benefits From Television

C. V. Mitchell, who manages the State Theatre in Fostoria, Ohio, for the Jack Armstrong circuit, had been trying one gimmick after another to stimulate his juvenile attendance with only fair results and was beginning to wonder if the lack of any special success was entirely his fault. Then he was relaxing at home one evening around 5 while his sons were watching television in the living room.

He was aroused to attention when he heard the name of Fostoria mentioned several times during the juvenile TV program. Afterward he asked his sons if they watched this program very often, and their reply was "yes." He found out that most of the kids in Fostoria did likewise. Thus a show-filling idea was born.

Later in the evening he telephoned TV station WSPD (at Toledo) and asked the proper officials if the characters of the TV show would consider coming to Fostoria and putting on a show at the State Theatre. They agreed.

Mitchell called on the merchants to round up some help, pointing out that the appearance of Captain Cotton and Salty would attract people to town and serve as a stimulant. Most of the merchants agreed to put in lines in their ads, "Don't Miss Captain Cotton and Salty in Person at the State Theatre Wednesday (which happened to be a school holiday)." The merchants also footed the bill for the stars from WSPD.

In Mitchell's words, the results were terrific. He filled the State—700 young-



Captain Cotton and Salty, characters on a program for the young folk broadcast over television station WSPD at Toledo, greet some of the 1,000 youngsters who attended a stage show they put on at the State and Civic theatres (plus ten cartoons and gifts) in Fostoria, Ohio.

sters—then opened the Armstrong weekend house, the Civic, for another 300. The ten cartoons and the TV stars were rotated between the two theatres. After each show, photos, candy and bubble gum were passed out to the kids.

Mitchell is looking forward to another big show.

Television Personality Appears at Theatres

Adam Goelz, who won BOXOFFICE Showmandiser Citations while advertising manager for Long Theatres of Freeport, Tex., then as manager of the Hippodrome Theatre in Baltimore and finally at Frankfort, Ind., for the Alliance circuit, now is general manager and film buyer for Wilson Theatres, which has ten theatres in the towns of Gettysburg, Ebensburg, Cresson, South Fork, Tyrone, Waynesboro, Altoona, State College and Hollidaysburg, Pa.

He moved to the Wilson post from General Drive-In Corp. at the first of the year. His job generally is to cut operation costs and set up patronage via promotions.

Among the managers he mentions for effective promotions are James Glass of the Rivoli in Ebensburg; Ronald Ashcroft, Wilson at Tyrone, and Robert Hambright of the Blair in Hollidaysburg.

A television tieup—with station WFBG in Altoona—has been particularly effective in most of the Wilson small-town situations. Sy Seaweed, who portrays an Old Salt type of character on WFBK, was persuaded of the benefits of personal appearances on the theatre stages at kiddie shows. Naturally, he plugs his theatre trips on his TV program, with mention of accompanying cartoons on the screen and giveaways.

Goelz and his staffers also have worked out a deal with the Hagg Dairy Co. of Tyrone for sponsoring five cartoon shows with a bike giveaway, promoted from the Western Auto Store.

Proof for Merchants

To provide ammunition with which to sell merchants in Boulder, Colo., Les Newkirk prepared a three-page brochure titled "Proof! What Merchants Can Derive From Sponsored Kiddie Shows." Letters from local industries and ad agencies, lauding Newkirk's activities, and photos of block long lines, make his point splendidly.



Small town theatres in the surrounding area have benefitted from the personal appearances of Sy Seaweed, who has a show on television station WFBG at Altoona, Pa.

Nebraska Theatre Tries Family Bonus Night

With midweek grosses down at the Silver Hill Theatre in Oshkosh, Neb., Howard and Doreen Jensen did some figuring, a good habit anytime. They concluded the thing to do was to offer some sort of inducement to their rural patronage, and they came up with Family Bonus Night to get Mom and Dad and all the kids going to the theatre.

All during March the Silver Hall featured the Family Bonus Night on the midweek change. The entire family, regardless of size, was admitted for the price of two adult tickets. The Jensens booked special family type pictures for these showings, and used newspapers and special throwaway cards to advertise the promotion.

The Jensens, veterans in the field of exhibition, feel that moviegoing as a family unit has been forgotten with a resulting decline in grosses. The teenage son and daughter attend regularly but Dad and Mother stay at home.

A Mink Show for 'Mink'

At West Springfield, Mass., Murray Lipson, Majestic Theatre, staged a fashion show, with local models wearing minks from a Springfield furrier, on the first two nights of "Make Mine Mink." Local personality Ruth Mason Barger provided commentary.

TV Shock Show Adds Impact to Contest For Best Ghouls and 'Black Sunday'

The "Black Sunday" pressbook "Search for the Five Best Ghouls" turned out to be one of the best and most effective contests that Cliff Knoll and his State Theatre staffers ever staged at Sioux Falls, S. D.

To get the most mileage out of the competition, Knoll arranged with television station YELO to act as sponsor in connection with its late Shock Theatre. Then Knoll lined up a former theatre staffer who is a member of the Community Playhouse to make herself up as a ghoulish and announce and explain the contest, and pitch for "Black Sunday." This was filmed in an eerie fashion by the KELO cameraman so it could be used each day during the contest.

The State theatre's regular paid TV spots also were tagged with this special ghoulish contest trailer.

Newspaper ads (2 col.) featured this copy: "WHO ARE THE BEST GHOULS? In the Sioux Falls Area? . . .

The answer to this intriguing question will come from the results of a contest to find the unholy ghouls in connection with the opening of the new horror movie 'Black Sunday' on Thursday at the State Theatre . . . For Details and List of Prizes Watch SHOCK THEATRE Tonight at 12 Midnight . . . KELO-TV . . . A Lovely Girl Is Transformed Into a Ghoul in 'Black Sunday'."

This ad was run on the television page. The contest was plugged in the theatre's regular ads. Then on Tuesday before opening a single-column ad (reproduced herewith) with some gag copy really hit the spot.

Knoll reports:

"Was there interest in the ghoulish contest? Indeed there was. One day I received a call from one of the presidents of a local cemetery association, advising me that he had received several calls, including long distance calls from some people who had relatives buried in the cemetery, protesting one of our prizes; namely, a ride through the local cemetery in a chauffeur-driven hearse. I assured this gentleman it was really a gag which he realized and explained to the people protesting. I men-

tion this only to show that the contest was effective!"

On Friday, opening night, the ghoulish finalists appeared in the lobby of the State in full makeup, were treated to the picture, then taken to KELO-TV where they appeared live on the Shock Theatre, at which time the winners were announced and each ghoulish interviewed about "Black Sunday."

There was a bit of luck on the lobby display. Knoll discovered at the local Dakota Costume Co. an old-fashioned coffin exactly like the type shown in the "Black Sunday" display paper. Inside was placed a manikin properly made up and horrified, then both were set on a pair of saw horses directly in front of the double windows of the lobby, with signs and a green spot playing on the whole.

COFFIN IS BORROWED

In the coffin was a borrowed citizen's band transistor receiver. A girl at the candy counter sent messages to the coffin via a portable citizen's band transmitter. This was great for the youngsters, hearing the voice from the coffin speak to them.

A thousand "Black Sunday" incantation envelopes (from the distributor) were passed out where they would do the most good—at high schools, colleges and downtown stores.

Some 200 voodoo charms (a small plastic skeleton), with cards attached were distributed to college and high school students a week in advance. At different times during the week, a State Theatre aide visited the school campuses (high school at noon and colleges at 3:30 p.m.) and passed out free tickets to "Black Sunday" to youths noted wearing the voodoo charms.

This turned out to be a pretty good gimmick.

A "My Pet Superstition" contest was planned on radio station KSOO, with passes as prizes.

A Brass Ring Showman

Jerry Colonna, manager of the Manchester Drive-In at St. Louis, is one of General Drive-In Corp.'s Brass Ring showmen. The former Smith Management Co. awards these rings to its managers for successful promotions. Colonna won his award for his excellent promotion of a large local coffee and tea company, whereby both his programs and those at the Airway, another St. Louis General operation, were mentioned five days each week on radio and television as part of the weather forecast. In return the drive-ins exchanged tea box tops for passes.

'Dixie Belles' for Wind

Girls in Civil War period costumes appeared in convertibles which toured all neighborhood areas in promotion of the return of "Gone With the Wind" in the Wometco circuit's Carib, Miracle and 163rd Street theatres in Miami.

ATTENTION!

The unusual response to the KELO-TV . . . State Theatre "BLACK SUNDAY" GHOUL CONTEST makes additional details necessary . . .

MANY WHO WISH TO GET IN ON THE PRIZES . . . a tour of local cemeteries in a chauffeur-driven hearse . . . a certificate for a withdrawal at the blood bank . . .

and those who enter the serious side of the contest are aiming for one of these prizes . . .

\$25 Savings Bond
2—three months passes
2—\$5.00 prizes

ARE AFRAID OF BEING ARRESTED

When they walk to the State Theatre Friday to preview "Black Sunday" and to KELO-TV Studios where the winning ghoulish will be announced over

SHOCK THEATRE

(12 Midnight . . . following "Twilight Zone")

For these Ghouls . . . dressing rooms will be available at the Theatre and KELO . . .

After all we like our police department and don't want to scare the yell out of them!

"Black Sunday"

is the Most frightening picture you have Ever Seen!
Starts Thurs.-STATE

One-column ad with special copy.



Full of curiosity as people are, the above illustrated ballyhoo has always got plenty of attention for Joe Brown of the Conway Theatre and 65 Drive-In at Conway, Ark. Brown reports he picked up the idea in the late 1940s. One side of the 28-inch hands has only a question mark, as in the top photo. Brown reports there are very few persons who won't stop and look to see what's on the back, as in the bottom picture. The ballyhoo can be made at the cost of two cardboard, 28x44, cut out and glued together at the edges, leaving the bottoms open for the hands of the carrier to go up inside.

'Swiss Family' Animals At Drive-In at Chicago

Oscar Brotman is building a fence enclosure near the entrance of his Oasis Drive-In at Chicago to serve as a permanent home for some 50 animals which were seen in the film "Swiss Family Robinson." The animals will be brought here by Gene Halter who supplied them for the Disney picture. By way of special interest, Brotman is building a racetrack for the ostriches. Patrons will be permitted inside the fence enclosure free of charge, to get a closeup look and feed the animals. Twenty-five cents will be charged for rides on the elephants and camels.

Chinese Decorations For 'Suzie' Are Low Cost

"The World of Suzie Wong" is a film that calls for some atmospheric decoration in the theatre, and it can be obtained at small expense. Don Mott, formerly at Indianapolis, has moved to Chicago where he has been working as swing manager between the Congress and Gateway theatres in the northwest side for Balaban & Katz.

Mott reports he bought 28 pieces of Oriental decorations—Chinese lanterns (all sizes) and two wind chimes for \$5.74 for both the theatres. They were put up about ten days in advance and made a good impression on the customers.

'CinderFella' Contest For Most Happy Fella

For "CinderFella," Rufus Neas of the Playhouse in Statesville, N. C., promoted a radio contest to find the "Most Happy Fella" in the Statesville area. Listeners were asked to write in 50 words or less who and why they picked their "Most Happy" person. The winner was a grandmother from nearby Stoney Point who nominated her 2-year-old grandson. A special three-minute platter was cut and played several times a day before the picture opened. It featured a woman's voice reading "what grandma had to say" which won her \$10 and a pair of tickets to the showing.

The radio announced "Who's the most happy fella you know? We'd like to know who he is and why he is so happy! Enter WDBM's "Most Happy Fella" contest simply by writing to us and telling us the most happy fella you know and why he is so happy! To our first place winner will go \$10 in cash and two tickets to see "CinderFella" which starts Wednesday at the Playhouse Theatre here in Statesville. And to people writing the ten next best letters we'll give two tickets to 'CinderFella' . . ." Contest details followed.

Drive-In Owners Assist Senior Class on Trip

Mr. and Mrs. W. Monroe Glenn of the Fulton (Mo.) Drive-In have been working with the Fulton High School senior class and the Fulton Lions Club to finance a three-day class trip to Chicago.

The Lions put up \$200 of the expenses, while the Glens agreed to donate the box-office receipts of the Fulton Drive-In each Thursday night during April to the fund, and also make the trip arrangements. Seniors sold the tickets in advance. Mrs. Glenn figured the trip cost at \$30 each student, not including meals. Each student was asked to pay \$15, plus their meals and spending money.

The project was approved by the Fulton board of education, and received much newspaper publicity.

Heavy Awards Publicity In New Bedford Paper

**GALAXY OF STARS
NOMINATED FOR
ACADEMY AWARDS**

This eight-column banner line headed more than a half page of pictures and copy (36 inches, by measurement) in the Sunday Standard Times issue of March 26, in New Bedford, Mass. The story was slugged "Special to the Standard Times." Morris Simms, manager of the Olympia Theatre, forwards tearsheets of the newspaper feature as evidence of what he terms "100 per cent cooperation among all local exhibitors and the New Bedford Times to promote the Academy Awards presentation."

Ad Accolade to MGM

F. E. "Fergie" Ferguson of New Haven, Conn., general manager of the Whalley Theatres, proudly advertised that the recently concluded 367-performance run of "Ben-Hur" at the Whalley, New Haven, marked the longest engagement of any film in Connecticut history. He took sizable space for the rare accolade to MGM.

New Format for Sponsored Show Series

Here's Program for Organized Labor Nights at Drive-In

The sponsored show series is an old one in the book of showmanship. Its format may be as varied as the sponsors—from retail business associations to factories, from churches to labor unions, through which a drive-in theatre can turn up a tidy extra profit for the season on those slow nights.

It is a good campaign from the point of view of both the theatre and the sponsor, for the labor unions can make some profit as well as the theatre, reports Elmer DeWitt, Armstrong manager at Defiance, Ohio, who presented the promotion at a recent Toledo conference.

The basic idea is to offer the members of the labor organization a means whereby they can purchase ten or 20 nights of entertainment for themselves and their families at a much reduced rate, and furnish the union a good public relations activity which at the same time enriches the union treasury. Of course, the theatre will receive a fixed rental for each night, plus the vending sales from a full house, which is certain if the campaign is put over as it should be.

The entire program revolves around the use of a bumper strip or window sticker with copy plugging the importance of the labor movement, such as:

**MEMBER OF ORGANIZED LABOR!
BUSY BUILDING A BETTER
AMERICA.**

The labor group offers these strips for sale to their members at \$3 each. The member purchasing a strip places it on his car and is admitted to the drive-in on predesignated Organized Labor nights. Thus the union membership benefits from the entertainment bargain they receive—for a ten-week deal, it costs them

30 cents per night per family—the local labor organization can realize very nice profit from the event, and the organized labor movement as a whole benefits from the public relations of the bumper strips.

The theatre furnished the following:

1. One night a week designated as Organized Labor Night, with a suitable family screen program.
2. Free admission to all members of the union displaying the bumper strip.
3. A screen announcement ad, such as **JOIN ORGANIZED LABOR MOVEMENT IN THE FIGHT FOR A BETTER LIFE FOR ALL**, plus detailed copy.
4. Mention of the Organized Labor nights in regular theatre ads.
5. An organized labor display in the concessions building.
6. Mention of Organized Labor Night on the theatre attraction board.

The labor organization agrees to pay to the theatre a fixed sum per night, and sells the strips to its members.

If the bumper strip sales total 1,000 here is the breakdown:

**Revenue to union at \$3 a strip....\$3,000
Paid to theatre at \$150
per night for ten weeks..... 1,500**

Profit to union.....\$1,500

It is suggested, if necessary, that the theatre offer to pay one half the cost of the bumper strips if the sales reach only \$1,500. In this manner the possibility of a loss on the part of the union is lessened. However, to assure the union officials that they will not lose on the program it is suggested that they conduct an unofficial poll of the members to determine the number of strips that they can sell.

THE MANSFIELD ENTERPRISE MANSFIELD, LOUISIANA THURSDAY, DECEMBER 29, 1960

A NEW EXCITEMENT IN SCREEN ENTERTAINMENT

MANSFIELD THEATRE

One Smash Hit After Another For The Coming Weeks Of The New Year — Just Take A Look At What You Can Expect —

SUN. MATINEE — MON. — TUE. JANUARY 1 — 2 — 3	SUN. MATINEE — MON. — TUE. JANUARY 8 — 9 — 10	SUN. MATINEE — MON. — TUE. JANUARY 15 — 16 — 17	SUN. MATINEE — MON. — TUE. JANUARY 22 — 23 — 24	SUN. MATINEE — MON. — TUE. JANUARY 29 — 30 — 31
<p>THE MOST EXCITING ADVENTURES A BOY EVER HAD!</p> <p>WARR THWAITES</p> <p>Adventures of Huckleberry Finn</p> <p>TONY RANDALL ARCHIE MOORE / EDDIE HODGES</p>	<p>Portrait of a Lady</p> <p>LANA TURNER ANTHONY QUINN SANDORA DEE JOHN SAXON</p> <p>LEO HILMAN RAY WILSON</p>	<p>BING goes to college with a BANG!</p> <p>BING CROSBY FABIAN TUESDAY WELD NIGOLE MAUREY</p> <p>HIGH TIME</p>	<p>ALL THE FINE YOUNG CANNIBALS</p> <p>NATALIE WOOD / ROBERT WAGNER</p> <p>SUSAN GEORGE KOHNER - HAMILTON</p> <p>PEARL BAILEY</p>	<p>ALL THE WONDERS OF THE FABULOUS HAVANAS</p> <p>MUSICAL COMEDY SMASH HIT IS ON THE SCREEN AT LAST!</p> <p>Bells are Ringing</p> <p>JUDY HOLLIDAY - MARTIN</p>
<p>FRIDAY NIGHT — SAT. MATINEE and SAT. NIGHT — JAN. 6 — 7</p> <p>Double Feature</p> <p>Sign Of Zoro</p> <p>PLUS</p> <p>Go Johnny Go</p>	<p>FRIDAY NIGHT — SAT. MATINEE and SAT. NIGHT — JAN. 13 — 14</p> <p>Double Feature</p> <p>Hell Bent For Leather</p> <p>Audie Murphy in Technicolor</p> <p>PLUS</p> <p>For the Love of Mike</p> <p>In Technicolor</p> <p>A Great Adventure Yarn About A Boy Who Had Faith and Friends.</p>	<p>FRIDAY NIGHT — SAT. MATINEE and SAT. NIGHT — JAN. 20 — 21</p> <p>Double Feature</p> <p>Five Branded Women</p> <p>No One Would Have Anything To Do With The Five Branded Women</p> <p>PLUS</p> <p>Freckles</p> <p>In Technicolor</p> <p>A Thousand Freckles On His Face— A Thousand Adventures In His Heart.</p>	<p>FRIDAY NIGHT — SAT. MATINEE and SAT. NIGHT — JAN. 27 — 28</p> <p>Double Feature</p> <p>Chartreuse Caboose</p> <p>In Technicolor</p> <p>Molly Bee and Ben Cooper</p> <p>PLUS</p> <p>Al Capone</p> <p>Suspense To Set Your Nerves Afire</p>	<p>FRIDAY NIGHT — SAT. MATINEE and Night FEBRUARY 3 — 4</p> <p>Brides Of Dracul</p> <p>In Technicolor</p> <p>PLUS</p> <p>Fast and Sexy</p> <p>Technicolor</p> <p>Dale Robertson Gina Lollobrigida</p>

Frank Patterson, who owns the Mansfield Theatre and DeSoto Drive-In at Mansfield, La., does not use the local paper every week, instead uses program circulars, etc. However, he receives a reduced rate for large space ads (with good position) and about once a month he goes in for ads like the above, an 8-col., half-page layout. Note the clever adaptation of the one-column mats, fine also for his heralds, in 2-col. layouts for each film by running copy along the side. The half page cost \$40.

There're Humor, Variety In Bill Samuel Heralds

WANTED: Executive Director, 24 to 40, to sit at desk from 9:00 to 5:00, and watch other people work. Must be willing to play golf every afternoon. Salary \$1,000.00 to start.

This "want ad" appeared in a recent herald put out by Manager Bill Samuel of the Majestic Theatre in Eastland, Tex., immediately following the "want ad" was this:

"We DON'T really have a job like this—we but we thought you would like to see it in print . . . the type of position everyone seems to be seeking. But we do have ENTERTAINMENT! Come and enjoy two hours of splendid relaxation on a large screen."

Samuel's heralds are four-page 5½x8½-inch booklets, with well-balanced layout of illustrations and copy, in color and including personalized messages on one or more pages, sometimes original ad copy. At one time he devoted a whole page to:

"Oh, the 'Irony' of It All . . . Consider Poor Mom . . . There's just one way for Pop and the kids to please her. When her household chores pile up until she has no time for leisure . . . Take her out of her humdrum routine . . . Take her to the Majestic." Three or four more paragraphs were along the same line. Illustrations, of course.

No two printings are alike; each herald can be distinctive fitting the season, and the people.

Dallas News First With GWTW Color Picture

The Dallas Morning News, which claims the distinction of being the first newspaper to run a still on "Gone With the Wind" before it was first released back in 1939, recently published the same still in color.

The color still, which appeared in the Sunday issue (4 cols.) of the Morning News just prior to the opening of the re-issued GWTW at the Majestic Theatre, is believed in Dallas newspaper and trade circles to be the first time that any re-issue has been "honored with color," and also the first color photo used anywhere on "Gone With the Wind."

Hal Cheatham, publicist for Interstate Theatres who forwarded the above item, also reports Interstate is promoting its annual Academy Award Sweepstakes in cooperation with the Dallas Morning News for the seventh consecutive year.

'King' Stills in Bible

An exceptional promotion has been arranged by MGM for a tieup with Consolidated Book Publishers of Chicago, producer of Bibles and other religious publications, in behalf of "King of Kings." Special editions, illustrated with color stills from the film, are scheduled for issuance to world markets at the time of the picture's roadshow presentations. Included will be editions designed for children depicting the life of Christ from boyhood.

Features Motorama Short

Elmer DeWitt, manager at Defiance, Ohio, for Armstrong Theatres, booked the Jam Handy short, "A Touch of Magic," which deals with the auto industry's 1961 Motorama. General Motors has a foundry which employs 2,500 persons there.

As It Looks To Me

By KROGER BABB

A Showman's Views on Merchandising Motion Pictures

THE LOCAL ADVERTISING efforts of too many theatre managers are dying on dead-center. They just keep spinning their wheels. One of the basic secrets of productive showmanship is to continuously strive to reach and sell the millions who tonight won't attend theatres. These are quite an assortment of folks. They're difficult and costly to reach; it's hard to gain their attention, and they're naturally tough to sell. Like the coach of a small college team preparing to tackle the big national champion, it's advisable that you divide the major problem and take on just one segment of it at a time. Then you have a chance to win!

POSSIBLY ONE OF THE most lucrative, untapped potential theatre audiences tonight are the 4,000,000 or so folks who are downhearted, road-weary or halfway out of their minds from children yacking in their ears, who are stopping at your nearby motels. No salesman sells everybody so let's assume that half of these away-from-home, lonely people might answer your invitation to relax at an exciting new movie, as a change of pace from pounding that concrete all day. They'd sleep better, feel more refreshed in the morning, to be sure.

AT A RECENT MOTEL OWNERS convention the subject of local theatres came up. About 1 per cent reported a meager tieup with the local theatreman, who put small programs on their registration desks or directory boards in their lobbies. This is like the small college coach telling his 150-pound tackle to smack the All-American 240-pounder in the opposite line, "But don't bruise him!" Anyone who has ever stopped at a motel overnight knows that he reads or retains very little that he sees in the lobby and cares less about the huge assortment of maps, other motel folders, theatre programs, etc. strung out along the registration desk.

If you want to clobber the traveler, get your weekly program into his room. After a refreshing bath, a fuss with the wife and issuing orders to the kids, he lights a cigaret and begins to read anything he can put his hands on in the room's desk. Motel owners almost unanimously agreed that they would welcome the local theatres' weekly programs if they were neatly printed in two or more colors, in good taste and free of restaurant and/or bar ads. They calculated that their maids would be happy to keep same on each desk, in each room, daily, for perhaps two passes a week to the shows. Most motels have a maid for each 20 rooms.

THERE ARE OVER 62,000 motels in the U. S. today, or roughly four for every theatre. They have over 2,000,000 rooms and their occupancy hits a national average of over 85 per cent annually. Some are full nightly. They host from one to eight persons to a room, averaging off at 1.9, their figure experts say. Of course, there are hundreds of back-streeters, secondary-

highway ones and resort units that aren't calculated in the association's national lists.

If theatremen for one year would make a concentrated effort on reaching these prospective patrons-on-wheels it could pay off handsomely. If 50 per cent of our motels' nightly guests could be sold to drive over to your theatre and relax and rest while enjoying a good show, it could mean a new 2,000,000 admissions nightly. Multiply this by 366 nights (this year) and here is a potential 672,000,000 moviegoers to add to our 1961 totals. If their admissions averaged 75 cents it would be a cool half-billion dollars of extra boxoffice revenue. So what if it did cost a staggering \$100,000,000 to win them to your boxoffices, so what! But it wouldn't, as you know!

MOTEL MEN AREN'T the worst people to know, either. They're pretty sharp. It started out about when, or before you were born. Some farmer built a few sheds with beds back on a hillside. He ran a concession business, too; he sold whisky and Bibles. At the end of his first year he had sold \$1,200 worth of moonshine and \$2 worth of Bibles. Out of this operation grew a wonderful public-service idea.

In 1925, in San Luis Obispo, Calif., the Milestone Mo-Tel opened to the public. It fascinated travelers and tourists alike. It got much publicity. It was simply a polish-job of the original idea along the Santa Fe trail where Jack Morrow and his wife had built the "outhouses" that they profitably rented to countless Mr. and Mrs. Joe Smiths. The Milestone Mo-Tel attracted so much attention, enjoyed such fine patronage and won such praise from the traveling public, that it has been duplicated and improved upon ever since. Today, million-dollar motels are as common as plum limousines.

RATES RANGE FROM \$2.50 to \$50 per day, per room. A bed's a bed, yet it's the trimmings that go with it! Like your pictures, perhaps. Some theatremen can't attract a crowd at 10 cents, yet other boxoffices twirl at \$2.50. Same show, a bit newer. Motel owners in 1961 will take in over \$20,000,000 on certain nights—billions during the year. Actually, they're not bad people to know! Why don't you get acquainted with your motel men, see them once a week and drop off a bundle of programs and a few passes?

Guardsmen Mop Walk

Two hours before the late-show opening of "G.I. Blues" at Villa Heights Theatre in Statesville, N. C., the National Guard unit arrived with buckets and mops and scoured the sidewalk in front right up till past showtime. Don Coffey, manager, also had an enlistment display in a prominent spot out front. On Sunday the Guardsmen took up tickets, and on Monday the whole unit in uniform marched to the theatre for a free show instead of their regular drill.

An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; ⑤ VistoVision; Ⓢ Superscope; Ⓝ Naturomo; Ⓜ Regalscope; Ⓣ Techniromo. Symbol Ⓝ denotes BOXOFFICE Blue Ribbon Award; Ⓢ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST

AND ALPHABETICAL INDEX

⊕ Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary ⊕ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2506	Absent-Minded Professor, The (97)	Comedy Drama	BV	2-27-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	13+
2473	Alamo, The (162)	Historical Drama	Todd-A0	10-31-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	12+
2516	All Hands on Deck (98)	Farce-Comedy	20th-Fox	4-17-61	±	±	±	±	±	±	±	±	6+4-
2514	All in a Night's Work (94)	Comedy	Para	3-27-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	8+
2509	Amazing Mr. Callaghan, The (82)	Adventure Melodrama	Atlantis	3-13-61	±	±	±	±	±	±	±	±	1+1-
2489	Angry Silence, The (95)	Drama	Valiant	12-26-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	14+
2496	Another Sky (83)	Melodrama	Harrison	1-23-61	+	+	+	+	+	+	+	+	3+1-
2452	As the Sea Rages (74)	Drama	Col	8-22-60	+	±	±	±	±	±	±	±	5+3-
2518	Atlantis, The Lost Continent (91)	Science-Fiction	MGM	4-24-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	8+1-
-B-													
2517	Behind the Mask (85)	Drama	Showcorp	4-24-61	+	+	+	+	+	+	+	+	1+
2382	Ben-Hur (212)	Biblical Drama	MGM	11-30-59	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	14+
2517	Bernadette of Lourdes (91)	Religious Drama	Janus	4-21-61	±	±	±	±	±	±	±	±	2+1-
2453	Between Time and Eternity (98)	Drama	U-I	8-22-60	±	±	±	±	±	±	±	±	5+4-
2458	Beyond the Time Barrier (75)	Science-Fiction	SF AIP	9- 5-60	±	±	±	±	±	±	±	±	6-6-
2520	Bimbo the Great (87)	Circus Drama	WB	5- 1-61	±	±	±	±	±	±	±	±	2+2-
2504	Black Sunday (84)	Horror Drama	AIP	2-20-61	+	+	+	+	+	+	+	+	7+
2516	Blast of Silence (77)	Drama	U-I	4-17-61	+	+	+	+	+	+	+	+	7+3-
2496	Blueprint for Robbery (88)	Crime	Para	1-23-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	8+1-
2461	Boy Who Stole a Million, The (64)	Comedy-Drama	Para	9-19-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	9+
2474	Breath of Scandal, A (98)	Comedy	Para	10-31-60	+	±	±	±	±	±	±	±	7+3-
2473	Butterfield 8 (109)	Drama	MGM	10-31-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	10+1-
-C-													
2485	Caltiki, The Immortal Monster (76)	Science-Fiction	AA	12- 5-60	±	±	±	±	±	±	±	±	3+4-
2512	Canadians, The (85)	Drama	20th-Fox	3-20-61	±	±	±	±	±	±	±	±	5+3-
2448	Captain's Table, The (90)	Comedy	20th-Fox	8- 8-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	11+1-
2494	Carry On, Constable (86)	Comedy	Gov'n'r	1-16-61	+	+	+	+	+	+	+	+	2+
2495	Carthage in Flames (111)	Spectacle Drama	Col	1-23-61	±	±	±	±	±	±	±	±	7+6-
2433	Chartreuse Caboose, The (75)	Comedy	U-I	6-20-60	+	+	+	+	+	+	+	+	3+
2488	Cimarron (140)	Drama	MGM	12-19-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	13+
2482	Cinderella (88)	Comedy	Para	11-28-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	9+2-
2497	Circle of Deception (100)	Drama	20th-Fox	1-30-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	7+1-
2491	Code of Silence (75)	Melodrama	Sterling World-SR	1- 9-61	+	+	+	+	+	+	+	+	1+
2474	College Confidential (90)	Melodrama	U-I	10-31-60	±	±	±	±	±	±	±	±	2+4-
2487	Crazy for Love (80)	Comedy	Ellis	12-19-60	±	±	±	±	±	±	±	±	1+1-
2494	Cry for Happy (110)	Comedy	Col	1-16-61	+	+	+	+	+	+	+	+	9+1-
2521	Cry Freedom (90)	Drama	Parallel	5- 8-61	±	±	±	±	±	±	±	±	1+1-
2521	Curse of the Werewolf, The (91)	Horror Drama	U-I	5- 8-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	3+
-D-													
2464	Dark at the Top of the Stairs, The (124)	Drama	WB	9-26-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	13+
2486	Date Bait (71)	Melodrama	Filmgroup	12-12-60	±	±	±	±	±	±	±	±	1+1-
2512	Days of Thrills and Laughter (93)	Comedy Compilation	20th-Fox	3-20-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	10+1-
2514	Dead One, The (70)	Horror	SR	4- 3-61	±	±	±	±	±	±	±	±	1+1-
2491	Desert Attack (76)	Melodrama	20th-Fox	1- 9-61	+	+	+	+	+	+	+	+	4+1-
2462	Desire in the Dust (105)	Drama	20th-Fox	9-19-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	8+3-
2503	Devil's Commandment (71)	Horror	RCIP	2-20-61	±	±	±	±	±	±	±	±	1+1-
2484	Dog, a Mouse and a Sputnik, A (90)	Comedy	F-A-W	12- 5-60	+	+	+	+	+	+	+	+	3+2-
2508	Don Quixote (110)	Classic Drama	MGM	3- 6-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	10+1-
2499	Dondi (100)	Comedy	AA	2- 6-61	±	±	±	±	±	±	±	±	3+2-
-E-													
2469	Entertainer, The (98)	Drama	Cont'l	10-17-60	+	+	+	+	+	+	+	+	10+1-
2482	Esther and the King (109)	Adventure Drama	20th-Fox	11-28-60	+	±	±	±	±	±	±	±	8+4-
2490	Exodus (212)	Super-Panavision 70 Drama	UA	12-26-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	14+
-F-													
2520	Fabulous World of Jules Verne, The (82)	Novelty Adv.	WB	5- 1-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	6+
2479	Facts of Life, The (103)	Com-Drama	UA	11-21-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	12+
2496	Fever in the Blood A (117)	Drama	WB	1-23-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	9+
2516	Fiercest Heart, The (91)	Outdoor Drama	20th-Fox	4- 3-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	6+3-
2458	Five Bold Women (82)	Western	Citation	9- 5-60	±	±	±	±	±	±	±	±	1+1-
2507	Five Guns to Tombstone (71)	Western	UA	3- 6-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	6+5-
2489	Flaming Star (101)	Outdoor Drama	20th-Fox	12-26-60	+	+	+	+	+	+	+	+	10+
2478	Flute and the Arrow, The (78)	Documentary Drama	Janus	11-14-60	+	+	+	+	+	+	+	+	7+
2448	For the Love of Mike (87)	Outdoor Drama	20th-Fox	8- 8-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	11+
2483	Four Desperate Men (105)	Melodrama	Cont'l	12- 5-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	2+
2498	Foxhole in Cairo (78)	Drama	Para	1-30-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	7+4-
2464	Freckles (84)	Outdoor	20th-Fox	9-26-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	5+1-
2495	French Mistress, A (91)	Comedy	F-A-W	1-23-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	5+1-
2507	Frontier Uprising (68)	Western	UA	3- 6-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	6+3-
-G-													
2472	G. I. Blues (104)	Com/Mus.	Para	10-24-60	+	±	±	±	±	±	±	±	8+2-
2468	Girl of the Night (83)	Drama	WB	10-10-60	+	±	±	±	±	±	±	±	8+3-
2495	Go Naked in the World (103)	Drama	MGM	1-23-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	9+2-
2491	Goddess of Love, The (68)	Spectacle	20th-Fox	1- 9-61	-	-	-	-	-	-	-	-	2+2-
2500	Gold of the Seven Saints (88)	Outdoor Drama	WB	2- 6-61	±	±	±	±	±	±	±	±	9+1-
2490	Goliath and the Dragon (90)	Costume Spectacle	AIP	12-26-60	+	+	+	+	+	+	+	+	5+4-
2457	Good Girls Beware (80)	Melodrama	UMPO	9- 5-60	+	+	+	+	+	+	+	+	1+
3498	Gorgo (78)	Adventure	MGM	1-30-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	9+2-
2486	Grass Is Greener, The (105)	Comedy	U-I	12-12-60	+	⊕	⊕	⊕	⊕	⊕	⊕	⊕	9+1-
2481	Great Impostor, The (112)	Drama	U-I	11-28-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	12+
-H-													
2515	Hand, The (61)	Melodrama	AIP	4-17-61	+	+	+	+	+	+	+	+	1+
2488	Hand in Hand (75)	Drama	Col	12-19-60	+	⊕	⊕	⊕	⊕	⊕	⊕	⊕	13+
2475	Heaven on Earth (84)	Documentary Drama	JB-SR	11-14-60	+	±	±	±	±	±	±	±	6+2-
2473	Hell Is a City (96)	Action	Col	10-31-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	9+
2447	Hell to Eternity (132)	Drama	AA	8- 8-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	12+
2487	Herod the Great (93)	Costume Spectacle	AA	12-19-60	+	±	±	±	±	±	±	±	6+3-
2478	Heroes Die Young (76)	Melodrama	AA	11-14-60	+	±	±	±	±	±	±	±	4+3-
2457	Hideout in the Sun (72)	Nudist drama	Astor	9- 5-60	±	±	±	±	±	±	±	±	1+1-
2486	High School Caesar (72)	Melodrama	Filmgroup	12-12-60	+	+	+	+	+	+	+	+	1+
2464	High Time (103)	Com/Mus	20-Fox	9-26-60	+	+	+	+	+	+	+	+	9+
2513	Hippodrome (96)	Action	Cont'l	3-27-61	+	+	+	+	+	+	+	+	4+
2499	Home Is the Hero (83)	Drama	Showcorp	2- 6-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	5+
2506	Hoodlum Priest, The (101)	Drama	UA	2-27-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	10+
-I-													
2459	I Aim at the Stars (107)	Biographical Drama	Col	9-12-60	+	⊕	⊕	⊕	⊕	⊕	⊕	⊕	9+
2467	It Happened in Broad Daylight (97)	Drama	Cont'l	10-10-60	+	⊕	⊕	⊕	⊕	⊕	⊕	⊕	7+
2503	It Takes a Thief (94)	Melodrama	Valiant	2-20-61	+	+	+	+	+	+	+	+	1+
-J-													
2481	Jazz Boat (96)												

REVIEW DIGEST AND ALPHABETICAL INDEX

In the summary + is rated 2 pluses, = as 2 minuses.

† Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
—M—													
2489	Magdalena (76)	Melodrama	SR	12-26-60	±								1+1-
2468	⊙Magnificent Seven, The (128)	Outdoor Dr. (Panavision)	UA	10-10-60	††	††	††	††	††	††	††	††	12+
2492	Make Mine Mink (101)	Com.	Cont'l	1-9-61	††	††	††	††	††	††	††	††	9+
2501	Mania (85)	Ho. Dr.	Valiant	2-13-61	†								2+
2512	Mailbag Robbery (70)	Ac.	Tudor	3-20-61	†								1+
2503	Mark of the Devil (73)	Melo.	RCIP	2-20-61	±								1+1-
2484	⊙Marriage-Go-Round, The (99)	⊙ Comedy	20th-Fox	12-5-60	†	†	±	††	††	††	††	††	10+1-
2518	Mein Kampf (121)	Documentary	Col	4-24-61	†	††		††	††	††	††	††	9+
2469	⊙Midnight Lace (108)	Dr.	U-I	10-17-60	††	††	††	††	††	††	††	††	12+
2504	⊙Mighty Crusaders, The (87)	⊙ Spectacle	Falcon-SR	2-20-61	±								1+1-
2502	⊙Millionaire, The (90)	⊙ G. B. Shaw Comedy	20th-Fox	2-13-61	†	††	††	††	††	††	±	†	9+1-
2500	Misfits, The (124)	Drama	UA	2-6-61	†	††	††	††	††	††	††	††	13+
2499	More Deadly Than the Male (60)	Crime Melodrama	Schoenfeld	2-6-61	††								2+
—N—													
2470	Natchez Trace (80)	Adv.	Panorama-SR	10-17-60	†								1+
2519	⊙Nature Girl and the Slaver (70)	Adv.	UPRO	5-1-61	±								1+1-
2470	Never on Sunday (97)	Com-Dr.	Lopert-UA	10-17-60	††	††	††	††	††	††	††	††	10+
2462	Night Fighters, The (85)	Dr.	UA	9-19-60	†	††	††	††	††	††	††	††	6+
2478	⊙North to Alaska (122)	⊙ Action Comedy	20th-Fox	11-14-60	†	±	††	††	††	††	††	††	10+1-
—O—													
2451	⊙Ocean's 11 (128)	⊙ Com-Dr.	WB	8-22-60	††	††	††	††	††	±	††	††	12+1-
2514	⊙One-Eyed Jacks (141)	⊙ Dr.	Para	3-27-61	††	††	††	††	††	††	††	††	13+
2497	⊙One Hundred and One Dalmatians (80)	⊙ Animated Feature	BV	1-30-61	†	††	††	††	††	††	††	††	12+
2510	Operation Bottleneck (78)	Ac.	UA	3-13-61	†	±	±	±	±	±	±	±	4+3-
2509	Operation Eichmann (92)	Drama	AA	3-13-61	††	†	†	±	±	±	±	±	8+2-
—P—													
2510	⊙Parrish (137)	Drama	WB	3-13-61	††	††	±	††	††	††	††	††	9+1-
2509	Passport to China (75)	Ac.	Col	3-13-61	†	±	±	±	±	±	±	±	5+3-
2492	⊙Pepe (157)	⊙ Comedy/Music	Col	1-9-61	††	††	††	††	††	††	††	††	12+1-
2520	⊙Pharaoh's Woman, The (88)	⊙ Costume Drama	U-I	5-1-61	±	±	±	±	±	±	±	±	3+3-
2469	Please Turn Over (86)	Farce	Col	10-17-60	†	††	††	††	††	††	††	††	10+
2519	⊙Pleasure of His Company, The (114)	⊙ Comedy	Para	5-1-61	††			††					4+
2477	Plunderers, The (94)	Adv. Dr.	AA	11-14-60	†	††	††	††	††	±	††	††	5+1-
2501	Police Dog Story (61)		UA	2-13-61	†	±	±	±	±	±	±	±	6+6-
2515	Portrait of a Mobster (108)	Crime Drama	WB	4-3-61	††	††	††	††	††	††	††	††	10+1-
2522	Portrait of a Sinner (96)	Dr.	AIP	5-8-61	††			††					3+
2511	⊙Posse From Hell (89)	W'n	U-I	3-20-61	±	††	††	††	††	±	††	††	7+2-
2477	Price of Silence, The (72)	Melodrama	Exclusive-SR	11-14-60	†								1+
2508	⊙Prisoners of the Congo (90)	Adventure Drama	Atlantis	3-6-61	±								1+1-
—Q—													
2516	Question 7 (110)	Dr.	DeRochemont	4-3-61	††					††			4+
—R—													
2516	Raisin in the Sun, A (125)	Dr.	Col	4-3-61	††	††	††	††	††	††	††	††	12+
2522	⊙Return to Peyton Place (122)	⊙ Drama	20th-Fox	5-8-61	††	††	††	††	††	††	††	††	5+
2519	⊙Ring of Fire (119)	⊙ Outdoor Action	MGM	5-1-61	†	††	††	††	††	±	††	††	6+1-
2490	⊙Ritual of Love, The (72)	⊙ Documentary	Pacemaker-SR	12-26-60	†								1+
2511	Rocket Attack, U.S.A. (66)	Melodrama	Exploit-Brenner	3-20-61	±								1+1-
2485	⊙Royal Ballet (131)	Ballet	Lopert	12-12-60	††				††				4+
2460	Runaway (76)	Melodrama	Group 9	9-12-60	†								1+
—S—													
2506	Sanctuary (90)	⊙ Drama	20th-Fox	2-27-61	†	††	††	††	††	††	††	††	8+
2468	⊙Santa Claus (94)	⊙ Fantasy/Music (English-dubbed)	Murray-SR	10-10-60	±	±	±	±	±	±	±	±	5+3-
2515	Saturday Night and Sunday Morning (90)	Drama	Cont'l	4-17-61	††	††		††	††	††	††	††	7+
2451	Savage Eye, The (67)	Semidocumentary Drama	Trans-Lux Kingsley	8-22-60	††	††	††	††	††	±	††	††	9+1-
2464	⊙Savage Innocents, The (110)	⊙ Adv. Dr.	Para	9-26-60	††	††	††	††	††	††	††	††	11+1-
2456	School for Scoundrels (94)	Comedy	Cont'l	8-29-60	†	††	††	††	††	††	††	††	10+
2476	⊙Secret of the Purple Reef (80)	⊙ Action Drama	20th-Fox	11-7-60	±	±	±	±	±	±	±	±	5+3-
2511	Secret Partner, The (91)	My.	MGM	3-20-61	†	†	±	†	±	†	±	†	8+2-
2513	Secret Ways, The (112)	Dr.	U-I	3-27-61	†	†	±	†	±	†	±	†	5+1-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2467	⊙September Storm (99)	Action (Stereovision)	20th-Fox	10-10-60	±	±	±	±	±	±	±	±	6+3-
2522	⊙Serengeti (84)	⊙ Jungle Documentary Adventure	AA	5-8-61	††	††							6+
2460	⊙Seven Ways From Sundown (87)	⊙ Western	U-I	9-12-60	†	††	††	††	††	††	††	††	7+
2474	Sex Kittens Go to College (93)	⊙ Comedy	AA	10-31-60	†	-					±	-	2+3-
2516	Shadows (87)	Drama	Lion Int'l	4-17-61	†	††	††	††	††	††	††	††	9+
2521	Shadow of the Cat, The (79)	Horror Drama	U-I	5-8-61	†						†		2+
2475	Shakedown, The (91)	Action	U-I	11-7-60	†	†			†				3+1-
2472	She Walks by Night (85)	Melo.	Woolner	10-24-60	†								1+
2479	Sinners of Paris (81)	Melodr.	Ellis	11-21-60	†								1+
2505	⊙Sins of Rachel Cade, The (123)	⊙ Drama	WB	2-27-61	††	††	††	††	±	††	††	††	10+1-
2504	Sins of Youth (82)	Dr.	Janus	2-20-61	±								1-2-
2502	Sniper's Ridge (61)	⊙ Dr.	20th-Fox	2-13-61	-	††	††	††	±	±	±	±	5+4-
2380	⊙Snow Queen, The (70)	⊙ U-I	11-23-59	††	††	††	††	††	±	††	††	††	11+1-
2470	⊙Spartacus (189)	⊙ Super Technirama-70 Adventure Spectacle	U-I	10-17-60	††	††	††	††	††	††	††	††	14+
2485	Spring Affair (69)	Comedy	SR	12-12-60	±	†	†	†	†	†	†	†	4+2-
2480	Squad Car (60)	Melodrama	20th-Fox	11-21-60	±	=							1+4-
2476	⊙Sundowners, The (133)	⊙ Dr.	WB	11-7-60	††	††	††	††	††	††	††	††	14+
2466	⊙Sunrise at Campobello (143)	⊙ Drama	WB	10-3-60	††	††	††	††	††	††	††	††	14+
2467	Surprise Package (100)	Comedy	Col	10-10-60	††	††	±	††	±	††	±	††	9+3-
2477	⊙Swiss Family Robinson (128)	⊙ Adv. Classic, Panavision	BV	11-14-60	††	††	±	††	††	††	††	††	12+1-
2488	⊙Sword and the Dragon (83)	⊙ Folklore Spectacle	Valiant	12-19-60	†								2+
2494	⊙Sword of Sherwood Forest (80)	⊙ Adventure Drama	Col	1-16-61	†	±	††	††	±	††	±	††	8+3-
—T—													
2515	Teacher and the Miracle, The (88)	Religious Drama	President	4-17-61	†						±	±	4+2-
2465	⊙Ten Who Dared (92)	Adv.	BV	10-3-60	†	†	±	†	†	†	†	†	7+1-
2514	Terror of the Tongs, The (80)	Ac.	Col	3-27-61	†	±					†	†	5+2-
2493	⊙Tess of the Storm Country (84)	⊙ Melodrama	20th-Fox	1-16-61	†	†	†	†	†	†	†	†	6+
2450	⊙39 Steps, The (95)	⊙ Adv.	20th-Fox	8-16-60	††	††	††	††	††	††	††	††	8+1-
2485	⊙3 Worlds of Gulliver, The (100)	⊙ Superdynamation, Fantasy	Col	12-12-60	†	†	†	†	†	†	†	†	11+
2439	⊙Thunder in Carolina (92)	⊙ Racing Drama	Howco	7-11-60	†	±	±	†					4+2-
2389	Tiger Bay (105)	Suspense	Cont'l	1-11-60	††						††	††	10+
2498	⊙Tomboy and the Champ (92)	⊙ Comedy-Drama	U-I	1-30-61	†	±					†		4+1-
2481	Tormented (75)	Horror Drama	AA	11-28-60	†						†	†	3+
2480	Touch of Flesh, The (76)	Drama	Amity Films-SR	11-21-60	±								1+1-
2510	⊙Trapp Family, The (106)	⊙ Comedy-Drama	20th-Fox	3-13-61	†	†	±	†	±	†	±	†	6+2-
2493	⊙Tunes of Glory (106)	⊙ Dr.	Lopert	1-16-61	††	††	††	††	††	††	††	††	13+
2501	Two-Way Stretch (87)	Com.	Showcorp	2-13-61	†	††	††	††	††	††	††	††	9+
—U—													
2460	Under Ten Flags (92)	Dr.	Para	9-12-60	†	†	†	†	†	±	†	†	8+1-
2505	Underworld, U. S. A. (98)	Cr.	Col	2-27-61	†	±	†	†	†	†	±	†	5+2-
2492	Unfaithfuls, The (89)	Melodrama	AA	1-9-61	†								2+2-
—V—													
2472	Village of the Damned (78)	Horror Drama	MGM	10-24-60	†	†	†	†</					

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Dromo; (F) Fantasy; (FC) Farce-Comedy; (Ho) Horror Drama; (Hi) Historical Dromo; (M) Musical; (My) Mystery; (OD) Outdoor Dromo; (SF) Science-Fiction; (W) Western.

Month	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
SEPTEMBER	Let's Make Love (118) .C..034 Marilyn Monroe, Yves Montand, Tony Randall	The Night Fighters (88) .D..6025 Robert Mitchum, Dan O'Herlihy	Seven Ways From Sundown (86) .....OD..6020 Audie Murphy, Barry Sullivan	The Crowded Sky (104) .D..001 Dana Andrews, Rhonda Fleming, Efreim Zimbalist jr.	ALLIED ARTISTS The Big Wave .....Ad.. Sessue Hayakawa Armored Command .....D.. Howard Keel, Tina Louise Twenty Plus Two .....D.. David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead
	Walk Tall (60) ©Ac..042 Willard Parker, Kent Taylor	Studs Lonigan (95) .....D..6019 Christopher Knight, Venetia Stevenson	Between Time and Eternity (85) .....D..6021 Lilli Palmer, Carlos Thompson		AMERICAN-INT'L The Pit and the Pendulum (Panavision) .....Ho.. Vincent Price, John Kerr Reptilicus .....SF.. Bodil Miller The Last Sunset .....OD.. Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten
OCTOBER	Freckles (84) ©D..043 Martin West, Carol Christensen	The Magnificent Seven (128) Panavision .....Ad..6027 Yul Brynner, Steve McQueen, Horst Buchholz, Eli Wallach	Spartacus (196) Super-Technirama-70 .....D..6070 Kirk Douglas, Laurence Olivier, Jean Simmons, Tony Curtis (Special release)	Girl of the Night (93) .D..004 Anne Francis, John Kerr	COLUMBIA Gidget Goes Hawaiian ©C.. James Darren, Deborah Walley The Guns of Navarone ©D.. Gregory Peck, Gia Scala The Devil at 4 O'clock ©D.. Spencer Tracy, Frank Sinatra Two Rode Together .....OD.. James Stewart, Richard Widmark, Shirley Jones Scream of Fear .....D.. Susan Strasberg, Ronald Lewis Homicidal .....Ho.. Glenn Corbett, Patricia Bresin The Most Dangerous Man Alive .....SF.. Ron Randall, Debra Paget Mysterious Island .....Ad.. (Super-Dynamation) Michael Craig, Joan Greenwood
	Squad Car (60) .....Ac..044 Paul Bryar, Vici Raaf	Walking Target (74) .....Ac..6024 Ron Foster, Joan Evans, Merry Anders	Midnight Lace (108) .D..6101 Doris Day, Rex Harrison, John Gavin, Myrna Loy	Sunrise at Campobello (143) .....D..002 Ralph Bellamy, Greer Garson, Hume Cronyn, Jean Hagen	
NOVEMBER	Goddess of Love (68) © .D..039 Belinda Lee, Jacques Sernas	Inherit the Wind (126) .D..6026 Spencer Tracy, Fredric March, Gene Kelly, Florence Eldridge		The Sundowners (133) D..007 Robert Mitchum, Deborah Kerr, Peter Ustinov, Glynnis Johns	MGM Four Horsemen of the Apocalypse ©D.. Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb Ada ©D.. Susan Hayward, Dean Martin Bridge to the Sun .....D.. Carroll Baker, James Shigeta Morgan the Pirate .....Ad.. Steve Reeves, Valerie Lagrange Mutiny on the Bounty (Ultra Panavision-70) .....Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita The Honeymoon Machine .....C.. Steve McQueen, Paula Prentiss
	North to Alaska (122) ©Ad..051 John Wayne, Capucine, Fabian	Police Dog Story (61) .Doc..6029 James Brown, Merry Anders	The Private Lives of Adam and Eve (87) partly in color .....CD..6102 Mickey Rooney, Mamie Van Doren		PARAMOUNT Breakfast at Tiffany's .....CD.. Audrey Hepburn, George Peppard Summer and Smoke .....D.. Laurence Harvey, Geraldine Page Love in a Goldfish Bowl .C/M.. Tommy Sands, Fabian Hatari! .....Ad.. John Wayne, Red Buttons Hell Is for Heroes .....D.. Bobby Darin, Bob Newhart, Fess Parker My Geisha .....C.. Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson
DECEMBER	Wizard of Baghdad (92) ©Ad..054 Dick Shawn, Diane Baker, Barry Coe	The Facts of Life (104) .C..6104 Bob Hope, Lucille Ball		A Fever in the Blood (117) .....D..008 Efreim Zimbalist jr., Angie Dickinson	
	Flaming Star (92) ©W..056 Elvis Presley, Barbara Eden	Five Guns to Tombstone (71) .....W..6102 James Brown, Della Sbarman	The Grass Is Greener (105) ©C..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons		
JANUARY	Esther and the King (109) ©D..057 Joan Collins, Richard Egan	The Misfits (124) .....D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift	The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman	Gold of the Seven Saints (118) .....OD..009 Clint Walker, Leticia Roman (Filmed in sepla)	
	Legions of the Nile (94) ©Ad..037 Linda Cristal, Ettore Manni	Operation Bottleneck (78) .....6106 Ron Foster, Miiko Taka	The Shakedown (91) .....Cr..6105 Hazel Court, Terence Morgan		
FEBRUARY	Marriage-Go-Round (99) © C..101 Susan Hayward, James Mason, Julie Newmar	The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates		The White Warrior (86) Ad..010 Steve Reeves, Georgia Moll	
	Little Shepherd of Kingdom Come (108) ©D..102 Jimmie Rodgers, Luana Patten	Frontier Uprising (68) .W..6103 Jim Davis, Nancy Hadley	Wings of Chance (76) .OD..6111 James Brown, Frances Rafferty		
MARCH	Can-Can (131) ©M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse	The Alamo (162) .....Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone		The Sins of Rachel Cade (123) .....D..003 Angie Dickinson, Peter Finch, Roger Moore	
	The Long Rope (61) .....W..113 Hugh Marlowe, Alan Hale	A Matter of Morals (90) .D..6108 Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback	The Secret Ways (111) .D..6109 Richard Widmark, Sonja Ziemann	Portrait of a Mobster (103) .....Ac..011 Vic Morrow, Ray Danton	
APRIL	The Millionaire (90) © C..104 Sophia Loren, Peter Sellers	The Young Savages (103) .D..6114 Burt Lancaster, Shelley Winters, Dina Merrill	Posse From Hell (89) .W..6112 Audie Murphy, John Saxon, Zohra Lampert	The Steel Claw (96) .Ac..012 George Montgomery, Charlo Luna	
	Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker	The Gambler Wore a Gun (67) .....W..6109 Jim Davis, Merry Anders	The Pharaoh's Woman (88) ©Ad..6113 Linda Cristal, John Drew Barrymore		
MAY	Upstairs and Downstairs (100) .....C..125 Michael Craig, Mylene Demongeot	Gunfight (62) .....W..6113 James Brown, Joan Staley	Ole Rex (40) Featurette..6114 Rex (dog star), Billy Hughes, William Foster		
	The Canadians (85) © OD..105 Robert Ryan, John Dehner	Snake Woman (68) .....Ho..6112 John McCarthy, Susan Travers	Romanoff and Juliet (112) .....C..6106 Peter Ustinov, Sandra Dee, John Gavin		
JUNE	Sanctuary (90) ©D..115 L. Remick, Y. Montand, B. Dillman	Dr. Blood's Coffin (92) Ho..6111 Kieron Moore, Hazel Court		The Fabulous World of Jules Verne (82) .....Ad..013 Ernest Revere, Louis Locke	
	Days of Thrills & Laughter (93) Compilation .....C..114			Bimbo the Great (87) .Ad..014 Charles Holm, Mary Ann Shields	

Symbol denotes color; Cinemascope; Vistovision; Superscope; Naturam o; Regloscope; Techniramo. For story synopsis on each picture, see reverse side.

Romanoff and Juliet F Ratio: 1.85-1 Comedy

Univ.-Int'l (6106) 112 Minutes Rel. June '61

The mythical kingdom theme always has been an intriguing subject, but most of such stories have been more or less on the serious side. Peter Ustinov has taken the idea, substituted a republic for a kingdom, injected broad satire, made it as up-to-date as tomorrow and has come up with a production of wonderful fun. On top of that, he has borrowed, to some extent, the general tenor of Shakespeare's play of a similar title and made the opposing families Russian and American. But no matter how you slice it, the film is a meaty morsel. Naturally, it has greater scope than the Broadway play version which had a lengthy and profitable run. Aside from Ustinov, who won an Oscar for his portrayal in "Spartacus," the cast members best known to American audiences are Sandra Dee and John Gavin, the love interests and the counterparts of Romeo and Juliet—he the son of the Russian ambassador to Concordia and she the daughter of the American ambassador. And love conquers all, even opposite ideologies. Boxoffice prospects are very, very bright. Ustinov produced and directed, as well as starred in this one which he also wrote.

Peter Ustinov, Sandra Dee, John Gavin, Akim Tamiroff, Alix Talton, John Phillips, Tamara Shayne.

The Parent Trap F Ratio: 1.85-1 Comedy

Buena Vista 124 Minutes Rel. July '61

Another brightly colored and delightfully amusing family film, the fourth in a row for Walt Disney, this will prove equally enjoyable to the youngsters and their parents and has popular ingredients for the teenagers and the old folks—and that takes in every moviegoer. Starring Hayley Mills, the British girl who scored in Disney's "Pollyanna" and recently won a special Academy Award for "outstanding juvenile performance," the cast includes: Maureen O'Hara, more striking than ever, and the rugged Brian Keith, as a divorced couple reunited through the machinations of their twin daughters; lovable Charlie Ruggles, the clucking Una Merkel, Leo G. Carroll, of TV's "Topper" fame, the aristocratic Cathleen Nesbitt, and Ruth McDevitt, whose prissy camp counselor role is a comedy gem—for strong name value, plus beautiful Joanna Barnes, Technicolor backgrounds and clever opening credits during which Tommy Sands and Annette, teenage favorites, sing the title song. Summer bookings should guarantee smash grosses. Based on a German book, "Das Doppelte Lottchen," the story was transferred to an American background by David Swift, who directed with the accent on comedy and human interest. Young Miss Mills, playing identical twins, is a standout.

Hayley Mills, Maureen O'Hara, Brian Keith, Una Merkel, Charlie Ruggles, Cathleen Nesbitt, Leo G. Carroll.

Angel Baby A Ratio: 1.85-1 Drama

Allied Artists (6105) 98 Minutes Rel. May '61

Probably the fiscal fate of this admirably fabricated Thomas F. Woods' production will depend upon whether or not the public has had its fill of heady, provocative combinations of lust and evangelism. If the kudos-garnering "Elmer Gantry" has exhausted the market for the amalgam of sex and salvation, "Angel" may encounter stormy going. On the other hand, if the ticket buyers' appetite for sin and rip-roarin' revival meetings has merely been whetted, the feature could be built into a memorable exhibition success. As a job of picture making it is laudable on virtually every count. Under the careful and perceptive direction of Paul Wendkos, performances are generally sincere and convincing. Toplined is youthful George Hamilton, who has been making rapid advances on the new-faces front. His delineation is excellent as are several others, particularly the one by Salome Jens, a newcomer for whom considerable of an acting career is expected. Better established names in the cast—and those that will add to the film's marquee potency—are Mercedes McCambridge, frighteningly effective as a religious zealot, and Joan Blondell, whose preoccupations vacillate between brimstone and bottle.

George Hamilton, Salome Jens, Mercedes McCambridge, Joan Blondell, Henry Jones, Burt Reynolds, Roger Clark.

The Minotaur F Ratio: 2.55-1 Action Spectacle

United Artists () 92 Minutes Rel. May '61

The Italian film formula of a handsome muscle-man conquering warriors and monsters against spectacular medieval backgrounds has been continued in this Agliani-Mordini-Iliria film which has all the ingredients that have been paying off at U. S. boxoffices since "Hercules" in 1960. Bob Mathias, the Olympic decathlon champion who made "The Bob Mathias Story" in 1954, is the only marquee name but it is the title and action-spectacle values which will attract the youngsters and male patrons, especially in saturation bookings. Inspired by the legend of the Greek mythological beast, half man-half bull, the screenplay by S. Continenza, G. P. Callegari and Daniel Mainwaring contains such stock situations as captive maidens sacrificed, dancing slave girls, gladiator combats and, for the climax, the hero's battle with the Minotaur, which resembles nothing but an overgrown ape—quite a letdown after the fearsome descriptions heard during the film. All of this has been photographed in Technicolor and Totalscope and director Silvio Amadio has stressed the action content rather than plausibility. Mathias, although not as impressive muscularly as Steve Reeves, does well enough as Theseus. The English dubbing is adequate.

Bob Mathias, Rosanna Schiaffino, Rick Battaglia, Alberto Lupu, Carlo Tamberlani, Nerio Bernardi, Susan Loret.

Mad Dog Coll F Ratio: 1.85-1 Action Drama

Columbia (534) 86 Minutes Rel. May '61

The latest in the film re-creations of lives of notorious gangsters of the 1920s ("Al Capone," "Legs Diamond" and the current "Portrait of a Mobster" are others) has exploitable values for the action houses but, elsewhere, this Edward Schreiber production will be relegated to the supporting spot on neighborhood duals. The picture was made in New York, much of it on actual locations of the 28-year-old killing, on a modest budget and with unknowns from stage and TV in the leads. The screenplay by Schreiber is packed with "rat-tat-tat" excitement and, in the flashbacks, attempts to put the blame for Coll's ruthless, maniacal behavior on his father's sadistic treatment of the boy. Burt Balaban must be credited with a taut directing job but he was unable to curb John Chandler's tendency to overact and make Coll almost a vicious caricature of a killer. Much better are Jerry Orbach (he recently scored in the singing lead of the Broadway musical hit, "Carnival"), as Coll's cohort who turns informer, and Brooke Hayward, daughter of the late Margaret Sullavan, who play the only sympathetic characters. The "Roaring Twenties" atmosphere, with its flapper costumes and old-fashioned Yellow Cabs, has been neatly reproduced.

John Chandler, Brooke Hayward, Vincent Gardenia, Kay Doubleday, Jerry Orbach, Neil Nephew, Telly Savelas.

The Gambler Wore a Gun F Ratio: 1.85-1 Western

United Artists (6109) 67 Minutes Rel. May '61

James (Jim) Davis, traditionally cast as the newly arrived stranger who resolves murder and romance, in that order, in numerous westerns in recent years, essays an uncomplicated portrayal of a gambler-turned-good fellow in this latest Robert E. Kent-Edward L. Cahn Zenith Productions effort. He has, for lithesome assist, the wholesome beauty of Merry Anders, daughter of a rancher who has been murdered after selling his property to gambler Davis by mail. Arriving on the scene, Davis, the resourceful man of western action, learns that rustlers have been using the ranch for their modus operandi, and, in unison with grim-lipped Marshal Mark Allen, our man ferrets out the killers, and then pauses to reflect long enough to realize that Miss Anders is the right gal for him and marries her. This is generally filler fodder and should be booked as such. Promotionally, the fact that Davis has played this type of hero for many years, should mean something to the wide-open-spaces aficionados, although it must be realized, too, that this isn't part of any intended western series as such. Play up the leading duo and remind the legion of TV western viewers that here's one adventure containing no mid-point commercial!

James Davis, Mark Allen, Addison Richards, Merry Anders, Don Dorrell, Robert Anderson.

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THE STORY: "The Parent Trap" (BV)

Hayley Mills, daughter of wealthy Maureen O'Hara, meets a girl at summer camp who looks amazingly like her. She turns out to be her twin sister (also Hayley Mills), who had been sent to live with her father, Brian Keith, in California after the parents were divorced. At first, the girls dislike each other but later they get together and plan to get their parents together again. To do this, the girls switch places without either parent being aware of the change. In California, Maureen's daughter learns that Brian is planning to marry Joanna Barnes, a beautiful gold-digger, so she telephones her sister and tells her she must bring Maureen out to halt matters. When the girls reveal their true identities to the parents, Maureen aids in the plot and they expose Joanna in her true light. Maureen and Brian then resolve their marital difficulties and head for the altar again.

EXPLOITIPS:

In addition to the magic of the Walt Disney title, stress Hayley Mills and her recent special Academy Award for "best juvenile performance" of 1960. Other selling names are Maureen O'Hara, singing on the screen for the first time, Charlie Ruggles, Una Merkel and the title song, warbled by Tommy Sands and Annette, teenage favorites.

CATCHLINES:

Hayley Mills Plays a Double-Role in a Double-Barreled Comedy Hit . . . Honorary Academy Award Winner in Her Latest Walt Disney Comedy About Match-Making Teenagers.

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THE STORY: "Romanoff and Juliet" (U-I)

Concordia is such a little country that fellow members of the United Nations don't know where it is. In an important debate, Ustinov, its president, withholds its vote and both Russia and the United States want to woo him to their sides. Back in his own country, Sandra Dee, daughter of the U. S. ambassador, and John Gavin, son of the Russian ambassador, meet and fall in love. That's bad for all concerned except the lovers. Then comes a series of diplomatic intrigues in which Ustinov plays both sides against the middle and comes out the winner. The parents of the romantic couple are opposed to the marriage for political reasons, but Ustinov arranges the wedding in his own way and, when it is all over, the opposing parents are reconciled to the situation and decide to bury the hatchet and become good friends.

EXPLOITIPS:

Cash in on Ustinov as an Academy Award winner. Display photos of the United Nations building with captions pointing out that "This Is Where It All Started—the Amazing Romance of Romanoff and Juliet." Dress the doorman in a Russian-type uniform, with suitable title identification, prior to opening.

CATCHLINES:

He Was Red—She Was Red, White and Blue, But Love Won Out . . . See What Happens When a Russian Romeo Meets an American Juliet . . . All Is Fair in Love and Cold War . . . There's Coexistence in Caviar and Hot Dogs.

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THE STORY: "The Minotaur" (UA)

When Princess Phaedre (Rosanna Schiaffino) learns that she has a twin sister with equal rights to the throne of ancient Crete, she sends her lover, Alberto Lupo, to kill the girl (also Rosanna Schiaffino) but he is thwarted by Theseus (Bob Mathias), who takes the girl to the palace of his father. Theseus pretends to be in love with Phaedre but he eventually escapes her and falls wounded into the sea, where he is nursed back to health by Amphitrite, the sea goddess, who loves him. In the meantime, Theseus' palace has been sacked and Phaedre has taken her twin sister prisoner and plans to sacrifice her to the Minotaur, which is regularly fed virgins. When Phaedre accidentally falls into a pit of wolves, Theseus enters the Labyrinth and finds the sister before the Minotaur attacks her. Theseus slays the Minotaur and then outlaws human sacrifice forever.

EXPLOITIPS:

Sell Bob Mathias as the Olympics champion who won six decathlon awards. Invite local athletes who have competed for Olympics or for high school competitions to the first showing. A huge cutout of a horned beast's head, breathing smoke, atop the marquee will attract passersby.

CATCHLINES:

The Raging Spectacle of an Age That Worshipped a Savage Beast . . . The Monster That Rocked a Lost Civilization . . . The Wild Beast of Crete—the Most Horrifying Creature of All the Ages.

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rtis,

THE STORY: "Angel Baby" (AA)

Youthful George Hamilton is establishing considerable of a reputation for himself as an evangelist and healer. His revivalist activities are carried on in the Deep South. Here he meets and restores the speech of Salome Jens, a sinful, backwoods lass who has been a mute since childhood. She gets religion in a big way and, following a stint with Hamilton's show, starts out on her own. Hamilton lusts for her, but he is married—in name only—to Mercedes McCambridge, a fanatical evangelist. Salome's show is a great success until it is revealed that a crooked business manager has faked the cures with which she is credited. Mercedes is killed in resultant riots and George is left free to honestly pursue his love for Salome.

EXPLOITIPS:

Announce a revival meeting to be held with George Hamilton as the evangelist, giving theatre information, date, etc. Decorate theatre with banners heralding the meetings, to run for length of film booking. For added attraction to theatre, erect a tent entrance to lobby, copying revival meeting tents.

CATCHLINES:

Was She Angel or Devil? . . . A Rip-Roarin' Tale of Revival Meetings in the Deep South . . . Married to One Woman, He Lusted for Another.

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THE STORY: "The Gambler Wore a Gun" (UA)

Professional gambler James Davis, through the mails, buys a ranch and travels out to the site only to learn that the seller has been murdered before the deed could be recorded. The late rancher's children, Don Dorrell and Merry Anders, knowing nothing of the sale, look to newly arrived Davis for help. He becomes a dealer in a town saloon, discovering that a rustling gang has been using the ranch as a storage site for stolen cattle. Dorrell is murdered and the rustlers try to pin suspicion on Davis. Mark Allen, the town marshal, is firmly convinced of Davis' innocence, and working with him, traps the rustlers, regaining rightful ownership of the ranch. Davis marries Merry.

EXPLOITIPS:

Send an aide on rented horse, through downtown city streets, carrying appropriate banner on cowboy clothes. Set up displays of stills of Merry Anders in beauty salons and the like.

CATCHLINES:

A Stranger From Out of the West—and Killers! . . . Rustlers Pit Brains Against Gun-Toting Gambler! . . . Jim Davis Back in a Fast-Shooting, Fast-Moving Action Western!

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THE STORY: "Mad Dog Coll" (Col)

Young Vincent Coll is savagely beaten by his sadistic father and grows up into a vicious young hoodlum (John Chandler) with a neighborhood gang which commits petty robberies and tries to pick up girls. Coll is attracted to Brooke Hayward, who at first is fascinated, then repelled by his cruelty toward her. Later, Coll acquires a new girl friend, a burlesque stripper (Kay Doubleday) and he begins to challenge Dutch Schultz as ruler of the speakeasy rackets. Schultz mistakenly kills one of Coll's pals and the gangster retaliates with a gun battle in which two innocent children are killed. With the police and Schultz after Coll, he and his last remaining cohort, Jerry Orbach, are forced to hide out. Orbach, in love with Brooke, finally is enraged by Coll's cruelty and he tells the police where the gangster will make a telephone call. The police lay a trap in the drug store and gun Coll down.

EXPLOITIPS:

Play up the title and sell the picture as successor to "Al Capone," "The Life and Death of Legs Diamond" and other gangster films. A cutout of an overcoated figure with a machine gun atop the marquee will get attention. The Colpix recording of the title tune should be played through a loud speaker from the lobby.

CATCHLINES:

Maniac With a Machine Gun . . . The True Story of the Mad Killer Who Terrorized New York in the Roaring Twenties.

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Symbol denotes color; CinemaScope; Vistavision; Superscope; Naturama; Regalscope; Technirama. For story synopsis on each picture, see reverse side.

Ferry to Hong Kong F Ratio: Adventure Drama
2.55-1

20th-Fox (110) 103 Minutes Rel. April '61

The magnificently filmed CinemaScope-De Luxe Color location backgrounds of the Hong Kong waterfront and harbor place this Rank Organization production a cut above the average action-adventure film. Orson Welles, whose broad portrayal of a blustering, pudgy ship's captain is almost a caricature, and Curt Jurgens have good marquee value and Sylvia Syms, recently in "The World of Suzie Wong," makes an attractive heroine. Even though based on an actual case, the story is wildly implausible and director Lewis Gilbert has permitted Welles to bluster to the extent that he gets many unintentional laughs. The screenplay by Gilbert and Vernon Harris, based on the novel by Simon Kent, is filled with action and excitement, including a typhoon which nearly sinks a crowded Hong Kong-to-Macao ferry boat and an attack by pirates. Jurgens turns in a fine acting job as a drunken derelict in exile although his attraction for the ladylike schoolteacher played by Miss Syms is somewhat unbelievable. Noel Purcell, as always, is a standout as a lusty seaman with a wife and family in each port. Produced by George Maynard.

Orson Welles, Curt Jurgens, Sylvia Syms, Noel Purcell, Jeremy Spenser, Margaret Withers, Ray Chiao.

Two Loves F Ratio: Drama
2.55-1

MGM (117) 100 Minutes Rel. May '61

If it weren't for the magnitude of its cast and its lavish productional mountings, this somewhat-confusing sally into psychiatry and sociology could be considered a prime venture for booking into so-called art houses where habitual, discerning patrons have full appreciation of excellent acting and relish probing the hidden connotations of screenplays. But in view of its obvious high cost, the photoplay, to be profitable to those who fabricated it and those who exhibit, will have to depend upon rank-and-file patronage. It appears unlikely that such mass custom will be attracted following first runs for which the individual and collective popularity of its trio of stars should generate reasonable satisfactory business. It is apparent, therefore, that the best approach to merchandising lies in the stellar names—especially that of Shirley MacLaine—CinemaScope, MetroColor, title and unusual locale. Although it is a marked departure from anything she has previously undertaken, Miss MacLaine's performance is superior, as is that of Jack Hawkins. Laurence Harvey, in a difficult role, could be accused of overacting. The picture's physical aspects are superb, particularly the screen-filling photography of the New Zealand backgrounds. Julian Blaustein produced. Charles Walters directed.

Shirley MacLaine, Laurence Harvey, Jack Hawkins, Nobu McCarthy, Ronald Long, Norah Howard.

The Right Approach F Ratio: Drama
2.55-1

20th-Fox (127) 92 Minutes Rel. May '61

Adapted to the screen from the Garson Kanin play "The Live Wire," the offering serves to showcase the talents of Frankie Vaughan, Britain's top popular singer. Whether or not the carefully calculated vehicle will win over American audiences remains to be determined at the boxoffices, but there's no doubt that Frankie, despite his role in the film as an attractive but unsavory cad, will tote up his share of kudos as a screen personality to be reckoned with on both sides of the Atlantic. Exploitation possibilities are strong, topped by some sharp new tunes (notably the title song) which are bound to catch on with the young set and hence get a plug from disc jockeys, and the marquee value of several cast names—Bing's eldest son, Gary, Sinatra's publicized romantic interest, Juliet Prowse, and beauteous, well-established Martha Hyer. All perform admirably and are up to the snappy dialog provided by scripters Fay and Michael Kanin, particularly veteran troupers Jane Withers and Jesse White, who deliver their comedy straight and fast. Direction by David Butler is smooth, with special attention to atmosphere and plausibility. Oscar Brodney produced.

Juliet Prowse, Frankie Vaughan, Martha Hyer, Gary Crosby, David McLean, Jesse White, Jane Withers.

Master of the World F Ratio: Science-Fiction
1.85-1

American Int'l (607) 104 Minutes Rel. June '61

Richly deserving of bookings and playing time not normally accorded AIP product is this engrossing, actionful science-fiction drama, personally produced by company topper James H. Nicholson, and which goes forth as a James H. Nicholson-Samuel Z. Arkoff Production, the latter being executive vice-president of the outfit. True, it has to be classified as sci-fi, but from any perspective of evaluation it transcends the countless preceding quickies that have been made for that market. While there are no cast names of extraordinary brilliance to theatre marquee, performances are universally sincere and praiseworthy. Topliner Vincent Price is his characteristic suave, sinister and convincing self, and the role of the father is made to order for Henry Hull. Mary Webster and David Frankham are good in the romance department, and Charles Bronson is fine as the ultimate winner of Miss Webster's love. Other saleable assets are excellent StereoSonic sound, MagnaColor photography, a stirring musical score by Les Baxter—and, above all, the special effects. Richard Matheson's screenplay, fashioned from two Jules Verne's classics, is topnotch as is direction by William Witney.

Vincent Price, Charles Bronson, Henry Hull, Mary Webster, David Frankham, Richard Harrison.

Beyond All Limits A Ratio: Romantic Drama
1.85-1

Omat-Corp. 100 Minutes Rel. May '61

A clandestine affair figures importantly in this romantic drama played out against the Pacific Ocean along the remote Mexican coast. Jack Palance, a figure of first-rank importance to the action and adventure crowd; Pedro Armendariz and Maria Felix, two of Latin America's top stars, are other principals in the adaptation of the Vicente Blasco Ibanez novel, "Flor de Mayo." The story is concerned with Palance's return to the place of a former affair hoping to rekindle some spark in the heart of his former sweetheart Miss Felix. Undaunted by the fact that she's now the wife of his pal, Armendariz, wealthy shrimp fisherman, Palance schemes to engage Armendariz in illegal fishing activity, the while carrying on with Miss Felix. The momentary renewal of affections plunges these three people into a stream of circumstances, some anticipated, some dramatically strong and compelling. The picture is in Eastman Color, Gabriel Figueroa's photographic effects vividly capturing the bleak Mexican coastline. Ollallo Rubio jr. produced and Robert Gavaldon directed, from a screenplay by Edwin Blum and Julien Silva. This is a Lester Braunstein-Howard Beck presentation.

Jack Palance, Maria Felix, Pedro Armendariz, Johnny Muzquiz, Paul Stewart, Carlo J. Montalban.

The Steel Claw F Ratio: Drama
1.85-1

Warner Bros. (012) 96 Minutes Rel. May '61

Apparently the theatrical screen is due for a rash of photoplays made in the Philippines Islands and treating with the guerrilla warfare that accompanied and followed the Japanese invasion of those islands during World War II. This one is toplined and was produced, directed and collaboratively written by erstwhile sagebrush star George Montgomery, so he will have to take the raps for its frailties, which are far from few. His is the only name that will mean anything at all to American audiences, which indicates the film will have to be largely sold on the drawing power thereof, on the action in which the offering specializes and on Technicolor, the use of which on striking marine, mountain and jungle backgrounds probably is the photoplay's most outstanding asset. There seems to be no other exhibition niche than double bills where it will serve satisfactorily, if without distinction. Montgomery's performance is typically jut-jawed. The Filipino troupers are above average and most of them read their English lines surprisingly well and free of accent. There is, however, too much dialogue in native tongue, which bilingual treatment will do nothing to endear the vehicle to ticket buyers.

George Montgomery, Charito Luna, Mario Barri, Paul Sorensen, Amelia De La Rama, Carmen Austin.

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FEATURE REVIEWS Story Synopsis; Exploittips; Adlines for Newspaper and Programs

THE STORY:

"Two Loves" (MGM)

American-born Shirley MacLaine is a kindergarten teacher in a primitive section of New Zealand. She is an irreverent non-conformist, insisting upon teaching her wards—part white and part native—in her own way, resorting to love, companionship and understanding instead of established rules. Everyone, especially her children, adore her. In charge of a more advanced class is Laurence Harvey, a confused and often-drunken young man. He tries his best to seduce virginal Miss MacLaine. Though tempted, she denies him. He is killed in a motorcycle accident—possibly suicidal—and it is subsequently established that he was responsible for the pregnancy of a 15-year-old native girl. Shirley then falls in love with and plans to marry Jack Hawkins, many years her senior, and a bigwig in the school system.

EXPLOITTIPS:

Tout Shirley MacLaine, Oscar nominee for "The Apartment," and Laurence Harvey, nominee last year for "Room at the Top." Invite teachers to a special screening. Ask local grade school students to write an essay about their favorite teacher, the winner to receive a prize and a pair of tickets for the winning teacher.

CATCHLINES:

See Shirley MacLaine and Laurence Harvey in a Glowing Story of Love and Intrigue . . . In CinemaScope and MetroColor.

THE STORY:

"Master of the World" (AIP)

An inventor (Vincent Price) builds a giant, self-sustaining airship, the Albatross, capable of circling the globe in ten days. His mission is to bring lasting peace to the world, even though it is necessary to kill thousands of war mongers en route to his goal. Before taking off the inventor finds it necessary to shoot down, rescue and partially imprison a party of balloonists comprising a munitions-manufacturer (Henry Hull), his daughter (Mary Webster) and her fiance (David Frankham), who is Hull's business associate; and a government investigator (Charles Bronson). They ultimately win freedom by igniting the craft's supply of explosives, causing it to plunge into the sea in oblivion. Price's mad dream of conquering the world, however, is destroyed when the Albatross is no more.

EXPLOITTIPS:

Request bookstores and libraries to display the Jules Verne stories, "Masters of the World" and "Robur the Conqueror," along with stills from the picture and proper theatre information. Ask moviegoers to bring any air ship models to theatre, judging one most like the Albatross, with free ducats for winner.

CATCHLINES:

He Was a Mad Scientist—and Would-Be-Master of the World! . . . An Important Motion Picture in the Best Jules Verne Tradition.

THE STORY:

"The Steel Claw" (WB)

Marine Captain George Montgomery is discharged from the hospital, having lost a hand in a drunken adventure. He goes aboard a Navy ship to visit a pal and accompanies him on a mission to rescue a supposed general being held for ransom by a band of guerrilla outlaws. The expedition is turned back by the Japs, whereupon Montgomery undertakes to single-handedly effect the rescue. He successfully contacts Mario Barri, oily leader of the hill fighters, and at the same time meets and falls in love with Charito Luno, a native gal of shady background. The general proves to be a phoney, Barri throws his weight to the freedom fighters, the gal is wounded, but after much adventure they battle through to victory and glory.

EXPLOITTIPS:

Tout star George Montgomery in advertising and on marquee. Decorate theatre with flags of the Philippines and U. S. Advertise in newspapers for any Filipinos who fought with freedom fighters and invite them to special screening.

CATCHLINES:

In Blazing Technicolor, an Exciting Tale of Adventure and Warfare . . . George Montgomery Stars in This Drama of World War II . . . They Fought for Right and Freedom!

THE STORY:

"Ferry to Hong Kong" (20th-Fox)

Curt Jurgens, a seedy, drunken derelict and exile from his native Austria, receives an expulsion order from Hong Kong authorities following a nightclub brawl. The police put him on the ferry boat between Hong Kong and Macao to the disgust of the boat's pompous captain, Orson Welles. The Portuguese authorities in Macao refuse to accept Jurgens so he is forced to travel back and forth between the two ports with the furious Welles unable to prevent it. Sylvia Syms, a sympathetic schoolteacher on board, helps Jurgens get food and drink. With Sylvia and her charges on a weekend trip to Macao, the ship hits a typhoon and Jurgens demonstrates his ability to handle the situation when Welles injures his back. With the ferry in calm waters away from Hong Kong, pirates board the ship to terrorize the wealthier passengers. Again Jurgens saves the day even if he is unable to save the ferry, which finally goes down in Hong Kong harbor. Even Welles finally admires Jurgens, who regains his self-respect.

EXPLOITTIPS:

Dress the theatre staff in Oriental costumes and make a tieup with a local Chinese restaurant. Also decorate the lobby with Chinese lanterns.

CATCHLINES:

Ride the Ferry of 1,000 Sins That Takes You to the Port of Pleasure . . . From Hong Kong to Macao on the Sea of Excitement.

THE STORY:

"The Right Approach" (20th-Fox)

Car-hop Juliet Prowse is out for money and lots of it. She finds her opportunity to marry it in wealthy Robert Casper and sets out to make him propose, aided and abetted by Frankie Vaughan, a young actor who intends to make it big in Hollywood any way he can and figures Juliet will pay him for his efforts when she lands Casper. Meanwhile, Juliet and Frankie carry on a love affair on the side until he discovers Martha Hyer, magazine editor, and through love-making gets her to do a cover story on him. The story has the desired effect, all studios are after him and he's on his way to the big-time. Only hitch being that he's really fallen for Martha, who spurns him, and Juliet, ultimately spurned by Casper, arrives on the scene in time to announce about-to-be-star Frankie as the father of her expected child.

EXPLOITTIPS:

Get cooperation of disc jockeys and music stores on film's tunes, recorded by the Kirby Stone Four. Use life-size cutouts of Juliet Prowse and Frankie Vaughan. Tout Gary Crosby, Vaughan, Prowse and Hyer in all ads.

CATCHLINES:

See and Hear Frankie Vaughan, Britain's Answer to Elvis Presley! . . . Four New Hit Songs, Sung by Gary Crosby and Frankie Vaughan.

THE STORY:

"Beyond All Limits" (Omat)

Five years ago Jack Palance and Maria Felix surrendered to one moment of ecstasy, while Pedro Armendariz, her husband, was in prison for illegal fishing. Now as Palance sails into anchorage in the bay of Topolobambo, Mexico, memories of seductive Maria stand before him. Armendariz, meanwhile, becomes a wealthy shrimp fisherman. He idolizes his wife and Johnny Muzquiz, their son. In order to meet clandestinely with Maria, Palance proposes an illegal shrimp smuggling partnership to her husband; one of their ventures runs afoul of the Coast Guard and they are hauled into court, where Armendariz overhears a suggestive remark pointing to a liaison of sorts between Palance and Maria. He turns increasingly away from the little boy, after discovering he is not his son. The lovers plan to sneak away, taking the boy with them, but before this can happen, the youth's tender reverence of Armendariz makes the latter change his outlook on life. Palance also changes, raises anchor, sails away alone.

EXPLOITTIPS:

Sell this to the action-adventure crowd. Tie up with travel agencies and the like for lobby and counter displays. There is a TV slide for 10-second and 20-second spots.

CATCHLINES:

A Startling Story of One Moment of Burning Ecstasy! . . . Meet Me on the Beach—Tonight! . . . My Husband Knows About Us!

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 Academy Award meriting performance
 by Salome Jens...”**

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starring

**GEORGE
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 THE NEW SONG HIT
 “JENNY ANGEL”!

**MERCEDES
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**AND
 INTRODUCING
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 JENS**

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 HAMILTON
 gives the best
 performance
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 HOLLYWOOD
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Screenplay by **ORIN BORSTEN, PAUL MASON** and **SAMUEL ROECA**
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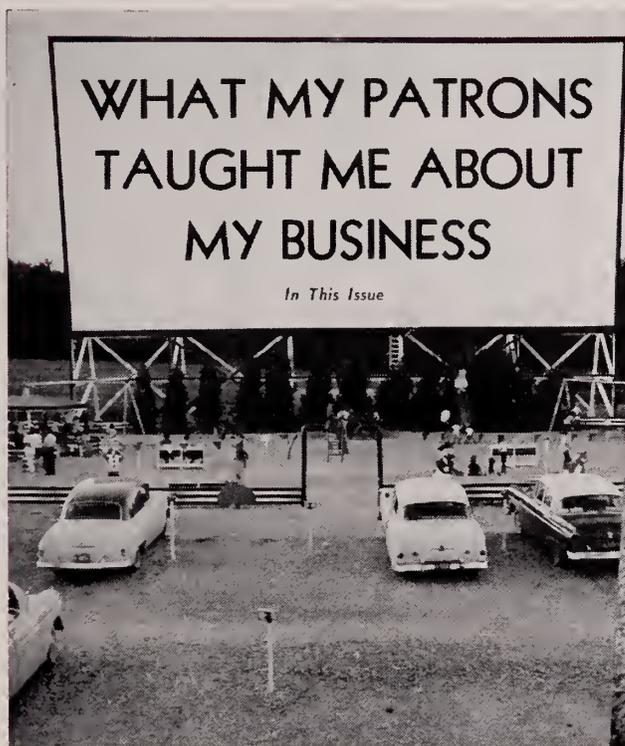


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BOXOFFICE

The Pulse of the Motion Picture Industry

21
Fred A. Buerki
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Madison, Wisc.



Dick Wommack, manager of the 71 Drive-In Theatre, Fayetteville, Ark., a unit of Commonwealth Theatres, conducted a poll of his patrons on their theatregoing habits, likes and dislikes and came up with some startling and unexpected answers. A report on the survey appears on pages 18, 19.

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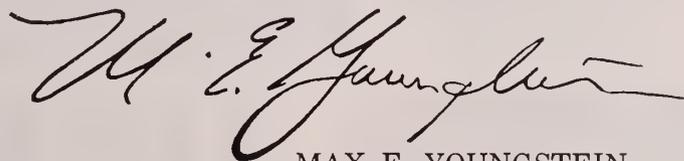
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We forget that BROTHERHOOD is the basis for each of these freedoms and that by conscientiously preaching it, believing in it and practicing it we can do more to ensure them than by all the oratory in the world.

We of the Motion Picture Industry have always opened our doors, hearts and purses during BROTHERHOOD WEEK because we are so deeply convinced of this.

BROTHERHOOD WEEK will be observed nationally from May 22 through 28. Will you come in with us again this year as you have done so generously in the past to help in this vital, deserving and rewarding work?

Thank you.



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The National Motion Picture Industry Committee of
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...wild,
wacky
and wonderful
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biggest yet!*

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in June!

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THE NATIONAL FILM WEEKLY

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THE 'CHILDREN'S HOUR'

AN interesting survey was made by the Stanford University Press and is reported in a book called "Television in the Lives of Our Children." In an article thereon in *Our Sunday Visitor*, national Catholic weekly, staff writer John E. Fitzgerald sums it up as follows:

In the 100 hours of programs monitored by the Stanford group — during the "children's hours" of TV (4 p.m. to 9 p.m.) the authors counted: 12 murders, 16 major gun fights, 21 persons shot, 21 other violent incidents with guns, 15 fist fights, 15 incidents in which one person slugged another, an attempted murder with a pitchfork, two stranglings, one stabbing in the back with a butcher knife, three successful suicides (and one unsuccessful suicide), four people pushed or falling off cliffs, two cars running off a cliff, two attempts made to run over persons with automobiles, a raving psychotic loose in an airliner, two mob scenes (in which the wrong man is hanged), a horse grinding a man under its hooves, two robberies, a woman killed by falling from a train, a tidal wave, an earthquake, a hired killer stalking his victim, and, finally, one guillotining.

That's dealing only with brutality and violence, aside from which there are television programs containing much suggestive costuming, dancing, off-color or suggestive dialog, profanity, use of words such as "rape" and "whore," the latter of which was spoken by Mrs. Christine Gilliam, chief Atlanta film censor, as one of the prime reasons for the banning of "Never on Sunday," when she appeared on the CBS report on "Censorship and the Movies."

Still, it is motion pictures—not television—that are blamed for juvenile delinquency, crime waves and debasement of morals. And there is no demand for censorship of television; nor is there any organized outcry against that medium—blaming it for all that is wrong with human behavior, making it the scapegoat for parental neglect—as is done with motion pictures.

Maybe one reason is that television is clearly regarded as a medium of "communications" and, like Caesar's wife, is "above reproach." While the motion picture has, from time to time, been declared entitled to the same constitutional rights of freedom of speech and press, this has not been ruled beyond the whisper of a doubt, as should be the case, and as one day it will be. But, pending arrival of that time, the motion picture industry can be torn apart in fending its attackers and fighting for its rights. The dawning of the "new day" needs to be hastened.

★ ★

Knowledge Is Power

Knowing your trade, who your customers are, what brings them to your theatre, what they like or don't like about it or the screen fare you offer and what other facets of service they look for and expect, should be an elemental part of

every exhibitor's job. Research or surveys to obtain this helpful information—door-bell ringing, as it has been called—often has been advocated. But, except in rare instances, little has been done about it—either in gathering the facts or in following the suggestions obtained thereby.

One of these exceptions is reported in the cover story in this issue. Written by the exhibitor who carried out such a plan, the article contains data that, doubtless, may be found to parallel other situations, not necessarily in the same part of the country. In this case, a drive-in theatre is the focal point of an individually made survey, undertaken by Dick Wommack, manager of the 71 Drive-In Theatre, Fayetteville, Ark. The manner in which he did the job was low in cost and, at the same time, had promotional and goodwill-building values.

Some of the information gleaned was useful in helping to offset derogatory charges that often have been spread about drive-in theatres. Other useful information had application in improving programming, advertising, comfort and other facilities, as well as pointing up new avenues for cultivating more frequent attendance and for reaching out for new customers.

Mr. Wommack's way of informing himself about his customers—regular and prospective—is worth emulating.

★ ★

Gary Cooper

Rare indeed has been the man or woman who had the worldwide admiration such as that enjoyed by Gary Cooper. Men, women and children made him their idol from the very first time they saw him in a motion picture. And that popularity was retained by this stalwart of the screen throughout his 35 years of picture-making, redounding to the credit of the motion picture industry as a whole.

"Coop," as he was affectionately known to his legion of friends, both in and outside the industry, gave stature to every film in which he appeared, starring in all but his first of a total of some 89 productions. While he portrayed a number of western characters, he was not so typed, as his roles were varied as were the stories of his pictures. With hardly an exception, his films were financial successes. He was as dependable in his performances as he was as a friend or colleague. And it is highly significant that the name Gary Cooper on a marquee screen invariably assured that wholesome, family-fare was being shown.

Gary Cooper will be long remembered.

Ben Shlyen

NATIONAL GROUP TO 'ENFORCE' CONSENT DECREE IS CREATED

Allied 'Dissidents' Back A Movement for Action By Justice Department

DES MOINES—Formation of a national all-industry committee for enforcement of the motion picture consent decrees was announced here Tuesday (16) at a meeting of the board of directors of Independent Theatre Owners of Iowa, Nebraska and South Dakota. The movement is being spearheaded by Richard Lochry, president of Allied Independent Theatre Owners of Indiana, and Trueman Rembusch, chairman of the Indiana Committee for Enforcement of Motion Picture Consent Decrees.

INDIANA ALLIED IN LEAD

The movement launches the dissidents of the Allied organizations into the national exhibitor scene. Indiana Allied was one of the units which withdrew from the national organization following the winter board meeting at which the so-called moderates won control of the organization. Lochry and Rembusch are being joined in the fight by Al Myrick, chairman of the board of the Iowa-Nebraska-South Dakota unit and former national president.

Membership of the committee, Myrick said, will be drawn from all segments of the industry, including owners of theatres, equipment manufacturers, members of the various Hollywood Guilds and from production and distribution. The purpose of the organization "is to reinstall the free enterprise system within the motion picture industry."

The committee indicated it expects the Kennedy administration to move in the direction of enforcing antitrust decrees. Myrick's announcement said: "The committee salutes the Honorable Robert F. Kennedy, the U. S. attorney general, who recently announced a policy of vigorous enforcement of the antitrust laws and consent decrees, with special emphasis on exposing the illegal fixing of prices."

The committee, Myrick said, intends to gather evidence to be submitted to the Department of Justice on alleged price fixing "through uniform pricing, restraining the showing of such pictures as 'Ben-Hur,' 'King of Kings,' 'Mutiny on the Bounty' and like productions until they are old and stale in the majority of theatres." The committee also hopes to relieve the present bottleneck in the distribution of pictures by restraining the film companies from continuing the roadshow policies.

SUGGESTS JAIL SENTENCES

"The committee believes a few jail sentences for higher echelon production and distribution personnel, with a proclivity for violating the Sherman Antitrust Act and motion picture decrees would hasten the acceptance of a free market within the industry."

The committee will urge the formation of local committees of individuals from all branches of the industry.

United Artists Withdraws Bid Call On Two Late-in-the Year Pictures

NEW YORK—Postponement of its call for bids on two late-in-the-year features—"Pocketful of Miracles" and "One, Two, Three"—was announced this week by United Artists, after exhibitor protests against being asked to bid on pictures which they allegedly would have no opportunity to screen and were months away from release.

William J. Heineman, UA vice-president and general sales manager, however, took issue with the Northern California Theatre Owners Ass'n which adopted a resolution in protest to the bid call.

The UA request, he declared, could not be equated with "blind bidding." Both films were made by highly successful industry craftsmen. "A Pocketful of Miracles" was produced by Frank Capra while "One, Two, Three" is a Billy Wilder production, for which the script was prepared by Wilder and I. A. L. Diamond, who col-

laborated on "Some Like It Hot." He added: "You can hardly say the exhibitor is being asked to buy a pig in the poke when invited to bid on a Capra or Wilder production."

Commenting on the resolution, Heineman declared: "The United Artists legal department has informed us that since all exhibitors were in precisely the same position there was nothing illegal or contrary to the provisions of the Paramount decree in requesting bids before the films were available for trade showings."

He pointed to an error in the resolution which confused print availability for trade showings and available prints for regular exhibition. The letter of invitation sent by UA to exhibitors states that the film, "One, Two, Three," will be available for first-run on December 27.

Heineman emphasized that trade showings will be held earlier.

Theatre Business Running Ahead Of 1960, Goldenson Reports

NEW YORK—American Broadcasting-Paramount Theatres' "second source of income is our theatres" and "our theatre business to date this year (1961) is running ahead of last year, reflecting principally the better quality of motion pictures that have been in release," Leonard H. Goldenson, AB-PT president, told stockholders at the annual meeting Tuesday (16). AB-PT had previously announced net operating earnings for 1960 and the first quarter of 1961 were at a record level, with the ABC television network having shown the largest percentage and dollar increase in gross time billings in 1960 of all networks and that the company looked forward to further gains.

In his speech to stockholders, Goldenson reported on the progress of the company's dividends and activities in domestic and international broadcasting, theatres, records, film syndication, publishing and electronics.

Referring to theatres, Goldenson said that AB-PT is "continuing our policy to divest marginal or uneconomic theatre properties" by sale, lease termination or conversion to more profitable purposes. "At the same time, we are also acquiring

selected theatres which we feel have excellent potential. Two theatres, including a drive-in in Salt Lake City, were acquired last year. Last month, another drive-in was acquired in Minneapolis," according to Goldenson.

Regarding the record company, Am-Par Records continued to show excellent results with 1960 being the best in its history. Recently, Ray Charles, one of Am-Par's recording artists, won the award of the National Academy of Recording Arts and Sciences for the best performance on a single record by an artist, male or female, he pointed out, with this award being comparable to the film industry "Oscar." Am-Par has just acquired a controlling interest in Westminster Records, one of the leading classical record labels.

In broadcasting, Goldenson reported that the past year was "marked by the most ambitious expansion of public affairs and news programming" on ABC-TV. He said that many of the past season's fine programs will return to ABC-TV in 1961-62 and will be complemented by such new programs as "Bus Stop," based on William Inge's play; "Alcoa Premiere," in which Fred Astaire will act as narrator and appear in several programs, and "Ben Casey," produced by the creators of "Medic."

Goldenson introduced Jack Hausman, president of M. Hausman & Sons, textile manufacturers, who was elected a new director of American Broadcasting-Paramount Theatres. Hausman replaces Robert Wilby, Atlanta theatre executive.



Leonard Goldenson

A BRIGHTER PICTURE FOR FOX; SEE UPTURN IN FILM EARNINGS

Little Skouras Opposition Turns Up at the Annual Stockholders' Meeting

NEW YORK—There were fireworks at the annual meeting of 20th Century-Fox stockholders here Tuesday (16) but Spyros P. Skouras, president, came out the winner.

The rumors that stockholders were bent on a showdown over the production-distribution loss last year materialized only to a limited degree; only one stockholder, Jaic Rosenstein, holder of 100 shares, apparently came from Los Angeles for the purpose of getting Skouras' scalp, but Skouras replied to Rosenstein's questions with such spontaneity that the latter gave the impression that he had bitten off more than he could chew.

HOPES TO "BREAK-EVEN"

Prior to his question-and-answer session with Rosenstein, Skouras reported that the first two quarters would show a production-distribution loss, but that he was very hopeful that the company would reach the break-even point by the end of the year because of a string of fine productions that were on the way. He listed some of them as being "Return to Peyton Place," "The Big Show," "Wild in the Country," "Snow White and the Three Stooges," "Misty," "Voyage to the Bottom of the Sea" and "St. Francis of Assisi," among others. He said income in the first 19 weeks of this year had been \$2,000,000 above that last year.

Skouras reported first quarter net income rose slightly, despite a loss of about \$3,500,000 from the production and distribution of motion pictures. Skouras had other bright bits to add to the financial picture. The company's net income for the 13 weeks ended April 1 increased to \$1,669,224 from \$1,602,282 in the same number of weeks ended March 26, 1960. Gross income climbed from \$28,653,252 in the first period a year ago to \$34,894,728 in the same period this year.

PROFITS FROM OTHER SOURCES

The first quarter profit, he said, came from rental of feature films to television, programs produced for TV and other operations. In 1960, losses from production and distribution were \$15,500,000, he said, with a net loss from all operations \$2,868,113. There was a net income, nevertheless, of \$6,213,101, or \$2.54 a share, after special credits of \$9,081,214. These credits included income from the sale of studio properties in Hollywood and of a 50 per cent interest in the Gaumont British studios to the Rank organization.

Skouras said that a pending deal with National Broadcasting Co. for 60 pictures



Spyros Skouras

ITOA of N.Y. Opposes All Classification Forms

NEW YORK—Classification of motion pictures has been attacked and condemned by the Independent Theatre Owners Ass'n, which at a membership meeting went on record as being opposed to the plan by voluntary action of the industry or by legislation.

Harry Brandt, ITOA president, said the resolution was prompted primarily because of the necessity for a clear-cut explanation by exhibitor groups. He said there were "many misguided industryites who are advancing the cause of classification," adding that they were not fully familiar with the subject and were not aware of the possible results of their remarks in legislative circles. He said they were providing the fuel for the fires that were being started in various parts of the country by the censors.

"In its simplest form," Brandt said, "classification is censorship and a viola-

tion of the Constitutional guarantees to which motion pictures are entitled as a medium of communication."

The text of the ITOA resolution follows:

"WHEREAS obscenity in motion pictures is punishable under the penal laws of the various states, and

"WHEREAS prior restraint in the showing of motion pictures is a violation of the constitutional guarantees to which the motion picture medium is entitled as a means of communication, and

"WHEREAS the classification of motion pictures, either voluntary or mandatory, is unscientific and arbitrary and at best reflects the experience, background and personal preferences and prejudices of the parties selected to establish classifications, and

"WHEREAS theatre attendance by minors is a matter for parental determination and is a right and privilege not to be taken away by legislation, and

"WHEREAS classification is censorship and must not be considered as anything but censorship, now therefore

"BE IT RESOLVED by the Independent Theatre Owners Ass'n that it is opposed to the voluntary or mandatory classification of motion pictures in any shape, manner or form."

would mean revenue of \$16,000,000, if concluded. As to the Fox newsreel, Movietone News, Skouras said it was operating at a loss, but that the company's short subjects would put that department in the black. He further stated that if Elizabeth Taylor had not taken sick in London, "Cleopatra" now would have been finished and on the screens of the world.

TURNING POINT REACHED

All in all, Skouras said, steps were being taken to correct the adversities of the last year. He said he was confident that the turning point in the production situation had been reached.

In answer to a question from Lewis Gilbert, a stockholder, Skouras said that progress had been made in the development of Eidophor, theatre television system, and that an important announcement may be forthcoming next month. Gilbert's efforts to get the stockholders to approve his proposal for cumulative voting for the election of directors was voted down. The vote was 75,994 shares in favor and 971,205 shares against the proposal.

The nominated directors were elected by a wide margin. They were Colby M. Chester, Robert L. Clarkson, Milton S. Gould, Daniel O. Hastings, Robert Lehman, John L. Loeb, Kevin C. McCann, William C. Michel, Thomas A. Pappas, B. Earl Puckett, Spyros P. Skouras and James A. Van Fleet.

Gould and Loeb are new members of the board. Skouras said that, contrary to reports, they had been invited and appointed to the board. The two men represent large stock holdings.

Skouras' leadership was lauded by a

number of shareholders. It was evident that Skouras had retained the confidence of the stockholders and was given a green light to go ahead and get the company back in the black.

Private Rites Are Held For Actor Gary Cooper

HOLLYWOOD—Gary Cooper, veteran film actor who died May 13 of cancer, was buried Tuesday (16) after a solemn requiem mass at the Roman Catholic Church of the Good Shepherd in Beverly Hills. His 60th birthday was just a few days prior to his death.

Cooper ranked with the late Clark Gable atop the list of all-time movie greats. For more than a third of a century—longer than any other actor—Cooper was a top-ranking star. Despite his ill-fated condition, he went on to make his final film, "The Naked Edge," in London.

The public learned of Cooper's illness after the April 17 Academy Awards show, at which James Stewart presented Cooper an honorary Oscar to go with those he won as best actor of 1941 for "Sergeant York" and in 1952 for "High Noon."

His first leading film role was in "The Winning of Barbara Worth" in 1926. His career in stardom began with "The Virginian" in 1929. He also appeared in "Pride of the Yankees," "For Whom the Bell Tolls," "Lives of a Bengal Lancer" and "Friendly Persuasion."

Surviving are his wife, his daughter, Maria; mother, Alice Bracia Cooper, and brother, Arthur.

Propose 16,000 Homes For Pay TV in Little Rock

LITTLE ROCK—Midwest Video Corp., a well-financed organization which includes Winthrop Rockefeller money, is ready to wire 16,000 homes in the western section of Little Rock for pay television, company representatives told the state's Public Service Commission Monday (15) as hearings opened to determine whether Southwestern Bell Telephone Co. should be required to provide cables for the system.

The telephone company said it is willing to install the cables if the Commission decides it is in the public interest. The issue of "public interest" apparently is what is deterring the utility from proceeding with the project, and it wants the matter settled before moving ahead.

While Midwest Video was presenting its project of 16,000 initial installations and the telephone company was declaring itself a willing participant, theatremen challenged the jurisdictional rights of the Commission in the matter. Spokesmen for Rowley United Theatres, which operates eight theatres here, and Independent Theatre Owners of Arkansas declared that programs for pay television are interstate in character and therefore the proceedings should be before the Federal Communications Commission rather than the Public Service body. Howard Cockrill, attorney for the Rowley theatres, said that Midwest Video should first get a franchise to operate in the community and then install its own cables.

Leon Catlett, counsel for the ITO, said theatres would not be able to compete with pay television. With only about 250 features being produced a year, there would be such a scramble for product, he declared, theatremen wouldn't be able to meet the pay television competition.

Midwest Video would operate the system under a franchise agreement with International Telemeter Corp.

The Commission said it will hold a second hearing June 1.

Disneyland, Inc. Merged Into Disney Organization

HOLLYWOOD—The proposed merger of its wholly owned subsidiary, Disneyland, Inc. into Walt Disney Productions was ratified by stockholders at a meeting held this week. Stockholders also approved a new employment contract with Walt Disney. The Disneyland merger becomes effective May 29.

Officers of Disneyland, Inc. will be Roy C. Disney, president; Joseph Fowler, vice-president, operation and construction; Donn B. Tatum, vice-president, administration; Lawrence E. Tryon, treasurer; Robert Foster, secretary and assistant treasurer, and George Klimmer, assistant secretary.

The board of directors, meeting following the shareholders session, voted a cash dividend of 10 cents a share, payable July 1, 1961 to stockholders of record at the close of business June 16, 1961.

Harling Blasts Minow Over Pay TV Issue

NEW YORK—The stand of Newton Minow, chairman of the Federal Communications Commission, on pay TV was criticized by Philip Harling, chairman of the Joint Committee Against Pay TV, in a letter to LeRoy Collins, president of the National Ass'n of Broadcasters.

Harling praised Collins for his and the NAB's opposition to toll television, as expressed at the recent NAB convention in Washington, but he said he was disturbed by Minow's support of the medium. In a recent statement, Minow referred to "strangulation" of the baby in the crib and declared that in his opinion, pay television should be given a chance to be tested.

Commenting on those remarks, Harling, in his letter to Collins, said:

"I cannot conceive how the chairman, new in his job, and not having taken any part in the proceedings on pay TV both before the FCC and the House Interstate and Foreign Commerce Committee, can make a categorical statement of this kind, particularly when an appeal is presently pending the United States Circuit Court of Appeals from the order of the FCC on the Phonevision test authorization, an order which was made by the FCC in February before he took office. I believe the propriety of such a statement in view of the pending court action would be open to questioning."

Harling told Collins that his committee and Theatre Owners of America would join efforts with him and the NAB whenever there was a specific opportunity to go forward on the program opposing toll television.

Atlanta to Appeal Two Censorship Decisions

ATLANTA—Separate appeals are expected to be filed shortly on the superior court ruling which permits the showing of "Never on Sunday" and "Room at the Top" here, it was announced by Edwin L. Sterne, associate city attorney of Atlanta. The two appeals will be filed with Judge Luther Alverson, according to Sterne, and upon Alverson's approval will go to the state supreme court for a ruling.

Despite the city's censorship laws being declared unconstitutional they have not been repealed or changed and films continue to be reviewed by Mrs. Christine Gilliam, censor. "Never on Sunday" was scheduled to open at the Peachtree Art Theatre Wednesday (17).

Since Judge Alverson's decisions were handed down there has been considerable speculation here as to whether the city would appeal or attempt to rewrite its censorship ordinance to conform to the state and federal constitutions, which the court held it violated.

Goldwyn to Offer 25 Of His Films to TV

NEW YORK—Samuel Goldwyn is in New York on his first trip in nine months and one of the reasons for his visit is to discuss the possible channeling of some of his pictures to television. At a Wednesday morning coffee break, Goldwyn said he had made up a list of 25 of his more important pictures, produced between 1935 and 1955, which he would offer.

Goldwyn said he had made no commitments for the product but that he was listening to deals. "I am a good listener," he said, adding that he was representing not only himself in the sale of the films but also his wife and the Goldwyn Foundation.

Goldwyn said he would strive to obtain prime time if and when he made a deal for television and that he would insist on cutting the pictures himself if cutting were needed to fit a time period. He said he would prefer, too, not to release all of the pictures at one time, but to stagger them over a year of telecasting. Actually, he has a backlog of 60 pictures which conceivably could be made available to the home screens.

Goldwyn said he might reissue some of the pictures on the list that were earmarked for television. Every ten years there is a new audience, he said, and many big pictures are brand new insofar as the new audiences are concerned. He said exhibitors wanted such rereleases.

Hershey Asks for Support Against Misleading Ads

HERSHEY, PA.—Hershey Chocolate Co. has issued a warning to beware of advertisements in "Business Opportunities" sections of newspapers which allege that Hershey candy routes are for sale through automatic vending machines.

The ads generally follow the same pattern, promising good income, short working hours and assistance in placing the automatic machines, along with notice of the amount of cash needed to get started. According to Hershey, the machines are shipped with a small quantity of merchandise, but little, if any help, is given to obtain placements. Hershey then receives appeals for help from the investor who never again hears from the promoter.

The company reported last week that it did not authorize or condone the use of the name Hershey in connection with the solicitation to purchase venders. Hershey has appealed to newspapers and magazines to refer copy and persons placing such ads to its main office here. The matter has been placed before Better Business Bureaus, the Federal Trade Commission and postal authorities.

Documentary on 'Hatari'

NEW YORK—A special two-reel documentary based on footage filmed during the five-month East Africa location of Howard Hawks' "Hatari," to be released by Paramount, is being edited by Paul Helmick, associate producer, for distribution to service groups and clubs. The Technicolor documentary will play a part in the advance opinion-making for the Paramount fall release.

The Greatest High Adventure Ever Filmed!



In response to many requests from the nation's leading exhibitors for the release and exhibition policy of **THE GUNS OF NAVARONE**, Columbia Pictures is proud to announce that:

CARL FOREMAN'S THE GUNS



Carl Foreman's **THE GUNS OF NAVARONE** will be available for key city release in selected situations starting in July, 1961.



Carl Foreman's **THE GUNS OF NAVARONE** will be offered on a continuous performance basis with a running time of 2 hours and 37 minutes.



Carl Foreman's **THE GUNS OF NAVARONE** will be available for exhibitor screenings in mid-May, 1961.

OF NAVARONE

To My SHOWMEN FRIENDS!

I went all the way to London for the express purpose of looking at THE GUNS OF NAVARONE. Now that I am back home, it is difficult to describe the excitement of my reaction to the picture, and the tremendous job that Carl Foreman, J. Lee

Thompson, and the cast, headed by Gregory Peck, David Niven, Anthony Quinn and Jimmy Darren have done. In fact, I find myself so enthusiastic that

I must share my feelings with you.

THE GUNS OF NAVARONE is, in every sense of the word, a giant among motion pictures. Our ad department already is describing it as "the greatest high adventure ever seen on the screen," but they are doing it an injustice.

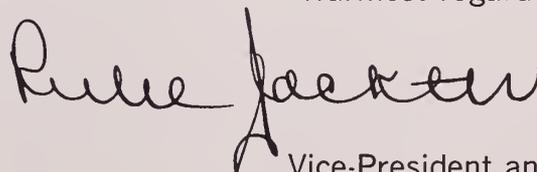
It is far more.

You have never experienced such suspense and action in motion pictures, and I am looking forward to the day when you will see for yourselves whether I have exaggerated or not.

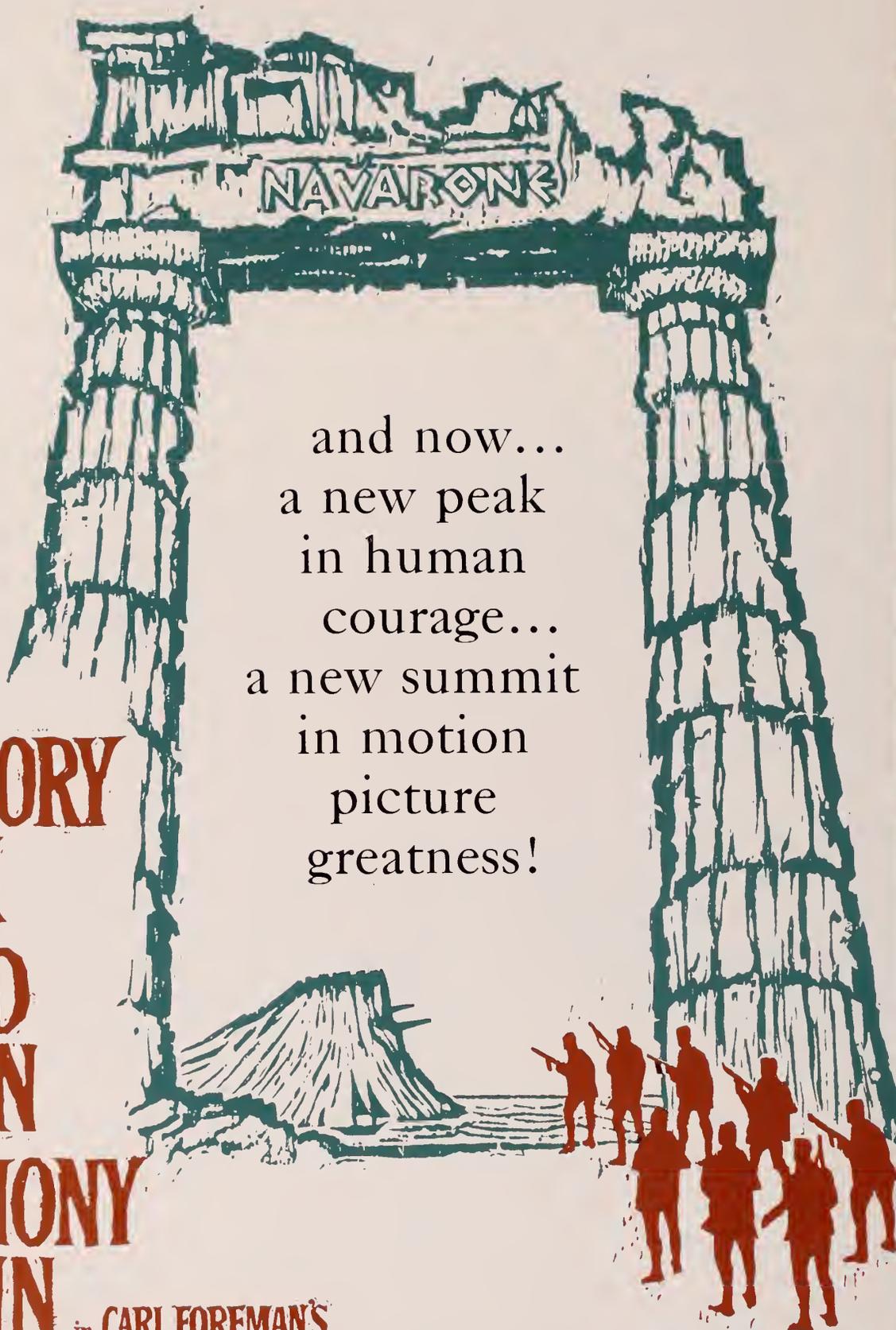
Columbia had the privilege of releasing "From Here To Eternity" and "The Bridge On The River Kwai." It is our sincere conviction that THE GUNS OF NAVARONE is in that great tradition.

I won't even call it a blockbuster. We'll just have to coin a new word to describe its potential.

Warmest regards,



Vice-President and
General Sales Manager
Columbia Pictures



and now...
a new peak
in human
courage...
a new summit
in motion
picture
greatness!

**GREGORY
PECK
DAVID
NIVEN
ANTHONY
QUINN** in **CARL FOREMAN'S**

THE GUNS OF NAVARONE

co-starring
STANLEY BAKER · ANTHONY QUAYLE · IRENE PAPAS · GIA SCALA
and
JAMES DARREN

Written & Produced by **CARL FOREMAN** | Based on the novel by **AUSTAIR MARLEAN** | Music Composed & Conducted by **DIMITRI TIOMKIN** | Directed by **J. LEE THOMPSON** | A **HIGHROAD PRESENTATION** | A **COLUMBIA PICTURES** RELEASE | **COLOR** and **CINEMASCOPE**



THE DEDICATED ONE!



THE DISILLUSIONED ONE!



THE IMPASSIONED ONE!



THE SECRETIVE ONE!



THE SADISTIC ONE!



THE BITTERED ONE!



THE IRRESOLUTE ONE!



THE SELFLESS ONE!

E. V. Klein Sees Strong Exhibition Comeback

HOLLYWOOD—In a hard-hitting speech to National Theatres & Television's Southern California division theatre managers president Eugene V. Klein predicted a strong comeback for the theatre exhibition industry.



Eugene V. Klein

Speaking extemporaneously in his first personal appearance before the men who operate half of the company's 220 theatres, Klein declared: "I want you to know exactly how we stand, where we stand and where we are going. It is my firm conviction and belief that we are in the entertainment industry to stay—and the backbone of our company is our theatre circuit.

"We will do everything to expand and to build," Klein said. "The theatre exhibition business is on the throes of a very strong comeback, and I want to assure you that our corporation will remain firmly in the exhibition business."

Termining the division managers "the guts of this corporation," Klein said they were "an integral part of the management team" and asked them to work "as one strong, firm unit."

Klein concluded his remarks by paying tribute to the 41-year service rendered by M. Spencer Leve, who retires May 31 as vice-president of theatre operations, and called attention to the annual "Spence Leve Weeks"—scheduled for June 7-20—honoring Leve.

In a "farewell" appearance, Leve said he was retiring "with deep friendship for the company and its people" and thanked the managers for their work in the forthcoming Leve Weeks.

Paramount Expanding Its Cartoon Studio Activities

NEW YORK—Paramount Cartoon Studio here has launched the most important production program in its history, according to Howard Minsky, executive in charge of the studio and assistant general sales manager.

Minsky said the studio was increasing its theatrical output with the introduction of several new series, as well as making a wide variety of subjects for television, commercial sponsors and the government.

In order to meet the new program, Minsky said, Paramount had updated the plant with the most modern cameras and equipment which is managed by Abe Goodman, with creative planning under Seymour Kneitel and Winston Sharples.

Currently being prepared for theatrical release is a series featuring Cliff Arquette's "Charlie Weaver" character, Barney Google, Crazy Kat and Beetle Bailey cartoons. Among the TV characters are Jackie Gleason's "Reggie Van Gleason" and "The Poor Soul." Just completed is a two-reel cartoon, "Abner the Baseball."

For television, too, are "Popeye" and "The Kid From Mars."

A Big Universal Gain In Overseas Markets



Milton R. Rackmil, president of Universal Pictures Co., flanked by some of the company's vice-presidents, discusses his four-week business trip overseas with the company's executives at a luncheon in New York. Seen left to right, facing the audience, are H. H. Martin, general sales manager; John J. O'Connor, vice-president; Edward Muhl, vice-president in charge of production and Adolph Schimel, vice-president and secretary.

NEW YORK—"At no time in its history has Universal Pictures Co., Inc., enjoyed the prestige, acceptance of its product and customer goodwill that now exists in all areas of its worldwide markets, Milton R. Rackmil, president of Universal, declared in a talk to company executives at a private luncheon in New York last week. He recently returned from an extensive trip to the company's overseas offices.

Universal's successful new production policy has insured the company receiving a greater share of the total overseas market in the future, Rackmil said. He reported that Universal's business has increased 50 per cent in Japan and 25 per cent in Germany and that the current trend is up in each of Universal's foreign offices.

In talking with exhibitors in the Far East and Europe Rackmil learned that moviegoers have become as selective for superior pictures as their American counterparts. Universal's successful policy of fewer but bigger productions is now receiving the same outstanding success overseas as it has in the domestic market.

Rackmil declared that he has never felt more optimistic about the company's future. Periodically every year during the last eight years he has visited Universal offices throughout the world.

"There is a fabulous amount of business to be done around the world," Rackmil said, "and with Universal's current releases, completed pictures and those now in production, the future for the company is even bigger and better than I had ever envisioned."

Rackmil and Lipton Sign New Pacts at Universal

WASHINGTON, D. C.—New executive contracts have been signed by Universal Picture Corp. with Milton R. Rackmil, president, and David A. Lipton, vice-president and director of advertising, publicity and exploitation. This was revealed in reports filed with the Securities & Exchange Commission here last week. It also was revealed that Rackmil also has signed a new seven-year contract with Decca, which is the parent company of Universal, with the pact continuing to February 6, 1969. Lipton's contract is for three years and extends to March 31, 1964. The pact does not limit Lipton's duties to those of advertising, publicity and exploitation director.

Both men have been working without contracts, as Universal had adopted a policy two years ago of not renewing executive contracts as they expired. At that time, the company ran into production difficulties and closed its studios for a six-month period. Since then, of course, the company has made a strong comeback with its new picture-making policies.

To Enter Production

NEW YORK—Fred Hift and Stephen Sharmat, publicists, have acquired rights to "Child of Our Time" and will embark on an independent production venture later this year at an overseas location.

Lederer Realigns Warner National Publicity Staffs

HOLLYWOOD—Under a complete realignment of Warner Bros.' national publicity organization, Bill L. Hendricks, who has been studio publicity director, moves to the newly created post of director of public relations and promotion and special assistant to president Jack L. Warner.



Bill L. Hendricks

Max Bercutt, formerly executive assistant to executive vice-president Benjamin Kalmenson, will occupy Hendrick's old studio post, and Joe Hyams, eastern publicity manager, becomes national publicity manager.

Hendricks moves into his new executive spot following eight and a half years as studio publicity director and more than 20 years with Warner Bros. in public relations and promotion positions.

The realignment was announced by Richard Lederer, national director of advertising and publicity, following huddles at the studio with Warner, Kalmenson, William T. Orr and Hugh Benson. Conferences also were held by Lederer and Kalmenson with the publicity staff on plans for "Parrish," "Fanny" and "Splendor in the Grass."

Set Magna Meeting

NEW YORK—The annual meeting of stockholders of Magna Pictures Corp. will be held May 31 at the homeoffice.

Censorship Pros and Cons Aired on 'CBS Reports'

By AL STEEN

NEW YORK—The pros and cons of motion picture censorship were given a thorough airing on the CBS television network Thursday night (11), but the battle appeared to be a draw. "Censorship and the Movies" was the title of the Thursday segment of "CBS Reports," a weekly program which examines important issues of the day.

ALL VIEWS REPRESENTED

The program, narrated by Howard K. Smith, chief correspondent and general manager of the Washington bureau of CBS, featured on-the-spot censorship situations in Atlanta, Ga., and Abilene, Tex., as well as interviews with Geoffrey Shurlock, Production Code Administrator; the Very Reverend Msgr. Thomas F. Little of the Legion of Decency; Rev. Dr. S. Franklin Mack of the National Council of Churches of Christ; Mrs. Christine Gilliam, chief Atlanta film censor, and many others.

The telecast gave both the opponents and proponents of censorship an opportunity to present their cases so that the viewers could decide for themselves as to the desirability, and constitutionality, of prior censorship. The debate in Abilene on the passage of an ordinance which would penalize parents and exhibitors who permit children to see "objectionable" films was presented in detail. The cameras recorded the arguments for and against the law and it was surprising to note that one group of high school students was in favor of it.

One student, speaking in favor of the bill, had a petition signed by 767 high school students who believed in stricter censorship. The youth, Joe McSwain, said: "Whether we like it or not, our minds are influenced by what we see. If the scientists say 'we are the sum total of our experiences,' how can we see low-grade movies without being affected by them in a way that would degrade our society?"

Mrs. Beverly Tarpley, attorney for local theatres in Abilene, responded by stating that the ordinance had no standards. She said it was a bad law which could provide the opportunity for a board of nine persons to impose their taste on a community of 100,000 persons, adding that it was contrary to every concept of democratic life and thought.

PASSES UNANIMOUSLY

Others spoke for and against the measure, but it passed unanimously.

The Atlanta censor board, recently declared unconstitutional by a state Superior Court judge, was seen in action after having seen "Never on Sunday," which the board banned. Each member of the board expressed his adverse opinion of the picture, declaring it to be obscene. But Judge Alverson, who ruled on the issue, held that the picture was not obscene and that its banning violated the state constitution.

Mrs. Gilliam explained to Arthur Morse of CBS how and why she had ordered changes in 260 pictures during her 15 years in office. She said she had banned a num-

ber of pictures which appeared to be lessons in how to commit crimes and lessons in how to operate a ring of prostitution for profit. She said she also had ordered cuts in which there was nudity. She said she believed the unadorned female figure was a sex symbol in present-day society and that she doubted "if we want to arouse sexual emotions of a mass audience all at one time in a theatre."

Shurlock was interviewed by CBS' Howard Smith. The PCA head said there were two subjects which still were taboo; namely, venereal disease and homosexuality. Otherwise, the Code is a "blueprint for treatment," which says, "No picture should lower the moral standards of those who see it." As for the much-discussed "Room at the Top," Shurlock said it did not get a Code seal because the producers had not asked for one.

A PROGRAM HIGHLIGHT

A highlight of the program was a segment in which Bosley Crowther, film critic of the New York Times, appeared. Using excerpts from pictures dating back to the mid-1890s, Crowther traced the growth of censorship.

After showing how the classification system works in England, Msgr. Little said that the Legion of Decency favored a self-imposed classification plan for three reasons: first, it would be a service to parents; secondly, it would be an encouragement to Hollywood to make truly and wholesomely adult films, and, thirdly, it could possibly forestall some unfavorable action by the states. Doctor Mack said the Council of Churches also preferred classification.

Legal aspects of censorship were discussed by Ephraim London, the lawyer who carried "The Miracle" case to the U.S. Supreme Court. London said the Production Code not only was ineffective, but "silly." He said it was an attempt to substitute one kind of censorship, an economic censorship, for another—legal censorship.

In summing up the debates, Howard Smith, the narrator, said that the arguments would go on and that "some will urge censorship, others will fight for total freedom, while still others will settle with some kind of a compromise with a system of classification."

If the program did nothing else, it at least brought the issues—legal and moral—to the forefront and gave a clear picture what is at stake.

Saul Shiffrin Is Named To Astor Sales Post

NEW YORK—Saul Shiffrin, recently national sales contact for Valiant Films and DCA, has been named assistant general sales manager for Astor Pictures by George Josephs, vice-president in charge of sales.

Shiffrin, who will work on the foreign bookings of "La Dolce Vita" and "Rocco and His Brothers," will also aid Harry Goldstone, general sales manager for Astor's exploitation films.

100 Films Classified By Abilene Censors

ABILENE, TEX.—The newly created Abilene censor board has given 100 motion pictures the go-ahead rating, most of them on a sight-unseen basis. Ratings on six were held up, although several members of the board had seen them when they played here previously.

The six on which labeling has been delayed are "Butterfield 8," "Room at the Top," "Desire in the Dust," "Go Naked in the World," "Diary of a High School Bride" and "Two Loves."

Thus the industry got its first taste of censorship under the controversial and much-publicized classification law adopted by the city council on April 20. Of the 100 pictures classified at the board's initial meeting, 64 received "A" ratings and the remainder "B" ratings. Under "A" ratings are motion pictures "acceptable to average persons," while under "B" ratings are films "acceptable for adults and children of at least 12 years of age." None of the films were given "C" ratings, which classify a film as "objectionable for persons under 18 unless accompanied by one of the parents or guardians."

It was brought out that the Green Sheet and Parents Magazine's Movie Guide were consulted in making decisions. According to board chairman Joe D. Pride, "Things will go more smoothly at subsequent meetings after the board receives information contained in a number of nationally recognized rate sheets."

Board members were highly critical of movie advertisements and agreed "you can't make your decision by the title." One member stated that although "The Alamo" movie was criticized because of its "violence and wholesale killing," the board established a policy of approving historical movies so long as they stuck pretty close to the facts.

"Elmer Gantry," now playing at one of the Abilene theatres on a double-bill with "The Apartment," drew criticism of its content from one of the preachers who complained "in every picture concerning a Protestant preacher he is a bum—if it concerns a Catholic priest, he is a very good man." The dual bill got "B" classifications.

Kyle Rorex, executive director of Texas COMPO, said, after the meeting, "It appears that the censor group in Abilene is moving with extreme caution, perhaps because it fears the film industry intends to test the constitutionality of their ordinance as it was demonstrated by the decision in the Atlanta case last week."

Milton London Touring Allied Regional Units

DETROIT—Milton H. London, executive director of National Allied, left on the first of his projected series of visits to regional units over the country. His plans were to spend Tuesday and Wednesday (16, 17) in the Illinois Allied regional offices at Chicago, and Thursday and Friday (18, 19) in the Wisconsin offices at Milwaukee. London said his objective is to coordinate activities between the regional offices and the national office which he established in Detroit recently.

CALENDAR OF EVENTS

MAY							JUNE						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
	1	2	3	4	5	6					1	2	3
7	8	9	10	11	12	13	4	5	6	7	8	9	10
14	15	16	17	18	19	20	11	12	13	14	15	16	17
21	22	23	24	25	26	27	18	19	20	21	22	23	24
28	29	30	31				25	26	27	28	29	30	

JUNE

18-20, Mississippi Theatre Owners Ass'n and Louisiana Theatre Owners Ass'n joint convention, Buena Vista Hotel, Biloxi, Miss.

27, 28, Maryland Theatre Owners Ass'n annual convention, George Washington Hotel, Ocean City, Md.

JULY

17-19, Virginia Motion Picture Theatre Ass'n annual convention, Ingleside Hotel, Staunton, Va.

19, 20, New Mexico Theatre Owners Ass'n annual convention, Cole Hotel, Albuquerque, N. M.

SEPTEMBER

5-7, Independent Exhibitors, Inc. and Drive-In Theatres Ass'n of New England 30th anniversary regional convention, Chatham Bars Inn, Chatham, Cape Cod, Mass.

18, Missouri-Illinois Theatre Owners annual convention, Chase Hotel, St. Louis.

25, 26, Allied Theatres of Michigan, 42nd annual convention, Sheraton-Cadillac Hotel, Detroit.

OCTOBER

8-13, Theatre Owners of America 14th annual convention and Motion Picture Industry Tradeshow, Roosevelt Hotel, New Orleans.

25, 26, Independent Theatre Owners of Ohio annual convention, Deshler-Hilton Hotel, Columbus, Ohio.

NOVEMBER

1-14, Fifth annual San Francisco International Film Festival, San Francisco.

MGM Adds An Intermission To 'King of Kings' Runs

NEW YORK—MGM executives have decided on an intermission for Samuel Bronston's "King of Kings" following the Sermon on the Mount scene, as a result of the scene's impact on the Phoenix sneak preview audience. Miklos Rozsa is composing special intermission music and this full break will lengthen the two-hour and 45-minute feature to a full three-hour roadshow presentation.

Although the opening date for the fall showing of "King of Kings" at Loew's State Theatre in New York has not been announced, MGM has already sold out two complete houses for theatre party benefits, one for the United Cerebral Palsy Ass'n of Nassau County for the second night and a benefit for "Boys Towns of Italy," sponsored by District 65 of the Retail, Wholesale and Department Store Union, for November 3.

Cannes Officials Request Filmgroup Screening

HOLLYWOOD—Roger Corman's Filmgroup release, "The Little House of Horrors," has been requested for an out-of-competition screening by officials of the Cannes Film Festival. Interest in the film was reportedly brought about by trade reviews on the experimental feature.

"Horrors," lensed in two days for \$22,500, ran as the lower half of a saturation bill.

7 Companies Unite in Plan To Service West Africa

NEW YORK—A new company which will distribute American pictures in West Africa has been organized under the name of American Motion Picture Export Co (Africa). It was formed by a group of American companies, with Eric Johnston, president of the Motion Picture Ass'n. of America, as chairman.

Seven companies have agreed to franchise agreements with the new African company. They are Columbia, Walt Disney Productions, Metro-Goldwyn-Mayer, Paramount International, United Artists, Universal International Films and Warner Bros. Two others, 20th Century-Fox and Allied Artists, may affiliate at a later date, Johnston said.

The new company's officers are Johnston, chairman of the board; G. Griffith Johnson, president; George C. Vietheer, vice-president; Herbert J. Erlanger, secretary; Thomas J. McNamara, treasurer, and Norman L. Alterman, assistant secretary-treasurer.

Directors are Stanley Schneider, Columbia; Joseph Lamb, Disney; Bert Obrentz, MGM; J. William Piper, Paramount; Louis Lober, United Artists; Joseph Mazer, Universal, and Max Greenberg, Warner Bros.

Johnston said the purpose of the new company was to open up the distribution of American films on a sound basis in the new nations of Africa and to take the best

American product to wider African audiences.

As an initial step, it is planned to open offices in Lagos, Nigeria, and Accra, Ghana, and ultimately to the English-speaking countries of Liberia, Sierra Leone and Gambia. Johnston said the English-speaking countries of West Africa were in a period of rapid economic growth, although the exhibition and distribution of motion pictures had lagged behind. Until now, a small group of combines has controlled the entire area.

Johnston said the theatres in the area were mostly of crude outdoor types and there had been little incentive to improve them. In the absence of assurances of a steady flow of product, investors have been reluctant to build new theatres, he said. Construction of new theatres is expected to be accelerated by the new American company's entrance into the field.

'Greengage' at Locarno

NEW YORK—Columbia's "The Greengage Summer," the Victor Saville-Edward Small production, has been selected as the official British entry at the Locarno Film Festival, to be held July 19-30. The picture, which stars Kenneth More and Danielle Darrieux, is based upon the novel by Rumer Godden.

Thank you Motion Picture Exhibitor for your editorial...

NAB AND THE "POSITIVE" APPROACH

We have often stated... that if film rating services would spend a little more time stressing what is good in motion picture entertainment and a little less time warning their members that a trip to the movies was a short-cut to perdition, they could accomplish a great deal more than they do.

It's nice to learn that someone is doing just that... National Audience Board, Inc. ... is a service organization that rates entertainment at the request of producers, broadcasters, etc. They recently entered the field of motion picture entertainment and have been quizzing the opinion makers, teachers, PTA groups, organization leaders, etc., that comprise their membership on the relative merits of several feature films.

NAB has also established an Award of Merit for film features rated particularly high by participants in their poll, and the first such honor went to Columbia's "Hand in Hand"...

Here we have an example, if we may borrow a phrase, of the power of positive thinking. NAB is to be commended for doing what it can to turn the focus of public attention to motion pictures in a more positive direction. It seems only sensible to believe that positive support, both vocal and at the nation's box offices, is the real way to assure production of the kind of pictures the public says it wants...

... your praise is highly appreciated.



Peter Goelz
PRESIDENT

NATIONAL AUDIENCE BOARD, INC. ONE-FIFTY-TWO EAST END AVENUE, NEW YORK 28, N. Y.

WHAT MY PATRONS TAUGHT ME ABOUT MY BUSINESS

An Arkansas Drive-In Manager Turns Up Some Startling Information in a Customer Poll

By DICK WOMMACK

We are professional showmen. We know more about motion pictures and how they should be presented than any other person in town. We know more about the desires of the moviegoing public of our town than anyone else, and rightly so, because our livelihood, our bread and butter depends upon our knowledge of show business and its patrons.

But do we really know our business and do we really know the wants and desires of our customers?

It's a proven fact in our town that the people the theatre manager talks to most and knows best are not good habitual theatre customers. The people he has coffee with in the morning, the people who come into his home as guests, and the people he is in civic work with are too busy to be good moviegoers. In fact, this group, as a whole, is so tied up with meetings and obligations that they rarely go to the show more than once or twice a month. If the theatre were run for their benefit and according to their wishes it could go broke.

NOT AVERAGE CUSTOMERS

There is also that group in any theatre that can be classed as the vocal minority. They are the gripers, the earbenders, the people who seek the manager out and tell him what's wrong. This group, too, is but a small segment of the total moviegoing group and its desires are not always indicative of the average customer.

The truth of the matter is that the success or failure of a theatre lies in the satisfaction of a large group of people who come to the theatre, see a show, and go home without having had any personal contact with the theatre manager. Nor are they likely to have any social, business, or casual contact with the theatre manager. This is the nonvocal majority, the silent mass whose wants and desires can only be judged by hindsight when the manager sits down to look at last night's boxoffice report and surmise, "Well, this picture just didn't click," or, "Well, we found something they liked this time."

This silent group, by their response at a boxoffice, holds the key to business policy, payroll, film buying and future expansion, and yet we really don't know too much about what makes them "tick" or, better yet, what makes them "go."

One of the smartest men I have ever known in show business said, "In the final analysis, we run a theatre by 'the seat of

DICK WOMMACK is manager of the 71 Drive-In Theatre, Fayetteville, Ark., a unit of the Commonwealth Circuit which has its headquarters in Kansas City, Mo.

our pants,'" and, were I blessed with his natural ability to understand people, I would agree wholeheartedly. For those of us who were born with particularly 'un-responsive seats' there must be some way of letting our people talk to us en masse; to tell us, "Here is what I want at a theatre and am willing to pay for."

Personal visits of the manager to the patrons in the theatre and use of the public address system can do much to let the manager know the desires of his customers. However, these are limited in scope when it comes to analyzing the entire customer group. We think we made a step in the right direction when we conducted a Drive-In Theatre Customer Survey in our theatre.

FOR MAJORITY VIEWS

The main purpose of our survey was to let a majority of our patrons tell us what they wanted. But we also wanted to know where they lived, how old they were, and what provided the incentive for them to come to the theatre. A 15-question survey was drawn up and, while it was not professionally made, the statistics instructors of the University of Arkansas did offer criticism and suggestions which were followed. The survey blanks were then given, one for each paid admission, to the theatre, for one entire week. The first line of the questionnaire stated:

"Would you please help us to find out more about what our customers want? By presenting this completed questionnaire at the Snack Bar, you will be given a free pass good for a future show (Limit: one to a customer). Thanks. Dick Wommack, Manager."

A special free ticket was made up and these were given only for completed questionnaires. The questions were plainly worded and easily answered (12 were answered by marking the appropriate box, and the remaining three gave the patron a chance to "sound off"). The whole theme in makeup and mechanics was one of simplicity in order to gain as high a return as possible. Herein lies the validity or invalidity of the results. If every group which comprises our total patronage answers in proportion, then we know our customers and can plan accordingly.

Now that the reasons and the mechanics of the survey have been discussed, let's get down to the real heart of the matter—the results. We had five key questions we wanted to find answers for, so they were dispersed throughout the questionnaire.

Question number 1 was: "What type of movie do you like best? (List first preference as 1, second as 2, etc.)" Actually

Three Major Factors In Attracting Patrons



1. Privacy in car.



2. Dress as you please.



3. Good movies.

this is a standard question and the following information gained was as expected: (1) Western, (2) Comedy, (3) Adventure, (4) Love Story, (5) Musical and Mystery. Drama and Science Fiction ran a poor 6, 7 and 8, in that order. The scoring was based on three points for first place, two for second, and one for third.

Question number 2 was: "What cartoon characters do you like best? (List 1, 2, 3, etc.)" Here we were in for a bit of a surprise, as Mr. Magoo was the favorite. Since this time we have pulled nine Magoo

Reviews (four Magoo cartoons), 35 minutes of nearsighted fun, and have made some real money off of this bit of information.

Question number 3 was a key question: "Approximately how many times have you attended the drive-in theatre in the past month?" The results here showed that over 60 per cent of our patrons come to our show four times or more a month. These are our bread-and-butter customers, the habitual showgoers that we cannot do without. These are the people who are not too busy and who are actually looking to be entertained.

GETS UNEXPECTED ANSWERS

Question number 4 was another key question: "What do you like best about the drive-in?" The results here startled us a bit.

Privacy in car.....	29.2%
Dress as you please.....	22.2%
Good Movies.....	17.7%
Smoke when you please.....	13.4%
Children under 12 Free.....	8.9%
Children's Playground.....	8.3%
Others	1.3%

Like most oldtimers in the drive-in business, I had forgotten to include such lines as "Privacy in your car," "Dress as you please" and "Smoke when you please" in my ads after my third year in drive-ins. But this is still important to my customers and provides one of the major incentives for a person to come to the drive-in. These are still very much one of our major selling points.

Another jolt came when I tried to reason out why "Good Movies" should be ranked third. Everyone knows we're in the movie business with movies as our major product; but maybe we're actually selling about 60 per cent movies and 40 per cent convenience, atmosphere, or whatever you wish to call it. At any rate, it does point out the fact that we're not only selling pictures, but we are also selling entertainment; and many things enter into the entertaining of a customer. Also, before you condemn us as a glorified teenage parking lot, read on.

Question number 5 and 6 deal with the courtesy of our personnel and the adequacy of our playground and in both cases 95 per cent of our people voted that it was excellent or good.

On question number 7 we let the patrons tell us: "What improvement would you like to see at the 71 Drive-In Theatre?" On this we found that many of our customers were completely satisfied and we also found that there was a decided interest in air-conditioning, among other things.

70 PER CENT OWN TV SETS

On question 8 we found that almost 70 per cent of our customers have television sets and this was surprisingly low, as a television set is an assumed standard piece of equipment for most of us now.

Number 9 was another key question: "Where do you live? (In or near what town)" The results, of course, are purely unique to our own locale, but the answer was very important to our advertising scheme. While our immediate town supplies the bulk of our crowd we draw surprisingly well from the small surrounding towns. People in towns of less than 1,200 don't have adequate entertainment fa-

Cooper Theatres Will Construct 2nd Cinerama Theatre, in K. C.

KANSAS CITY—The second theatre to be built exclusively for Cinerama attractions will be constructed in Kansas City by Cooper Foundation Theatres, which erected the first of the unique circular theatres in a Denver suburb earlier this year. Announcement of the forthcoming project was made here last week by Nicholas Reisini, president of Cinerama, Inc.

The theatre to be erected here will be similar in design to the Denver theatre, seating between 900 and 1,000, and located in an outlying area. A site is yet to be selected. The Cooper Foundation Theatres has its headquarters in Lincoln, Neb., and operates theatres in Nebraska, Colorado and Oklahoma. Income from the theatres goes to a charitable foundation set up by the late Joseph Cooper, a one-time partner

in Paramount theatres. Cinerama productions played Kansas City for several years.

Reisini said that construction of similar theatres in other communities will follow, although he did not indicate the cities. With a \$12,000,000 insurance company loan available for financing, Cinerama is moving into a major picture-making program, he said, with Metro-Goldwyn-Mayer to produce the first four. The first of the films will be "The Wonderful World of the Brothers Grimm," a story of the famed authors of fairy tales, while the second will be "How the West Was Won," starring James Stewart, Gregory Peck, John Wayne, Spencer Tracy and Debbie Reynolds. They will be the first Cinerama pictures to carry a story line.

cilities and are looking for entertainment even if they must drive 30 miles to get to it.

Question number 10 told us that 60 per cent of our patrons are married and of that group 77 per cent have children (question 11). Needless to say, the fact that one half of our patrons are married and have children is important to our advertising, picture programming, and general business operation. The fact that Hollywood's latest sex shocker may alienate one half of our audience is one to be seriously considered.

Question number 12 is another key question: "What age group are you in?"

12-15 .....	.6%
16-20	31.7%
20-25	25.7%
25-30	19.0%
30-40	16.4%
40-50	3.4%
Over 50	3.2%

These results are most revealing as to the make up of our average customer and answer a good many questions which are directed at a drive-in theatre manager.

When an uptown businessman says, "Oh, you don't get anything but kids out to your drive-in," it gives me a great deal of satisfaction to inform him that almost 70 per cent of our patrons are over 20 years of age. This is also a squelching argument to the charges of "passion pit" and "legalized parking spot" cracks. A closer look at the figures also revealed that we are dealing with a young group of adults with 65 per cent of that group over 20, and only 7 per cent over 40. This group of young adults is a young, interested, volatile group that is quick to accept or quick to criticize. They are easy to sell, but quick to look elsewhere if you try to sell them the same "old stuff" continually. They're quick to go along with a stunt or a deal, but easily disappointed if you try to gyp them, and you'll only gyp them once. They are quick to notice a nice place or gesture but equally quick to try some new place instead of the "old standby." They are quite a challenge and they are the bedrock basis of our business.

One of the most important questions we

asked was number 13: "How do you find out what is playing at the drive-in?" The results were as follows:

Newspaper	50.6%
Previews	21.4%
Drive-In Front Sign.....	15.2%
Radio	5.9%
Phone the Theatre.....	4.2%
Don't Know.....	2.7%

As can be seen, the newspaper is our old standby, but it still only provides for 50 per cent of the incentive to come to the drive-in. One fact this brought out is that 15 per cent of the patrons drive out to the drive-in entrance and then make their decision from the theatre marquee. How in the world can you advertise to a group like this except to make very sure that the marquee copy sells with every word and sells by its general appearance?

SNACK BAR QUESTIONS

Questions 14 and 15 dealt with snack bar operation and the results are unique to our own individual circumstances.

In summarizing, it is only fair to say that perhaps the results of the surveys are individual to our own location and the people that make up our customer group. On the other hand, perhaps some of the attitudes expressed are characteristic of most towns with a population of 10,000 to 25,000. At any rate, the day to day business judgment of a theatre manager must be based on the desires of his patrons and those desires can best be known by asking the customer what he wants.

A sideline of the survey is that it brings the customer to the realization that the theatre manager is interested in what he wants. By showing this interest and by giving the free pass created more good will for our theatre than any other idea we've tried.

The survey form we made up is certainly not the last word in survey questionnaires and can be improved upon. The mechanics of the survey can also be improved upon. However, I do not feel that the theory "Our theatre's success is dependent upon our customers' attitude toward us" can be improved. This is as basic as freedom itself.

Hollywood Report

By IVAN SPEAR

Arnold Stoltz Challenges Disney on Title Claim

Walt Disney's announced plans to produce "Big Red" in Canada next month has brought forth a challenge by independent producer Arnold Stoltz, who claims that he and his partner, Arthur Silber, owned the same story which title they had registered with MPAA Registration Bureau in 1947 and with the Screen Writers Guild.

According to Stoltz, two years were spent in negotiating with Disney for the purchase of the story, which Disney acquired from the estate of the author James Kjelgaard, and that Disney was not interested at that time. The independent producer stated that he and his partner had acquired the rights from Lloyd L. Lind estate and had spent in excess of \$40,000 in script costs on the yarn and have "all the rights protected by all manner of registrations."

Meanwhile, Disney has set Winston Hibler to produce the filmization of the story concerning an Irish Setter and a French Canadian lad, for which Louis Pelletier has completed the screenplay.

Ross Hunter and Universal Sign Coproduction Deal

One of the most far-reaching pacts in cinemaville history was signed by Ross Hunter Productions, Inc. and Universal Pictures, with the new four-year coproduction deal to encompass an association in the motion picture, legitimate and music publishing fields.

Included in the film side of the Hunter-Universal plans, which are in addition to the producer's personal contract with Universal, is a deal calling for Hunter's company to produce four multi-million dollar features annually in association with U-I, as well as providing for the acquisition and development of story properties for both films, development of new talent and acquisition and publication of musical compositions.

Hunter now has "Back Street" and a sequel to "Tammy" nearing release, and is currently producing "Flower Drum Song." In addition, the producer has eight projected films to carry him through next year.

Jacques Bergerac Acquires Film Rights to 'Mermoz'

Film rights to Joseph Kassel's book, "Mermoz," have been acquired by actor Jacques Bergerac, who will produce and star in the biographical film under the banner of his newly formed Minerva Productions. Kassel's tome depicts the exploits of Jean Mermoz, famed French pilot who was first to fly across the south Atlantic and establish air routes from Paris to Central Africa and South America.

Other story buys for the week include the purchase by director Howard Keller of "Fallen Angel," a modern suspense drama by Howard Fast. The property is being

packaged for independent production, with no release deal set as yet. Keller recently finished helming "Tammy, Tell Me True" at U-I . . . Film rights to two Broadway plays have been purchased by 20th-Fox. One is "I Must Love Someone," by Jack Kirkland and Leyla Georgie, and the other is "Drink to Me Only," staged on Broadway in late 1958 starring Tom Poston.

Lana Turner Signs Pact For Two Col. Films

Another move in Columbia Pictures' program of multiple-picture arrangements with top stars was made with the signing of Lana Turner to a contract calling for her to star in two films for release by the Gower studio. Such deals were recently completed with Kim Novak and Doris Day.

Miss Turner's pact, which becomes effective in May of 1962, is on a non-exclusive basis. She will be seen next on the screen in "By Love Possessed."

Peter Lawford Reactivates Ken-Law Productions

Actor Peter Lawford has reactivated his Ken-Law Productions and has announced a four-picture slate over the next three years. Slated to go before the cameras as the independent outfit's initial project is "Black Mountain," a story by Eric Hinds.

Lawford first will complete his role in "Badlands," in which he costars with Frank Sinatra, Dean Martin and Sammy Davis jr. for United Artists.

Lawrence Weingarten to Form New Production Company

Lawrence Weingarten, who recently completed "Honeymoon Machine" and "Ada,"



MULTI-MILLION DEAL—Yul Brynner signs a new contract for Harold J. Mirisch, president of the Mirisch Co., calling for three films to be made by the Mirisch Co., in association with Alcione Productions, during the next four years. All three productions, which will star Brynner, will have a total budget of \$12,000,000. United Artists will release the pictures.

will form a new independent company to produce Tennessee Williams' comedy "Period of Adjustment" and Robert Louis Taylor's tome, "Travels of Jamie McPheeters."

With the problem of casting the four leads for the projected films, Weingarten has not yet determined which property will roll first. Scripts are now being worked on for both pictures.

Miscellaneous Castings, Varied Assignments

Around Hollywood: George Pal has signed Yvette Mimieux and Russ Tamblyn to topline "Dancing Princess," a sequence of his MGM-Cinerama production, "The Wonderful World of the Brothers Grimm" . . . Herbert Swope jr. has made a deal with United Artists to lens "The Chase," by Richard Hubler as his first independent venture for that studio . . . Orry-Kelly has been assigned to create the wardrobes for MGM's "Sweet Bird of Youth" . . . Scripting assignments include Horton Foote to pen the screenplay on U-I's "To Kill a Mockingbird," "Sonya Roberts for "Blue Denim Baby," which Charles Brackett will produce for 20th-Fox, and Gavin Lambert to screenplay "Term of Trial," which Peter Glenville will direct for Warner Bros. release . . . Delbert Mann was set to direct "Touch of Mink," Cary Grant-Doris Day starrer for U-I release . . . "Opposites Attract" is the title of a song written especially for Frankie Avalon to sing in "Sail a Crooked Ship" at Columbia . . . Jayne Mansfield has been borrowed by Allied Artists from 20th-Fox for the top femme lead opposite Ray Danton in "The George Raft Story," slated to roll July 6. She'll portray a glamorous movie star, which may be the ultimate in type casting to date . . . Joseph Schildkraut will be seen next in AA's "King of the Roaring 20s" as the father of gambler Arnold Rothstein (David Janssen).

Jane Wyman, Fred MacMurray To Costar in 'Bon Voyage'

Jane Wyman and Fred MacMurray have been signed by Walt Disney to costar in his forthcoming comedy-romance, "Bon Voyage," slated for lensing in Technicolor this summer in Paris and on the French Riviera.

The two stars will play a typical American couple, who with their three children, take their first European vacation. The story is based on the novel by Marijane and Joseph Hayes.

"Bon Voyage" marks MacMurray's third film for Disney. He previously toplined "The Shaggy Dog" and the current "The Absent-Minded Professor." Last year, Miss Wyman starred in "Pollyanna."

Hardy Kruger to Produce Own Film in Berlin

Hardy Kruger will produce and star in "Two in a Million" for his own production company, through Progefa Films of Zurich, Switzerland. Viennese actress Loni Von Friedel will make her film debut playing opposite Kruger in the film, slated to roll in Berlin in June.

Elite Films will handle worldwide distribution of the picture, to be recorded in both English and German.

LETTERS

(Letters must be signed. Names withheld on request)

Agrees on "Constant Need"

To BEN SHLYEN:

My warmest compliments on your editorial, "The Constant Need." You have hit the nail right on the head. The industry does unite and is effective on certain occasions of crises, but it is difficult to bring it together for what you say is the main job, the building of audiences.

I hope that you will be able to attend the meeting of the COMPO Executive Committee here at the Astor on May 23, as a comprehensive promotion plan will be offered for discussion. Out of it, let us hope, will come a project around which the whole industry can rally, for its own good.

Again, my thanks for your very fine editorial.

CHARLES E. McCARTHY
Executive Vice-President
Council of Motion Picture Organizations,
Inc.
New York, N. Y.

Praise for WOMPI's Fine Work

To BEN SHLYEN:

First, I want to compliment the Motion Picture Ass'n, and the members thereof for the way they honored the WOMPI organization here in Kansas City. Secondly, I want to compliment you on your revealing remarks about the organization and the tremendous program which the WOMPI group is handling.

The information which you rendered in your speech made a tremendous impression on me. I'm quite sure that the men in the motion picture industry should strive to do more toward seeking goodwill, and proving our belief in "the golden rule." Certainly, The Women of the Motion Picture Industry have set forth a shining example for all who believe in the future of the motion picture business.

It's mighty easy for all of us to become so busy we don't have the proper amount of time for charity, civic endeavor and forthrightness in the world of goodwill. I just want to cheer these good women in their wonderful work, and to compliment you on your address before the luncheon which honored them!

M. B. SMITH
Commonwealth Theatres,
Kansas City, Mo.

This Reader Is Right!

To BOXOFFICE:

I have often wanted to write to the "Letters" section of BOXOFFICE and make a few comments on how much I enjoy this wonderful magazine of the motion picture industry. I have been reading BOXOFFICE for 13 years and have been a subscriber for most of those years. I have gotten lots of helpful information from its pages. The departments I enjoy most are: Letters, Hollywood Report, Spearheads, As It Looks to Me, Feature Chart, The Exhibitor Has His Say, Feature Reviews and Clearing House.

Now that I have praised your magazine I would also like to mention something I disagree with in a recent article. On page 20 of the May 1, 1961 issue, under Hollywood Report, is an item that states that John Wayne marks his return to MGM in "How

the West Was Won" and hasn't worked for MGM since John Ford directed him in "They Were Expendable." If you will check close, you will find he was in "The Three Godfathers" which was released by MGM in the winter season of 1948 and, again, Wayne was in MGM's "Wings of Eagles" which came out around February 1957.

I also would like to say, I agree with the "Curious Projectionist" from Ithaca, N.Y., whose letter was in the May 1, 1961, issue under the heading "Says Censorship Is Big Joke."

J. L. BURKS, SR.
Palomar Theatre,
Oceanside, Calif.

(ED. NOTE—The item about John Wayne was in accord with a news release received from the MGM Studios.)

Puts Shoe on Kroger Babb's Foot

To BOXOFFICE:

I have followed the career of Kroger Babb over the years and he is a showman, even with all of his idiosyncrasies such as gold-plated typewriters, etc. But I personally would like to see Mr. Babb manage a small-town theatre.

Anyone can take his tried and proven formula on any picture, regardless how good or bad that it may be by using TV, radio, newspaper, window cards, heralds, billboards, and direct mail and get a sizeable gross on the picture. There is no magic or secret to that. Any old showman knows that you can do that.

What do you do after you have done all of these things? How do you keep the people coming after one of these "Barnum and Bailey" campaigns?

The public will come and see his "fast-buck," "corn-ball" production and then it will take you two weeks to get the stench out of your theatre. You will play to empty seats, which just goes to prove that Abraham Lincoln was right when he said, "You can fool some of the people some of the time, but you can't fool all the people all the time."

I would personally like to see Mr. Kroger Babb tied down to the management of a small-town theatre and see what he would do in this age of television and all the other things that take the leisure-time dollar, I'll bet that he would go fishing and be taking afternoon naps as he is always telling about us smalltown theatre managers.

ILLINOIS EXHIBITOR

It was Our Privilege!

To BOXOFFICE:

I want to thank you once again as warmly as I possibly can for the magnificent job which your publication, BOXOFFICE, did for the Variety Clubs International in connection with our charity work, especially during the convention period.

I can't recall any single charity of a similar nature that ever received the wholehearted and knowing attention that was given by the trade papers.

The all-important thing is that this sort of coverage has so spotlighted Variety International that the charity work is now



PRODUCER-DIRECTOR Stanley Kramer (right) discusses release plans for his "Judgment at Nuremberg" with Harry Mandel, president of RKO Theatres, and George Schaefer, Kramer's sales representative. The United Artists release will have its American premiere December 19 at the RKO Palace Theatre in New York and December 22 at the RKO Pantages Theatre in Los Angeles.

very prominent in the minds of the motion picture industry.

Will you please tell your editors and writers how deeply grateful we of Variety International are.

WILLIAM S. KOSTER
International Charity Chairman,
Variety Clubs International,
Boston, Mass.

'Gets Better Every Year'

To BOXOFFICE:

When I received your most beautiful annual BAROMETER, I first thought I must tell someone of my feelings. Then I thought, who would be more interested in hearing them than you yourselves?

Last year's BAROMETER cover was expertly and beautifully designed, but the remarkable glamour in the simplicity of your present annual is only extra proof that BOXOFFICE is getting better continually. This fact holds true not only in the cover design, but most important, in the thoroughness of its contents. BOXOFFICE gets better every year.

For practical uses I would also like to inquire whether past issues of BAROMETER may still be purchased. I would deeply appreciate your interest in this matter as I am most anxious to obtain these if possible. Thank you for your precious time.

ROBERT BRUNNER

Buena Park Theatre,
Buena Park, Calif.

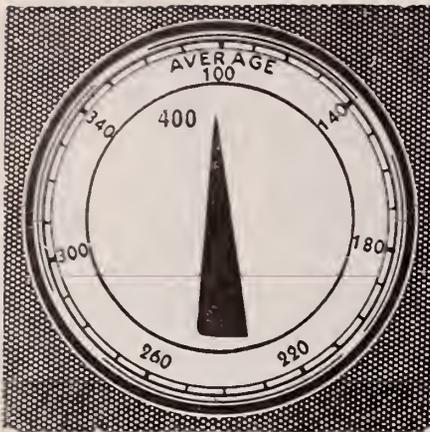
First Need for Success

To BOXOFFICE:

Our renewal to BOXOFFICE was mailed this morning. I have told our new manager the first thing he needs for successful managing is BOXOFFICE film reviews. Are the binders for same still available? If so, please send us one immediately and bill us. Ours is completely worn out.

R. F. ROSE

Swan Theatre,
La Cygne, Kas.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Absent-Minded Professor, The (BV)	160	275	180		425	350	300	165		550	250	400	200	270	100	175		175	200	375	268
Alamo, The (UA)	140	200	120	250	140	200	300		250	500	320	300	300	300	160			200	250	250	246
All Hands on Deck (20th-Fox)	95	150	125	175	110	80	125	140			50	100		175	95		110		110	125	118
All in a Night's Work (Para)	150	250	250	175	110	200	150	110	175	185	225		175		145	195	150	135	180	125	171
Amazing Transparent Man, The (AIP)		90	105					100	100		30	90		125	80						90
Ballad of a Soldier (Kingsley)				140		75		190			225	50		100	130	200					139
Between Time and Eternity (U-I)				165			100	100	90						100			100			109
Black Sunday (AIP)				125		200		125			95	200	125	300					175		168
Blueprint for Robbery (Para)		170			95	90	100	100	90	100	100	100			70		85	100	90		99
Boy Who Stole a Million, The (Para)							100	100	100	80	100		100					100		100	98
Broth of a Boy (Kingsley)				185			80	100		80				100	95	130	80				106
Chartreuse Caboose (U-I)							90	100					100		100			100			98
Cimarron (MGM)	120	140	175	200	150	150	200	150		500	100	200	250	250	120	160	250				195
Cry for Happy (Col)	125	260	150	200	100	90	100	105	110	200	125	180	200	120		175	95	145		175	148
Desert Attack (20th-Fox)				120			100	85		100						100	100				101
Entertainer, The (Cont'l)	130	200		150	100	175			100		160		150	150	145	160					147
Facts of Life, The (UA)	125	250	115	215	120		200	125	200	200	200	150	200	300	105	220		165	175		180
Fever in the Blood, A (WB)		150		115	85	80	110	110		100	95	90	125	65	90		90	135	90	75	100
Fiercest Heart, The (20th-Fox)		125			80	90		80											90		93
Flaming Star (20th-Fox)	100	150	120		90	100	140	110	125	170	75	300	180	150		145	130	150	120		139
For the Love of Mike (20th-Fox)			90				110	80		105	75				95		85				91
Foxhole in Cairo (Para)					90		100		100	75	100				70		85		90		89
Freckles (20th-Fox)			90				90	100	100	100	100		100								97
General della Rovere (Cont'l)	125	200									150				160	195					166
Goddess of Love, The (20th-Fox)				120				80				100			80			100			96
Goliath and the Dragon (AIP)		200					130	100	100	200	120	80	185	150				120	150	120	138
Gorgo (MGM)	135	175	140		120	150	150	275	125	105	115	200			80		95		140	100	140
Great Impostor, The (U-I)	150	375		190	95	120	150		115	200	150	150	200	110	115	195	130			100	159
Hand in Hand (Col)	120				100		100			200	175					175					145
Herod the Great (AA)		75	115					100			105		100					100	90		98
Heroes Die Young (AA)			95	100			100		90		100		100		95			100	75		95
Hoodlum Priest, The (UA)		220	120	225	95	140	200	125		125	65	100	150	130	110	185					142
Make Mine Mink (Cont'l)	150			165	125	150			115				200	175	145	190					157
Mania (Valiant)	105	150				90		70			100										103
Mein Kampf (Col)				200				165			170			530		200	140	175			226
One Hundred & One Dalmatians (BV)	135	350	300	225	200	300	300		350	465	175	350	300	230	125	190	450	250	175	250	269
Pepe (Col)	150	200	175	250	400	175	250	175	175		370		300			210	215	135	200	200	224
Portrait of a Mobster (WB)	100	160	115			100		100		90									90		108
Return to Peyton Place (20th-Fox)	250			200		300				400						185					267
Swiss Family Robinson (BV)	160	350	200	250	250		550	140	300	425	110	300	300	400	115	250	185	175	175	400	265
Trapp Family, The (20th-Fox)				200	90	85					125		300	120							153
White Warrior, The (WB)	150	140			90	150	180	125		95	55	100			85		85	100	100		112

TOP HITS — OF — THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

- Return to Peyton Place (20th-Fox)
 - Kansas City.....400
 - Cleveland300
 - Buffalo250
- Absent-Minded Professor, The (BV)
 - Denver300
- Black Sunday (AIP)
 - Minneapolis300
- Atlantis, the Lost Continent (MGM)
 - San Francisco.....220
- Bridge, The (AA)
 - New York.....200
- Cimarron (MGM)
 - Denver200

Epic Reissue Is Still Tops in Milwaukee

MILWAUKEE—"Gone With the Wind," in its third week at the Uptown Theatre, a neighborhood house, outdrew any other film in town. Another bell-ringer was the brilliant stage production, "Flower Drum Song," at the Wisconsin which reportedly broke all records including that on Broadway in New York.

	(Average Is 100)	
Downer—	The Virgin Spring (Janus), 3rd wk.	175
Palace—	Seven Wonders of the World (Cinerama), 3rd wk.	200
Riverside—	The Absent-Minded Professor (BV), 3rd wk.	150
Strand—	Exodus (UA), 6th wk.	200
Times—	Please Turn Over (Col), 3rd wk.	175
Towne—	All in a Night's Work (Para), 2nd d.t. run	125
Uptown—	Gone With the Wind (MGM), reissue, 3rd wk.	300
Warner—	Portrait of a Mobster (WB); Blueprint for Robbery (Para)	90
Wisconsin—	Stage presentation of Flower Drum Song	300

'Professor' Far Outstrips Other Minneapolis Fare

MINNEAPOLIS — "The Absent-Minded Professor" in its third week at the State Theatre made the best showing among all first-run attractions with a rating of 200 per cent. Most other offerings, both new ones and holdovers, hovered near the average mark.

Academy—	Exodus (UA), 16th wk.	100
Avalon—	The Immoral Mr. Teas (Pan-Ram), 5th wk.	100
Century—	Seven Wonders of the World (Cinerama), reissue, 4th wk.	85
Gopher—	Eichmann, the Murderer (Operation Eichman) (AA)	105
Lyric—	Serengeti (AA); Ten Who Dared (BV)	100
Mann—	Spartacus (U-I), 9th wk.	125
Orpheum—	Gone With the Wind (MGM), reissue, 3rd wk.	125
St. Louis Park—	Mein Kampf (Col), 3rd wk.	135
State—	The Absent-Minded Professor (BV), 3rd wk.	200
Suburban World—	The Secret Partner (MGM)	125
Uptown—	Black Sunday (AIP), 2nd wk.	100
World—	Question 7 (De Rochemont), 2nd wk.	125

'Wind' Stays Popular In 2nd Omaha Week

OMAHA—"Gone With the Wind" bettered average figures in its second week at the State and almost equalled the first week. Another holdover, "Cimarron," was above average for the sixth week at the Dundee. "Cinerama" continued to do good business at the Cooper, drawing a lot of groups on "sneak day" from out in the territory.

Cooper—	This Is Cinerama (Cinerama), 12th wk.	165
Dundee—	Cimarron (MGM), 6th wk.	120
Omaha—	The Enemy Below (20th-Fox); Between Heaven and Hell (20th-Fox), reissues	85
Orpheum—	Sanctuary (20th-Fox)	90
State—	Gone With the Wind (MGM), reissue, 2nd wk.	120

Clair Huffaker to Write 'Hole in Rock' Screenplay

HOLLYWOOD—Clair Huffaker has been signed by Ensign Pictures to write the screenplay "Hole in the Rock," the story of a pioneer trek across the Grand Canyon in the 1870s. The film is blueprinted to roll in the fall on location in Utah, with a budget of \$3,000,000, under the supervision of Kermit J. Sessions, in charge of production for Ensign. Under contract to 20th-Fox, Huffaker pens two pictures a year on a nonexclusive basis for the Westwood studio.

Mack McWilliams Feted; More Marcus Plan Films Asked by Wisconsin ITO

MADISON—About 100 exhibitors and exchange men gathered at the Loraine Hotel here May 9, to help veteran F. J. "Mack" McWilliams, a showman for more than 50 years, celebrate his 87th birthday.

Practically every man in the room asked for and was accorded an opportunity to laud "Mack" and the efforts he made in behalf of the industry as a whole. After the luncheon in his honor, he was presented a plaque as a token of the esteem in which he has been held down through the years.

ALLIED REGIONAL MEETINGS

Following the luncheon, a regular regional meeting was held for Allied exhibitors. After an introduction by Ed Johnson, president of the association, Milton Fineberg of National Screen Service answered questions from the floor. He noted that the consolidation of the Milwaukee and Chicago branches was an economic necessity.

"No, we feel we are heading in the right direction," he said. "The combined office is slowly beginning to catch up and I feel sure service will be adjusted satisfactorily in the very near future."

Asked why teaser trailers don't come in regularly, Fineberg pointed out that NSS doesn't make them, it only distributes them, and asked that exhibitors give three weeks advance notice, then "we can promise you delivery before playdate." He also explained that delay on the shipment of mats and press sheets is a matter of short-ages.

A resolution was adopted suggesting that National Screen put more emphasis in its accessories on the word "Technicolor," or other color processes, by enlarging the type size. This resolution also criticized the size type sometimes used for the production titles on the 30x40s and 40x60 posters, pointing out that they are too small to attract people from a distance.

Another resolution urged all distributors to provide more feature production for television saturation handling; also more prints to be made available so that many more theatres can be brought in under the Marcus Plan.

NEED CAREFUL SELECTION

"It is further urged," the resolution stated, "that extreme care be exercised in selecting the productions to be handled under Marcus Plan saturation in order not to defeat the purpose of the plan by providing productions of questionable entertainment value."

Oliver Trampe explained an increase in rates by Film Service. He said: "I know that it is disagreeable to all, having to raise prices. But, as you know, we are in the transportation business, under government regulations, so we have no side angles where we can up additional revenue. All our drivers get union scale wages; prices are mounting, and so are our costs. Our biggest problem has been the loss of the small theatres—and a great many of them have cut down to one change a week, so you can understand our situation."

"Actually, our income dropped \$6,000 the first three months on this business. We've tried to diversify insofar as we can;



F. J. McWILLIAMS

we've taken on other lines, magazines for example, in order to be able to maintain the same quality of service to you exhibitors. In the last four years we've been exploring the possibilities of air freight. Ray and I have to depend on your confidence; we understand your problems, and are trying to do a good job. Ours is the cheapest and best type of service you can get. Try some of the others and then judge."

Trampe said his firm would be happy to go back to the old arrangement if exhibitors would get back on the three-changes-a-week schedule. A question then came up relative to whether Film Service would be interested in handling the concession transportation business. This would mean that the candy and popcorn deliveries would be made along with the film. To which Trampe asserted that his firm would be happy to take on this line. It was decided to study the possibilities, and report later after members of Allied were contacted.

Someone then intimated that Bud Rose had come in for a windfall, getting the MPI to push "Friendly Persuasion." Rose who was present, replied: "I had nothing to do with it. They got in touch with my boss, and a deal was worked out with Allied Artists. Those pictures belong to you as stockholders in MPI. You, of course, will be expected to play the pictures to keep MPI in business."

MPI CAN HELP EXHIBITORS

Johnson: "It is true, we encouraged you exhibitors to get into MPI, and this is a start. Here's where you can help."

A general discussion then followed regarding the Marcus Plan, with Larry Boeitz of Wausau explaining his success. He said all exhibitors should get in on the plan. "You should use good pictures. Say 'The Great Impostor,' for example. It really did a great job for us. The distributor generally can be counted on to come in for about 50 per cent."

OMAHA

Jack Klingel, Omaha city manager for the Cooper Foundation Theatres, Lincoln, said everything was set for the opening of "Spartacus" at the Dundee Theatre Thursday (25). He has arranged an invitational preview for Wednesday night. At a management test screening, he said, "We had the clearest picture I have ever seen" for the Super Technirama 70 mm movie . . . Don Wells, formerly manager of Cooper Foundation's Lincoln Theatre in Lincoln, is now manager of the Dundee, which underwent extensive remodeling and redecorating recently and has had a successful run with "Cimarron." The Dundee, located in one of Omaha's better residential areas, formerly had specialized in art and foreign films.

Guy Griffin, owner of the Cass Theatre at Plattsmouth, is a busy commuter between Omaha to attend the Ak-Sar-Ben races. It is about the only time of the year he strays away from Plattsmouth south of Omaha . . . Gene Jacobs, United Artists exchange manager at Des Moines, and Harry Peterson, UA salesman out of Des Moines, were in Omaha for a meeting with Cal Bard, UA city manager here . . . Earl Kerr, who has a number of theatres in this area but lives in Colorado, was a visitor on the Row last week.

R. V. Fletcher, former exhibitor at Hartington and an old-timer in the film industry, visited old friends on the Row . . . Dorothy Weaver, 20th-Fox assistant cashier, took a week of her vacation but made it clear it was not a vacation—"just working twice as long hours at spring house-cleaning" . . . Bill Wink, Allied Artists booker, also vacationed "working in my yard."

Clarence "Slim" Frasier, exhibitor at Havelock, was in town booking and commented that the recent soaking rains were "just what the doctor ordered" for the farmers' seed plantings in that area . . . W. O. Williamson jr., Warner Bros. division manager from New York, and Joe Young,

Des Moines exchange manager, were in Omaha to meet with Bob Hirz, city manager, and Ken Claypool, booker . . . Ernie Van Wey, veteran in the movie business at Gothenburg, visited friends on the Row.

Walt Jancke and Irv Dubinsky, Lincoln exhibitors, were in town for a screening . . . Joy Bauer, former secretary to the Fox exchange manager, and her horse were featured in a half-page full color picture story on the front of the World-Herald women's section. Actually the horse, Aeroflint, belongs to Joy and her husband Raymond, a Lincoln candy manufacturer. Aeroflint had been nominated for the Kentucky Derby and was in training at Hot Springs for the Arkansas Derby when his hoof was bruised. The Bauers had to withdraw him from both and "we were heartbroken," said Joy.

Exhibitors on the Row included Iowans Charles Vickers, Mapleton; Cecil Walker, Ida Grove; Jim Travis, Milford; S. J. Backer, Harlan; Frank Good, Red Oak, and Nebraskans Scotty Raitt, Genoa; Sid Metcalf, Nebraska City, and Clarence Frasier, Havelock.

DES MOINES

Drive-in theatres have been opening rapidly during the last few weeks . . . The Skyvue Drive-In in Waterloo opened in late March . . . James Maus is the new manager at the recently opened Burlington Drive-In. Maus comes from Omaha where he served as an assistant manager . . . The South Ottumwa Drive-In opens its ninth season this year with several improvements, including redecorating of the concession area and installation of oven equipment for pizza . . . April 14 was opening night for the Lakeland Drive-In north of Milford . . . the Plattsville Drive-In, Dubuque, held its 1961 premiere April 19 . . . Carl Schwanebeck, Kerr Theatres manager in Knoxville, announces the opening of the Frontier Drive-In . . . The Spirit Drive-In, Spirit Lake, was open for several weekends before beginning its nightly season May 14, according to Manager Darryl Steen . . . The Skylark Drive-In, Creston, has launched its seventh year.

The Dubuque Drive-In, destroyed by fire March 28, has been rebuilt and reopened. A new screen, 80x55 feet, has been built. The Central States theatre is managed by Harley Moore . . . Wind destroyed the screen at the Town and Country Drive-In near Centerville and Mr. and Mrs. Wayne McCalment have installed a new wide-screen . . . The Boone Drive-In is also enlarging its screen.

The Croft Theatre at Bancroft has been closed permanently by Mr. and Mrs. Richard Chipman, owners. The Chipmans will operate the theatre at Marion . . . Herman Fields, Pioneer Theatre, was honored at a farewell luncheon in Clarinda by the Clarinda Chamber of Commerce prior to his leaving for Beverly Hills, California, where he will make his home.

WB's "The Music Man" is being produced and directed by Morton DaCosta.



WINS BEAUTY PRIZE—The Cooper Theatre of Omaha was presented the Beautification Unlimited Award offered by the Women's Division of the Omaha Chamber of Commerce "for outstanding contribution toward a more beautiful city award." Receiving the plaque from Gale Davis (center), chairman of the chamber awards committee on behalf of Cooper Foundation Theatres headquartered in Lincoln are Jack Klingel (right), manager of Cooper Foundation theatres in Omaha, and Michael Gaughan (left), Cooper Theatre manager.

Service Award Is Given To Miss Dunne in Omaha

OMAHA—Beth Israel's Humanitarian Service award of 1961 is in Irene Dunne's possession now. The film and stage actress received the synagogue's ninth annual citation at a dinner attended by more than 500 persons. She is the first woman recipient.

She received another honor, too, a commission in the mythical Great Navy of Nebraska. Gov. Frank Morrison presented this tribute. Past Beth Israel congregation president Dan Gordman presented the synagogue award.

Speakers included columnist Bob Conside, Rabbi Benjamin Groner; V. J. Skutt, president of Mutual of Omaha, and Maurice Katzman, former congregation president. The toastmistress was Mrs. Isadore Elewitz.

PERSONAL ETHICS PRAISED

The Beth Israel citation recognized Miss Dunne's "rigorous and lifelong adherence to a strict code of personal ethics and piety," the "generous sharing of her talents on behalf of an abundance of charitable projects" and "her invaluable leadership in the enhancement of the cause of good will and brotherhood."

Film clips from several of Miss Dunne's movies were shown, including five for which she received Academy Award nominations.

Miss Dunne in recent years has devoted most of her time to charitable and public service work, such as representing the United States as alternate delegate to the twelfth general assembly of the United Nations. She left Omaha after the presentation for New York City to attend a meeting of the United States Committee to the United Nations on which she now serves.

She said she believes "the work of UN welfare agencies in providing food, clothing and health services to areas which need it is reason enough for the existence of this great world forum."

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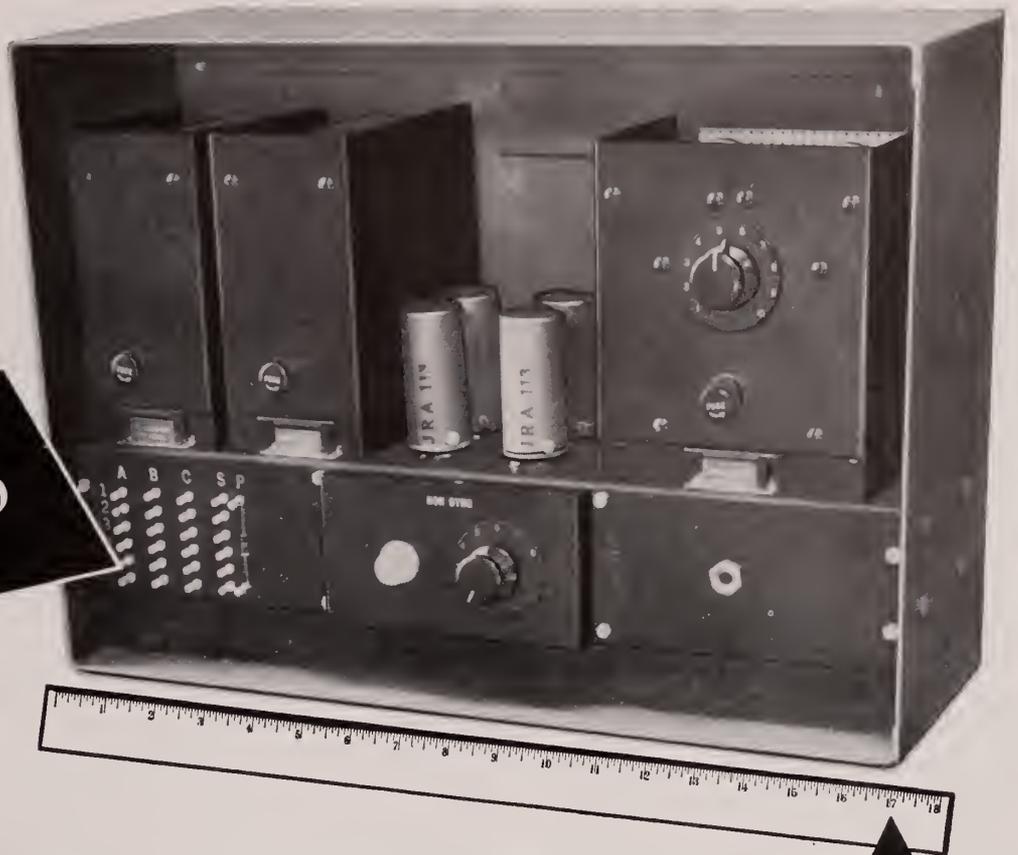
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MILWAUKEE

Gone With the Wind," in its third week at the neighborhood Uptown Theatre, was packing 'em in. Sometimes Henry Kratz, manager, goes out on the sidewalk to announce, "Sorry folks, nothing but a single here and there!" A few from the long line jump at the chance, and the remaining fans try another night.

The folks at U-I were saddled with some unnecessary telephone calls when we wrote "With 'Spartacus' appearing in several neighborhood theatres . . . etc . . ." when we should have written "Ben-Hur." And all U-I could say was that it obviously was a mistake. It certainly was. Excuse, please. Manager Pat Halloran was called to St. Louis by the death of his brother Gordon F., 51. Gordon started for 20th-Fox as a poster clerk and worked his way up to advertising sales manager and finally to branch manager. At the time of his death, however, he was with the Kelly-Reed Enterprises.

Al Meskis, former Warner Theatre manager here, is now managing the Delavan at Lake Delavan for Standard Theatres. It is an ideal spot for Al with his background and experience . . . Comedian Danny Kaye, will come to Milwaukee June 16 for the midwest premiere of his "On the Double" at the Riverside Theatre . . . An item appearing in the Peoples Column of the Milwaukee Journal, chided some theatremen for not inserting starting times of their films, necessitating a telephone call to the theatre in question. "Why not always print the time schedules next to the name of the picture or right beneath?" wrote the ardent fan: "We want to get to the show at the beginning!"

Looks like a repeat performance on the part of Tower Theatre Manager Al Camillo. The Better Films Council sponsored the premiere there of "The Trapp Family," and it resulted in a packed house, and subsequent extraordinary grosses. Comes now the combination of "Hand in Hand," and "The Little Shepherd of Kingdom Come," the type of family pictures groups such as the Better Films Council, the mayor's motion picture commission and the Women's Federation have been plugging for. So, the Women's Federation did the sponsoring this time, and promptly sold 6,500 advance tickets, with an impressive holdover run in the offing.

Also along the promotional line is the excellent job currently to be witnessed at the Palace on "Seven Wonders of the World." The Wisconsin Telephone Co., and the Wisconsin Electric Power Co. sponsored the premiere night, filling the house. Since then, busloads have come in from places as far as Rapid City, S. D. Groups, such as 375 from Hales Corners, 300 from Mount Horeb, Beloit, 200; Elkhart Lake, 200; Scout Group, Racine, 100, and a host of varying figures from Verona, Cascade, Batavia, Oshkosh, Reeseville, Markesan, Sheboygan, Monroe, Hortonville, to say nothing of the many schools in the Milwaukee area. In addition, Manager Milt Harmon has a special matinee on Wednesdays for the Golden Agers at \$1 each, and they come in busloads from all over the county.

Thanks for a job well done went to station WRIT's Wake-A-Thon participants, in token of their having topped the \$5,000 mark for the Variety Club's fund raising chest on behalf of the Mount Sinai epilepsy clinic, including Chief Barker Bernie Strachota, announcers Bob Bennett, Don Bruce, and all the barkers and their wives.

Towne Theatre Manager Joe Reynolds, got "the business" from several winners who anticipated a complete wardrobe for free, account Joe offered a duplicate of the costume Miss McLaine wore in the picture. Towels, the women got. Tieins were arranged with the Sanson Stores, and six newspapers in this area.

MINNEAPOLIS

After having spent more than \$300,000 remodeling and redecorating the Mann Theatre, Ted Mann is getting ready to give the Suburban World in the Lake and Hennepin area a \$150,000 facelifting. Work is expected to start soon . . . Sim Heller, operator of theatres at Grand Rapids and Milaca, has been elected to a three-year term as a new trustee of Mount Sinai Hospital.

Henry Ehrlich, midwest director of advertising and publicity for Paramount, was in from Chicago for the invitational screening of "One-Eyed Jacks" at the Westgate Theatre. Ehrlich spoke briefly . . . Les Rees, former Boxoffice correspondent here, is recuperating at the home of his daughter and son-in-law (Carol and Max Schulman) in Westport, Conn., after being hospitalized in Minneapolis.

The Minnesota Amusement Co. advertising staff tied in its third holdover week ad for "The Absent-Minded Professor" with astronaut Alan Shepard's recent space flight. A cartoon version of the flight showed Shepard opening the door of his space capsule and saying, "That reminds me, I've got a date to see 'The Absent-Minded Professor' tonight."

Ernie Hill, salesman at Warner Bros., is home recuperating after a recent operation . . . Outstate exhibitors on the Row recently were Judd King, Dell Rapids, S. D.; P. R. King, Adrian; James Randgaard, Staples; Burr Cline, Jamestown,

N. D.; Sid Heath, Wells; Mel Wykoff, Minot, N. D.; Mike Guttman, Aberdeen, S. D., and C. L. Allender, Big Fork.

The Lyric at Lakefield, operated by the Knights of Columbus, closed May 9 . . . Harold Schlais reopened the Lake Theatre at Rib Lake, Wis. . . . Rodger Germann, booker at Paramount, was on a weekend fishing trip at the opening of the season . . . Another Paramount booker, Ann Kregelberg, had some of her cartoons published in Quarter Horse Digest, a national publication. The cartoons will be carried as a regular feature now.

Joe Borowka, MGM auditor, was in . . . The Gopher Theatre changed the title of "Operation Eichmann" to "Eichmann, the Murderer" in its newspaper ads, although the original title is still carried on the screen . . . Paul Preo, representative of Eastman Kodak's film division, was in from Rochester, N. Y., calling on exchange inspection departments.

LINCOLN

The Varsity and State theatres' male employees have discarded their green uniforms for sharp new brown ones, two-toned with a bit of gold trim. Nebraska Theatres' city manager, Walter Jancke, did the shopping with Gelhaar Uniform Co. in Kansas City . . . Walter, by the way, still is able to look out of his one office window. The auto park garage construction blocking his view is at a standstill. Laborers have struck against contractors in Lincoln as new contract negotiations hit a stalemate.

Swords and steaks are on Walt Jancke's mind these spring days. As chairman of the Navy League's advisory council on Navy affairs, Walt is arranging for the purchase of a sword to be presented to the leading Naval ROTC student at the University of Nebraska in June. As chairman of the Lincoln Chamber of Commerce's publicity and promotion committee, he's completed the launching of "Lincoln-Land" steaks. Chamber directors endorsed the earlier publicity committee's approval of the loin-type steaks after they lunched on the special Nebraska beef cuts.

Brooks Leaving Embassy To Return to 20th-Fox

NEW YORK—Dick Brooks has resigned as national press contact for Embassy Pictures to rejoin 20th Century-Fox as metropolitan press representative. Brooks' first post in the industry was with 20th-Fox in the publicity and exploitation department.

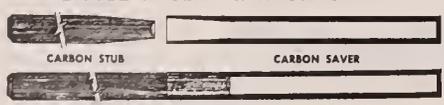
In his new capacity, Brooks will function under Nat Weiss, publicity manager, in coordinating activities with newspapers, magazines and syndicates.

Improvements in Alliance

ALLIANCE, NEB.—Prior to reopening the Elite Theatre May 5, owner Ray Stephany had the entertainment center repainted and an attractive new carpet laid. L. C. Hayden is resident manager of the Elite for Stephany.

Bill Leslie plays the romantic leading role in Warner Bros.' "The Couch."

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- No change in price

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THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Big Profits in Reissued 'Persuasion' With Samantha as Promotion Star

"Friendly Persuasion" and "Wichita," the reissue package brought out by Motion Picture Investors through United Artists, were played in Hope and Helena, Arkansas towns of 7,500 and 11,000 population, recently and did better business than "75 per cent of the new pictures" have been doing in the same situations.

This report comes from Jack D. Braunagel, head of the Jay D. Bee Amusement Co., which has the Paramount and Malco theatres in Helena, the Saenger and Dixie Drive-In in Hope, the Williams in Ashdown and the Hoo-Hoo Theatre in Gurdon, Ark.

SINGLE BILL SITUATIONS

Both Hope and Helena are single bill situations, so the double bill was split. At Helena, "Persuasion" went into the Paramount Theatre and "Wichita" in the Jay D. Bee Drive-In there. Introducing details on the promotion, Braunagel comments: "Our results on 'Friendly Persuasion' were that, except for 'Swiss Family Robinson,' we were able to outgross any Sunday picture date we have had since the first of the year in both towns. We found 'Friendly Persuasion' can do better business than 75 per cent of the new pictures have been doing for us."

Promotion was started with two-inch ads of the goose biting the boy two weeks in

advance, placed on the Thursday grocery ad pages. Pressbook ads were used and all were good, Braunagel reports. The regular theatre space was increased about 20 per cent on that date.

The teaser trailer was screened two weeks in advance, along with a tape announcement that was taken from the radio copy. On the end of this tape announcement a personal recommendation that this was a family picture was added.

National Screen material was used for lobby displays, and this is a big improvement over the original paper, the Arkansas showman reports.

The standout stunt was Samantha in person! A goose (farm variety) was put into a pen in the lobby one week in advance, and presented as a "movie star in person." This resulted in a lot of humorous comments and even brought people downtown to see the visiting stage queen.

Conducted concurrently was a Samantha interview contest, in which students were asked to write purported interviews with the visiting "movie star in person." The local newspaper announced the contest and printed the winning interviews. Show tickets were prizes.

SAMANTHA ON STREET

Samantha also was used as a street ballyhoo, with a pretty girl leading her on a leash down main street on a Saturday. Samantha got lots of laughs during the picture for every time the goose honked in the picture on the screen, Samantha in the lobby would answer with louder honks, some of which carried into the auditorium—good for laughs. Since the picture ends with a scene showing the goose, many outgoing patrons stopped to talk with the "movie star!"

Braunagel recommends the use of radio on "Friendly Persuasion." Radio will sell, he says, reporting that the new live action spots are excellent. At Helena, the spots were used ten the day before opening and ten opening day.

Premiere Photo in Paper

The Meriden, Conn., Record ran a three-column picture showing Charles Tolis greeting a few of the audience of 800 which attended the premiere of "Ben-Hur" at the Meriden Theatre.



Pressbook ads stress the happy, family-type story.

'Night's Work' Cards Go To Office Secretaries

In behalf of "All in a Night's Work," at the Center at Buffalo, Manager Ben Dargush issued invitations on a replica of a memo book page. The copy: "To . . . A Hard Working Secretary. From . . . Center Theatre. Take Wednesday night off (date) and have a rousing good time watching Dean Martin and Shirley MacLaine in the freshest, raciest comedy of the year, 'All in a Night's Work,' in color by Technicolor. Just present this Memo to the doorman at the Center and you and friend are our guests." The invitations were presented to a number of well known secretaries.

Patrons Participate

Patron participation contests are now the vogue. In Spokane, Wash., Joe Furfaro offered a transistor radio to patron guessing nearest correct attendance for "Swiss Family Robinson," and got a 7,000 response. In Riverside, Calif., Dave Lackie invited ticketholders to guess who won "The Sundowners" sheep-shearing contest, before viewing film.

Dog Collars on Staffers

A unique wrinkle was unearthed by Steve Souttar, Fox manager in North Platte, Neb., for "One Hundred and One Dalmatians" as a result of a suggestion of a staffer. Bright colored dog collars were worn around each staffer's neck with tags plugging the picture, starting three weeks in advance.



Samantha, a goose in a cage in the Paramount Theatre at Helena, Ark., honked in answer to the goose on the screen in "Friendly Persuasion," and was the visiting "movie star in person" who was the subject of "interviews" written by school students.

Benefit Matinee Pays Sponsor and Theatre

When word reached Paul Reynaud, manager of the Capitol Theatre in Union City, N. Y., that the Service Clubs Council of suburban North Hudson was seeking a theatre to run a benefit matinee to raise funds for a new building at the Girl Scout summer camp at Lochbrae, he immediately phoned a member of the council and offered to rent the Capitol.

The cincher was an offer to help put on the benefit, using his own time.

The council picked the Saturday before Christmas, but Reynaud talked them out of this because it was too short a notice and too close to Christmas. So they let him pick the date and make up the program. Reynaud picked six weeks later to give everybody plenty of time to go to work and raise most of the money needed (\$1,800).

Manager Reynaud ordered a special screen trailer for use beginning a month in advance, and had 2,500 special hard tickets printed (1,500 at 50 cents and 1,000 at 75), with a merchant ad on the back of each to pay for the cost. Then he lined up the officers of all service clubs, organizations, schools, societies, merchants, Boy Scouts, Sea Cadets, Salvation Army—all interested in youth work—and delivered to each packs of 5, 10, 15, etc., tickets. Every Girl Scout was given two tickets to be paid for by the parents. All the Boy Scouts were enrolled as ticket salesmen.

The 2,500 tickets thus were disposed of.

A triple feature show was booked, and referred to the council. A science-fiction feature was eliminated and a Three Stooges-Our Gang comedy substituted when there were objections.

Several hundred teenage records were promoted for a giveaway, presented on first come, first served basis.

Pay day came; over 1,200 attended, mostly youngsters, with "The Bowery Boys Meet the Monster" apparently too much for the adults.

"The candy stand took an awful beating," Reynaud reports. "We ran out of candy, popcorn, and ice cream and the soda machines went dry. Had to borrow from another theatre for the evening show and for Sunday. I sure did get behind this show for a month and it was a financial success for both the service council and the theatre."

The council realized most of its \$1,800 goal.

Cutout Figures on Tour For Minneapolis 'Boys'

Ushers carrying cutouts of the figures from the 24-sheet on "Where the Boys Are" toured downtown Minneapolis on nights the stores were open, during selected hours during the day and through the University of Minnesota campus at lunch hour. Ed Linder, manager of the Gopher Theatre, placed radio contests on three stations, using passes as prizes. Both the street stunts and the contests were designed to attract the younger generation.

The book wholesaler's trucks, also the news dealer's, carried banners; record shops, etc., had window displays and the Sunday Tribune gave picture space on the film.

Telephone Talk With Sue Ann Langdon Wins Major Publicity for 'Impostor'



Size frequently can be a promotion asset. Here the title appears in cutout letters two and a half feet high stretched across the high lobby of the RKO Keith in Syracuse, N. Y.

Major breaks for "The Great Impostor" resulted from a telephone interview arranged by Sol Sorkin, peerless showman at RKO Keiths in Syracuse, N. Y., for Bob Sokolsky, drama critic—radio and television editor of the Herald American, with Sue Ann Langdon, a female lead in the film. Sokolsky talked with Miss Langdon in Hollywood for 15 minutes.

The interview was set up through Blanche Livingston of the RKO advertising department in New York.

In return for paying the 15-minute phone toll, a large color drawing of Miss Langdon appeared on the front page of the Star magazine section of the Herald American, plus an inside story and a review, and a still photo plus a special story, a review and a still on the inside pages. In addition, radio station WOLF took a tape-recording of the interview, and

broadcast it a number of times over the air.

WOLF also assigned Ron Roberts, a radio announcer who happily resembles the original impostor, Fred Demara, not only in looks but also in size, to walk the streets selling \$2 bills for \$1.75. He sold 100 of the \$2 (at the theatre's expense), but that isn't all. If anyone walked up to him and said, "Are you the great impostor?" he received two free tickets to see "The Great Impostor." Clues were broadcast as to where and when the radio station impostor was walking the streets. These were given ten times daily for three days before opening.

A sneak preview was held on Friday two weeks before opening. Patrons were given comment cards and had an opportunity to win guest tickets for their comments. These comments were then used in the second-week ads.

Distributions included 2,500 library cards at all public libraries, plus those at Syracuse University and Le Moyne College; 3,000 great impostor identification cards, which included among other things, Professor of Psychology, Warden, Royal Canadian Surgeon, and 5,000 special heralds.

An indoor lobby display featured massive cutout letters (2 feet tall and 6 inches wide). This was up three weeks in advance.

Keiths had received 50 of the Henry Mancini records from "The Great Impostor," and these were given out by radio station WNDR to the first 50 persons who identified the music from the film. All that was necessary was a postcard.

One-sheets were displayed in drugstores, variety stores, Woolworth, Kresge, Grant's, McCorry's where the Perma Books pocket edition is sold.

According to Manager Dick Goldsworthy, the Pepsi bottle cap auction is the "most," as a business stimulator. Dick is on his third year with such a weekly affair, and never fails to pack his Everett, Wash., theatre. Kids, without bottle caps, and adults pay full fare. Merchants provide prizes.



Dural Goodwin, assistant manager at the Capri Theatre in Pampa, Tex., went to the Catholic priest and borrowed a cassock and beretta, to the police department for a policeman's full uniform and sidearm and to the General Hospital for a surgery gown, white cap and mask, and he had the makings of a very successful street ballyhoo. Three boys, attired as above, strolled downtown and through the stores, and rode around in a red convertible. As a gag, a policewoman wrote a traffic ticket for the "cop" carrying the "Impostor" sign, which made the newspapers.

Cost-Free Promotion for Flag Day: VFW Foots Bills and Scouts Do Leg Work



Picture shows members of VFW post of Forest Park giving "Flag Cards" away in lobby of theatre to patrons attending theatre the Saturday before Flag Day.

A successful theatre is a live theatre, where something is going on all the time, day in and day out. Upcoming is Flag Day, on June 14, an occasion for a civic goodwill gesture.

Described in the following paragraphs is a cost-free Flag Day promotion that will add a bit of activity to a midweek date. It was arranged for Flag Day 1960 by Hugh Borland, tireless manager of the Forest Theatre in the Chicago suburb of Forest Park.

First he designed an appropriate card, 3½x6½, as a giveaway. A small American flag was attached, designed to be worn as a label adornment on Flag Day. Copy included a verse and the Allegiance to the Flag. The Veterans of Foreign Wars was lined up as the sponsor to pay the cost. The copy follows:

Compliments of
Veterans of Foreign Wars
Post 7181—Forest Park

FLAG DAY
(Flag cluster illustration)

JUNE 14

Pin on Your Lapel or Dress
You'll Be Proud to Wear Old Glory!
Proud to Be an American!
FOR GOD AND COUNTRY
COMMUNITY, STATE AND NATION.

Allegiance to the Flag!

I pledge allegiance to the flag of the
United States of America, and to the
Republic for which it stands; one
nation under God indivisible with
Liberty and Justice for all.

PLEASE FLY YOUR FLAG ON FLAG DAY.

In discussing the promotion with Cmdr. Edward Streschein of the VFW, he disclosed he was deeply concerned over the laxity in displaying flags in homes on Flag Day. Borland came up with the suggestion that the theatre award passes to persons displaying a flag in their windows or in front of their homes on June 14, such passes to be made up specially for the award. The VFW chief agreed to pay for the printing, etc.

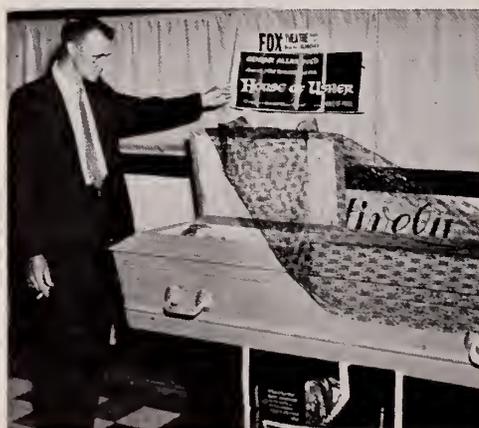
The VFW post secured the services of the Boy Scouts to go around on bicycles checking homes displaying flags. Those displaying flags in window or in front of home were given a single pass, the idea being that a second ticket would be paid for an accompanying member of the fam-

ily. And it worked out that way. Over 90 per cent of passes that came in were accompanied by an extra paid admission. In some cases two extra adult admissions or more along with extra children tickets accompanied the Flag Award pass.

Each Scout had a large sign with a copy on "Flag Day Award" attached to his luggage carrier on rear of his bicycle.

To publicize the Flag Day giveaway, Borland suggested that members of VFW lodge go to the town hall and present Mayor William Meyers a complimentary Flag Day card. He also suggested that the post display flags in lobby of theatre beside the table where flags were given away by the V.F.W.

Dean Matthews, manager of the Fox Theatre in Portland, Ore., stirred up unusual interest in "Pepe" by an imaginative stunt. He and his assistant manager, clad in their tuxedos, stenciled the signatures of some 22 players in the picture on the sidewalk outside the theatre starting at mid-evening.



Willard Smith works hard in the grassroots town of Sulphur, La., keeping the Fox Theatre playing to profitable patronage. With Pittman Theatres of New Orleans, which operates the Fox, a year, Manager Smith puts out continuous promotions to make the townsfolk look up and attend his screen offerings. Here he is seen looking at a real coffin with a manikin inside, which he stationed in an appropriate spot in his lobby for "House of Usher." He's a manager his circuit is happy to have.

Two Stunts Click Big For Manager Hawkins

A pair of promotions by Jim Hawkins, manager of the Ritz at Columbia, S. C., gained excellent newspaper space and boosted his boxoffice as well.

The night before he opened the horror film, "Black Sunday," he laid a bed in front of his boxoffice and "Dracula" slept there through the night, "so that he could buy the first ticket" on the opening day, the newspaper reported the stunt. An usher, suitably garbed, played the movie monster. He actually spent the night in front of the theatre.

A couple of weeks later (about April 15), Hawkins staged a late show for "all broke taxpayers." Outside the theatre, a sign read: "You broke? We're broke! Everybody's broke. So to help you relax and forget your tax problems, I'm admitting two broke tax payers for the price of one to our broke late show."

Newspaper accounts quoted Hawkins as saying, "You'll have to guess what the picture is. We had to beg it from the film company."

In tiein with a local restaurant, five steak dinners were awarded at the late show to "five hungry broke taxpayers." Admission for two was 75 cents.

Revival of Organ Music At Plaza in El Paso, Tex.

Patrons of the Plaza Theatre in El Paso, Tex., are enjoying a revival of music from the huge Wurlitzer organ, all through the help of interested citizens. First the instrument, which was built in the Plaza when it was constructed years ago, was renovated by several volunteer experts from the nearby military camp. The electronic-minded young men worked two and a half years putting the Wurlitzer back in playing condition as a labor of love.

Regular concerts are being presented by three organists, Don Shearer, Rex Carnes and George, all volunteers, with the assistance of Jimmy Connor, Frank MacCallum and Quincy Chin. Now another citizen volunteer has been chosen to direct the "public relations" buildup of the organ interludes, namely, Walter E. Hanlon. At his suggestion a mimeographed questionnaire is being passed out to Plaza patrons asking (1), Is this the first time you have heard the Mighty Wurlitzer; (2), How long an interlude for the organ would you like; (3), Have you enjoyed the Mighty Wurlitzer, and (4), What new selections would you like to hear?

Armed Forces Week

May 14-21 is Armed Forces Week. Theatres in some areas have been requested to run free trailers during the week and display a poster. Theatres in some places will admit servicemen in uniform free or at reduced rates.

Model Ships for 'Wackiest'

In addition to a Navy model sub street bally for his "The Wackiest Ship in the Army" run in Pittsburg, Kas., Ralph Wallace tied up with a hobby shop which provided prizes for a model ship building contest. Newspapers carried publicity on contest three weeks in advance. Ralph also persuaded the Navy to serve his customers coffee opening night.

An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V VistaVision; S Superscope; N Naturama; R Regalscope; T Technirama. Symbol ⊕ denotes BOXOFFICE Blue Ribbon Award; ⊕ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST

AND ALPHABETICAL INDEX

† Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary † is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2506	Absent-Minded Professor, The (97) Comedy Drama		BV		2-27-61	††	††	††	††	††	††	††	13+
2473	Alamo, The (162) Historical Drama		UA		10-31-60	††	††	††	††	††	††	††	12+
2516	All Hands on Deck (98) Farce-Comedy		20th-Fox		4-17-61	±	±	±	±	±	±	±	6+4-
2514	All in a Night's Work (94) Comedy		Para		3-27-61	††	††	††	††	††	††	††	8+
2509	Amazing Mr. Callaghan, The (82) Adventure Melodrama		Atlantis		3-13-61	±							1+1-
2524	Angel Baby (98) Drama		AA		5-15-61	††							5+2-
2489	Angry Silence, The (95) Drama		Valiant		12-26-60	††	††	††	††	††	††	††	14+
2496	Another Sky (83) Melodrama		Harrison		1-23-61	†							3+1-
2518	Atlantis, The Lost Continent (91) Science-Fiction		MGM		4-24-61	††	†	±	†	†	†	†	8+1-
—B—													
2517	Behind the Mask (85) Drama		Showcorp		4-24-61	†							1+
2382	Ben-Hur (212) Biblical Drama		Camera 65		11-30-59	††	††	††	††	††	††	††	14+
2517	Bernadette of Lourdes (91) Religious Drama		Janus		4-24-61	±							2+1-
2453	Between Time and Eternity (98) Drama		U-I		8-22-60	±	±	±	±	±	±	±	5+4-
2526	Beyond All Limits (100) Drama		Omat		5-15-61	††							2+
2520	Bimbo the Great (87) Circus Drama		WB		5-1-61	†	±	±	±	±	±	±	4+3-
2504	Black Sunday (84) Horror Drama		AIP		2-20-61	†	†	†	†	†	†	†	7+
2516	Blast of Silence (77) Drama		U-I		4-17-61	†	†	†	†	†	†	†	7+3-
2496	Blueprint for Robbery (88) Crime		Para		1-23-61	†	†	†	†	†	†	†	8+1-
2461	Boy Who Stole a Million, The (64) Comedy-Drama		Para		9-19-60	††	†	†	†	†	†	†	9+
2474	Breath of Scandal, A (98) Comedy		Para		10-31-60	†	±	±	±	±	±	±	7+3-
2473	Butterfield 8 (109) Drama		MGM		10-31-60	††	†	†	†	†	†	†	10+1-
—C—													
2485	Caltiki, The Immortal Monster (76) Sc-Fi'n		AA		12-5-60	±	†						3+4-
2512	Canadians, The (85) Drama		20th-Fox		3-20-61	±		†	†	†	†	†	5+3-
2494	Carry On, Constable (86) Comedy		Gov'n'r		1-16-61	†		†					2+
2495	Carthage in Flames (111) Spectacle Drama		Col		1-23-61	±	±	±	±	±	±	±	7+6-
2433	Chartreuse Caboose, The (75) Panavision Comedy		U-I		6-20-60	†	†						3+
2488	Cimarron (140) Drama		MGM		12-19-60	††	††	††	††	††	††	††	13+
2482	Cinderella (88) Comedy		Para		11-28-60	††	†	†	†	†	†	†	9+2-
2497	Circle of Deception (100) Drama		20th-Fox		1-30-61	†	†	†	†	†	†	†	7+1-
2491	Code of Silence (75) Melodrama		Sterling World-SR		1-9-61	†							1+
2474	College Confidential (90) Melodrama		U-I		10-31-60	±							2+4-
2487	Crazy for Love (80) Comedy		Ellis		12-19-60	±							1+1-
2494	Cry for Happy (110) Comedy		Col		1-16-61	†	†	†	†	†	†	†	9+1-
2521	Cry Freedom (90) Drama		Parallel		5-8-61	±	†	†					3+1-
2521	Curse of the Werewolf, The (91) Horror Drama		U-I		5-8-61	††	††	††	††	††	††	††	7+
—D—													
2464	Dark at the Top of the Stairs, The (124) Drama		WB		9-26-60	††	††	††	††	††	††	††	13+
2486	Date Bait (71) Melodrama		Filmgroup		12-12-60	±							1+1-
2512	Days of Thrills and Laughter (93) Comedy Compilation		20th-Fox		3-20-61	††	†	†	†	†	†	†	10+1-
2514	Dead One, The (70) Horror		SR		4-3-61	±							1+1-
2491	Desert Attack (76) Melodrama		20th-Fox		1-9-61	†	†						4+1-
2503	Devil's Commandment (71) Horror		RCIP		2-20-61	±							1+1-
2484	Dog, a Mouse and a Sputnik, A (90) Comedy		F-A-W		12-5-60	†							3+2-
2508	Don Quixote (110) Classic Drama		MGM		3-6-61	††	††	††	††	††	††	††	10+1-
2499	Dondi (100) Comedy		AA		2-6-61	±							3+2-
—E—													
2469	Entertainer, The (98) Drama		Cont'l		10-17-60	†	†	†	†	†	†	†	10+1-
2482	Esther and the King (109) Adventure Drama		20th-Fox		11-28-60	†	±	±	±	±	±	±	8+4-
2490	Exodus (212) Super-Panavision Drama		UA		12-26-60	††	††	††	††	††	††	††	14+
—F—													
2520	Fabulous World of Jules Verne, The (82) Novelty Adv.		WB		5-1-61	†	†	†	†	†	†	†	7+
2479	Facts of Life, The (103) Comedy-Drama		UA		11-21-60	††	††	††	††	††	††	††	12+
2526	Ferry to Hong Kong (103) Adventure Drama		20th-Fox		5-15-61	†	†	†	†	†	†	†	3+2-
2496	Fever in the Blood A (117) Drama		WB		1-23-61	††	††	††	††	††	††	††	9+
2516	Fiercest Heart, The (91) Outdoor Drama		20th-Fox		4-3-61	†	±	±	±	±	±	±	6+3-
2507	Five Guns to Tombstone (71) Western		UA		3-6-61	±	±	±	±	±	±	±	6+5-
2489	Flaming Star (101) Outdoor Drama		20th-Fox		12-26-60	†	†	†	†	†	†	†	10+
2478	Flute and the Arrow, The (78) Documentary Drama		Janus		11-14-60	†	†						7+
2448	For the Love of Mike (87) Outdoor Drama		20th-Fox		8-8-60	††	††	††	††	††	††	††	11+
2483	Four Desperate Men (105) Melodrama		Cont'l		12-5-60	††							2+
2498	Foxhole in Cairo (68) Drama		Para		1-30-61	†	†	†	†	†	†	†	7+4-
2464	Freckles (84) Outdoor		20th-Fox		9-26-60	†	†	†	†	†	†	†	5+1-
2495	French Mistress, A (91) Comedy		F-A-W		1-23-61	±	†	†	†	†	†	†	5+1-
2507	Frontier Uprising (68) Western		UA		3-6-61	†	†	†	†	†	†	†	6+3-
—G—													
2523	Gambler Wore a Gun, The (67) Western		UA		5-15-61	±							1+1-
2472	G. I. Blues (104) Comedy/Music		Para		10-24-60	†	†	†	†	†	†	†	8+2-
2468	Girl of the Night (83) Drama		WB		10-10-60	†	†	†	†	†	†	†	8+3-
2495	Go Naked in the World (103) Drama		MGM		1-23-61	†	†	†	†	†	†	†	9+2-
2491	Goddess of Love, The (68) Spectacle		20th-Fox		1-9-61	†							2+2-
2500	Gold of the Seven Saints (88) Outdoor Drama		WB		2-6-61	±	†	†	†	†	†	†	9+1-
2490	Goliath and the Dragon (90) Costume Spectacle		AIP		12-26-60	†	†	†	†	†	†	†	5+4-
3498	Gorgo (78) Adventure Drama		MGM		1-30-61	††	†	†	†	†	†	†	9+2-
2486	Grass Is Greener, The (105) Comedy		U-I		12-12-60	†	†	†	†	†	†	†	9+1-
2481	Great Impostor, The (112) Drama		U-I		11-28-60	††	††	††	††	††	††	††	12+
—H—													
2515	Hand, The (61) Melodrama		AIP		4-17-61	†							1+
2488	Hand in Hand (75) Drama		Col		12-19-60	†	†	†	†	†	†	†	13+
2475	Heaven on Earth (84) Documentary Drama		JB-SR		11-14-60	†	†	†	†	†	†	†	6+2-
2473	Hell Is a City (96) Action		Col		10-31-60	†	†	†	†	†	†	†	9+
2487	Herod the Great (93) Costume Spectacle		AA		12-19-60	†							6+3-
2478	Heroes Die Young (76) Melodrama		AA		11-14-60	†	†	†	†	†	†	†	4+3-
2486	High School Caesar (72) Melodrama		Filmgroup		12-12-60	†							1+
2464	High Time (103) Comedy/Music		20-Fox		9-26-60	†	†	†	†	†	†	†	9+
2513	Hippodrome (96) Action, (English-dubbed)		Cont'l		3-27-61	†	†	†	†	†	†	†	4+
2499	Home Is the Hero (83) Drama		Showcorp		2-6-61	††	††	††	††	††	††	††	5+
2506	Hoodlum Priest, The (101) Drama		UA		2-27-61	††	††	††	††	††	††	††	10+
—I—													
2459	I Aim at the Stars (107) Biographical Drama		Col		9-12-60	†	†	†	†	†	†	†	9+
2467	It Happened in Broad Daylight (97) Drama		Cont'l		10-10-60	†	†	†	†	†	†	†	7+
2503	It Takes a Thief (94) Melodrama		Valiant		2-20-61	†							1+
—J—													
2481	Jazz Boat (96) Drama/Music		Col		11-28-60	†	±	±	±	±	±	±	4+2-
2479	Journey to the Lost City (90) Adventure Drama		AIP		11-21-60	†	±	±	±	±	±	±	6+5-
—K—													
2466	Key Witness (81) Drama		MGM		10-3-60	†	†	†	†	†	†	†	8+1-
2471	Kill Me Tomorrow (80) Melodrama		Tudor		10-24-60	†							1+
2507	Konga (90) Horror Drama		AIP		3-6-61	†	†	†	†	†	†	†	7+1-
—L—													
2466	Last Woman on Earth, The (71) Melodrama		Filmgroup		10-3-60	†							1+1-
2505	League of Gentlemen, The (113) Comedy-Drama		Kingsley		2-27-61	††	††	††	††	††	††	††	11+
2482	Left, Right and Center (90) Comedy		Bentley		11-28-60	††	††	††	††	††	††	††	9+1-
2476	Legions of the Nile (91) Action Spectacle		20th-Fox		11-7-60	±	±	±	±	±	±	±	3+8-
2465	Let No Man Write My Epitaph (106) Drama		Col		10-3-60	†	±	±	±	±	±	±	10+1-
2458	Let's Make Love (118) Comedy/Music		20th-Fox		9-5-60	††	††	††	††	††	††	††	13+
2493	Little Angel (90) Comedy-Drama												

REVIEW DIGEST AND ALPHABETICAL INDEX

In the summary ++ is rated 2 pluses, = as 2 minuses.

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2501	Mania (85) Ho. Dr.	.....	Valiant	2-13-61	+		+						2+
2512	Mailbag Robbery (70) Ac.	.....	Tudor	3-20-61	+								1+
2503	Mark of the Devil (73) Melo.	.....	RCIP	2-20-61	±								1+1-
2484	Marriage-Go-Round, The (99) © Comedy	.....	20th-Fox	12- 5-60	+	+	±	±	±	±	±	±	10+1-
2525	Master of the World (104) Science-Fiction Drama	.....	AIP	5-15-61	±	±	±	±	±	±	±	±	7+1-
2518	Mein Kampf (121) Documentary	.....	Col	4-24-61	+	+	+	+	+	+	+	+	9+
2469	Midnight Lace (108) Dr.	.....	U-I	10-17-60	±	+	+	+	+	+	+	+	12+
2504	Mighty Crusaders, The (87) © Spectacle	.....	Falcon-SR	2-20-61	±								1+1-
2502	Millionaires, The (90) © G. B. Shaw Comedy	.....	20th-Fox	2-13-61	+	+	+	+	±	±	±	±	9+1-
2523	Minotaur, The (92) © Adv.	.....	UA	5-15-61	+	±	±						3+2-
2500	Misfits, The (124) Drama	.....	UA	2- 6-61	+	+	+	+	+	+	+	+	13+
2499	More Deadly Than the Male (60) Crime Melodrama	.....	Schoenfeld	2- 6-61	±								2+
-N-													
2470	Natchez Trace (80) Adv.	.....	Panorama-SR	10-17-60	+								1+
2519	Nature Girl and the Slaver (70) Adv.	.....	UPRO	5- 1-61	±								1+1-
2470	Never on Sunday (97) Com-Dr.	.....	Lopert-UA	10-17-60	±	+	+	+	+	+	+	+	10+
2478	North to Alaska (122) © Action Comedy	.....	20th-Fox	11-14-60	+	±	+	±	±	±	±	±	10+1-
-O-													
2451	Ocean's 11 (128) © Com-Dr.	.....	WB	8-22-60	±	+	+	+	±	±	±	±	12+1-
2514	One-Eyed Jacks (141) V Dr.	.....	Para	3-27-61	±	+	+	+	±	±	±	±	13+
2497	One Hundred and One Dalmatians (80) Animated Feature	.....	BV	1-30-61	+	+	+	+	+	+	+	+	12+
2510	Operation Bottleneck (78) Ac.	.....	UA	3-13-61	+	±	±	±	±	±	±	±	4+3-
2509	Operation Eichmann (92) Drama	.....	AA	3-13-61	±	+	-	±	±	±	±	±	8+2-
-P-													
2523	Parent Trap, The (124) Comedy	.....	BV	5-15-61	±	+	+	+	±	±	±	±	11+
2510	Parrish (137) Drama	.....	WB	3-13-61	±	±	±	±	±	±	±	±	9+1-
2509	Passport to China (75) Ac.	.....	Col	3-13-61	+	±	±	±	±	±	±	±	5+3-
2492	Pepe (157) © Comedy/Music	.....	Col	1- 9-61	±	+	+	±	±	±	±	±	12+1-
2520	Pharaoh's Woman, The (88) © Costume Drama	.....	U-I	5- 1-61	±	±	±						3+3-
2469	Please Turn Over (86) Farce	.....	Col	10-17-60	+	+	+	+	+	+	+	+	10+
2519	Pleasure of His Company, The (114) Comedy	.....	Para	5- 1-61	±	+	+	±	±	±	±	±	10+
2477	Plunderers, The (94) Adv. Dr.	.....	AA	11-14-60	+	+	+	+	±	±	±	±	8+1-
2501	Police Dog Story (61) .....UA	.....	2-13-61	±	±	±	±	±	±	±	±	±	6+6-
2515	Portrait of a Mobster (108) Crime Drama	.....	WB	4- 3-61	±	+	+	±	±	±	±	±	10+1-
2522	Portrait of a Sinner (96) Dr.	.....	AIP	5- 8-61	±	+							3+
2511	Posse From Hell (89) W'n	.....	U-I	3-20-61	±	+	+	±	±	±	±	±	7+2-
2477	Price of Silence, The (72) Melodrama	.....	Exclusive-SR	11-14-60	+								1+
2508	Prisoners of the Congo (90) Adventure Drama	.....	Atlantis	3- 6-61	±								1+1-
-Q-													
2516	Question 7 (110) Dr.	.....	DeRochemont	4- 3-61	±								4+
-R-													
2516	Raisin in the Sun, A (125) Dr.	.....	Col	4- 3-61	±	+	+	±	±	±	±	±	12+
2522	Return to Peyton Place (122) © Drama	.....	20th-Fox	5- 8-61	±	+	+	±	±	±	±	±	8+
2526	Right Approach, The (92) © Drama/Music	.....	20th-Fox	5-15-61	+	±							4+4-
2519	Ring of Fire (119) © Outdoor Action	.....	MGM	5- 1-61	+	+	+	±	±	±	±	±	8+1-
2490	Ritual of Love, The (72) Documentary	.....	Pacemaker-SR	12-26-60	+								1+
2511	Rocket Attack, U.S.A. (66) Melodrama	.....	Exploit-Brenner	3-20-61	±								1+1-
2524	Romanoff and Juliet (112) Com.	.....	U-I	5-15-61	±		+		±	±	±	±	6+
2485	Royal Ballet (131) Ballet	.....	Lopert	12-12-60	±				±	±	±	±	4+
-S-													
2506	Sanctuary (90) © Drama	.....	20th-Fox	2-27-61	+	+	+	±	±	±	±	±	8+
2468	Santa Claus (94) Fantasy/Music (English-dubbed)	.....	Murray-SR	10-10-60	±	±	±	±	±	±	±	±	5+3-
2515	Saturday Night and Sunday Morning (90) Drama	.....	Cont'l	4-17-61	+	+			±	±	±	±	7+
2451	Savage Eye, The (67) Semidocumentary Drama	.....	Trans-Lux Kingsley	8-22-60	±	±	±	±	±	±	±	±	9+1-
2464	Savage Innocents, The (89) Adv. Dr.	.....	Para	9-26-60	±	+	+	±	±	±	±	±	11+1-
2456	School for Scoundrels (94) Comedy	.....	Cont'l	8-29-60	+	+	±	±	±	±	±	±	10+
2476	Secret of the Purple Reef (80) © Action Drama	.....	20th-Fox	11- 7-60	±	±	±	±	±	±	±	±	5+3-
2511	Secret Partner, The (91) My.	.....	MGM	3-20-61	+	+	±	±	±	±	±	±	8+2-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2513	Secret Ways, The (112) Dr.	.....	U-I	3-27-61	+	+	-	+	+	+	+	+	5+1-
2467	September Storm (99) Action (Stereovision)	.....	20th-Fox	10-10-60	±	±			±	±	±	±	6+3-
2522	Serengeti (84) Jungle Documentary Adventure	.....	AA	5- 8-61	±	±							6+
2460	Seven Ways From Sundown (87) Western	.....	U-I	9-12-60	+	+	+	+	+	+	+	+	7+
2474	Sex Kittens Go to College (93) Comedy	.....	AA	10-31-60	+				±	±	±	±	2+3-
2516	Shadows (87) Drama	.....	Lion Int'l	4-17-61	+	+	+	+	+	+	+	+	9+
2521	Shadow of the Cat, The (79) Horror Drama	.....	U-I	5- 8-61	+				±	±	±	±	4+1-
2475	Shakedown, The (91) Action	.....	U-I	11- 7-60	+	+			±	±	±	±	3+1-
2472	She Walks by Night (85) Melo. Woolner	.....	10-24-60	+									1+
2479	Sinners of Paris (81) Melodr.	.....	Ellis	11-21-60	+								1+
2505	Sins of Rachel Cade, The (123) Drama	.....	WB	2-27-61	±	+	+	±	±	±	±	±	10+1-
2504	Sins of Youth (82) Dr.	.....	Janus	2-20-61	±								1+2-
2502	Sniper's Ridge (61) © Dr.	.....	20th-Fox	2-13-61	-	+	+	±	±	±	±	±	5+4-
2470	Spartacus (189) Super Technirama-70 Adventure Spectacle	.....	U-I	10-17-60	±	±	±	±	±	±	±	±	14+
2485	Spring Affair (69) Comedy	.....	SR	12-12-60	±				±	±	±	±	4+2-
2525	Steel Claw, The (96) Ac.	.....	WB	5-15-61	±	+							3+
2480	Squad Car (60) Melodrama	.....	20th-Fox	11-21-60	±								1+4-
2476	Sundowners, The (133) Dr.	.....	WB	11- 7-60	±	±	±	±	±	±	±	±	14+
2466	Sunrise at Campobello (143) Drama	.....	WB	10- 3-60	±	±	±	±	±	±	±	±	14+
2467	Surprise Package (100) Comedy	.....	Col	10-10-60	±	+	±	±	±	±	±	±	9+3-
2477	Swiss Family Robinson (128) Adv. Classic, Panavision	.....	BV	11-14-60	±	+	±	±	±	±	±	±	12+1-
2488	Sword and the Dragon (83) Folklore Spectacle	.....	Valiant	12-19-60	+								2+
2494	Sword of Sherwood Forest (80) © Adventure Drama	.....	Col	1-16-61	+	±	+	±	±	±	±	±	8+3-
-T-													
2515	Teacher and the Miracle, The (88) Religious Drama	.....	President	4-17-61	+				±	±	±	±	4+2-
2465	Ten Who Dared (92) Adv.	.....	BV	10- 3-60	+	+	±	±	±	±	±	±	7+1-
2514	Terror of the Tongs, The (80) Ac.	.....	Col	3-27-61	+	±			±	±	±	±	5+2-
2493	Tess of the Storm Country (84) © Melodrama	.....	20th-Fox	1-16-61	+	+	+	±	±	±	±	±	6+
2485	Three Worlds of Gulliver, The (100) Superdynamation, Fantasy	.....	Col	12-12-60	+	+	±	±	±	±	±	±	11+
2439	Thunder in Carolina (92) Racing Drama	.....	Howco	7-11-60	+	±	±	±	±	±	±	±	4+2-
2498	Tomboy and the Champ (92) Comedy-Drama	.....	U-I	1-30-61	+	±			±	±	±	±	4+1-
2481	Tormented (75) Horror Drama	.....	AA	11-28-60	+								3+
2480	Touch of Flesh, The (76) Drama	.....	Amity Films-SR	11-21-60	±								1+1-
2510	Trapp Family, The (106) Comedy-Drama	.....	20th-Fox	3-13-61	+	+	±	±	±	±	±	±	6+2-
2493	Tunes of Glory (106) Dr.	.....	Lopert	1-16-61	±	±	±	±	±	±	±	±	13+
2525	Two Loves (100) © Drama	.....	MGM	5-15-61	±	±	±	±	±	±	±	±	10+
2501	Two-Way Stretch (87) Com.	.....	Showcorp	2-13-61	+	±	±	±	±	±	±	±	9+
-U-													
2460	Under Ten Flags (92) Dr.	.....	Para	9-12-60	+	+	+	±	±	±	±	±	8+1-
2505	Underworld, U. S. A. (98) Cr.	.....	Col	2-27-61	±	±	±	±	±	±	±	±	5+2-
2492	Unfaithfuls, The (89) Melodrama	.....	AA	1- 9-61	+								2+2-
-V-													
2472	Village of the Damned (78) Horror Drama	.....	MGM	10-24-60	+	±	±	±	±	±	±	±	10+
-W-													
2483	Wackiest Ship in the Army, The (99) © Comedy	.....	Col	12- 5-60	+	±	±	±	±	±	±	±	11+1-
2471	Walk Tall (60) © Western	.....	20th-Fox	10-24-60	±	±	±	±	±	±	±	±	6+4-
2515	Watch Your Stern (88) Com.	.....	Magna	4- 3-61	±	±	±	±	±	±	±	±	6+1-
2484	Where the Boys Are (99) © Com.	.....	MGM	12- 5-60	±	±	±	±	±	±	±	±	13+
2463	Where the Hot Wind Blows (120) Dr. (English-dubbed)	.....	MGM										

Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; V Vistavision; S Superscope; N Noturomo; R Regolscope; T Techniroma. Symbol Ⓢ denotes BOXOFFICE Blue Ribbon Award; ⊕ color photography. Letters and combinations thereof indicate story type—(Complete key on next page.) For review dates and Picture Guide page numbers, see REVIEW DIGEST.

FEATURE CHART

ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	COLUMBIA	Type	Rel. No.	M-G-M	Type	Rel. No.	PARAMOUNT	Type	Rel. No.	
Hell to Eternity (132).....D.6007 Jeffrey Hunter, David Janssen, Vic Damone, Patricia Owens						The Enemy General (74)...D..505 Van Johnson, Jean-Pierre Aumont All the Young Men (87)...D..506 Alan Ladd, Sidney Poitier, Ingemar Johansson, Mort Sahl, ⊕Fast and Sexy (98) ⊕ CD..507 Gina Lollobrigida, Dale Robertson, Vittorio DeSica As the Sea Rages (74)...D..508 Maria Schell, Cliff Robertson, Cameron Mitchell			The Angel Wore Red (99)...D..101 Ava Gardner, Dirk Bogarde, Joseph Cotten			Under Ten Flags (92)...Ad..6002 Van Heflin, Charles Laughton, Mylene Demongeot			SEPTEMBER
Caltiki, The Immortal Monster (76).....SF..6009 John Mervale, Didi Sullivan						I Aim at the Stars (107) BiD..512 Curt Jurgens, Victoria Shaw			⊕The Subterraneans (88) ⊕ D..102 Leslie Caron, George Peppard, Janice Rule, Roddy MacDowall			The Boy Who Stole a Million (64).....Ac..6001 Virgilio Texera, Marianne Benet			OCTOBER
Tormented (75).....D..6010 Richard Carlson, Susan Gordon						I'm All Right, Jack (104) C..515 Ian Carmichael, Peter Sellers, Terry-Thomas, Dennis Price			Key Witness (81) ⊕D..103 Jeffrey Hunter, Pat Crowley						NOVEMBER
Heroes Die Young (76)....D..6014 Erika Peters, Scott Borland			⊕Journey to the Lost City (90).....Ad..508 Debra Paget, Paul Christian			⊕Song Without End (130) ⊕Bi/M..511 Dirk Bogarde, Capucine, Genevieve Page			Where the Hot Wind Blows (120).....D..104 Gina Lollobrigida, Yves Montand			⊕G.I. Blues (104)...CD/M..6005 Elvis Presley, Juliet Prowse			
⊕Serengeti Shall Not Die (84).....Doc..6013						Let No Man Write My Epitaph (106).....D..513 Burl Ives, Shelley Winters, James Darren, Jean Seberg			⊕Butterfield 8 (109) ⊕D..106 Elizabeth Taylor, Laurence Harvey, Eddie Fisher, Dina Merrill			⊕A Breath of Scandal (98) ⊕C..6006 John Gavin, Sophia Loren, Maurice Chevalier			
The Plunderers (94)....Ad..6008 Jeff Chandler, John Saxon, Dolores Hart, Ray Stricklyn			⊕Goliath and the Dragon (90) ⊕Ad..509 Mark Forest, Broderick Crawford			Surprise Package (100)....C..514 Yul Brynner, Mitzl Gaynor, Noel Coward			Hell Is a City (96) ⊕Cr..516 Stanley Baker, John Crawford			⊕Herod the Great (95)...Ad..6016 Edmund Purdom, Sylvia Lopez			DECEMBER
The Unfaithfuls (89)....D..6015 Gina Lollobrigida, May Britt, Pierre Cressoy						⊕The 3 Worlds of Gulliver (100) SuperDynamation...Ad..517 Kerwin Mathews, Jo Morrow			⊕Where the Boys Are (99) ⊕C..110 Dolores Hart, George Hamilton, Yvette Mimieux, Connie Francis			⊕CinderFella (91).....C..6007 Jerry Lewis, Ed Wynn, Anna Maria Alberghetti			
Look in Any Window (87) D..6101 Ruth Roman, Alex Nicol, Paul Anka						Please Turn Over (86)....C..518 Ted Ray, Jean Kent			Jazz Boat (95) ⊕CD/M..519 Anthony Newley, Anne Aubrey			Blueprint for Robbery (87) Ac..6009 Jay Barney, J. Pat O'Malley			JANUARY
Portrait of a Sinner (100).....D..507 Nadja Tiller, Tony Britton, William Bendix						⊕The Wackiest Ship in the Army (99) ⊕C..521 Jack Lemmon, Ricky Nelson			⊕Go Naked in the World (103) ⊕D..111 Gina Lollobrigida, Ernest Borgnine, Anthony Franciosa, Luana Patten			Foxhole in Cairo (68)....D..6013 James Robertson Justice, Niall MacGuinnis, Adrian Hoven			
Black Sunday (84)....Ho..602 Barbara Steele, John Richardson						⊕Sword of Sherwood Forest (80).....Ad..522 Richard Greene, Peter Cushing			Village of the Damned (77) Ho..109 George Sanders, Barbara Shelley			⊕World of Suzie Wong (126).....D..6008 William Holden, Nancy Kwan, Sylvia Syms			FEBRUARY
Dondi (100).....C..6102 David Janssen, Patti Page, David Kory						Hand in Hand (75).....D..523 John Gregson, Sybil Thorndike			⊕Gorgo (76).....Ad..105 Bill Travers, Vincent Winter			⊕The Savage Innocents (89) ⊕D..6004 Anthony Quinn, Yoko Tani, Anna May Wong			
Operation Eichmann (92) D..6103 Werner Klemperer, Ruta Lee, Donald Buka, John Bonner						Passport to China (75)....Ac..527 Richard Basehart, Liza Gastoni			⊕Cimarron (147) ⊕D..108 Glenn Ford, Maria Schell			⊕Blood and Roses (84)...My..6003 Mel Ferrer, Annette Vadim, Elsa Martinelli			MARCH
Time Bomb (92).....D..6104 Curt Jurgens, Mylene Demongeot						⊕Carthage in Flames (111) ⊕Ad..528 Anne Heywood, Jose Suarez			The Secret Partner (91) ..D..115 Stewart Granger, Haya Harareet			⊕All in a Night's Work (94).....C..6010 Shirley MacLaine, Dean Martin, Cliff Robertson			APRIL
Angel Baby (98).....D..6105 Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens						⊕Cry for Happy (110) ⊕ CD..529 G. Ford, Miiko Taka, D. O'Connor			The Green Helmet (88) ..Ac..116 Bill Travers, Ed Begley, Nancy Walters			⊕One-Eyed Jacks (141) OD..6014 Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer			MAY
⊕David and Goliath (93) ⊕Bib D..6106 Orson Welles, Ivo Payer, Pierre Cressoy						Underworld, U.S.A. (99) Cr..525 Cliff Robertson, Dolores Dorn			⊕Atlantis, the Lost Continent (90).....Ad..113 Joyce Taylor, Anthony Hall						
The Big Bankroll (106)...Cr..6107 David Janssen, Dianne Foster, Jack Carson, Diana Dors, Mickey Rooney						The Terror of the Tongs (80).....Ac..530 Geoffrey Toone, Christopher Lee			⊕Two Loves (100) ⊕D..117 Shirley MacLaine, Laurence Harvey, Jack Hawkins						
Brainwashed (102).....D..6108 Curt Jurgens, Claire Bloom						⊕Pepe (157) ⊕C/M..520 Cantinflas, D. Dalley, Shirley Jones			The Secret of Monte Cristo (...) ⊕Ad.. Rory Calhoun, Patricia Bredin			JUNE-JULY-AUG.			
						A Raisin in the Sun (125)...D..533 Sidney Poitier, Claudia McNeil			⊕Magic Boy (83).....An..107 Feature-length cartoon			⊕The Pleasure of His Company (115).....CD..6017 Fred Astaire, Debbie Reynolds			
						⊕Warrior Empress (89) ⊕Ad..524 Kerwin Mathews, Tina Louise			⊕Ring of Fire (91) ⊕ Ac..119 David Janssen, Joyce Taylor, Frank Gorshin			⊕The Ladies Man (106)...C..6015 Jerry Lewis, Helen Traubel			
						⊕Greengage Summer (...) CD.. Kenneth More, Danielle Darrieux, Susannah York						⊕On the Double (92) ⊕ C..6016 Danny Kaye, Dana Wynter			JUNE

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FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ha) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

Month	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING	
	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.		
SEPTEMBER	Let's Make Love (118) . . . C..034 Marilyn Monroe, Yves Montand, Tony Randall	The Night Fighters (88) . . . D..6025 Robert Mitchum, Dan O'Herlihy	Seven Ways From Sundown (86) OD..6020 Audie Murphy, Barry Sullivan	The Crowded Sky (104) . . . D..001 Dana Andrews, Rhonda Fleming, Eifrem Zimbalist jr.	ALLIED ARTISTS The Big Wave Ad.. Sessue Hayakawa Armored Command D.. Howard Keel, Tina Louise Twenty Plus Two D.. David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead AMERICAN-INT'L The Pit and the Pendulum (Panavision) Ho.. Vincent Price, John Kerr Reptilicus SF.. Bodil Miller The Last Sunset OD.. Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten COLUMBIA Gidget Goes Hawaiian C.. James Darren, Deborah Walley The Guns of Navarone D.. Gregory Peck, Gia Scala The Devil at 4 O'clock D.. Spencer Tracy, Frank Sinatra Two Rode Together OD.. James Stewart, Richard Widmark, Shirley Jones Scream of Fear D.. Susan Strasberg, Ronald Lewis Homicidal Ho.. Glenn Corbett, Patricia Bresin The Most Dangerous Man Alive SF.. Ron Randall, Debra Paget Mysterious Island Ad.. (Super-Dynamation) Michael Craig, Joan Greenwood MGM Four Horsemen of the Apocalypse D.. Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb Ada D.. Susan Hayward, Dean Martin Bridge to the Sun D.. Carroll Baker, James Shigeta Morgan the Pirate Ad.. Steve Reeves, Valerie Lagrange Mutiny on the Bounty (Ultra Panavision-70) Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita The Honeymoon Machine C.. Steve McQueen, Paula Prentiss PARAMOUNT Breakfast at Tiffany's CD.. Audrey Hepburn, George Peppard Summer and Smoke D.. Laurence Harvey, Geraldine Page Love in a Goldfish Bowl C/M.. Tommy Sands, Fabian Hatari! Ad.. John Wayne, Red Buttons Hell Is for Heroes D.. Bobby Darin, Bob Newhart, Fess Parker My Geisha C.. Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson 20th-FOX The Big Gamble Ad.. Juliette Greco, Stephen Boyd, David Wayne Francis of Assisi D.. Bradford Dillman, Stuart Whitman, Dolores Hart Misty OD.. David Ladd, Arthur O'Connell Madison Avenue D.. Dana Andrews, Eleanor Parker UNITED ARTISTS Exodus (212) (Panavision) D..6101 (Special release) Paul Newman, Eva Marie Saint, Peter Lawford Season of Passion D.. Ernest Borgnine, Anne Baxter Something Wild D.. Carroll Baker, Ralph Meeker Birdman of Alcatraz D.. Burt Lancaster, Karl Malden The Explosive Generation D.. Patty McCormack, Lee Kinsolving Paris Blues D.. Paul Newman, Joanne Woodward UNIVERSAL-INT'L Back Street D.. Susan Hayward, John Garin Come September Panavision CD.. Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin Trouble in the Sky Ac.. G. Sanders, M. Craig, E. Seal WARNER BROS. Parrish D.. Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens Fanny D/M.. Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz Splendor in the Grass D.. Natalie Wood, Warren Beatty Susan Slade D.. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan	
	OCTOBER	High Time (103) . . . C/M..036 Bing Crosby, Fabian, Tuesday Weld Desire in the Dust (105) . . . D..046 Raymond Burr, Martha Hyer The Captain's Table (90) . . . C..040 John Gregson, Peggy Cummins The Secret of the Purple Reef (80) Ac..047 Jeff Richards, Margia Dean Sant. Storm (99) S'v's'n Ac..025 Mark Stevens, Joanne Dru	The Magnificent Seven (128) Panavision Ad..6027 Yul Brynner, Steve McQueen, Horst Buchholz, Eli Wallach Walking Target (74) Ac..6024 Ron Foster, Joan Evans, Merry Anders	Spartacus (196) Super-Technirama-70 D..6070 Kirk Douglas, Laurence Olivier, Jean Simmons, Tony Curtis (Special release)		Girl of the Night (93) D..004 Anne Francis, John Kerr The Dark at the Top of the Stairs (124) D..005 Robert Preston, Dorothy McGuire, Angela Lansbury, Eve Arden
		NOVEMBER	Goddess of Love (68) . . . D..039 Belinda Lee, Jacques Sernas North to Alaska (122) Ad..051 John Wayne, Capucine, Fabian Desert Attack (76) Ac..053 John Mills, Sylvia Syms Tess of the Storm Country (84) D..050 Diane Baker, Lee Phillips	Inherit the Wind (126) . . . D..6026 Spencer Tracy, Fredric March, Gene Kelly, Florence Eldridge		Midnight Lace (108) . . . D..6101 Doris Day, Rex Harrison, John Gavin, Myrna Loy	Sunrise at Campobello (143) . . . . . D..002 Ralph Bellamy, Greer Garson, Hume Cronyn, Jean Hagen
DECEMBER			Wizard of Baghdad (92) Ad..054 Dick Shawn, Diane Baker, Barry Coe Flaming Star (92) W..056 Elvis Presley, Barbara Eden Esther and the King (109) D..057 Joan Collins, Richard Egan Legions of the Nile (94) Ad..037 Linda Cristal, Ettore Manni	Police Dog Story (61) . . . Doc..6029 James Brown, Merry Anders The Facts of Life (104) . . . C..6104 Bob Hope, Lucille Ball	The Private Lives of Adam and Eve (87) partly in color CD..6102 Mickey Rooney, Mamie Van Doren	The Sundowners (133) D..007 Robert Mitchum, Deborah Kerr, Peter Ustinov, Glynis Johns
	JANUARY		Marriage-Go-Round (99) . . . C..101 Susan Hayward, James Mason, Julie Newmar Little Shepherd of Kingdom Come (108) D..102 Jimmie Rodgers, Luana Patten Can-Can (131) M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse The Long Rope (61) W..113 Hugh Marlowe, Alan Hale	Five Guns to Tombstone (71) W..6102 James Brown, Della Sharman	The Grass Is Greener (105) C..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons	A Fewer in the Blood (117) D..008 Eifrem Zimbalist jr., Angie Dickinson
		FEBRUARY	The Millionaire (90) . . . C..104 Sophia Loren, Peter Sellers Circle of Deception (100) . . . D..111 Bradford Dillman, Suzy Parker Upstairs and Downstairs (100) C..125 Michael Craig, Mylene Demongeot The Canadians (85) . . . OD..105 Robert Ryan, John Dehner	The Misfits (124) D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift Operation Bottleneck (78) 6106 Ron Foster, Miiko Taka	The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman The Shakedown (91) Cr..6105 Hazel Court, Terence Morgan	Gold of the Seven Saints (88) OD..009 Clint Walker, Leticia Roman (Filmed in sepla)
MARCH			Sanctuary (90) D..115 L. Remick, Y. Montand, B. Dillman Days of Thrills & Laughter (93) Compilation C..114 The Trapp Family (106) D..117 Ruth Leuwierik, Hans Holt Sniper's Ridge (61) Ac..116 Jack Ging, Stanley Clements	The Alamo (162) Hi..6028 Todd-AO John Wayne, Laurence Harvey, Richard Widmark, Richard Boone The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates Frontier Uprising (68) . . . W..6103 Jim Davis, Nancy Hadley	Wings of Chance (76) . . . OD..6111 James Brown, Frances Rafferty	The White Warrior (86) Ad..010 Steve Reeves, Georgia Moll
	APRIL		All Hands on Deck (93) M..112 Pat Boone, Barbara Eden, Buddy Hackett Ferry to Hong Kong (103) Ad..110 Orson Welles, Curt Jurgens, Sylvia Syms The Fiercest Heart (91) OD..120 Stuart Whitman, Juliet Prowse	The Minotaur (92) Ad.. Boh Mathias, Rosanna Schiaffino A Matter of Morals (90) . . . D..6108 Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback	Tomboy and the Champ (92) OD..6110 Candy Moore, Ben Johnson, Rex Allen The Secret Ways (111) . . . D..6109 Richard Widmark, Sonja Ziemann	The Sins of Rachel Cade (123) D..003 Angie Dickinson, Peter Finch, Roger Moore Portrait of a Mobster (103) Ac..011 Vic Morrow, Ray Danton
		MAY	Return to Peyton Place (122) D..126 Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld The Right Approach (92) D/M..127 Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby The Big Show (113) . . . Ad..123 Esther Williams, Cliff Robertson, David Nelson	The Young Savages (103) . . . D..6114 Burt Lancaster, Shelley Winters, Dina Merrill The Gambler Wore a Gun (67) W..6109 Jim Davis, Merry Anders Gunfight (62) W..6113 James Brown, Joan Staley	Posse From Hell (89) . . . W..6112 Audie Murphy, John Saxon, Zohra Lampert The Pharaoh's Woman (88) Ad..6113 Linda Cristal, John Drew Barrymore Ole Rex (40) Featurette . . . 6114 Rex (dog star), Billy Hughes, William Foster	The Steel Claw (96) . . . Ac..012 George Montgomery, Charito Luna
JUNE			Battle at Bloody Beach (.) Ac..128 A. Murphy, G. Crosby, D. Michaels Wild in the Country (.) D/M.. E. Presley, H. Lange, T. Weld Snow White and the 3 Stooges (.) C.. Carol Heale, Stooges	Snake Woman (68) Ho..6112 John McCarthy, Susan Travers Dr. Blood's Coffin (92) Ho..6111 Kieron Moore, Hazel Court	Romanoff and Juliet (112) C..6106 P. Ustinov, S. Dec, I. Gavin Curse of the Werewolf (91) Ho..6115 Clifford Evans, Yvonne Romain The Shadow of the Cat (79) Ho..6116 Barbara Shelley, Andre Morell The Last Sunset (115) OD..6117 Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten	The Fabulous World of Jules Verne (82) Ad..013 Ernest Revere, Louis Locke Bimbo the Great (87) . . . Ad..014 Charles Holm, Mary Ann Shields

FEATURE CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

SHORTS CHART

MISCELLANEOUS

BUENA VISTA
 Pollyanna (134) ... CD...Jul 60
 Jane Wyman, Richard Egan, Hayley Mills
 Jungle Cat (70) ... Doc...Oct 60
 True-Life Adventure
 Ten Who Dared (92) Ad...Nov 60
 John Beal, Brian Keith
 Swiss Family Robinson (128) Panavision ... Ad...Dec 60
 Dorothy McGuire, John Mills, James MacArthur, Tommy Kirk
 One Hundred and One Dalmatians (80) ... An...Mar 61
 The Absent-Minded Professor (97) ... C...May 61
 Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk

CONTINENTAL
 Tiger Bay (105) ... D...Jul 60
 John Mills, Hayley Mills, Horst Buchholz
 School for Scoundrels (94) C...Jul 60
 Ian Charnichael, Terry-Thomas
 Four Desperate Men (105) ... D...Aug 60
 Aldo Ray, Heather Sears
 It Happened in Broad Daylight (97) ... D...Sep 60
 Heinz Ruhman, Michel Simon
 The Entertainer (97) ... D...Oct 60
 Laurence Olivier, Joan Plowright
 The Mirror Has Two Faces (98) ... D...Nov 60
 (Eng-dubbed) Michele Morgan
 Make Mine Mink (101) C...Dec 60
 Terry-Thomas, Athene Seyler
 Hippodrome (96) ... Ac...Mar 61
 (Eng-dubbed) ... Gerhard Reidmann, Margit Nünke
 Saturday Night and Sunday Morning (90) ... D...Apr 61
 Albert Finney, Shirley Ann Field

EDWARD HARRISON
 Another Sky (83) ... D...Jan 61
 Victoria Grayson, Tayeb

FILMS-AROUND-THE-WORLD
 A French Mistress (91) ... C...Dec 60
 Cecil Parker, Jas. H. Justice

FILMGROUP
 The Girl in Lover's Lane (78) ... D...Jun 60
 Joyce Meadows, Brett Halsey
 The Wild Ride (63) ... D...Jun 60
 Jack Nicholson, Georgianna Carter
 Last Woman on Earth (71) ... D...Sep 60
 A. Carbone, Betsy Jones-Moreland
 Little Shop of Horrors (70) ... HoC...Sep 60
 Jonathan Haze, Jackie Joseph
 High School Caesar (72) D...Nov 60
 John Ashley, Gary Vinson
 Date Bait (71) ... D...Nov 60
 Gary Clark, Mario Ryan

GOVERNOR
 Carry On, Nurse (89) ... C...

Kenneth Connor, Shirley Eaton
 Carry On, Constable (86) C...Feb 61
 Ken Connor, Leslie Phillips

KINGSLEY-UNION
 Come Dance With Me! (94) ... My C...Aug 60
 Brigitte Bardot, Henri Vidal
 The League of Gentlemen (113) ... CD...Feb 61
 Jack Hawkins, Nigel Patrick

K. GORDON MURRAY
 Santa Claus (94) ... F...Nov 60
 Narrated by Ken Smith
 Little Angel (90) ... CD...Jan 61
 Maria Gracia, J. M. de Hoyos

LOPERT PICTURES
 Never on Sunday (91) ... C...Nov 60
 Melma Mercouri, Jules Dassin
 Tunes of Glory (106) ... D...Jan 61
 Alec Guinness, John Mills

RCIP
 The Devil's Commandment (71) ... Ho...Jan 61
 Gianna Maria Canale, Carlo D'Angelo, Charles Fawcett
 Mark of the Devil (73) D...Jan 61
 Maria Felix, Crox Alvarado

SHOWCORPORATION
 The Man Who Wouldn't Talk (91) ... D...Oct 60
 Anna Neagle, Anthony Quayle
 Home Is the Hero (83) D...Feb 61
 Arthur Kennedy, Walter Macken
 Two-Way Stretch (87) C...Apr 61
 Peter Sellers, Wilfrid Hyde White

STERLING WORLD DIST'R
 The Half Pint (73) ... C...Oct 60
 Pat Goldin, Tommy Blackman
 The Last Rebel (83) ... Ac...Dec 60
 Carlos Thompson, Ariadna Welter
 Code of Silence (75) ... Cr...Feb 61
 Terry Becker, Elisa Loti

UNITED PRODUCERS (UPRO)
 Black Pit of Dr. M. (72) ... Ho...Mar 61
 Ralph Bertrand, Gaston Santos
 Siege of Sidney Street (93) ... Ad...Mar 61
 Peter Wyngarde, Donald Sinden

VALIANT
 Sword and the Dragon (83) ... Ad...Nov 60
 Russian cast (Eng-dubbed)
 The Angry Silence (95) ... D...Jan 61
 R. Attenborough, Pier Angel
 The Young One (103) ... D...Feb 61
 Zachary Scott, Bernie Hamilton
 Mania (85) ... Ho...Feb 61
 Peter Cushing, June Laverick
 It Takes a Thief (94) ... D...Feb 61
 Jayne Mansfield, Anthony Quayle

WOOLNER BROS.
 She Walks by Night (85) ... D...
 Belinda Lee, Walter Rilla

FOREIGN LANGUAGE

ARGENTINA
 End of Innocence (74) ... 9-19-60
 (Kingsley) ... Elsa Dandel

FRANCE
 Belles and Ballets (92) ... 8-15-60
 (Excellor) ... French ballet stars
 Breathless (89) ... 3-6-61
 (F-A-W) ... Jean Seberg, Jean-Paul Belmondo
 Chasers, The (75) ... 6-6-60
 (Hakim) ... Jacques Charrier, Dany Robin
 Eye for an Eye, An (93) ... 10-5-60
 (Manhattan) ... Curt Jurgens
 Love Game, The (85) ... 2-13-61
 (F-A-W) ... Jean-Pierre Cassel, Genevieve Chmy, Jean-Louis Maury
 Modigliani of Montparnasse (110) ... 3-6-61
 (Cont'l) ... Gerald Philippe, Lilli Palmer, Anouk Aimee, L. Padovani
 No Morals (77) ... 11-14-60
 (Mishkin) ... Jeanne Moreau
 Ostrich Has Two Eggs, The (89) ... 11-21-60
 (Janus) ... Pierre Fresnay, Simone Renant
 Port of Desire (85) ... 12-5-60
 (Kingsley-Union) ... H. Neff
 Rules of the Game (104) 4-17-61
 (Janus) ... Jean Renoir, Pauline Lhubost
 Rue de Paris (90) ... 12-12-60
 (Lopert) ... Jean Gabin

GERMANY
 Glass Tower, The (104) ... 10-3-60
 (Ellis) ... Lilli Palmer
 Rest Is Silence, The (106) 10-3-60
 (F-A-W) ... Hardy Kruger, P. Van Eyck
 Three-Penny Opera, The (113) ... 11-21-60
 (Brandon) ... Lotte Lenya, Rudolph Forster

Confess, Dr. Corda! (102) 12-5-60
 (President) ... Hardy Kruger, E. Mueller

GREECE
 Aunt From Chicago (90) 9-19-60
 (Greek Pictures) ... G. Vassiliadou
 Counterfeit Coin (120) 10-3-60
 (Atlantis) ... K. Logothetides
 288 Stournara St. (90) ... 2-27-61
 (Atlantic) ... Orestis Makris, Sophia Vembo

ITALY
 Big Deal on Madonna St., The (91) ... 1-30-61
 (UMPO) ... V. Gassman, Toto
 Holiday Island (105) ... 11-14-60
 (Brandon) ... Vittorio de Sica
 La Dolce Vita (175) ... 4-24-61
 (Astor) ... Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Alain Cuny
 See Naples and Die (80) 9-19-60
 (Crown) ... Gianna Maria Canale
 Three Forbidden Stories (104) ... 9-26-60
 (Ellis) ... Eleonora Rossi Drago, Gino Cervi

JAPAN
 Men Who Tread on the Tiger's Tail (60) ... 8-8-60
 (Brandon) ... H. Iwai, S. Fujita
 Road to Eternity (181) ... 2-27-61
 (Beverly) ... Tatsuya Nakadai

SWEDEN
 Dreams (86) ... 8-8-60
 (Janus) ... E. Dahlbeck, H. Andersson
 Virgin Spring, The (88) ... 12-12-60
 (Janus) ... Max von Sydow, Birgitta Petterson
 Unmarried Mothers (79) ... 3-13-61
 (President) ... E. Etiberg, B. Logart

U.S.S.R.
 Ballad of a Soldier (89) ... 1-31-61
 (Kingsley) ... Vladimir Ivashov, Shanna Prokhorenko (also Eng-dubbed)

COLUMBIA
 ASSORTED & COMEDY FAVORITES (Reissues)
 5421 One Shivery Night (16 1/2) ... Sep 60
 5431 Waiting in the Lurch (15 1/2) ... Oct 60
 5422 House About It (16 1/2) Nov 60
 5432 Radio Riot (16) ... Nov 60
 5423 Hold that Monkey (16) ... Dec 60
 5433 Bride and Gloom (16) ... Dec 60
 5424 French Fried Frolic (16 1/2) ... Feb 61
 5434 Hectic Honeymoon (17) ... Jan 61
 5425 Should Husbands Marry? (17) ... Apr 61
 5435 Aim. Fire, Scoot (16) ... Mar 61
 5426 He Flew the Shrew (16 1/2) ... May 61

CANDID MICROPHONE (Reissues)
 5551 No. 1, Series 2 (9) ... Sep 60
 5552 No. 2, Series 2 (11) Nov 60
 5553 No. 3, Series 2 (10 1/2) Jan 61
 5554 No. 4, Series 2 (10 1/2) Feb 61

COLOR CARTOONS—SPECIAL
 5501 Polygamus Polonius (9) Nov 60

COLOR FAVORITES (Technicolor Reissues)
 5601 How Now, McBoing Boing (7 1/2) ... Sep 60
 5601 Wacky Wigwags (8) ... Sep 60
 5633 Spare That Child (6 1/2) ... Oct 60
 5604 Way of All Pests (7 1/2) ... Nov 60
 5605 Four Wheels, No Brakes (6 1/2) ... Nov 60
 5606 Skeleton Frolic (7 1/2) ... Dec 60
 5667 Babie Boogie (6) ... Jan 61
 5608 Pickled Puss (6 1/2) ... Jan 61
 5609 Christopher Crumpet's Playmate (6 1/2) ... Feb 61
 5610 Swiss Tease (6) ... Mar 61
 5611 The Rise of Dutton Lang (6 1/2) ... Mar 61
 5612 Coo-Coo Bird Dog (6) Apr 61
 5613 The Jaywalker (6 1/2) May 61

FILM NOVELTIES (Reissues)
 5851 Canine Crimebusters (10) ... Oct 60
 5852 Push Back the Edge (10) ... Dec 60
 5853 Community Sings No. 1, Ser. 13 (10) ... Mar 61
 5854 Yukon Canada (10) ... Apr 61

LOOPY DE LOOP (Color Cartoons)
 5701 No Biz Like Shoe Biz (6 1/2) ... Sep 60
 5702 Here Kiddie Kiddie (6 1/2) ... Dec 61
 5703 Countdown Clown (6 1/2) ... Jan 61
 5704 Happy Go Loopy (6 1/2) Mar 61
 5705 Two-Faced Wolf (6 1/2) Apr 61
 5706 This Is My Ducky Day (6 1/2) ... May 61

MR. MAGOO REISSUES (Technicolor)
 5751 Dog Snatcher (7) ... Sep 60
 5752 When Magoo Flew CinemaScope (7) ... Sep 60
 5753 Pink and Blue Blues (7) ... Nov 60
 5754 Magoo Makes News (6) (Both © and standard) ... Dec 60
 5755 Hotsy Footsey (7) ... Feb 61
 5756 Magoo's Canine Mutiny (Both © and standard) ... Apr 61
 5757 Captain Outrageous (7) ... May 61

SPECIAL COLOR FEATURETTES
 4442 Wonders of Ontario (18) ... Apr 60
 5441 Wonderful Hong Kong (19 1/2) ... Jan 61
 5442 Splendors of Paris (19) ... May 61

SERIALS (15 Chapter-Reissues)
 4160 King of the Congo ... Jun 60
 5120 Son of Geronimo ... Nov 60
 5140 The Great Adventures of Captain Kidd ... Mar 61

STOOGIE COMEDIES (Reissues)
 5401 Income Tax Sappy (16 1/2) ... Sep 60
 5402 Pardon My Backfire (16) ... Oct 60
 5403 Musty Musketeers (16) ... Nov 60
 5404 Pals and Gals (16) Jan 61
 5405 Knutsy Knights (17 1/2) ... Feb 61
 5406 Shot in the Frontier (16) ... Apr 61
 5407 Scotched in Scotland (15 1/2) ... May 61

THRILLS OF MUSIC (Reissues)
 5951 Ray Anthony & His Orchestra (10 1/2) ... Oct 60

M-G-M
GOLD MEDAL REPRINTS (Technicolor Reissues)
 All 1.75-1 Ratio
 Tom and Jerry
 W261 Pet Peeve (7) ... Sep 60
 W262 Mice Follies (7) ... Sep 60
 W263 Touche Pussy Cat (7) Sep 60
 W265 Southbound Duckling (7) ... Sep 60
 W266 Neapolitan Mouse (7) Sep 60
 W267 Pup on a Picnic (7) Sep 60
 W269 Downhearted Duckling (7) ... Sep 60
 W272 Mouse for Sale (7) ... Sep 60
 W273 Cat Fishin' (8) ... Sep 60
 W274 Part Time Pal (8) ... Sep 60
 W275 Cat Concerto (7) ... Sep 60
 W276 Dr. Jekyll and Mr. Mouse (7) ... Sep 60
 Tex Avery
 W264 Farm of Tomorrow (7) Sep 60
 W268 The Flea Circus (7) Sep 60
 W270 Dixieland Droopie (8) Sep 60
 W271 Field and Scream (7) Sep 60

PARAMOUNT
CARTOON CHAMPIONS (Technicolor Reissues)
 Herman and Katnip
 S20-1 Rail Rodents (7) ... Sep 60
 S20-2 Robin Rodenthood (7) Sep 60
 S20-3 A Bicep Bull for Two (7) ... Sep 60
 S20-4 Mouse Trapeze (7) ... Sep 60

Novelties
 S20-5 Fido Beta Kappa (7) Sep 60
 S20-6 No ifs, Ands or Butts (6) ... Sep 60
 S20-7 Candy Cabaret (7) ... Sep 60
 S20-8 The Oily Bird (7) ... Sep 60

COLOR SPECIALS (2 Reels)
 B20-1 Carnival in Quebec (16) ... Sep 60
 B20-2 Boats a-Poppin' (18) (Anamorphic) ... Sep 60

MODERN MADCAPS (Technicolor)
 M20-1 Galaxia (7) ... Oct 60
 M20-2 Bouncing Benny (6) Nov 60
 M20-3 Terry the Terror (6) Dec 60
 M20-4 Phantom Moustacher (6) ... Jan 61

NOVELTOON (Technicolor)
 P17-7 Fine Feathered Flend (6) ... Sep 60
 P19-8 Planet Mouseola (6) Oct 60 (1960-61)
 P20-1 Northern Mites (6) ... Nov 60
 P20-2 Micaniks (6) ... Dec 60

SPORTS ILLUSTRATED (Anamorphic—Color—1 Reel)
 D20-1 Kings of the Keys (9) ... Sep 60
 D20-2 Big "A" (9) ... Sep 60
 D20-3 A Sport Is Born (10) ... Nov 60

THE CAT (Color Cartoons)
 C20-1 Top Cat (8) ... Sep 60
 C20-2 Cool Cat Blues (...) Jan 61

20th CENTURY-FOX
MOVIETONE CINEMASCOPIES (Color)
 7003 Golfing With Sam Snead (9) ... Aug 60
 7006 Assignment Philippines (9) ... Jun 60
 7007 Exercise Little Bear (9) Aug 60
 7008 Sampans to Safety (9) Sep 60
 7009 Assignment Thailand (10) ... Oct 60
 7010 Underwater Demolition Team (9) ... Nov 60
 7011 Assignment Turkey (9) Dec 60
 7012 Down the Road (10) ... Dec 60 (1961)
 7101 Australian Water Sports (9) ... Jan 61
 7102 Assignment Mexico (10) Feb 61
 7103 Adventure in Rhythm (9) ... Mar 61

SPECIALS
 7054 Tiger in the Tea (10) C'Scope. De Luxe color ... Jul 60
 7055 Call of the Holy Land (19) 2D (B&W) ... Nov 60

TERRYTOON 2-D'S
 All Ratios—Color (Technicolor)
 5023 Mint Men (7) ... May 60
 5033 Nonsense Newsreel (7) ... Jun 60

5024 Trapeze Pleeze (7) ... Jul 60
 5025 Deep Sea Doodle (7) ... Oct 60
 5026 Stunt Men (6) ... Nov 60 (1961)
 5121 The Mysterious Package (6) ... Jan 61
 5122 Cat Alarm (6) ... Feb 61
 5123 Drum Roll (...) ... Mar 61

TERRYTOONS (Technicolor-CinemaScope)
 5005 Tusk Tusk (7) ... May 60
 5006 Hearts & Glowers (7) ... Jun 60
 5007 The Wayward Hat (7) Jul 60
 5008 The Littlest Bully (7) Aug 60
 5009 Two Ton Baby Sitter (7) ... Sep 60
 5010 Tin Pan Alley Cat (6) Oct 60
 5011 House of Hashimoto (7) Nov 60
 5012 Daniel Boone Jr. (7) ... Dec 60 (1961)
 5101 Night Life in Tokyo (...) ... Feb 61
 5102 So-Sorry, Pussycat (...) Mar 61

UNIVERSAL-INT'L
COLOR PARADE
 4171 Valley of the Mekong (9) ... Nov 60
 4172 The Lion City (9) ... Dec 60
 4173 Treasure of Istanbul (9) Jan 61
 4174 Down Jamaica Way (9) Feb 61
 4175 Suedetracked (9) © ... Mar 61
 4176 Puerto Rican *Playland (8) ... Apr 61

WALTER LANTZ CARTUNES (Technicolor...Can be projected in the Anamorphic process, 2.35-1) (All run between 6 and 7 min.)
 4111 Southern Fried Hospitality (Woody Woodpecker) ... Nov 60
 4112 Fowled Up Falcon (Woody Woodpecker) ... Dec 60
 4113 Poop Deck Pirate (Woody Woodpecker) ... Jan 61
 4114 Rough and Tumble-Weed Jan 61
 4115 Eggknapper ... Feb 61
 4116 The Bird Who Came to Dinner (W. Woodpecker) Mar 61
 4117 Gabby's Diner (Woody Woodpecker) ... Mar 61
 4118 Papeose on the Loose ... Apr 61
 4119 Clash and Carry ... April 61

WALTER LANTZ REISSUES (Color Cartunes...Can be projected in the Anamorphic process, 2.35-1)
 4131 Helter Shelter (6) ... Nov 60
 4132 Wilt Crafty (6) ... Dec 60
 4133 Private Eye Pooch (6) Jan 61
 4134 Bedtime Bedlam (6) ... Feb 61
 4135 Squareshootin' Square (6) ... Mar 61
 4136 Bronco Busters (6) ... Apr 61

SPECIAL
 4104 Football Highlights of 1960 (10) ... Dec 60
 2-REEL COLOR SPECIALS
 4101 Pacific Paradise (14) Nov 60

WARNER BROS.
BLUE RIBBON HIT PARADE (Technicolor Reissues)
 8301 Room & Bird (7) ... Sep 60
 8302 Cracked Quack (7) ... Oct 60
 8303 His Hare Raising Tale (7) ... Oct 60
 8304 Gift Wrapped (7) ... Nov 60
 8305 Little Beau Pepe (7) Dec 60
 8306 Tweet Tweet Tweety (7) ... Dec 60
 8307 Bunny Hugged (7) ... Jan 61

BUGS BUNNY SPECIALS (Technicolor)
 8721 From Hare to Hair (7) Sep 60
 8722 Lighter Than Hare (7) Dec 60

MERRIE MELODIES
LOONEY TUNES (Technicolor)
 8701 The Dixie Fryer (7) ... Sep 60
 8702 Hopalong Casualty (7) Oct 60
 8703 Trip for Tat (7) ... Oct 60
 8704 Doggone People (7) ... Nov 60
 8705 High Note (7) ... Dec 60
 8706 Cannery Woe (7) ... Jan 61
 8707 Zin 'n Snort (7) ... Jan 61

WORLD-WIDE ADVENTURE (Color Reissues) (Two Reels)
 8001 Enchanted Islands (17) ... Oct 60 (One Reel)
 8507 Riviera Days (9) ... Nov 60

MISCELLANEOUS
 Donald in Mathmagic Land (28) ... (BV) ... Dec 59
 Eyes in Outer Space (26) ... (BV) ... Dec 59
 Gala Day at Disneyland (25) ... (BV) ... Mar 60
 How to Have an Accident at Work (7) ... (BV) ... Mar 60
 Islands of the Sea (23) (BV) ...
 Japan (28) ... (BV) ...
 Mysteries of the Deep (24) ... (BV) ... Feb 60

THE EXHIBITOR HAS HIS SAY

ABOUT PICTURES

For Fun and Profit

"Please Turn Over" is the best Columbia grosser in ages. Talk about a picture! "Peytan Ploce" has nothing on this—lots of laughs and was enjoyed by most. Some of the ladies abjected, but all in all it's for fun and box-office.

KEN CHRISTIANSON

Roxy Theatre,
Washburn, N. D.

COLUMBIA

Polygamus Polonius (Col)—Cartoon. If, like the writer, you are in a general patronage situation and have always thought a cartoon is a cartoon and there has never been one unfit for anyone to see—beware of "Polygamus Polonius." Aside from being not the least bit funny, the reel, in my opinion, is unquestionably obscene and unsuitable in the extreme for general viewing. Any general patronage exhibitor unfortunate enough to show this before family groups is going to be very sorry—as we were. Trade it off for a repeat, if you can. If you must use it, book it with an adult feature not viewed by children. We were very much embarrassed by a single showing of this, after which we put it back in the can. We had strong protests, and rightly so. If you're from Missouri, screen it for yourself before you show it to your patrons.—Armand Acri, Marietta Theatre, Marietta, Pa. Pop. 2,500.

Strangers When We Meet (Col)—Kirk Douglas, Kim Novak, Barbara Rush. Low grossing romantic triangle drama that just did not click. A wasteful playdate. A "B" rating was another mark against it here. Played Sun., Mon. Weather: Good.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

METRO-GOLDWYN-MAYER

House of the Seven Hawks, The (MGM)—Robert Taylor, Nicole Maurey, Linda Christian. Well-made suspense story that did fair business. It deserved much better. Played Sun. through Tues. Weather: Fine.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, N. Rhodesia, Africa. Pop. 13,000.

Mysterians, The (MGM)—All-Japanese cast. This is a pretty good science-fiction picture in "Scope and color which is worth a date if science-fiction goes over in your location. Played Thurs., Fri., Sat. Weather: Warm.—Charles E. Smith, LaMar Theatre, Arthur, Ill. Pop. 2,000.

Platinum High School (MGM)—Mickey Rooney, Terry Moore, Dan Duryea. I would easily give this one plus marks, as it is different from the stuff we got in "High School Confidential" from U-I. A lot of people think Mickey Rooney is better in this type of picture than a comedy. Doubled with AIP's "Hot Rod Girl" to below average business. Played Fri., Sat. Weather: Chilly, then warm.—Larry Thomas for G. J. Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

PARAMOUNT

G.I. Blues (Para)—Elvis Presley, Juliet Prowse, Leticia Roman. We did a double take and had a profit on this "comeback" so I would sure play it and as soon as available. Bid a bit more and took it flat, so won on that hunch. They still like Elvis here, I guess, after counting up the cash. Played Fri., Sat. Weather: Nice.—Mayme P. Musselman, Roach Theatre, Lincoln, Kas. Pop. 1,636.

Li'l Abner (Para)—Peter Palmer, Leslie Parrish, Stubby Kaye. This is the second time I have played this. The local kindergarten class sponsored it and did very well. Just the thing for the small town. Played Thurs.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

20th CENTURY-FOX

From Hell to Texas (20th-Fox)—Don Murray, Diane Varsi, Chill Wills. Just as much drama as western in this "Scope and color pic, and it's a dandy—a different kind of western than I had played—and a treat to get away from the ordinary run. Didn't make much money because of a school play on Fri. night and amateur hour on Sat. night, but I am sure it would have done well under different circumstances.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

From the Terrace (20th-Fox)—Paul Newman, Jane Woodward, Ina Balin. A very fine drama, very well made and with excellent acting by all members of the cast, especially Ina Balin. Brought me a little extra on Sunday night.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

High Time (20th-Fox)—Bing Crosby, Fabian, Tuesday Weld. Boy, am I angry! We literally begged Fox to give us this on a weekend. Definitely not! What with this "break" and that "break" we were forced to play it Sun., Mon., Tues. Would have doubled gross on Wed. through Sat.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

Lost World, The (20th-Fox) — Fernando Lamas, Michael Rennie, Claude Rains. Jungle pictures always go over here, and this one is better than "Journey to the Center of the Earth." Don't pass this up. Played Fri., Sat. Weather: Not bad.—Mel Kruse, Pierce Theatre, Pierce, Neb. Pop. 1,250.

Murder, Inc. (20th-Fox)—May Britt, Stuart Whitman, Peter Falk. Tough, well-made true gangster picture that brought in those who like this type of film. Others, and there were many, are not interested in this type any more. Note please, film companies, and do let up making these for a while. Played Sun., Mon., Tues. Weather: Fine.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, N. Rhodesia, Africa. Pop. 13,000.

North to Alaska (20th-Fox)—John Wayne, Capucine, Fabian. Very good. Did much better than average business. Played Wed., Thurs., Fri.—S. T. Jackson, Jackson Theatre, Flomaton, Ala. Pop. 1,480.

Star of Ruth, The (20th-Fox)—Elana Eden, Stuart Whitman, Peggy Wood. Did a little above average, but not enough to pay any overages on this percentage and had quite a few oldsters that we hadn't seen for a long time, including preachers. Worth a date anywhere and you'll feel okay if you only break even. It is a change from the general run. Played Sun., Mon. Weather: Good.—Mayme P. Musselman, Roach Theatre, Lincoln, Kas. Pop. 1,636.

Story of Page One, The (20th-Fox)—Rita Hayworth, Anthony Franciosa, Gig Young. Very fine picture that failed miserably at the boxoffice. The co-feature, "The Rookie," was on the corny side, but kept the kids' interest. They started leaving when

Real Small-Town Picture

"Tomboy and the Chomp" from Universal is a wonderful picture for the small town. Promote it to the 4-H clubs and the FFA clubs and you won't be sorry.

O. B. HANCOCK

Princess Theatre,
Whitesboro, Tex.

"Page" came on. This program was too long, which knocked a big dent in the gross. This might be okay for midweek, but not for weekend.—Larry Thomas for G. J. Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

UNITED ARTISTS

Apartment, The (UA)—Jack Lemmon, Shirley MacLaine, Fred MacMurray. First part very entertaining. Lags during the end. Will do a little better than average boxoffice, but is it worth it? UA takes the extra through rental—who wins? Played Wed. through Sat.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

Woman Like Satan, A (UA)—Brigitte Bardot, Antonio Vilar. I hope Satan teaches her a good lesson for appearing in a show like this. Capacity houses because of Bardot, but I made a lot of bad friends in the bargain. Dubbing is about the worst job I have come across so far, and it would be best to leave trash like this in the cans. They make money, but spoil it for future attractions with her. Played Sun. through Tues.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, N. Rhodesia, Africa. Pop. 13,000.

UNIVERSAL-INTERNATIONAL

Dinosaur (U-I)—Ward Ramsey, Kristina Hansen, Paul Lukather. Here's a picture that would knock the shine off many that got more exploitation. This is a horror picture with a touch of comedy that was made in "Scope and color. It was well received here. Once again the teenagers and small fry brought the house down with laughter. You would think that Martin and Lewis were back on the screen. Business was satisfactory. Played Fri., Sat., Sun. Weather: Fair and cool.—Harold J. Smith, Wilson Theatre, Wilson, N. Y. Pop. 1,100.

Ma and Pa Kettle Go to Town (U-I), reissue—Marjorie Main, Percy Kilbride. Poor trailer, 1951 paper. Why can't we have decent material to work with? Old 1.33 film trailers, copy is all cut off; the public knows something is wrong. Wise up, or style your reissues of 1961 product. Matinee and kid business

This Draws Patrons Not Seen Often

The States Rights picture "Prince of Peace" was played here again. This is the third time we have played this grand picture and it always does taps. Besides, it brings in folks who do not attend often and makes for goodwill. Played on Sun., Mon., Tues. change with Disney's "Legend of Sleepy Hollow."

D. D. DOWNS, Mgr.

Twilight Drive-In,
Central City, Ky.

FOREIGN LANGUAGE FEATURE REVIEWS

The Bridge

F Ratio: War Drama
1.85-1

Allied Artists 102 Minutes Rel.

A harrowing, realistic and thoroughly engrossing drama dealing with the cruelty and futility of war, this German-language film directed by Bernhard Wicki is probably the most powerful picture of its type since the memorable "All Quiet on the Western Front," which also dealt with German soldiers but in World War I. Nominated for the U.S. Academy Award in 1960 and recipient of prizes in Germany, Belgium, Argentina, and Mexico, the film should win further critical acclaim from U.S. critics and should be a strong art house booking. It's far too grim for entertainment-minded audiences in regular situations. Produced by Dr. Herman Schwerin in cooperation with Joschen Severin, this has been brilliantly handled by Wicki (better known as an actor in "The Last Bridge" in 1958), who gets remarkably truthful portrayals from the seven young actors who play 16-year-old untrained army recruits who mistakenly defend a small bridge and pay for it with their lives. One by one, the idealistic and frightened youngsters are killed under fire from an American unit until the finale finds the lone survivor staggering back to his home town—a fadeout that leaves the spectator limp. The entire action takes place in and around a small German town during the last days of World War II and the stark, black-and-white photography is superb. Gunther Hoffman, as the youngest of the group, and Fritz Wepper, the sole survivor, are outstanding but all the boys are fine and Wolfgang Stumpf and the other mature actors are all excellent.

Fritz Wepper, Michael Hinz, Frank Glaubrecht, Gunther Hoffman, Cordula Trantow, Karl Michael Balzer.

SHORT SUBJECTS REVIEWS

The Creation of Woman

Allied Artists (Art featurette) 14 Minutes

Good. A beautifully photographed color short featuring Indian dancing and music in the ancient tradition, this was a nominee for best live-action short subject in this year's Academy Awards. As such, it can be exploited to attract art and dance lovers in the art houses. It may be too special for regular houses. Produced by Charles F. Schwep and Ismail Merchant, this will advance the cause of international understanding as it recreates an early Hindu legend and shows that country's unusual dance art form. Bharukar, who did the choreography and dances the lead, was acclaimed in the Broadway musical, "Christine," and on the Ed Sullivan TV show. Saed Jeffrey, young Indian actor, narrates in English.

was good, near average. Played Sun., Mon.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

WARNER BROS.

Guns of the Timberland (WB)—Alan Ladd, Jeanne Crain, Gilbert Roland. Good story, excellent cast, wonderful color. Could anyone ask for more in a picture? Doubled with U-I's "Too Soon to Love." Did satisfactory business, although rental was too steep. Played Fri., Sat. Weather: Chilly.—Larry Thomas for G. J. Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

Paramount Cuts 3 Films

Effective "immediately" Paramount Pictures is making substantial cuts in the running time of three pictures already in release. These are: "Conspiracy of Hearts," being cut from 113 to 93 minutes; "Foxhole in Cairo," being cut from 78 to 68 minutes, and "The Savage Innocents," being cut from 110 to 89 minutes.

Opinions on Current Productions

FEATURE REVIEWS

Symbol \odot denotes color; \odot CinemaScope; \vee Vistovision; \odot Superscope; \mathbb{N} Noturama; \mathbb{R} Regalscope; \mathbb{T} Technirama. For story synopsis on each picture, see reverse side.

The Big Show

20th-Fox (123) 113 Minutes Rel. May '61

F Ratio: 2.55-1 Drama \odot

Almost as old as the theatrical screen itself are motion pictures about the circus. Some of them have been great; some mediocre; a dominant percentage of them have been financially successful. This most recent addition to the long list, manufactured under the executive production aegis of Robert L. Lippert, probably cannot be considered the all-time best of its kind, but it is challengingly close to the top. And there seems no reason why it should not reflect such exalted position in both popularity and boxoffice receipts; for here, indeed, is a photoplay with much to strongly appeal to all tastes in screenfare. For those who enjoy the atmosphere of the big top—and who doesn't?—there is just enough of thrilling sawdust action and aura to satisfy them; and for patrons who seek literary substance there is a solidly constructed, believable story that incorporates all of the desired elements—romances, excitement, suspense, hissable villainy, gorgeous CinemaScope and DeLuxe Color photography, etc. Not entirely lacking in marquee worth—Esther Williams is still a magnetic name—performances by an expertly selected cast are universally superior. For all its merchandisable excellence, unstinting credit to producer-director James Clark and coproducer-writer Ted Sherdeman.

Esther Williams, Cliff Robertson, Nehemiah Persoff, Robert Vaughn, Carol Christensen, Margia Dean, Renata Manhardt.

On the Double

Paramount (6016) 92 Minutes Rel. July '61

F Ratio: 2.55-1 Comedy Panavision \odot

The hilarious Danny Kaye, with his riotous impersonations and rough-and-tumble slapstick routines, is back on the screen, after two semi-serious roles in "The Five Pennies" and "Me and the Colonel," and his fans should turn out in droves to make this Dena-Capri production a boxoffice smash. Produced by Jack Rose and directed by Melville Shavelson, who collaborated on the zany World War II screenplay, the picture is richly produced in Technicolor and Panavision with Dana Wynter and sexy Diana Dors to supply feminine charm and those two veterans of British humor, the dowager Margaret Rutherford and the suave Wilfrid Hyde White, to delight the devotees of English comedies so popular on American screens today. No one can sustain a prolonged romp as does Kaye in his escape from the Nazis through a Berlin opera house and beer hall, during which he switches identities and costumes, including an old man, a mink-coated dowager, a Gestapo officer, a fan dancer, a Dietrich-like chanteuse and even Hitler himself—all in the space of 10 or 15 minutes while audiences will practically be hysterical with mirth. Kaye also twirls through "The Mackenzie Highlanders" dance and effectively delivers a ballad, "My Darlin' Meggie," both written by his wife, Sylvia Fine. It's great fun.

Danny Kaye, Dana Wynter, Wilfrid Hyde White, Margaret Rutherford, Alan Cuthbertson, Diana Dors, Rex Evans.

David and Goliath

Allied Artists (6106) 93 Minutes Rel. May '61

F Ratio: 2.55-1 Biblical Spectacle \odot

One of the most famous Biblical tales known to every man, woman and child, is given an elaborate, eye-filling and exciting picturization in the Italian-made spectacle, imported by Beaver-Champion. Backed by a tremendous selling campaign, the picture, which is in Eastman Color and Totalscope, is made-to-order for the kiddies and the action fans and should clean up in saturation bookings. Orson Welles, who gives one of his more impressive portrayals as King Saul of Israel, has marquee draw and Eleonora Rossi Drago and Massimo Serato are familiar to art house devotees. Produced by Emimmo Salvi in Rome and on actual locations in Jerusalem and Yugoslavia, the film is packed with battle action, employing the Yugoslavian Army in realistically bloody encounters, court intrigue and pageantry and, of course, the climactic encounter between the boyish David and the awesome giant, Goliath. Miss Rossi Drago adds allure as a princess while Giulia Rubini contributes youthful romance as David's beloved. The red-haired, boyish Ivo Payer, who plays David, seems almost too-American in appearance but this may prove to be an asset, as regards teenage appeal. English dubbing is above-average. Directed by Richard Pottier and Ferdinando Baldi.

Orson Welles, Eleonora Rossi Drago, Ivo Payer, Pierre Cressoy, Giulia Rubini, Edward Hilton, Massimo Serato.

The Warrior Empress

Columbia (524) 89 Minutes Rel. _____

F Ratio: 2.55-1 Action-Adventure \odot

Lavish backgrounds brilliantly photographed in Eastman Color do much to enhance this Italian-made spectacle, but lack of marquee-mighty cast plus inferior English dubbing and rough cutting make it an unlikely prospect for success with the more discerning moviegoers. Houses specializing in sensational theatre fronts may exploit the offering's bevy of femme beauties all of whom are clad in the briefest of costumes, most notably topliner Tina Louise, a dazzling redhead whose amply revealed physical attributes provide a treat for the eyes. Younger patrons can be lured into ticket-buying with proper ballyhooing of the film's action scenes revolving around star Kerwin Mathews' derring-do with a pitful of wild lions and an army of enemy soldiers, while adult action devotees will enjoy the realistic blood-and-gore scenes dealing with rape, pillaging and torture. In costarring roles, Italian thespian Ricardo Garrone is properly villainous, Susy Golgi properly beautiful and Enrico Maria Salerno properly pitiful, albeit comic, as the tyrannical king. Gianni Hecht Lucari produced and Pietro Francisci directed from his own original story.

Kerwin Mathews, Tina Louise, Ricardo Garrone, Susy Golgi, Alberto Famese, Enrico Maria Salerno.

The Snake Woman

United Artists (6112) 68 Minutes Rel. June '61

F Ratio: 1.85-1 Horror Drama \odot

A thoroughly routine horror drama completely lacking in marquee names, this British-made programmer produced by George Fowler will barely get by as the lower half of an exploitation bill in the action spots. The title is the sole selling angle. United Artists is coupling this with another Fowler film, "Dr. Blood's Coffin," which has the advantage of color and three British players who will be familiar to devotees of English fare. The original screenplay, credited to Orville B. Hampton, is filled with the stock ingredients of horror films, a gloomy house on a lonely moor, screams in the night, a scientist who experiments with snake venom, an eerie witch woman and a baby born during a thunder-and-lightning storm—most regulars can take it from there. Director Sidnie J. Furie handles the story as well as can be expected and he gets adequate performances from the British performers, the best being John McCarthy as a Scotland Yard detective sent to investigate the mysterious happenings in the Northumberland moors, and Arnold Marle as a local doctor. Susan Travers, playing the girl whose mother had been injected with snake venom during pregnancy, looks properly sexy and mysterious until the spell is broken when she starts talking in perfectly normal tones.

John McCarthy, Susan Travers, Arnold Marle, Else Wagstaff, Geoffrey Danton, John Cazaban, Frances Bennett.

Doctor Blood's Coffin

United Artists (6111) 92 Minutes Rel. May '61

A Ratio: 1.85-1 Drama \odot

Paired as a combination program with "The Snake Woman," this picture is strictly for patrons who like their gore in large doses. Theatres catering to the horror fans should find an eager audience, but its ghastliness will restrict it to that category. The picturesque English country side, presented in Eastman Color, is a plus, while the three top players—Kieron Moore, Hazel Court and Ian Hunter—are fairly well known in this country. However, the story suffers from its complete implausibility and some puzzling editing which includes some sequences which tend to disconnect the story line. There are some elements of suspense which retain interest, but it's not a pretty sight to see a pulsating, bloody heart removed from a breathing man and transferred to that of a corpse. Producer George Fowler and director Sidnie J. Furie apparently planned the picture as a shocker and to that end they succeeded. Its boxoffice potential will depend on specialized promotion, directed at lovers of horror in the greatest degree. Young children should not be encouraged to see the picture; in fact, it is likely to cause nightmares among sturdy adults.

Kieron Moore, Hazel Court, Ian Hunter, Fred Johnson, Kenneth J. Warren, Andy Alston, Gerald C. Lawson.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and doily business record sheets, may be obtained from Associated Publications, 825 Von Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploittips; Adlines for Newspaper and Programs

THE STORY: "On the Double" (Para)

In England just before D-Day 1944, the British Intelligence notices that Danny Kaye, an American Pfc., is imitating several war chiefs and devises a daring plan whereby Danny will impersonate a top British general while the latter secretly plans a vital second front. Danny's mixups while posing as the general include an embarrassing moment with the latter's amorous chauffeur, Diana Dors, and then another when the general's wife, Dana Wynter, suddenly appears. Dana realizes Danny is not her unfeeling husband and helps him through an official reception but she is unable to save him from being kidnapped by Nazi agents and shipped to Berlin. When the Nazis interrogate the supposed general, Danny gives them phoney invasion information. He then makes a daring getaway through an opera house and then a beer hall by impersonating various personalities and gets aboard a bomber headed for England. He unmasks the Nazi spy chief in England and is reunited with Dana, whose real husband has been killed.

EXPLOITIPS:

Make a play on the title and Danny Kaye's screen portrayals by using stills of the star in various disguises in his many pictures, "Hans Christian Andersen," etc.

CATCHLINES:

It's Danny Kaye As You Love Him Best—Playing an American Soldier, a British General, a Fan Dancer, a German Chanteuse and a Nazi Officer, All in One Hilarious Picture.

THE STORY: "The Big Show" (20th-Fox)

Nehemiah Persoff is head of a small circus and the tyrannical patriarch of his family, four sons and a daughter. His favorite is talented Cliff Robertson, while he sneers at his oldest son, wily, conniving Robert Vaughn. His greatest ambition is to merge with a menagerie owned by aging Peter Capell who is greatly influenced by his daughter, Renata Mannhardt, a daring animal trainer. To get control of the show, Vaughn married Renata, thereby jilting Margia Dean, highwire performer, whom he has promised to wed. Maimed in an accident, Margia causes Persoff to be accused of negligence. He faces prison. Robertson takes the rap for him, serves a term. The villainous brother is killed by a bear. Cliff, released, reorganizes the show and his remaining family has a happy life, financially and romantically.

EXPLOITIPS:

Erect striped awning over theatre entrance, emblazoned with gay streamers. Dress an usher as circus barker (derby, cigar, etc.) and have him call the public inside to see the big show. Hire pretty girl or man to walk streets with sandwich board announcing the circus is in town, with theatre information. Give free balloons to children.

CATCHLINES:

The Circus Is in Town! . . . See the Animal Acts, Highwire Performers and Clowns Under the Big Top . . . Romance, Intrigue and Suspense in This Story of the Private Lives of Circus Performers.

THE STORY: "The Warrior Empress" (Col)

Kerwin Mathews is the leader of a rebellion against the tyrannical king of Mytilene. Wounded, he hides in the Temple of Aphrodite where he meets and falls in love with Tina Louise, niece of the king. Captured and sentenced to death by the king, Kerwin is saved by Tina, who promises to wed an officer of the king's guards if his life is spared. Not knowing of her sacrifice and believing she has been unfaithful to him, Mathews prepares for exile. While on the ship carrying him away from Mytilene, a storm arises and his life is again spared. He returns to Mytilene to find that Tina has entered again the Temple of Aphrodite and has forsaken all men. However, he convinces her of his true love, she renounces her vows to Aphrodite and returns to the city to marry him.

EXPLOITIPS:

Stress the spectacle in color and CinemaScope. Tout the bevy of beauties in the film and thespians Tina Louise and Kerwin Mathews, only names familiar to American audiences. Use stills from picture with theatre credits in travel agencies with posters of Rome.

CATCHLINES:

See the Beautiful Maidens of the Temple of Aphrodite . . . An Action-Filled Tale of Love and Warfare . . . Assaulting, Ravishing, Plundering Hordes Hungry for Conquest!

THE STORY: "David and Goliath" (AA)

King Saul, the aging King of Israel, who rules his country as a mad tyrant, is denounced by the Prophet Samuel, who predicts that a young and kind monarch will succeed him. Samuel chooses David, youngest son of a Bethlehem shepherd, to go to Saul's court where Saul's daughter, Michael, falls in love with the boy. Later, David is sent by Saul to arrange a truce with the Philistines, Israel's oppressors, and it is here that he is challenged to fight the powerful giant, Goliath. Armed only with a slingshot and confident in the Lord's aid, David manages to escape Goliath's javelins and takes careful aim with his stone and strikes the giant on the forehead. He then finishes off Goliath with the latter's own sword and returns to Israel a hero. Still Saul's enemies try to assassinate David but the king, himself, saves the youth and gives him the hand of his beloved Michal, thus fulfilling Samuel's prophecy.

EXPLOITIPS:

Stress the most famous Biblical tale by using cutouts of the youthful David and the giant, Goliath, in all advertising, lobby displays and atop the marquee with a cutout. Comic books for the youngsters and the theme song, sung by Fabian, are other selling angles.

CATCHLINES:

Out of an Age of Savagery and Splendor Surges the Story of the Shepherd Boy Who Became a Warrior King . . . Never Before Shown on the Screen—the Duel of Defiance.

THE STORY: "Dr. Blood's Coffin" (UA)

Kieron Moore, a young doctor who secretly believes he can transfer the heart of a dying person to a corpse and restore life, returns to his Cornish village after studying in Vienna. Patients of his father, also a doctor, mysteriously disappear and the town is in an uproar. Neither the father, Ian Hunter, nor his nurse, Hazel Court, suspects Moore, nor do any of the villagers until he starts to cause suspicion. Then he is caught in the act of making a bloody transfer of a heart from one of his victims by the nurse, whose husband had been killed in an accident a year earlier. To prove that his theory is correct, Moore digs up the corpse of her husband and brings it to life in an abandoned mine, just as the nurse enters. The corpse attacks Miss Court, who escapes. It then attacks Moore and kills him.

EXPLOITIPS:

Concentrate on the horror angle because that is the principal selling point. Dress an usherette in a nurse's costume and, prior to opening, let her pass out cards, stating that she will be on hand for those who might faint during the picture.

CATCHLINES:

He Restored Life to a Year-Old Corpse . . . A Town Is Terrified by a Mad Scientist . . . She Wanted His Love—He Wanted Her Life . . . Stark Horror in the Depths of an Abandoned Mine . . . He Killed in Order to Restore Life . . . Was He Mad? Was He a Genius? He Was Both!

THE STORY: "The Snake Woman" (UA)

In Northumberland, England, a scientist, John Cazaban, experiments with snakes and forces his pregnant wife to take injections of venom drawn from a cobra. When their child is born, the wife dies and the attending midwife, Else Wagstaff, screams that the child has an evil eye and she warns the villagers. As they arrive to burn down Cazaban's house, the doctor takes the infant and hides her in a shepherd's hut. Years later, a young Scotland Yard inspector (John McCarthy) is sent down from London to investigate deaths from snakebite in a region where cobras are unknown. Walking through the Northumberland woods, McCarthy sees a snake slithering away as a beautiful girl (Susan Travers) appears on the spot. When McCarthy tells the midwife, now an old woman, about this, she tells him the girl is a snake woman and must be killed by firing three bullets into a wooden doll. More deaths occur before McCarthy seeks out the girl, who turns into a snake before his eyes. When he fires three shots, the snake turns back into the dead girl.

EXPLOITIPS:

The chief selling angle here is the title. If possible, a glass case filled with harmless snakes should be set in the lobby to attract attention. A cardboard cutout of a cobra ready to strike should be placed atop the marquee.

CATCHLINES:

A Beautiful Girl With the Body of a Human But the Venom of a Deadly Snake.

RATES: 15c per word, minimum \$1.50, cash with copy. Four consecutive insertions for price of three. CLOSING DATE: Monday noon preceding publication date. Send copy and answers to Box Numbers to BOXOFFICE, 825 Van Brunt Blvd., Kansas City 24, Mo. •

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HELP WANTED

\$\$\$ HIGH EARNINGS: Exclusive territory available salesman interested selling cooperative advertising in conjunction with theatre outdoor frame service. Theatre contacts beneficial but not essential. Opportunity knocks so answer. Write or wire, Romar Vide Company, Chetek, Wisconsin.

Managers Wanted: Excellent opportunity for two (2) alert, aggressive, experienced men able to handle own advertising, exploitation. Deluxe theatres; small towns; metropolitan areas. Top progressive independent circuit. Write Boxoffice, 9287, giving complete resume. Replies held strictly confidential.

Wanted: General Manager—three theatres. Steady. Apply Soc Amusement Co., Sault Ste Marie, Michigan.

Manager Wanted: Permanent Position. Many benefits. Call Kellogg 1-1600 or write Walter Reade, Inc., Mayfair House, Deal Road, Oakhurst, N. J.

POSITIONS WANTED

Projectionist: 30 years experience, indoor. Prefer Arkansas, Mississippi. Part-time or full-time, available June 1, 1961. Ed. L. Dardenne, Box 304, Benton, Arkansas.

BUSINESS STIMULATORS

Bingo, more action! \$4.50M cards. Other games available, on, off screen. Novelty Games Co., 106 Rogers Ave., Brooklyn, N. Y.

Build attendance with real Hawaiian orchids. Few cents each. Write Flowers of Hawaii, 670 S. Lafayette Place, Los Angeles 5, Calif.

Bingo Cards. Die cut 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO, \$4.50 per M. Premium Products, 346 West 44th St., New York 36, N. Y.

Midget Bibles. \$50/thousand. 1x1 1/2", 224 pages. Samples, prices 10c. Johnson-Smith, D-951, Detroit 7.

Comic Books . . . Toys . . . Novelties . . . Free catalog. Hecht Mfg., 184 W. Merrick Road, Merrick, N. Y.

BUSINESS OPPORTUNITIES

BIGGER POPCORN PROFITS with all new Tender-Vender, now re-designed to even finer operations and results. Nothing to corrode, rust or peel. Warm, tenderizes and dispenses crisp, hot, delicious popcorn. Shipped assembled; easy to move; capacities right for any location. Write for facts, TENDER-VENDER POPCORN SERVICE CO., Popcorn Building, Nashville, Tennessee.

For Rent or Sale: 24 fully equipped Brunswick lanes, well established operating business, choicest location . . . and . . . 50'x120' steel & concrete theatre in Mission, B. C. "LaSalle," 945 Granville Street, Vancouver, B. C.

Large wholesale and retail Electronic Corporation located in Detroit, expanding business. Boxoffice, 9297.

EQUIPMENT WANTED

Theatre Chairs wanted, good condition, late model. Boxoffice, 9286.

Wanted: Used theatre booth equipment. We dismantle. Leon Jarodsky, Lincoln Theatre, Paris, Illinois.

Wanted: Used 16 and 35 projectors, films and equipment. Ralph Sampson, 2415 NW 55 Terrace, Miami, Florida.

GENERAL EQUIPMENT—NEW

SAVE WITH MASONITE MARQUEE LETTERS, fit Wagner, Adler, Bevelite. Black or red. 4", 40c; 8", 60c; 10", 75c; 12", \$1.00; 14", \$1.50; 16", \$1.75; 17", \$2.00; 24", \$3.00 (10% discount 100 letters or over \$60 list). S.O.S., 602 W. 52nd, New York 19.

GENERAL EQUIPMENT—USED

For Sale: Drive-in amplifiers, RCA and Ballantyne. Also Manley stadium popcorn machine, Scotsman automatic super flaker ice machine. Harry Melcher Enterprises, 417 West Highland Avenue, Milwaukee 3, Wisconsin.

Simplex E-7 Mechanisms, repaired, ready to use . . . guaranteed . . . will trade . . . bargains while they last. Lou Walters Projector Repair Service, 8140 Hunnicut Rd., Dallas 28, Texas.

SENSATIONAL SAVINGS! RCA M1-1050 soundheads, rebuilt, only \$395 pair; RCA 400 senior 16mm projectors, reconditioned, \$175; Vidoscope anamorphics, slightly used, \$275 pair; Simplex portable projectors, rebuilt, new amplifier, \$895 pair. What do you need? Star Cinema Supply, 621 West 55th Street, New York 19.

16mm Ampro arc sound projectors complete, \$750 each. Boxoffice, 9289.

Ashcraft 135 amp. Selionum Rectifiers, used 2 seasons, \$700 for two. 70-140 Lincoln Generator, used 2 seasons, \$400. Pair Magnarc Lamps, \$300. Simplex 4-star sound system complete, \$500. One complete theatre equipment at a bargain. Columbus Drive-In Theatre, Columbus, Kansas. Phone 3.

Complete theatre equipment, good seats, booth equipment, curtain and control, change and ticket machines, etc. See it in operation. Carma Theatre, Bluffton, Ohio.

Two Ballantyne model 6 sound heads. Used very little in screening room. Cost \$630, sell \$250. 2040 Grand River Avenue, Detroit, Michigan.

Simplex R. S. mechanisms w/db intermittents, complete, \$50 pair; Brenkert BX 80 mechanisms, \$225 pair; Wenzel Ace R.S. mechanisms, \$50 pair; Motiograph "H" R.S. mechanisms, \$50 pair. Ger-Bar, Inc., 442 N. Illinois St., Indianapolis, Indiana.

Motiograph "7500" soundheads complete, excellent, \$250 pair; Simplex 4 star soundheads, complete, \$325 pair; Ballantyne No. 6 soundheads, complete, \$135 pair. Ger-Bar, Inc., 442 N. Illinois St., Indianapolis, Indiana.

Low intensity arc lamps, complete w/reflectors, \$50 pair; Strong or Simplex 1 KW arc lamps, complete, \$135 pair; with brand new reflectors, \$160 pair. Ger-Bar, Inc., 442 N. Illinois St., Indianapolis, Indiana.

Enclosed electric rewinds, complete, ready to use, \$35. Ger-Bar, Inc., 442 N. Illinois St., Indianapolis, Indiana.

Aluminum reels, \$1.25 each; Film cabinets, \$1.25 section; Griswold film splicers, \$12.50; Electric changeovers w/switches, \$30 pair; Hand rewinds, \$5 set; Simplex 16" upper and lower magazines, \$10 pair. Ger-Bar, Inc., 442 N. Illinois St., Indianapolis, Indiana.

Super panatar CinemaScope lenses, complete with mounting brackets, \$225 pair; Tushinsky adjustable CinemaScope lenses, \$135 pair. Ger-Bar, Inc., 442 N. Illinois Street, Indianapolis, Indiana.

Used reflectors, all types, \$3, \$5, \$10—Magnarc, Enarc, Ashcraft, Strong 1 KW, Strong mogul, Sterling, etc. Ger-Bar, Inc., 442 N. Illinois St., Indianapolis, Indiana.

DRIVE-IN THEATRE EQUIPMENT

DRIVE-IN EQUIPMENT, Time Payments. Rebuilt E-7 Projectors, Heavy Pedestals, RCA Soundheads, Lenses, Enarcs, Generator, new 200W Amplification, all for \$2,995. S.O.S., 602 W. 52nd, New York, 19.

Drive-In Theatre Tickets! 100,000 1x2" special printed roll tickets, \$37.95. Send for samples of our special printed stub rod tickets for drive-ins. Safe, distinctive, private, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St. (Filmrow), Kansas City 8, Mo.

Screen Tower: All steel tubing constructed screen tower built to withstand high wind pressure. Ready to show, completion date guaranteed. Finest tower to be had at moderate prices. Before you build or rebuild write or phone 339, M. E. Renfrow, Drilling and Construction Co., Rockport Road, RR No. 2, Central City, Ky.

THEATRES FOR SALE

West Coast theatres for sale. Write for list. Theatre Exchange Company, 260 Kearny Street, San Francisco 6, California.

356-car drive-in, population 7,500. No other within 75 miles. Excellent equipment-CinemaScope. Always a money maker. CASH ONLY, \$29,000. Owner has other interests. Jet Drive-In, Truth or Consequences, New Mexico.

For Sale: Modern first-run theatre in Northern Michigan town. Seats 1,200. Slater Realty, Indian River, Michigan.

Drive-In, 300-car capacity, two highways. Also downtown theatre, 375 seats, county seat town, Western Kansas, sacrifice price for immediate sale, McNaghten Investment Company, Agents, Hutchinson, Kansas.

For Sale: Theatre in Northwest Kansas, county seat town. Seats 500. Fully equipped in first class condition. Ideal for family operation. No other theatre in town. Boxoffice, 9292.

Theatre closed, will sell all equipment. CinemaScope, Motiograph sound and projectors, Strong lamphouses, rectifiers, 400 seats. Sun Theatre, Plainwell, Michigan.

For Sale: Two, 500-seat, modern theatres in joining counties, fully equipped and air-conditioned. Will sell for 1/3 of my investment. J. K. Jameson, Bald Knob, Arkansas.

For Sale: Modern 350-car drive-in theatre, 12,000 population, growing college town, county seat, plus 4,000 college students. Located in blue grass section, 3 miles north Richmond, Kentucky, U. S. 25, Lexington Road. Dissolving partnership. \$100,000 investment. Steel CinemaScope screen tower, modern, beautiful concession building, RCA equipment. Theatre built on part of 16 acres. Opportunity for qualified and financially sound theatre-men. Write Joseph I. Bellante, P.O. Box 658, Richmond, Kentucky.

THEATRES FOR SALE OR LEASE

Will consider percentage lease to qualified, financially, responsible showman for six months with option to purchase or permanent lease. Only indoor, very modern, fast growing town, 5,000, central Texas. Boxoffice, 9288.

POPCORN MACHINES

Popcorn machines, all makes. Complete new popping units, \$185.00 ex. Replacement kettles, all machines. 120 So. Halsted, Chicago, Ill.

MISCELLANEOUS

Intermission Slides for coming attractions, merchant ads etc. Whitley, Box 11292, Fort Worth, Texas.

SOUND-PROJECTION SERVICE MANUAL

DO YOU WANT TROUBLE-FREE OPERATION? Better Projection and Sound Reproduction? You can have it if you own a copy of Trout's Sound-Projection Service Manual . . . Trouble-shooting charts, voltage data, wiring diagrams, schematics . . . data on projectors, screens, lenses, arc lamps, generators and mechanisms . . . service data on amplifiers, pre-amplifiers, soundheads and speakers, etc. Only \$6 copy with additional service sheets every month for one year. Cash or money order . . . no CODs. (In loose-leaf binder) . . . Wesley Trout, Sound Engineer, Box 575, Enid, Oklahoma.

INTERMISSION TAPES

WEEKLY TAPE SERVICE: Intermission tapes that sparkle . . . guaranteed to sell . . . customized . . . free sample. Commercial Sound Service, P. O. Box 5, Sulphur Springs, Texas.

THEATRES FOR LEASE

For Lease: Two theatres in Sullivan county, N. Y. resort area. Contact Harden Theatres, Hancock, N. Y.

THEATRES WANTED

Wanted: To buy or lease drive-in theatres, 500-car capacity or larger. Boxoffice 9238.

Wanted: Texas theatre, reasonable, conventional suburban or small town. Lease or purchase. Send full particulars first letter. Boxoffice, 9285.

Wanted to Lease: Southern or mid-western drive-in with possible option to buy. Year-round operation. Boxoffice, 9280.

Wanted: To buy or lease Drive-In Theatres in Louisiana or Texas. Boxoffice, 9293.

THEATRE SEATING

Good used late model chairs available, rebuilt chairs. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Parts for all makes of chairs. Sewed covers made to your size, also leatherette 25"x25", 55c ea.; 27"x27", 65c ea. Chicago Used Chair Mart, 829 South State Street, Chicago. Phone WE 9-4519.

Chairs rebuilt in your theatre, re-spacing, sewed covers. Arthur Judge, 2100 E. Newton Avenue, Milwaukee, Wisconsin.

SEAT RENOVATING: Neat, fast reasonable, anywhere. Sewed combination seat covers. Service Seating Co., 1525 West Edsel Ford, Detroit 8, Michigan. Tyler 8-9481, Texas 4-2738.

SENSATIONAL SEATING SAVINGS! American, Heywood, Ideal chairs from \$8.45. Send for Chair Bulletin. S.O.S., 602 W. 52nd, New York 19.

FILMS WANTED

Wanted: 35mm sound films, features, shorts, cartoons. CO-OP, 7244 Touhy Avenue, Chicago 48.

Handy Subscription Order Form

BOXOFFICE:
825 Van Brunt Blvd.,
Kansas City 24, Mo.

Please enter my subscription to
BOXOFFICE, 52 issues per year
(13 of which contain **THE MODERN**
THEATRE Section).

- \$3.00 FOR 1 YEAR
 \$5.00 FOR 2 YEARS
 \$7.00 FOR 3 YEARS
 Remittance Enclosed
 Send Invoice

THEATRE
STREET
TOWN **STATE**
NAME
POSITION

An Announcement Of Importance!



soon
to be
released...

BURT LANCASTER

in HAROLD HECHT'S

**"THE YOUNG
SAVAGES"**



ACADEMY AWARD  WINNER
BEST ACTOR OF THE YEAR!

*In his first role since winning the Oscar
"ELMER GANTRY," Burt Lancaster
excitement to the screen as a two-fisted*

*for his performance as
now brings even greater
District Attorney.*

BURT LANCASTER IN A HAROLD HECHT PRODUCTION "THE YOUNG SAVAGES" CO-STARRING DINA MERRILL · EDWARD ANDREWS · VIVIAN NATHAN · LARRY GATES AND SHELLEY WINTERS · MUSIC COMPOSED AND CONDUCTED BY DAVID AMRAM · SCREENPLAY BY EDWARD ANHALT AND JP MILLER EXECUTIVE PRODUCER HAROLD HECHT · PRODUCED BY PAT DUGGAN · DIRECTED BY JOHN FRANKENHEIMER · A CONTEMPORARY PRODUCTIONS, INC. PICTURE | **FOR DECORATION DAY**



BOXOFFICE

The Pulse of the Motion Picture Industry

21
Fred A. Buerki
Wisconsin Union
770 Langdon
Madison, Wisc.



SHOPPING CENTERS A NEW LURE FOR MOTION PICTURE THEATRES

In This Issue

Shopping center theatres, shown above, indicate the variations in size and styling of motion picture theatres in merchandising centers. Upper left, the compact Buena Park (Calif.) center; upper right, a 14-store center added to Commonwealth Circuit's drive-in theatre, Columbia, Mo.; lower left, the expansive Poplar-Plaza Center in Memphis, with the Plaza Theatre in building at left; lower right, the Kallet Circuit's theatre in Shoppingtown, DeWitt, N. Y.

**COMPO DRAFTS
SHOWMANSHIP
'CRUSADE'**

“You’re **SURE** to get rich
with Jack and Mitch
THEY’RE IN THE ARMY NOW!”



HERE’S 1A “GREETINGS”!

The Original GI Bill of Delights!
Further gone than the Pentagon!
An OD Pill for Sad Sacks (*and sack rats, shack rats and brass hats*)
Funnier fits than the Quartermaster’s!
A spoof, a goof, a bouffe! It will put the fizz in your boxoffice!



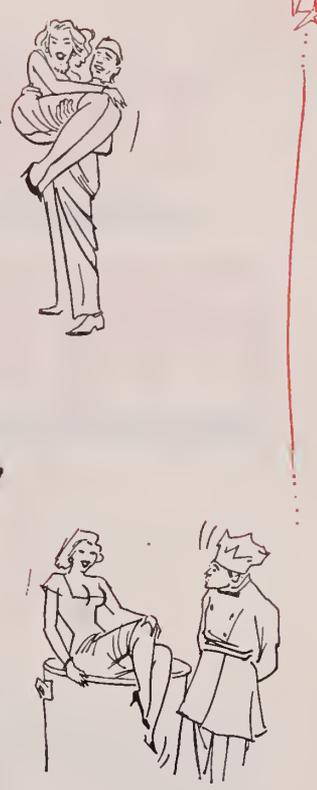
**THE HAPPIEST EVENT
SINCE SEPARATION PAPERS!**

IT RUPTURED ME!!



ROBERT MITCHUM · JACK WEBB · MARTHA HYER · FRANCE NUYEN

also starring
LOUIS NYE · DON KNOTTS · DEL MOORE · JOE FLYNN · RICHARD ARLEN · JAMES LYDON
ROBERT STRAUSS · HARVEY LEMBECK • Screenplay by WILLIAM BOWERS • Directed by JACK WEBB



FREE! FREE! FREE!
A GENUINE
 Imitation
GOLD BRICK

Compliments of Archie,
 King of the Gold Bricks!

Your United Artists Branch Manager has a GENUINE IMITATION GOLD BRICK for you, courtesy of Robert Mitchum, who plays "Archie," the man who makes Gold Bricking an art, a science and a way of life in "THE LAST TIME I SAW ARCHIE"! All you have to do to get it is fill in the coupon below and bring it—in person—to the UA office with which you do business, and it's yours, free and no strings attached!

Hurry, hurry, hurry, the supply is limited!

THE LAST TIME I SAW

ARCHIE

Please give me the gold brick Bob Mitchum left
 with you for me, and my thanks to Archie!

Name Position
 Theatre City State
 UA Branch Office



"THE LAST SUNSET"

PRE-SOLD *by Universal*

NATIONAL

Each of them was Trapped
in the Quicks



The me
in a bit
brothe
of hat
The w
locke
a stri
riva
of lo
!

ROCK
SON

Each of th
Trapped
Quicksand



The men,
brotherh
The wom
a strange

ROCK
HUDSON

"THE L

DORC
JOSEPH CO



GUARANTEED

**YOUR ASSURANCE
THAT AUDIENCES
EVERYWHERE HAVE
THAT VITAL PRE-OPENING**

KNOW-ABOUT!

IS GUARANTEED THROUGH ADVERTISING!

They knew their passions
would bring the day of revenge...

Each of them was Trapped
in the Quicksand of Desire...

The me

LIFE HAD LAID ITS LUSTY HAND ON ALL OF THEM...

shaping them into
strong and weak,
wicked and
virtuous...and
now they were
reaping the
wild harvest
of their
loves and
hates!



ROCK HUDSON · KIRK DOUGLAS



"Now... even my
thoughts make
me unfaithful!"

"I'm no child!
I'm a woman
...and I want
men to
treat me
like one!"

"THE
LAST
SUNSET"
in Eastman COLOR



"You shoved my sister into
suicide! You'll never do
that to another
woman!"

CO STARRING
DOROTHY MALONE · JOSEPH COTTEN · CAROL LYNLEY · NEVILLE BRAND

Screenplay by DALTON TRUMBO · Directed by ROBERT ALDRICH · Produced by EUGENE FRENKE & EDWARD LEWIS · Music by ERNEST GOLD · A Brynwood, S.A. Production · A Universal International Release

SOON AT MOTION PICTURE THEATRES THROUGHOUT THE NATION!

LIFE

LOOK

McCall's

Redbook

Good Housekeeping

COSMOPOLITAN

PHOTOPLAY

THE TRAPP FAMILY

**IS MARCHING TO
MAJOR GROSSES
ACROSS THE COUNTRY!**

Based on actual box-office receipts, projected on a national basis, THE TRAPP FAMILY is grossing at the rate of

\$6,430,230

in the MILWAUKEE Territory

\$3,253,410

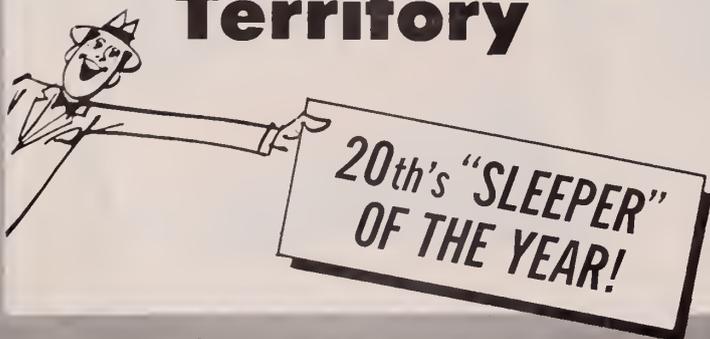
in the SALT LAKE CITY Territory

\$2,942,750

in the NEW ORLEANS Territory

\$4,540,800

**in the MINNEAPOLIS
Territory**



THE NATIONAL FILM WEEKLY

Published in Nine Sectional Editions

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St. John: 43 Waterloo, Sam Babb.

Toronto: 2675 Bayview Ave. Willowdale, Ont. W. Gladish.

Vancouver: 411 Lyric Theatre Bldg. 751 Granville St., Jack Droy.

Winnipeg: 300 New Hargraves Bldg., Kenneth Beach.

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LET'S GET GOING!

ONCE again the Council of Motion Picture Organizations proposes to undertake an attendance-boosting campaign. This time, the executive committee gave its approval to a "showmanship crusade," the objective of which is to increase ticket sales at every performance of every theatre. In so doing, attendance could be increased by several millions weekly, according to A. Montague, Columbia Pictures' executive vice-president and one of the COMPO governing committee, thus benefitting the entire industry to an important degree.

Complete details of the plan are yet to be worked out, but the basic framework calls for conducting it on a grassroots level across the country, literally taking it "on the road" in August or September. When approved by the distribution members and the advertising-publicity directors committee of the Motion Picture Ass'n, the distributing companies would dispatch teams of advertising and promotion men to about 50 key cities to enthuse exhibitors, their theatre staffs and newspaper, radio and television representatives over pictures to be released in the last quarter of the year. The distributing companies would pool their best promotion and merchandising ideas and present them to groups of exhibitors for adaptation in carrying out their own individual picture promotions.

This is not a completely new idea, but it has not been done on so large a scale for a long while. Moreover, it is something that needs constantly to be done, if theatre attendance is to be maintained at a high and profitable level. The idea of instilling enthusiasm for specific pictures on the part of exhibitors, thereby inspiring them to their best promotional efforts, when they play the pictures, is an essential to our business that, of late, has been grossly neglected. Not disparaging the value of national advertising, it is the effort put forth at the point of sale that is the determining factor in how well or how poorly a given picture will fare. So whatever can be done to encourage and increase that effort should, indeed, be done.

Recalling that some past business-building projects were hampered in getting off the ground—one in particular staying in the talking stage for nearly three years—it is hoped that this time there will be no undue delay of any kind in permitting the new program to get quickly and intensively under way. With the distributing companies contributing their support, financial and otherwise, and exhibitors doing likewise, there is no reason why the new COMPO campaign should not be a success. In fact, there is every reason why it should be a gigantic success.

Glancing over the list of product already scheduled for the September-December period, the opportunity for a most successful campaign is considerably enhanced by the number of high quality attractions to be released in those months. And the volume of top pictures that will have

had their key runs during the summer that will then be playing the subsequent runs is a reassuring plus that there will be plenty to be worth the best efforts of all concerned, which should be everybody in this business.

There is a keen awareness on the part of production, distribution and exhibition, as never before, that they must team together and work together. Experience along that line has been completely favorable in cooperative efforts over the past year or more. Distributors always have been willing to match exhibitors dollar-for-dollar in the financing of promotion campaigns. Exhibitors, whether because of shortsightedness or plain financial inability, who didn't measure up to doing their part in projects such as referred to above, have learned the value of cooperative campaigns by participating in a variety of promotional projects. And, of course, the superiority of motion pictures as an entertainment medium again is way ahead of the rest of all competition.

So let's get on with the COMPO campaign! And, then, let's keep it going through every season of every year!

★ ★

New Tune and Tone

A current bulletin from Theatre Owners of America provides a refreshing change of tune and tone. It avers that both the production and product outlook for the current year looks somewhat brighter than it was earlier in the year. And, with seven months of the year remaining, that outlook can take on an even brighter hue that may stretch well into the next year. At any rate, we are certain that every exhibitor would like to see that development and we are inclined to believe that distributors, too, have become cognizant of the greater value to the business as a whole that is inherent in a plenitude of product. Blockbusters may come and blockbusters may go, but it's the constant output of product that helps to maintain a continuing input of customers into theatres. Besides it helps hold down studio and exchange overhead.

★ ★

New Trend

The trend of building four-wall theatres in shopping centers that started five years ago is on the rise, with a total of some 30 projects having been built in the past 18 months at a cost of about \$16 million. Theatres of this type are serving to meet the need for theatres in new population areas and to cope with the parking problem. There are some interesting facets to the new trend presented in a BOXOFFICE survey article in this issue from which ideas for other than theatres of just this particular type may be gleaned.

Ben Shlyen

COMPO DRAFTS INDUSTRY PLAN FOR SHOWMANSHIP 'CRUSADE'

Designed to Stimulate Theatre Patronage at The Local Level

NEW YORK—The blueprint for a "showmanship crusade," designed to stimulate theatre patronage at the local level by means of exhibitor forums was endorsed and approved by the executive committee of the Council of Motion Picture Organizations at a meeting here Tuesday (23) at the Hotel Astor. The plan first must be submitted to the major companies through the advertising and publicity directors committee of the Motion Picture Ass'n of America before it can become operative, but COMPO already has allotted \$10,000 to get the project organized and launched. The plan will cost considerably more than that figure, but substantially less than the budgets established for previous ill-fated business-building campaigns.

AS SPRINGBOARD TO PROPOSAL

As a preface to the adoption of the plan, A. Montague, a member of the COMPO governing committee, told the meeting that John Fitzgibbons of Famous Players Canadian Corp. recently called a session of its circuit personnel in Toronto and invited distributors to present a rundown of their forthcoming product. He said Columbia offered a "visual presentation" of its lineup and the promotion potentials which stirred up considerable interest among the managers, and Robert S. Ferguson, director of advertising, publicity and exploitation, read a paper on the individual efforts which went into the launching of a picture. That was the springboard to the "crusade" proposal.

Jonas Rosenfield jr., vice-president of Columbia Pictures, then outlined the plan which eventually was endorsed. Under the proposal, all companies would pool their best merchandising plans and ideas and correlate them into a basic program but, at the same time, pegged at specific pictures which would be released during the next three or four months. The best advertising and promotion approach to the pictures would be presented to the exhibitors at forums in possibly 50 cities. It was suggested that managers, assistant managers and even ushers who were being groomed for higher posts be sent to the nearest city in which the workshop session was scheduled. Rosenfield expressed the opinion that such sessions would instill enthusiasm for the forthcoming pictures and result in highly successful campaigns for the product.

NEED FULL-TIME EMPLOYEE

While the plan was left in an embryonic stage, it was agreed that a full-time employee would be engaged to handle the mechanics of the project, with the individual companies contributing to the overall enterprise. The matter of financing it was not determined, but it was stressed that there would be no assessment to exhibitors. Local newspaper representatives

COMPO Highlights

New York—At its meeting here Tuesday (23), the executive committee of the Council of Motion Picture Organizations took this action:

1. Approved plans for a "showmanship crusade."
2. Heard a report on censorship from MPAA's Manning Clagett, who characterized classification as a "death trap."
3. Approved a budget of \$130,000.
4. Voted to invite the IATSE to membership.
5. Accepted the resignation of the Society of Independent Motion Picture Producers.
6. Set October 23 for its next meeting.

would be invited to the forums so that they would be familiar with the importance of the pictures that were to come. The \$10,000 allotment would be used strictly for getting the plan organized. A September starting date was suggested.

Harry Mandel, president of RKO Theatres, said he would give his wholehearted approval to the plan on the condition that it would not be an "institutional" campaign. He was assured that the campaign would be aimed at specific pictures. John Murphy, vice-president of Loew's Theatres, also gave his approval. A motion to launch the drive was passed without a dissenting vote.

POINTS TO MARCUS PLAN

Although Milton London, executive secretary of Allied States Ass'n, gave his approval, he pointed out that the Marcus Plan of saturation engagements had proven similarly beneficial and at a much lower cost. He gave some examples of the plan's operation in Wisconsin where "The Trapp Family" opened to moderate business in two small towns without the Marcus plan and then was brought back under the plan and grossed up to three times what the picture had done in its first engagements.

Jack Stern of Pittsburgh also cited the Marcus plan and asked that COMPO continue its recommendation of the formula. He told how "The Great Impostor" in Johnstown, Pa., using the Marcus plan, had outgrossed a large Ohio city's take without the plan.

The censorship situation was discussed by Manning (Tim) Clagett of the Washington office of the MPAA who said there were three trends in censorship so far this year. He noted, for one, that there was a growing number of test cases in the country and, two, a tendency to adopt censorship laws in municipalities, along with moves toward classification. He pointed out that whereas state legislatures met once a year or once every two years, city colons met whenever they decided to hold a meeting and that new censorship bills could crop up at any

time, which needed constant vigil. The third trend, he said, was toward classification in general, a provision which now was included in most measures.

CLASSIFICATION AS 'DEATH TRAP'

Clagett warned that voluntary classification could be a "death trap and a bottomless pit with only a thin layer of reasonableness." He indicated that some authorities wanted to go beyond classification and were moving to keep children out of the theatres.

It was stressed that COMPO was committed to fight censorship on all fronts and to maintain freedom of expression.

Samuel Pinanski, Boston circuit owner and a member of the COMPO triumvirate, proposed at the last COMPO meeting that something should be done about runaway production and the necessity of keeping production at home and not in foreign countries. In reporting on that recommendation Tuesday, Pinanski said the government was keenly interested in the problem and that President Kennedy had mentioned it in his message to Congress. For that reason, he said that the governing committee had taken no action.

Charles E. McCarthy, executive vice-president of COMPO, gave a report on the campaign to exempt theatres from the minimum wage legislation and praised all who had given their support and assistance to the drive.

The executive committee voted to invite the International Alliance of Theatrical Stage Employees (IATSE) to become a member-at-large of COMPO, with the same voting power and rights of other segments. Montague said he would present the invitation to Richard Walsh, IATSE president.

A budget of \$130,000 was voted for operations during the coming year, the same budget as that of last year.

ACCEPTS RESIGNATION

McCarthy read a letter from Ellis Arnall, president of the Society of Independent Motion Picture Producers, who stated that as of last December, SIMPP had ceased to exist as an organization and that, by necessity, it would have to resign from COMPO. The resignation was accepted "with regret."

Morton Sunshine was cited for his production of the show presented at the Eric Johnston testimonial banquet in April.

U-I Launching Modified 'Spartacus' Roadshows

NEW YORK—Six modified roadshow engagements of "Spartacus" were launched last week by Universal in Omaha, Albany, Richmond, Asbury Park, San Antonio and Atlantic City, as forerunners of more than 150 such engagements during the summer.

Since last October, "Spartacus" has played extended-run roadshow engagements in 33 key cities in the United States and Canada. In the present expansion of the roadshow engagements, there will be some reserved seat showings, but most of them will be "reserved performance" engagements.

Atlanta Judge Refuses Further Movie Delay

ATLANTA—Judge Luther Alverson of Fulton Superior Court has denied a motion by the city of Atlanta to halt the showings of "Room at the Top" and "Never on Sunday," on which he lifted censorial bans earlier this month. He denied a stay of his orders, holding that further delay in showing the films would greatly reduce their value to the distributors.

The city attorney's office asked for a delay on the grounds that, if the pictures were shown before an appeal could be argued before the state supreme court, the court might consider the constitutional issues moot and refuse to hear the cases. Counsel for the film companies argued that the issues will not become moot because showing of the movies is a continuing thing.

An opening date has been set for "Never on Sunday," but a playdate for "Room at the Top" is yet to be scheduled. It played at nearby Marietta after being banned here.

Berlin Film Festival Invites 'Pleasure of His Company'

NEW YORK—"The Pleasure of His Company" has been invited to be exhibited at the Berlin Film Festival next month. William Perlberg, producer of the Paramount picture, told a press meeting Monday (22) that he regarded it as an honor inasmuch as an invitation to show a picture at a festival had greater impact than when a picture was selected by a committee representing the industry.

Perlberg said the picture was brought in at a cost of \$2,750,000, more than had been anticipated, but that the actors' strike in Hollywood last year had hiked the costs by at least \$300,000.

First New 'Tom and Jerry' Cartoon Is Completed

NEW YORK—First of the new "Tom and Jerry" cartoons, "Switchin-Kitten," has been completed for Metro-Goldwyn-Mayer by Rembrandt Films of New York. A new subject will be released once a month.

William L. Snyder, president of Rembrandt, is the producer and Gene Deitch is the director. Snyder was the winner of a 1960 Academy Award for his cartoon, "Munro."

TOA Publications on File At Library of Congress

NEW YORK—Theatre Owners of America's semimonthly bulletins, its Industry Case Digests, technical bulletins and special brochures and publications are being furnished to the Library of Congress in Washington.

Albert Pickus, TOA president, said the service was instituted at the request of the Exchange and Gift Division of the Library so that material could be available for research use by the federal community and others who used the research collections.

TOA Survey Reveals

Product Outlook Brighter; More Pictures in Work

Court Appeal Further Delays Pay TV Test

WASHINGTON—A considerable delay in getting the pay television test under way in Hartford, Conn. now appears certain. A suit filed by Connecticut exhibitors challenging the Federal Communications Commission order granting the three-year trial probably will not get before the U. S. Court of Appeals before late in the year, if a time table set this week for filing of various briefs is followed.

COURT APPROVES ISSUES

The Court during the week approved a stipulation of the issues of the lawsuit and fixed dates for filing of briefs.

The brief of the appellant (the Connecticut Committee Against Pay TV) is to be filed by July 17; those of the defendant (the FCC) and the intervenor (Hartford Phonevision) by September 18; the appellant's reply brief by October 9, and the joint appendix by October 20.

The joint appendix is those portions of the record (the FCC hearings of Hartford's petition for an experimental Pay TV permit) to which the participating counsel wishes to direct the Court's attention.

Customarily, the trial is ordered to begin within a few days after the filing of the joint appendix.

The issues which the attorneys stipulated are pertinent to the lawsuit, and which the court approved, are:

1. Whether the FCC acted "arbitrarily and capriciously" in granting Hartford Phonevision an experimental license to broadcast to subscribers for direct payments.

2. Whether the Commission was "arbitrary and capricious" in finding that Hartford's application fulfilled the conditions set forth by the Commission in the First and Third Reports.

3. Whether the Hartford experiment would provide the commission with the necessary information to enable it to arrive at a sound decision on whether or not to permit pay TV on a nation-wide basis.

4. Whether the commission was "arbitrary and capricious" in finding that the contractual relationships between Hartford, Zenith Radio Corp., and Teco, would not impair Hartford's control by the pay TV experiment.

NO PROGRAM KNOWLEDGE

5. Whether FCC was "arbitrary and capricious" in granting the permit without specific knowledge of programs that Hartford will broadcast.

6. Whether the programs Hartford intends to broadcast are in the public interest.

Marcus Cohn, attorney for the exhibitors, also stipulated as an issue, Hartford's qualifications to conduct such an experiment. RKO General will contest this issue.

NEW YORK—Both the production and product outlook for the current year looks somewhat brighter than it did earlier in the year, according to a survey made by Theatre Owners of America. At least, promise of some product shortage relief is on the horizon.

70 PICTURES BEFORE CAMERAS

Since January 1, 70 pictures have gone before the cameras of the major companies since January 1 and, from current estimates, 15 additional pictures are scheduled to star before the end of the month. This compares with 40 started and eight more due to start at this time last year when the Screen Actors Guild strike was just ending. In mid-May of 1959, only 58 pictures had been started. The 1961 totals are exceeded only by those of 1958 when 94 pictures were under way.

TOA points out that if the present pace continued, the year should end up with more than 226 new releases of 1960, but not quite as many as the 299 of 1958. This makes TOA's prediction of about 250 pictures for 1961 appear quite realistic and a total of 275 not impossible. The association explained that the 70 films started so far this year did not include any foreign-made pictures which the majors will acquire and release.

As to 1961 releases, the number to date is running behind the lean fare of both last year and 1959, TOA said. However, the prospects for the year are still somewhat brighter than the last two years.

A recap of TOA's release chart, based on information from the film companies in July and August, indicates 142 new pictures from January of this year through August. This compares with 162 for the same period of 1960 and 1959.

MORE PICTURES FOR FALL

TOA believes that the companies' releases in July and August should swell the total closer to the 162 of the last two years and that a further optimistic note lies in the new product starting this year. Thirty more pictures have gone before the cameras this year than last year, which should mean more pictures available for the fall and next year.

Of the 142 pictures, 44 were made abroad by foreign producers and acquired by American major companies for domestic distribution. This represents about 31 per cent of the total releases. Last year, 63 or 29 per cent were of foreign origin, showing not much change in this ratio.

Maurice Van Praag Dies

NEW YORK—Maurice Van Praag, 79, motion picture trailer sales executive and distribution executive, died at Jamaica Hospital Wednesday (17). Van Praag had served as New York branch manager for Universal Pictures and as regional sales head for Advance Trailer Service Corp.

NOW "TAMMY"

GOES TO COLLEGE

and your

SUMMER-TIME

WILL BE

MONEY-TIME ...

FOR THOSE

FAMILY AUDIENCES!

SANDRA DEE JOHN GAVIN

IN A ROSS HUNTER PRODUCTION
TAMMY TELL ME TRUE IN EASTMAN COLOR

with the
delightful
music of
America's
beloved
PERCY FAITH!

Co-starring **CHARLES DRAKE · VIRGINIA GREY · JULIA MEADE** with Cecil Kellaway
Beulah Bondi · Edgar Buchanan · Gigi Perreau · Juanita Moore Screenplay by OSCAR BRODNEY
Directed by HARRY KELLER · Produced by ROSS HUNTER · A UNIVERSAL INTERNATIONAL PICTURE

Seattle's PTA Praises Current Family Films

NEW YORK—Praise instead of brickbats for the industry was extended by the Queen Anne Junior-Senior High School of Seattle in a letter to Theatre Owners of America by Helen Louise Thwing, secretary of the school's Parent-Teachers Ass'n.

Mrs. Thwing informed Albert Pickus, TOA president, that at a meeting held May 18, a motion was passed strongly commending the motion picture industry for releasing excellent family fare.

The pictures listed in the resolution were Walt Disney's "101 Dalmatians," "Swiss Family Robinson" and "The Absent-Minded Professor;" Allied Artists' "Sergenti Shall Not Die" and "Dondi;" "20th Century-Fox's "The King and I;" Columbia's "The Wackiest Ship in the Army" and "I Aim at the Stars;" Warner Bros.' "The Sundowners" and "Paramount's "Cinder-Fella."

In her letter, Mrs. Thwing wrote, in part: "Our board, consisting of 60 members, officially representing a junior-senior high school of 4,000 parents want you to know that this sizable but usually inarticulate segment of population has and will continue to patronize films of the calibre mentioned. It is a welcome change to be able to see films free of sex and violence.

"We realize drama to faithfully interpret life must include at times unpleasant episodes, but we feel the over-emphasis of this side of life which has been thrust upon the movie going public in recent years is unsavory, unwholesome, as well as a completely unbalanced presentation of life.

"Whenever there is a choice between two strong films, one inspirational, the other degrading, we, the 2,000 families we represent, will support the former."

To Hold 'Jubilee of Films' At WB Studio June 6, 7

HOLLYWOOD—In a newsmaking coast-to-coast project, designed to show the company's latest screen product and studio activities, a Warner Bros. "Jubilee of Films" will be held at the Burbank studio June 6, 7. More than 200 newsmen from 50 states and Canada as well as foreign and local press are expected to attend the event.

President Jack L. Warner, William T. Orr and the entire WB player roster will act as hosts to the visiting journalists at the two-day festival, which will spotlight the screenings of three pictures soon to be released as well as preview sequences of films now in production.

Press visitors will be flown from their home cities and treated to a round of entertainment on the studio lot, including luncheons in the Green Room and on Stage 8, where a complete Japanese home and gardens have been constructed for "A Majority of One," plus a gala dinner party on Stage 11.

In announcing the Jubilee of Films, Warner said: "We are confident that our press visitors will get a fine view of motion picture making and will carry back to their homes a better understanding of industry operations." He added that, in turn, Warner Bros. expects "to gain immeasurably from this close association with the people who project the motion picture image to the newspaper and magazine readers."

RKO Circuit Predicts Another Good Year

NEW YORK—RKO Theatres, a division of Glen Alden Corp., had a good year in 1960 and prospects are bright for an equally good 1961, stockholders were told at their annual meeting here on May 19.

Harry Mandel, president of the circuit, said that last year's net was approximately \$2,000,000 and the chances were that returns this year would be equal if not better than those of last year.

Mandel said RKO had plans for the construction of new theatres in shopping centers and, perhaps, the building of shopping centers. He said the circuit had disposed of theatres which had no opportunities for growth.

The stockholders added Lester Mandel to the board, increasing the number of directors from 12 to 13. Re-elected directors were Harry W. Bradbury, Frank Burnside, Ralph E. Case, T. R. Colborn, Milton Hubschman, Wentworth B. Johnson, Dudley G. Layman, Mrs. Vera G. List, Albert A. List, A. H. Parker jr., Leslie G. Taylor and Harry Mandel.

The directors, following the meeting, met and re-elected all officers. They were Albert List, president of the parent company; Bradbury, vice-president and president of the coal division; Hubschman, vice-president and president of the leather division; Mandel, vice-president and president of RKO Theatres; Robert E. Starnes, vice-president and president of Mathes Co. division; Taylor, vice-president of manufacturing; Layman, vice-president; Austin List, vice-president; Thomas Rowe, vice-president and treasurer; William F. Whitman, secretary, and Fred Squire, controller.

Census Bureau Gives Data On the Potential Audience

NEW YORK—What are the ages of your potential audience?

Theatre Owners of America asks that question in its current bulletin and then proceeds to cite some figures from the Census Bureau of the Department of Commerce.

The Commerce Department says the U.S. population is both younger and older than it was a decade ago. Medical advances and the birth rate explosion of the 1940s, says the Department, have resulted in the number of persons 65 years old and older increasing 34.7 per cent between 1950 and 1960, and those under 18 years of age, by 36 per cent. In the in-between 18 to 65 bracket, the gain was only 7.2 per cent.

TOA points out that while these are average figures, they indicate generally that the "senior citizens" and the youngsters are two categories with the greatest audience potential. The "under 18" group will, of course, move into the "young married group" in the next decade.

The report shows that women outnumbered men in 1960 as they did in 1950, but to a slightly lesser degree. There were 97 men for every 100 women in 1950, whereas in 1960, for every 100 women there were 99 men.

Newsreel Companies Seek New Format To Revive Interest in Theatre Runs

Rossen's 'The Hustler' Aimed at Adults Only

NEW YORK—Because Robert Rossen's "The Hustler," produced entirely in New York for 20th Century-Fox release, "is a realistic and very frank approach to people and life in New York," the producer-director will recommend that exhibitors voluntarily classify the picture "for adults only."



Robert Rossen

Rossen, who has just completed ten weeks of shooting, has only the rough cut, which was seen and praised by 20th-Fox executives. He anticipated that there will be some objection to the film by the Production Code because "it pulls no punches in some of the language and a few of the scenes" but he is prepared to fight any suggested cuts. Rossen described "The Hustler" as "a moral picture but with a neo-neo-realistic approach." The title, which 20th-Fox had considered changing, actually refers to a pool-room hustler, the role played by Jackie Gleason.

"The Hustler," which was also written by Rossen, based on a book by Walter Tevis, was brought in at a cost of "just under \$2,000,000" and would have cost just as much if made in Hollywood. However, Rossen made it in New York because it required Manhattan backgrounds and "because I want to live and work here." In addition to Gleason, the picture stars Paul Newman and Piper Laurie, George C. Scott and Myron McCormick, all from the Broadway stage. "The Hustler" is scheduled for fall release, he said.

"The Hustler" is Rossen's third picture made by his own company, the two previous having been "All the King's Men," released by Columbia, which won three top Academy Awards in 1949, and "The Brave Bulls," also released by Columbia in 1951. Since then, Rossen made "Alexander the Great," which he feels was ahead of its time in 1956, before spectacles came into favor, "They Came to Cordura," which he directed, in 1959 and others. Rossen has no immediate plans for his next picture but will vacation in Israel, starting in June.

Discussing France's "new wave" pictures, Rossen believes most of them appeal to the intellectual audience when "The film is basically a medium for mass audiences."

Oklahoma Poster Firm Sues National Screen Co.

OKLAHOMA CITY—Bob Smith, operator of a theatre poster service here since 1947, has sued National Screen Service and distributors under the antitrust laws to force payments of damages and force NSS to continue supply posters to Smith's poster service.

The suit followed notice by NSS to discontinue service to Smith after May 16.

NEW YORK—Newsreel bookings and billings have dropped about eight per cent in each category during the last two years, a checkup revealed. The decrease was due in most cases to the closing of theatres, but in many instances theatres have dropped the newsreels for various reasons. Long pictures on double-feature programs account for some of the loss, while economy has been given as the reason for others.

The newsreel companies have been trying to find a new format for the service but, so far, nobody has come up with an idea. Admittedly, a changeover would be costly but it is believed that revived interest would pay off in the final analysis.

WIDE INTEREST BY PUBLIC

Research has proven that the public is highly interested in news events and feels cheated when a newsreel is not included on a program. When the late Henry Griffing inaugurated his cable theatre in Bartlesville, Okla., he made a survey as to what the public wanted the most in motion pictures. It is reported that he was greatly surprised to learn that the people wanted news and placed that type of film high on the list. In his questionnaire, Griffing asked if the age, or the lapse of time between the event and the screening, made any difference. The answers were in the negative.

As an example, F. J. A. McCarthy, assistant general sales manager of Universal Pictures and in charge of newsreel sales, said that when the liner Andrea Doria sank, it got great coverage by all media. Some weeks later, Life Magazine came out with a special section on the tragedy and the issue sold more copies all over the world than any other edition published.

"It goes to prove," McCarthy said, "that a picture is never old."

McCarthy said that people were interested in seeing on the screen what they can't see in person and that the newsreels provided a source of information and enjoyment more powerful than most exhibitors believed. Curtailment of short subjects in general, as well as newsreels, are depriving the patrons of what they rightfully are entitled to, he said, because most of them would prefer a good short subject to a bad second feature.

COMPARES THEATRE WITH TV

While television news programs attempt to stay on top of the news, in many cases the information is imparted by a commentator. That is the distinction between the theatre newsreels and TV programs. The public prefers the actual scenes, McCarthy said.

As one observer noted, "you don't miss the water until the well runs dry," adding that if the newsreels suspended their services, there would be a hue and cry for their return by the public.

Bill Toney Resigns

UNION CITY, IND.—Bill Toney has resigned his position as sales manager of International Seat, division of Union City Body Co. His future plans will be announced shortly.



General Drive-In's Cinema
Pompano Beach, Fla.



M&R's Old Orchard
Skokie, Ill.



Wometco's 163rd St.
Miami Beach, Fla.

SHOPPING CENTERS NEW LURE FOR THEATRES

Over \$16 Million Spent on 30 Theatres in the Last 18 Months

KANSAS CITY—A new star in the motion picture firmament is the shopping center theatre, keyed to the new marketing habits of the American public and aimed at meeting the entertainment requirements of an expanding suburban population.

Both exhibitors and shopping center developers are investing in the theatre-in-shopping-area idea, and in the last five years have spent approximately \$35,000,000 in placing theatres in suburban market areas. It has been in the last 18 months, however, that the trend toward this type theatre has been marked. In this period, at least 30 theatres, most of them in the luxury class, costing an estimated \$16,085,000 and averaging 1,000 seats each, have been constructed or are currently being erected in shopping centers, according to a **BOXOFFICE** survey.

CATCHES THE IMAGINATION

The idea of a smart theatre in a metropolitan shopping center has caught the imagination of developers, and reports from a number of circuit executives are that the builders have been approaching theatremen in an effort to persuade them to either build a theatre on the site or lease one which the developer will erect. There seems to be no question the motion picture theatre has become the new sex-appeal for shopping centers.

Not all of the market-place theatres are indoor houses. The drive-in theatre is playing a role in the trend, too, but generally developers are interested in hardtops because drive-ins require too much land area. However, outdoor exhibitors themselves have taken the initiative in bringing shopping centers to the drive-in, a practice which has worked out satisfactorily in several instances.

Theatremen generally have taken the lead in developments. Smith Management Co. of Boston, now General Drive-In, was negotiating for shopping centers in the late 1940s and, in 1951, opened a smart suburban house in the now-famous Framington, Mass., shopping center. In the recent flood of shopping center theatres, General Drive-In already has opened theatres in the Britton Plaza in Tampa, the Shoppers Haven area in Pompano Beach, Bay Shore Gardens in Sarasota and the Belair Plaza

center in Daytona Beach, all in Florida, and is contemplating seven more shopping center properties before its current program is complete. All will be de luxe houses, with luxury appointments throughout and represent the finest in design and comfort for patrons.

Another circuit going into shopping centers on an extensive scale is Stanley Warner, which recently announced this as one of its goals. The circuit now has under construction a \$500,000 theatre in the Cheltenham center in Philadelphia, a 1,200-

seat class house expected to be ready for occupancy this fall. The circuit also has announced plans for a 1,200-seat theatre in the suburban Hamden Shopping Mart in New Haven, and has plans for moving into other territories.

With exhibitors, too, it is not always a case of theatres moving to shopping centers. There are a number of instances where theatres have developed their own shopping areas, both as an outright business investment and as a means of providing greater traffic for the theatres. The

Recent Theatre-Shopping Center Activity

BRENTWOOD, N. J.—A 13-acre shopping center to include a motion picture theatre has been announced for this community. Petitions calling on the town board to approve the application for permission to build are being circulated throughout the area.

BROOKHURST, CALIF.—Cecil Vinnicof opened a 962-seat theatre-restaurant at the Brookhurst shopping center. Equipped with 70mm projection.

CHICAGO—Morton Fink, land developer, is including a de luxe first-run house as part of a \$25,000,000, 70-acre development to provide a shopping area, apartment houses and the theatre. Theatre to cost \$1,000,000, scheduled for late summer opening.

DAYTON, OHIO—A 1,000-seat theatre will be included in the addition to the Marion Meadows Shopping Center to be built this year in the Huber Heights development near here.

DAYTONA BEACH, FLA.—Cinema Theatre, operated by General Drive-In Corp., opened earlier this year in an 11-store shopping center. This is a 1,200-seat de luxe theatre, built at a cost of \$1,500,000.

DELAWARE TOWNSHIP, N. J.—General Drive-In Corp. is planning a new theatre, the Cherry Hill in the new Cherry Hill Mall and Shopping Center. For early fall completion.

FORT LAUDERDALE, FLA.—General Drive-In Corp. has another of its shopping center theatres at the Sunrise Shopping Center, developed by Charles Creighton. It is a de luxe \$500,000, 1,200-seat theatre.

GLENN OAKS, N. Y.—Approval has been given for the construction of a theatre for Century Theatres in the Glen Oaks Shopping Center.

MIDLAND, TEX.—J. Howard Hodge recently opened the new Hodge Theatre, a 1,100-seater, as part of a shopping center development he has underway.

MILLARD, NEB.—A 1,600-car drive-in costing \$600,000 is to be built by Russell Brehm, H. S. Gould and Senator Roman Hruska on 80-acre tract, of which 50 acres will be for a shopping center and the remainder for theatre.

NEW HAVEN, CONN.—Stanley Warner Theatres disclosed plans for a theatre at the suburban Hamden Shopping Mart, as part of a multimillion dollar expansion in the shopping center theatre field.

NORTH ADAMS, MASS.—Peter Desmond, operator

of the Walden Theatre, announced plans for a theatre in a shopping-group area to provide, among other things, a tearoom in provincial decor, gift shop, and display area for work of regional artists.

ORLANDO, FLA.—Expected to open in June is a new indoor theatre at the Parkwood Plaza Shopping Center, the first central Florida indoor theatre to be built to meet the new projection and sound systems.

PHILADELPHIA—Stanley Warner Theatres is building a \$500,000 theatre in the Cheltenham Shopping Center, the first SW theatre to be built in this area in 25 years. Theatre will seat 1,200.

POMPANO BEACH, FLA.—The first of the shopping center theatres opened by General Drive-In Corp. is now in full operation, a 1,000-seat, \$450,000 de luxe house at the North Broward's Shoppers Haven. Opened in October 1960.

ROCKLAND COUNTY, N. Y.—Howard Lesser, Gerald Brown and Ronald Lesser have announced plans for an 800-seat luxury house to be built as part of a shopping center on Route 69 west of the Rockland Mapleways. To be completed late this summer.

SAN ANTONIO—A new indoor theatre is to be included in the 800-foot mall to be part of the \$20,000,000 McCreless Shopping City. Entire development to be completed within a year.

SARASOTA, FLA.—Opened late in 1960 was a 1,200-seat de luxe house for General Drive-In Corp. at the Bayshore Gardens Shopping Center, a multi-million-dollar home development and shopping area.

TUSTEN, N. Y.—Saul Mahler expects to break ground within 60 days for a theatre to be part of a shopping center.

WEST COVINA, CALIF.—The Fred Stein circuit, one of the fastest growing theatre organizations on the coast received approval for a shopping center theatre here, and construction will get under way shortly.

WEST COVINA, CALIF.—A. L. Sanborn & Son announced construction of an indoor theatre at a new shopping center here, the third theatre in the Sanborn group.

WILMINGTON, DEL.—An announcement was made that a 1,200-car drive-in will be erected as part of a \$2,000,000 shopping center and fun center, now under construction. Due for completion this summer. Parking facilities for 2,500 cars.

first outdoor exhibitor to annex an adjacent area for a shopping area was the late Dr. Marvin Sandorf, who acquired a 14-acre site adjoining his theatre, invested \$1,500,000 in developing the shopping area. In one season, business at the theatre increased 20 per cent. Not many months ago, Commonwealth Theatres, a 100-theatre circuit with headquarters in Kansas City, Mo., opened a shopping center adjacent to its Broadway Drive-In Theatre in Columbia, Mo., a 14-store mart embracing 49,620 square feet of floor space. It has been a highly successful venture, for both the theatre and the participating merchants.

THE SIZES VARY

At Chattanooga, Independent Theatres, headed by Moses Lebovitz, is in the midst of developing the \$8,000,000 Eastgate Shopping Center in association with Osborne Enterprises. This will be the largest development of its kind in the area, and includes a \$1,250,000 store for the Miller Bros. Co., one of the largest department stores in Chattanooga. Independent Theatres operates the Skyway Drive-In, which is included in the shopping area, and a \$700,000 bowling center which was completed a year ago.

The sizes of shopping centers in which theatres are constructed vary from area to area. They are placed in such mammoth projects as the \$25,000,000, 70-acre Golf-Mill development in suburban Chicago in which builder Morton Fink and associates will have a shopping center, multi-unit garden apartments, and a \$1,000,000, 1,500-seat theatre. On the other hand, a newly announced project is a 360-seat, art-type house to be joined by a small group of shops in North Adams, Mass., for Peter Desmond, operator of the Desmond Theatre in that community. Hence, there is a shopping center to meet every need.

Generally, however, the theatres moving into shopping centers go into substantial developments, in which the developers have obtained long-term leases with national concerns, and the exhibitors are assured of heavy traffic day and night.

"This trend is so definite," says Richard Orear, president of Commonwealth Theatres, "that theatremen are now being approached by shopping center builders with bids to build theatres in new developments. This is particularly true of hard-tops, which take considerably less room than outdoor theatres."

Exhibitors contemplating adding a shopping area to a drive-in area will discover that patterns for development are pretty well set. A national shopping center association has established standard percentages for leases, zoning laws have been fairly well standardized to the point where local governmental agencies are requiring that parking must be four times the sales area of the center.

LIST BASIC NEEDS

The theatreman seeking tenants will, of necessity, find himself requiring several basic merchants—a soft goods merchant, of the J. C. Penney-type store or a ladies' ready-to-wear store, a supermarket and a chain drugstore. With these three, he then can move to lease stores to various service shops, as a laundry-dry cleaning shop, a beauty parlor and barber shop, shoe repair shop, etc. The percentage of gross sales paid for leases varies from store to store and even from department to

Foot Traffic at Shopping Center Creates Extra Boxoffice Profits

By ROBERT L. LIPPERT*

HOLLYWOOD—It's a mercantile truism that business begets business. Build a theatre in a busy shopping center where your marquee is constantly exposed to the passing multitude, and you'll profit by that exposure.

Theatres in shopping areas attract patronage for multiple reasons, not the least of which is proximity. Patrons don't have to get ready to attend a movie, or think about it, or drive to one. They're already there.

The "ready made" audience enjoys a good movie after a shopping spree, and women will attend if for no other reason

*Independent producer and chairman of Electrovision, operator of a west coast circuit of theatres.

than to rest their feet. Women who shop with friends accept such a respite as a deserved treat. If accompanied by children and husband, it becomes an *en famille* affair.

To many shoppers, ducking into a movie is almost an impulse propulsion. Chances are they haven't seen a movie in some time, and suddenly the theatre looms up ahead of them and they're ready to go in and see almost anything. If the film is one they've missed before, or have been looking forward to seeing, so much the better.

These are the principal reasons that I buy or build theatres in shopping areas, where I know that foot traffic will be translated into profits. Such locations can always be depended on for responsive returns.

department within the stores. All pay a minimum rental, although with the big demand for established national supermarkets, drug stores and soft good stores, the big national concerns now are balking at the set rental, according to Orear. Leases generally run ten to 15 years, with the 15-year lease a little tougher to negotiate at present.

But once the center is in operation, it becomes an immediate asset for the theatre, as does the theatre for the stores.

"Tenants like the proximity of the theatre," says Orear. "It brings a good traffic into the area. It adds glamor to the shopping area. Theatremen, with their natural flair for showmanship, are able to introduce a great many novel merchandising promotions which benefit merchants and theatre."

'AN ADMIRABLE ASSET'

Merchants consider a theatre in a shopping area such an admirable asset that, in many instances, they are now subsidizing exhibitors to keep the theatre open during off hours. For example, a group of merchants will pay an exhibitor a fee to keep the house open from 11 a.m. to 3 p.m., so that mothers can shop and park their youngsters in the theatre. This free show idea is tied into center-wide promotions which involve giving free admission coupons to mothers with purchases. The kids are happy. The merchants add extra dollars to the day's receipts, and the exhibitors turn dead time into money-earning hours.

Diversification is not a new idea with theatremen. As far back as 1944, Boxoffice through its Modern Theatre section was urging exhibitors to develop "multiple enterprise" projects, in an effort to provide a greater elasticity to their investments. War restrictions, however, kept this program from getting off the ground. In the late 1940s, with the war at an end, the Framington, Mass., center—then the world's largest shopping center—got under way with Smith Management assuming the lease of the theatre in that area. Louis Weithe, a Cincinnati exhibitor, in 1949 developed the Valley Shopping Center in Columbus, a million-dollar project with 15 stores. They may well have been the first

of the shopping centers with a theatre as the key attraction.

The movement was halted again by the Korean War and construction restrictions, and again by the hesitancy of theatremen to invest in new theatres with the swift rise of television as a competitive force. By 1955, however, there was a renewal of interest by theatremen in shopping centers and by shopping center developers in theatres. August Cianciolo was a prime mover in the development of two major shopping centers in the Memphis district in the mid-1950s. The Kallet Circuit built a de luxe theatre in Shoppingtown Center, DeWitt, N. Y., E. M. Loew and Norman August put in a \$500,000 drive-in at a Newport, N. Y., center, the Jablonow-Komm Theatres developed a shopping center theatre in East St. Louis, Ill., and the movement was in full swing.

The theatres, as a rule, are smart, luxurious, and aimed at attracting the well-heeled suburban audience. Many of them are equipped for 70mm attractions, Todd-AO and Cinerama. The amount of money exhibitors are pouring into them indicates that theatremen are convinced it pays to follow their patrons to the suburban areas.

NEW YORK, FLORIDA LEAD

Not surprisingly, New York and Florida lead in the number of shopping center theatres. In the case of the former, the majority of the center theatres have been placed on booming Long Island, where the population explosion has made it one of the fastest growing suburban districts in the country. Altogether, 14 shopping centers boast of smart, attractive theatres on the Island. Florida, with its growing population, and its expanding land developments also has been a rich field for shopping center theatres. It is in this area that General Drive-In has moved with striking speed in the last year, establishing beachheads in five shopping centers. Loew's Theatres and the Wometco circuit also have been active in this field. An indication of the potential patronage anticipated by the builders, all except one of the 12 shopping center theatres, erected in the last 18 months in this state have seating capacities of 1,000 or more.

No Seating in Last 13 Minutes of 'Naked Edge'



United Artists executives are shown at a trade press conference on "The Naked Edge" promotion campaign. Left to right are: Fred Goldberg, executive director of advertising, publicity and exploitation; William J. Heineman, vice-president; James R. Velde, the company's vice-president in charge of domestic sales, and David Chasman, advertising manager.

NEW YORK—Patrons will not be seated during the last 13 minutes of United Artists' "The Naked Edge" and a flashing red light will be the signal to keep the customers in the lobby and out of the auditorium until the picture comes to an end.

United Artists is stressing the suspense angle in its campaign on the picture and will ask all exhibitors to cooperate. William Heineman, UA vice-president, told the trade press that the company was asking exhibitors to refrain from screening "The Naked Edge" for the press, other outlets or general audiences before the local openings. There will be no previews.

Fred Goldberg, executive director of advertising, publicity and exploitation, said the flashing red light would be one of the

most valuable selling tools in recent years and would also be used on marquees and in lobbies to signal the start of the final 13 minutes.

David Chasman, advertising manager, said the light and related copy would be utilized in trailers, regular trailers and television and radio spot announcements.

UA promotion and sales forces will travel to key areas, taking over a theatre during the morning and demonstrate all promotional material for the film. Exhibitors from outlying areas will be invited to attend the "living press book" sessions. Newspaper ads will stress the flashing red light.

"The Naked Edge" stars Gary Cooper and Deborah Kerr and was based on Max Ehrlich's novel, "First Train to Babylon."

Levine Sets \$4,000,000 On 'Sodom' Campaign

ROME, ITALY—Joseph E. Levine will spend the record sum of \$4,000,000 on the global merchandising campaign for "The Last Days of Sodom and Gomorrah," which is now being directed by Robert Aldrich on location there and in Morocco.

The Embassy Pictures president, who will personally supervise the global drive, told the J. Arthur Rank and Titanus executives gathered here for a promotion conference that "Sodom and Gomorrah," which will be distributed in 1962, "will be the most advertised, publicized, exploited and merchandised picture ever released." He said the promotion budget was equal to the cost of the Biblical spectacle, which is in Eastman Color and CinemaScope and stars Stewart Granger, Pier Angeli, Stanley Baker and Anouk Aimee.

Participating in the Rome conferences were Colan W. P. MacArthur and R. M. D. Odgers, managing director and general sales head, respectively, of Rank Overseas Film Distributors, Ltd., and Goffredo Lombardo and Franco D. Simone, president and executive vice-president, respectively, of Titanus. Earl St. John, executive head of production for Rank and Edward S. Feldman, Embassy publicity director, also participated in the week-long meetings.

Levine and Feldman returned to New York Saturday (27).

Green Sheet Lists Two Of 17 Films for Family

NEW YORK—Two out of 17 pictures received family classifications in the May issue of the Green Sheet, issued by the Film Estimate Board of National Organizations.

Three were listed for adults, mature young people and young people; seven for adults and mature young people; five for adults and, of the two tagged for the family, one was classed as acceptable for children unaccompanied by adults, with the rating of F-C.

The family pictures were 20th Century-Fox's "Misty" and Universal's "Ole Rex," the former having the F-C symbol.

In the adult-mature young people class were 20th-Fox's "All Hands on Deck," MGM's "The Green Helmet" and Universal's "Romanoff and Juliet."

For adults and mature young people, the Green Sheet listed MGM's "Atlantis, the Lost Continent," 20th-Fox's "The Fiercest Heart," Universal's "Posse from Hell," MGM's "Ring of Fire," Universal's "The Secret Ways," Lopert's "Tunes of Glory" and UA's "The Young Savages."

In the strictly adult class were Allied Artists' "Operation Eichmann," Warner Bros.' "Portrait of a Mobster," MGM's "Two Lovers," 20th-Fox's "The Right Approach" and Columbia's "Stop Me Before I Kill."

Biggest TV Coverage Set for 'Snow White'

NEW YORK—Twentieth Century-Fox will utilize what it has termed the most elaborate and extensive national television campaign in its history to promote "Snow White and the Three Stooges," its July 4 release. The company was the first to buy national TV time for its product when it ballyhooed "From the Terrace" and "The Lost World" during the national political conventions last year.

Twentieth-Fox will presell "Snow White" in 200 markets on the ABC and NBC networks in the United States and Canada beginning one month in advance of the July playdates and continuing almost daily throughout the entire prerelease, according to Charles Einfeld, vice-president.

Einfeld said the two television networks had assured the company that the saturation campaign would reach 51,000,000 different unduplicated homes per week during the four weeks of June, making almost 1,000,000 viewer impressions in the two countries.

Thirty individual one-minute TV spots will run in Nielsen's top-rated shows on the networks, which statistically indicates that 79 per cent of the total population will view on the average of 4.9 of the picture's commercials prior to the opening playdates.

The program of national video advertising is said to be the first of its kind to be employed by a major company and is modeled after the saturation methods used by the largest television advertisers, such as Chevrolet, Procter & Gamble, Colgate-Palmolive-Peet and others.

Among the ABC network programs on which the "Snow White" message will be seen are "Stage Coach West," "Guestward Ho," "Matty's Funday Funnies," "The Roaring Twenties" and "Walt Disney Presents."

The spots will be seen on NBC's "The Shirley Temple Show" and "National Velvet" among others.

To complete the sell, 20th-Fox exchanges and the entire sales organization have been alerted to the campaign and are prepared to implement the campaign on the local level by providing a series of eight television trailers in 60, 20 and 10 second lengths to be used in times adjacent to the national shows, Einfeld said. Additional use of telops and live announcements plugging local playdates will be made in completing the pattern of national coverage, he said.

Joan Davis Is Dead

PALM SPRINGS, CALIF.—Joan Davis, well-known comedienne of films, radio and TV, died in a hospital here Tuesday (23) following a heart attack. Miss Davis, 53, had a long run of her television series called "I Married Joan," in which the male lead was played by Jim Backus. Starting her movie career in a film called "Way Up Thar" she also appeared in "Holy Terror," "Time Out for Romance," "Wake Up and Live," "The Groom Wore Spurs" and "Harem Girl."

Divorced from Serenus (Si) Wills in 1948, she is survived by a daughter, Beverly, and her mother.

Robson Forms Unit To Produce for Fox

NEW YORK—After directing three of the most successful 20th Century-Fox



Mark Robson

pictures of recent years, "Peyton Place," "The Inn of the Sixth Happiness" and "From the Terrace." Mark Robson has formed his own company, Red Lion Productions, to produce and direct pictures in the future for 20th-Fox release.

Robson's first under the new arrangement will be "The Inspector," based on the Jan de Hartog best-seller, which Robson will produce with Philip Dunne directing. Robson left Wednesday (24) for London to complete pre-production plans for filming in Holland, Tangiers and in a London studio. Shooting will begin in Amsterdam June 18 with Stephen Boyd and Dolores Hart from Hollywood starred, supported by a cast of top British players. Robson is hoping for players of the calibre of Charles Laughton, Sybil Thorndike, Nigel Patrick, Herbert Lom and Felix Aylmer, although none of these has been definitely signed, he said.

This time, Robson will not interfere in the direction but leave that up to Dunne. He will return to the U. S. and view the rushes sent over by Dunne. The shooting will take approximately 14 weeks, the budget will be "just under \$2,000,000" and the picture is scheduled for release by 20th-Fox in February 1962.

To Use English Subtitles First Time in U.S. Film

HOLLYWOOD—For the first time in a Hollywood-produced motion picture, Mervyn LeRoy will use English subtitles at the foot of film frames for domestic and British prints of Warner Bros.' "A Majority of One," starring Rosalind Russell and Alec Guinness.

LeRoy decided to use the method in all scenes in which Guinness, as Mr. Asano and other Nipponese characters converse in Japanese. Titles will translate the dialog and clarify the action for English audiences, inasmuch as the film version of the stage original by Leonard Spigelgass uses double the amount of Japanese speech.

Columbia Sales Drive Off to a Fast Start

NEW YORK—The first month of Columbia Pictures' "Salute to the Division Managers" sales drive has placed the San Francisco, New York, New Haven, New Orleans, Los Angeles, Boston and Chicago branches in the lead.

Rube Jackter, vice-president and sales chief, said that in the first four weeks of the drive approximately 3,000 features had been scheduled for "Columbia Week," June 9 to 15. During this week, each division will strive to provide every theatre in its territory with an all-Columbia program.

Laurel and Hardy Are Returning In Cartoon Features and Shorts

Oliver Unger Quits NTA; Charles Glett Successor

HOLLYWOOD—Oliver A. Unger, chairman of the board, president and director of National Telefilm Associates, resigned his positions as of May 18 and will be succeeded by Charles L. Glett, film and television executive who until recently was one of the executives and a board member of National Theatres & Television.

Unger founded NTA with Ely Landau, the company's first president, and became president when Landau assumed board chairmanship in 1957. Later when Landau resigned from NTA, Unger became board chairman. He had lately been under stockholders' fire, and was a prime target at their annual meeting in New York when Leonard Davis led an attack on management.

Following his resignation, which was widely believed to be an indication that NT&T will be more closely concerned with NTA affairs, Unger stated that he has no present plans for any other ventures, but will make himself available to help NTA for the time being.

Glett, elected to replace Unger at a special meeting, was with NT&T until last summer as head of that company's operation of a television booster system in Williamsport, Pa., and operation of a TV station in Kansas City until it was sold a year ago. He was in close contact with NTA executives during the brief time the company was a subsidiary of NT&T. Since leaving NT&T he has specialized in consultative work for pay-TV proponents and such projects.

Allied Artists Shows Drop In 39 Weeks' Earnings

LOS ANGELES—As shown by the books without audit, Allied Artists Pictures Corp. and its wholly owned subsidiaries dropped in profits for the 39 weeks ended April 1. Net profit before federal income taxes of \$579,105, and after provision for federal income taxes of \$165,000 resulted in a final net of \$414,105, president Steve Brody reported. The figure compared with a net profit of \$1,005,955 for the corresponding period in the previous year during which no provision was made for federal income taxes because prior years' losses were carried forward to offset the current year's profits.

The 39 weeks' net profit for the current fiscal year, after allowing for dividends on the preferred stock, amounted to \$0.42 per common share on 899,723 shares of common stock outstanding as of April 1. The net profit for the corresponding period in the previous year, after allowance for dividends on the preferred stock, amounted to \$1.08 per share on 895,346 common shares then outstanding.

The gross income for the 39-week period ending April 1 amounted to \$10,498,489 as compared with \$12,915,723 for the same period in the previous year.

NEW YORK—Although Oliver Hardy is dead, the team of Laurel and Hardy will be revived in the form of animated cartoon characters to be produced by Larry Harmon, who created the character of Bozo the Clown. Harmon, who owns more than half of the California Studios in Hollywood, acquired the rights to produce the Laurel and Hardy cartoons from the Hardy estate and Stan Laurel.

Harmon said in New York last week that he planned a series of two-reelers at first and then would switch to full-length features. Initially, however, he will make a series of 26 half-hour Laurel and Hardy programs for television, starting in the fall.

The team of Laurel and Hardy is famous throughout the world, Harmon said, citing statistics to prove that the pair has played to more people than any other motion picture characters on earth. When the news first came out that he had acquired the rights to the team for animated cartoons, he received calls and letters from every country, asking for distribution and exhibition rights. As an example of their popularity, he said, the palace of a maharaja in India has the figures of famous persons carved in stone. Laurel and Hardy are among them.

Harmon said he had set no distribution deal for the theatrical release of the pictures, but that Jayark Films Corp. would handle the television sales. The theatrical stories will be new and written especially for the medium. They will not be remakes of their past successes. All of them will be in Eastman color.

In addition to the Laurel and Hardy subjects, Harmon is planning to produce feature-length pictures starring the character of Bozo the Clown, currently in every television market. Harmon created the character 20 years ago and now has local Bozos in 42 cities. Each Bozo is trained at Harmon's school for clowns in Hollywood where the men are trained to walk, talk and act like the original. Each of the Bozos resemble each other so well that it is difficult to distinguish them, he said. The local clowns are presented live, talking to the TV audiences before the Bozo cartoons are presented. The character is so popular as a television subject that there is a big demand for theatrical presentations, Harmon said.

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NATIONAL TICKET CO.

1564 Broadway, N.Y.C. Plaza 7-1426
WRITE OR PHONE FOR YOUR
RESERVED-SEAT TICKET PRICES
100,000 Roll or Machine Tickets size 1"x2",
\$46.00 F.O.B. N.Y.C.

Hollywood Report

By IVAN SPEAR

Husband-Wife Team to Film 'Hiding Place' for UA

A new husband-wife theatrical team will debut with Gottfried Reinhardt set to produce "The Hiding Place," Robert Shaw's tome, from a script by Sylvia Reinhardt. The film, to be made in association with the Mirisch Co. for United Artists release, is slated to go before the cameras January 1 in Europe, with Reinhardt also directing.

Meanwhile, Reinhardt, who was here recently with his completed Gloria Films-Mirisch Co.-UA feature, "Town Without Pity," starring Kirk Douglas, disclosed that attempts are being made to secure a Production Code Seal without cutting the film. Censorship problems are currently being fought by "Pity," which to date has failed to receive Code approval due to its subject matter—the rape of a teenage German girl by four American soldiers.

Producers Plan to Make Western-Horror Duo

It was only a matter of time until some enterprising packagers came up with a combination western-horror production deal, and Hal Roach jr., Carroll Case and Carl Hittleman are the trio who have done it.

Under Showcase Enterprises banner, two pictures titled "Billy the Kid vs. Dracula" and "Jesse James Meets Frankenstein," are blueprinted for June starts on the Roach lot, with Roach jr. and Case as executive producers and Hittleman producing from his own original scripts. According to Roach, budgets for the pair will be approximately \$500,000 each and a deal for a major release is near completion.

As to whether the films will be treated as comedy or satire, no comment is forthcoming from the producers.

'A Time for Diamonds' Set As First for Kell-Cole

Kell-Cole Productions, independent producing company topped by Nat King Cole and Ike Jones, reveals that its first theatrical film will be "A Time for Diamonds," an original screenplay by Millard Kaufman who will direct.

Jones will produce the story of the South African diamond mines as a joint production venture of Kell-Cole and Kaufman's independent outfit. Kaufman is currently preparing "Reprieve," which he wrote and will direct for Allied Artists release.

New Independent Will Lens 'No Man Is an Island'

Monego Films, an independent feature film company, has been formed by Richard Goldstone and John Monks jr. Goldstone has bowed out of 20th-Fox where he produced the TV series, "Adventures in Paradise," in order to partner with Monks in theatrical screen ventures.

Initial production for Monego will be "No Man Is an Island," toplining Jeffrey

Hunter. Slated to roll in Manila next fall, it is a biographical picture of U. S. Navy radioman George Tweed, the only American to survive on Guam during 34 months of Japanese occupation during World War II.

Total of Eight Story Buys Announced for the Week

Story buys numbered eight for the week, with George Stevens jr.'s purchase from Frank Sinatra's Essex Productions of "The Execution of Private Slovik" a buy of top interest inasmuch as the William Bradford Huie biography will serve as young Stevens' debut as a full-fledged producer-director next year. He has signed James Lee Barrett to script . . . A new comedy project has been added to the production schedule of the Mirisch Co., which announced that film rights have been acquired to "Garden of Cucumbers," a novel by Poyntz Tyler, to be lensed in 1962 for UA release . . . Irving Lerner has bought "My Brother Mike" by Boris Gates which he will produce and direct in the fall as an Irving Production . . . Tom McGowan has purchased Robert Graves' novel, "The Golden Ass of Apuleius," and plans to film it on location in Portugal. Samuel W. Taylor penned the screenplay which McGowan will produce and direct for his independent company, Scholastic Arts Productions . . . Actress Diana Dors and her husband, comedian Richard Dawson, have bought "The Inheritance," a play by Clive Exton, which they'll film in England. Dawson will produce and Miss Dors will star in the story . . . Film rights to "The Confederates," a Civil War yarn, have been acquired by Roger Corman for Filmgroup production in color and CinemaScope . . . Johnny Cash purchased rights to the "Jimmie Rodgers Story" from Rodgers'



TALK OVER FILM PLANS—Talking over plans for the shooting of "Pioneer, Go Home!," the first Elvis Presley picture for the Mirisch Co. and United Artists release, are left to right: Harold J. Mirisch, president of the independent filmmaking organization; Col. Tom Parker, Presley's manager; Elvis Presley; David Weisbart, who will produce the film, and Marvin Mirisch, vice-president of the company. Production will start July 5.

widow and will film it as an independent production for his Johnny Cash Productions this fall. Rodgers, who died in 1932, was considered the "patron saint" of country music . . . Independent producers Bernard Girard and Robert Lewis have bought screen rights to the late Christopher LaFarge's tome, "The Sudden Guest" for filming in 1962.

John Cassavetes Signs Pact With Marathon Studios

Former actor John Cassavetes, who parlayed a \$40,000 film called " Shadows" into a producing-directing deal with Paramount for the recently completed "Too Late Blues," comes up with another winner in the form of a new seven-year non-exclusive contract with the Marathon studio calling for two pictures annually.

As his first feature under the new pact, producer-director Cassavetes will helm "The Iron Men," a Martin Poll production starring Sidney Poitier which will be lensed in Italy sometime in September. The Frank Fenton screenplay centers on the 99th Pursuit Squadron in Italy during World War II which was an all-Negro outfit except for white ground officers.

Sidney Harmon, Robert Ryan To Coproduce in Pakistan

With his partner Sidney Harmon, actor Robert Ryan has entered into the first coproduction deal with Pakistan, to shoot "Sahib" entirely in that country. Ryan and Harmon's Carolwood Productions and Jalal Productions will jointly finance the movie which Ryan will star in as an opportunist American regenerated through his friendship with a Pakistani boy.

Harmon will produce, Hugo Fregonese will direct, and Gilbert Wright is writing the script from an original yarn by himself, Jalal Din and Lois Roth.

Danny Kaye, Sophia Loren Set For 'Five Pieces of Maria'

Danny Kaye and Sophia Loren have been signed by Norman Panama and Melvin Frank as costars in "Five Pieces of Maria," to be produced in Rome and on the Riviera next April. An original screen comedy by the producer-directing-writer team, "Five Pieces" will be the second of their two productions slated for UA release.

Kaye will play a starving operatic student hired by a syndicate to be the Pygmalion to their sexy, illiterate Italian Eliza, portrayed by Miss Loren.

Another Nuremberg Feature Ready for the Market

Stanley Kramer's currently filming UA release, "Judgment at Nuremberg" will have some competition from independent producer Cyrus Harold, who recently lensed "Verdict at Nuremberg" in Germany under his C-R Enterprises, Ltd.

Harold's film stars Richard Bennett, Lee Bonnell and Mitra Mitrovich and reportedly contains background footage at Nuremberg, locale of the picture. The producer is now in Hollywood completing editing at Consolidated Film Industries.

'The Guns of Navarone'

Columbia



Stanley Baker, David Niven, Gregory Peck and Anthony Quinn (foreground) at the mercy of German soldiers in a tense scene from "The Guns of Navarone."

By FRANK LEYENDECKER

DESCRIBED by producer Carl Foreman as "the greatest high adventure ever filmed," this outstanding production, magnificently filmed in CinemaScope and Technicolor, mostly on actual locations in Greece, lives up to that description by being one of the most gripping, realistic and suspenseful pictures dealing with World War II—in every way the equal of Columbia's "The Bridge on the River Kwai."

With three of the industry's top male stars, Gregory Peck, David Niven and Anthony Quinn, for tremendous boxoffice value, supported by James Darren, a favorite with the teenagers, and Gia Scala and Irene Papas, to contribute just the required amount of feminine appeal, this bids fair to be a blockbuster and an exhibitor's dream. "The Guns of Navarone" is certain to be included in every "Best Ten" list of best pictures released in 1961.

Most important, this picture is fine entertainment which holds the audience's attention from the opening right through two and one-half hours running time with never a letdown. No intermission is planned because this gap would only break the patrons' spell-binding attention. The nerve-shattering climax is certain to be discussed and recommended to all moviegoers.

Foreman, who wrote as well as produced, based his screenplay on the novel by Alistair MacLean, which dealt with an actual Allied mission in that isolated theatre of the war. J. Lee Thompson, one of

Britain's finest directors ("Tiger Bay," etc.) handles the story, situations and actors superbly. He skilfully develops audience interest in the eight (six men-two women) main characters while putting them through some grueling hazards, including one of the most terrific storm sequences ever filmed, followed by almost suicidal cliff-scaling and then capture by the Germans, a last-minute escape and finally, the nail-biting climax as the British place a destructive charge on the two giant guns, which will be set off when the guns are fired. It makes for a literally explosive fadeout.

The special effects created by Bill Warrington and Wally Veevers deserve mention and the camera work by Oswald Morris is among the year's finest. The musical score composed and conducted by Dimitri Tiomkin is properly tempestuous, as befits the melodramatic action. Darren sings one Greek ballad during one of the film's rare quiet moments.

While the players are all splendidly cast, it is Anthony Quinn, as the ruthless, implacable Greek resistance fighter, and David Niven, as the mild-mannered genius with high explosives, who should merit Academy Award consideration for their outstanding portrayals. Quinn once again proves himself one of today's most compelling actors while Niven, in a much quieter fashion, is equally effective. Niven also contributes the film's few lighter touches.

Gregory Peck, with the least colorful role

of the three stars, is excellent as the world-famous mountaineer chosen by the British Military Intelligence to lead an "impossible mission." Two of Britain's best, Anthony Quayle and Stanley Baker, also turn in expert acting jobs, the former as a veteran security officer who is wounded during the climb up the cliff, and the latter as a knife-fighter who employs action rather than words. James Darren, as a Greek-American boy skilled with a machine gun, is remarkably convincing in an off-beat role for this typically American juvenile actor.

Another splendid acting job is that of Irene Papas, who plays a Greek partisan fighter who develops a liking for the fiery Quinn. Gia Scala does well enough as another woman fighter, even if she seems a shade too glamorous during the many hardships she encounters. Three other familiars of British films, the bearded James Robertson Justice, the supercilious Allan Cuthbertson and Albert Lieven, noted for his Nazi roles, contribute telling bits.

This is a story of intense heroism in the Greek theatre of World War II as six men are selected by British Military Intelligence to get to the island fortress of Navarone, held by the Germans, and destroy the two monstrous guns which threaten to annihilate an isolated Allied Force. The six go through incredible dangers before they accomplish their mission.

"The Guns of Navarone" is a great picture which audiences will long remember.

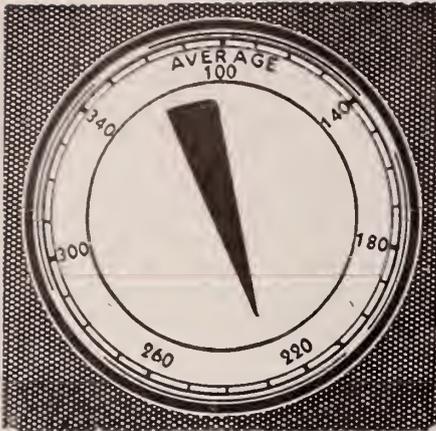
Columbia Pictures presents
 Carl Foreman's
 In Eastman Color and CinemaScope
THE GUNS OF NAVARONE
 Running time: 157 minutes
 Ratio: 2.55-1

CREDITS

Written and produced by Carl Foreman. Based on the novel by Alistair MacLean. Music composed and conducted by Dimitri Tiomkin. Directed by J. Lee Thompson. A Highroad Production. Carl Foreman, executive producer. Associate producers, Cecil F. Ford, Leon Becker. Director of photography, Oswald Morris, B.S.C. Production designer, Geoffrey Drake. Film editor, Alan Osbitson. Production manager, Harold Buck. Assistant director, Peter Yates. Associate editors, Raymond Poulton, John Smith, Oswald Hafenrichter. Special effects, Bill Warrington, Wally Veevers. Costumes by Monty Berman. Continuity, Pamela Davies.

THE CAST

MalloryGregory Peck
 MillerDavid Niven
 AndreaAnthony Quinn
 BrownStanley Baker
 FranklinAnthony Quayle
 MariaIrene Papas
 AnnaGia Scala
 PappadimosJames Darren
 JensenJames Robertson Justice
 BarnsbyRichard Harris
 CohnBryan Forbes
 BakerAllan Cuthbertson
 CommandantAlbert Lieven
 WeaverMichael Trubshawe
 GroganPercy Herbert
 SesslerGeorge Mikell
 Group Captain.....Norman Wooland
 and Walter Gotell, Tutte Lemkow, Cleo Scouloudi and Nicholas Papakostantinou.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE	
Black Sunday (AIP)		160	125			200		125			95	200	125	300	65				175		157	
Blueprint for Robbery (Para)		170			95	90	100	100	90	100	100	100	90		70		85	100	90		99	
Breathless (F-A-W)		120	225					120							120	200					157	
Carry On, Sergeant (Governor)		130	100			90		100	90	215	200	125			100	120					127	
Fiercest Heart, The (20th-Fox)		125			80	90		80			100								90		94	
General della Rovere (Cont'l)		125	200		130						150				160	195					160	
Hippodrome (Cont'l)		175								60	100				90				125		110	
Hoodlum Priest, The (UA)	95	220	120	225	95	140	200	125		125	65	100	150	130	110	185			90		136	
Journey to the Lost City (AIP)		150				80	80	100		120	115	80	175	125	75			125	125		113	
Konga (AIP)		130	130			50									100				100		102	
Last Rebel, The (Sterling World)				130				100		100	85		100								103	
Last Woman on Earth (Filmgroup)			100								100				75			100	100		95	
League of Gentlemen, The (Kingsley)		275	125	190				100		150	210			135	165	195			350		190	
Legions of the Nile (20th-Fox)		95	100				75	85			50	100			80			100	120	90	90	
Little Shep'd King'm Come (20th-Fox)			65				100	80	110	120		90						145			101	
Look in Any Window (AA)			105					120			65			125						90	101	
Make Mine Mink (Cont'l)	150	200		165	125	150			115				200	175	145	190					162	
Mania (Valiant-Vitalite)	105	150		100		90		70			100										103	
Mein Kampf (Col)	160	225		200	125	200		165		175	170			530	140	200	140	175			200	
Millionairess, The (20th-Fox)		150	125	150			150	110	90		95	100	150		80	200	85	135	125	125	125	
My Dog, Buddy (Col)							100		100		65				115				100		96	
Never on Sunday (Lopert)	150	275		185		310				225	300	175	200	250		225				110	219	
Next to No Time (Showcorp)	100				155				100						90	125					114	
Operation Eichmann (AA)		160	85	125		100		85				125		105					70		107	
Passport to China (Col)				100			100	100	100		100										100	
Pepe (Col)	150	200	175	250	400	175	250	175	175		370		300			210	215	135	200	200	224	
Plunderers, The (AA)		150	95			55	100		90	100		90	125	90	80			115	80		98	
Portrait of a Mobster (WB)	100	160	115			100		100		90		70	90		90				90		101	
Private Property (Citation)	100		90	165					100		65	150			115	125			90		111	
Return to Peyton Place (20th-Fox)	170		250	200		300	110		200	400	105				110	185					203	
Sanctuary (20th-Fox)		150		190	90	90	260	80		135	100	300	110	100	105	185	90			110	140	
Savage Innocents, The (Para)			110	165	90	90	100	100	90	95	105	90	90	95	95		85		90	100	99	
School for Scoundrels (Cont'l)	150	150		170					115	150		125	200	300	90	175			200		166	
Secret of the Purple Reef (20th-Fox)				100			75	95	100	100	50				100						89	
Secret Partner, The (MGM)	130		90			100						80		125				100		70	99	
Seven Ways From Sundown (U-I)				100			100	100			100		100	80	95						96	
Sins of Rachel Cade, The (WB)		125		100	90	80	115	125			50	90			100			90	110	90	75	95
Ten Who Dared (BV)			85	185			160	100	100	120	120	100	100	100				100	110	130	116	
Tess of the Storm Country (20th-Fox)			110				90	80			100		100		80				100		94	
Trapp Family, The (20th-Fox)				200	90	85					125		300	120							153	
Tunes of Glory (Lopert)	150	200		160	85				115		300	175		200	140	250			300		189	
Virgin Spring, The (Janus)	120	200	125	165	100	130	200		115				225	225	135	200			145	300	170	

TOP HITS

— OF —

THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. Mein Kampf (Col)

Boston225
Cleveland200

2. Breathless (F-A-W)

San Francisco.....225

3. Make Mine Mink (Cont'l)

Boston200

4. Return to Peyton Place (20th-Fox)

Indianapolis200
Baltimore170

5. Two Women (Embassy)

New York.....195

Exploitation Film Is Mill City's Hottest

MINNEAPOLIS—"Eve and the Handyman," an exploitation picture which opened at the neighborhood Avalon, made the best showing among the new offerings with a rating of 300 per cent. "Two Loves," which opened at the St. Louis Park Theatre, also did well with a rating of 190 per cent, and "One-Eyed Jacks" scored 160 per cent in its first week at the Lyric Theatre. Among the holdovers the best showing was made by "Question 7" in its third week at the World with a rating of 150 per cent.

(Average Is 100)	
Academy—Exodus (UA), 17th wk.	90
Avalon—Eve and the Handyman (Pan-Ram)	300
Century—Seven Wonders of the World (Cinerama), reissue, 5th wk.	120
Gopher—Kongo (AIP)	100
Lyric—One-Eyed Jacks (Para)	160
Mann—Sportocue (U-I), 10th wk.	90
Orpheum—Gone With the Wind (MGM), reissue, 4th wk.	90
St. Louis Park—Two Loves (MGM)	190
State—The Absent-Minded Professor (BV), 4th wk.	70
Suburban World—The Secret Partner (MGM), 2nd wk.	100
Uptown—Portrait of a Sinner (AIP); Why Must I Die? (AIP)	90
World—Question 7 (DeRochemont), 3rd wk.	150

'Wind' Is Runaway Favorite With Milwaukee Patrons

MILWAUKEE—"Gone With the Wind" at the neighborhood Uptown Theatre in its fourth week, still was packing 'em in and leading the field. "Hand in Hand" and "Little Shepherd" at the Tower only averaged out, despite being advertised as good family fare. Business generally was off during the week.

Downer—The Angry Silence (Valiant-Vitalite)	70
Palace—Seven Wonders of the World (Cinerama), 4th wk.	190
Riverside—The Absent-Minded Professor (BV), 4th wk.	150
Strand—Exodus (UA), 7th wk.	200
Times—Please Turn Over (Cal), 4th wk.	125
Towne—The Secret Woys (U-I); Wings of Chance (U-I)	90
Tower—Hand in Hand (Cal); The Little Shepherd of Kingdom Come (20th-Fox)	100
Uptown—Gone With the Wind (MGM), reissue, 4th wk.	300
Warner—Gorgo (MGM); Legions of the Nile (20th-Fox)	100
Wisconsin—All Honds on Deck (20th-Fox)	100

Trippers Keep 'Cinerama' Prosperous in Omaha

OMAHA—"Return to Peyton Place" did 140 per cent of average business in its first week at the Orpheum but top rung on the downtown ladder was filled by "This Is Cinerama," in its 13th week at the Cooper. The Cooper has been getting heavy reservation from visiting high school groups and other out-of-towners. Cooper—This Is Cinerama (Cinerama), 13th wk. 150 Dundee—Cimorron (MGM), 7th wk. 120 Omaha—Portrait of a Mobster (WB); The Enemy General (WB) 75 Orpheum—Return to Peyton Place (20th-Fox) 140 State—Gone With the Wind (MGM), 3rd wk. 105

Robert Turner in Charge Of Hopkins Cinerama

HOPKINS, MINN.—Robert W. Turner, the new managing director of the Century Cinerama Theatre, comes here from Seattle, Wash., where he was manager of the Paramount Theatre. He has been in exhibition 18 years, starting as an usher and doorman while attending high school. Turner resides at 3440 Dupont Ave. S. with his wife Irene and son Mark, 7.

Florence LeDuc Counts 45 Yrs. on Omaha Row

MINNEAPOLIS—One of the few pioneers of the business left on the Row is Florence LeDuc, inspector at Independent Film Service. Florence has been associated with film business most of the time since 1915 when she joined Mutual Film Co. Barely 16 years old then, she worked for the company for about three years.

Her next job in the business was with Triangle Film Co., also as an inspectress. Florence recalls that at that time Art Anderson, retired manager of Warner Bros., was working there as a shipping clerk.

In the fall of 1923 she joined First National Films and continued on with the company when it consolidated in 1930 with Warner Bros. (then Vitagraph) as head inspectress. She remained with Warners until 1958 when the exchange's shipping and inspection departments were taken over by Independent Film Service, which she joined.

Her industry career spans 45 years.

Sam Rosenblum Dies; Omaha Chief Barker

OMAHA—Services were conducted Monday (22) for Sam Rosenblum, 75, chief barker of Omaha Tent 16 of the Variety Club. Recently he had been elected to his third term as chief barker. He was a grocer for many years before becoming manager of the Nebraska Concession Supply Co. in 1943. He was a past president of the Omaha Grocers Ass'n.

Survivors include his wife Sarah; a son Howard A., Los Angeles; daughter Amy Lou Mitch, Akron, Ohio, and two sisters.

DES MOINES

The Lyric Theatre in West Des Moines is now under the new management of Jim Hamling and Ron Noyes, who also operate the West Des Moines Service across the street from the theatre . . . The Globe Theatre in Griswold has been reopened by the Griswold Chamber of Commerce, which plans to show movies four days a week. The theatre has been closed since April 1 when H. P. Carlton discontinued the business.

New variable anamorphic lenses have been installed at the Albia Drive-In, which opened for the season May 4 . . . The Decorah Drive-In opened April 30 . . . The Lux Theatre in Massena is getting an exterior paint job and seats repaired. The house is under the management of the Massena Chamber of Commerce Theatre Committee, headed by Ron Yarger.

The Avalon Theatre in West Union is open on a trial basis after parents and other patrons in the community appealed to owners Don Stroessel and C. W. Grimes not to close the theatre . . . The Cedar Rapids Drive-In reported to the Linn County sheriff's office that \$137 in a deposit bag was missing from the theatre recently . . . The Tri-States held a special preview showing of "The Sound of Music" at the Paramount Theatre Saturday (13) at 10 a.m.

The Julian Blaustein production, "Two Loves," was directed by Charles Walters for MGM.



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MILWAUKEE

W M. Masterson, manager of the Wisconsin State Fair, announced the booking of Roy Rogers' Show to play the full ten days of the State Fair run. The show will be filmed in full color for later release by NBC. Rogers and his aggregation played the fair here in 1958 and drew 120,966 patrons to break all existing records before or since. Rogers and his wife Dale Evans had so many commitments while here, that Ben Marcus, Variety Club chief barker at the time, tried to arrange a luncheon in their honor and found it impossible. Marcus also said he would like to see Roy come out with another picture, and wanted to discuss the matter, but this, too, was impossible because of the tight schedule. The Fair dates this year are August 11-20, just in case exhibitors wish to start working on some sort of a reception or what-have-you.

Allied Artists' "Bud" Rose, exchange manager here, seems to be maintaining his batting average. He threw a press luncheon at the Steak Ranch here May 16, inviting a total of 25, and 24 showed up. The one who did not show up was out of the city. The luncheon was "Bud's" preliminary buildup for the forthcoming campaign on the film, "Angel Baby," in which Salome Jens, former Milwaukee girl, has the lead role. Her parents were at the luncheon and took along a six-sheet to put up in their swanky cocktail lounge out at Pewaukee. According to the agenda "Bud" has lined up, Miss Jens will be met at the airport when she arrives by a dozen models from the Rosemary Bischoff Modelling and Charm School, and a number of dignitaries. A police escort will then head for the hotel and after an hour's rest, Miss Jens will be guest of honor at a buffet luncheon. Rose says if he gets her name on the City Hall Tower lights, he will call it a day. The pic-

ture will open at the Towne and Manager Joe Reynolds already is working on his share of the campaign.

It may not solve the problem at other houses but Milt Harman, manager of the Palace Theatre, where "Seven Wonders of the World" was in its seventh week, talks his audience into "submission." He has two matinees each week, both jampacked with busloads of youngsters from all over the state. Just before curtain time, when the kids are showing signs of becoming restless and noisy, Milt steps to the mike in front of the stage, and says: "Good afternoon ladies, gentlemen, and young folks. Welcome to the Palace Theatre and 'The Seven Wonders of the World.' We want you to enjoy the performance and we're going to ask that everyone please remain seated during the show. The concession stand will be closed, so there will be no need for anyone to run up and down the aisle. However, it will be open during the 15-minute intermission. We hope you like 'Seven Wonders of the World,' and that you tell your friends. Thank you." Believe it or not, that did it! No one was seen in the aisle during the entire performance!

A new wrinkle has developed in connection with "Gone With the Wind" at the neighborhood Uptown Theatre. Manager Henry Kratz interested high school instructors in having students write essays on the film. But to insure the fact that they have actually attended one of the performances, each student must turn in his theatre stub in order to get credit for his composition. None of this reading the book or hearsay goes with the faculty at school. (One reason, perhaps, for the long lines at each performance).

Ben Marcus is entering another field. General Merchandise Co., the giant Milwaukee mail order firm, plans on opening a chain of discount department stores throughout Wisconsin and has formed a subsidiary named Midwest Corp. To raise funds, a block of stock was sold privately to a group headed by Ben Marcus, owner of a circuit of theatres in addition to hotels, motels, bowling alleys, restaurants (Marc's Big Boy), oil wells and construction companies, etc.

Invitations were being sent out to the entire membership of the Variety Tent 14 for a cocktail party at 6:30 p.m. and dinner at 7 Wednesday (24) for the purpose of honoring "All the great guys and gals" who worked so hard to make the WRIT-Wake-A-Thon, the huge success it was. The scene was to be the Maryland Steak Ranch, which seems to be getting quite a play lately by the showmen.

Louis Orlove, press representative for 20th Century-Fox, with headquarters here, has been practically living in a suitcase since he has been given five states to cover in his promotional campaign swings. Having to drop one thing after another in his hectic day at the office here, in order to put the finishing touches on this or that, his desk seldom gets a "house-cleaning." Fact of the matter is, he is the only one who can find anything around there. Ask him for something and he slips under a heap of literature, stills, mats, releases, trade publications, etc., and comes right up

with it. Let one of the girls disturb anything, and he is hooked.

Dondi, Pepe and Question 7 were the first three films to be reviewed in the Lutheran Companion magazine's recently added Movie Review page. The magazine boasts 100,000 circulation and rumor has it that a merger is in the wind, which will lift circulation to more than 500,000. Paul Gustafson is the editor, with headquarters at Rock Island, Ill.

Boothman L. Earl DeWitt Retires in Evansville

EVANSVILLE, IND.—For the last 55 years, L. Earl DeWitt, 12 East Riverside Dr., has led a reel life. He has been a projectionist at Loew's Theatre for the past 34 years and an employe of other theatres for 21 years prior to joining Loew's. Now he has retired, due to his health.

He got his first job when he was 13 at the old 20th Century Electric Theatre on Main street as a ticket-taker, phonograph operator and custodian. To complement his \$4.50 weekly pay he sold the Courier on the streets. In 1906 he went to the Riverside Electric, where he had the same duties but also was assistant projection operator.

During his career, he worked at almost every theatre in town and estimated that he had seen about 10,000 motion pictures. DeWitt, who is 67, said he plans to keep adding to that total right along while he enjoys his retirement because he still believes movies are "your best entertainment."

Chicago Subrun Group Asks Advertising Help

CHICAGO—Distributors were requested to budget their advertising expenditures so that subsequent run saturations would get some benefit.

Exhibitors, at a luncheon hosted by Allied Theatres of Illinois, stressed they don't expect as much advertising help as the first runs receive, but they deserve a part of the budget. Sam Meyers, president of Allied of Illinois, presided at the luncheon. John Clark acted as spokesman following the discussion.

Meyers hoped the get-together would become a weekly affair.

Janesville Dr Pepper Co. Serving 3-County Area

JANESVILLE, WIS.—Bottling and distribution of Dr Pepper under a franchise from the Dr Pepper Co. of Dallas has been started here by the Dr Pepper Co. of Janesville. The firm services a three-county territory of 140,000 persons and bottles and distributes 6½ and 10-ounce bottles.

Mrs. Margaret C. Gray is president, treasurer and manager of the local corporation. Charles C. Gray is vice-president and Robert R. Gray, secretary and sales manager.

World Tour for 'Ways'

HOLLYWOOD—Richard Widmark will start his first world tour next month, promoting "The Secret Ways" which his company, Heath Productions, produced for U-I release and in which he is starred with Sonja Ziemann. The actor will visit Berlin, the Cannes Film Festival, London and Tokyo.

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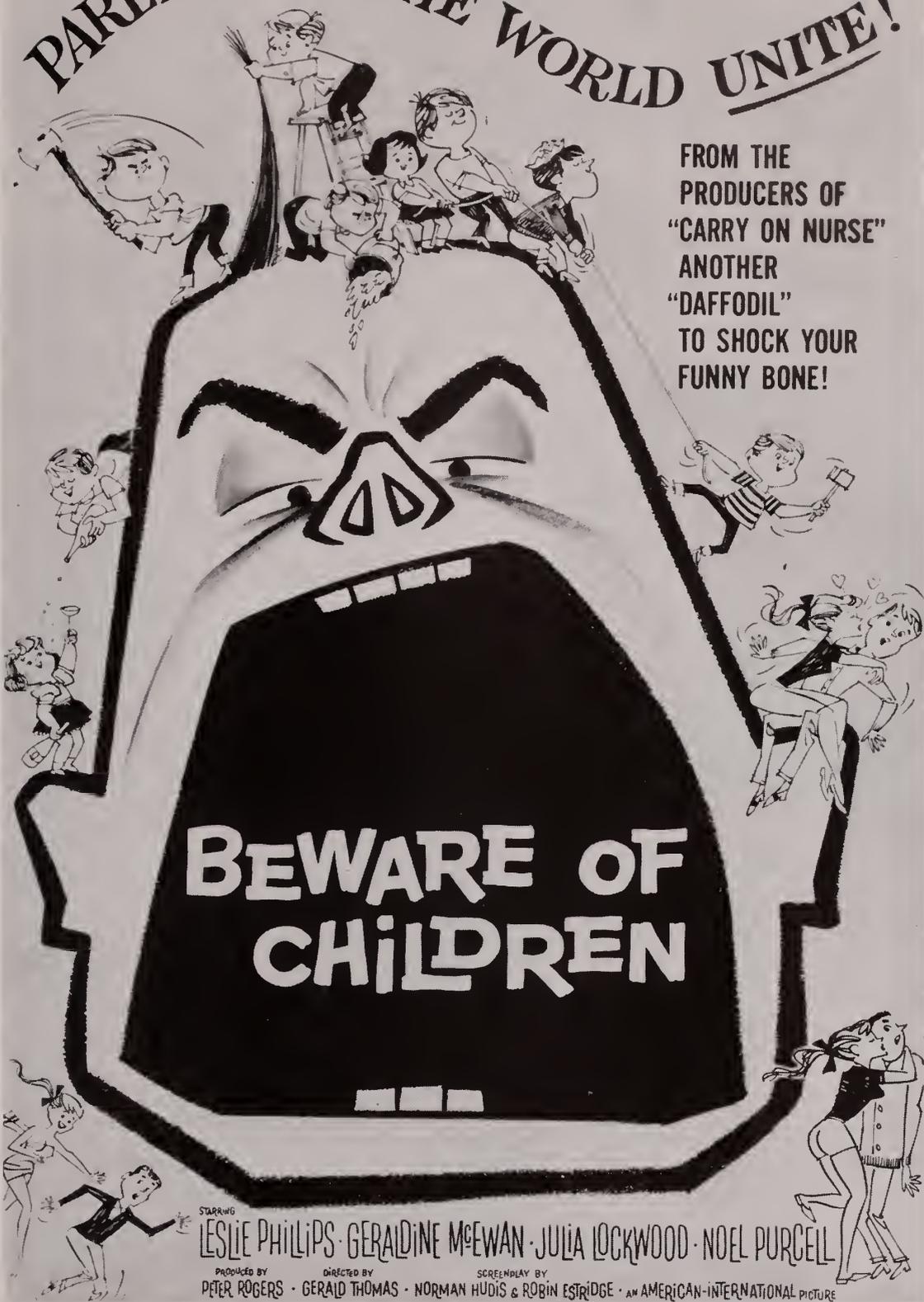
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OMAHA

Sid Metcalf, exhibitor at Nebraska City, said two film salesmen out of Omaha dropped in at exactly the right time last week. Bob Hirz of Warner Bros. and Tony Goodman of 20th-Fox entered the lobby just as Metcalf was uncrating a new popcorn machine, and having difficulty knocking off the crating and assembling various parts. Hirz and Goodman were quickly drafted . . . The two salesmen earlier crossed paths at the Rivoli in Falls City, owned by Mr. and Mrs. Tony Schroedl. The Shroedls live on a farm south of town, where Schroedl raises registered Short-horn cattle and Mrs. Schroedl cooks delicious meals, a fact which Hirz and Goodman will back to the limit.

James Gough is planning to open the Casino Theatre at Kimball, S. D. He was on Filmrow with Lloyd Kingsbury, exhibitor at Platte, S. D., and Garner, Iowa, and former operator of the Casino, to set up bookings . . . Also reopening is the theatre at Harvard, Neb., by Arthur Dohte, who formerly was the exhibitor there . . . The Globe at Griswold has reopened under Chamber of Commerce direction . . . Walt Austin, exhibitor at Plainview, expressed belief that business so far this year was a bit ahead of last year.

Carl and Hazel White of Quality Theatre Supply celebrated their 42nd wedding anniversary . . . Larry Starsmore, president of Westland Theatres, Colorado Springs, which owns the Varsity at Lincoln, was in Omaha on a booking swing.

May Witthauer, secretary to 20th-Fox Manager Frank Larson, received the first life membership ever awarded by her chapter of the Wesleyan Service Guild. May was a member of the district nominating committee last year and for the past four years has been recording secretary for the conference . . . The Brotherhood Week drive was started in this area under the chairmanship of Frank Larson . . . Bill Wink, Allied Artists booker, took some heavy ribbing when he showed up with a big adhesive patch on the side of his face. His story: "My electric razor broke and I was trying to shave with my old blade equipment."

Carl White of Quality Theatre Supply, who also is a projectionist at the Orpheum, heard a call over the Orpheum loudspeaker for the owner of a car that had been smashed. Carl didn't catch the license

number, but after the show he found a crowd gathered around his parked car, which had received damage to the rear and front. A motorist had suffered a heart attack and run into three cars parked along the street. Damage to the White car was \$360.

Frank A. Van Husan, former owner of Theatre Supply and one of the earliest in the film industry in this area, returned from Phoenix, Ariz. . . Also back from Arizona was Ed Cohen, Columbia salesman, who visited at Phoenix, Tucson and Las Vegas. Cohen saw Jack Andrews, former Columbia salesman, who is now with a finance company in Wichita.

The Variety auxiliary held a dinner meeting at the Hilltop restaurant . . . Fred Fejfar, MGM salesman, visited his mother in South Dakota . . . Iz Sokolof of American International said machinery is humming for a midwest saturation setup for "Master of the World" . . . Henry Saggau, exhibitor at Denison, visited his daughter and son in Pennsylvania and Maryland.

Exhibitors on the Row included Nebraskans Charles Thoene, Lyons; Howell Roberts, Wahoo; Clarence Frasier, Havelock; Sid Metcalf, Nebraska City; Art Sunde, Papillion; Walt Austin, Plainview, and Iowans Al Haals and S. J. Backer, Harlan; Frank Good, Red Oak; Adrian and Dave Muetting of Pocahontas and Hartington; Arnold Johnson, Onawa; Charles Vickers, Mapleton; Fred Ballantyne and son of Denison, and South Dakotan Lloyd Kingsburg, Platte.

Elsa and Adolph Rozanek Return from Dance Tour

CRETE, NEB.—Elsa and Adolph Rozanek, who operate the Times Theatre here and the Crest Theatre in David City, recently returned from a three-week dancing tour of the west coast.

After a stop at the Stardust, Las Vegas, they went to Los Angeles, where they did ballroom dance exhibitions on the Let's Dance (Al Jarvis) Show and Dick Sinclair's Polka Parade, Hollywood TV shows. At the Aragon ballroom in Pacific Ocean Park, Santa Monica, Lawrence Welk asked the Rozaneks to perform on his stage with the band. At West Covina, Calif., they did exhibition dancing with the Frank Yankovic band. Later they visited San Francisco and Reno, Nev., again appearing in the latter city with the Yankovic band.

Prior to their trip to the west coast, they appeared on the Polka Go Round TV at Chicago. Also they have appeared with the Six Fat Dutchmen throughout the midwest and Texas. During Mardi Gras week at New Orleans they did exhibition dancing with Jan Garber's band at the Blue Room of the Roosevelt Hotel.

They appear frequently on television locally. However, it was their appearance as entertainers for other exhibitors attending the TOA convention in Chicago that helped make them so popular with industry people.

"Since our appearance in Chicago," said Rozanek, "our exhibitor friends are continually writing and asking us to advise them on our appearances."

Paramount's "Hatari!" depicts the activities of men who capture animals for zoos and circuses.

MINNEAPOLIS

Paul Ayotte is the new salesman at National Screen Service. He formerly operated theatres at Drayton, N. D., and Wabasha . . . Stan Brenny has reopened the Scenic Theatre at Holdingford, which has been closed since last summer . . . Leo Ross has renovated the lobby and remodeled the concession stand at his Sterling Theatre in Austin. The house is managed by Mickey Justad.

Lucile Langer, contract clerk at Universal, attended a wedding in Chicago recently . . . Wendell Grevillius of Brandon, S. D., has been named manager of the Starlite Drive-In at Sioux Falls, S. D., operated by Welworth Theatres of Minneapolis . . . Harry Hollander, Columbia exploiteer, was in working on "A Raisin in the Sun," which will open at the Academy Theatre, Minneapolis, and the World Theatre, St. Paul, the middle of June.

Fred Finnegan, booker at Columbia, is vacationing in California . . . Audrey Hagen, bookkeeper at Warner Bros., is sporting a new Ford Fairlane 500 . . . Stella Lettus, clerk at Warners, is vacationing in Los Angeles and San Francisco . . . Jack Bradley of Independent Film Service was in New York for a meeting of National Film Service . . . Otto Kobs, operator of the Flying Cloud Drive-In, is back from a three-month vacation in Florida.

Queen for a Day will be telecast from Minneapolis July 17-21 as a feature of the Minneapolis Aquatennial. The show will originate from the Orpheum Theatre through the facilities of the American Broadcasting Co.'s local affiliate, KMSP-TV . . . Bunnie Linder, wife of Ed Linder, manager of the Gopher Theatre, is up from Miami Beach for the summer. Mrs. Linder is employed at the civic auditorium in Miami Beach.

Bud Albright, operator of the Avalon Theatre at White Bear Lake, reports that his gross on "One Hundred and One Dalmatians" topped that of "Swiss Family Robinson" . . . Outstate exhibitors on the Row were Ed Sorenson, Chamberlain, S. D.; Pete deFea, Milbank, S. D.; Jim Fraser, Red Wing; Buck Rauenhorst, Slayton, and Arvid Olson, Pine Island.

Louisiana Howco Folds; Don Kay Acquires Lineup

NEW ORLEANS — The independent Howco Pictures of Louisiana, Inc., went out of business, effective May 12, and its lineup of franchises was acquired by Don Kay Enterprises, which operates exchanges here and in other southeast centers.

The Howco franchises included product of Filmgroup, Republic and others.

Don Kay announced the appointment of Leo Seichsnaydre, one of the organizers of Howco and a president for several years, as vice-president in this territory for Don Kay Enterprises. Bob Saloy and Mrs. Leo Nickolaus of the Howco staff also have been added to the Kay force.

Kay has been one of the most active distributors in the southeast, handling Astor, Films Around the World, Zenith, Ellis and other product. Recently he handled Kroger Babb's "Kipling's Women."

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Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

'Trapp' Campaign Centers on Family Angles

There's Happy Response To Family Get-Together Appeal Via All Media In Aberdeen, S. D.

Take the word of Karl F. Hemleben, manager of the Capitol Theatre for Minnesota Amusement Co. in Aberdeen, S. D., "The Trapp Family" is just that—fine family entertainment.

"'The Trapp Family' is worth promoting, believe me," he writes. "Get behind it; it will do terrific business for you, too! We need good family entertainment."

Hemleben started his campaign soon after he attended a conference on the picture, and a screening, conducted at Sioux Falls, S. D., by Lige Brien of New York and Louis Orlove, Milwaukee, both of 20th-Fox, with area exhibitors. Hemleben brought back a picture of himself and the 20th-Fox publicists and got it in the Aberdeen American-News with cutlines quoting Brien as saying:

FOX PUBLICIST QUOTED

"If the public does not respond to this picture, it will be an indication that it is not sincere in its clamor for family films; and that it prefers to attend those with objectional aspects."

Two days later, "The Trapp Family" was screened at the Capitol for Catholic school and hospital Sisters, priests, members of the Catholic Altar Society and Catholic Daughters, Protestant ministers, newspaper, radio and television personnel, Golden Agers and the presidents of the PTAs, AAUW, Federation of Women's Clubs and their children.

Promotion was centered in television and radio, plus largest family contest.

Radio promotion was launched early, about 13 days before opening, with plugs on the three-minute Farmers & Merchants National Bank weather show. The bank announced gratis, "Your Farmers & Merchants Bank is happy to have a wonderful family entertainment program coming to your Capitol Theatre . . . etc."

On Monday, Tom Cameron discussed the film on his 15-minute Open House show on KXAB-TV, and urged people to see this "wonderful family entertainment together . . . not just drop off the kiddies." These lines were used:

"A wonderful, warm, tender motion picture . . . This is delightful entertainment

During the four-week run of "One Hundred and One Dalmatians" at the Orpheum Theatre in Vancouver, B. C., Manager Ivan Ackery had a real stopper in his lobby for his following picture, "The Absent-Minded Professor."

He borrowed a genuine fire hydrant from the fire department alongside which he placed a stuffed dalmation, as illustrated, bringing a laugh or smile from nearly everyone.



everyone in the family will surely love . . . Have a big family get-together . . . Have a grand time together seeing "The Trapp Family."

These lines also were used on the radio and in newspaper ads. On Wednesday the Helen Holgate broadcast on KSDN a ten-minute interview on the picture, plugged the family entertainment and the contest for the largest family living at home in the Aberdeen area. Miss Holgate broadcast the rules, etc. This again was free.

During the intervening time, about ten days up to opening day, the film and the contest were plugged on three radio and/or television programs. Then three days after opening the winning largest family was presented on KXAB-TV.

Via want ads, newspaper articles, regular theatre ads, screen trailer, lobby displays, and the radio and television interviews large families in the Aberdeen area were asked to send in postcards giving the names and ages of family members living at home. In case of a tie, the earliest postmark would decide the winners.

Some \$125 in prizes was promoted for the largest "Trapp family living at home in Aberdeen." Nine stores and the Capitol Theatre supplied clothing, appliances, cleaning service, a family photo and passes for several months for the entire family.

The winning family was that of Mr. and Mrs. Alvin Doerr and their 11 children, ranging from 1 to 12 years old (with a 12th due in July). They were picked up at home on opening night in a Volkswagen

bus, dined, presented flowers, then taken to the Capitol where Mayor J. Clifton Hurlbert greeted them. After the showing of "The Trapp Family," they were introduced before a full house from the stage and presented gift certificates from the nine merchants.

Three days later, Hemleben presented the Doerr family on KXAB-TV during a ten-minute program with wonderful plugs for the picture. The merchants also received mention.

After terrific business on a Friday, Saturday and Sunday, "The Trapp Family" was held through the week, doing "Swiss Family Robinson" business!

Incidentally, Hemleben appeared on an opening day television show to give the picture his personal endorsement.

A 101 Exchange!

Robert L. Howell of the Palace at Norwich, Conn., distributed free tickets to the first 101 children accompanying an adult shopping at Charlie's supermarket. In return, Charlie's gave "One Hundred and One Dalmatians" mention in a 6-col., 22-inch ad.

Has Own Slogan

A variation of the industry go-to-a-movie slogan is being used by Carl W. Veseth, of the Villa Theatre in Malta, Mont. It is: "There Is a Difference!!! ENJOY LIFE MORE—GO OUT to a NEW Movie Tonight!" The slogan appears on all mail Veseth sends out, in ads, etc.

Caval-CADE of Stars Is Standout For 'Rachel Cade' in Miami Beach



The pasting of thousands of cutout faces of screen players on an inside theatre wall to form "the world's largest montage of stars" proved to be highly successful in calling attention to "The Sins of Rachel Cade" at Loew's 170th Street Theatre in Miami Beach. The cutout came from stills which Don Baker, manager of Loew's 170th, and J. D. Woodard of Warner Bros. had been accumulating for six months.

Miami radio station WCKR was lined up to sponsor a "Rachel Cade Caval-CADE of Stars" contest in which entrants were invited to determine the number of faces pasted on the theatre wall. Sixty-six prizes were promoted by Manager Baker, including a \$50 savings bond from a bank, dinner for two and a night out to see "Rachel Cade," and a trip for two, all expenses paid, to Nassau.

The stills were attached to the wall

with wheat paste, with the number of heads counted, of course. The radio station broadcast invitations to check the heads and mail in the determined figure, with those nearest the right count being awarded the prizes.

Groups of teenagers and others used all kinds of techniques to count the stills, some even using sliderules.

Baker also set up a giant teaser campaign via teaser ads, disc jockeys and a telephone answering device. Ads and deejays proclaimed "How could it happen to Rachel Cade? Call WI 7-4381." The answering phone was ringing off the wall most of the time.

Live Baby Stunt Nearly Backfires, But All's Well

A "live baby giveaway" was advertised by C. V. Mitchell, manager of the State Theatre in Fostoria, Ohio, for April Fool's Day. The "baby" was dressed in a bonnet, sweater and blue baby blanket, with baby bottle and cradle—the works! However, it came time for the presentation during the State's annual Easter egg hunt matinee, and suddenly Mitchell realized he had overlooked asking the youngsters to save their ticket stubs.

The April Fool's joke was about to backfire. Mitchell got upon the stage not knowing just how he was going to select the winner. Then the thought struck him to just pick a row number, and a seat. So the baby was awarded—a small porker. The kids were surprised—and delighted when the little porker (ten pounds) was handed to little Carol Burson.

The incident made the local paper, radio and television!

A Mexican string ensemble and representatives from the Mexican consul's office in Detroit greeted guests in front of the Madison Theatre at the benefit premiere of "Pepe." The opening performance was for the benefit of the Orthogenic School for Emotionally Disturbed Children.

Baby Sitter Passes Bonus for Parents

Issuance of "baby sitter" passes to parents attending the Colony, de luxe neighborhood theatre in Toledo, Ohio, has boosted both patronage and goodwill, manager Urban Anderson reports.

A large poster in the lobby announces that any couple attending the Colony may request a "Baby Sitter Pass" to give to the baby sitter and help defray the expense of the evening. The pass, especially printed (5x3 inches in check paper) contains helpful suggestions for parents and baby sitters on the back.

The front has spaces for name, address and phone number. Copy is, "Colony Theatre . . . Baby Sitter Pass . . . Admit One . . . Present to doorman for admission . . . See other side for important instructions." It is signed by the manager.

The reverse side contains this in small print:

TO THE PARENTS

Be sure to leave your name at the door when you enter the theatre. An usher will enter your seat location in case your baby-sitter should want to get in touch with you. Phone GR 2-3000 (we cannot page anyone).

BABY-SITTER CHECK CHART:

1. Write down the telephone number where baby's parents can be reached.
 2. Know the phone number of the baby's doctor and a close friend or neighbor.
 3. Find out when the parents will return so you can notify your own parents when you'll be home.
 4. Know where to find clean diapers and how to change a diaper.
 5. Have the mother tell you how to give the baby his bottle.
- While You're On the Job:
1. Check the baby now and then to make sure he's all right.
 2. Don't entertain friends.
 3. Don't let the radio or TV blast.
 4. Clean the kitchen if you have had a snack.
 5. If he cries, pat him gently, speak to him softly, try giving him a sip of water from his bottle, and check to see if his diaper needs changing.

Clementon, N.J., Theatre Picks Movie Queen of U.S.

Bob Quinn, manager of the Clementon (N. J.) Theatre, staged one of the biggest promotions his community ever had—a two-week contest to select a Movie Queen of America. Each night during the two weeks, except on Saturdays and Sundays, a Movie Queen for a Day was chosen on the Clementon stage. The winners received donated prizes and awards. The climax came on a Friday night when the Movie Queen was crowned.

At the end of each week the nightly winners competed to determine the weekly winner. The queen was chosen from the two finalists.

The stage competitions were broadcast from WCAM, Camden, from 9 to 9:30 p.m.

Each nightly winner was given a variety of gifts, starting with a visit to the Strawbridge & Clothier in Philadelphia, a date with the store's hair stylist and a luncheon, then dresses, a show, a visit to a famous restaurant and night club.

The winner of the two-week event was to be flown to Hollywood for a three or four day visit at the studios.

L. H. Gabarino Presents Checks

L. Hayes Gabarino, manager for Florida State Theatres in the Palm Beach, Fla., area, presented \$150 in checks to the first three winners in a highly successful contest on "The Alamo," and passes to honorable mention winners.



Arnold Gates arranged this stunt on Euclid avenue in Cleveland to emphasize a "2 Giant Hits" bill, consisting of "Mania" and "The Young Ones," at Loew's Stillman Theatre. Passersby were offered 2 chances to win 2 tickets to see this program of 2 hits if they could roll 2 ones on the dice or cut the cards to a 2! Either could win, but none was permitted to win twice. This could be duplicated on any double bill.

Relic Chest Gimmick Is Top 'Peppino' Promotion

An "all-important angle" in the campaign for "Peppino's Little Miracle," according to Joseph Bugala, who is handling the film in the Pittsburgh area, is a "treasure chest gimmick" consisting of a coin envelope in which a feather, string and seed are to be found. The idea is based on an interesting discovery of a secret cache found at the tomb of Saint Francis of Assisi, which is depicted in the film.

Bugala spoke at a meeting of Stanley Warner circuit managers in Pittsburgh regarding promotion of the picture, which opened the last of April in 11 theatres. The feather, the string and the seed symbolizes Saint Francis' legacy to posterity. Bugala said this angle should capture the imagination of youngsters as well as of adults, and make for good word-of-mouth advertising.

Four hundred nuns of the Pittsburgh diocese attended a screening of the picture held at St. Paul's Orphanage. Another screening was held there for children of parochial schools, under arrangements made by the Monsignor, parochial schools administrator.

'Little Shepherd' Sold As Civil War Picture

Dale Baldwin, Parkway in West Jefferson, N. C., advertised "The Little Shepherd of Kingdom Come" as a Civil War picture.

"A Boy From the South . . . A Boy From the Hills of Kentucky . . . Which Was His Choice . . . Confederate Gray or Yankee Blue?" was his copy in newspaper ads.

The cashier wrote postcards in a similar vein to patrons known to like pictures about the Civil War.

Copy for radio hit the fact that "This picture is a celebration—100 years since the Civil War ended."

In the lobby Confederate and Union flags set off a display of stills. A record shop displayed Jimmie Rodgers records with credits.



A 24-sheet cutout of Sophia Loren was mounted on both sides of the Century Theatre in Buffalo as seen above during the run of "The Millionairess."

Dinner for Farm Youth Leaders Kicks Off Four-County Drive for 'Tomboy'

Ready-Made Market Set Up for 'Tomboy'

Tommy Reynolds, San Antonio television producer, now of Hollywood, who produced "Tomboy and the Champ," began selling it more than a year and a half ago when he started the picture.

Even before a scene was shot, Reynolds and his aides contacted Department of Agriculture officials in Washington to enlist the approximately 6,900 agriculture extension agents in the nation, plus some 2,500,000 members of 4-H, FFA, Hereford and other farm youth clubs in the project.

The promoters of the country's livestock shows—The American Royal at Kansas City, the livestock shows at San Francisco, Chicago, Houston, Fort Worth, etc., were alerted.

The object was to capture this big entertainment market, so that much of the promotion work was already done for the individual exhibitor. Under the preselling plan, the 4-H and other farm clubs sell tickets on a ten-cent commission.

Candy Moore plays the part of the farm girl, and Powers points out she is a new face, and "It's everybody's job to try and find a new face and sell it."

Friskies Tien Lines Up 51 Stores for 'Dalmatians'

The national Friskies dog food tien for "One Hundred and One Dalmatians" provided citywide advertising in four large supermarket chains prior to the month-long run of the film at the Pershing Theatre in the Five Points shopping center at El Paso, Tex.

First personnel from Safeway, Big 8, Food Mart and Furr's stores were treated to a screening of "Dalmatians" and a short, "Islands of the Sea." As a result displays went up in a total of 51 stores, and the film and dog food were promoted over television. The Friskies company gave away five stuffed dalmatian dogs to patrons guessing the nearest number of spots on all the dogs in the picture.

There also were window displays at the S. H. Kress and Grant's in the downtown area, made up of National Screen Service standard lithos, 45 rpm records, balloons, paint-by-number sets, guest towels for embroidering, walking canes, stuffed dalmatians and various other merchandise ties.

Unique 'Ben-Hur' Stunt

A unique publicity angle was developed by Joe Ruddick when he unearthed two Missouri couples who got married 53 years ago, right after viewing the original stage version of "Ben-Hur." Joe invited them to his gala Fox Theatre in Joplin, Mo., opening of the MGM epic, which resulted in newspapers covering with photo art and three column news story.

A steak dinner for close to 100 invited 4-H Club and Future Farmers of America leaders, county agriculture agents and farm youth leaders from four counties, plus a special edition of the local newspaper headed one of "the best campaigns" ever conducted for a film at the Earl Theatre in Aoshkie, N. C.

The outstanding promotion was by Carol Askew, manager there for Howell Theatres, which headquarters in Smithfield, N. C., for the premiere at the Earl of "Tomboy and the Champ."

The special newspaper edition built around 4-H and FFA work and the Texas-made film, the story of a farm girl who raised a champion steer, was mailed to more than 2,000 farm club members in the four counties.

These two events spearheaded a promotion which saw the farm clubbers and allied organizations beating the bushes, so to speak, selling tickets to see the film.

Manager Askew has a 12-week Free Movie Day promotion going each Wednesday under the sponsorship of 20 merchants, each of whom receives 100 free tickets a week to distribute to customers. In turn, Askew advertises the Free Movie Day via handbills, window cards, screen, newspaper and radio. A giveaway of ten silver dollars each Wednesday night helps. The Wednesday deal brings more people in town every Wednesday than on Christmas Eve, Askew reports.

Manager Is Columnist

Going after the "under 21" trade in showmanship tempo, Winfield, Kas., Manager Loyce Rockhold persuaded the editor of his local Southwestern College newspaper to use a column of motion picture news, including the current Fox Theatre bookings, as a regular feature. To be sure, Loyce writes the column's copy each issue.



This gal in minimal costume (to be scientific about it) is exhibiting one of the "free outfits" advertised by J. J. Newberry Co. of Zanesville, Ohio, for gifts to the first 25 women to attend "All in a Night's Work" at the Liberty Theatre. Dale Tysinger, the manager, notes the tieup was a pleasure, since the towel giveaway was promoted at the theatre, as shown above.

'Eichmann' Selling Converges on Jews

The synagogues, Jewish Sabbath schools, the Hillel group at Syracuse University, the Jewish Community Center, the Jewish programs on radio—everywhere, in fact, that the people of the Jewish faith could be reached—were the main targets of promotion for "Operation Eichmann" carried out by Sol Sorkin, manager of RKO Keiths in Syracuse, N. Y.

Local rabbis and Jewish leaders were invited to the screening five days before opening, window cards and one-sheets were put up at the synagogues, schools and center, stressing an announcement of a special student discount, and radio time was purchased on the Jewish programs on WNDR and WHEN. The former station conducted a contest offering passes to those who kept close count on the number of times "Operation Eichmann" was mentioned throughout a 24-hour period.

Ed Shapiro, commentator on a half hour Jewish program on WHEN, devoted one whole session to the film. Manager Sorkin himself took part. Shapiro also helped contact all Jewish groups in the Syracuse area, requesting attendance at the opening.

Several rabbis preached on the Eichmann case. Sorkin, Shapiro, and Don Ball and Norman Hall, the latter two Jewish leaders, appeared on a late two-hour-long program called Opinion answering questions and discussing the film and the Eichmann trial.

The Hillel college groups started discussions on the right of Israel to try Eichmann, which initiated a sort of whispering campaign.

The public libraries had Eichmann displays and distributed 2,500 "Eichmann" bookmarks.

Bill Castle Baby-Sits For 'Homicidal' Space

William Castle, producer of "Homicidal," found a foolproof way of getting space in the Youngstown, Ohio, *Vindicator*, but he had to turn baby sitter to do it. He invited Fred Childress, *Vindicator* theatre editor, and wife to see a showing of the picture at midnight in the Palace Theatre, all alone (except for photographers) and behind locked doors.

The Childresses were taken to the theatre in a chauffeur-driven limousine while Castle took care of the two offspring, Kevin, 2, and Rickey, 6. Castle arranged for photographers to take pictures of the pair during the most harrowing scenes. The paper printed a shot of Castle with one of his sleepy charges, as well as of the Childress couple getting into the limousine. And besides a column on Friday, Childress had enough more to write on the film that he used additional space in the Saturday edition.

Uses Telephone Short

To improve theatre-patron telephone contacts, Dave Lackie set up a Pacific Telephone 30-minute PR color film screening for the Riverside, Calif., Fox and Golden State Theatre staffs. Dave feels the short improved staff telephone-answering technique materially. He also got good newspaper publicity on plan.

As It Looks To Me

By KROGER BABB



A Showman's Views on Merchandising Motion Pictures

WE'RE ALL ALIKE in so many ways. How we showfolks love compliments. A kind word or a pat on the back is merely another form of applause. Recently we met an exhibitor who was not out of the same mold. His theatre was painted in bright pastel shades. His marquee was ablaze. His six 40x60 frames were neatly dressed and carefully posted. His theatre was clean, his concessions counter appealing, his staff courteous, his operator cooperative, and you could both see and hear the picture on his big screen. This man was a bit hard to meet, even harder to understand. We finally learned that he had arrived in his town penniless 23 years ago. It was a wide spot in the road, back then. Twenty-two years ago he opened a storeroom movie house. Eleven years ago he built a beautiful \$150,000 theatre. Today, he has acquired thousands of acres of ranch land. The expansion boom is moving his way.

LIKE A COUPLE of lifetime friends we chatted and reminisced. He loves show business and accused us of being like him. In our closing moments together we asked him to name a few of the outstanding events of his exhibitor life. The most embarrassing, he allowed, was when Tex Ritter's horse committed a social error on his stage. His biggest surprise occurred one noontime when Marilyn Monroe walked into his lobby. She asked him to accompany her to a nearby restaurant for something to eat. The exhibitor was so flabbergasted he could only gulp coffee. What did Marilyn have? A hot roast beef sandwich, a glass of milk, another hot roast beef sandwich, and a cup of coffee.

OUR NEW FRIEND kept scratching his head. Next he played it cool. He said the most interesting showman that he had ever talked with was—!!! (Editor's note: name censored. Guess who?) After 14 bows, we got off on the subject of exploitation. Our friend told us that after playing our old shows he learned the magic of saturation-selling. More bows. Then he went to his letter file and pulled out a coveted letter. He read aloud to us: "I want to congratulate you on your showmanship. No matter how good a picture is, the public has to be told all about it! That is where the exhibitor plays the most vital part in our industry. Your big herald is a masterpiece . . . Cities and towns differ in location and size, but showmanship is the same, everywhere! In too many theatres showmanship and good exhibition have become a lost art. If there were more showmen like you, today, the whole industry would benefit greatly!" Then our friend threw us a real curve. "When did WE write you that letter?" we asked, blushing. He handed us the letter. It was signed, "CECIL B. DE MILLE" and had been written Aug. 13, 1952, at Paramount Studios.

FINALLY, WE GOT around to talking dollars. In 22 years of exhibition what

picture would you guess holds this exhibitor's house record. He wouldn't tell us. He wanted us to guess. We suggested "Ben-Hur," "Gone With the Wind," "The Ten Commandments," "White Christmas," "The Biggest Show on Earth," "Mom and Dad," "Going My Way" and an endless list of films that usually are listed as champions. Our new friend laughed and laughed.

"I can see you don't give me much credit for being a showman," he said. "Any theatremen can do big business with the big boxoffice winners!" We asked him again. Finally he whispered that the biggest gross his theatre has ever done with any picture in the 22 years he has operated in this town of 12,000 was a little film he bought for \$40 flat. "It was laying eggs everywhere," he confided, "because they didn't know how to sell it!" How could we guess it—could you?

THIS MAN OPERATES his profitable theatre without local newspaper advertising. He and his publisher don't see eye-to-eye and one could hardly blame him. In a city of 12,000 with a limited circulation under 4,000, this publisher "demands" a rate of \$2.10 per inch for theatre advertising. He won't pay it. Who could? Who would? With showmanship, however, our new friend has had 22 profitable years.

"These are the kind of theatre men that made this business great," we kept telling ourself as we had first a cup of coffee and then another popcorn. Finally, we decided to try to trick him. We gently asked, "What picture in 22 years would you say could have been a boxoffice gold mine if it had been properly sold?"

He fell for the trap. "The Long, Long Trailer!" he flashed back. "You mean that Desi Arnaz-Lucille Ball opus about 1954 or 1955?" we asked. "Sure do," he admitted. "I set a 22-year boxoffice house record with it while everybody else was busy screaming television was putting them out of business!" Imagine—a \$40 rental, a \$12,109 gross, in a city of 12,000. Wait until MGM reads this! Simply proves that showmanship never dies but showmen get carried away!

County Ass'n Lined Up

Something new in sponsors, for a year-around Saturday morning show, has been found by Lee Arnold. The San Diego County Employees Ass'n underwrites Lee's kid shows, selling the tickets to their member families at a discount. Deal has been so successful Lee says both parties plan a yearly renewal.

Heralds in 2,500 Classrooms

Aiming his advertising where it would do the maximum good, northern California Manager Herman Kersken so completely sold the Oakland board of education on merit of "One Hundred and One Dalmatians" that the board permitted herald distribution in 2,500 classrooms. Herman also wrangled a gratis half page in a shopper. Results broke records.

An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V VistaVision; S Superscope; N Naturama; R Regalscope; T Technirama. Symbol ⊕ denotes BOXOFFICE Blue Ribbon Award; ⊗ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST AND ALPHABETICAL INDEX

⊕ Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary ⊕ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2506	Absent-Minded Professor, The (97) Comedy Drama	BV	2-27-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	13+								
2473	Alamo, The (162) Todd-AO Historical Drama	UA	10-31-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	12+								
2516	All Hands on Deck (98) ⊕ Farce-Comedy	20th-Fox	4-17-61	± ⊕ ⊕ ⊕ ⊕ ⊕	6+4-								
2514	All in a Night's Work (94) Comedy	Para	3-27-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	8+								
2509	Amazing Mr. Callaghan, The (82) Adventure Melodrama	Atlantis	3-13-61	±	1+1-								
2524	Angel Baby (98) Drama	AA	5-15-61	⊕	7+2-								
2489	Angry Silence, The (95) Dr. Valiant	12-26-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	14+									
2496	Another Sky (83) Melodr. Harrison	1-23-61	⊕	3+1-									
2518	Atlantis, The Lost Continent (91) Science-Fiction	MGM	4-24-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	8+1-								
-B-													
2517	Behind the Mask (85) Dr. Showcorp	4-24-61	⊕	1+									
2382	Ben-Hur (212) Camera 65 Biblical Drama	MGM	11-30-59	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	14+								
2517	Bernadette of Lourdes (91) Religious Drama	Janus	4-24-61	±	2+1-								
2453	Between Time and Eternity (98) Dr. U-I	8-22-60	± ⊕ ⊕ ⊕ ⊕ ⊕	5+4-									
2526	Beyond All Limits (100) Dr. Omat	5-15-61	⊕	2+									
2528	Big Show, The (113) ⊕ Dr. 20th-Fox	5-22-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	9+1-									
2520	Bimbo the Great (87) Circus Dr. WB	5-1-61	± ⊕ ⊕ ⊕ ⊕ ⊕	4+3-									
2504	Black Sunday (84) Horror Dr. AIP	2-20-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	7+									
2516	Blast of Silence (77) Drama U-I	4-17-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	7+3-									
2496	Blueprint for Robbery (88) Cr. Para	1-23-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	8+1-									
2474	Breath of Scandal, A (98) Comedy	Para	10-31-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	7+3-								
2473	Butterfield 8 (109) ⊕ Drama	MGM	10-31-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	10+1-								
-C-													
2485	Caltiki, The Immortal Monster (76) Sc.-F'n AA	12-5-60	± ⊕	3+4-									
2512	Canadians, The (85) ⊕ Dr. 20th-Fox	3-20-61	± ⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	6+4-									
2494	Carry On, Constable (86) Com. Gov'n'r	1-16-61	⊕	2+									
2495	Carthage in Flames (111) ⊕ Spectacle Drama	Col	1-23-61	± ⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	7+6-								
2488	Cimarron (140) ⊕ Dr. MGM	12-19-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	13+									
2482	Cinderella (88) Comedy Para	11-28-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	9+2-									
2497	Circle of Deception (100) Dr. 20th-Fox	1-30-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	7+1-									
2491	Code of Silence (75) Melodrama Sterling World-SR	1-9-61	⊕	1+									
2474	College Confidential (90) Melo. U-I	10-31-60	±	2+4-									
2487	Crazy for Love (80) Com. Ellis	12-19-60	±	1+1-									
2494	Cry for Happy (110) ⊕ Com. Col	1-16-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	9+1-									
2521	Cry Freedom (90) Dr. Parallel	5-8-61	± ⊕ ⊕	3+1-									
2521	Curse of the Werewolf, The (91) Horror Drama U-I	5-8-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	7+									
-D-													
2464	Dark at the Top of the Stairs, The (124) Drama WB	9-26-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	13+									
2486	Date Bait (71) Melo. Filmgroup	12-12-60	±	1+1-									
2528	David and Goliath (93) ⊕ Biblical Spectacle AA	5-22-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	5+									
2512	Days of Thrills and Laughter (93) Comedy Compilation 20th-Fox	3-20-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	10+1-									
2514	Dead One, The (70) Horror SR	4-3-61	±	1+1-									
2491	Desert Attack (76) Melo. 20th-Fox	1-9-61	⊕	4+1-									
2503	Devil's Commandment (71) ⊕ Ho. RCIP	2-20-61	±	1+1-									
2484	Dog, a Mouse and a Sputnik. A (90) Comedy F-A-W	12-5-60	⊕	3+2-									
2508	Don Quixote (110) Classic Dr. MGM	3-6-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	10+1-									
2499	Dondi (100) Comedy AA	2-6-61	±	3+2-									
2527	Dr. Blood's Coffin (92) Ho. UA	5-22-61	±	2+2-									
-E-													
2469	Entertainer, The (98) Dr. Cont'l	10-17-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	10+1-									
2482	Esther and the King (109) ⊕ Adventure Drama 20th-Fox	11-28-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	8+4-									
2490	Exodus (212) Super-Panavision 70 Drama UA	12-26-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	14+									
-F-													
2520	Fabulous World of Jules Verne, The (82) Novelty Adv. WB	5-1-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	8+									
2479	Facts of Life, The (103) Com-Dr. UA	11-21-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	12+									
2526	Ferry to Hong Kong (103) ⊕ Adventure Drama 20th-Fox	5-15-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	3+2-									
2496	Fever in the Blood A (117) Dr. WB	1-23-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	9+									
2516	Fiercest Heart, The (91) ⊕ Outdoor Drama 20th-Fox	4-3-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	6+3-									

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2507	Five Guns to Tombstone (71) W'n UA	3-6-61	± ⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	6+5-									
2489	Flaming Star (101) ⊕ Outdoor Drama 20th-Fox	12-26-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	10+									
2478	Flute and the Arrow, The (78) Documentary Drama Janus	11-14-60	⊕	7+									
2448	For the Love of Mike (87) ⊕ Outdoor Dr. 20th-Fox	8-8-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	11+									
2483	Four Desperate Men (105) Melo. Cont'l	12-5-60	⊕	2+									
2498	Foxhole in Cairo (68) Dr. Para	1-30-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	7+4-									
2464	Freckles (84) ⊕ Outdoor 20th-Fox	9-26-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	5+1-									
2495	French Mistress, A (91) Com. F-A-W	1-23-61	± ⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	5+1-									
2507	Frontier Uprising (68) W'n UA	3-6-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	6+3-									
-G-													
2523	Gambler Wore a Gun, The (67) W'n UA	5-15-61	±	2+2-									
2472	G. I. Blues (104) Com/Mus. Para	10-24-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	8+2-									
2468	Girl of the Night (83) Dr. WB	10-10-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	8+3-									
2495	Go Naked in the World (103) ⊕ Drama MGM	1-23-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	9+2-									
2491	Goddess of Love, The (68) ⊕ Spectacle 20th-Fox	1-9-61	⊕	2+2-									
2500	Gold of the Seven Saints (88) Outdoor Drama WB	2-6-61	± ⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	9+1-									
2490	Goliath and the Dragon (90) ⊕ Costume Spectacle AIP	12-26-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	5+4-									
3498	Gorgo (78) ⊕ Adv. Dr. MGM	1-30-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	9+2-									
2486	Grass Is Greener, The (105) ⊕ Comedy U-I	12-12-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	9+1-									
2481	Great Impostor, The (112) Dr. U-I	11-28-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	12+									
-H-													
2515	Hand, The (61) Melodrama AIP	4-17-61	⊕	1+									
2488	Hand in Hand (75) Dr. Col	12-19-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	13+									
2475	Heaven on Earth (84) Documentary Drama JB-SR	11-14-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	6+2-									
2473	Hell Is a City (96) Action Col	10-31-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	9+									
2487	Herod the Great (93) ⊕ Costume Spectacle AA	12-19-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	6+3-									
2478	Heroes Die Young (76) Melodrama AA	11-14-60	⊕	4+3-									
2486	High School Caesar (72) Melo. Filmgroup	12-12-60	⊕	1+									
2464	High Time (103) ⊕ Com/Mus 20-Fox	9-26-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	9+									
2513	Hippodrome (96) Action, (English-dubbed) Cont'l	3-27-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	4+									
2499	Home Is the Hero (83) Dr. Showcorp	2-6-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	5+									
2506	Hoodlum Priest, The (101) Dr. UA	2-27-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	10+									
-I-													
2467	It Happened in Broad Daylight (97) Dr. (Eng. dubbed) Cont'l	10-10-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	7+									
2503	It Takes a Thief (94) Melo. Valiant	2-20-61	⊕	1+									
-J-													
2481	Jazz Boat (96) ⊕ Dr/Music Col	11-28-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	4+2-									
2479	Journey to the Lost City (90) ⊕ Adv. Drama AIP	11-21-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	6+5-									
-K-													
2466	Key Witness (81) ⊕ Drama MGM	10-3-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	8+1-									
2471	Kill Me Tomorrow (80) Melodr. Tudor	10-24-60	⊕	1+									
2507	Konga (90) Horror Drama AIP	3-6-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	7+1-									
-L-													
2466	Last Woman on Earth, The (71) Melodrama Filmgroup	10-3-60	⊕	1+1-									
2505	League of Gentlemen, The (113) Comedy-Drama Kingsley	2-27-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	11+									
2482	Left, Right and Center (90) Comedy Bentley	11-28-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	9+1-									
2476	Legions of the Nile (91) ⊕ Action Spectacle 20th-Fox	11-7-60	± ⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	3+8-									
2465	Let No Man Write My Epitaph (106) Drama Col	10-3-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	10+1-									
2458	Let's Make Love (118) ⊕ Comedy/Music 20th-Fox	9-5-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	13+									
2493	Little Angel (90) Com-Dr. Murray	1-16-61	± ⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	4+3-									
2465	Little Shop of Horrors, The (70) Horror Comedy Filmgroup	10-3-60	⊕	2+									
2502	Long Rope, The (61) ⊕ W'n 20th-Fox	2-13-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	7+1-									
2513	Look in Any Window (87) Dr. AA	3-27-61	⊕	4+4-									
-M-													
2524	Mad Dog Coll (86) Ac Dr. Col	5-15-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	7+3-									
2489	Magdalena (76) Melodrama SR	12-26-60	±	1+1-									
2468	Magnificent Seven, The (128) Outdoor Dr. (Panavision) UA	10-10-60	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	12+									
2492	Make Mine Mink (101) Com. Cont'l	1-9-61	⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕	9+									
2501	Mania (85) Ho. Dr. Valiant	2-13-61	⊕	2+									

REVIEW DIGEST AND ALPHABETICAL INDEX

In the summary ++ is rated 2 pluses, = as 2 minuses.

+ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2512	Mailbag Robbery (70)	Ac.	Tudor	3-20-61	+								1+
2503	Mark of the Devil (73)	Melo.	RCIP	2-20-61	±								1+1-
2484	⊙ Marriage-Go-Round, The (99)	⊙ Comedy	20th-Fox	12- 5-60	+	+	±	±	±	±	±	±	10+1-
2525	⊙ Master of the World (104)	Science-Fiction	Drama	AIP	5-15-61	±	±	±	±				7+1-
2518	Mein Kampf (121)	Documentary	Col	4-24-61	+	±	±	±	±	±	±	±	9+
2469	⊙ Midnight Lace (108)	Dr.	U-I	10-17-60	±	±	±	±	±	±	±	±	12+
2504	⊙ Mighty Crusaders, The (87)	⊙ Spectacle	Falcon-5R	2-20-61	±								1+1-
2502	⊙ Millionairess, The (90)	⊙ G. B. Shaw Comedy	20th-Fox	2-13-61	+	±	±	±	±	±	±	±	9+1-
2523	⊙ Minotaur, The (92)	⊙ Adv.	UA	5-15-61	+	±	±						3+2-
2500	Misfits, The (124)	Drama	UA	2- 6-61	+	±	±	±	±	±	±	±	13+
2499	More Deadly Than the Male (60)	Crime Melodrama	Schoenfeld	2- 6-61	±								2+
-N-													
2470	Natchez Trace (80)	Adv.	Panorama-SR	10-17-60	+								1+
2519	⊙ Nature Girl and the Slave (70)	Adv.	UPRO	5- 1-61	±								1+1-
2470	Never on Sunday (97)	Com-Dr.	Lopert-UA	10-17-60	±	±	±	±	±	±	±	±	10+
2478	⊙ North to Alaska (122)	⊙ Action Comedy	20th-Fox	11-14-60	+	±	±	±	±	±	±	±	10+1-
-O-													
2451	⊙ Ocean's 11 (128)	⊙ Com-Dr.	WB	8-22-60	±	±	±	±	±	±	±	±	12+1-
2514	⊙ One-Eyed Jacks (141)	⊙ Dr.	Para	3-27-61	±	±	±	±	±	±	±	±	13+
2497	⊙ One Hundred and One Dalmatians (80)	⊙ Animated Feature	BV	1-30-61	+	±	±	±	±	±	±	±	12+
2527	⊙ On the Double (92)	⊙ Panavision Comedy	Para	5-22-61	±	±	±	±	±	±	±	±	8+1-
2510	Operation Bottleneck (78)	Ac.	UA	3-13-61	+	±	±	±	±	±	±	±	4+3-
2509	Operation Eichmann (92)	Drama	AA	3-13-61	±	±	±	±	±	±	±	±	8+2-
-P-													
2523	⊙ Parent Trap, The (124)	⊙ Comedy	BV	5-15-61	±	±	±	±	±	±	±	±	11+
2510	⊙ Parrish (137)	Drama	WB	3-13-61	±	±	±	±	±	±	±	±	11+1-
2509	Passport to China (75)	Ac.	Col	3-13-61	±	±	±	±	±	±	±	±	5+3-
2492	⊙ Pepe (157)	⊙ Comedy/Music	Col	1- 9-61	±	±	±	±	±	±	±	±	12+1-
2520	⊙ Pharaoh's Woman, The (88)	⊙ Costume Drama	U-I	5- 1-61	±	±	±	±	±	±	±	±	3+3-
2469	Please Turn Over (86)	Farce	Col	10-17-60	±	±	±	±	±	±	±	±	10+
2519	⊙ Pleasure of His Company, The (114)	⊙ Comedy	Para	5- 1-61	±	±	±	±	±	±	±	±	10+
2477	Plunderers, The (94)	Adv. Dr.	AA	11-14-60	±	±	±	±	±	±	±	±	8+1-
2501	Police Dog Story (61)	U-I	UA	2-13-61	±	±	±	±	±	±	±	±	6+6-
2515	Portrait of a Mobster (108)	Crime Drama	WB	4- 3-61	±	±	±	±	±	±	±	±	10+1-
2522	Portrait of a Sinner (96)	Dr.	AIP	5- 8-61	±	±	±	±	±	±	±	±	3+
2511	⊙ Posse From Hell (89)	W'n	U-I	3-20-61	±	±	±	±	±	±	±	±	7+2-
2477	Price of Silence, The (72)	Melodrama	Exclusive-5R	11-14-60	±								1+
2508	⊙ Prisoners of the Congo (90)	⊙ Adventure Drama	Atlantis	3- 6-61	±								1+1-
-Q-													
2516	Question 7 (110)	Dr.	DeRochemont	4- 3-61	±								4+
-R-													
2516	Raisin in the Sun, A (125)	Dr.	Col	4- 3-61	±	±	±	±	±	±	±	±	12+
2522	⊙ Return to Peyton Place (122)	⊙ Drama	20th-Fox	5- 8-61	±	±	±	±	±	±	±	±	9+
2526	Right Approach, The (92)	⊙ Drama/Music	20th-Fox	5-15-61	±	±	±	±	±	±	±	±	5+4-
2519	⊙ Ring of Fire (119)	⊙ Outdoor Action	MGM	5- 1-61	±	±	±	±	±	±	±	±	8+1-
2490	⊙ Ritual of Love, The (72)	⊙ Documentary	Pacemaker-5R	12-26-60	±								1+
2511	Rocket Attack, U.S.A. (66)	Melodrama	Exploit-Brenner	3-20-61	±								1+1-
2524	⊙ Romanoff and Juliet (112)	Com.	U-I	5-15-61	±	±	±	±	±	±	±	±	8+
2485	⊙ Royal Ballet (131)	Ballet	Lopert	12-12-60	±								4+
-S-													
2506	Sanctuary (90)	⊙ Drama	20th-Fox	2-27-61	±	±	±	±	±	±	±	±	8+
2468	⊙ Santa Claus (94)	⊙ Fantasy/Music (English-dubbed)	Murray-5R	10-10-60	±	±	±	±	±	±	±	±	5+3-
2515	Saturday Night and Sunday Morning (90)	Drama	Cont'l	4-17-61	±	±	±	±	±	±	±	±	9+
2451	Savage Eye, The (67)	Semidocumentary	Trans-Lux Kingsley	8-22-60	±	±	±	±	±	±	±	±	9+1-
2464	⊙ Savage Innocents, The (89)	⊙ Adv. Dr.	Para	9-26-60	±	±	±	±	±	±	±	±	11+1-
2476	⊙ Secret of the Purple Reef (80)	⊙ Action Drama	20th-Fox	11- 7-60	±	±	±	±	±	±	±	±	5+3-
2511	Secret Partner, The (91)	My.	MGM	3-20-61	±	±	±	±	±	±	±	±	8+2-
2513	Secret Ways, The (112)	Dr.	U-I	3-27-61	±	±	±	±	±	±	±	±	5+1-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2467	⊙ September Storm (99)	⊙ Action (Stereovision)	20th-Fox	10-10-60	±	±	±	±	±	±	±	±	6+3-
2522	⊙ Serengeti (84)	⊙ Jungle Documentary Adventure	AA	5- 8-61	±	±	±	±	±	±	±	±	6+
2460	⊙ Seven Ways From Sundown (87)	⊙ Western	U-I	9-12-60	±	±	±	±	±	±	±	±	7+
2474	Sex Kittens Go to College (93)	⊙ Comedy	AA	10-31-60	±	±	±	±	±	±	±	±	2+3-
2516	Shadows (87)	Drama	Lion Int'l	4-17-61	±	±	±	±	±	±	±	±	9+
2521	Shadow of the Cat, The (79)	⊙ Horror Drama	U-I	5- 8-61	±	±	±	±	±	±	±	±	4+1-
2475	Shakedown, The (91)	Action	U-I	11- 7-60	±	±	±	±	±	±	±	±	3-1-
2472	She Walks by Night (85)	Melo. Woolner	10-24-60	±									1+
2479	Sinners of Paris (81)	Melodr.	Ellis	11-21-60	±								1+
2505	⊙ Sins of Rachel Cade, The (123)	⊙ Drama	WB	2-27-61	±	±	±	±	±	±	±	±	10-1-
2504	Sins of Youth (82)	Dr.	Janus	2-20-61	±								-1+2-
2528	Snake Woman, The (68)	Horror	UA	5-22-61	±								1+1-
2502	Sniper's Ridge (61)	⊙ Dr.	20th-Fox	2-13-61	±	±	±	±	±	±	±	±	5+4-
2470	⊙ Spartacus (189)	⊙ Super Technirama-70 Adventure Spectacle	U-I	10-17-60	±	±	±	±	±	±	±	±	14+
2485	Spring Affair (69)	Comedy	5R	12-12-60	±	±	±	±	±	±	±	±	4+2-
2480	Squad Car (60)	Melodrama	20th-Fox	11-21-60	±	±	±	±	±	±	±	±	1+4-
2525	⊙ Steel Claw, The (96)	⊙ Ac.	WB	5-15-61	±	±	±	±	±	±	±	±	4+3-
2476	⊙ Sundowners, The (133)	⊙ Dr.	WB	11- 7-60	±	±	±	±	±	±	±	±	14+
2466	⊙ Sunrise at Campobello (143)	⊙ Drama	WB	10- 3-60	±	±	±	±	±	±	±	±	14+
2467	Surprise Package (100)	Comedy	Col	10-10-60	±	±	±	±	±	±	±	±	9+3-
2477	⊙ Swiss Family Robinson (128)	⊙ Adv. Classic, Panavision	BV	11-14-60	±	±	±	±	±	±	±	±	12+1-
2488	⊙ Sword and the Dragon (83)	⊙ Folklore Spectacle	Valiant	12-19-60	±								2+
2494	⊙ Sword of Sherwood Forest (80)	⊙ Adventure Drama	Col	1-16-61	±	±	±	±	±	±	±	±	8+3-
-T-													
2515	Teacher and the Miracle, The (88)	⊙ Religious Drama	President	4-17-61	±								4+2-
2465	⊙ Ten Who Dared (92)	Adv.	BV	10- 3-60	±	±	±	±	±	±	±	±	7+1-
2514	Terror of the Tongs, The (80)	Ac.	Col	3-27-61	±	±	±	±	±	±	±	±	5+2-
2493	⊙ Tess of the Storm Country (84)	⊙ Melodrama	20th-Fox	1-16-61	±	±	±	±	±	±	±	±	6+
2485	⊙ 3 Worlds of Gulliver, The (100)	⊙ Superdynamation, Fantasy	Col	12-12-60	±	±	±	±	±	±	±	±	11+
2439	⊙ Thunder in Carolina (92)	⊙ Racing Drama	Howco	7-11-60	±	±	±	±	±	±	±	±	4+2-
2498	⊙ Tomboy and the Champ (92)	⊙ Comedy-Drama	U-I	1-30-61	±	±	±	±	±	±	±	±	4+1-
2481	Tormented (75)	Horror Drama	AA	11-28-60	±								3+
2480	Touch of Flesh, The (76)	Drama	Amity Films-SR	11-21-60	±								1+1-
2510	⊙ Trapp Family, The (106)	⊙ Comedy-Drama	20th-Fox	3-13-61	±	±	±	±	±	±	±	±	6+2-
2493	⊙ Tunes of Glory (106)	Dr.	Lopert	1-16-61	±	±	±	±	±	±	±	±	13+
2525	⊙ Two Loves (100)	⊙ Drama	MGM	5-15-61	±	±	±	±	±	±	±	±	10+
2501	Two-Way Stretch (87)	Com.	5showcorp	2-13-61	±	±	±	±	±	±	±	±	9+
-U-													
2460	Under Ten Flags (92)	Dr.	Para	9-12-60	±	±	±	±	±	±	±	±	8+1-
2505	Underworld, U. S. A. (98)	Cr.	Col	2-27-61	±	±	±	±	±	±	±	±	7+3-
2492	Unfaithfuls, The (89)	Melodrama	AA	1- 9-61	±								2+2-
-V-													
2472	Village of the Damned (78)	⊙ Horror Drama	MGM	10-24-60	±	±	±	±	±	±	±	±	10+
-W-													
2483	⊙ Wackiest Ship in the Army, The (99)	⊙ Comedy	Col	12- 5-60	±	±	±	±	±	±	±	±	11+1-
2471	⊙ Walk Tall (60)	⊙ Western	20th-Fox	10-24-60	±	±	±	±	±				

FEATURE CHART

ALLIED ARTISTS	AMERICAN INT'L	COLUMBIA	M-G-M	PARAMOUNT	
Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.
Heroes Die Young (76) D. .6014 Erika Peters, Scott Borland ⊕Serengeti Shall Not Die (84)Doc. .6013	⊕Journey to the Lost City (90)Ad. .508 Debra Paget, Paul Christian	I Aim at the Stars (107) BiD. .512 Curt Jurgens, Victoria Shaw I'm All Right, Jack (104) C. .515 Ian Carmichael, Peter Sellers, Terry-Thomas, Dennis Price ⊕Song Without End (130) ©Bi/M. .511 Dirk Bogarde, Capucine, Genevieve Page	Key Witness (81) ©D.103 Jeffrey Hunter, Pat Crowley		OCTOBER
The Plunderers (94)Ad. .6008 Jeff Chandler, John Saxon, Dolores Hart, Ray Stricklyn	⊕Goliath and the Dragon (90) ©Ad. .509 Mark Forest, Broderick Crawford	Let No Man Write My Epitaph (106)D. .513 Burt Ives, Shelley Winters, James Darren, Jean Seberg Surprise Package (100)C. .514 Yul Brynner, Mitzl Gaynor, Noel Coward Hell Is a City (96) ©Cr. .516 Stanley Baker, John Crawford	Where the Hot Wind Blows (120)D. .104 Gina Lollobrigida, Yves Montand ⊕Butterfield 8 (109) ©D. .106 Elizabeth Taylor, Laurence Harvey, Eddie Fisher, Dina Merrill	⊕G.I. Blues (104)CD/M. .6005 Elvis Presley, Juliet Prowse ⊕A Breath of Scandal (98) ⊕C. .6006 John Gavin, Sophia Loren, Maurice Chevalier	NOVEMBER
The Unfaithful (89)D. .6015 Gina Lollobrigida, May Britt, Pierre Cressoy	⊕Herod the Great (95)Ad. .6016 Edmund Purdom, Sylvia Lopez	⊕The 3 Worlds of Gulliver (100) SuperDynamation.Ad. .517 Kerwin Mathews, Jo Morrow Please Turn Over (86)C. .518 Ted Ray, Jean Kent Jazz Boat (95) ©CD/M. .519 Anthony Newley, Anne Aubrey	⊕Where the Boys Are (99) ©C. .110 Dolores Hart, George Hamilton, Yvette Mimieux, Connie Francis	⊕CinderFella (91)C. .6007 Judy Lewis, Ed Wynn, Anna Maria Alberghetti	DECEMBER
Look in Any Window (87) D. .6101 Ruth Roman, Alex Nicol, Paul Anka	Portrait of a Sinner (96)D. .507 Nadia Tiller, Tony Britton, William Bendix Black Sunday (84)Ho. .602 Barbara Steele, John Richardson	⊕The Wackiest Ship in the Army (99) ©C. .521 Jack Lemmon, Ricky Nelson ⊕Sword of Sherwood Forest (80)Ad. .522 Richard Greene, Peter Cushing	⊕So Naked in the World (103) ©D. .111 Gina Lollobrigida, Ernest Borgnine, Anthony Franciosa, Luana Patten	Blueprint for Robbery (87) Ac. .6009 Jay Barney, J. Pat O'Malley Foxhole in Cairo (68)D. .6013 James Robertson Justice, Niall MacGuinnis, Adrian Hoven	JANUARY
Dondi (100)C. .6102 David Janssen, Patti Page, David Kory Operation Eichmann (92) D. .6103 Werner Klemperer, Ruta Lee, Donald Buka, John Bonner	The Hand (61)Ho. .601 Derek Bond, Ronald Lee Hunt ⊕Konga (90) ©Ho. .603 Michael Gough, Jess Conrad, Margo Johns	Hand in Hand (75)D. .523 John Gregson, Sybil Thorndike Passport to China (75)Ac. .527 Richard Basehart, Lisa Gastoni ⊕Carthage in Flames (93) ⊕Ad. .528 Anne Heywood, Jose Suarez ⊕Cry for Happy (110) © CD. .529 G. Ford, Milko Taka, D. O'Connor Underworld, U.S.A. (99) Cr. .525 Cliff Robertson, Dolores Dorn ⊕Pepe (157) ©C/M. .520 Cantinflas, D. Dalley, Shirley Jones	Village of the Damned (77) Ho. .109 George Sanders, Barbara Shelley ⊕Gorgo (76)Ad. .105 Bill Travers, Vincent Winter ⊕Cimarron (147) ©D. .108 Glenn Ford, Maria Schell The Secret Partner (91)D. .115 Stewart Granger, Haya Harareet	⊕World of Suzie Wong (126)D. .6008 William Holden, Nancy Kwan, Sylvia Syms ⊕The Savage Innocents (89) ⊕D. .6004 Anthony Quinn, Yoko Tani, Anna May Wong ⊕Blood and Roses (84)My. .6003 Mel Ferrer, Annette Vadim, Elsa Martinelli	FEBRUARY
Time Bomb (92)D. .6104 Curt Jurgens, Mylene Demongeot	Beware of Children (80)C. .606 Leslie Phillips, Geraldine McEwan, Julia Lockwood	A Raisin in the Sun (125)D. .533 Sidney Poitier, Claudia McNeil The Terror of the Tongs (80)Ac. .530 Geoffrey Toone, Christopher Lee	The Green Helmet (88)Ac. .116 Bill Travers, Ed Begley, Nancy Walters	⊕All in a Night's Work (94)C. .6010 Shirley MacLaine, Dean Martin, Cliff Robertson	MARCH
Angel Baby (98)D. .6105 Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens ⊕David and Goliath (93) ©Bib D. .6106 Orson Welles, Ivo Payer, Pierre Cressoy	⊕House of Fright (80)Ho. .604 Paul Massie, Dawn Addams Operation Camel (65)C. .605 Nora Hayden, Louise Renard	Mad Dog Coll (88)Cr. .534 K. Donibleday, B. Hayward Five Golden Hours (90)D. .539 Ernie Kovacs, Cyd Charisse Stop Me Before I Kill (105) ©D. .535 Claude Dauphine, Diane Cilento Mein Kampf (121)Doc. .538 ⊕Warrior Empress (89) ©Ad. .524 Kerwin Mathews, Tina Louise	⊕Atlantis, the Lost Continent (90)Ad. .113 Joyce Taylor, Anthony Hall ⊕Two Loves (100) ©D. .117 Shirley MacLaine, Laurence Harvey, Jack Hawkins	⊕One-Eyed Jacks (141) OD. .6014 Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer	APRIL
King of the Roaring 20's (106)Cr. .6107 David Janssen, Dianne Foster, Jack Carson, Diana Dors, Mickey Rooney Brainwashed (102)D. .6108 Curt Jurgens, Claire Bloom	⊕Master of the World (104)SF. .607 Vincent Price, Charles Bronson, Henry Hull, Mary Webster	Homicidal (87)Ho. .540 Glenn Corbett, Patricia Breslin Most Dangerous Man Alive (82)Ac. .541 Ron Randall, Debra Paget, Elaine Stewart	The Secret of Monte Cristo (.) ©Ad. . Rory Calhoun, Patricia Bredin ⊕Magic Boy (83)An. .107 Feature-length cartoon ⊕Ring of Fire (91) © Ac. .119 David Janssen, Joyce Taylor, Frank Gorshin	JUNE-JULY-AUG. ⊕The Pleasure of His Company (115)CD. .6017 Fred Astaire, Debbie Reynolds ⊕The Ladies Man (106)C. .6015 Judy Lewis, Helen Traubel ⊕On the Double (92) ⊕ C. .6016 Danny Kaye, Dana Wynter	MAY
		⊕Gidget Goes Hawaiian (.) ©C. . James Darren, Deborah Walley, Michael Callan, Vicki Trickett ⊕The Guns of Navarone (155) ©D. . Gregory Peck, David Niven ⊕Two Rode Together (108)DD. . James Stewart, Richard Widmark, Shirley Jones, Linda Cristal			JUNE
					JULY

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Force-Comedy; (Ho) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

Month	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	
OCTOBER	High Time (103) © C/M. 036 Bing Crosby, Fabian, Tuesday Weld Desire in the Dust (105) © D. 046 Raymond Burr, Martha Hyer The Captain's Table (90) ©. 040 John Gregson, Peggy Cummins The Secret of the Purple Reef (80) © Ac. 047 Jeff Richards, Margia Dean Sept. Storm (99) S's'n Ac. 025 Mark Stevens, Joanne Dru	The Magnificent Seven (128) Panavision Ad. 6027 Yul Brynner, Steve McQueen, Horst Buchholz, Eli Wallach Walking Target (74) Ac. 6024 Ron Foster, Joan Evans, Merry Anders	Spartacus (196) Super- Technirama-70 D. 6070 Kirk Douglas, Laurence Olivier, Jean Simmons, Tony Curtis (Special release)	Girl of the Night (93) D. 004 Anne Francis, John Kerr The Dark at the Top of the Stairs (124) D. 005 Robert Preston, Dorothy McGuire, Angela Lansbury, Eve Arden	ALLIED ARTISTS The Big Wave Ad. Sessue Hayakawa Armored Command D. Howard Keel, Tina Louise Twenty Plus Two D. David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead
	Goddess of Love (68) © D. 039 Belinda Lee, Jacques Sernas North to Alaska (122) © Ad. 051 John Wayne, Capucine, Fabian Desert Attack (76) Ac. 053 John Mills, Sylvia Syms Tess of the Storm Country (84) D. 050 Diane Baker, Lee Phillips	Inherit the Wind (126) D. 6026 Spencer Tracy, Fredric March, Gene Kelly, Florence Eldridge	Midnight Lace (108) D. 6101 Doris Day, Rex Harrison, John Gavin, Myrna Loy	Sunrise at Campobello (143) D. 002 Ralph Bellamy, Greer Garson, Hume Cronyn, Jean Hagen	AMERICAN-INT'L The Pit and the Pendulum (Panavision) Ho. Vincent Price, John Kerr Reptilicus SF. Bodil Miller
	Wizard of Baghdad (92) © Ad. 054 Dick Shawn, Diane Baker, Barry Coe Flaming Star (92) © W. 056 Elvis Presley, Barbara Eden Esther and the King (109) © D. 057 Joan Collins, Richard Egan Legions of the Nile (94) © Ad. 037 Linda Cristal, Ettore Manni	Police Dog Story (61) Doc. 6029 James Brown, Merry Anders The Facts of Life (104) C. 6104 Bob Hope, Lucille Ball	The Private Lives of Adam and Eve (87) partly in color CD. 6102 Mickey Rooney, Mamie Van Doren	The Sundowners (133) D. 007 Robert Mitchum, Deborah Kerr, Peter Ustinov, Glynis Johns	COLUMBIA The Devil at 4 O'clock © D. Spencer Tracy, Frank Sinatra Scream of Fear D. Susan Strasberg, Ronald Lewis Mysterious Island Ad. (Super-Dynamation) Michael Craig, Joan Greenwood Greengage Summer D. Kenneth More, Danielle Darrieux, Susannah York Barabbas © D. Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine Walk on the Wild Side D. Laurence Harvey, Capucine, Anne Baxter, Jane Fonda The Tiger Among Us D. Alan Ladd, Rod Steiger Sail a Crooked Ship C. Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs The Notorious Land'ady C. Jack Lemmon, Kim Novak, Fred Astaire
NOVEMBER	Marriage-Go-Round (99) © C. 101 Susan Hayward, James Mason, Julie Newmar Little Shepherd of Kingdom Come (108) © D. 102 Jimmie Rodgers, Luana Patten Can-Can (131) © M. 103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse The Long Rope (61) W. 113 Hugh Marlowe, Alan Hale	Five Guns to Tombstone (71) W. 6102 James Brown, Della Sbarman	The Grass Is Greener (105) © C. 6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons	A Fever in the Blood (117) D. 008 Efrem Zimbalist jr., Angie Dickinson	MGM Four Horsemen of the Apocalypse © D. Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb Ada © D. Susan Hayward, Dean Martin Bridge to the Sun D. Carroll Baker, James Shigeta Morgan the Pirate Ad. Steve Reeves, Valerie Lagrange Mutiny on the Bounty (Ultra Panavision-70) Ad. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita The Honeymoon Machine C. Steve McQueen, Paula Prentiss
	The Millionaire (90) © C. 104 Sophia Loren, Peter Sellers Circle of Deception (100) © D. 111 Bradford Dillman, Suzy Parker Upstairs and Downstairs (100) C. 125 Michael Craig, Mylene Demongeot The Canadians (85) © OD. 105 Robert Ryan, John Dehner	The Misfits (124) D. 6105 Clark Gable, Marilyn Monroe, Montgomery Clift Operation Bottleneck (78) 6106 Ron Foster, Miiko Taka	The Great Impostor (112) CD. 6104 Tony Curtis, Joan Blackman The Shakedown (91) Cr. 6105 Hazel Court, Terence Morgan	Gold of the Seven Saints (88) OD. 009 Clint Walker, Leticia Roman (Filmed in sepla)	PARAMOUNT Breakfast at Tiffany's CD. Audrey Hepburn, George Peppard Summer and Smoke D. Laurence Harvey, Geraldine Page Love in a Goldfish Bowl C/M. Tommy Sands, Fabian Hatari! Ad. John Wayne, Red Buttons Hell Is for Heroes D. Bobby Darin, Bob Newhart, Fess Parker My Geisha C. Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson
	Sanctuary (90) © D. 115 L. Remick, Y. Montand, B. Dillman Days of Thrills & Laughter (93) Compilation C. 114 The Trapp Family (106) D. 117 Ruth Leuwrik, Hans Holt Sniper's Ridge (61) Ac. 116 Jack Ging, Stanley Clements	The Alamo (162) Todd-AO Hi. 6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone The Hoodlum Priest (101) D. 6107 Don Murray, Cindi Wood, Larry Gates Frontier Uprising (68) W. 6103 Jim Davis, Nancy Hadley	Wings of Chance (76) OD. 6111 James Brown, Frances Rafferty	The White Warrior (86) Ad. 010 Steve Reeves, Georgia Moll	20th-FOX The Big Gamble © Ad. Juliette Greco, Stephen Boyd, David Wayne Francis of Assisi © D. Bradford Dillman, Stuart Whitman, Dolores Hart Madison Avenue © D. Dana Andrews, Eleanor Parker
DECEMBER	All Hands on Deck (93) © M. 112 Pat Boone, Barbara Eden, Buddy Hackett Ferry to Hong Kong (103) © Ad. 110 Orson Welles, Curt Jurgens, Sylvia Syms The Fiercest Heart (91) © OD. 120 Stuart Whitman, Juliet Prowse	The Minotaur (92) © Ad. Bob Mathias, Rosanna Schiaffino A Matter of Morals (90) D. 6108 Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback	Tomboy and the Champ (92) OD. 6110 Candy Moore, Ben Johnson, Rex Allen The Secret Ways (111) D. 6109 Richard Widmark, Sonja Ziemann	The Sins of Rachel Cade (123) D. 003 Angie Dickinson, Peter Finch, Roger Moore Portrait of a Mobster (103) Ac. 011 Vic Morrow, Ray Danton	UNITED ARTISTS Exodus (212) (Panavision 70) D. 6101 (Special release) Paul Newman, Eva Marie Saint, Peter Lawford Season of Passion D. Ernest Borgnine, Anne Baxter Something Wild D. Carroll Baker, Ralph Meeker Birdman of Alcatraz D. Burt Lancaster, Karl Malden The Explosive Generation D. Patty McCormack, Lee Kinsolving Paris Blues D. Paul Newman, Joanne Woodward
	Return to Peyton Place (122) © D. 126 Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld The Right Approach (92) © D/M. 127 Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby The Big Show (113) © Ad. 123 Esther Williams, Cliff Robertson, David Nelson	The Young Savages (103) D. 6114 Burt Lancaster, Shelley Winters, Dina Merrill The Gambler Wore a Gun (67) W. 6109 Jim Davis, Merry Anders Gun Fight (62) W. 6113 James Brown, Joan Staley	Posse From Hell (89) W. 6112 Audie Murphy, John Saxon, Zohra Lampert The Pharaoh's Woman (88) © Ad. 6113 Linda Cristal, John Drew Barrymore Ole Rex (40) Featurette. 6114 Rex (dog star), Billy Hughes, William Foster	The Steel Claw (96) Ac. 012 George Montgomery, Charilo Luna	WARNER BROS. Splendor in the Grass D. Natalie Wood, Warren Beatty Susan Slade D. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan The Marauders Ac. Jeff Chandler, Ty Hardin The Music Man © M. Robert Preston, Shirley Jones A Majority of One C. Rosalind Russell, Alec Guinness
	Battle at Bloody Beach (80) © Ac. 128 A. Murphy, G. Crosby, D. Michaels Wild in the Country () © D/M. E. Presley, H. Lange, T. Weld Snow White and the 3 Stooges (107) © C. 130 Carol Heiss, Stooges	Snake Woman (68) Ho. 6112 John McCarthy, Susan Travers Dr. Blood's Coffin (92) Ho. 6111 Kieron Moore, Hazel Court	Romanoff and Juliet (112) C. 6106 P. Ustinov, S. Dee, J. Gavin Curse of the Werewolf (91) Ho. 6115 Clifford Evans, Yvonne Romain The Shadow of the Cat (79) Ho. 6116 Barbara Shelley, Andre Morell The Last Sunset (115) OD. 6117 Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten	The Fabulous World of Jules Verne (82) Ad. 013 Ernest Revere, Louis Locke Binbo the Great (87) Ad. 014 Charles Holm, Mary Ann Shields	UNIVERSAL-INT'L Back Street D. Susan Hayward, John Gavin Come September Panavision CD. Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin Trouble in the Sky © Ac. G. Sanders, M. Craig, E. Seal
JANUARY	Misty (92) © OD. 121 David Ladd, Arthur O'Connell Voyage to the Bottom of the Sea () © Ad. Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon			Parrish (137) D. 015 Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens Fanny () D/M. Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz	

FEATURE CHART

MISCELLANEOUS

BUENA VISTA

Pollyanna (134) ... CD .. Jul 60
 Jane Wyman, Richard Egan, Hayley Mills
 Jungle Cat (70) ... Doc. Oct 60
 True-Life Adventure
 Ten Who Dared (92) Ad. Nov 60
 John Beal, Brian Keith
 Swiss Family Robinson (128) Panavision ... Ad. Dec 60
 Dorothy McGuire, John Mills, James MacArthur, Tommy Kirk
 One Hundred and One Dalmatians (80) ... An. Mar 61
 The Absent-Minded Professor (97) ... C. May 61
 Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk

CONTINENTAL

Tiger Bay (105) ... D. Jul 60
 John Mills, Hayley Mills, Horst Buchholz
 School for Scoundrels (94) C. Jul 60
 Ian Chermichael, Terry-Thomas
 Four O'Clock Men (105) ... O. Aug 60
 Aldo Ray, Heather Sears
 It Happened in Broad Daylight (97) ... D. Sep 60
 Heinz Ruhman, Michel Simon
 The Entertainer (97) ... D. Oct 60
 Laurence Olivier, Joan Plowright
 The Mirror Has Two Faces (98) ... D. Nov 60
 (Eng.-dubbed) Michele Morgan
 Make Mine Mink (101) C. Dec 60
 Terry-Thomas, Athene Seyler
 Hippodrome (96) ... Ac. Mar 61
 (Eng.-dubbed) Gerhard Reidmann, Margit Nankke
 Saturday Night and Sunday Morning (90) ... O. Apr 61
 Albert Finney, Shirley Ann Field

EDWARD HARRISON

Another Sky (83) ... O. Jan 61
 Victoria Grayson, Tayeb

FILMS-AROUND-THE-WORLD

A French Mistress (91) ... C. Dec 60
 Cecil Parker, Jas. H. Justice

FILMGROUP

The Girl in Lover's Lane (78) ... D. Jun 60
 Joyce Meadows, Brett Halsey
 The Wild Ride (63) ... D. Jun 60
 Jack Nicholson, Georgianna Carter
 Last Woman on Earth (71) ... D. Sep 60
 A. Carbone, Betsy Jones-Moreland
 Little Shop of Horrors (70) ... HoC. Sep 60
 Jonathan Haze, Jackie Joseph
 High School Caesar (72) D. Nov 60
 John Ashley, Gary Vinson
 Date Bait (71) ... D. Nov 60
 Gary Clark, Marlo Ryan

GOVERNOR

Carry On, Nurse (89) ... C.

Kenneth Connor, Shirley Eaton
 Carry On, Constable (86) C. Feb 61
 Ken Connor, Leslie Phillips

KINGSLEY-UNION

Come Dance With Me! (94) ... My C. Aug 60
 Brigitte Bardot, Henri Vidal
 The League of Gentlemen (113) ... CD. Feb 61
 Jack Hawkins, Nigel Patrick

K. GORDON MURRAY

Santa Claus (94) ... F. Nov 60
 Narrated by Ken Smith
 Little Angel (90) ... CD. Jan 61
 Maria Gracia, J. M. de Hoyos

LOPERT PICTURES

Never on Sunday (91) ... C. Nov 60
 Melina Mercouri, Jules Dassin
 Tunes of Glory (106) ... O. Jan 61
 Alec Guinness, John Mills

RCIP

The Devil's Commandment (71) ... Ho. Jan 61
 Gianna Maria Canale, Carlo D'Angelo, Charles Fawcett
 Mark of the Devil (73) D. Jan 61
 Maria Felix, Crox Alvarado

SHOWCORPORATION

The Man Who Wouldn't Talk (91) ... D. Oct 60
 Anna Neagle, Anthony Quayle
 Home Is the Hero (83) O. Feb 61
 Arthur Kennedy, Walter Macken
 Two-Way Stretch (87) C. Apr 61
 Peter Sellers, Wilfrid Hyde White
 STERLING WORLD DIST'RS
 The Half Pint (73) ... C. Oct 60
 Pat Goldin, Tommy Blackman
 The Last Rebel (83) ... Ac. Dec 60
 Carlos Thompson, Arladna Welter
 Code of Silence (75) ... Cr. Feb 61
 Terry Becker, Elisa Loti

UNITED PRODUCERS (UPRO)

Black Pit of Dr. M. (72) ... Ho. Mar 61
 Ralph Bertrand, Gaston Santos
 Siege of Sidney Street (93) ... Ad. Mar 61
 Peter Wyngarde, Donald Sinden

VALIANT

Sword and the Dragon (83) ... Ad. Nov 60
 Russian cast (Eng.-dubbed)
 The Angry Silence (95) ... D. Jan 61
 R. Attenborough, Pier Angeli
 The Young One (103) ... D. Feb 61
 Zachary Scott, Bernie Hamilton
 Mania (85) ... Ho. Feb 61
 Peter Cushing, June Laverick
 It Takes a Thief (94) ... D. Feb 61
 Jayne Mansfield, Anthony Quayle
 Gary Clark, Marlo Ryan

WOOLNER BROS.

She Walks by Night (85) ... D. Belinda Lee, Walter Rilla

FOREIGN LANGUAGE

ARGENTINA

End of Innocence (74) ... 9-19-60
 (Kingsley) ... Elsa Daniel

FRANCE

Belles and Ballets (92) ... 8-15-60
 (Excelstor) ... French ballet stars
 Breathless (89) ... 3-6-61
 (F-A-W) ... Jean Seberg, Jean-Paul Belmondo
 Eye for an Eye, An (93) ... 10-5-60
 (Manhattan) ... Curt Jurgens
 Love Game, The (85) ... 2-13-61
 (F-A-W) ... Jean-Pierre Cassel, Genevieve Cluny, Jean-Louis Maury
 Modigliani of Montparnasse (110) ... 3-6-61
 (Cont'l) ... Gerard Philippe, Lilli Palmer, Anouk Aimee, L. Padovani
 No Morals (77) ... 11-14-60
 (Mishkin) ... Jeanne Moreau
 Ostrich Has Two Eggs, The (89) ... 11-21-60
 (Janus) ... Pierre Fresnay, Simone Renant
 Port of Desire (85) ... 12-5-60
 (Kingsley-Union) ... H. Neff
 Rules of the Game (104) 4-17-61
 (Janus) ... Jean Renoir, Pauline Lubost
 Rue de Paris (90) ... 12-12-60
 (Lopert) ... Jean Gabin

GERMANY

Glass Tower, The (104) ... 10-3-60
 (Ellis) ... Lilli Palmer
 Rest Is Silence, The (106) ... 10-3-60
 (F-A-W) ... Hardy Kruger, P. Van Eyck
 Three-Penny Opera, The (113) ... 11-21-60
 (Brandon) ... Lotte Lenya, Rudolph Forster
 Confess, Dr Corda! (102) 12-5-60
 (President) ... Hardy Kruger, E. Mueller

GREECE

Aunt From Chicago (90) 9-19-60
 (Greek Pictures) ... G. Vassiliadou
 Counterfeit Coin (120) ... 10-3-60
 (Atlantis) ... K. Logothetides
 288 Stourarna St. (90) ... 2-27-61
 (Atlantic) ... Orestis Makris, Sophia Vembo

ITALY

Big Deal on Madonna St., The (91) ... 1-30-61
 (UMPO) ... V. Gassman, Toto
 Holiday Island (105) ... 11-14-60
 (Brandon) ... Vittorio de Sica
 La Dolce Vita (175) ... 4-24-61
 (Astor) ... Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Alain Cuny
 See Naples and Die (80) 9-19-60
 (Crown) ... Gianna Maria Canale
 Three Forbidden Stories (104) ... 9-26-60
 (Ellis) ... Eleonora Rossi Drago, Gino Cervi
 Wild Love (86) ... 5-1-61
 (Ellis) ... Franco Interlenghi

JAPAN

Rikisha Man, The (105) 5-8-61
 (Cory) ... Toshiro Mifune
 Road to Eternity (181) ... 2-27-61
 (Beverly) ... Tatsuya Nakadai

SWEDEN

Dreams (86) ... 8-8-60
 (Janus) ... E. Dahlbeck, H. Andersson
 Virgin Spring, The (88) ... 12-12-60
 (Janus) ... Max von Sydow, Birgitta Pettersson
 Unmarried Mothers (79) 3-13-61
 (President) ... E. Etberg, B. Logart

U.S.S.R.

Ballad of a Soldier (89) ... 1-31-61
 (Kingsley) ... Vladimir Ivashov, Shanna Prokhorenko (also Eng.-dubbed)

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

SHORTS CHART

Prod. No.	Rel. Date	Prod. No.	Rel. Date
COLUMBIA			
ASSORTED & COMEDY FAVORITES (Reissues)			
5421 One Shivery Night (16 1/2)	Sep 60	5952 Shorty Sherlock & His Orchestra (8 1/2)	Dec 60
5431 Waiting in the Lurch (15 1/2)	Oct 60	5953 Skitch Henderson & His Orchestra (10)	Feb 61
5422 House About It (16 1/2)	Nov 60	5954 Boyd Raeburn & His Orchestra (11)	May 61
5432 Radio Riot (16)	Nov 60	WORLD OF SPORTS	
5423 Hold That Monkey (16)	Dec 60	5801 Rasslin' Champs (10)	Dec 60
5433 Bride and Gloom (16)	Dec 60	5802 Hip Shooters (9 1/2)	Feb 61
5424 French Fried Frolic (16 1/2)	Feb 61	5803 Water-Sports Champs (...)	Apr 61
5434 Hectic Honeymoon (17)	Jan 61	M-G-M	
5425 Should Husbands Marry? (17)	Apr 61	GOLO MEDAL REISSUES (Technicolor Reissues)	
5435 Aim. Fire, Scoot (16)	Mar 61	All 1.75-1 Ratio Tom and Jerry	
5426 He Flew the Shrew (16 1/2)	May 61	W261 Pet Peeve (7)	Sep 60
5436 Man or Mouse (18)	Jun 61	W262 Mice Follies (7)	Sep 60
CANOID MICROPHONE (Reissues)			
5551 No. 1. Series 2 (9)	Sep 60	W263 Touche Pussy Cat (7)	Sep 60
5552 No. 2. Series 2 (11)	Nov 60	W265 Southbound Duckling (7)	Sep 60
5553 No. 3. Series 2 (10 1/2)	Jan 61	W266 Neapolitan Mouse (7)	Sep 60
5554 No. 4. Series 2 (10 1/2)	Feb 61	W267 Pup on a Picnic (7)	Sep 60
COLOR SPECIALS			
5501 Polygamus Polonium (9)	Nov 60	W269 Downhearted Duckling (7)	Sep 60
5502 Rooftops of New York (10)	May 61	W272 Mouse for Sale (7)	Sep 60
COLOR FAVORITES (Technicolor Reissues)			
5603 Spare That Child (6 1/2)	Oct 60	W273 Cat Fishin' (8)	Sep 60
5604 Way of All Pests (7 1/2)	Nov 60	W274 Part Time Pal (8)	Sep 60
5605 Four Wheels. No Brakes (6 1/2)	Nov 60	W275 Cat Concerto (7)	Sep 60
5606 Skeleton Frolic (7 1/2)	Dec 60	W276 Dr. Jekyll and Mr. Mouse (7)	Sep 60
5667 Babie Boogie (6)	Jan 61	Tex Averys	
5668 Pickled Puss (6 1/2)	Jan 61	W264 Farm of Tomorrow (7)	Sep 60
5609 Christopher Crumpet's Playmate (6 1/2)	Feb 61	W268 The Flea Circus (7)	Sep 60
5610 Swiss Tease (6)	Mar 61	W270 Dixieland Droopie (8)	Sep 60
5611 The Rise of Outon Lann (6 1/2)	Mar 61	W271 Field and Scream (7)	Sep 60
5612 Coo-Coo Bird Don (6)	Apr 61	PARAMOUNT	
5613 The Jawwalker (6 1/2)	May 61	CARTOON CHAMPIONS (Technicolor Reissues)	
5614 Topsy Turkey (6 1/2)	Jun 61	S20-1 Rail Rodents (7)	Sep 60
FILM NOVELTIES (Reissues)			
5851 Canine Crimebusters (10)	Oct 60	S20-2 Robin Rodenthood (7)	Sep 60
5852 Push Back the Edge (10)	Dec 60	S20-3 A Bicep Built for Two (7)	Sep 60
5853 Community Sings No. 1. Ser. 13 (10)	Mar-61	S20-4 Mouse Trapeze (7)	Sep 60
5854 Yukon Canada (10)	Apr 61	Noveltoons	
LOOPY de LOOP (Color Cartoons)			
5701 No Biz Like Shoe Biz (6 1/2)	Sep 60	S20-5 Fido Beta Kappa (7)	Sep 60
5702 Here Kiddie Kiddie (6 1/2)	Dec 61	S20-6 No Ifs. Ands or Butts (6)	Sep 60
5703 Countdown Clown (6 1/2)	Jan 61	S20-7 Candy Cabaret (7)	Sep 60
5704 Happy Go Loopy (6 1/2)	Mar 61	S20-8 The Oily Bird (7)	Sep 60
5705 Two-Faced Wolf (6 1/2)	Apr 61	COLOR SPECIALS (2 Reels)	
5706 This Is My Ducky Day (6 1/2)	May 61	B20-1 Carnival in Quebec (16)	Sep 60
5707 Fee Fie Foes (6 1/2)	Jun 61	B20-2 Boats a-Poppin' (18) (Anamorphic)	Sep 60
MR. MAGOO REISSUES (Technicolor)			
5751 Dog Snatcher (7)	Sep 60	MODERN MADCAPS (Technicolor)	
5752 When Magoo Flew CinemaScope (7)	Sep 60	M20-1 Galaxia (7)	Oct 60
5753 Pink and Blue Blues (7)	Nov 60	M20-2 Bouncing Benny (6)	Nov 60
5754 Magoo Makes News (6) (Both © and standard)	Dec 60	M20-3 Terry the Terror (6)	Dec 60
5755 Hotsy Footsy (7)	Feb 61	M20-4 Phantom Moustacher (6)	Jan 61
5756 Magoo's Canine Mutiny (Both © and standard)	Apr 61	NOVELTOON (Technicolor)	
5757 Captain Outrageous (7)	May 61	P17-7 Fine Feathered Fiend (6)	Sep 60
SPECIAL COLOR FEATURETTES			
5441 Wonderful Hong Kong (19 1/2)	Jan 61	P19-8 Planet Mouseola (6) (1960-61)	Oct 60
5442 Splendors of Paris (19)	May 61	P20-1 Northern Mites (6)	Nov 60
5443 Wonderful Greece (19)	Jun 61	P20-2 Miceniks (6)	Dec 60
SERIALS (15 Chapter-Reissues)			
4160 King of the Congo	Jun 60	SPORTS ILLUSTRATED (Anamorphic-Color-1 Reel)	
5120 Son of Geronimo	Nov 60	D20-1 Kings of the Keys (9)	Sep 60
5140 The Great Adventures of Captain Kidd	Mar 61	D20-2 Big "A" (9)	Sep 60
STOOGEE COMEDIES (Reissues)			
5401 Income Tax Sappy (16 1/2)	Sep 60	D20-3 A Snort Is Born (10)	Nov 60
5462 Pardon My Backfire (16)	Oct 60	THE CAT (Color Cartoons)	
5403 Musty Musketeers (16)	Nov 60	C20-1 Top Cat (8)	Sep 60
5404 Pals and Gals (16)	Jan 61	C20-2 Cool Cat Blues (...)	Jan 61
5405 Knutsy Knights (17 1/2)	Feb 61	20th CENTURY-FOX MOVIE TONE CINEMASCOPES (Color)	
5406 Shot in the Frontier (16)	Apr 61	7003 Golfing With Sam Snead (9)	Aug 60
5407 Scotched in Scotland (15 1/2)	May 61	7006 Assignment Philippines (9)	Jun 60
THRILLS OF MUSIC (Reissues)			
5951 Ray Anthony & His Orchestra (10 1/2)	Oct 60	7007 Exercise Little Bear (9)	Aug 60
		7008 Sampans to Safety (9)	Sep 60
		7009 Assignment Thailand (10)	Oct 60
		7010 Underwater Demolition Team (9)	Nov 60
		7011 Assignment Turkey (9)	Dec 60
		7012 Down the Road (10) (1961)	Dec 60
		7101 Australian Water Sports (9)	Jan 61
		7102 Assignment Mexico (10)	Feb 61
		7103 Adventure in Rhythm (9)	Mar 61
		7105 Algonquin Holiday (9)	Mar 61
		7103 Adventure in Rhythm (9)	Apr 61
		7104 Assignment Egypt (9)	May 61
		7106 Assignment Singapore & Malaya (10)	Jun 61
		SPECIALS	
		7054 Tiger in the Tea (10)	

Prod. No.	Rel. Date	Prod. No.	Rel. Date
7055 Call of the Holy Land (19) 2D (B&W)	Nov 60	TERRYTOON 2-O's All Ratios-Color	
TERRYTOON 2-O's All Ratios-Color			
5124 Pa Troaded to Fame (7)	May 61	5125 The First Fast Mail (6)	May 61
5121 The Mysterious Package (16)	Jan 61	5122 Cat Alarm (6)	Feb 61
5123 Drum Roll! (7)	Mar 61	TERRYTOONS (Color-CinemaScope)	
TERRYTOONS (Color-CinemaScope)			
5011 House of Hashimoto (7)	Nov 60	5012 Daniel Boone jr. (7)	Dec 60
5101 Night Life in Tokyo (6)	Feb 61	5102 So-Sorry, Pussycat (6)	Mar 61
5103 Son of Hashimoto (7)	Apr 61	5104 Strange Companion (6)	Apr 61
5105 Honorable Cat Story (6)	Jun 61	5106 Crossing the Delaware (6)	Jun 61
UNIVERSAL-INT'L COLOR PARADE			
4171 Valley of the Mekong (9)	Nov 60	4172 The Lion City (9)	Dec 60
4173 Treasure of Istanbul (9)	Jan 61	4174 Down Jamaica Way (9)	Feb 61
4175 Sideracked (9) ©	Mar 61	4176 Puerto Rican Playland (8)	Apr 61
WALTER LANTZ CARTUNES (Technicolor. Can be projected in the Anamorphic process, 2.35-1) (All run between 6 and 7 min.)			
4111 Southern Fried Hospitality (Woody Woodpecker)	Nov 60	4112 Fowled Un Falcon (Woody Woodpecker)	Dec 60
4113 Pooa Deck Pirate (Woody Woodpecker)	Jan 61	4114 Rough and Tumble-Weed Jan 61	Jan 61
4115 Engannner (Woody Woodpecker)	Feb 61	4116 The Bird Who Came to Dinner (W. Woodpecker)	Mar 61
4117 Gabby's Diner (Woody Woodpecker)	Mar 61	4118 Papoose on the Loose	Apr 61
4119 Clash and Carry	Apr 61	WALTER LANTZ REISSUES (Color Cartunes. Can be projected in the Anamorphic process, 2.35-1)	
WALTER LANTZ REISSUES (Color Cartunes. Can be projected in the Anamorphic process, 2.35-1)			
4131 Heltter Shelter (6)	Nov 60	4132 Witch Crafty (6)	Dec 60
4133 Private Eye Pooch (6)	Jan 61	4134 Bedtime Bedlam (6)	Feb 61
4135 Squareshootin' Square (6)	Mar 61	4136 Bronco Busters (6)	Apr 61
SPECIAL			
4104 Football Highlights of 1960 (10)	Dec 60	2-REEL COLOR SPECIALS	
4101 Pacific Paradise (14)	Nov 60	WARNER BROS. BLUE RIBBON HIT PARADE (Technicolor Reissues)	
WARNER BROS. BLUE RIBBON HIT PARADE (Technicolor Reissues)			
8301 Room & Bird (7)	Sep 60	8302 Cracked Quack (7)	Oct 60
8303 His Hare Raising Tale (7)	Oct 60	8304 Gift Wrapped (7)	Nov 60
8305 Little Beau Pepe (7)	Dec 60	8306 Tweet Tweet Tweety (7)	Dec 60
8307 Bunny Hugged (7)	Jan 61	BUGS BUNNY SPECIALS (Technicolor)	
BUGS BUNNY SPECIALS (Technicolor)			
8721 From Hare to Heir (7)	Sep 60	8722 Lighter Than Hare (7)	Dec 60
MERRIE MELODIES LOONEY TUNES (Technicolor)			
MERRIE MELODIES LOONEY TUNES (Technicolor)			
8701 The Dixie Fryer (7)	Sep 60	8702 Honaloga Casualty (7)	Oct 60
8703 Trip for Tat (7)	Oct 60	8704 Doggone People (7)	Nov 60
8705 High Note (7)	Dec 60	8706 Cannery Woe (7)	Jan 61
8707 Zip 'n Snort (7)	Jan 61	WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Two Reels)	
WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Two Reels)			
8001 Enchanted Islands (17)	Oct 60	MISCELLANEOUS	
MISCELLANEOUS			
©Gala Day at Disneyland (25) (BV)	Mar 60	©How to Have an Accident at Work (7) (BV)	Mar 60
©Islands of the Sea (23) (BV)		©Japan (28) (BV)	
©Mysteries of the Deep (24) (BV)	Feb 60		

THE EXHIBITOR HAS HIS SAY

ABOUT PICTURES

ALLIED ARTISTS

I Passed for White (AA)—Sonya Wilde, James Franciscus, Pat Michon. This is an okay production as a whole, with some of the acting and direction better than the material deserves. Play it, it's highly exploitable. Your patrons will like it. Business here was much better than average. Played Thurs., Fri., Sat. Weather: Cool.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

BUENA VISTA

Jungle Cat (BV)—True Life Adventure. A real entertaining short feature that brought in adults and kids alike. One father with five youngsters said this was the first good family picture I'd had in two weeks and they all enjoy good clean pictures. The co-feature, "Hound That Thought He Was a Raccoon" was better than the feature—very interesting. Disney rentals are so high generally we are lucky if we have a few dollars profit. Played Fri., Sat. Weather: Good.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

COLUMBIA

Let Na Man Write My Epitaph (Col)—James Darren, Burl Ives, Shelley Winters. Please, take my advice and don't book it. Murder for small towns. Would have saved money if we closed those three days. Played Sun., Mon., Tues.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

3 Worlds of Gulliver, The (Col)—Kerwin Mathews, Jo Morrow, June Thorburn. Enjoyed by a few youngsters; no appeal for adults. Only 60 per cent of average gross. A real disappointment. Played the third Patterson-Johansson fight with it—took a loss on the program. Played Fri., Sat. Weather: Good.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

METRO-GOLDWYN-MAYER

Ask Any Girl (MGM)—Shirley MacLaine, David Niven, Gig Young. Here is a real fine little comedy in 'Scope and color. We didn't do too well with it, but no fault of the picture. Worth best playing time. Played Sun. through Wed. Weather: Too nice.—Charles E. Smith, LaMar Theatre, Arthur, Ill. Pop. 2,000.

Bells Are Ringing (MGM)—Judy Holliday, Dean Martin, Fred Clark. Our New Year's picture. A heck of a way to start the year. No biz. Not a small town pic. Holliday is Broadway—why must we play and pay for her type of entertainment?—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

Please Don't Eat the Daisies (MGM)—Doris Day, David Niven, Janis Paige. This is a good comedy in color and 'Scope. I know it brought adults I haven't seen since "The Ten Commandments." This was my best drawing card in over three months. The patrons were satisfied and so was I. We didn't get hurt on the price—we never do at MGM. Played Sat., Sun.—Harold J. Smith, Wilson Theatre, Wilsan, N. Y. Pop. 1,100.

PARAMOUNT

Desert Fury (Para), reissue—Lizabeth Scott, John Hodiak, Burt Lancaster. This is a pretty good old one (1947). It's in color and that always helps. It's nothing to rave about, but not bad. Played Thurs., Fri., Sat.—Charles E. Smith, LaMar Theatre, Arthur, Ill. Pop. 2,000.

Psycho (Para)—Anthony Perkins, Janet Leigh, John Gavin, Vera Miles. The trailer kept many from coming—if sold too hard on horror. Everyone agreed

Welcome Mat Is Out . . .

De Mille's "The Greatest Show on Earth" will never be refused a date in this theatre as long as we are in business. It pleased everyone, from the tiniest kids to our senior citizens who come but three times a year. Did above average business on a Fri.-Sat. date.

G. J. THOMAS

Fayette Theatre,
Fayetteville, W. Va.

a good show, but too morbid. Still waiting for another "Rear Window"—Hitchcock's best. Teenager and adult trade was satisfactory, so was in the hit class here. Played Sun., Mon., Tues. Weather: Cool and windy.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

Psycho (Para)—Anthony Perkins, Janet Leigh, John Gavin, Vera Miles. This is too bloody for our patrons; no business. Played Sat., Sun. Weather: Cold.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Visit to a Small Planet (Para)—Jerry Lewis, Joan Blackman, Fred Clark. Not one of Jerry's best, but it should please the average moviegoer. It lacked color and that is what we need more of these days. Played Sun.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

20th CENTURY-FOX

Can-Can (20th-Fox)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier, Juliet Prowse. Can't understand it. Wonderful picture, very witty and most entertaining, but boxoffice poison. Why? The extra 15 cents admission? Played one week.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

Captain's Table, The (20th-Fox)—John Gregson, Peggy Cummins, Donald Sinden. Satisfactory British comedy that did average. Unknown English actors and English accent were a big drawback. Beautiful color and some hilarious sequences helped put it over. Played Sun., Mon. Weather: Good.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

Flaming Star (20th-Fox)—Elvis Presley, Dolores Del Rio, Barbara Eden. This was a well made picture. 'Scope and color added to its appeal. I think this is

Found a Surprise Hit

Played "Bobbikins" from 20th-Fox with a Staages comedy from Col. and the program hit for us to make a good weekend. Did a lot more than pictures that were twice as high plus percentage—so how do you run a show? What do they want?

MAYME P. MUSSELMAN

Roach Theatre,
Lincoln, Kas.

Elvis' best to date. John McIntire seems to carry his part out in anything he stars in. Business wasn't as good as expected, but it was a good average week. Played Fri., Sat., Sun. Weather: Fair and cool.—Harold J. Smith, Wilson Theatre, Wilson, N. Y. Pop. 1,100.

Lost World, The (20th-Fox)—Fernando Lamas, Michael Rennie, Claude Rains. Lacked a lot of cash, but it was pretty good and with nice color. It seemed our kids and teens enjoyed it, but not enough to help out on Monday.—Mayme Musselman, Roach Theatre, Lincoln, Kas. Pop. 1,636.

Man Who Understood Women, The (20th-Fox)—Henry Fonda, Leslie Caron, Cesare Danova. If you understand this picture, then you should be a psychiatrist. It's a big complexity (for nothing) from beginning to end. My advice is to give Fox a talking to.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

UNITED ARTISTS

Facts of Life, The (UA)—Bob Hope, Lucille Ball, Ruth Hussey. We actually made a dime on this picture and our people liked it. Hope is usually too fast for them, but they caught on and laughed enough to make us feel good anyway, because we've been on the long-faced side for quite a while. Played Sun., Mon., Tues. Weather: Nice.—Mayme P. Musselman, Roach Theatre, Lincoln, Kas. Pop. 1,636.

Man With a Gun (UA)—Robert Mitchum, Jan Sterling, Henry Hull. Now here is about as good a western as you can find. It's very old (1955) and probably on TV, but it's still worth theatre dates. Played with "The Angry Red Planet" from AIP to good business. Played Thurs., Fri., Sat.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Woman Like Satan, A (UA)—Brigitte Bardot, Antonio Vilar. No one need worry about censorship here. By the time Kansas censors okay it and the first-run operators cut out the spicy parts for their private collections, it's tame enough for anyone. Of course, the continuity is gone, and the kids tell you what you missed, when they saw it in nearby larger towns. Played Sun., Mon., Tues. Business below average.—Ben Spainhour, Twilight Theatre, Greensburg, Kas. Pop. 1,500.

UNIVERSAL-INTERNATIONAL

Midnight Lace (U-I)—Doris Day, Rex Harrison, John Gavin. A real disappointment at the boxoffice. Picture was fair, with good cast and color. It is amazing how the public can "smell" a picture. This was slightly offbeat. Gave it a good plug, but no dice. Played Sun., Mon. Weather: Good.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

Money, Women and Guns (U-I)—Jack Mahoney, Kim Hunter, Tim Hovey. I didn't like the title of this picture, but I did like the cast. I thought the title would hurt it, but it certainly didn't and the cast made a good job of a nice outdoor color picture. Had I played it on my best playing time, it would have made up for some of my losses.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

WARNER BROS.

Hanging Tree, The (WB)—Gary Cooper, Maria Schell, Karl Malden. This western was very popular because of the song, also it is a very fine western. Gary Cooper does not seem to lose much of his punch or his drawing power. I did better on this picture than I did on many of the so-called blockbusters. It is a nice entertaining picture and will be enjoyed in every situation. Played Fri., Sat.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500

Write—

YOUR REPORT OF THE PICTURE YOU
HAVE JUST PLAYED FOR THE
GUIDANCE OF FELLOW EXHIBITORS

—Right Now

TO:

The Exhibitor Has His Say

BOXOFFICE, 825 Van Brunt Blvd.,
Kansas City 24, Mo.

Title..... Company.....

Comment

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Days of Week Played.....

Weather

Title..... Company.....

Comment

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Days of Week Played.....

Weather

Title..... Company.....

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Days of Week Played.....

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Title..... Company.....

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Days of Week Played.....

Weather

Exhibitor

Theatre..... Population.....

City..... State.....

BOXOFFICE BookinGuide :: May 29, 1961

Symbol \odot denotes color; \textcircled{C} CinemaScope; \textcircled{V} Vistavision; \textcircled{S} Superscope; \textcircled{N} Naturama; \textcircled{R} Regalscope; \textcircled{T} Technirama. For story synopsis on each picture, see reverse side.

Snow White and the Three Stooges \textcircled{F} Ratio: Fantasy
2.55-1 \textcircled{C} $\textcircled{\odot}$
20th-Fox (130) 93 Minutes Rel. July '61

The skeleton of the age-old story of Snow White and her envious stepmother queen has been retained in the new film version, with some new touches added by producer-author Charles Wick, who, prudently, brought in the currently popular clowns known as The Three Stooges to give it additional commercial value. Olympic skating champion Carol Heiss is a delight as Snow White and her skating sequences are breath-taking, with the colorful winter backgrounds to give them added zest. A few more of them would have been welcome. The Stooges have been restrained somewhat from their accepted form of slapstick, except for one sequence in which custard pies find their facial targets. The picture is strictly family entertainment, with romance to please the grownups and the Stooges to please the youngsters and the grownups, too. With the title, Carol Heiss and the Stooges to sell, boxoffice prospects should be excellent. Edson Stroll makes a fine Prince Charming, while Patricia Medina is the perfect unsavory and jealous queen. Walter Lang directed from a screenplay by Noel Langley and Elwood Ullman. Excellent color by DeLuxe is another plus to the CinemaScope production.

Carol Heiss, Three Stooges, Edson Stroll, Patricia Medina, Guy Rolfe, Buddy Baer, Michael David, Lisa Mitchell.

The Last Time I Saw Archie \textcircled{F} Ratio: Comedy
1.85-1
United Artists (6118) 98 Minutes Rel. _____

If the so-called "boxoffice blues" can be alleviated by a departure from the brain-weary message films and psychological twisters that have freighted the celluloid screens during recent seasons and a revival of pictures with little to distinguish them but sheer, light-hearted entertainment value, this comedy offering should have its exhibitors shouting hosannas. Merchandising possibilities are numerous—a provocative title, the marquee value of cast toppers Robert Mitchum, Jack Webb, Martha Hyer and France Nuyen, plus the attraction-getting names of costars Louis Nye and Don Knotts, widely known to video viewers as the top comics on the once-popular Steve Allen show. Let those who will—and there inevitably will be some—deplete the lack of solid plot, William Bowers' original screenplay, based on his personal experiences and friendship with one Archie Hall during wartime service in the Air Corps, has no intent other than to amuse the viewer. And this it does to an almost non-stop degree. As Archie, Robert Mitchum displays a heretofore unrevealed talent for comedy, handling the droll, humorous character with a controlled ease. Portraying Bowers, Jack Webb, who also doubled as director of the feature, is a smooth foil for Mitchum's antics.

Robert Mitchum, Jack Webb, Martha Hyer, France Nuyen, Louis Nye, James Lydon, Del Moore, Joe Flynn, Don Knotts.

House of Fright \textcircled{A} Ratio: Horror Drama
2.55-1 \textcircled{C} $\textcircled{\odot}$
American Int'l (604) 80 Minutes Rel. May '61

The classic "Dr. Jekyll and Mr. Hyde" tale receives another cinematic going-over in this Hammer Film production which benefits from the customary Carreras know-how as regards lavish sets and backgrounds, vividly filmed in Eastman Color and Megascope, with a fine cast of British players, headed by Paul Massie, Dawn Addams and Christopher "Dracula Frankenstein" Lee, who will be familiar to all horror devotees. The screenplay by Wolf Mankowitz is roughly based on the Robert Louis Stevenson story but with sex and sensationalism, including two rapes, substituted for some of the original shuddery values. As directed by Terence Fisher, the young and handsome Dr. Jekyll merely changes into an even-younger-looking, sneering Mr. Hyde with little makeup required of Paul Massie, who does well enough in the dual role. Lee effectively plays a gambler in love with Jekyll's wife, attractive Dawn Addams, who enacts her part capably. But Norma Marla's portrayal of a wicked snake dancer harks back to the Theda Bara days. A startling Can-Can number enlivens a barroom sequence. Produced by Michael Carreras. In England, this was released as "Two Faces of Dr. Jekyll," a far more descriptive title.

Paul Massie, Dawn Addams, Christopher Lee, Norma Marla, Francis De Wolff, David Kossoff, Joy Webster, Oliver Reed.

Revolt of the Slaves \textcircled{F} Ratio: Comedy
2.55-1 Action Spectacle
United Artists () 99 Minutes Rel. May '61

One of the most lavishly produced and spectacular of the recent Italian-made epics dealing with ancient Rome, this Paola Moffa production (Italo-Spanish-German) takes second place only to "Ben-Hur" and "Spartacus" in point of pictorial splendor and photographic scope. Rhonda Fleming and her husband, TV star Lang Jeffries, supply good looks and marquee draw but the title and subject will have its greatest appeal to the action fans who swept "Hercules" and similar Italian films to boxoffice success through saturation bookings. The screenplay by Duccio Tessari and Stefano Strucchi, based on the classic novel, "Fabiola," stresses the sure-fire thrills of the Christians pitted against the Romans with their pagan rites, sensual pleasures and tortures which culminate in a blood-thirsty massacre in the arena. The helpless slaves and Christians are pursued by ferocious dogs, mighty warriors and hungry lions—what other dangers could they possibly encounter? All of these thrills are splendidly photographed in Eastman Color and Totalscope. Under the capable direction of Nunzio Malasomma, both Miss Fleming and Jeffries give portrayals which stress the visual. The English dubbing is excellent.

Ettore Manni, Wandisa Guida, Rafael Rivelies, Fernando Rey, Rhonda Fleming, Lang Jeffries, Gino Cervi, Dario Moreno.

Primitive Paradise \textcircled{F} Ratio: Travel Documentary
1.85-1 $\textcircled{\odot}$
Excelsior Pictures 66 Minutes Rel. May '61

Lewis Cotlow of "Savage Splendor" and "Jungle Head Hunters" fame went back to primitive locales anew—this time to the far reaches of the Sepik River country of New Guinea, there to meticulously get on film, through the good offices of cooperative Australian and Dutch-trained patrols a clear, concise filmed record of native life, its daily habits and its ancient ceremonials. Cotlow explains—this multi-talented chap produced, directed and narrated—that his purpose is simple and needs no excuse. He is trying to preserve on film and sound track, the lives, manners, customs, music and beliefs of people in the world's still-primitive locales before they are lost in the onrush of westernization. He succeeds admirably. The Bede Whitman photographic effects are something worthy of writing home about. The native and animal life seen here should be of prime concern to history and language classes in high schools and colleges, particularly in view of Cotlow's well-modulated, knowledgeable narration. It is one thing, certainly, for an individual to trek to the far-off reaches of the world and then for someone else entirely strange to the material at hand to narrate. Cotlow has a first-person's approach that is refreshing, informative, and consistently entertaining.

Documentary narrated by Lewis Cotlow.

Gun Fight \textcircled{F} Ratio: Western
1.85-1
United Artists (6113) 68 Minutes Rel. May '61

Although program westerns have practically faded from the Hollywood production scene but are increasingly popular on television, which is showing a score of western series in addition to old theatrical cowboy pictures, Robert E. Kent and Edward L. Cahn continue to turn out routine, black-and-white "horse operas" for United Artists release. In the past year, UA has released "Walking Target," "Five Guns to Tombstone," "Frontier Uprising" and "The Gambler Wore a Gun," all between 68-74 minutes in length and all produced by Kent and directed by Cahn for Zenith Pictures. If there were any more kiddie shows, this would be ideal for Saturday matinees, otherwise it will get by as a supporting dueler in neighborhood spots only—later it can go to TV. The only familiar player is James Brown, who starred in the popular "Adventures of Rin Tin Tin" TV series. Brown and Gregg Palmer, playing brothers on opposite sides of the law, both give stalwart performances but Joan Staley, a pretty girl with modern-style platinum hair, seems out-of-place in the old west and the other players fail to stand out. The story by Gerald Drayson Adams starts with a stagecoach holdup by masked bandits and then goes through all the expected plot twists before the climactic gun fight.

James Brown, Joan Staley, Gregg Palmer, Ron Soble, Connie Buck, Charles Cooper, Walter Coy, Kate Murtagh, Ken Mayer.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of boating and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploittips; Adlines for Newspaper and Programs

THE STORY: "The Last Time I Saw Archie" (UA)

Robert Mitchum and Jack Webb soon discover that a stint in Uncle Sam's Air Corps can be a time of joy and pleasure, aided and abetted by proper handling of superior officers, that is. This Mitchum accomplishes by various devices—among them properly placed gifts—to gain him and his buddies freedom from the base and from the mundane duties usually required of newly inducted men, i.e. kitchen duty, watch duty or any kind of duty. The men's freedom (even unto being supplied a jeep for their personal wanderings) causes them to lead a life of wine, women and parties. Mitchum meets France Nuyen, Webb falls for Martha Hyer, and all is well until they begin to suspect France of being a Jap spy. That she is not is ultimately proven, and life continues a merry pace until discharge day comes and Mitchum accompanies Webb back to Hollywood, where Jack resumes as a screenwriter and Robert is soon the head of the film studio for which Webb toils.

EXPLOITIPS:

Tout Robert Mitchum in his first big comedy role, and Jack Webb, former star of "Dragnet" TV series. Invite servicemen to a special screening. Hire man dressed as soldier to walk streets with sandwich board giving theatre information.

CATCHLINES:

You'll Want to See Archie Again and Again! . . . The Hilarious, Rollicking, Rib-Tickling Tale of Life in the Air Corps . . . Robert Mitchum in the Top Comedy Role of His Career.

THE STORY: "Revolt of the Slaves" (UA)

Three hundred years after the death of Christ, Gino Cervi, a Roman patrician, and his pleasure-loving daughter, Rhonda Fleming, purchase a persecuted slave (Lang Jeffries) and the girl lashes him when he refuses to wrestle for her amusement. Jeffries is defended by Ettore Manni, a Roman tribune, and Rhonda's cousin, Wandisa Guidisa, both of them secretly Christians. The Emperor, Dario Moreno, dispatches his torturer to discover the hiding-place of the Christians and Rhonda agrees to help her cousin. While hiding out with them, Rhonda and Jeffries learn to love each other. Manni and a group of Christians are captured and, while trying to help him, Rhonda is imprisoned but Jeffries leads the rest through the sewers to safety. Many of the Christians are led to the Emperor's pleasure arena to be burned or slaughtered. Manni and Wanda are slaughtered, but the Roman spectators finally ask the Emperor to spare the others.

EXPLOITIPS:

Play up Rhonda Fleming, star of many Hollywood films, and make a tieup with a fashion shop for a display of stills of Rhonda in her beautiful Roman gowns and similar gowns, sandals or jewelry of modern times. A lobby showcase with chains or whips used on slaves will attract attention.

CATCHLINES:

The Screen Unchains the Furies, the Lusts, the Flaming Death of a Barbaric Era . . . She Put the Torch to an Empire of Sin . . . The Rebellion That Topped the Might of Rome.

THE STORY: "Gun Fight" (UA)

James Brown is en route out west to join his brother, Gregg Palmer, who supposedly has a large cattle ranch, when the stagecoach is held up by masked bandits. Also in the coach is Joan Staley, whom he rescues from the advances of a gambler, Charles Cooper. While Joan takes a dance hall job, Brown learns that his brother is actually the head of a gang of outlaws. Brown refuses to join the outlaw gang and later Palmer repents and joins his brother in a trapping job. This arouses the ire of Palmer's partner and he attacks the brothers. Brown and Palmer manage to hold off the attackers until Palmer dies fighting. Brown is able to marry Joan.

EXPLOITIPS:

The title and James Brown, who starred in the popular TV series, "The Adventures of Rin Tin Tin," are the chief selling angles. Play up the romantic angle by using stills of attractive Joan Staley.

CATCHLINES:

Brother Against Brother in the Battle of the Old West . . . A Stagecoach Attacked By Masked Bandits in the Gunfighting Days Out West.

THE STORY: "Snow White and the Three Stooges" (20th-Fox)

Fearful that her stepdaughter someday will be the queen of Fortunia, the queen orders her to be slain, as well as the prince of neighboring Bravuria, to whom she was betrothed when a child. But her orders are not carried out. The prince is adopted and raised by the Stooges, strolling minstrels, and Snow White is spared through an act of kindness. The Stooges are not aware that their ward is a prince until they are called upon to entertain at the palace after a chance meeting in the house of the Seven Dwarfs where Snow White has taken refuge. When the queen learns that Snow White is not dead and that the prince also is still alive, she orders them seized and then begins a fast and furious chase, with duels and fights until the queen is vanquished and the lovers reunited.

EXPLOITIPS:

The large number of merchandising items which 20th-Fox has lined up should be utilized to the fullest extent, because each item is a selling piece. Street ballyhoo possibilities are unlimited. Arrange a "look-alike" contest for the best doubles of each of the Three Stooges. Stress the Carol Heiss angle as the Olympic skating champion.

CATCHLINES:

Carol Heiss Plus the Three Stooges Equal Unequaled Merriment . . . The Wonderful Story of Snow White With a New Look . . . It's Romantic! It's Colorful! It's Hilarious!

THE STORY: "House of Fright" (AIP)

Dr. Jekyll (Paul Massie) is so absorbed in his research directed towards isolating the two natures in man that he neglects his beautiful wife, Dawn Addams, who falls in love with a gambler, Christopher Lee, Jekyll changes himself into Mr. Hyde (also Massie) and as this evil character he becomes infatuated with Norma Marla, a snake dancer. Determined on revenge, Hyde lures Lee and Dawn into a trap. Lee is killed by Norma's python and Dawn commits suicide after being assaulted by the bestial Hyde. Revolted at his own second nature, Jekyll tries to do away with Hyde but his evil self is too strong. Hyde fakes Jekyll's suicide by burning up a handyman's body. But, when he finally wrestles with his two natures, he is able to remain Dr. Jekyll and accuses himself of the murder.

EXPLOITIPS:

Even though the title has been changed, exhibitors should stress the Jekyll-Hyde plot by using photos of Paul Massie in the two characterizations and arranging bookstore tieups for window displays of the Robert Louis Stevenson classic. Play up Christopher Lee as star of Hammer's "Terror of the Tongs," "Curse of Frankenstein" and "Horror of Dracula."

CATCHLINES:

The Most Famous and Horrifying Tale Ever Told . . . Was She Married to the Noble Dr. Jekyll or the Evil Mr. Hyde? . . . He Was Unable to Stop His Evil Nature From Destroying Everything He Had Ever Loved.

THE STORY: "Primitive Paradise" (Excelsior)

Cognizant of the disturbing fact that only a few portions of the globe have yet to be explored and then recorded on film for the civilized areas to ponder, Lewis Cotlow goes into the Sepik River country of New Guinea (the Sepik, narrator Cotlow explains, is to New Guinea what the Congo is to Africa), and photographs under extremely trying conditions. The region is impossible for white men to endure for more than a few weeks at a time and the older an individual the more dangerous the conditions are. Dedicated young men trained as patrol officers by the Australian and Dutch governments are accompanied by native policemen while making contact with the tribes—most of whom are shy and some of whom are hostile to the point of murder—so that the Cotlow unit can then photograph their habitat and ceremonials.

EXPLOITIPS:

Cotlow's past efforts, most notably "Savage Splendor" and "Jungle Head Hunters," have enjoyed distinguished success. Tie up with language and history departments of high schools and colleges, perhaps even screening this ahead for interested instructors.

CATCHLINES:

To the Back Reaches of Primitive New Guinea! . . . Meet Native Tribes, Hostile to the Point of Murder! . . . Ancient Customs and Ceremonies in a Far-Off Land!

RATES: 15c per word, minimum \$1.50, cash with copy. Four consecutive insertions for price of three. CLOSING DATE: Monday noon preceding publication date. Send copy and answers to Box Numbers to BOXOFFICE, 825 Van Brunt Blvd., Kansas City 24, Mo. •

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HELP WANTED

\$\$\$ HIGH EARNINGS: Exclusive territory available salesman interested selling cooperative advertising in conjunction with theatre outdoor frame service. Theatre contacts beneficial but not essential. Opportunity knocks so answer. Write or wire, Romar Vide Company, Chetek, Wisconsin.

Managers Wanted: Excellent opportunity for two (2) alert, aggressive, experienced men able to handle own advertising, exploitation. Deluxe theatres; small towns; metropolitan areas. Top progressive independent circuit. Write Boxoffice, 9287, giving complete resume. Replies held strictly confidential.

Wanted: General Manager—three theatres. Steady. Apply Soo Amusement Co., Sault Ste Marie, Michigan.

Manager wanted for immediate opening at drive-in theatre located in large metropolitan area. Must be experienced in all phases of drive-in theatre operation. House on premises. State age, experience, marital status. Boxoffice, 9300.

Manager Wanted: Permanent position. Many benefits. Call ANDOVER C-1873 or write Oscar A. Brotman, Oasis Outdoor Theatre, One N. LaSalle St., Chicago, Illinois.

BUSINESS STIMULATORS

Bingo, more action! \$4.50M cards. Other games available, on, off screen. Novelty Games Co., 106 Rogers Ave., Brooklyn, N. Y.

Build attendance with real Hawaiian orchids. Few cents each. Write Flowers of Hawaii, 670 S. Lafayette Place, Los Angeles 5, Calif.

Bingo Cards. Die cut 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO, \$4.50 per M. Premium Products, 346 West 44th St., New York 36, N. Y.

Midget Bibles. \$50/thousand. 1x1 1/2", 224 pages. Samples, prices 10c. Johnson-Smith, D-951, Detroit 7.

BUSINESS OPPORTUNITIES

BIGGER POPCORN PROFITS with all new Tender-Vender, now re-designed to even finer operations and results. Nothing to corrode, rust or peel. Warms, tenderizes and dispenses crisp, hot, delicious popcorn. Shipped assembled; easy to move; capacities right for any location. Write for facts. TENDER-VENDER POPCORN SERVICE CO., Popcorn Building Nashville, Tennessee

For Rent or Sale: 24 fully equipped Brunswick lanes, well established operating business, choicest location . . . and . . . 50'x120' steel & concrete theatre in Mission, B. C. "LaSalle," 945 Granville Street, Vancouver, B. C.

Large wholesale and retail Electronic Corporation located in Detroit, expanding business. Boxoffice, 9297.

THEATRE TICKETS

Prompt Service. Special printed roll tickets. 100,000, \$37.95; 10,000, \$12.75; 2,000, \$5.95. Each change in admission price, including change in color, \$4.25 extra. Double numbering extra. F.O.B. Kansas City, Mo. Cash with order. Kansas City Ticket Co., Dept. 11, 109 W. 18th Street, Kansas City 8, Missouri.

EQUIPMENT WANTED

Wanted: Used theatre booth equipment. We dismantle. Leon Jarodsky, Lincoln Theatre, Paris, Illinois.

Wanted: Used booth equipment. Will dismantle. Write Charlie Whittenburg, Jewel Theatre, Poplar Bluff, Missouri.

GENERAL EQUIPMENT—NEW

SAVE WITH MASONITE MARQUEE LETTERS, fit Wagner, Adler, Bevelite. Black or red. 4", 40c; 8", 60c; 10", 75c; 12", \$1.00; 14", \$1.50; 16", \$1.75; 17", \$2.00; 24", \$3.00 (10% discount 100 letters or over \$60 list). S.O.S., 602 W. 52nd, New York 19.

GENERAL EQUIPMENT—USED

Simplex E-7 Mechanisms, repaired, ready to use . . . guaranteed . . . will trade . . . bargains while they last. Lou Walters Projector Repair Service, 8140 Hunicut Rd., Dallas 28, Texas.

SENSATIONAL SAVINGS! RCA MI-1050 soundheads, rebuilt, only \$395 pair; RCA 400 senior 16mm projectors, reconditioned, \$175; Vidoscope anamorphics, slightly used, \$275 pair; Simplex portable projectors, rebuilt, new amplifier, \$895 pair. What do you need? Star Cinema Supply, 621 West 55th Street, New York 19.

16mm Ampro arc sound projectors complete, \$750 each. Boxoffice, 9289.

Ashcraft 135 amp. Selenium Rectifiers, used 2 seasons, \$700 for two. 70-140 Lincoln Generator, used 2 seasons, \$400. Pair Magnarc Lamps, \$300. Simplex 4-star sound system complete, \$500. One complete theatre equipment at a bargain. Columbus Drive-In Theatre, Columbus, Kansas. Phone 3.

Two Ballantyne model 6 sound heads. Used very little in screening room. Cost \$630, sell \$250. 2040 Grand River Avenue, Detroit, Michigan.

Enclosed electric rewinds, complete, ready to use, \$35. Ger-Bar, Inc., 442 N. Illinois St., Indianapolis, Indiana.

Aluminum reels, \$1.25 each; Film cabinets, \$1.25 section; Griswold film splicers, \$12.50; Electric changeovers w/switches, \$30 pair; Hand rewinds, \$5 set; Simplex 16" upper and lower magazines, \$10 pair. Ger-Bar, Inc., 442 N. Illinois St., Indianapolis, Indiana.

Super panatar CinemaScope lenses, complete with mounting brackets, \$225 pair; Tushinsky adjustable CinemaScope lenses, \$135 pair. Ger-Bar, Inc., 442 N. Illinois Street, Indianapolis, Indiana.

Used reflectors, all types, \$3, \$5, \$10—Magnarc, Enarc, Ashcraft, Strong 1 KW, Strong mogul, Sterling, etc. Ger-Bar, Inc., 442 N. Illinois St., Indianapolis, Indiana.

RCA sound system complete, W/MI-9030 sound heads, \$425; Simplex 4 star sound system complete, \$500. Ger-Bar, Inc., 442 N. Illinois Street, Indianapolis, Indiana.

Simplex R. S. mechanisms W/DB intermittents, complete, \$50 pair. Ger-Bar, Inc., 442 N. Illinois Street, Indianapolis, Indiana.

DRIVE-IN THEATRE EQUIPMENT

DRIVE-IN EQUIPMENT. Time Payments. Rebuilt E-7 Projectors, Heavy Pedestals, RCA Soundheads, Lenses, Enarcs, Generator, new 200W Amplification, all for \$2,995. S.O.S., 602 W. 52nd, New York, 19.

Screen Tower: All steel tubing constructed screen tower built to withstand high wind pressure. Ready to show, completion date guaranteed. Finest tower to be had at moderate prices. Before you build or rebuild write or phone 339, M. E. Renfrow, Drilling and Construction Co., Rockport Road, RR No. 2, Central City, Ky.

EQUIPMENT REPAIR SERVICE

Reflectors Broken? Repair permanently. Guaranteed! Gatorhide, \$2.95 Postpaid. P. O. Box 71, Joplin, Missouri.

SOUND-PROJECTION SERVICE MANUAL

DO YOU WANT TROUBLE-FREE OPERATION? Better Projection and Sound Reproduction? You can have it if you own a copy of Trout's Sound-Projection Service Manual . . . Trouble-shooting charts, voltage data, wiring diagrams, schematics . . . data on projectors, screens, lenses, arc lamps, generators and mechanisms . . . service data on amplifiers, pre-amplifiers, soundheads and speakers, etc. Only \$6 copy with additional service sheets every month for one year. Cash or money order . . . no CODs. (In loose-leaf binder) . . . Wesley Trout, Sound Engineer, Box 575, Enid, Oklahoma.

THEATRES FOR SALE

West Coast theatres for sale. Write for list. Theatre Exchange Company, 260 S. Army Street, San Francisco 6, California

For Sale: Modern first-run theatre in Northern Michigan town. Seats 1,200. Sicter Realty, Indian River, Michigan.

Drive-In, 300-car capacity, two highways. Also downtown theatre, 375 seats, county seat town, Western Kansas, sacrifice price for immediate sale, McNaghten Investment Company, Agents, Hutchinson, Kansas.

For Sale: Theatre in Northwest Kansas, county seat town. Seats 500. Fully equipped in first class condition. Ideal for family operation. No other theatre in town. Boxoffice, 9292.

Theatre closed, will sell all equipment. CinemaScope, Motiograph sound and projectors, Strong lamphouses, rectifiers, 400 seats. Sun Theatre, Plainwell, Michigan.

For Sale: Two, 500-seat, modern theatres in joining counties, fully equipped and air-conditioned. Will sell for 1/3 of my investment. J. K. Jameson, Bald Knob, Arkansas.

For Sale: Modern 350-car drive-in theatre, 12,000 population, growing college town, county seat, plus 4,000 college students. Located in blue grass section, 3 miles north Richmond, Kentucky. U. S. 25, Lexington Road. Dissolving partnership. \$100,000 investment. Steel CinemaScope screen tower, modern, beautiful concession building, RCA equipment. Theatre built on part of 16 acres. Opportunity for qualified and financially sound theatreman. Write Joseph J. Bellante, P.O. Box 358, Richmond, Kentucky.

Theatre For Sale: New reinforced concrete building, 100 by 100 ft. Has three rentals, U.S. Post Office, Insurance Agency and California-Oregon Power. Equipped with water cooled air-conditioning, oil furnace. Seats 500. All new and well equipped, widescreen and CinemaScope. \$20,000 down payment, easy term contract. Ill health forces sale. Myrtle Creek, Oregon, Postoffice Box 173.

Theatre For Sale: North Central Minnesota, county seat, resort area, 600 seats, newly redecorated, large drawing territory. Excellent family opportunity. Boxoffice 9293.

For Sale: 235-car drive-in, South Georgia. Near Air Base and city of 30,000. Ideal for family operation. Room for expansion. Year round operation. \$16,000. Must sell 60 days due to conflicting business interest. Boxoffice, 9299.

Available October 1st—operating theatre with house in Kiel, Wisconsin. Must sell at \$15,000 to settle estate. Inquire Ronald Dhein, Real Estate Broker, Chilton, Wisconsin.

Modern Theatre Building—including 2 small store rooms, fully equipped, stereophonic sound, 550 upholstered seats, nice concession stand, town of 5,000 in northern Indiana. Total rental per month, \$272. Can be bought at a bargain to settle estate. Midwest Business Brokers, 1123 South Clinton Street, Fort Wayne, Indiana.

Houston, Texas area—500-seat air-conditioned theatre, only one in town of 3,800. Also small variety store. Will sell separate or give liberal, safe deal on combination sale. Boxoffice, 9301.

THEATRES FOR SALE OR LEASE

Will consider percentage lease to qualified, financially, responsible showman for six months with option to purchase or permanent lease. Only indoor, very modern, fast growing town, 5,000, central Texas. Boxoffice, 9288.

THEATRES FOR LEASE

For Lease: Two theatres in Sullivan county, N. Y. resort area. Contact Harden Theatres, Hancock, N. Y.

INTERMISSION TAPES

WEEKLY TAPE SERVICE: Intermission tapes that sparkle . . . guaranteed to sell . . . customized . . . free sample. Commercial Sound Service, P. O. Box 5, Sulphur Springs, Texas.

THEATRES WANTED

Wanted: To buy or lease drive-in theatres, 500-car capacity or larger. Boxoffice 9238.

Wanted to Lease: Southern or mid-western drive-in with possible option to buy. Year-round operation. Boxoffice, 9280.

Wanted: To buy or lease Drive-In Theatres in Louisiana or Texas. Boxoffice, 9293.

THEATRE SEATING

Good used late model chairs available, rebuilt chairs. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Parts for all makes of chairs, sewed covers made to your size, also leatherette 25"x25", 55c ea.; 27"x27", 65c ea. Chicago Used Chair Mart, 829 South State Street, Chicago. Phone WE 9-4519

Chairs rebuilt in your theatre, re-spacing, sewed covers. Arthur Judge, 2100 E. Newton Avenue, Milwaukee, Wisconsin.

SEAT RENOVATING: Neat, fast reasonable, anywhere. Sewed combination seat covers. Service Seating Co., 1525 West Edsel Ford, Detroit 8, Michigan. Tyler 2-9481, Texas 4-2738.

SENSATIONAL SEATING SAVINGS! American, Heywood, Ideal chairs from \$8.45. Send for Chair Bulletin. S.O.S., 602 W. 52nd, New York 19.

For Sale: 500 Irvin seats, spring edge. \$2.00 each. Wayzata Theatre, Wayzata, Minnesota.

MISCELLANEOUS

Intermission Slides for coming attractions, merchant ads etc. Whitley, Box 11292, Fort Worth, Texas.

POPCORN MACHINES

Popcorn machines, all makes. Complete new popping units, \$185.00 ex. Replacement kettles, all machines. 120 So. Halsted, Chicago, Ill.

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THEATRE

STREET

TOWN **STATE**

NAME

POSITION



All the
Jazz Crazyed
excitement of
the Roaring Twenties

...All the fabulous
days and nights of
the Guys and Dolls

who thrilled
their way down
Broadway...All the

escapades of
Arnold Rothstein

...The King of Gamblers!

All of it...from the
Red-Hot, Best-Seller,
"The BIG BANKROLL!"



starring DAVID

JANSSEN

DIANNE

FOSTER

JACK

CARSON

DIANA

DORS

DAN

O'HERLIHY

MICKEY

SHAUGHNESSY

KEENAN

WYNN

WILLIAM

DEMAREST

Guest Star JOSEPH

SCHILDKRAUT

and MICKEY

ROONEY

as
Johnny
Burke

with REGIS TOOMEY • Produced by SAMUEL BISCHOFF and DAVID DIAMOND • Directed by JOSEPH M. NEWMAN

Screenplay by JO SWERLING • Music Composed and Conducted by FRANZ WAXMAN • AN ALLIED ARTISTS PICTURE

Contact your ALLIED ARTISTS Branch...**TODAY!**

JUNE 5, 1961

BOXOFFICE

The Pulse of the Motion Picture Industry

212
Fred A. Buerki
Wisconsin Union
770 Langdon
Madison, Wisc.



The attraction board becomes the facade in the unique Theatre Canadien in Montreal, a Michael Costom operation, which already has attracted wide attention for its many unusual features. Only the ticket office and the lobby are on the street level. The lounge and theatre auditorium are on the second level, a styling which has been in successful operation at the Plaza, another of Costom's theatres. Shops occupy the street level frontage.

IN THIS ISSUE:
**THE
MODERN
THEATRE**
SECTION

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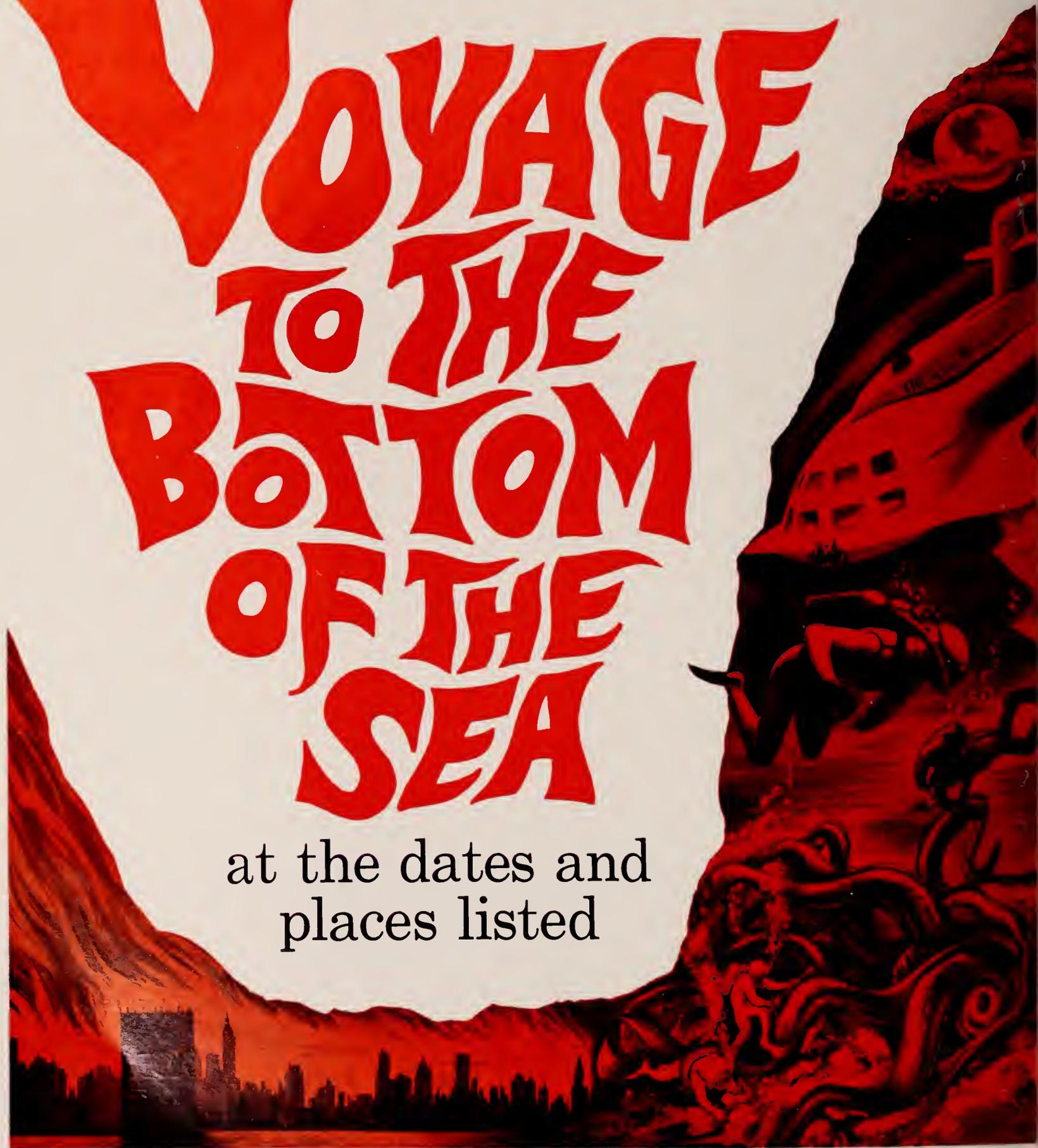
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BOTTOM
OF THE
SEA**

at the dates and
places listed



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You will be a guest of 20th Century-Fox for the entire day with a screening of

VOYAGE TO THE BOTTOM OF THE SEA

in the morning, followed by luncheon, followed by a seminar in the afternoon.

This will be conducted by one of the master showmen of the industry, producer-director-writer

IRWIN ALLEN

who will outline the complete merchandising campaign.

Come to the session which fits your schedule and is closest to you.

Bring your advertising director, your buyer, your booker—anyone who is showmanship-conscious.

Get in touch with the local branch manager before he gets in touch with you.

We would like every showman in the country to learn about the showmanship picture of the year. So come one and all on **THE INDUSTRY'S MOST SEE-WORTHY VOYAGE.**



C. GLENN NORRIS
General Sales Manager

DATES AND PLACES

Monday, June 12
PHILADELPHIA
314-20 N. 13th St.

Tuesday, June 13
BOSTON
115 Broadway

Wednesday, June 14
CHARLOTTE
308 S. Church St.

Thursday, June 15
ATLANTA
197 Walton St., N. W.

Friday, June 16
NEW ORLEANS
200 S. Liberty St.

Monday, June 19
DALLAS
1400 St. Louis St.

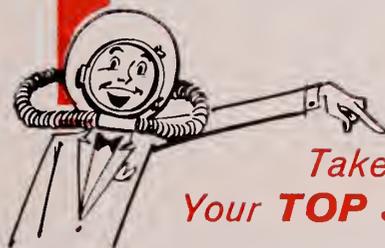
Tuesday, June 20
CHICAGO
1260 S. Wabash Ave.

Wednesday, June 21
TORONTO
110 Bond St.

Thursday, June 22
DETROIT
2211 Cass Ave.

Friday, June 23
KANSAS CITY
1720 Wyandotte St.

Tuesday, June 27
LOS ANGELES
1620 W. 20th St.



Take This **VOYAGE** For
Your **TOP** Summertime Profits!



SOON
from
20th
CENTURY-FOX
in the tradition of
THE ROBE
THE SONG OF
BERNADETTE
A MAN
CALLED PETER
THE KEYS OF
THE KINGDOM

FRANCIS of ASSISI

THE NATIONAL FILM WEEKLY

Published in Nine Sectional Editions

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The MODERN THEATRE Section is included in the first issue of each month.

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 Baltimore: George Browning, Stanley Thea.
 Charlotte: Blanche Carr, 301 S. Church
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Cleveland: W. Ward Marsb, Plain Dealer
 Columbus: Fred Oestreicher, 52½ W. North Broadway.

Dallas: Mable Gulnan, 5927 Winton.
 Denver: Bruce Marshall, 2881 S. Cherry Way.

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 Detroit: H. F. Reves, 906 Fox Theatre Bldg., WOODWARD 2-1144.

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 Milwaukee: Wm. Nichol, 2251 S. Layton.
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Oklahoma City: Sam Brunk, 3416 N. Virginia.

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 Pittsburgh: R. F. Klingensmith, 516 Jeanette, Wilkensburg, CHurchill 1-2809.

Portland, Ore.: Arnold Marks, Journal.
 Providence: Wm. Trambukis, Loew's State.
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St. John: 43 Waterloo, Sam Babb.

Toronto: 2675 Bayview Ave. Willowdale, Ont. W. Gladisb.

Vancouver: 411 Lyric Theatre Bldg. 751 Granville St., Jack Droy.

Winnipeg: 300 New Hargraves Bldg., Kenneth Beach.

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JUNE 5, 1961
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SUNDAY CLOSING LAWS

THE age-old question as to the validity of the Sunday closing laws once more has come to the fore. Again, as in previous appeals challenging "blue laws" in recent years, the U. S. Supreme Court has upheld their constitutionality. The right of states to impose them was upheld and Chief Justice Warren said that such legislation would not be unconstitutional unless it were proved that the purpose was to use a state's coercive power to aid religion. In cases heard over the last 100 years, like decisions were made on the "day of rest" doctrine which held the laws were essentially civil rather than religious.

While none of the cases on which the current ruling was rendered touched on the showing of motion pictures on Sunday, another trouble cause for the industry, as well as other businesses, may be inherent therein. Doubtless, it will add to the confusion, for enforcement of Sunday closing laws varies with the communities and the interpretations they may be given.

Just as in the case of the Court's recent ruling on censorship, there is danger that zealots and reformers will attempt to introduce new Sunday laws, perhaps to include motion pictures or to amend existing laws for that specific purpose. And the running controversy over censorship adds to the threat in this direction, if for no other reason than that "morality" may be brought into use as a smoke screen.

In a number of recent instances, the industry has been successful in overcoming or repealing bans on Sunday showings of films. But, in view of the "reform wave" that seems to be gaining footholds in numerous situations, the battles will be more difficult. Perhaps where other businesses will be involved, they can be counted on for help. Nevertheless, a word of caution is in order.

Since censorship agitation often has derived from some types of films shown in theatres on Sunday, it behooves exhibitors—even where blue laws do not exist—to exert the greatest of care in their bookings for that day. And they should also keep on the alert to be apprised of even the slightest attempt to introduce local option laws, and to nip them in the bud, whether or not they involve motion pictures.

★ ★

MPAA Pursues a Policy

Recently the Motion Picture Ass'n of America filed an *amicus curiae* brief attacking the constitutionality of the Customs Law that prohibited the entry of Henry Miller's book, "Tropic of Cancer." If there has been any wondering or questioning as to why this was done, it is pertinent to refresh the memory on what, doubtless, are the underlying and warranted reasons.

It will be recalled that when the U. S. Supreme

Court issued its 5-to-4 decision in the now famous Times Film Case, Eric Johnston, president of the MPAA, issued a statement that declared all-out "war" on censorship—wherever bills are introduced to impose it. In that statement he called on all believers in freedom of expression to join the fight to prevent any encroachments of this freedom through government, the courts or through pressures of any kind. And that call for a united front among all mass media was answered by books, magazines, newspapers, radio and television joining in filing the petition for a rehearing of the Times Film Case.

Along with the motion picture industry, they all were fighting for a principle. They did not ask first to screen the film involved. The content of the film was unimportant. And this same principle was held in the case of the Henry Miller book.

In the statement above referred to, Mr. Johnston further said:

"This now becomes the fight not of the motion picture alone. For, as Chief Justice Warren pointed out, the decision 'presents a real danger of eventual censorship for every form of communication be it newspapers, journals, books, magazines, television, radio or public speeches.'

"In motion pictures we do not regard this as the end but rather as the beginning. Wherever bills are introduced to impose censorship, we shall fight them. Wherever courts shall uphold government censorship, we shall fight them. Wherever pressure shall be applied to censor motion pictures, we shall fight them."

It was in pursuit of this policy that the MPAA entered its brief in the Henry Miller case, significantly stating that "the Association takes no position with respect to the merits of the book in question." It did, however, attack the right of the U. S. Customs to inflict restrictions on another mass communications medium.

★ ★

More and more, various groups of Parent-Teacher Ass'ns and others interested in "better" films are publicly bestowing praise on motion pictures, accenting those that are deemed especially good family fare. This is a welcome change from the wholesale criticism, marked by some condemnation, in the recent past. It is a plus, to be sure, and the urging of an increase in attendance at the showings of these pictures is another step in the right direction. Now, then, to give real and practical meaning to those kind words, something needs to be done by exhibitors and the key factors in those groups that will produce a continuing increase in attendance by their members.

Ben Shlyen

HOLLYWOOD STILL BUYING UP MAJOR BROADWAY STAGE HITS

27 Sold Out of 90-Odd Plays
Produced in '59-60, '60-61;
Nine From Musical Hits

By FRANK LEYENDECKER

NEW YORK—The Broadway theatrical season, gradually declining in the number of new productions during the past dozen years, closed its 1960-61 season May 25 with "A Call on Kuprin," the final entry in the list of 46 new plays produced since September 1960. The previous season, 1959-60, also had less than 50 new plays produced.

Although these 90-odd plays might seem to offer small pickings for the film producers, always anxious to latch on to a Broadway hit, the successful plays were almost all bought by Hollywood for astronomical sums and even some of the lesser hits were able to "pay off" investors mainly because of the film money. Off-Broadway, which has been rapidly increasing in the past few years until it out-distances Broadway in number of plays produced, shows lean pickings for Hollywood with only a rare entry bought for films. Many of the off-Broadway plays are too "off-beat" to make suitable film material.

Of course, the big Hollywood money has gone to the musicals, even though this type of film has been on the decline recently, largely because musicals have not been successful in the now-important foreign market. Despite this, such typically-American musicals as "West Side Story," "Gypsy," "The Music Man," "Bye, Bye Birdie" and "The Flower Drum Song," which is laid in San Francisco's Chinese colony, have been bought and "Irma La Douce," "The Sound of Music," "Camelot" and "Carnival" will all eventually be made into films, although several of these cannot be released until after the completion of



Rita Moreno (center) and the gang members in "West Side Story," a Mirisch Co. production based on the Broadway stage musical hit, released by United Artists.

their Broadway runs and subsequent road tours.

Already completed for two-a-day release in the fall, is "West Side Story," a tale of Manhattan's young gang wars, which the Mirisch Co. produced for United Artists in Eastman Color and 70mm with Natalie Wood, Russ Tamblyn, George Chakaris (from the stage play) and Rita Moreno featured. Also near completion is Rodgers and Hammerstein's "Flower Drum Song," being produced by Ross Hunter for Universal-International with Nancy Kwan (of "Suzie Wong" fame) in the lead, and "The Music Man," being produced by Morton DaCosta, the original Broadway stager for Warner Bros. release, starring Robert Preston, who is recreating his stage role, and Shirley Jones, Buddy Hackett, Hermione Gingold and Pert Kelton (also of the original cast) featured. Both will be 1962 releases.

Warner Bros. has also bought the rights to the Lerner-Loewe "Camelot" for a reported \$1,500,000, although this cannot be filmed until the Broadway run is ended, perhaps two years from now, and "Gypsy," the story of Gypsy Rose Lee, in which Rosalind Russell will star in the role created by Ethel Merman. "Bye, Bye Birdie," currently in the second year of its Broadway run and with a second company just starting a road tour, has been bought by Columbia Pictures but cannot be filmed until next year; "Irma La Douce" will be made by Billy Wilder for the Mirisch Co., but not until 1962, with Shirley MacLaine and Jack Lemmon starred, and Rodgers and Hammerstein's "The Sound of Music," which was bought by 20th Century-Fox for a reported \$1,000,000, cannot be made for some time as the Broadway and road companies are expected to run several seasons. "Carnival,"

the musical version of MGM's "Lili," has only just opened and is expected to "run for years" but will eventually be filmed by that company, which controls 50 per cent of the rights. The greatest musical of all time, Lerner and Loewe's "My Fair Lady," has not been bought for films, probably because of the astronomical asking price and the fact that the end of the Broadway run is nowhere in sight.

FILMING CURRENT PLAYS

Among the current Broadway comedies and dramas set for filming are: "The Miracle Worker," now in its second year, which went into production at the Production Center in New York May 31 with Anne Bancroft and Patty Duke of the original stage cast in the starring roles. Fred Coe, Arthur Penn and William Gibson, the original producer, director and playwright, are making the film for United Artists release in 1962. Also being filmed are: "A Majority of One," Dore Schary's stage hit, which is being made by Warner Bros., starring Rosalind Russell and Sir Alec Guinness in the roles created by Gertrude Berg and Sir Cedric Hardwicke; "Sweet Bird of Youth," being made by MGM with Paul Newman, Geraldine Page and Rip Torn, of the original stage cast, recreating their stage roles in the Tennessee Williams success. MGM also made a pre-production deal for Williams' first comedy, "Period of Adjustment," which had a briefer Broadway run this season, and the studio has already completed "The Honeymoon Machine," based on "The Golden Fleece," which had a brief Broadway run.

In addition to "Camelot" and "Gypsy," Warner Bros. has bought "Five Finger Exercise," which will be produced this fall with Rosalind Russell and Laurence Harvey starred; the current comedy hit, "Mary, Mary," written by Jean Kerr; "The Devil's Advocate," the current Dore Schary production, and "Critic's Choice," which was produced on the stage by Otto Preminger with Henry Fonda starred but will be filmed with Bob Hope in the lead.

Both Warner Bros. and Hal Wallis, who produces for Paramount, claim to have closed a deal for the film rights to "Becket," the current season's smash hit starring Laurence Olivier, who will also star in the film version. A Paramount pre-production deal was made for the current "Come Blow Your Horn," which will go before the cameras in October with Bud Yorkin and Norman Lear coproducing.

FROM 20TH-FOX AND UA

Other 20th Century-Fox stage play buys are: "Goodbye, Charlie," written by George Axelrod, which is scheduled to star Marilyn Monroe (if and when) in the role created by Lauren Bacall, and William Inge's "A Loss of Roses," which was a failure on Broadway. Other recent stage plays which will become UA releases include: Lillian Hellman's "Toys in the Attic," which will be made by the Mirisch Co. with Dean Martin starred in the role created by Jason Robards jr., "Advise and Consent," which will be produced by Otto Preminger, and "The Best Man," the Gore



Nancy Kwan (center) in a San Francisco street carnival scene in Universal-International's Broadway stage hit "Flower Drum Song."

Vidal current hit, which will be produced and directed by Frank Capra, and "Roman Candle," a Broadway flop, which will be made by the Mirisch Co. with Shirley MacLaine starred.

Seven Arts Productions, releasing through UA, has just bought Joshua Logan's "There Was a Little Girl," a flop of the 1959-60 season which ran only one week on Broadway.

In England, Sheila Delaney's current Broadway hit, "A Taste of Honey," is being produced for distribution by Continental Distributing in the U. S. with Dora Bryan in the role created on Broadway by Angela Lansbury.

Off Broadway offers little for Hollywood filming. The one exception was "Career," which Hal Wallis bought and made into a picture starring Anthony Franciosa and Shirley MacLaine in 1959. Of the large number of off-Broadway plays of the 1960-61 season, only "The Alligators," a one-act play by Molly (Mrs. Elia) Kazan, was bought by MGM for a future film. However, "The Connection," a long-running off-beat drama about drug addiction, has been made independently by Shirley Clarke with many of the original cast and was recently shown out-of-competition at the Cannes Festival. Irwin Shapiro of Films-Around-the-World has bought the U. S. distribution rights.

The film buys of Broadway stage material still remains at a high level, as is proven by the 26 dramas, comedies or musicals already bought by Hollywood out of the 90-odd plays produced during the 1959-60 and 1960-61 theatrical seasons—this is better than one out of four, a high average.

Goldwyn Awarded \$300,000 In Antitrust Litigation

SAN FRANCISCO—Samuel Goldwyn, film producer, was awarded \$300,000 damages Wednesday, May 31, against distributors of seven of his films. The award, in federal district court, was for \$100,000, tripled under the Clayton antitrust act. Involved were pictures produced between 1947 and 1950.

Goldwyn had sued for \$6,750,000. Complainants were 20th Century-Fox, National Theatres, Fox West Coast Theatres and Fox West Coast Agency. Later the amount was scaled down to \$1,755,000.

Charge made by Goldwyn was that "monopolistic practices of defendants" forced him to take less than adequate compensation for the rights to show "The Best Years of Our Lives," "The Secret Life of Walter Mitty," "The Bishop's Wife," "Enchantment," "Roseanna McCoy," "My Foolish Heart" and "A Song Is Born."

Judge George B. Harris in his decision said that Goldwyn "had no alternative but that of dealing with defendants largely on their own terms."

Drop Columbia-Dell Suit

CHICAGO—U.S. Judge Michael Igoe dismissed the nine-million-dollar libel suit filed against Columbia Pictures and the Dell Publishing Co. by Hazel A. Wheeler and Terry Ann Chenoweth of Three Rivers, Mich., ruling that the suit failed to state cause for action. Plaintiffs charged their privacy had been invaded and they were held up to ridicule by the film version of "Anatomy of a Murder."

Supreme Court Upholds Blue Laws in 3 States

TNT to Use Eidophor In TV Network

New York—Theatre Network Television, Inc. (TNT), has announced its purchase of a nationwide network of new Eidophor television projectors for large-screen closed-circuit TV. The Eidophor projectors will be located in all major markets in the TNT network. The first 20 units will be available within the next few months.

"The new Eidophor represents the most important technological advance in the history of closed-circuit television," Nathan L. Halpern, TNT president, stated. "The remarkable Eidophor projector will give us feature motion picture film quality in closed-circuit TV for the first time. Subjects that could not be undertaken properly heretofore can now be shown perfectly. The Eidophor will enlarge and expand the uses of large-screen closed-circuit television for business and industry."

Purchase of the projectors was from CIBA, pharmaceutical firm, whose electronics division manufactures the Eidophor, at a cost of more than \$600,000.

Twentieth Century-Fox became interested in the development and promotion of Eidophor in 1951. At a recent stockholders meeting Spyros Skouras said that progress had been made in the development of Eidophor and that an important announcement may be forthcoming in June.

Sees Effect on Theatres In Tax Revision Plan

NEW YORK—Proposals which could affect exhibitors are included in President Kennedy's tax revision program, now the subject of hearings in Washington from which bills are expected to be developed.

In its current bulletin, Theatre Owners of America points out that in addition to the more publicized proposed elimination of the \$50 exemption and four per cent credit of stock dividends, the President has asked that profits from real estate sales be taxed as current income rather than capital gains.

This would mean that if a theatre were sold, the taxpayer would be subject to ordinary tax at a rate far higher than that which applied over the years when the depreciation was taken and that the gain in a sale could be due entirely to an increase in land value, with the improvement itself worth less than when the property was purchased.

Critics of the proposed revisions, according to TOA, say that the dividend change would be a deterrent to stock purchasing and the realty changes would adversely affect the real estate market.

WASHINGTON—The U. S. Supreme Court Monday, May 29, upheld the Sunday closing laws, otherwise known as blue laws, of three states, Massachusetts, Maryland and Pennsylvania, in four separate split decisions.

None of the cases touched on the showing of motion picture films on Sunday, and none of the seven concurring and dissenting opinions threw any light on the constitutionality of local ordinances prohibiting Sunday movies in effect in some cities.

SUNDAY MOVIES PERMITTED

The four majority opinions, written by Chief Justice Warren, did make passing reference to the fact that each of the three states permits the showing of motion pictures on Sunday (along with allowing various other amusement industries to operate) after 1 p.m., subject to local opinion (and in Massachusetts, a license). But, since Sunday movies were not a relevant issue, there was no hint of the Court's opinion regarding the validity of the local option clauses of the laws.

The principal basic points at issue in the cases were whether the laws prohibiting, with numerous exceptions, business operations on Sunday were in conflict with the "establishment of religion" clause of the First Amendment, or the "equal protection" clause of the 14th. The court ruled that, although such laws were religious in origin, this factor has disappeared with the passing of time and they now are secular in nature.

In the key decision, the court ruled (with Justice Douglas dissenting) in the case of Margaret M. McGowan vs. Maryland, that the objective of Sunday closing laws today is to give all people a common day of "rest, repose, recreation and tranquility," as essential to their well-being. It cited the exemptions provided for a broad variety of amusements, sports and other forms of entertainment as proof of the absence of a religious purpose.

'EQUAL PROTECTION' CLAUSE

It found that there was no violation of the "equal protection" clause involved in permitting some businesses to operate, while prohibiting others, ruling that the exemptions provided in the statutes were reasonable in that the businesses excepted contributed to the public enjoyment of the day, one of the purposes of the law.

Although it might seem that, since motion pictures are a form of entertainment—in the light of the court's reasoning—they should be exempted from local option, the tone of the court's decision was to give the states broad latitude in deciding what to exempt, and did comment with apparent favor on an old Baltimore ordinance prohibiting Sunday baseball.

William J. O'Neal Dies

LOS ANGELES—William J. O'Neal, 63, a veteran actor of scores of musical comedy roles on stage and in films, died here last week.

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KARL MALDEN

The motion picture that starts its own tradition of greatness!

ONE EYED JACKS

CO-STARRING: KATY JURADO, BEN JONHSON, PINA PELLICER
 EXECUTIVE PRODUCERS: GEORGE GLASS, WALTER SELTZER, GUY TROSPER & CALDER WILLINGHAM
 PRODUCED BY: FRANK P. ROSENBERG
 DIRECTED BY: MARLON BRANDO
 BASED ON THE PLAY BY HENRY JONES
 A PENNEBAKER PRODUCTION - VISTAVISION
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*It's a romp!
It's a joy!*

FRED ASTAIRE
DEBBIE REYNOLDS
LILLI PALMER
TAB HUNTER

in The
Perlberg
Seaton
Production of

THE TREASURE OF HIS COMPANY

CO-STARRING: GARY MERRILL, CHARLIE RUGGLES
 PRODUCED BY: WILLIAM PERLBERG
 DIRECTED BY: GEORGE SEATON
 SCREENPLAY BY: SAMUEL TAYLOR
 BASED ON THE BROADWAY PLAY BY SAMUEL TAYLOR WITH CORNELIA OTIS SKINNER
TECHNICOLOR

This is no double-talk...
IT'S THE FUN-FUN MOVIE OF THE YEAR!

DANNY KAYE
DANA WYNTER

ON THE DOUBLE

CO-STARRING: WILFRID HYDE WHITE, MARGARET RUTHERFORD, MISS DIANA DORS
 PRODUCED BY: JACK ROSE, MELVILLE SHAVELSON
 DIRECTED BY: MELVILLE SHAVELSON
 WRITTEN BY: JACK ROSE
 NEW SONGS BY: SYLVIA FINE
 A DENA-CAPRI PRODUCTION
TECHNICOLOR
 PANAVISION

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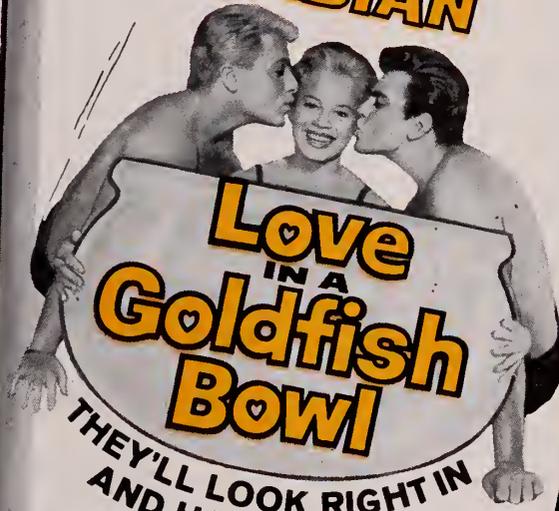
CO-STARRING HELEN TRAUBEL, KATHLEEN FREEMAN, HOPE HOLIDAY - LYNN ROSS, PAT STANLEY, BUDDY LESTER, GEORGE RAFT, HARRY JAMES and his band. Produced and Directed by JERRY LEWIS • Written by Jerry Lewis and Bill Richmond • Associate Producer Ernest D. Glucksman
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CO-STARRING TOBY MICHAELS, EDWARD ANDREWS, JOHN MCGIVER, also starring JAN STERLING
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Magna Stockholders Told of Developments

NEW YORK—A total of 581 theatres throughout the world are equipped for the presentation of Todd-AO pictures and the number is increasing, George Skouras, president of Magna Pictures Corp., told stockholders at their annual meeting here Wednesday (31). Magna owns a 62 per cent interest in the Todd-AO process.

Skouras said that "South Pacific" had done business "beyond expectations" and that worldwide film rentals had amounted to \$23,000,000. Last December, the picture was withdrawn from distribution in the United States and Canada after it had earned \$16,000,000 in both the Todd-AO and 35mm versions. It is planned to re-issue the picture in 1963.

"Oklahoma!" will be rereleased in 1962 and it is expected that the picture will return substantial revenue inasmuch as only 38 theatres were equipped with Todd-AO when the film was first released.

A. E. Bollengier, vice-president and treasurer of Magna, said he believed that the company's net income this year would be equal to that of last year when earnings amounted to \$1,106,457. He said the net for the first quarter of the fiscal year, ended April 30, was \$165,000 on an income of \$900,000. Magna, Bollengier said, had "definitely turned the corner."

Magna has acquired the U. S. and Canadian distribution rights to "Black Tights," a foreign picture embodying three well known ballets. The company also owns the British picture, "Watch Your Stern" and is negotiating for other smaller pictures.

Plans are underway for Magna stock to be sold on the American Exchange.

In preparation for production in Todd-AO are "Constantine the Great," for which Casey Robinson is writing the screenplay, and "Helena," both of which will be big-scale roadshow productions.

Directors re-elected to the board by the stockholders were MacMerrill Birnbaum, A. E. Bollengier, Irving Cohen, Herbert P. Jacoby, James M. Landis, R. A. Naify, Joseph M. Sugar and Skouras. Elected to the board for the first time was James Hammerstein, son of Oscar Hammerstein III.

Progress on Two Fronts Reported by Cinerama

NEW YORK—Progress in net earnings and installations was reported by Cinerama, Inc., in its annual report to stockholders which was issued at midweek by Nicholas Reisini, president and chairman of the board.

For the year ended last December 31, net income amounted to \$136,375, compared with a loss of \$108,672 in 1959. Overall revenue amounted to \$6,552,106 last year. In 1959, gross income came to \$2,565,251.

Between now and mid-summer, five more theatres will be equipped for Cinerama presentations, bringing the worldwide total to 47 and, stockholders were told, negotiations will continue for additional theatres. Under its deal with MGM, the number of Cinerama theatres must increase to 100 within 18 months after the first Cinerama-MGM picture is released.

Will 20th-Fox Bow Out Of MPAA on June 9?

NEW YORK—The resignation of 20th Century-Fox from the Motion picture Ass'n of America will become effective on June 9 unless the company should elect to remain with the association. The effectiveness of the resignation of a member company is one year from the announcement or official notice. Eric Johnston, MPAA president, said there had been no hint or indication from any 20th-Fox executive as to whether the pullout would become final on June 9. He said the company's resignation naturally would be felt by the loss of 20th-Fox's contribution to the operation of the association. He would not spell it out in dollars.

Amended Texas Law Safeguard to Movies

AUSTIN—Texas exhibitors, under the leadership of COMPO of Texas and the Texas Drive-In Theatre Owners Ass'n, were successful in the closing days of the 1961 assembly session in eliminating "shot-gun" features harmful to theatres from an emergency anti-obscenity law, aimed particularly at peddlers of filth to children.

Industry-sponsored amendments to HB 441, introduced by Rep. Tom James of Dallas, exempt commercial motion pictures which bear the seal of the MPAA Production Code, or legally move in interstate commerce under federal law, or are imported from foreign countries and have been passed by a customs office at a U.S. government port of entry.

Also inserted into the measure was a provision, also industry-sponsored, limiting the term "community standards" in defining "obscenity" to the entire state. As originally written the measure would have given local law enforcement officials the right to use their own judgment as to what constitutes obscenity.

Texas COMPO and the Texas Drive-In Ass'n withdrew their opposition after insertion of the two amendments.

The measure, put forth as a tightening up of the penal code on obscenity, provides in its final form fines up to \$1,000 and a year in jail or prison for the production, sale, gift, exhibition, publication, distribution, possession or televising of any form of obscenity, from stag films and slides to phonograph records, drawings and statues. The penalties are increased to fines up to \$2,500 and two years in jail or prison for violations involving children.

Conviction of second-time violations imposes a fine up to \$10,000 and imprisonment of up to five years.

The measure carried an emergency clause, making it immediately effective.

'Romanoff' Opening Set

NEW YORK—Universal-International has scheduled an invitational world premiere of "Romanoff and Juliet" at the Guild Theatre June 7 with the picture's regular run to start at the theatre June 8.

Theatres File Brief In Ark. Pay TV Case

LITTLE ROCK—In their opposition briefs filed with the State Public Service Commission last week the Independent Theatre Owners of Arkansas, Rowley United Theatres and United Theatres and United Theatres Corp. agreed that it would be contrary to public interest to authorize the operation of pay TV in this city.

The PSC authorized the exhibitor organizations to intervene in the proceedings concerned with Midwest Video Corp.'s petition asking the PSC to direct Southwestern Bell Telephone Co. to provide cable facilities at reasonable rates for Midwest's projected Telemeter operation in 16,000 homes here.

Arguments by the exhibitors before the PSC were:

Pay TV will be unregulated and detrimental to the public welfare and morals.

Its exhibitions will not be censored and the collection and repairment will invade the privacy and sanctity of the homes.

It will exercise a monopoly over first run films and live entertainment, and complete control over sports events.

It will kill free TV and eventually only the wealthy will be able to afford this form of entertainment. Also rural and sparsely populated areas will be unable to get pay TV.

Pay TV will increase its charges as free TV is eliminated.

Pay TV will squeeze out of business legitimate theatre owners, their employes and millions of dollars of investments in building and screen entertainment.

The PSC was asked by the exhibitor organizations to dismiss Midwest Video's petition, predicting the pay TV experiment here will be a failure as have others before now.

As pay TV programming will originate out of state, live or on video tape or some similar device, the theatre men question the PSC's jurisdiction in the matter. As an interstate operation only the Federal Communications Commission has jurisdiction, the exhibitors urge.

'Second City Revue' to Be Next Telemeter Special

TORONTO—Subscribers to Telemeter's pay TV service will have "The Second City Revue" available in early July, another in the series of special shows from different parts of the world. Previous programs were "Show Girl" and "The Consul."

"The Second City Revue" was recorded May 29 in the Chicago night club of that name at which Shelley Berman, Elaine May and Mike Nichols got their start.

Boverman Quits Cinerama; Was Secretary-Counsel

NEW YORK—Sam Boverman, secretary and general counsel of Cinerama, Inc., has resigned after two years with the company. He previously had been associated with Paramount Pictures for almost 30 years.

Boverman is known as an authority on copyright law and specialized in foreign film production and various phases of the entertainment industry, including anti-trust work.

Young Film Advisors Formed in Michigan

FLINT, MICH.—The Young Film Advisors Ass'n of America has been organized here to direct the interest of young people to "good, sound dramatic" pictures of good taste, and to get behind the promotion of such productions.

The association already numbers 1,000 members, according to Eddie Gould, president. Joe Bamonto is vice-president and Don Lonsbury is promotion chairman. Its address is given as 4240 Briston Ave., Flint, Mich.

"We have a panel of select young people whom we term 'advisors' (critics), who will study very closely new films and give their opinions and reviews on them; e.g., does the film have a story or plot that will hold the interest of young persons . . . is the film in good taste and a sound dramatic achievement . . . is the cast composed of capable acting material?"

Each member receives a monthly bulletin and a copy of the Advisors Report. Awards will be made to a Member of the Month and to the Picture of the Month, the first to the young person most active in supporting the association's goals.

The group will go all-out in promotion of its Picture of the Month, doing everything possible to cooperate with exhibitors and producers, said Lonsbury, the promotion chairman.

"We will try to be of assistance to theatre owners and managers," president Gould said. "Our purpose is to arouse interest in the film industry in general . . . not to degrade any films or talent, but rather to recommend to the young people good sound dramatic works which are in the good taste of any civilized human being."

New Concept in Trailers Announced by Filmack

CHICAGO—A new concept in special announcement talking trailers involving a live performer delivering the screen message directly to the audience is announced by Filmack Trailer Co. One trailer, the Man at the Mike, features live scenes of a professional announcer speaking the message desired and is suitable for any type of announcement. Another, the Clown at Mike, features live scenes of a costumed clown and is an especially effective way of reaching the pint-size patrons.

"The effectiveness of talking trailers already has been proven, but this new concept will add an even greater impact," according to Vi Dane, sales manager of Filmack. "And they are priced low enough to be within the budget of the most economy-minded showmen," she said.

Oscar Show Set for April 9

HOLLYWOOD—April 9, 1962 has been set by the board of governors of the Academy of Motion Picture Arts and Sciences as the date for the 34th annual Oscar Show. According to president Valentine Davies, the board again selected a Monday night in deference to motion picture theatre owners, that night of the week traditionally being the lightest in theatre attendance.

Margaret Twyman Warns Against Film Censorship Pressure Groups



Mrs. Margaret Twyman (left) is presented with a silver honorary membership card in WOMPI at the Dallas luncheon.

DALLAS—A warning against certain well-intentioned pressure groups and do-gooders who sound the clarion call for more censorship and classification legislation was made here last week by Margaret Twyman, director of community relations for the Motion Picture Ass'n of America.

The occasion was the ninth anniversary luncheon of the Dallas WOMPI chapter. More than 125 members and their bosses attended the affair in the Hotel Adolphus.

'TAKE THE EASY ROAD'

In referring to the pressure groups, Mrs. Twyman declared:

"What do the alarmists, the uninformed, usually self-appointed, reformers, say? Well . . . as has been the case throughout history . . . they take the easy road to cope with what appears to be a problem of juvenile behavior. They say, 'pass a law.' They say, 'Let Joe do it.' They say, 'We don't want to take responsibility for our own kids . . . we want someone else to control 'em! What folly!' More than folly, my friends, this is downright dangerous! Why? Because it indicates an absolute rejection of responsibility . . . by parents, by teachers, by the clergy and by young people themselves who recommend such laws.

"We must be willing to recognize the real causes," she said. "We must not refuse to accept what practically every sociologist, criminologist, juvenile court and psychiatrist tells us about the known motivations of juvenile misbehavior. Without exception, their studies have revealed that the causes of delinquency are deeply rooted in the child's home and close environmental relationships and influences . . . not stemming from movies, books or television."

'ADVANCE DATA AVAILABLE'

Recognizing that those stumping for more restrictive film legislation express concern for the effect of films on young people, Mrs. Twyman emphasized that "it is impossible . . . to devise objective criteria for determining the acceptability of a film for certain age groups. Chronological age is not a valid basis on which to judge everyone's readiness for certain types of film subject matter or treatment. This is an individual matter, best decided by individuals and parents."

If information about films were really behind the hue and cry for more film classification, Mrs. Twyman pointed out, "we sometimes hear false claims that information about films is not available in advance. This is just not so! Most magazines, many newspapers, and several very fine service organizations provide this information just for the asking. Whether one relies on the guidance of the Catholic Legion of Decency, or on the composite reviews of the Film Estimate Board of National Organizations, or on a local critic doesn't really matter. The fact is that in our country we determine our own guidelines and make our decisions freely with this kind of help. Let us not forego this privilege . . . ever!"

TOA Policy Holders to Get Second Cash Dividend

NEW YORK—For the second successive year, exhibitor policy holders under Theatre Owners of America's group life insurance program will receive a "sizable" dividend, according to George Kerasotes, chairman of TOA's Group Life Insurance Trust.

Kerasotes reported last week that the trustees at their annual meeting had declared a cash dividend equal to ten per cent of premiums paid during the second year of the program, which ended February 28. Refunds will go out next week, he said.

Despite three death claims paid during the year, the dividend was maintained because of the growth in the number of participating employers and economies affected in the administration of the program and will continue to be maintained, Kerasotes stated. Twelve per cent of TOA's total membership are participants.

The program, available only to TOA members, offers up to \$20,000 in life insurance to exhibitors and to either their key employes or all salaried employes without medical examination or regard to the insured's age. Because of the broad base of coverage, the premium rates are lower than the individual exhibitor could obtain for himself, Kerasotes said.

The trustees voted to return in full the refund received from the John Hancock Mutual Life Insurance Co., underwriters of the program, plus the surplus existing in the trust administrative account. Other members of the trust are Albert Pickus, TOA president, and Joseph Alterman, administrative secretary.

Bilitteri to AIP

NEW YORK—Salvatore Bilitteri, formerly supervisor of the editing and dubbing department of Titra Sound Laboratories, has been named east coast production head of American International Pictures.

'Market for Low-Budget Films Is Dead,' Contends Producer Roger Corman

NEW YORK—"The little picture (meaning low-budget) is dead in today's market," in the opinion of Roger Corman, one of Hollywood's youngest producers, who has been making this type of film for his own Filmgroup but has recently switched to American International, for which he has made two CinemaScope-color features, "The House of Usher" and "The Pit and the Pendulum."

Corman, who started producing six years ago, about the same time as American International started up, said that James H. Nicholson and Samuel Z. Arkoff of AIP also saw that the market for their low-budget pictures was drying up and had concentrated on fewer and bigger pictures in the last two seasons.

VINCENT PRICE STARS

Both "The House of Usher," which was released last July, and "The Pit and the Pendulum," which will be released in September 1961 "in time for the end of the summer drive-in trade," are based on Edgar Allan Poe tales and both star Vincent Price, one of the biggest names in the horror market, Corman pointed out. The production budget on each was approximately \$750,000 and "The Pit" may go somewhat higher before the editing and scoring by Les Baxter are completed. AIP's gross for "The House of Usher" was second only to "Goliath and the Barbarians," which was the company's top grosser to date, according to William G. Reich, vice-president of foreign distribution for AIP, who also attended a luncheon for Corman in N.Y. Reich mentioned that the foreign market was better for pictures in any anamorphic process.

Corman has just signed a new three-feature production deal with Nicholson and Arkoff and will start off with "The Haunted Village," which will be scripted by Charles Beaumont from a short story by H. P. Lovecraft. Corman's other two properties are "X," a story by Ray Russell a former editor of Playboy Magazine, and H. G. Wells' "When the Sleeper Wakes," all three being in the horror-science fiction vein.

'LITTLE SHOP' ATTRACTS

Corman's "The Little Shop of Horrors," made on a \$22,500 budget in two days of filming in Hollywood, has attracted attention in its west coast showings and was invited to be shown out-of-competition at the Cannes Festival. Corman will continue to make pictures for his Filmgroup company but here, too, he will make three or four bigger pictures yearly, in contrast to the eight low-budget pictures made last year.

Corman, born in Detroit, came to Los Angeles as a boy and got his first motion picture job as a messenger at 20th Century-Fox. He later wrote and sold "The House in the Sea" and was co-producer before forming his own company, which provided American International with its first release, "The Fast and the Furious." One of his current Filmgroup releases, "Atlas," was made in Greece.



AIP FILM IS HONORED—Parents Magazine Special Merit Award for July has been awarded to American International Picture's "Master of the World." Leo Dean, advertising director of the magazine, presents the award to president James H. Nicholson, who also produced the Jules Verne classic. "Master of the World," which stars Vincent Price, Henry Hull, Charles Bronson, Mary Webster and David Frankham, is in color and StereoSonic sound.

Jack Warner to Publicists: 'Use Novel, Bright Ideas'

BURBANK—The importance of imagination and showmanship in the publicizing of motion pictures was emphasized by Jack L. Warner at an enthusiastic meeting with the reorganized Warner Bros. studio publicity staff last Monday.

The entire publicity staff was present at the meeting in the office of Max Ber-cutt, newly appointed studio publicity director. Also attending, and addressing the publicists, were William T. Orr, vice-president in charge of production, and Hugh Benson, Orr's assistant.

"The job of the studio publicity department is of vital importance," Warner told the group. "We can make the finest pictures and they aren't going to do what they should at the boxoffice if the public never has heard about them."

In emphasizing the importance of imaginative showmanship, Warner said the public is weary of "tired cliches."

"You must create an awareness of our product with novel, bright ideas and with fresh words of real meaning," he said. "There is a tremendous latent interest in motion pictures and in new young film personalities and it is your function to arouse and fan that interest."

Father of Sidney Landau Dies

NEW YORK—Funeral services for Isidore Landau, father of Sidney Landau, assistant treasurer of United Artists Corp., were held Monday (29) at the West End Chapel. Landau died early the same day. Other survivors include another son and two daughters.

'Cinema Cafe' Draws, Depending on Film

NEW YORK — After approximately eight months of operation, New York's first and only "cinema cafe" (said to be the only one of its kind in the U. S.) is regarded as a definite source of additional revenue, especially when a strong picture is on the screen. The cafe, which has more of a coffee house atmosphere than a restaurant, is situated in the long lobby and foyer of the Trans-Lux 85th Street Theatre.

At present, the cafe is not operated by the theatre, but is leased to an independent restaurateur who pays the theatre a monthly rental, plus a percentage over and above an established figure. The menu consists of sandwiches, desserts and various types of coffee, served from a small kitchen at the far end of the lobby.

IMPROVEMENTS NEEDED

As explained by Thomas Rodgers, vice-president of Trans-Lux, a theatre must be improved every few years. Such an undertaking could cost up to \$50,000 and, for a comparatively few extra thousands of dollars, an innovation such as the cinema cafe could be incorporated in the remodeling program, a cost which Rodgers said was a "reasonable expense." Under such circumstances, the cafe was added to the 85th Street Theatre which needed a face-lifting job.

Before remodeling the 85th Street looked the same as it had looked over the years when it was a newsreel house. In giving the theatre a new look, the unusually long lobby was designed to look like a French street, complete with lamp post, a tree, "shop windows" and tables along the left side. The cafe gets some drop-in patronage, but the majority of its customers are theatre patrons.

Rodgers said the cafe had not operated in the summer months, cool weather having set in when it opened in October. He said the possibilities were that it would get a bigger play when warm weather sets in. A few tables already have been set up on the sidewalk in front of the theatre and these are likely to draw attention to the lobby cafe, resulting in additional business from persons who had not been regular theatre patrons in recent months.

HOPEFUL FOR SUMMER

Rodgers said that, to date, the innovation had not been a big plus but that its potentials were there and that he looked for a big increase during the summer months. Patrons have found it to be highly convenient for a quick snack when there is but a brief time before the main feature starts. And the colorful tablecloths and atmosphere are regarded as "romantic."

When an unusually good picture is the theatre's attraction, the cafe business is excellent and, Rodgers said, by the same token a weak picture will have a corresponding effect on food sales.

Trans-Lux's Krim Theatre in Detroit will be the next of the circuit's houses to get the cafe treatment. Rodgers said that theatre needed some modernizing and the cafe will be a part of the remodeling program.

At present, no other cafes are contemplated for other Trans-Lux houses.

Film Carriers Forced Into Diversification

NEW YORK—Extended playdates and product shortages have taken their toll among the film carriers and National Film Service members. At the conclusion of their annual convention here at the Hotel Park Sheraton, it was stated that the carriers had been obliged to diversify their activities in order to keep operating.

Many of the carriers, which formerly had limited their deliveries to film shipments, now have had a branch out into other areas and are delivering drugs, candy, magazines and records to their respective types of outlets, as well as farm equipment and automobile parts.

One film carrier executive said that he had to keep his trucks moving seven days a week, even though many of his theatre customers were making only one change per week, whereas formerly there were several changes of program a week.

The President Kennedy tax proposals could have a serious adverse effect on the future of the film carriers, the shipping men said. A tax increase on gasoline and tires possibly could put many of the carriers out of business and this, coupled with increased labor costs and the shrinking market, definitely would shutter a substantial number of operators, it was said.

On the positive side, there was encouragement in the increasing number of companies which were using National Film Service's facilities for shipping, inspection and storage. Among the companies using the service, it was said, were Paramount, Warner Bros., United Artists, Buena Vista and many new states rights and independent organizations.

Raymond W. Trampe of Milwaukee was re-elected president of National Film Carriers and James P. Clark was re-elected president of National Film Service. All other officers of the two organizations, which hold joint conventions, were re-elected.

Van Myers Is Chairman Of Tradeshow Exhibit

MIAMI — Van Myers, president of Wometco Enterprises, Inc., Vending Division, has been appointed exhibit chairman for the Motion Picture and Concessions Industries Tradeshow in conjunction with the Theatre Owners of America 14th annual convention, scheduled October 8-11 at the Roosevelt Hotel in New Orleans.

Myers currently is serving a four-year term as director-at-large of the National Ass'n of Concessionaires. He was elected to the board of directors of Wometco Enterprises, Inc. at the company's annual stockholders meeting in April.

As president of Wometco's vending division, Myers is in charge of the firm's operations in South and Central Florida, Jacksonville and the Bahamas.

Frisco Bow for 'Assisi'

SAN FRANCISCO—"Francis of Assisi" will have its world premiere at Loew's Warfield Theatre here on July 12. The premiere had been requested by Mayor George Christopher of San Francisco.

Roxie in San Francisco Creates 'Atmosphere' for German Films



Manager Herb Ellon of the Roxie and his assistant Margot Senf pose in the setting of continental goodies in the lobby of the theatre. All items sold are imports—candies from Germany, Austria, Belgium, Sweden, Switzerland, Denmark and Holland, imported canned foods from Germany, magazines, books, greeting cards, cigarettes, coffee grinders, kitchen scales and countless other items. They add atmosphere and extra profits.

By HANNS KOLMAR

SAN FRANCISCO—Maury Schwarz who runs his Bridge Theatre as an art house and his Rio Theatre as a Japanese film house also is the impresario of the Roxie Theatre, in the Mission district of San Francisco, which exhibits German films exclusively.

The Roxie is one of the only two theatres on the West Coast with an all-Teutonic policy. (The other one is the La Tosca in Los Angeles.) Managed by Herb Ellon, a roly-poly ex-Berliner of uncertain age, the Roxie is a phenomenon as far as cinema operation is concerned.

The weekly double-feature bill plus newsreels from the Heimalland aren't the only attraction for the hundreds of patrons who visit the theatre regularly week in, week out on Fridays, Saturdays and Sundays. Though the romantic Heidelberg love stories, the musicals from old Vienna and the somber Gerhard Hauptmann dramas greatly appeal to the ex-German San Franciscans, it is the atmosphere of this particular *Kino* which really makes them feel "at home."

Attending the Roxie is strictly a family affair. Manager Ellon knows 90 per cent of his patrons personally. He is a walking "Information Please" for German-speaking doctors, dentists, lawyers, chiropractors, household employes and baby sitters. He is even called upon to be a Herr "Dear Abby" when ex-G.I.'s who were stationed in Germany approach him to find them a German girl for conversation and whatever it may lead to.

Among his regular audiences are many Americans who learned to speak and

understand German while in the service. Teachers from local high schools often bring their students to a performance, following dinner at a German restaurant. Big yellow school buses come from as far as San Jose, Fairfield and Mountain View, hauling students studying German.

The lobby of the 400-seat theatre has been turned into the German equivalent of an American drugstore. The indefatigable Herr Ellon not only displays and sells some 20 different German magazines and newspapers, calendars, greeting cards, pocket books and children's games, but also such specialties like dumpling mix, *Kartoffelpuffer* mix, prune butter, the world-famous *Underberg Magenbitter*, *Guelthupf-cake* molds and special spiced herring fillet (*Bratheringe*), to name but a few. Assisted by a tall blonde German girl with the rather un-German name of Rosita, he also offers the most delicious imported candies to his specialized patrons.

Often enough, the phone rings at the boxoffice and Ellon is called upon to page a mother whose tiny daughter has a problem: "Mummy forgot to take the cookies out of the oven . . . what shall I do?" Usually, though, the urbane manager just makes announcements during the intermission regarding forthcoming German-American activities in the Bay area, concerts of continental artists and other events he feels to be of interest to his patrons.

Fitting in very well with his Roxie operation is Ellon's weekly "Holiday in Austria" radio hour, Saturdays at 10:15 a.m. over KLOK, and the fast-growing magazine, "International Monthly," of which he is an assistant editor.

CALENDAR OF EVENTS

JUNE							JULY						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
				1	2	3	2	3	4	5	6	7	8
4	5	6	7	8	9	10	9	10	11	12	13	14	15
11	12	13	14	15	16	17	16	17	18	19	20	21	22
18	19	20	21	22	23	24	23	24	25	26	27	28	29
25	26	27	28	29	30		30	31					

JUNE

18-20, Mississippi Theatre Owners Ass'n and Louisiana Theatre Owners Ass'n joint convention, Buena Vista Hotel, Biloxi, Miss.

27, 28, Maryland Theatre Owners Ass'n annual convention, George Washington Hotel, Ocean City, Md.

JULY

17-19, Virginia Motion Picture Theatre Ass'n annual convention, Ingleside Hotel, Staunton, Va.

19, 20, New Mexico Theatre Owners Ass'n annual convention, Cole Hotel, Albuquerque, N. M.

SEPTEMBER

5-7, Independent Exhibitors, Inc. and Drive-In Theatres Ass'n of New England 30th anniversary regional convention, Chatham Bars Inn, Chatham, Cape Cod, Mass.

18, Missouri-Illinois Theatre Owners annual convention, Chase Hotel, St. Louis.

25, 26, Allied Theatres of Michigan, 42nd annual convention, Sheraton-Cadillac Hotel, Detroit.

OCTOBER

8-13, Theatre Owners of America 14th annual convention and Motion Picture Industry Tradeshow, Roosevelt Hotel, New Orleans.

25, 26, Independent Theatre Owners of Ohio annual convention, Deshler-Hilton Hotel, Columbus, Ohio.

NOVEMBER

1-14, Fifth annual San Francisco International Film Festival, San Francisco.

DECEMBER

4-7, Allied States Ass'n annual convention, Eden Roc Hotel, Miami Beach.

Appointments Announced For Variety Clubs Int'l

MIAMI—Edward Emanuel, international chief barker of Variety Clubs International, has announced the appointments of international representatives for 1962 as follows:

Region No. 1, J. J. Fitzgibbons jr. of Toronto, for Boston, Buffalo, Toronto, New York and Albany.

Region No. 2, George C. Hoover of Miami, for Charlton, Atlanta, Miami and Mexico City.

Region No. 3, Harry Kodinsky of Pittsburgh, for Pittsburgh, Dayton, Philadelphia, Indianapolis, Washington, Baltimore and Cincinnati.

Region No. 4, Joseph Podoloff of Minneapolis, for Des Moines, Chicago, Minneapolis, Grand Rapids, Detroit, Cleveland and Milwaukee.

Region No. 5, Robert L. Bostick of Memphis, for Memphis, Oklahoma City, St. Louis, Houston, New Orleans and Dallas.

Region No. 6, Gene Murphy of Las Vegas, for San Francisco, Las Vegas, Los Angeles and Seattle.

C. J. Latta will continue to represent Variety in Europe. Tracy Hare of Miami will head the charities committee. Frank Crown will continue as editor of The Barker. William S. Koster will continue as chairman of the international charities committee (changed from international heart chairman at the Miami convention). Jack Fitzgibbons, jr. of Toronto, international membership chairman, heads the new committee formed at the Miami convention which pertains to membership in the tents.

Jack Beresin will be chairman of the humanitarian award committee.

Exhibitors to Meet Allen Promoting His 'Voyage'

NEW YORK—Twentieth Century-Fox will invite exhibitors in 30 major key cities to take part in local level showmanship meetings for "Voyage to the Bottom of the Sea," which will be released in July, following a two-week promotion tour by producer-director Irwin Allen, starting June 12.

Allen, who took part in similar meetings, on a smaller scale, for last summer's "The Lost World," will "barnstorm" to promote his picture and will stress the publicity, advertising and exploitation campaign designed by Charles Einfeld, 20th-Fox vice-president, to pre-sell "Voyage." Allen will distribute kits to exhibitors at each of 11 merchandising meetings, containing a record of the title song on Chancellor Records, Pyramid paperback edition of "Voyage," pressbooks, samples of ad and poster art, a boxed "Voyage" game and a full-color brochure detailing the picture and the entire campaign. Allen plans to open each of the sessions by showing "Voyage to the Bottom of the Sea," followed by a showing of the theatre trailers. This will be followed by a luncheon.

The nationwide junket will begin in Boston June 12, with exhibitors from Albany and New Haven on hand. Then will follow Philadelphia, June 13, with Pittsburgh exhibitors also on hand; Charlotte, June 14, with Washington men; Atlanta, June 15, including Jacksonville; New Orleans, June 16, including Memphis, and Dallas, June 19, including Oklahoma City.

Allen will be in Chicago June 20 for a session including Minneapolis, Indianapolis and Milwaukee; June 21 in Toronto, including Buffalo; June 22 in Detroit, including Cincinnati and Cleveland; June 23, including Denver, Des Moines, Omaha and St. Louis, and June 27 in Los Angeles, including Seattle, Portland and Salt Lake City. Invitations to all exhibitors in the areas adjacent to these centers are being conveyed by 20th-Fox field forces.

National Theatre Supply To Handle Ampex Sound

SUNNYVALE, CALIF.—National Theatre Supply Co. will act as exclusive national distributor of Ampex theatre sound equipment under terms of an agreement announced here last week. The announcement was made by Herbert L. Brown, vice-president of Ampex Corp. and manager of Ampex Audio Co. here and Willard J. Turnbull, president of National Theatre Supply Co.

Ampex equipment to be handled by NTS will include an advanced multi-purpose theatre sound system for which Ampex recently received a technical award from the Academy of Motion Picture Arts and Sciences. The system is designed to reproduce optical and stereophonic magnetic sound tracks from either 35mm or 70mm film. The complex circuits necessary for this multi-purpose system are controlled from a single set of push-button selectors, making the system extremely simple and convenient to operate.

The addition of the Ampex line of theatre sound systems rounds out National's line of Simplex sound equipment which they have been distributing for many years, Turnbull said.

Johnston's Brazilian Sessions 'Fruitful'

NEW YORK—Conferences between Eric Johnston, president of the Motion Picture Ass'n of America, and President Quadros of Brazil in regard to problems of American distributors in Brazil were "fruitful" even though definite issues were not resolved, Johnston said here upon his return from the South American country.

Johnston said there were three major issues discussed and one minor matter at the meetings.

IMPORT PLAN DISCUSSED

One of the topics had to do with the establishment of a Brazilian government commission for the purpose of considering an import plan under which U. S. distributors would be obliged to distribute one Brazilian picture for each American film. Inasmuch as Brazilian producers make very few pictures a year, the proposal is regarded as a project to stimulate Brazilian production, making it necessary for American companies to participate in making films in that republic. The head of the commission which is known as G.E.I. Cine is Flavio Tambelline. No decision has been made on the plan and Johnston said he was hopeful that it would be modified.

Another subject for discussion was a new government edict which would restrict motion pictures on television to 20 per cent of telecasting time. That would mean that 80 per cent of the programs would have to be "live." Johnston said he was hopeful, too, on that issue that the proposal would be "less onerous" inasmuch as several film contracts for Brazilian stations already had been cancelled.

A third subject was an easing of the government control of admission prices. The present ceiling on prices is equal to six or seven cents in American money. Johnston said certain "special" theatres were exempt from the ruling, such as new, first run houses which had to conform to rigid government requirements. These theatres could charge almost what they wanted, but the average was about 65 cents.

BRAZILIAN MARKET GROWING

The Brazilian market is growing with the country, Johnston said. Brazil now has a population of 63,000,000 and he predicted that the population might be doubled by 1970. The returnable earnings to American companies were about \$6,500,000 last year and the potentials are much greater, he said.

Commenting on the recently formed company to distribute U. S. pictures in some of the new African countries, Johnston said that no head of the organization had been appointed as yet. He said American would be preferred but not mandatory.

Trans-Lux Dividend

NEW YORK—The board of directors of Trans-Lux Corp. has declared a quarterly dividend of 10 cents per share, payable June 30 to stockholders of record on June 15. The declaration amounts to an indicated rate of 40 cents per share for the full year of 1961 and is an increase over last year's 30-cent cash dividend payment.

Hollywood Report

By IVAN SPEAR

Buddy Hackett Will Debut As a Dramatic Actor

There apparently is more than an ounce of truth to the oft-repeated saying that it is every comedian's secret desire to play Hamlet. And if not that particular Shakespearean role, at least wished for by the comics is the opportunity to tackle a role of dramatic proportions.

In the past such famed men of wit, humor and outright slapstick as Bob Hope, Jack Lemmon, Ed Wynn and Dean Martin have successfully turned their respective talents to the drama. Now comes Buddy Hackett to join the evergrowing list, making his debut as a dramatic actor as the star of Irving Lerner's independent production, "My Brother Mike."

Expected to roll in the fall, from a script based on Doris Gates' novel by Bruce Manning, Hackett will essay the role of the father in this emotional story concerning a strong father-son relationship in a family of migratory workers. It's understood that Lerner will seek an unknown ten-year-old for the title role in the picture, budgeted at \$250,000, with shooting located in Southern California and Mexico. A release will be sought upon completion of the film.

Debbie Reynolds to Coproduce Film With Frank Tashlin

A merger of interest in filmland was that of Debbie Reynolds' Harmon Productions with Frank Tashlin's Tasco Productions to make "Operation Dollface," a romantic comedy which Tashlin will produce-direct starring Miss Reynolds. Rip Van Ronkel scripted from Tashlin's original story.

The yarn treats with a young lady prospector digging for gold in the desert and has a twist ending which will be kept secret.

Since the actress has two other film commitments, "Operation Dollface" is slated to roll next year.

Jerry Lewis Plans Filming 'The Errand Boy' Next

Comedy remains the forte of noted comic Jerry Lewis, however, who has announced "The Errand Boy" as his next Jerry Lewis Production for Paramount release.

Lewis will star in and direct the original script which he is currently writing with Bill Richmond, with Ernest D. Gluckman producing. July has been blueprinted as the starting date of the vehicle, at which time Paramount will release Lewis' last picture, "The Ladies Man."

Allied Artists to Finance King Vidor Production

On the basic belief that the average man wants more out of life than the things money can buy, King Vidor and Allied Artists president Steve Brody have

closed a deal whereby AA will finance and release "Turn in the Road," which Vidor will direct from his original screenplay he coauthored with Jefferson Bailey for Viking Productions.

Vidor's screenplay was evolved from his personal belief that motion pictures up to now have failed to help people recognize the need for something other than material pleasures in their lives. Vidor says the missing value is integrity, which man must search for within himself. Hence, "Turn in the Road" will concern a man who returns to his hometown to find his real purpose in life.

Jayne Mansfield Gets Role In 'The Chapman Report'

Casting highlights: Jayne Mansfield, under contract to 20th-Fox, has been assigned a role in "The Chapman Report," D. F. Z. Productions' film which Jose Ferrer will direct . . . The most evil child in America—on the screen, that is, will be 12-year-old Karen Balkin of Houston, Tex., who has been set for the role of the youngster whose lies lead to the damaging of six lives in "Infamous," United Artists film based on Lillian Hellman's play, "The Children's Hour" . . . The title role of "Hitler" will be essayed by Richard Basehart in the E. Charles Straus' Three Crown Productions film for Allied Artists . . . Charles Laughton has been inked by Walt Disney to portray shipping baron Lord Glenarvan in "The Castaways," Disney's version of the Jules Verne store, "Captain Grant's Children" . . . Susan Kohner has been set to play the wife of Freud in the biographical film to be produced-directed by John Huston for U-I release. Montgomery Clift plays the title role.

Lynn Loring to Make Debut In Disney's 'Bon Voyage'

Another Disney discovery will make her motion picture debut, with the signing of 18-year-old Lynn Loring as the young femme lead in Walt Disney's upcoming "Bon Voyage," after the producer spotted her in a recent TV appearance. Lynn will play the daughter of Jane Wyman and Fred MacMurray.

Disney recently introduced actress Hayley Mills to American moviegoers, as well as Carol Lynley and Janet Munro.

Paramount Plans Lensing Film in Fiji Islands

From London Jack Karp, vice-president and head of Paramount studio, announced that plans have been formulated to film Russell Foreman's book, "The Long Pig."

Karp, who has concluded discussion with Howard Harrison, newly appointed head of Paramount's production activities in London, revealed that the projected film will be lensed in the Fiji Islands, with a top international star heading the cast.



DIRECTOR ACCEPTS AWARD—Allied Artists' "Angel Baby," has been cited as "an outstanding picture" by the Southern California Council of Motion Pictures. Shown accepting the Merit Award from Mrs. William A. Burk, council president, at a luncheon is the film's director, Paul Wendkos. A Thomas F. Woods production, the picture toplines George Hamilton, Mercedes McCambridge, Salome Jens and Joan Blondell.

Miscellaneous Assignments Announced for the Week

Motion picture assignments for the week included the signing of five-time Oscar nominee Mary Wills at MGM to take over the costume-designing assignment on the MGM-Cinerama production, "The Wonderful World of the Brothers Grimm," with costumes to run the gamut from wardrobes of 1812 to fanciful creations worn by the fairy tale characters . . . Warner Bros. has set Robert Altman to helm "The Force," a picture dealing with the Royal Canadian Mounted Police . . . Elmer Bernstein has been signed by producers Stuart Millar and Lawrence Turman to score "The Young Doctors," UA release toplining Fredric March, Dick Clark, Ben Gazzara and Eddie Albert . . . Eugene Frenke, president of Springfield Productions, signed actor Gregori Kris to a six-picture non-exclusive contract.

'There Was a Little Girl' Bought for Seven Arts

Screen rights to the Daniel Taradash play, "There Was a Little Girl," have been purchased by Eliot Hyman and Ray Stark for filming by Seven Arts Productions, with negotiations currently on for Taradash to produce and direct.

Although the purchase price was not revealed, it will be against 5 per cent of the gross when Seven Arts films the Broadway play which starred Jane Fonda.

Charles Feldman to Make Feature for 20th-Fox

Following completion of "Walk on the Wild Side" for Columbia, Charles K. Feldman will produce "Voyage In, Voyage Out" for 20th-Fox. The script for "Voyage" is currently being penned by Sidney Buchman in London as the second of his two-picture deal with the Westwood studio, the first being "The Mark."

London Report

By ANTHONY GRUNER

MIKE FRANKOVICH, Columbia Pictures vice-president in charge of overseas production, last week called the trade press together and gave details of what Columbia believes is "the most extensive program in motion picture history."



Mike Frankovich

With cameras rolling in Jordan, Italy, Israel and Britain, Columbia has eight films currently in work outside the U.S.A. and 18 more set before the end of 1961. At least 35 million dollars will be spent on these productions which include at least nine outstanding motion pictures with international appeal, headed by "Lawrence of Arabia" produced and directed by Sam Spiegel and David Lean. The budget for this picture alone is expected to be at least nine million dollars and maybe more.

The other outstanding productions include "Barabbas"—Dino De Laurentiis' production of this Biblical drama, starring Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine, Vittorio Gassman, Katy Jurado and a cast of thousands. Scripted by Christopher Fry and Nigel Balchin from the Nobel prize novel by Par Lagerkvist, "Barabbas" is being directed by Richard Fleischer, shooting in Rome; "The Best of Enemies"—also produced by Dino De Laurentiis, a comedy-drama starring David Niven, Italy's Alberto Sordi and Michael Wilding, and is directed by Guy Hamilton and shooting in Israel; "That Uncertain Feeling"—a Laurel-Gilliat production starring Peter Sellers, Virginia Maskell and Mai Zetterling and directed by Sidney Gilliat; "Vanina Vanini"—from a novel by Stendahl, directed by Roberto Rossellini, a romantic action story which stars Sandra Milo, Laurent Terzieff and Martine Carole, produced by Moris Ergas and shooting in Rome; "The Mutineers"—starring Alec Guinness and Anthony Quayle, produced by John Brabourne and directed by Lewis Gilbert from a screenplay by Nigel Kneale, on location in Spain and studio work in England. Starting date is August 14.

"Dangerous Silence"—produced by Sam Spiegel and starring Jack Lemmon, this film will roll in September in England, with Robert Parrish directing; "The War Lover"—from the best-seller novel by John Hersey, starring Steve McQueen and Joan Collins, produced by Arthur Hornblow jr. and to be directed by Philip Leacock, starting in September in England; "Shocking"—produced by Carlo Ponti and starring Sophia Loren and David Niven with J. Lee Thompson directing, starting in September in England and Naples; "Jason and the Golden Fleece"—the Greek fable to be filmed in SuperDynamation by producer Charles Schneer with visual effects by Ray Harryhausen, to be shot in September, with location work in Yugoslavia.

In addition to these films, said Franko-

vich, there are many other very big pictures now either in the process of production or to go in front of the cameras before the end of the year. These included: "Reach for Glory"—produced by Jud Kinberg and John Kohn from the best-selling novel "The Custard Boys," to be directed by Philip Leacock, with shooting starting June 26 in England; "Live Bait"—a Stanley Donen production to be shot in France in July, with Jean Seberg starring; "The Steppe"—a Chekov story produced in Italy by Moris Ergas, shooting to begin in June under the direction of Alberto Lattuada; "La Repos du Guerrier" (Soldier's Rest)—starring Brigitte Bardot and directed by Roger Vadim, to be produced in Paris in September by Francis Cosne; "The Holiday"—a Carl Foreman production to be produced by John Sloan and directed by Joseph Losey in Greece this summer; "The Human Kind"—written, produced and directed by Carl Foreman with shooting starting October 15; "The Treasure of Blood River"—a Hammer production starting June 19, starring Kerwin Mathews and Glenn Corbett and directed by John Gilling; "One More River"—a production for Hammer by director Val Guest, set for an August start, adapted from the play by Beverly Cross.

Also, "The Maniacs"—to be written and produced for Hammer by Jimmy Sangster, set to roll in September; "Senelita"—to be produced in Italy by Moris Ergas, starring Marcello Mastroianni and directed by Mauro Bolognini, beginning in September; "The Amorous Prawn"—a Hammer production from the London stage success, slated for a late September start; "Quatermass and the Pit"—a sequel to the picture with which Hammer started the horror film on its way to popularity, from an original story and script by Nigel Kneale, to start in November; "Death of a Bandit"—produced by Giuseppe Amato (La Dolce Vita) in Italy this summer.

Frankovich particularly singled out "The Human Kind," the Foreman production which he said was a subject the producer-writer had been working on for some time and whose script was one of the best he had ever read. Foreman hoped to surround the film with some of the top-flight young and coming British actors like Albert Finney, Edward Judd and Alfred Lynch. This could become one of the most impressive creative pictures made by the company during the coming year. Frankovich made it clear that the changed conditions within the industry had posed new and complex problems before film production-distribution companies.

"We have to be on the move," he said. "Local markets are being captured more and more by local product. In France the big boxoffice pictures are French. The same is true in England and Italy. It is the home product which is the biggest. That is why Columbia is investing so much money in foreign production both in Britain, France and Italy. Later on we hope to increase our activity in Germany and Spain, the former country indeed looks like becoming one of the most important

centers of production in Europe."

The Columbia vice-president also paid a tribute to Bill Graef, production supervisor as one of the most important production men in the world and "my right arm in all the production activities carried out over here and in Europe." Frankovich said that he believed that Britain was on the threshold of obtaining the greatest roster of new international stars in the history of the industry. Men like Peter O'Toole, who would rocket to international stardom as a result of his performance in "Lawrence," Albert Finney, Albert Lynch, Edward Judd, Sean Connery and many others.

Referring to "Lawrence" which he described as the biggest picture in the history of Columbia, Frankovich revealed that in addition to O'Toole, Alec Guinness would star as Feisel and Jack Hawkins as Allenby. The shooting alone would take eight months but under the dedicated Spiegel and Lean, and judging by the rushes he had seen this would be a colossal international picture of the greatest magnitude.

* * *

J. R. Wallis, executive producer in charge of Associated British Elstree, announced last week that filming had started on location in Dorset on comedian Charlie Drake's second production under his Elstree contract, "Petticoat Pirates." This was an original film story scripted by T. J. Morrison, Lew Schwartz and Sid Colin, with Drake playing a naval shore rating who is taken to sea by WRNS (women sailors) who set out to prove they can handle a naval frigate as well as the men. The cast is headed by Anne Heywood, John Turner and Victor Maddern and will be filmed with the full cooperation of the Royal Navy. "Petticoat Pirates" is in CinemaScope and Eastman color produced by Gordon Scott and directed by David Macdonald.

* * *

Richard Widmark, who is over here for the European premiere of his second independent production "Secret Ways," last week announced that he had purchased an original story "The Tiger's Roar" by Jack Davies, the British screenwriter, for production in Britain this year. Widmark will produce and star in the film for his own company, Heath Productions. Universal-International will finance and release the film. Widmark is hoping to get Trevor Howard to costar in "The Tiger's Roar" commitments permitting.

* * *

"Ben-Hur," MGM's William Wyler epic, transferred last week to the Royalty Theatre, Kingsway, for an indefinite run. The Royalty Theatre is on the site of the old Stoll Theatre, and the film moved there because of the closing of MGM's Empire Theatre, Leicester Square, after 33 years. "Ben-Hur" will leave the Empire after a 76-week engagement, during which the "house-full" board had been on display daily. It opened at the Empire on December 16, 1959. The Royalty Theatre has been closed for the past few weeks, so that 70mm projection equipment and full six-channel stereophonic sound could be installed. The Empire Theatre is to be rebuilt to embrace a dance hall, which will be run by Mecca, and an ultra-modern cinema to be operated again by MGM.

LETTERS

(Letters must be signed. Names withheld on request)

Disagrees With Truman Riley

To BOXOFFICE:

I have about reached the limit of my patience with this business of having my brain rated as that of a 12-year-old by certain self-appointed geniuses who arrogantly hand out insults to the many people like myself who do not care to wallow continuously in a mire of prostitution, adultery, rape, profanity, nudism, cannibalism, perversion and the rest of 57 varieties of degeneracy bearing the curious label of "high-class entertainment."

I will willingly match my I.Q. against that of Mr. Truman Riley, to be measured by any reasonable standard.

If we are to accept the thesis that pre-TV films were slanted to the 12-year old mentality, we must necessarily come up with some rather astonishing conclusions, to wit: The millions of moviegoers who laughed and cried with Will Rogers, Harold Lloyd and Marie Dressler were mentally inferior to the much smaller group who are stimulated—in some manner—by a mumbling, deadpan performance by Marlon Brando or Tony Perkins; films such as "On Borrowed Time," "Lost Horizon" and "Sergeant York" were unworthy of the attention of adults, since they contain no salacious interludes, nor any such choice dialog as "horse manure" or a family discussion of the condition of a toilet seat (these two examples being from some recent "high-class" entertainment); players like Ronald Colman, Gary Cooper and Lionel Barrymore wasted their efforts on an intellectually enfeebled audience who never could have appreciated the wild-eyed histrionics of Kirk Douglas and Burt Lancaster, nor even the on-and-off screen misbehavior of Bardot and some of the other frowzy floozies from across the pond; even "Gone With the Wind" would bear a "juvenile film fare" label since it has only one word of profanity and not a single, real down-to-earth disrobing sequence; and certainly that guy Disney would have to be written off as a total failure, since he seems incapable of turning out anything but a lot of fine clean films suitable for people of all ages from six to 106.

I am certainly not enthusiastic about censorship. It would be far better if the responsible people in the industry would come to their senses and give the bum's rush to the flock of writers, producers, film importers, and acting "talent" who seem determined to make a pigpen of the movie business. I should also have included the critics among the above mentioned; certainly, they have contributed much to the decline of the moral tone of the motion picture.

Now, since I do not like to see the coming of a wide-spread system of censorship, I was very much shocked and surprised at the drastic measures taken in Abilene, Texas, until I read Mr. Riley's article. That bit of literature sheds a great light on the situation, for, if his ideas and ideals are representative of the rest of the people connected with exhibition in Abilene, then it is plain to see that they have received just what they were asking for.

If Mr. Riley will give his superior mentality a little exercise he may wake up and realize that the censorship problems he

is screaming against are of his own making.

Let us not make the mistake of confusing freedom with irresponsibility, nor liberty with license. We must realize that, if a few within the industry continue to spew forth a stream of filth which gradually permeates the entire film output, someone is going to call a halt, just as a city will finally take action against those who pollute the atmosphere or water supply.

May I too "coin a phrase?"

What gives this man Riley the right to belittle the intelligence of others just because they happen to possess enough decency and common sense to be able to appreciate the difference between right and wrong?

FRANK R. McLEAN

McLean Theatre Service,
Coulterville, Ill.

Classification or Censorship

To BOXOFFICE:

Now it seems to be open season on "film classification." Not many years ago it was open season on censorship. Now that censorship rears its ugly head, some of our proponents are far-sighted enough to call for classification, and justly and rightly so. Censorship, as we have experienced it previously, was unworkable to the satisfaction of everyone.

No greater justice could be done, to adults and children, than to classify movies so that each would know exactly where they stood on each movie. I am referring to two types of classification, mainly adult as one, and family as the other. Parents don't read enough about the types of movies being shown, and will send their children to the movies regardless of what is on the screen. Any parent sending a child to see a movie such as "Suddenly Last Summer" or "Suzie Wong," certainly isn't very careful as to the child's upbringing. Yet there have been countless such experiences by anyone in the exhibition end of this business.

However, with classification as it should be, how could a parent make a mistake, or condemn the theatre for refusing admission to a child on an adult-labeled movie? There isn't a better way to get the critics from pointing a finger at us as purveyors of "pornographic" entertainment than to classify our material. The material wouldn't change, but certainly the stigma wouldn't be there. As an adult born into American heritage, I certainly feel that censorship is not the answer, but if we don't soon take sides and start agreeing on what we want, censorship will be here. Then the opponents of classification will be the first to blame censorship as the evil in our business.

Today we should be glad the public is still taking notice of our business. In some quarters we feel they are trying to dictate what we should exhibit, or should not exhibit. However, they give as a choice, either classify your entertainment or we will submit all your pictures to censorship, and when that is done we will all wish we had chosen classification. It happened before and it will happen again, unless we hurry and start expressing our desires.

There isn't any doubt in my mind that

censorship or classification has no place in a free America; but as business people we must realize that, fortunately, we are given a choice of direction before it is forced upon us. That, in itself, is still freedom, and when we pay taxes we wonder what choice we have but to pay. In this instance we still have a choice to classify or be censored, and the censoring will be done by an appointed body and that we know is without any consideration of what is in the best interest of the viewer, except that all censoring is done at the mental level of about ten. And adults wanting to see the movie must be reconciled to that level of thought. It is to this I object, and hope all interested in classification will soon make known their stand, and ask the leaders of our industry to take steps and follow through, before others legislate our business into action.

A. F. POROZYNSKI

Manager
Willow Theatre,
Cleveland, Ohio.

Favors Yearly Audience Surveys

To BOXOFFICE:

Congratulations are in order for your Dick Wommack survey of the drive-in situation in Fayetteville, Ark.

A comprehensive analysis of why people attend outdoor theatres and what they expect of such al fresco entertainment has been a long-standing need, and Mr. Wommack has done a capital job of filling it.

Frankly, I found some of his findings as surprising as he did. While I was aware of the stress placed on privacy among drive-in patrons, I had no idea it rated as their number one reason for attending open-air theatres. Their choice of informal dress as their second preference in the questionnaire scale also was somewhat of a jolt, especially as it was given the nod even over what I expected to be one of the primary desiderata . . . good movies.

And I never thought that Mr. Magoo would wind up as the overwhelming favorite cartoon character.

All of which proves that even veteran exhibitors can be mistaken in assaying audience tastes, and that acceptances on the basis of previous polls may have to be disregarded or altered.

ROBERT L. LIPPERT

Associated Producers, Inc.
Los Angeles, Calif.

'Eichmann' Not a Documentary

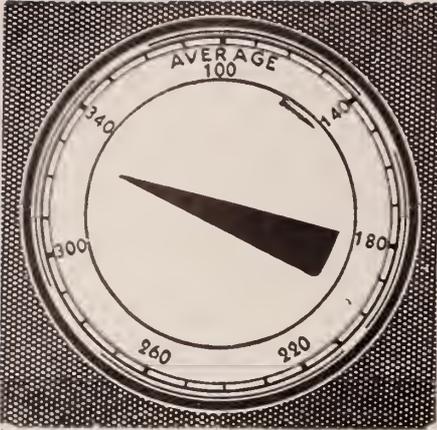
To BOXOFFICE:

In your issue of May 8, you have an article on page 5 with the heading, "New Cycle of Hitler Regime Pictures Now on the Market," in which you list our "Operation Eichmann" along with Columbia's "Mein Kampf" and Vitalite's "Hitler's Executioners," saying that these primarily are documentaries with captured and newsreel footage.

Please be advised that "Operation Eichmann" is NOT a documentary, but a motion picture production based on the screenplay by Lewis Capple and has only one short newsreel shot in the entire 92 minutes.

MIKE CARMICHAEL

Allied Artists Southern
Distributing Corp.,
Charlotte, N. C.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE	
All Hands on Deck (20th-Fox)	95	150	125	175	110	80	125	140			50	100	100	175	95		110		110	125	117	
Angry Silence, The (Valiant-Vitalite)				190	85								70		150						100	119
Black Sunday (AIP)		160	125			200		125			150	200	125	300	65					175		163
Carry On, Sergeant (Governor)	130	100			90		150	100	90	215	200	125			100	120						129
Carthage in Flames (Col)		130		125				100			135				100							118
Enemy General, The (Col)				125			100	100		100	100			125	90		75	100				102
Exodus (UA)	200	300	300	250	230	250	400	250	500	400			300	600	155	250		250		200		302
Gorgo (MGM)	135	175	140		120	150	150	275	125	105	115	200	100		80		95		140	100		138
Great Impostor, The (U-I)	150	375		190	95	120	150		115	200	150	150	200	110	115	195	130			100		159
Hand in Hand (Col)	120				100		100			200	175		100			175						133
Hell Is a City (Col)				100				100			115		100		80			100	200			114
Herod the Great (AA)		75	115					100			105		100					100	90			98
Heroes Die Young (AA)			95	100			100		90		100		100		95			100	75			95
Konga (AIP)	130	130				50								100	100				100			102
League of Gentlemen, The (Kingsley)	275	125	190					100		150	210			135	165	195			350			190
Legions of the Nile (20th-Fox)	95	100					75	85			50	100	100		80			100	120	90		90
Little Shep'd King'm Come (20th-Fox)			65				100	80	110	120		90	100						145			101
Make Mine Mink (Cont'l)	150	200		165	125	150			115				200	175	145	190						162
Mein Kampf (Col)	160	225	200	200	125	200		165	110	175	170			530	140	200	140	175				194
Millionairess, The (20th-Fox)	150	125	150		175	150	110	90		95	100	150		80	200	85	135	125	125			128
Music Box Kid, The (UA)				155			100	100	100						105				100			110
One-Eyed Jacks (Para)	170	200	160	225	100		325							160		195			200			193
One Hundred & One Dalmatians (BV)	135	350	300	225	200	300	300		350	465	175	350	300	230	125	190	450	250	175	250		269
Operation Eichmann (AA)		160	85	125		100		85				125		105					70			107
Pepe (Col)	150	200	175	250	400	175	250	175	175		370		300			210	215	135	200	200		224
Please Turn Over (Col)	140	200		175	85		160	100	125	400	150	100	200	200	105	180						165
Poacher's Daughter, The (Showcorp)	120			155					115						100	125	90					118
Portrait of a Mobster (WB)	100	160	115		80	100		100		90		70	90		90		75		90			97
Portrait of a Sinner (AIP)		110	120			75		105						90					90			98
Return to Peyton Place (20th-Fox)	170	275	250	200		300	110		200	400	105				110	185	140					204
Raisin in the Sun, A (Col)								170			160				145	195			125			159
Secret Ways, The (U-I)	100					100							90		120				80			98
Spartacus (U-I)	175	200		255	185	150	300	175	175	300	350		300	400		195		150	400			247
Tess of the Storm Country (20th-Fox)			110				90	80			100		100		80				100			94
Trapp Family, The (20th-Fox)				200	90	85					125	100	300	120								146
Village of the Damned (MGM)		155	225		100		200	105	135	180	140	100	135	125	100		120	150	200	175		147
Virgin Spring, The (Janus)	120	200	125	165	100	130	200		115				225	225	135	200		145	300			170
Walking Target (UA)							100			100	100		100	100	100				100			100
Where the Boys Are (MGM)	160	200	150	200	185		180	150	175	200	175	225	140	300	120	140	175	145	180			178
White Warrior, The (WB)		150	140		90	150	180	125		95	55	100			85		85	100	100			112
World of Suzie Wong, The (Para)	200	250	250	230	175	400	290	145	200	400	300	500	250	200	150	190	230	175	300	225		253
Why Must I Die? (AIP)				85						135		100	100	90	85			100				99

TOP HITS

— OF —

THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

- One-Eyed Jacks (Para)
 - Denver325
 - Los Angeles.....220
- Return to Peyton Place (20th-Fox)
 - Boston275
- Saturday Night and Sunday Morning (Cont'l)
 - Boston260
 - Los Angeles.....220
- Exodus (UA)
 - Indianapolis250
- Mein Kampf (Col)
 - Buffalo200
- Picnic on the Grass (Kingsley)
 - Kansas City.....200
- Young Savages, The (UA)
 - Chicago200

Omaha Houses Enjoy Outstanding Week

OMAHA—Above average right down the line were the boxoffice reports from first-run Omaha theatres. Heading the fat report was the Dundee, which opened as a remodeled Cooper Foundation theatre with "Spartacus." Actually, the Dundee had a successful seven-week run of "Cimarron" before switching to the 70mm set-up for "Spartacus." At the Cooper's State Theatre "The Absent-Minded Professor" had consistent turnaway crowds for 350 per cent the opening week. Jack Klingel, city manager, said a new alltime daily gross record was established by "Professor," which topped by \$200 the daily mark set recently by "Swiss Family Robinson." Tri-State's Orpheum and Omaha both had above-average crowds in the face of fine gardening and picnicking weather and the opening of the Ak-Sar-Ben race season, which generally hits the movie boxoffice.

(Average Is 100)

Cooper— This Is Cinerama (Cinerama), 14th wk.	140
Dundee— Spartacus (U-I)	550
Omaha— Atlantis, the Lost Continent (MGM) 120	
Orpheum— Return to Peyton Place (20th-Fox), 2nd wk.	120
State— The Absent-Minded Professor (BV)	350

Minneapolis Theatres Lose To Long, Pleasant Holiday

MINNEAPOLIS — The long Memorial Day weekend with many offices closed on Monday also, plus warm, summery weather, made for a general drop in the level of boxoffice grosses. Best showing was made by "Eve and the Handyman" in its second week at the Avalon Theatre. Runnersup were "Gorgo," which opened at the Uptown, and "Two Loves," in its second week at the St. Louis Park, both of which rated 135 per cent.

Academy— Exodus (UA), 18th wk.	90
Avalon— Eve and the Handyman (Pon-Rom), 2nd wk.	150
Century— Seven Wonders of the World (Cinerama), reissue, 6th wk.	90
Gopher— The Curse of the Werewolf (U-I); The Shadow of the Cat (U-I)	100
Lyric— One-Eyed Jacks (Porc), 2nd wk.	120
Monn— Spartacus (U-I), 11th wk.	90
Orpheum— The Young Savages (UA)	90
St. Louis Park— Two Loves (MGM), 2nd wk.	135
State— The Absent-Minded Professor (BV), 5th wk.	80
Suburban World— Upstairs and Downstairs (20th-Fox)	90
Uptown— Gorgo (MGM)	135
World— Question 7 (DeRochemont), 4th wk.	90

'Kampf' Joins Big Draws In Strong Milwaukee

MILWAUKEE—"Gone With the Wind" in its fifth week at the neighborhood Uptown Theatre led all houses again in grosses. "Seven Wonders of the World," "Exodus" and "Mein Kampf" also were excellent. Business in general was good throughout the area.

Downer— It Happened in Broad Daylight (Cant'l); The Big Chief (Cont'l)	200
Polce— Seven Wonders of the World (Cinerama)	200
Riverside— The Absent-Minded Professor (BV), 5th wk.	150
Strand— Exodus (UA), 8th wk.	200
Times— Portrait of a Sinner (AIP)	150
Tower— The Fiercest Heart (20th-Fox); The Right Approach (20th-Fox)	150
Towne— Hippadrome (Cont'l)	150
Uptown— Gone With the Wind (MGM), reissue, 5th wk.	250
Worner— Mein Kampf (Col)	200
Wisconsin— The Private Lives of Adam and Eve (U-I)	175



ALLIED BOARD MEETS IN DES MOINES—Directors of Allied of Iowa, Nebraska and South Dakota voted May 16 to stay out of National Allied "until such time that the national organization can show that it can be of benefit to the small theatres." A committee to enforce the motion picture consent decrees also was formed by the directors. Shown at the meeting, front, left to right, are **Milt London**, Allied States executive director; **Al Myrick**, chairman of the board of the Iowa, Nebraska and South Dakota organization; **Trueman Rembusch** and **Dick Lochry** of Indiana Allied; rear, **Neal Houtz**, president, and **Harrison D. Wolcott**, secretary-treasurer, Allied of Iowa, Nebraska and South Dakota.

Denison Dr Pepper Wins President's April Award

DENISON, IOWA—The local Dr Pepper Bottling Co. was winner of the Dr Pepper Co.'s President's Award for April. William F. Wahrman, partner and manager of the Denison firm, received a gold-lettered, framed certificate and a \$750 cash award in a short ceremony in the plant's office shortly after the arrival there May 18 of Ernest F. Marmon, Dr Pepper vice-presidential assistant to the president. Marmon made the selection and presentation for April in the absence of company president Wesby R. Parker, who is vacationing in Spain.

Marmon's selection was based on the Denison's firm increasing its sales nearly 122 per cent, with outstanding accomplishments in kingsize sales and promotion, placement of point-of-sale material and permanent metal signs; special dealer tie-in and independent advertising in newspapers, and the highly effective promotion and sampling program.

Body of Exhibitor's Wife From River at Griswold

GRISWOLD, IOWA—Funeral services were conducted at Our Lady of Grace Church for Mrs. Arch Conklin, who lost her life in an auto tragedy February 22.

Mr. and Mrs. Conklin were theatre operators here for many years. The night of February 22, Mrs. Conklin was driving on the west side of town when her car went off the bridge into the East Nishnabotna River. The car was found, but a search for her body was unsuccessful. It was discovered on a sand bar two miles south of town recently.

Survivors include her husband, three sisters and two brothers.

NEW HAVEN—American International booked "Goliath and the Dragon," day-and-date, into the Dreamland, Fairmont, Forest, Lawrence, Princess and Rivoli theatres.

MILWAUKEE

Ben Huntley, pioneer motion picture exhibitor, passed away at Black River Falls recently. He was 85, and had retired back in 1927. He was credited with being one of the first to exhibit motion pictures in this area, at the Wisconsin state fair in 1901. The films ran for about four minutes each. The late Carl Laemmle of Oshkosh was attracted to the venture, and after trying in vain to get Huntley to go along, Laemmle went to California, and the rest is history, for he became head of Universal Pictures, while Huntley continued as a pianist and worked with stage shows in later years.

The Better Films Council celebrated its 30th anniversary Monday (5) at the Elks Club here. In charge of the arrangements were Mrs. Grace Abramson and Mrs. Irvin Haus. As on previous occasions, something special was desired to add to the festivities, and Louis Orlove, publicist for 20th-Fox here, and Jack Lorentz, manager, were approached. As a result, Hollywood flew in a half dozen or more gowns worn by screen stars in various films.

Harold "Bud" Rose, manager of Allied Artists Pictures here, arranged a homecoming for one of Milwaukee's own, Salome Jens, who came in May 28 to help plug "Angel Baby."

Don Chambers to Retire As Charities Executive

HOLLYWOOD—After 19 years as organizer and head of the Motion Picture Permanent Charities Committee, Don Chambers has announced his retirement, effective August 1, as executive vice-president. Chambers is credited with initiating the system of federated fund raising in the industry which has served as a model for similar plans throughout the country. Campaigns conducted by Chambers for Permanent Charities have raised more than \$24,000,000.

Herman Gould, who with Russell Brehm of Lincoln and U.S. Senator Roman Hruska operate a string of drive-in theatres in Omaha, Lincoln and Texas, said they are still planning on opening their new super-drive-in on the southwest outskirts of Omaha about July 1. A crew of approximately 70 has been whipping the area into shape for the twin-screen layout with a 1,600-car capacity, featuring a balcony for private parties and de luxe concessions facilities.

Byron Hopkins, who has theatres at Glenwood and Villisca in Iowa and Bellevue, Neb., redecorated and reseeded the Broadway Theatre in Council Bluffs preparatory to reopening . . . Opal Woodson, UA office manager, was a kingpin in the Cerebral Palsy Ass'n drive here . . . Wayne Jones, who runs the Lyric Theatre at Coon Rapids, Iowa, reported his daughter has recuperated from the flu and again is assisting him in booking . . . United Artists has scheduled "Exodus" at the Admiral for an extended run, starting June 21. Bernie Evens, UA exploiteer, was here for promotion of "The Young Savages" at the Admiral, Chief and Skyview, all operated by Ralph Blank.

Ken Moore, exhibitor at Logan and Woodbine, is back on the job after being laid up for four weeks following a heart attack . . . Milton Dahlene has taken over the theatre at Manson, Iowa. It was operated for years by Vern Partlow . . . Heinie Saggau, veteran exhibitor at Denison, went to Park Rapids, Minn., to open his summer home there.

Phil March, exhibitor at Wayne, and his wife were in town taking care of some of the preparations for the wedding of their son Jack June 17. Jack has taken over op-

eration of the theatre . . . E. H. Luchsinger of the Elite Theatre at Laurens, Iowa, has opened a drive-in lunch stand.

Al Leise, exhibitor at Hartington, said it was good to be in a "peaceful town like Omaha" when he was in for booking last week. Two tragedies struck his community—two men digging with a posthole augur were electrocuted when the implement came in contact with a 69,000-volt highline which knocked out service between Belden and Fort Randall. And a young girl near Hartington is being held in connection with the shotgun slaying of her parents.

Phil Lannon, back from a fishing trip in northern Minnesota, said he had the proof in his freezer that it was a successful jaunt . . . Frank Larson will represent this area at the executive meeting of the Will Rogers Memorial Hospital at Lake Saranac in June.

Exhibitors on the Row included Nebraskans Al and Otto Leise, Hartington and Bloomfield; Sid Metcalf, Nebraska City; Mr. and Mrs. Phil March, Wayne, and Phil Lannon, West Point, and Iowans Arnold Johnson, Onawa; John Rentfle, Audubon; S. J. Backer, Harlan; Jim Travis, Milford, and Frank Good, Red Oak.

The showing of "Spartacus" got off to a highly successful start at the Dundee Theatre. Those attending the premiere the night before the public opening and first-week patrons were high in their praise of the picture, the remodeled Dundee and the excellent quality of the picture on the new, massive screen. A full house of civic leaders, press, radio and TV personnel attended the premiere of the Cooper Foundation Theatres situation in the residential Dundee addition. Foundation officials from Lincoln were present to assist Jack Klingel, city manager for Cooper, and Don Wells, transferred from Lincoln to manage the Dundee.

Savannah Radio Stations Give Daily Show Reports

SAVANNAH, GA.—Radio stations WSAV and WSGA are now offering, as a public service, a daily five-minute rundown on programs being presented at the city's motion picture theatres. Other stations may follow the idea.

Using jingles from recently acquired services, the presentations start with a plug for movies, then go into first run theatre presentations, followed by drive-in offerings and end with another jingle encouraging people to go out to the movies.

Neither the Savannah Morning News or the Evening Press, papers under the same ownership, offer daily movie calendars, but publish a weekly guide on Saturdays.

Local movie theatres are heavy users of radio advertising.

New Dowagiac, Mich., Drive-In Announced

DETROIT—Construction plans for a new drive-in theatre to be known as the Five Mile at Dowagiac were announced this week. The operator will be Sister Lake Enterprises, headed by Donald G. White, owner of a bowling alley in Niles; George Keller, Niles attorney, and James Dincolo, former professor at Notre Dame University.

The new theatre is to be equipped with complete Simplex equipment and screen tower by National Theatre Supply, according to Clarence E. Williamson, NT3 manager, and will open about July 1.

Newcomer Jeff Bell Gets Phoenix Contract

HOLLYWOOD—Jeff Bell, who bowed on the screen in Phoenix Films' "Rider on a Dead Horse," starring John Vivyan and Lisa Lu, has been inked to a nonexclusive pact by Phoenix topper Kenneth Altose. Bell's next assignment is "Only the Strong Shall Survive," scripted by James Landis.

Herbert Marshall has been signed by R. Edward Brown to star in "Serenity," which Brown will make under his Peradas Productions banner. United Artists release is being sought for the Bruce Anderson screenplay.

Vicki Trickett will play the femme lead in "The Three Stooges Meet Hercules," which Norman Maurer will produce for Columbia release under the Normandy Productions banner. Filming is slated to start June 6, with Edward Bernds directing from a screenplay by Elwood Ullman, based on an original treatment by Maurer. Miss Trickett, originally scheduled for the lead opposite Kerwin Mathews in "Blood River," Hammer Production for Columbia, has been withdrawn from that picture because "Stooges" starts first. She recently completed "Gidget Goes Hawaiian," Jerry Bresler production.

A Fargo Bomb Scare

FARGO, N. D.—An anonymous telephone call caused police to evacuate the Towne Theatre here May 26 and search for almost an hour for the bomb the caller said was in the building. Some 500 persons were allowed to re-enter the theatre, operated by Gordon Amouth, about 10 p.m. when the police gave the "all-clear" signal. The theatre has had a bomb scare before.

'Force' Start in Ottawa

HOLLYWOOD—Warner Bros. will begin "The Force," based on the activities of the Royal Canadian Mounted Police late in June in Ottawa, Canada. WB has obtained rights to use the files of the RCMP and its personnel. John Monks jr. wrote the script. Joseph Mansfield will produce.

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MINNEAPOLIS

Chuck Klieforth reopened the Thorp (Wis.) Theatre Friday (2) after installing new equipment. The house had been closed for several years. Northwest Theatres will do the buying and booking . . . Harry Thorstad reopened the Starbuck at Starbuck, closed for several months . . . E. J. Dworek reopened the Audio at Winter, Wis.

Exhibitors on the Row included Dan Peterson, Brookings, S. D.; Ernie Schweigert, Miller, S. D.; Ed Fredine, Cloquet; Sandor Holman, Buffalo; John Watters, Fairmont, and Burr Cline, Jamestown, N. D. . . . J. Warren Burke, son of Tom Burke, head of Theatre Associates, has been named general manager of radio station KRSI. The station recently was purchased by Red Owl Stores. J. Warren formerly was associated with KMSP-TV.

Mrs. Edmond Ruben, wife of the president of Welworth Theatres circuit, was elected to the board of Walker Art Center. Mrs. Ruben, a graduate of Wellesley College, is a longtime art collector, and she set up the canteen at Mount Sinai Hospital . . . Visitors at the home of Joe Loeffler, Lomac Distributing Co., and his wife are their daughter Judy, her husband J. E. Shelton jr. and the Loefflers' granddaughter of Los Angeles. Shelton is an executive of Beckman Instruments in Fullerton, Calif.

Paul Hasse, treasurer at the State Theatre, vacationed along the north shore of Lake Superior . . . "The Parent Trap" is set to open at the State here and the Paramount in St. Paul June 30 . . . In an economy move at Paramount, Ernie Lund, a salesman, was named a booker, replacing Ann Krekelberg, who was let out. The position of contract clerk also was eliminated.

Sid Lax, salesman at Columbia, was in a hospital for minor surgery . . . Stan McCulloch has purchased the Hibbing Drive-In from Lyle Carrisch of Wayzata and has taken over operation. It was operated by Mel Davis.

Parents' Behavior Baffles Greater Miami Managers

MIAMI—"Managers of movie theatres all over the Greater Miami area are puzzled by the attitudes of some parents," according to Herb Kelly of the Miami News. "They receive batches of complaints that few films are made that are fit for children to see. Then, when one comes along that is genuine family entertainment, they gripe because they have to pay the low admission prices for the kids.

"Except for infants in arms, tickets for children cost from 25 to 50 cents. When a movie like 'Swiss Family Robinson,' 'Absent-Minded Professor' or 'Atlantis, the Lost Continent' is showing, patronage of parents and kids is heavy. Yet many women complain and say: 'Why should I pay for him? I'll hold him in my lap.' (The truth is, some of the kids are big enough to hold the mothers in their lap.)

"Theatre managers feel that if the movie is the kind mothers want their children to see, they should be willing to pay. It is a lot cheaper than hiring a babysitter."

More Family-Type Films Urged by Women's Council

TORONTO—In a report as chairman of the motion picture committee to the annual meeting here of the Provincial Council of Women, Mrs. W. O. Relyea spoke of the need for more theatre films of the family type and for better programs at juvenile matinees.

Mrs. Relyea declared too many small children were attending theatres late at night, according to a survey in eight Ontario cities, and the majority of pictures were unsuitable for children. She protested against a recent amendment to the Ontario Theatres Act, which reduced the age limit from 14 to 12 years for attendance at shows after 7:30 p.m. when accompanied.

St. Louis Film Council Cites Drive-In Owner

ST. LOUIS—Wilton J. Colonna was cited for showing the most family pictures at his drive-in, the Manchester, at the annual luncheon and installation of officers of the Better Films Council of Greater St. Louis at the Congress Hotel.

George Kerasotes, Kerasotes circuit, Springfield, Ill., was the principal speaker.

Officers installed for the coming year were: president, Mrs. Richard P. Moll of the Board of Religious Organizations; first vice-president, Mrs. John Hogan Miller, St. Louis Archdiocesan Council of Catholic Women; second vice-president, Mrs. John Jamieson, United Church Women of St. Louis; third vice-president, Mrs. G. A. McCalpen, St. Louis Council of Catholic Women; fourth vice-president, Mrs. Frank A. Strake, auxiliary of the St. Louis Dental Society; fifth vice-president, Mrs. O. E. Babcock, Monday Study Club; sixth vice-president, Mrs. Milton Napier, St. Louis Public Schools Patron Alliance; treasurer, Mrs. George S. Guenther, Federated Women's Club of Missouri; recording secretary, Mrs. Roy J. Klosterman, Women's Organization of the National Ass'n of Retail Druggists; corresponding secretary, Mrs. William E. Moore, auxiliary of the St. Louis Medical Society, and auditor, Mrs. Richard Porter, American Legion auxiliary, 11th and 12th districts.

Mrs. Arretus Burt, founder, installed.

Martin Theatres Updating Former Dyersburg Funland

DYERSBURG, TENN.—The Martin, formerly the Funland Drive-In, is undergoing a complete remodeling program on the grounds, concession stands and projection equipment. Recently purchased by Martin Theatres of Tennessee, the theatre has begun operation under the new name.

Considerable work has been done on the grounds to elevate the angle of viewing from the cars. New equipment has been installed in the concession stands and the projection equipment has been changed to provide a brighter picture. New speakers are being installed.

Also being installed are two sets of lights, one to provide a moonlight effect while a picture is on and the other to provide a daylight effect during intermission and after the show. A new exit system will be incorporated into the total program.



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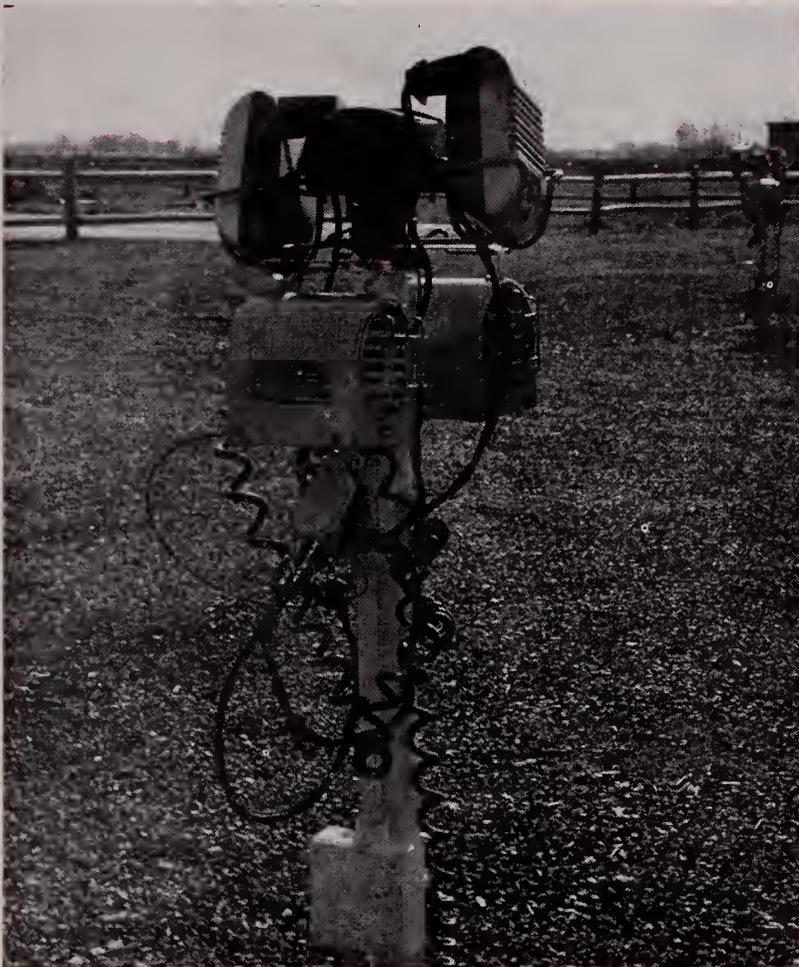
THE

MODERN

JUNE 5, 1961

THEATRE

SECTION OF BOXOFFICE



Symbolic of the best of in-car service at the drive-in theatre is this closeup view of a speaker post with its accouterments for patron pleasure and comfort. The high fidelity in-car speakers topping the post are equipped with coiled wiring for greater ease of handling, and the in-car heaters below are indicative of comfort on chilly or cold nights. The picture was taken at the 1,900 - car Tacony - Palmyra Drive-In Theatre in Palmyra, N. J., a Northeast Drive-In Theatre Corp. property.

featuring *Drive-In
Developments*



c o n t e n t s



DRIVE-IN EXHIBITORS, whether operating year-round or only in the warmer months, have been busy during the winter and early spring, making improvements to their properties in order to make them more attractive and, thus, win greater patronage.

Reports from all over the country advise of such updating, ranging from a single improvement to wholesale remodeling and expansion.

And, now that the outdoor theatre season is in full swing, returning patrons are enjoying the fruits of all this work. A handsome, new attraction board or beautifully landscaped grounds may be the first that meet their eyes. Perhaps, it may be a newly designed screen tower and a whiter surface for better reflectivity.

It may be they will benefit most by what they do not see, but hear—meaning new projection and sound equipment in the booth which deliver a better picture and pleasing sound.

Again, it may be youngsters who have been given the greatest consideration for a 1961 improvement. The kiddies may find that the playground has been enlarged and/or that new or more playtime devices have been added.

Refreshment service may have been the prime target of the recent updating. Many, many drive-ins have expanded their cafeterias in size and scope, and many have redesigned them for speedier service.

Certainly, not least in importance, is the work which has been done to make restrooms attractive and convenient.

And, as mentioned originally, in many cases, the returning patrons will find not one, but all, of these measures have been taken.

All in all, it looks like a great year for people to enjoy outdoor theatre-going and, because the patrons will be happy and pleased, the exhibitors will also be happy and profited.

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I. L. THATCHER, Managing Editor

The MODERN THEATRE Section of BOXOFFICE is included in the first issue of each month. Editorial or general business correspondence should be addressed to Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo. Wesley Trout, Technical Editor; Eastern Representative: Carl Mos, 45 Rockefeller Plaza, New York 20, N. Y.; Central Representative: Ewing Hutchison Organization, 35 East Wacker Drive, Chicago 1, Ill; Western Representative: Wettstein, Nowell & Johnson, Inc., 672 Lafayette Park Place, Los Angeles 5, Calif.

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ANOTHER EXAMPLE OF THE YEAR-ROUND MERCHANDISING SUPPORT YOU RECEIVE FROM THE COCA-COLA COMPANY.

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The Swiss-chalet design of the rebuilt and enlarged screen tower of the Redwood Drive-In Theatre is unusual, if not unique, in outdoor theatres, but is admirably suited to the Redwood's location in the mountainous Salt Lake City area. The apparent "house" beneath the screen provides storage room. The new

tower was only part of a \$200,000 remodeling program that included a new and enlarged snack bar and restrooms, and a new playground. The drive-in theatre is the property of the Utah Drive-In Corp. and its parent corporation, the Sero Amusement Co. of San Diego, Calif.



All grounds of the drive-in—approaches, ramps, etc.—were thoroughly reworked in the spring updating and then all were paved with asphalt. A new

playground was also built and equipped. Landscaping on both the exterior and interior of the theatre is yet to be completed, delayed by heavy rains.

A SWISS CHALET IN MOUNTAIN SETTING

Screen Tower Rebuilt in Distinctive Style as a Part of Drive-In Updating

By HOWARD PEARSON

DISTINCTIVE charm has been given to the Redwood Drive-In Theatre, Salt Lake City, with the completion of a new screen tower styled like a Swiss chalet which fits in beautifully with its setting in this snow-capped mountain section of Utah. Pine trees and rustic wood fencing complete the atmospheric treatment.

MOST MODERN EQUIPMENT

But there this type of treatment ends, and the most modern appointments and equipment take over. The entire grounds, approaches and ramps were completely renovated and all the surfaces paved with asphalt as part of a \$200,000 remodeling and rebuilding program undertaken by the Utah Drive-In Corp. and its parent corporation, the Sero Amusement Co.

The Redwood was redone completely. The new and enlarged snack bar and rest-rooms have been finished with imported Japanese ceramic tile. New sound equipment and speakers were installed, and a new playground was built. The latter, in addition to the usual swings, slides and teeter-totters, features a twin slide topped with a replica of an old fort. The fort is not only picturesque, it provides a safety feature as it forces the youngsters to sit down before beginning their descent. The slide was built by employes of the theatre.

The 985-car drive-in is located in an area that at one time was mosquito-and weed-infested, but the mosquitos have been brought under control through constant work and the weeds have been eliminated. A big help in this direction is the fact that vacant property nearby is being filled up with subdivisions.

SUPERVISED BY BUNTING

The updating work, which was started early in the spring, was supervised by Warren Bunting, who, around the middle of May, was transferred from the Utah operations of Sero to the San Diego offices. Michael Pilaris, his assistant, succeeds Bunting in Utah.

Only landscaping remains to be completed, having been held up by very inclement weather this spring.

The Redwood reopened early in May with Pacific Coast film executives present. The visiting officials were W. H. Oldknow, president of Sero Amusement Co., and Charles P. Skouras jr., partner in Sero.

CREDITS: Sound equipment: RCA • Speakers: Sero Amusement Co. • Play equipment supplied by RCA.



An indication of the natural beauty of the theatre and its location is shown in this picture of rustic wood fencing which surrounds the theatre, and the grouping of pine trees. Shrubbery and plants are to be added in the coming months, as well as trees.

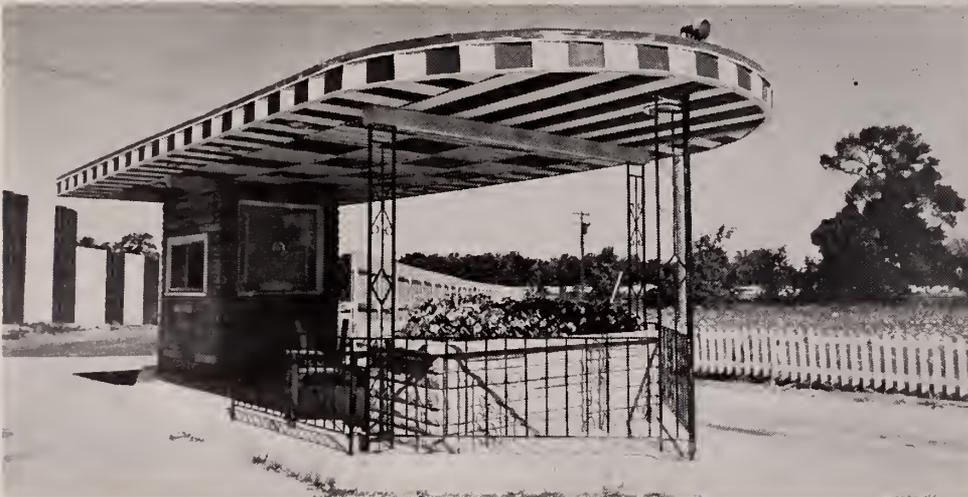


The approach to the Redwood provides this interesting view. Wagon wheels decorate the supporting posts of the attraction board and it is topped by the famous theatrical masks of comedy and tragedy. The long drive up to the boxoffice is well lighted.

Three New Drive-In Ideas for Showmen With Promotion or Building in Mind



A new delight for youngsters at the Skyview Drive-In Theatre, Belleville, Ill., is this pink and gold Circus Train, similar to the one in Disneyland, which Bloomer Amusement Co. had Miracle Equipment Co. build especially for the theatre. Unusual feature of the cars are the rafts. The train is also used to promote attendance at the drive-in and, as on this before Easter occasion, is often paraded in the business districts of towns in the drawing area. Drive-in attendants, dressed as clowns, bunnies, a lion and a "bum," gave out free eggs, balloons and suckers. At left are Wesley Bloomer and Ralph Oughtan.



This gaily canopied fieldstone boxoffice is at the North Flint Drive-In Theatre, Flint, Mich. Interesting touches are the small patio and chairs, fronted by the stone planter, and the iron grillwork.



Although this is a picture of a new hamburger emporium in Oklahoma City recently opened by J. Eldon Peek of Oklahoma Theatre Supply Co. and Mo-Kon Theatre Supply Co., its interesting and spirited design could well be adapted for a drive-in concessions building.

'Float With Coke' Again To Be a Summer Promotion

The popular "Float With Coke" promotion is being repeated this year by the Coca-Cola Co. at the request of thousands of outlets across the nation.

Teaming, as it does, two high-profit, fast-moving items—Coke and ice cream—the promotion offers concessionaires and other outlets an opportunity to greatly step up the sales of these items.

Heaviest impact of the promotion is timed for June, July and August, months when the demand for the two products is highest.

Many, colorful point-of-purchase display pieces are being made available by Coca-Cola, and the promotion will be backed by more than a million dollars worth of spectacular advertising designed to register more than 2½ billion consumer impressions, plus national network television.

The advertising program will include national magazines, outdoor posters on the nation's highways, spectacular bulletins at key traffic points throughout the United States, illuminated photomurals in principal transportation centers, and, on television, the Ozzie and Harriet Show, seen by 21 million viewers a week.

In addition to this national advertising program, the promotion will receive strong support in local newspapers and via local radio and television.

Continental Hot Food Vender Ready for August Delivery

Continental hot food platter and casserole vending machines, with an entire cafeteria service blueprint, will be available for delivery to vending operators in August, this year, according to Harold Roth, president of Continental Vending Machine Corp. This cafeteria design service will be free to operators.

At the same time several frozen food suppliers in all parts of the country will have available qualified frozen food platter menus that meet Continental's high standards, he said.

Roth added that no Continental-Apco equipment is ever franchised, thereby discounting all rumors to that effect. "All operators will be able to purchase these Continental-Apco revolutionary hot food venders. There are absolutely no strings attached.

"The full-line menus of hot food platters will be available from several suppliers around the country on the same basis as operators presently buy coffee, syrups, cups, cigarets, and other supplies. We have no connection with any frozen food suppliers. Continental-Apco is in the business of making and selling the finest vending equipment in the world," Roth said.

Roth also explained no franchised operation could be tied-in with the sale of Continental machines. "We do not believe in franchise methods," he insisted. "We feel that every single operator has the right and the privilege to purchase his machines and supplies without any tie-in deals of any nature."

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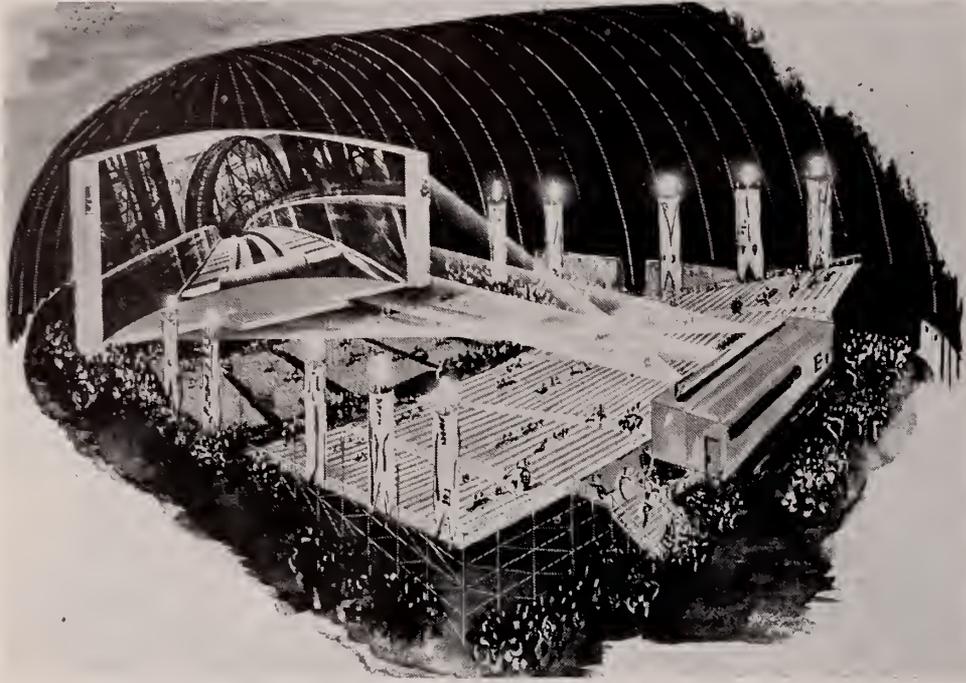
Twenty-four hour selling, through vending machines, is the only way to satisfy desires before they disappear. But odd-hour vending should not stop with the success of coffee, cigarettes, sodas and sandwiches. Have you overlooked any profitable products for 24-hour selling? As you broaden your vending vision remember to specify National Rejectors, the world's largest manufacturer and distributor of coin and currency handling mechanisms.



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Mobile Cinerama to Go on Road in France in July



The revolutionary means of exhibiting Cinerama motion pictures that will be inaugurated in the first tour of Itinerama at Angers, France in mid-July, is shown in this artist's conception. Shown are a segment of the 210-foot-long x 144-foot-wide x 62-foot-high, inflatable, plastic, balloon-theatre; its 3,000 seats; trailer truck booth for the three cinerama projectors; the 100 foot, deeply curved screen and the interior light towers (along the sides of the interior). The completely self-contained mobile-Cinerama travels in a forty trailer-truck caravan containing the inflatable theatre, 3,000 seats, generators, air pumps, restrooms, ticket booths, and full kitchen and sleeping accommodations for the 50-man crew.

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ONLY \$49⁵⁰

Instant hits with all the playground cowpokes! Safe, exciting way for children to "let off steam", giving parents a chance to relax. Lively spring action. Ponies molded of heavy duty fiber glass in permanent solid colors. Satin aluminum finish on metal parts. Seat height, 26"; shipping weight, 30 lbs.

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Van Myers Exhibit Chairman

Van Myers, vice-president and director of Wometco Enterprises, Inc., Miami, Fla. has been named exhibit chairman for the forthcoming Motion Picture and Concessions Industries Tradeshow to be held at the Roosevelt Hotel, New Orleans, October 8-11. This event is being cosponsored by the National Ass'n of Concessionaires and Theatre Owners of America and coincides with the dates of their conventions. Augie J. Schmitt, Houston Popcorn & Supply Co., NAC's executive vice-president, is general convention chairman for 1961.

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You are assured Greater Value, Safety, Brilliance, Color, Flash and Noise.

Spectacular LIBERTY FIREWORKS are the greatest boxoffice attraction because they are the world's finest! They pay for themselves in increased attendance.

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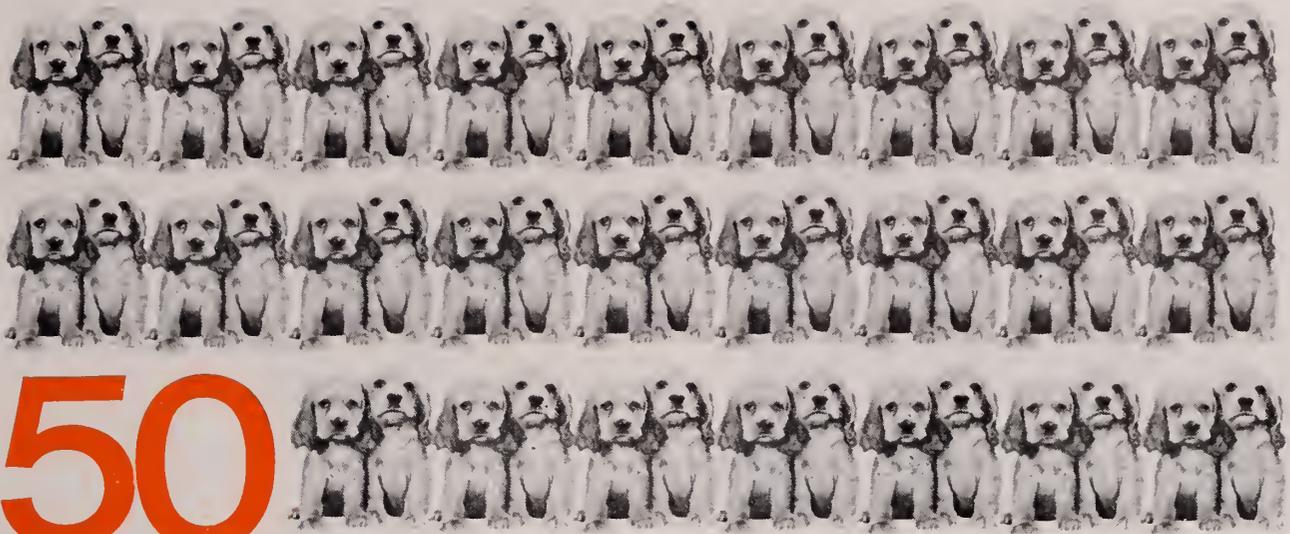
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- ★ Colorful point-of-sale material to help you realize the extra profit from stepped-up Orange-CRUSH sales!

Let these puppies boost your sales and profits by promoting the Orange-CRUSH Sweepstakes. 500 prizes in all for your customers to win. Best of all, there's nothing for you to do except display the entry blanks (attached to each counter card) where your customers can reach them. If you already feature Orange-CRUSH, take full advantage of this promotion. If you don't, now's the

CRUSH INTERNATIONAL, INC.



time to put Orange-CRUSH to work at your fountain. It's the best-known, best-liked, fastest-selling orange drink anywhere. For sales and profits, join the RUSH TO CRUSH! Ask about our Old Colony syrups: tropical punch, root beer, grape, vanilla, wild cherry, strawberry, lemon-lime, Buzz, ginger ale. And be sure to ask about CRUSH-Lemonade—with the taste of home-made lemonade.

2201 Main Street, Evanston, Illinois

Former Theatre Lives On as a Fun Center



Although the marquee of the former Kent Theatre, Newark, N. J., no longer advertises film fare, it still lights up with words spelling fun and entertainment: "Bounce - a - While, American Trampoline Center." The old theatre became the first and, to date, the only indoor trampoline center on the Eastern Seaboard. Besides offering physical entertainment, it also serves as a gathering place for neighborhood youth. A juke-box and soda on tap makes it an excellent place for young dates, especially during winter months when cold curbs outside activities. So, the old movie house has survived the times, goes on living as a house of fun and laughter.

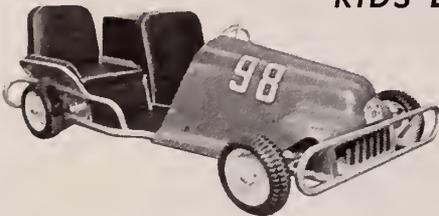


The floor of the auditorium of the Kent was leveled as may be seen to make way for the new fun equipment. Six trampoline pits were installed in front of the former proscenium area.

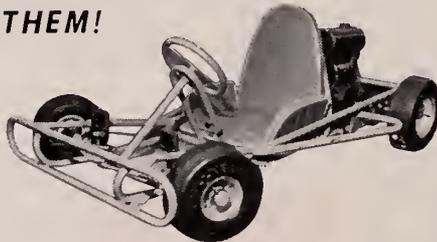


Marilyn Allwyn of Phil Silvers' "Do-Re-Mi" show almost hits the ceiling as Instructor Andy Pazinski stands by. Pazinski is a former national tumbling champion.

PLUS BUSINESS for DRIVE-INS—DAY or NIGHT WITH THE "TRACK RABBIT" MIDGET CARS KIDS LOVE THEM!



SUPERVISED DAYTIME RACING
RACES FOR AWARDS AND TROPHIES CAN BE HELD DURING DAYLIGHT HOURS. YOUR PROFITS INCLUDE THE SALE OF CARTS, RACING HELMETS, GOGGLES, ETC., PLUS REFRESHMENTS FOR SPECTATORS, ENTRY FEES, ETC.



BIG PROFITS IN CONCESSION RIDES
WHAT YOUNGSTER COULD RESIST DRIVING ONE OF THESE MIDGET RACERS AROUND THE TRACK! SPECIAL CONCESSION MODEL WITH BUILT-IN SAFETY FEATURES AVAILABLE. MOM OR POP CAN DRIVE THE 3-7 YEAR OLD.

TRACKS ARE SPRINGING UP ALL OVER THE COUNTRY. PUT ONE IN AT YOUR DRIVE-IN OR ELSEWHERE AS A RENTAL TRACK OPERATION. TRACK PLANS, CARS, AND COMPLETE INFORMATION (INCLUDING AN INSURANCE PACKAGE) AVAILABLE TO HELP YOU SET UP A MONEY-MAKING ATTRACTION.

WRITE—WIRE OR PHONE

PRESSWELD, INC.

SEBRING, OHIO

LITERATURE

The following concerns have recently filed copies of interesting descriptive literature with the Modern Theatre Information Bureau. Readers who wish copies may obtain them promptly by using the Readers' Service Bureau coupon in this issue of *The Modern Theatre*.

A NEW BROCHURE, which describes the application of Strong Super Trouper follow spotlights in theatres and shows typical installations of this equipment, is available free from The Strong Electric Corp. The Super Trouper has an exclusive lens system which eliminates light loss.

A FREE BROCHURE on Negative Ion Air Purification has been prepared by Vita-Aire Process Co., Inc. The literature describes the company's patented negative ion generation process, successful in destroying nearly all kinds of odors, mold, mildew, airborne bacteria, gasses, dust and smoke. Portable plug-in models and duct-type Vita-Aire units are available to purify air up to a million cubic feet.



DRIVE-IN THEATRE CAR COUNTER

Note dials of TWO Veeder-Root counters.
Each driveway past "Box-Office"

COUNTED ON SEPARATE COUNTER

Comes complete with cumulative counters, driveway treads and ALL parts at \$99.50
With turn-back to zero counters \$114.50
"One Way" Counter (IN ONLY) \$164.50
(Single Lane Counter \$79.50)

K-HILL SIGNAL CO.

UHRICHSVILLE, OHIO

Promotion Idea Makes Every Patron a Traveling Ad



Auto Bumper Signs . . . a new low-cost advertising medium for Drive-In Theatres. These colorful "Traveling Billboards" ride free on your patrons auto bumpers . . . put your message on the road, everywhere.

Screen processed on pressure sensitive stock in a choice of poster, brilliant Day-Glo colors, or reflective ink.

Write for free Promotion Kit featuring Drive-In Theatre samples, Day-Glo color chart and circular describing 3 different price series.

ACE-HI DISPLAYS, INC.

43 Michigan St., N. W. Grand Rapids, Mich.

Questions and Answers on Tax Rulings On Improvements to Leased Property

Regulations have been released by the Internal Revenue Service on depreciation and amortization of improvements you make on property or equipment you rent.

By PAUL LOCKWOOD

IMPROVEMENTS YOU make on property or equipment you lease can be profitable or costly taxwise. It all depends on how you handle this investment on your tax report for your theatre.

Here are some questions and answers on the latest rulings issued by the Commissioner of Internal Revenue that will help you save income tax dollars.

What is this ruling on leases?

Section 178 of the Internal Revenue Code establishes rules for determining the amount of deductions allowable to a lessee for depreciation or amortization of improvements made on leased property or equipment.

What is the difference between "depreciation" and "amortization"?

Section 178 defines "depreciation" as "the deduction allowable for exhaustion, wear and tear of assets." This is based on the physical life of the asset or its useful life in your business.

The term "amortization" means "the deduction allowable for the recovering of the cost of buildings or other improvements made on leased property by the lessee." This is based on the term of the lease and applies unless you are under a binding legal obligation to make the improvements.

What is the effective date of this new regulation?

Although the Treasury decision is recent, the provisions are applicable with respect to costs of acquiring a lease incurred, and improvements begun, after July 28, 1958.

How do you determine the amount of deduction that is allowable?

There are two basic plans that can be used depending on the circumstances. One plan is to deduct the cost of the improvements over the estimated useful life of the improvement. The other plan takes annual deductions over the period of time remaining in the lease.

For instance, with an improvement of \$20,000 with an estimated useful life of 20 years, the annual deduction under the first plan would be \$1,000. However, if there were ten years left on the lease, the annual deduction under the second plan would be \$2,000.

What are the requirements to spread the cost of the improvements over the remaining term of the lease?

Specifically the requirements in Section 178 of the Internal Revenue Code are:

1. Improvements must have been started after July 28, 1958.
2. You must not be under a binding legal obligation to make the improvement.

3. You must not be related to the owner of the property on which the improvement is made.
4. The portion of the lease remaining must be less than 60 per cent of the estimated useful life of the improvement.

5. You should be reasonably certain that the lease will not be renewed, extended or continued beyond the term of the lease.

When you meet these requirements, you can take an annual deduction based on the remaining term of the lease . . . otherwise it will be based on the estimated useful life of the improvement.

What relationship between the owner of the property and the lessee voids this requirement?

Section 178 (b) (1) defines related persons as members of an affiliated group and the family of an individual including only his spouse, ancestors and lineal descendants. This provision is included in

Continued on page 14

LONGER LIFE "UNIVERSAL" SPEAKER LOW MAINTENANCE
THE BIG DIFFERENCE IN QUALITY

Speakers are subjected to alternate 100 hour ultra violet heat and salt spray submersion test

Your Assurance of the Best



Speaker units have two season warranty. Liberal trade allowance after warranty expires.

YOUR THEATRE NAME ON SPEAKER NO CHARGE

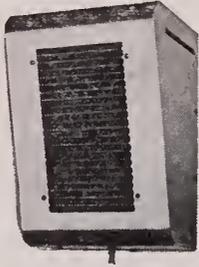
Perfect Reproduction • Rugged Permanent Mold • Customer Satisfaction • Aluminum Housing



TWO WAY POST SPEAKER
Serves two cars for areas you cannot watch . . . front and back ramps . . . truck areas, etc.



STANDEE SPEAKER
Post mounting . . . cast aluminum weather proofed 6x9 speaker unit tamper proof volume control . . . matching transformer



CONCESSIONS SPEAKER
Wall mounting . . . metal housing weather proofed unit . . . use in concession building, proj. room, rest rooms, office

MODERN TRAFFIC CONTROL



A complete line of lighting for every requirement. Light your drive-in for safe and faster traffic movement. Reduce accident hazard, avoid confusion. Ask for our circular an planned drive-in theatre lighting.

THREE WAY RAMP LIGHT

Shows ramp number, full sign, roadway down light.

® Pat'd

A NEW DRIVE-IN SCREEN COATING



- ★ Superwhite . . . stays white.
- ★ Can be brushed . . . roller coated . . . sprayed.
- ★ Maximum hide and coverage.
- ★ Greater resistance . . . cold, heat, rain.

Lower Original Cost . . . costs less to maintain. It is a real money saver.

World's Largest Manufacturer of Drive-In Theatre Equipment.

Drive-In-Theatre
Manufacturing Company

505 WEST NINTH ST HA 1-8006 or 07 KANSAS CITY, MISSOURI

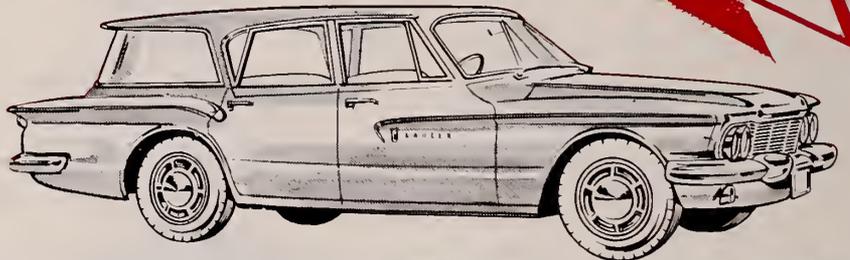
WIN A FREE TRIP

AWARDED BY
PEPSI-COLA COMPANY



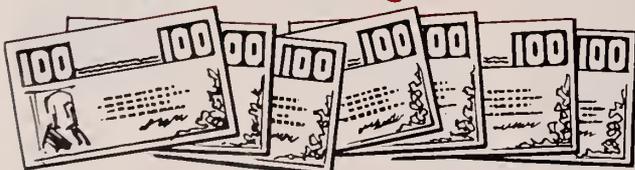
CONTEST OPEN
TO ALL THEATER
CONCESSION
MANAGERS IN
U.S. AND CANADA

2nd Prize



1961 DODGE LANCER COMPACT STATION WAGON

3rd Prize to 10th Prize
\$100 U.S. Savings Bonds



11th Prize to 20th Prize
\$50 U.S. Savings Bonds



PRIZES!

Here it is—the FIRST PRIZE! Win a fabulous round-trip flight for two from New York to Europe and back on famed Irish International Airlines, the Friendly Jet Airline. You fly first-class Golden Shamrock Service—the ultimate in elegant travel—to Dublin, Paris, Zurich and Rome. In addition to the flight of your life, you will receive \$500 in cash to help make your dream of seeing Europe come true! The trip may be taken any time up to December 31, 1962.

TO EUROPE FOR TWO!

VIA **IRISH**  **AIRLINES**



Promote July as "PEPSI 'N POPCORN MONTH"

Here's all you do to WIN!

1. Put together an effective, hard-selling concession promotion for July Is "Pepsi 'n Popcorn Month." Make your whole city aware of it, merchandise it to the full—and you'll sell **both** related items **big** when July Is "Pepsi 'n Popcorn Month" in your theater!

2. Make up a scrapbook or folder of your promotion campaign. Include everything connected with your "Pepsi 'n Popcorn" promotion—photographs, ads, other material used or received. Write it up, telling how you put your whole profit-building promotion together. Don't worry about neatness—it doesn't count. Make your scrapbook big or small, uncluttered or jammed—but **make it!**

3. Send your scrapbook to:

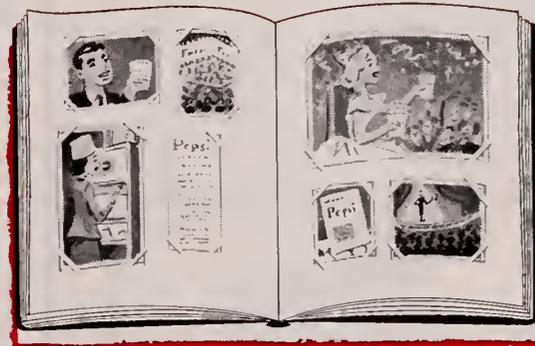
National Association of Concessionaires
201 North Wells Street, Suite 818
Chicago 6, Illinois

Entries must be in by September 1, 1961.

JUDGES

1. Russell Fifer, Executive Director
National Association of Concessionaires.
2. James McHugh, Editor
Amusement Business Weekly.
3. William Smith, President
Popcorn Institute.

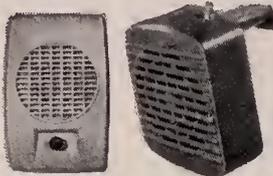
**KEEP A
SCRAP-
BOOK
OF YOUR
PROMOTION
—IT'S YOUR
CONTEST
ENTRY
BLANK!**



Quality stands out when you buy BALLANTYNE

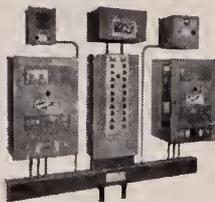
QUALITY SPEAKERS

Famous Dub'l Cone and Single Cone Speakers are unequalled. Tough protection against shock, pressure, weather and water. Exceptional engineering gives unusual fidelity, range and reception. Six different series in all price categories.



QUALITY AMPLIFIERS

Ballantyne MX and RX systems, specifically engineered for drive-ins—not adaptations. Designed and engineered for drive-ins with ample power for the present and future.



QUALITY SOUNDHEADS

Flawless tone. Heavy duty gear boxes and perfectly balanced filter fly-wheel. Exciter lamp assembly tilts out for easy access. Years and years of use by hundreds of drive-ins throughout the country.



When you buy Ballantyne, planning goes with it. Countless owners and operators have relied on Ballantyne equipment, help and advice on how to build a better, more economical drive-in.

The **Ballantyne** Company
1712 Jackson Street Omaha 2, Nebraska

A PERFECT GIVEAWAY!

Here's the perfect promotion for Grand openings, Anniversary celebrations or just to say "Thank You." Dewy fresh vanda orchids or the popular everlasting woodrose will make your next promotion a real success. Write or wire for brochures.

All flowers shown approximately 1/2 size.



Style B-1 • Exquisite double Vanda Orchid Corsage, dressed in foil holder. (Also available in plastic vial)

Flowers of Hawaii

670 S. LAFAYETTE PARK PLACE
LOS ANGELES 57, CALIFORNIA

NOW! OUTDOOR SCREEN PAINT THAT LASTS LONGER

SPATZ STIP-TEX

DRIVE-IN SCREEN PAINT

The Perfect Coating To Brighten Your Screen

Creates a lenticular effect. Gives your audience a cleaner, clearer picture from any angle.

This quality coating eliminates at least one screen repaint job every two years.

Used by more theatres than any other paint.

Don't Forget Spatz FREE Color Styling Service For Your Whole Theatre

Call your

National Theatre Supply Today.

(Branches everywhere)

TAX RULINGS ON IMPROVEMENTS

Continued from page 11

the new rulings to eliminate the possibility of improving property owned or controlled by the lessee and amortizing the cost over the short term left on the lease.

Thus, if the lessee is the brother or sister of the lessor, the lessee and the lessor will not be considered to be related persons for this section. Or, if the lessor leases property to a corporation of which he owns 80 per cent or more in value of the outstanding stock, he shall be considered a related person . . . less than 80 per cent of the stock and he is not considered related.

How do you determine the 60 per cent provisions of this regulation?

This is determined by taking 60 per cent of the estimated useful life of the improvement. If this amounts to more than the remaining term of the lease, you cannot make annual deductions on the basis of the lease term.

For instance, if you erect a building that has an estimated useful life of 30 years on property you rent, you would take 60 per cent of 30 years . . . 18 years. If your lease has a remaining term of only 15 years, this would be used for amortization deductions because it is less than the 60 per cent of estimated useful life of the building.

On the other hand, if your lease has a remaining term of 15 years and an option to renew for another ten years, this would be a total of 25 years or more than the 60 per cent—18 year figure. In this case you would need to depreciate the improvement over the estimated useful life of the building.

Is it necessary to include the renewal or extension period in the 60 per cent calculation?

Yes. If there is reasonable certainty that the lease will be renewed, extended or continued, this period must be added to the remaining term of the lease. This applies even though there is no written instrument indicating that the lease will be renewed (subsidiary company leasing from a parent company, for instance).

You can save income tax dollars when you improve property or equipment you rent if you are careful and follow the above suggestions. And, these tax dollars saved will help offset the out-of-pocket expense you have in improving the property.

Plan Furnace Check Now

Make a note on your calendar to set up a date with your furnace man to check your heating equipment before you place it in operation this coming fall.

The National Board of Fire Underwriters points out that July and August are good months in which to get this work done, for servicemen at that time are the least busy. Studies show that nearly every tenth fire is caused by defective heating units.

By making sure your furnace is in tip-top shape, you will have not only taken an important step in making your theatre fire-safe, but will have taken out good insurance against a furnace breakdown.

NO COMPETITION!

■ Popcorn means **EXTRA PROFITS** because it doesn't compete with your candy stand! ■ People prefer it pre-popped and heated, proven in theater sales! ■ This is the most popular popcorn machine because of its perfected service-free performance!



USES PRE-POPPED CORN uniformly heated and served at just the right temperature — your assurance of quality and customer satisfaction.

SIMPLEST SERVICE-FREE OPERATION. No need for special ingredients or popping mechanisms. Revolutionary engineering streamlines your popcorn business for maximum profits, gives foolproof, pilfer-proof operation.

APCO'S POPCORN SHOPPE

JUMBO 24-OUNCE CUP. Vends delicious hot popcorn in the most popular size container.

KEEPS SELLING AFTER CANDY STAND CLOSES. Has a tremendous 200-cup capacity and 225-cup popcorn capacity.

MODULAR CABINET. A match in style and dimensions with APCO SodaShoppes and the Continental 30-Column Corvette Cigarette Vendor for a beautiful unified front.

*the **BIG** profit-builder for theaters, amusement areas, kiddie parks!*

FOR INFORMATION, MAIL THIS COUPON NOW!

CONTINENTAL-APCO, Inc.
1270 Avenue of the Americas, New York 20, N.Y.

Gentlemen: Please rush me the facts and figures about APCO's Popcorn Shoppe.

Name _____

Address _____

City _____ Zone _____ State _____

B-661

CONTINENTAL-APCO INC.

A Subsidiary of Continental Vending Machine Corp.

The World's Foremost Pioneers of Automatic Vending Equipment

1270 Avenue of the Americas (Rockefeller Center)

New York 20, N.Y. • PLaza 7-3123

REFRESHMENT

Service

ADDED INCOME OPPORTUNITIES FOR PROGRESSIVE EXHIBITORS

COTTON CANDY, SNOW CONES CLICK IN HARDTOPS

No Maintenance Problem
With Either Item If the
Right Equipment Is Used

COTTON CANDY and SNOW CONES have proved highly successful and welcome new items in the indoor houses served by New England Theatres Service Corp. and, according to Jack O'Brien, there is no maintenance problem with cotton candy and while there could be one with snow cones, they have lied it.

The cotton candy dries up and can be swept up or vacuumed easily, and there is not enough coloring involved to cause any trouble. It's essential, however, that the machine have a glassed-in top so that the floss is kept out of the theatre.

As for snow cones, when they were first inaugurated by New England Theatres, the paper cones were served with wooden spoons which the kids threw on the floor. The surplus syrup stained the floor and carpeting. According to O'Brien, they did find a detergent (Wyandotte F-100) which cleaned this up satisfactorily, but it was a headache and time-consuming. The solution has been to serve snow cones with jumbo straws and the kids suck all the syrup from the cones.

Louis Kenney of the Capitol Theatre, Allston, Mass., first suggested the sale of cotton candy two or three years ago, but upon investigating, O'Brien found that only the open-type candy machines were available at that time. When Gold Medal came out with the glassed-in top, New England Theatres bought and installed their first one at the Capitol with phenomenal success.

IN NEARLY ALL ITS THEATRES

Since, machines have been installed in all of the circuit's theatres where they have room for one of them. Under ordinary circumstances the machine can be incorporated into the existing concessions stand and operated by present personnel without extra cost.

There should be room for isolating the candy machine from the counter, and even setting it up as a separate unit away from the stand on busy days. This calls for additional help, but it is well worthwhile, O'Brien says. Under extreme pressure, it has been found that it pays to have two people operate the cotton candy stand, one to make the cone and the other to sell and make change.

The operation of cotton candy is rather



Manager Louis Kenney is standing beside the enclosed cotton candy machine which is an important adjunct to the Bazaar of Treats in the Capitol Theatre, Allston, Mass. At the opposite end of the stand is the snow cone setup. Both items have been a tremendous success at the Capitol and other houses served by New England Theatres Service Corp.

a slow process in comparison to the many who want to purchase, and will cause the regular stand to become jammed up if not isolated during the busy hours. Cones can be made up in advance in anticipation of a break, and will retain their shape and size for up to half an hour, or so.

SNOW CONES IN 50% OF HOUSES

"We tried snow cones in a few of our theatres about a year ago," said O'Brien, "and found that where there is a large child attendance we were very successful. After waiting a few months to see whether or not they were just a novelty, we installed them in over 50 per cent of our houses.

"We watched other items, especially ice cream, to note if snow cones took away from their sales. We have seen nothing but improvement in these houses. Every one of these houses has increased its per capita and its percentage profit over the year. Snow cones are strictly a child item, where cotton candy has some appeal to the teenage group and even some adults."

In addition to the permanent installations, New England Theatres has a complete unit of the snow cone machine and one for the cotton candy available for shipment to any of its houses when it has a special children's attraction booked.

"We have had extremely good luck in large metropolitan city houses where they are playing a 'Toby Tyler' or 'Shaggy Dog' type of picture. We always try to set these stands up as a separate unit away from the regular stand. Both snow cones

and cotton candy are sold for ten cents generally. However, with a special setup for a one-week stand in our larger theatres we will charge 15 cents and find no opposition. But this is done only when these items had not previously been sold in that particular theatre. In other words, they were new items."

An effort is made to discourage patrons from taking either of these items into the auditorium, but as in the case of soft drinks it is almost impossible to prevent it. However, O'Brien says, we have had very little trouble or complaints on any of these items.

Five flavors are currently available for cotton candy.

SOME HAVE SEPARATE SHAVERS

Although the noise from the snow cone machine is not excessive, some machines have separate ice shavers so that the shaving machine can be used away from the theatre proper.

Snow cones and cotton candy have proved "sensationally successful" in the New England Theatres houses and are the kind of high profit items needed to offset rising costs.

Incidentally, on longer pictures, this circuit has found it good practice to cut in at a strategic half-way point for an intermission. Before the show starts, it is announced that there will be an intermission, then when they put the "intermission" slide on the screen they do a splendid business. In fact, O'Brien says, the patrons enjoy the "break" on long pictures.



HOT DOG TIME!

July Is the Month of the 'Big Sell'

EVERY INDOOR or drive-in theatre exhibitor who sells hot dogs should get set now to take advantage of the tremendous national promotion which will be given to the tasty snack during the entire month of July.

The first step is to contact the local meat packer who supplies the theatre for cooperative assistance and information regarding promotional material available. Then the theatre manager should decide upon the kind of event which might prove most profitable in his location. A number of special ideas have been fully developed, with detailed instructions, by the sponsors of National Hot Dog Month (see box) and there is certain to be a good one for each theatre. A few are discussed here.

HOT DOG EATING CHAMP

HOT DOG EATING CONTEST—Perhaps one of the most appealing ideas is a contest to pick the Hot Dog Eating Champ. With virtually no more expense than the cost of the wieners (bakeries will often supply buns for the advertising) the theatre can gain wide word-of-mouth advertising, plus always acceptable human interest publicity stories.

Rules of the contest call for a child to eat three hot dogs in three minutes. Those who do this advance to the finals. Finalists eat for endurance and the youngster who eats the most hot dogs without any time limit will be crowned the champ.

"Gold" hot dogs, 2½-inches long, and suitably mounted are available for prizes.

CONTEST FOR HOT DOG QUEEN

MISS HOT DOG QUEEN CONTEST—Time has proven that publicity connected with the selection, crowning and honorary activities of "Queens" is rarely equalled by any other effort. Announcement that the theatre is going to conduct a city-wide elimination for a Miss Hot Dog Queen can be made in regular advertising, or the word can be spread via radio or television.

Point-of-sale announcement is another frequently used method for any kind of contest. In this case the meat packer inserts entry blanks with each pound of hot dogs.

A panel of judges, men and women of some prominence, should be selected to judge each contestant on beauty and poise when they appear in a pageant at the theatre. A queen and three members of her court should be selected, and the queen should be crowned by last year's queen, if there was one, or some local celebrity.

PROMOTIONS AVAILABLE—National Hot Dog Month, July, 1961, has been so designated by the U. S. Department of Commerce. Since its inception six years ago, this nationwide recognition and promotion of America's favorite snack has created great public interest and chalked up high commercial success.

The big promotion is sponsored for the meat industry by Tee-Pok, Inc., manufacturer of cellulose casings. This year, under the direction of the National Hot Dog and Sausage Council, recently established by Tee-Pok, more talent and energy than ever before will be devoted to the success of the hot dog promotion.

Promotional material, including point-of-sale signs, film trailers, etc., described on this page are available from the meat packers around the country who supply both indoor and drive-in theatres, as well as cooperative help in putting the big drive over.

Miss V. Wertheimer of the Hot Dog and Sausage Council, who may be addressed at 3520 S. Morgan Street, Chicago 9, has also offered to be of assistance.

TIE-IN WITH KID BASEBALL TEAM—Contact the team manager and arrange to have a photo taken of the team and its star. A picture which always captures interest of the newspaper and readers is one where the merchandise is oversized. A six-foot hot dog in a loaf of French bread will do the trick. This is a good opportunity to have Miss Hot Dog Queen, or another pretty girl, serve the giant hot dog to the star. Be sure each person in the photo is named.

Another photo possibility is a picture of hot dogs being purchased at the concessions

stand. Estimate the number of hot dogs to be eaten at the theatre during the season, and include this figure in a brief news story with the photo.

THE HOT DOG SOCIETY OF AMERICA—Membership buttons are available to be distributed to small fry, Little League teams, at TV record hops, etc., a program with natural appeal to the "junior joiners." Banners and streamers urging "Join the HOT DOG Society of America" are available for point-of-purchase display.

GIVEAWAYS—Balloons shaped like hot dogs or like the illustration at top of this page are excellent giveaways for children who are born collectors.

NATIONAL PROMOTION PROGRAM

Promotion at the national level which will underscore local efforts includes the kickoff of the membership drive of "The Hot Dog Society of America," a just-for-fun club designed to further stimulate active interest and enjoyment of hot dogs, which has been accomplished by naming stage-screen-radio-TV star, Red Skelton, as national chairman. (Story and photo showing Skelton administering the "swearing-in" ceremony—three hot dogs to be consumed—to Jay "Dennis the Menace" North are available for local use.)

One of Europe's most-recognized chefs, from the land where sausages were born—the Stuttgart area of West Germany—is being brought to the United States for a whirlwind, three-week tour. He will meet an initial press conference in New York City upon arrival, and appear on several nationwide broadcasts to launch his coast-to-coast hot dog tour.

RADIO AND TV SCRIPTS

Hot dog recipes are available from headquarters for local newspaper publication and, in addition, exclusive recipes will be sent from there to selected food editors. Recipes, facts, history and other material will be distributed in script form to local radio and TV stations for use on daytime women's programs.

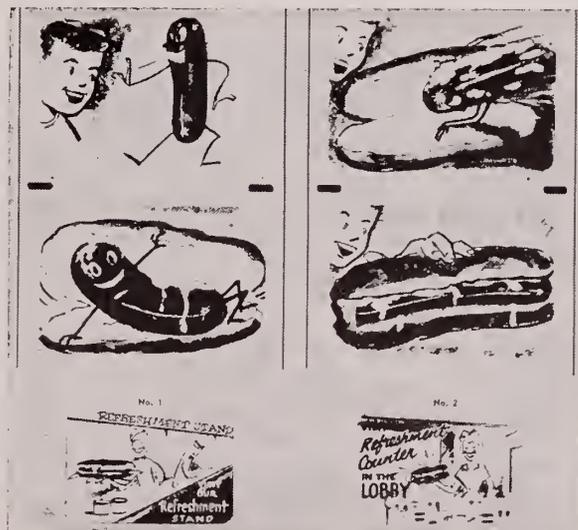
Providing "top cover" support will be full-color spreads in national magazines.

TV films in one, three and five-minute segments on "The History of the Hot Dog" have been prepared and will be used by meat packers in many areas.

July is truly the month to follow the promotion slogan—"Put on the Dog with Hot Dogs!"

Screen Trailers for Drive-Ins and Hardtops

At right are scenes from a one-minute movie trailer—part animation, part live—in full sound and color, which is available through meat packers. It may be had with ending No. 1 for drive-in theatres, or with the second ending which is more suitable for indoor houses. Either is designed to send theatre patrons scurrying out of their seats or cars to buy hot dogs. The trailers are in addition to a great variety of promotional materials and point-of-sale displays available which are touched upon in the accompanying article.



TREMENDOUS PROFITS!!

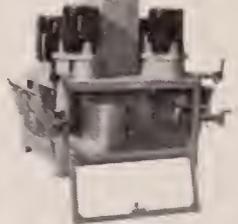
Now Fresh Fruit Sundaes, Pineapple and Strawberries from stainless steel pans!

Both juices for snow cones and fresh fruit for sundaes dispensed from one machine

HERE'S HOW TO MAKE

BIG MONEY WITH "SNOW MAGIC"

No Gears! No Pulleys!
No Belts! No Oiling!



THE NEW SNOW CONE MACHINE

Capacity, 50 cones every 30 seconds.

The Bert's "SNOW MAGIC" machine combines eye-appealing beauty with perfect mechanical performance and large capacity. "Snow Magic" is easy to operate and is Fully Automatic. A Snow Cone costs 1/4 to 1/2c and usually sells for 10c... that's profit!

Distributors of famous Victor's QUICK MIX dry flavor concentrates.

FREE SAMPLES WITH EACH MACHINE

SAMUEL BERT MFG. CO

Fair Park Station, Box 7803, DALLAS, TEXAS

MANLEY

"The Biggest Name in Popcorn"



- MACHINES
- SALT
- POPCORN
- BAGS
- SEASONING
- CARTONS

FOR THE FINEST, FRESHEST SUPPLIES, AND MOST PROFITABLE EQUIPMENT, CONTACT...

MANLEY, INC.

1920 Wyandotte • Kansas City 8, Mo.

QUICK AS A WINK... and TWICE AS EASY...

TO FILL POPCORN BAGS AND BOXES WITH THE NEW PATENTED **SPEED-SCOOP**

THOUSANDS OF DELIGHTED USERS

ONLY \$2.50 AT YOUR THEATRE SUPPLY OR POPCORN SUPPLY DEALER

SPEED-SCOOP 109 THORNTON AVE. SAN FRANCISCO, 24

Musical Promotion Plays Merry Tune On Theatre Concessions Cash Register



Black sketches of musical instruments against a white backdrop, musical scores and L.P. record covers formed this attractive display at the concessions stand of the Nortown Theatre, Toronto, Canada. Colored spotlights highlighted the merchandise, and a speaker above the bar carried classical music into the lobby. The large center sign featured "Tops in Pops" and listed the soda pop available.

Capitalizing on the widespread interest in both popular and classical music, Ed J. Ronco, manager of the Nortown Theatre, Toronto, Ontario, created a musical merchandising promotion that paid off in extra sales at the concessions stand.

On entering the theatre, patrons were greeted by a 30x40 standee sign set up between the double glass doors which read: "Visit Our Classical Candy Bar Where Your All-Time Favorites Are on Sale."

At the concessions stand, the display consisted of a white, corrugated paper-covered backdrop and outer wall surrounding the refreshment bar on which were placed black outlines of numerous musical instruments, such as piano, violin, banjo, trumpet, clarinet and saxophone.

"TOPS IN POPS"

Focal point of the backdrop was a large, blue kidney-shaped card which read: "We Carry the TOPS IN POPS," and listed popcorn, and the pop on sale—Pepsi-Cola, Orange-Crush and ginger ale. Similar-shaped smaller cards of different colors were interspersed among the musical instruments and these carried candy merchandising slogans in keeping with the musical theme. These read: "Tune Up With Our Orange-Crush," "Chase Your Blues Away With a Pepsi," "Let Popcorn Add a Note of Cheer," "Share a Duet—Popcorn and Pepsi," and "Don't Plunk on Your Cello—Reach for a Cello."

Colorful, long play covers were placed among the signs and instruments and these, along with a speaker above the bar playing classical music, created a bright, cheerful atmosphere. Spotlights of different colors were trained on the backbar, softening the black and white effect.

According to Ronco, many patrons commented on the display, and an average of eight out of every ten patrons went over to look at the bar and purchase a confection item.

The successful and unusual promotion won for Ronco Theatre Confection, Ltd.'s manager's award for March.

Candy Floss Is Popular In Minneapolis House

New concessions success at the State Theatre, Minneapolis, is candy floss, which was sold on weekends during the showing of "The Absent-Minded Professor." Small portions of the floss were sold so as not to create any "mess" in the theatre. Price was ten cents. Considerable business was done as persons left the theatre.

The idea was the "brainchild" of Charles Zinn, manager, and Bob Thill, house manager.

Pointing out the extra revenue possibilities of selling candy floss, Thill said that the theatre plans to sell it again from time to time when pictures which appeal to children are being shown. The machine to make the floss was rented from a Minneapolis popcorn supply firm. The first weekend the State had the machine it sold almost 5,000 balls of the floss.

For more information about equipment or products mentioned editorially or in advertising in this issue use the Readers' Service Bureau coupon on page 39.

DRIVE-IN ! HARD-TOP ! EATING-PLACE !
THEATRES ■ THEATRES ■ OPERATORS ■

**SEE HOW
 VIRGA'S PIZZA
 CRUST CO.
 AND ITS AFFILIATES *
 CAN MAKE
 MAXIMUM
 PIZZA PROFITS
 FOR YOU!**



The people who put pizza on the national map are ready to help you make an instant success of this high-profit business at amazing low cost to you!

Whether you are a theatre owner, restaurant man, playground or swimming pool operator, concessionaire—or wish to build up a new business of your own—let Virga's Pizza Crust Co. put its 20 years of experience to work for you.

Don't delay! Write today for information on how you can simply and quickly share in the sensational growth of the pizza industry.



America's most modern pizza plant. Home of Virga's Pizza Crust Co., manufacturers of Original Crispy Pizza Crust products.

*** AFFILIATED BRANCH OFFICES**

ORIGINAL CRISPY PIZZA CRUST CO. OF CANANDAIGUA, INC.
 458 South Main St., Canandaigua, N. Y.

ORIGINAL CRISPY PIZZA CRUST CO. OF COHOES, INC.
 309 Ontario St., Cohoes, N. Y.

ORIGINAL CRISPY PIZZA CRUST CO. OF W. BOYLSTON, INC.
 235 B West Boylston St, West Boylston, Mass.

ORIGINAL CRISPY PIZZA CRUST CO. OF BOSTON, INC.
 135 Washington St., Dedham, Mass.

ORIGINAL CRISPY PIZZA CRUST CO. OF WESTCHESTER, INC.
 77 Chestnut St., North Tarrytown, N. Y.

ORIGINAL CRISPY PIZZA CRUST CO. OF AUBURN, MAINE, INC.
 Mainley Road, Auburn, Maine

VIRGA'S PIZZA CRUST CO., INC.
 2236 Conner St., New York 66, N. Y. Phone: XX 4-9100

THE PACKAGE INCLUDES:

- | | |
|--|------------------------------------|
| 1- All Pizza Supplies | 4- Portion Controlled Ingredients. |
| 2- Electric or Gas Ovens | 5- FREE Advertising Material |
| 3- Complete FREE Instructions from Company Representative. | 6- Bigger Profit Deal |

CUT OUT AND MAIL COUPON NOW!

Virga's Pizza Crust Co., Inc.
 2236 Conner St., New York 66, N.Y.

Gentlemen:

Kindly send me full information on VIRGA'S SUCCESS PACKAGE

Name

Address

Firm

City State

NEW deluxe BUTTER SERVER



1. Low-boy styling.
2. Sales stimulating, colorful lighted front.
3. Transparent dome displays butter in view of the customers.
4. Variable Heat thermostat.
5. New inner vessel prevents butter from entering the mechanism.
6. Non-chip gleaming . . . chrome finish.
7. Dispenses portion controlled butter serving from the rear of the unit when the manual dispenser arm is depressed.

Simple to operate, low in cost, the manually operated, measure controlled deluxe BUTTER SERVER is specifically designed to meet the needs of smaller volume locations.

The deluxe BUTTER SERVER melts butter, keeps it at proper serving temperature and dispenses it accurately and quickly, providing you an opportunity to secure a profit of \$4.00 on each pound of butter used.

Built to top quality standards of durability, performance, and sanitation, the new deluxe BUTTER SERVER has a non-drip spout to eliminate waste . . . it can be disassembled and cleaned in a matter of minutes.

The clean modern lines and efficient operations make the deluxe BUTTER SERVER a valuable addition to your concession counter.



SPECIFICATIONS: Overall height — 10¼", Body Height — 7¾", Width — 10⅞", Depth — 9⅞", Const. — Stainless steel, enamel trim, Electrical — AC 120V, 50-60C: Standard Plug, Shipping weight: 15 lbs.

Server Sales
inc.

north 88 west 16447 main street,
menomonee falls, wisconsin

Use Showmanship in the Concessions Operation To Attract More Patrons

A BIG CHEF'S cap on the sandwich man lends distinction and, with a ten-inch knife to slice the buns, he looks the part.

"Dress up snow cones with little plastic caps, and call them 'Astronauts.'"

These were just two suggestions made by Augie Schmitt, Dallas, to members of the Independent Theatre Owners Ass'n. of Arkansas meeting at Little Rock recently. Schmitt was stressing the importance of showmanship in the concessions.

"The personnel must be neat and clean, boys with white coats, girls with white dresses, and to set them off, caps on their heads, if only the paper ones."

PREOPENING INSPECTION

Schmitt told of one drive-in where he went in at 6 p.m. and found the entire concessions crew of eight lined up for inspection. The manager's wife inspected hands, nails and clothing to be sure all were clean. And, he said, that stand is a profitable operation.

Schmitt also suggested changing the appearance of a concessions stand or cafeteria frequently. The theatre patron who is a regular customer gets tired of seeing the same old sight, popcorn machine in one place, drink dispenser in another. A concessions stand is like the show window in a department store, he said; it needs changing every so often.

The concessions manager and all the staff must be indoctrinated with what a concessions really means, and it is necessary to have one or more persons promote the sale of the higher profit items. The personnel should be taught to push the product toward the customer, as this results in more and larger sales. The staff should also be taught suggestive selling, not of just one item, but several, and to always try for the second sale.

SELL CANDY AT REGULAR PRICES

Exhibitors should sell candy at the regular prices and should not try to get the extra penny or two; however, Schmitt advised leaving five-cent bars out of the case unless there is a kiddie show.

A few other pointers from Schmitt:

Remember, that there are 55 varieties of popcorn; buy only that with a high popping ratio. In our experience, a good coconut oil is best. Don't price yourselves out of the business on buttered corn.

Peanuts are good movers.

Put plenty of chili on hot dogs.

Vending machines relieve traffic at the stand and much merchandise can be sold through them both in drive-ins and hard-tops.

Too many theatres are trying to get along with a popcorn machine that was new either before World War II or shortly after, and with antiquated drink dispensers. These are the hardest to keep clean, need servicing more often and are much more costly than the investment in new equipment.

Continued on page 22

Like having your choice

BETWEEN Miss America and Miss Universe!

Yes — whether you prefer the sturdy 10 lb. tin or the handsome 12½ lb. poly bag, Butterflake assures you the same superlative quality — quality that pays off with an extra \$25.00 to \$35.00 per hundred in your Pop Corn profits. And Butterflake is so tender, so delicious, it brings 'em back again and again!

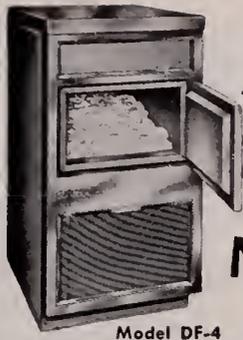
Packed four bags or tins to the case. Order from your distributor, or write



POP CORN DIVISION NATIONAL OATS CO.

Wall Lake, Iowa • Hagerstown, Md. • Delaware, Ohio

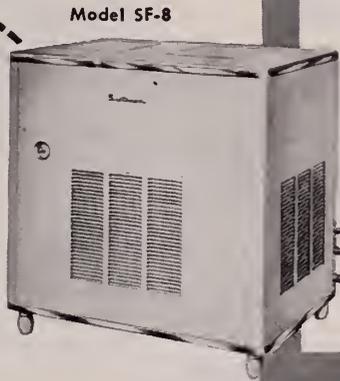
**IMPROVE YOUR THEATRE
AND YOU
IMPROVE YOUR BUSINESS**



Model DF-4

from
100 LBS.
per
day...

to
**4,500
LBS.**
per day!



Model SF-8

SCOTSMAN *Super Flakers* supply small, MEDIUM or LARGE Flaked Ice Requirements!

A FULL RANGE of capacities . . . that's what you see when you inspect the SCOTSMAN Line of *Super Flaker* Ice Machines . . . world's largest line, world's largest seller!

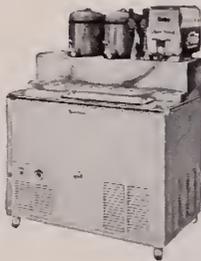
Shown above are the smallest and the largest . . . and there are many models in between!

MODEL DF-4 (left) makes up to 4 lbs. per hour (or up to 100 lbs. per day) of famous SCOTSMAN *Super Flakes* . . . stores up to 35 lbs. in its own stainless steel bin.

MODEL SF-8 (right) is SCOTSMAN's giant capacity *Super Flaker* that makes up to 4,500 lbs. per day . . . gives you a continuous flow of perfect SCOTSMAN ice flakes into the storage bin installation of your choice.



Model SD-1 mounts two soft drink dispenser heads . . . makes up to 350 lbs. of Super Flakes daily.



Model SD-2 has three dispenser heads. Can supply up to 500 lbs. of Super Flakes daily.

OTHER SCOTSMAN SUPER FLAKERS . . . both of the self-storing and continuous-flow variety . . . fill out the capacity range between these two extremes . . . meet any in-between need for 100% pure flaked ice.

IN ADDITION, SCOTSMAN now has *two* models of its Combination Ice Machine and Drink Dispenser . . . with ice making capacities of either 350 or 550 lbs. of ice flakes per day, and mounting either two or three standard one gallon dispenser heads.

Both of these amazing models, which give you *both* ice and iced drinks from the *same* machine, are illustrated at left.

SO REMEMBER . . . if you use flaked ice *at all* in your business . . . even as little as a few pounds per hour or as much as 2¼ tons per day . . . only SCOTSMAN has all the models to fit all your needs exactly! See them today at your nearby home area Ice Machine Specialist . . . your SCOTSMAN Dealer or Distributor.

(And remember, also, that Scotsman makes a complete line of *Super Cubers* and *Super Bins* . . . ask to see them, too!)

SCOTSMAN

Modernize with Modern Ice!

ICE MACHINES



YES! Please send complete details, including new "Ideas on Ice" booklet on Scotsman Ice Machines.



NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

MAIL TO: **SCOTSMAN ICE MACHINES**
Scotsman Queen Products Div. of King-Seeley Thermos Company
26 Front Street, Albert Lea, Minnesota
Export Office: 15 William St., New York, N. Y.

Continued from page 20

Stands must be kept clean at all times, front and back, not only before opening, but during the show equipment and counters must be kept clean.

Schmitt was one of a three-man panel which headed the forum conducted by the National Ass'n of Concessionaires. Russell Fifer, executive director of NAC, told of several promotions the Ass'n has on tap, and urged the Arkansas exhibitors to attend the next regional or national meeting. Jack Braunagel, North Little Rock, urged exhibitors to brief every employe the day before a new picture opens so that all will know about the program coming up.

Management can help increase sales by taking a personal hand in the matter. On a certain Saturday night the staff reported sales of only seven boxes of buttered corn. Braunagel believes buttered corn should account for 50 per cent of all corn sold. So he took over the next Saturday night, handling all the popping and selling. By the first intermission, he had sold 100 boxes of buttered corn, took a brief rest, and discovered he had run out of butter.

Braunagel showed summer T shirts with the name Broadway on them (Broadway Drive-In Theatre, North Little Rock) worn by the boys and sweaters worn by the girls. Heavier ones are provided for cooler weather. Each employe is given two items of the summer or winter apparel and must keep them clean.

Hot POPCORN!

The *Cretors* OLYMPIC

**POPS it Best!
Keeps it HOT!**

- Sells Faster
- Higher Profits
- Repeat Sales
- Promotes Beverage Sales

Write for brochure on other Cretors Concession equipment.



Available
18-oz. Electric
32-oz. Electric
32-oz. Gas

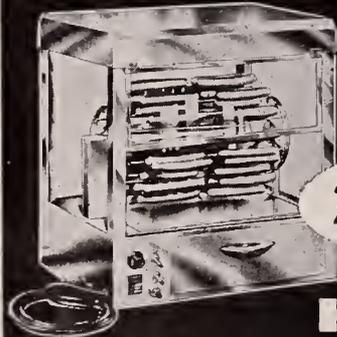
The *Cretors* CORNditioner

forces warm dry air through the stainless steel storage bin keeping popped and boxed corn HOT regardless of weather or moisture conditions.

***Cretors* and Co. — SINCE 1885**
30 POPCORN BUILDING
NASHVILLE, TENN.

MANUFACTURERS OF THE
OFFICIAL WEIGHT VOLUME
TESTER FOR THE
POPCORN INDUSTRY.

create impulse sales!



WITH THE
AMAZING

Roto-Grille

**HOT DOG
BROILER**

**The Difference is the Amazing
Rotisserie Action!**

Sells MORE hot dogs than anything else on the market today! Rotisserie broils 60 hot dogs under magic infra-red in 10-12 minutes . . . holds hot dogs for hours without deterioration! Revolving drum lifts out for cleaning. Bun warmer drawer holds two dozen buns. Operates on 115-v, A.C.

THE HOLLYWOOD
SERVEMASTER
COMPANY

Write for Free
Catalog Sheet

114 West 18th Street
Kansas City 8, Mo.

Phone HArrison 1-6856

**The Biggest Profit-Maker!
In Your Concessions Line!**



**SNOW
CONES**

8½ Cents Profit
On Every 10-Cent
Unit Sold

**The Year-Around Confection
For Indoor and Drive-In Theatres**

Echols improved ice shaver will handle your peak crowds. A single shaving operation makes enough snow to fill case and serve over 400 snow cones. Polished aluminum, stainless steel blades, fluorescent light in case.

Special offer, improved
ice shaver and deluxe
case, as shown.

\$325

Get In Now On This Bigtime Moneymaker

See Your Local Dealer or Write

S. T. ECHOLS, Inc.
Box 612 Bismarck, Mo.

Point-of-Purchase Mobile



This colorful mobile, made to hang from the ceiling or overhead fixture in theatre lobbies and cafeterias, is one of the new point-of-purchase materials developed by Crush International, Inc. Gay, colorful cartoon figures dance about the "fresh new taste" of Orange-Crush and snowdrifts symbolize the cooling refreshment of the drink.

New Concession Trailers

The National Automatic Merchandising Ass'n has a new color film for theatres to use to boost concessions sales. W. J. Manning jr., chairman of the organization's public relations committee, says the 20-minute film is stimulating the vending business wherever it is shown. NAMA is located at 7 South Dearborn St., Chicago 3.

A new candy trailer developed by the Candy, Chocolate and Confectionery Institute may be obtained from Theodore R. Sills, a public relations firm which is representing the Institute, 39 South La Salle St., Chicago 3.

Readers' Service Bureau Coupon, page 39.

YOU'LL JUMP FOR JOY



Own Your Own
HIGH PROFIT CERTIFIED SAFE
TRAMPOLINE CENTER

ONLY AMERICAN GIVES YOU:

- Weatherproof, woven beds
- New, improved protective frame pads
- Top performing long lasting springs
- Help in installing and operation
- New Insurance plan
- Advertising and promotion aids



Call, Wire or Write:



AMERICAN
TRAMPOLINE
COMPANY
Box 368
JEFFERSON, IOWA

try a **FREE**
working **SAMPLE!**

popsit plus!

*will bring
more profit*

*to the most
profitable
concession
in your
theatre!*



America's finest popcorn seasoning im-
parts rich butter-like flavor...and color!

PROVE IT NOW!

We'll send you a working sample, free for the asking!

SIMONIN • PHILADELPHIA 34, PA. *popping specialists to the nation*



NEW! GLENRAY
WITH INFRA-RAY HEATING
CREATES MORE SALES -- MORE PROFITS

- Barbecue to Perfection
- Bun Warmer Steams Buns
- Holds More Franks

Glenroy's ALL GLASS AND STAINLESS STEEL. Only 17 in. wide, 14 in. deep, 36 in. high. So little space . . . for higher gross sales and profits. It's Self Illuminated—Eye Appealing.

NEW \$150.00—REBUILT \$105.00

• See Your Equipment Man or Write

Box 35
QUINCY, MICHIGAN

GREER ENTERPRISES

New \$250,000 Bronx Plant Of Virga's Pizza Crust Co. A 20-Year Goal of Founder

**Still greater attention
given to theatre field**

OPENING OF the new, \$250,000 Virga's Pizza Crust Co. plant in the Bronx, New York City, marked the achievement of Andrew Virga's 20-year goal and the beginning of a new era in making and marketing pizzas.

In 1941, Virga envisioned and implemented the pizza pie as a *nationwide American* food. Previously, pizzas were hand-made in pizzerias located in the relatively few areas with a concentrated Italian population. Responding to a growing demand, Virga founded the Original Crispy Pizza Crust Co. to mass-produce pizzas, retaining the unique flavor and texture of the finest Neopolitan product, based on the process he originated.

A FAMILY BUSINESS

The success that followed, as pizzas literally swept the nation, was gratifying but not completely satisfying to Virga, who was always trying to surpass "perfection"—and succeeding. Moreover, his family had now grown up and married. They were thoroughly trained in the business and imbued with the Virga practice of "doing it better." These, his own "folks," were the ones to carry on the high Virga tradition.

Accordingly, on April 9, 1960, the Virgas terminated an existing arrangement and started Virga's Pizza Crust Co., Inc. The dream of the founder was being fulfilled. And, it should be noted, this ran counter to the frequent current practice of having "family" businesses issue stock and "go public." The heads of the company, all family either directly or through marriage, are: James J. Virga, president; Frank N. DeLuca, vice-president; Frank J. Scelza, secretary; Anita V. Scelza, and founder Andrew Virga, general manager.

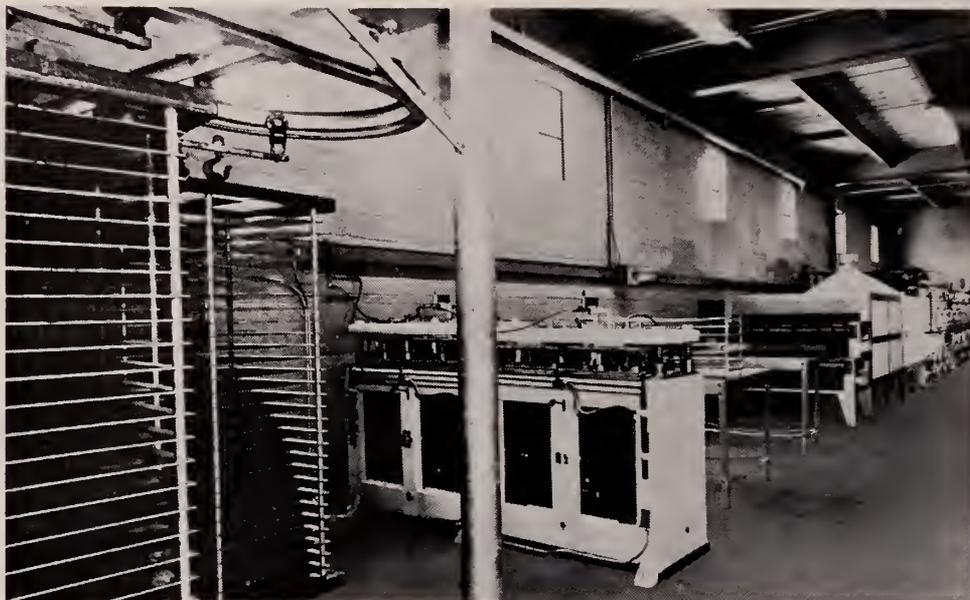
A NEW PLANT IN ORDER

With characteristic pioneering spirit, the next step indicated was the building of a new plant—more complete, more efficient and able to turn out a better product from a new, exclusive formula. In this field, too, the founder had plenty of experience. Within recent years he had planned, laid out and designed outstanding plants down to the smallest details, such as the Blondell Ave. operation in the Bronx, N. Y., the Los Angeles structure for the California Pizza Crust Co., and, in 1959, the Chicago plant for the Original Crispy Crust Co. of Illinois. The latter, though considered tops in the field, was due to be surpassed.

According to the company, the new 16,000-square-foot plant embodies all the finest features of the Chicago operation, plus ultra modern improvements, such as the specially built oven with a belt-travel of 46 feet and heat, insulation and timing



Virga's Pizza Crust Co., Inc., is now located in this fine, new plant in the Bronx, New York City. The plant provides 16,000 square feet of floor space to house general and executive offices as well as the bakery area, storage racks and press machines and the retail division (packaging for chain stores). Leading business and civic figures attended its three-day opening.



In the foreground are storage racks and press machines in direct line from the oven at the rear. The gas-heated, two-tiered, conveyor-type oven has a belt-travel of 46 feet.

controls designed to bake the "secret formula" crust to the peak of perfection. Vacuumatic machines and electric-eye devices assure perfect balance of sauce and cheeses for portion and quality control (of especial importance to drive-in and indoor theatres) and for wrapping and packaging the retail item. The production line, from beginning to end, is scientifically set up for absolute sanitation.

The present output of 100,000 crusts per day is estimated to supply the company's market area currently embracing New York State (exclusive of metropolitan New York City), all of New England and Canada. At present, five "depots" or distribu-

tion centers are set up in Tarrytown, N. Y., Cohoes, N. Y., Canandaigua, N. Y., Dedham, Mass., and Worcester, Mass. In New England, where the retail end is handled by P. J. Stomatos Co., Inc., plans call for even more intensive market coverage backed by a substantial advertising campaign. The institutional product is distributed through the depots, and the company has reserved the right to use the name, Virga's Original Crispy Crust Co., at its discretion.

To assure the quality of the delivered product to its depots and retailers, the company has designed and built a tractor-trailer, which maintains below-freezing



A section of the general office. Executive offices are behind the attractive dividers.



A close-up of the gas-fired oven which is equipped with special timing controls.

temperatures, plus a fleet of local all-refrigerated vehicles. The plant location, near the New England Thruway and readily accessible to the New York Thruway, facilitates the speediest possible service to its customers.

Merchandising in all its phases is given careful attention. In addition to advertising in newspapers and other media, special point-of-purchase display and other advertising aids have been prepared. The redesigned four-color retail package features a jolly pizza chef trademark.

The theatre field is being given further concentrated attention. Besides the drive-ins, where pizza is already established as an outstanding food and profit item, there is a mounting trend for indoor houses to sell pizzas. To aid both types of theatres, the Virga company offers its Pizza Success Package. For this, the company supplies the oven, pizza crusts, proportion-controlled sauce and cheeses, serving trays, pizza cutters and advertising materials, including a light-up sign. To complete the Package, a company representative visits the location and shows the theatreman or concessionaire exactly how to prepare and merchandise Virga pizzas.

From all indications, it appears that, no matter how you slice it, the Virga pizza is destined for its greatest era.

Fish Sandwich a Favorite

Although the Lincoln, Neb., 84th and O Drive-In's big concessions stand and counter are newly decorated, Manager Dan Flanagan has found that an old favorite, last fall's fish sandwich, is still a winner.

Dan, who doubles as chief chef until heavy summer business necessitates hiring a replacement, says the fish sandwiches go like hotcakes.

The prepared haddock is deep-fried, then popped inside a hot bun and served with relish. With French fries, price is 55 cents. Without—35 cents.

Dan says many of his drive-in patrons like to make it a dinner and a show, especially on Sundays. He offers them three pieces of fried chicken, with French fries and hot roll, for 99 cents; fried shrimp, with the same, for 79 cents, or the favorite fish dish. Chili, hot dogs, hamburgers are some other entree items on the regular bill of fare.

An addition this spring to Dan's popcorn machines are infrared lights as a further sanitary measure.

Changes at Hollywood Brands

Clinton L. Harms, general auditor of Hollywood Brands, Inc., has been elected corporation secretary.

Mrs. M. M. Morse, general office manager, has retired after 47 years of continuous service with the corporation. She was succeeded by L. J. Dierking, formerly with the Packaging Corp. of America.

NOW!
END
COFFEE
WASTE

Save money. No stale or left-over coffee when your coffeemaker is an E-Z WAY automatic. Coffee's fresh, hot and ready all the time. Get the facts—write now:
STEEL PRODUCTS CO.
40 8th Ave., S.W.
Cedar Rapids, Iowa

Get Acquainted Offer!

Free!

One **30-oz.** can of



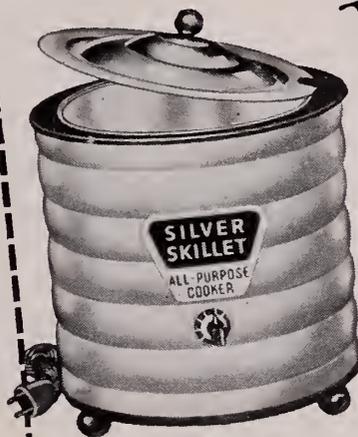
SILVER SKILLET

Beef or Pork in Barbecue Sauce

We want you to try our *New, Improved* Beef or Pork in Barbecue Sauce... prove to yourself how good it is. Write on your letterhead or diner's check for your choice of a free 30-oz. can of either Beef or Pork in Barbecue Sauce (include name of food distributor from whom you buy canned foods).

Silver Skillet Beef or Pork in Barbecue Sauce are never thin. A 30-oz. can makes 15 generous 2-oz. sandwiches. It is the only barbecue that can be served without a napkin! Send for your free sample 30-oz. can of either product today. Offer limited to one sample.

Extra Bonus Offer!



Free! **SILVER SKILLET**
NAXON
AUTOMATIC ELECTRIC
All-Purpose Cooker
Value \$20.95

... with your first order of five cases of 12/30-oz. or three cases of 6/#10 Silver Skillet Beef in Barbecue Sauce and/or Pork in Barbecue Sauce!

Cooker is completely automatic with removable aluminum insert for easy cleaning. Holds 4 quarts. Perfect for serving our delicious Beef or Pork in Barbecue Sauce and most other hot foods. Thermostatic temperature selection.

MOVIE TRAILERS FEATURING BARBECUE DISHES AVAILABLE

Write to: SILVER SKILLET FOOD PRODUCTS CO., BOX 168, SKOKIE, ILL.

Dear Mr. Trout:

Three Boothmen Seek Answers to Projection and Sound Problems Encountered in Their Theatres



Wesley Trout

WE HAVE NOT BEEN PUBLISHING, for some time, any of the many letters we receive on sound and projection problems, but this month we have selected a few that we are giving special treatment in this department and hope that you will find them helpful and interesting.

We want to compliment the writers of the following letters in presenting us with complete details about their problems. We think they have written exceptionally fine and intelligent letters, showing a keen knowledge of the subject treated and proving they are interested in obtaining better results.

CONCERNED WITH SCREEN MASKING

The writer of the following letter has requested his name be withheld for obvious reasons. This we will do when letters are signed by the writer for our files. He writes: "My problem concerns screen masking in one of the theatres in my jurisdiction. Since the masking is stationary and is not adjustable for various ratios, I suggested the installation of a masking of more rigid material and painted a flat black instead of cloth masking.

"The management does not agree with this idea, advancing the argument that this would cause vibration and impair the sound output. I cannot agree with this reasoning at all, since all the speaker mounts are independent and do not come in contact with the screen frame or the masking. I would appreciate it if you would make some suggestion and advise if my idea is feasible and if a solid material can be used for screen masking.

POORLY MADE SPLICES

"I know from time to time you have published articles on the care of film and have found them most excellent, but wish that more projectionists and film exchanges would follow your advice. I am enclosing a few slips of film cut out of various pictures we have received direct from the exchange and you can see that the splices are poorly made and should have been remade before sending the films out. I don't see how they ever got by the inspector.

"I live and work in a college town and you know no one is more critical than an audience of college students. They are the first ones to run to the main office and complain when projection and sound are inferior—and I can't blame them! Therefore, we have to check every print very carefully before it is run, and hope that

the exchange has tried to send us film carefully inspected and free of unsightly scratch marks and large changeover punch marks. We always carefully inspect all our prints before running so that we can present a program free of unnecessary stops and poor changeovers.

PRINT WAS UNUSABLE

"Not many weeks ago we received a print direct from one of the large theatres in New York City. This print was in the worst condition I have seen in many years and we had to order another one to replace it. I cannot understand how men in top position and a de luxe theatre could get by with such a lousy print and send it out in this condition. They have the very finest equipment and two and three projectionists on duty.

"May I make a few suggestions to give exhibitors, projectionists and exchanges something to think about regarding better prints? There should be better inspection of film, replacement of damaged leaders, better-made splices and removal of damaged sprocket holes, removal of any changeover marks that are made with a punch or marking pencil.

"Exhibitors should see that projectionists are provided with first class equipment, emergency replacement parts and sufficient spare parts and clean rags for keeping equipment in good condition, plus lens cleaning fluid and lens cleaning tissue, etc.

"Projectionists should keep their equipment clean, keep all the surplus oil and grease off of equipment, keep the sprockets, shoes and idle rollers turning and free of dirt and oil accumulations. They should report any worn parts that need replacement and keep a running inventory of replacement parts. Film inspection reports and order blanks should always be kept on hand, making them out in duplicate, keeping one in the projection room and one for the manager's office.

"Projectionists should also carefully maintain their trailers, and keep a supply of date strips on hand for replacement of badly scratched ones. I am in favor of a trailer cabinet so that they can easily be found. A cue-marker should always be used if black dots are not clearly visible."

CLOTH MASKING BEST

Reply: We will have to agree with your boss regarding heavy material for picture screen masking because some types of material can set up unwanted sound patterns that could affect the quality of the sound reproduction. In several cases we have taken a 12-inch-wide board and covered it with black cloth for the bottom masking, then we made a strong frame for the sides and top masking and covered it with heavy black cloth. This makes a most

excellent masking and will assure clear cut picture framing. When the cloth gets too dirty and ragged looking, it is an easy job to recover with new.

We heartily agree with all your other comments and certainly think you deserve high praise for your interest in your work. We find that more and more projectionists and exhibitors are realizing that sloppy projection and inferior sound reproduction will keep patrons away from their theatre and they will not come back until conditions have improved—better projection and sound reproduction.

NEED DATA ON MOTORS

From William E. Binford, Projectionist, Governor Theatre, Somerset, Pa., comes this letter: "I have been an ardent reader of your articles a long time and find them most interesting and helpful in my work. In some future issue of Modern Theatre, I would like to see published some maintenance data on small motors and motor-generator sets. Some projectionists do not fully understand the operation of single, two and three-phase motors, and how they operate on different phases. I talked the other day with a brother projectionist and he said that three-phase motors would not run on two-phase. I explained that it would run, once started on two-phase but it would not run at full power nor capacity, moreover, it would burn out if let run long on two-phase."

Comment: Yes, you are right—don't try to let a three-phase motor run on two-phase as it will burn it up and be a costly repair job.

As long as we are on the subject of motors and motor generator sets, let us present a few maintenance tips. 1. Use the right type and capacity fuse—never overfuse and take a chance of damaging your motors; 2. All electrical connections should be kept clean and tight, including the switches and the contact blades; 3. Keep the motors clean and lubricated only with the type and S.A.E. rating recommended by the manufacturer, and keep generator commutator clean and brushes right length for trouble-free operation.

A good foundation or floor should be used for motor generator sets, and they should be housed in a ventilated room to keep from overheating. Never overload a motor beyond its normal load capacity.

ADVICE ON A SCREEN

Another very interesting letter comes from Tim Evans, Evans Theatre, Anamosa, Iowa. He writes: "We are interested in securing better projection and sound for our patrons and would like for you to give us some advice on a good projection screen. My theatre is 45 feet in width; it is 78 feet long, inside measurements being made of the auditorium. We have a stage and projection throw is 96 feet and 6 inches from lens to screen. Our proscenium is 26 feet by 18 feet.

"We have a seating capacity of 520 on the main floor and 200 in the balcony.

"We would like a screen which would balance with the house and would be large enough for good presentation of Cinema-Scope and widescreen projection. Moreover, we want a screen surface that would give good light reflection and still not produce too much fadeaway.

"Our projection room is equipped with Peerless Magnarc high intensity projection

"THE UNIVERSAL ARC SLIDE PROJECTOR

Is a Must

IN A DRIVE-IN THEATRE,"

—says Oscar A. Brotman, Oasis Outdoor Theatre, Chicago

"We consider it an integral part of our booth equipment and program presentation. It is difficult to believe that a first-run drive-in theatre can operate without one."



OASIS OUTDOOR LTD.

Elmhurst Road at Touhy & Higgins

January 18, 1961

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AN-3-1873

Strong Electric Company
86 City Park
Toledo, Ohio

Gentlemen:

I thought you might be interested in learning that we consider our new Universal Slide Projector an integral part of our booth equipment and program presentation. In fact, it is difficult to believe that a first-run drive-in theatre can operate without one.

Here are some of the principal uses to which we put this equipment.

(1) Song slides - - we have a tape made with the appropriate music spaced ten seconds between songs for gag slides; we use the standard old time melodies intermixed with the latest pop tunes. Most of the younger generation have never seen song slides and they get a big kick out of it.

(2) Date strip on the bottom of the screen while the trailers are running.

(3) Reminder that the snack shop is closing in ten minutes.

(4) Advertising

(5) Colored gelatine wheel during the title and credits of black and white features.

(6) Colored curtain during shorts.

(7) Taking pictures of patrons with Polaroid Transparency film and projecting their pictures on screen the same night.

Yes, there is no question that the Universal Slide Projector is a must in a drive-in theatre.

Respectfully yours,

Oscar A. Brotman
OSCAR A. BROTMAN

OAB:em

A FEW OF THE WAYS EXHIBITORS ARE USING UNIVERSAL ARC SLIDE PROJECTORS:

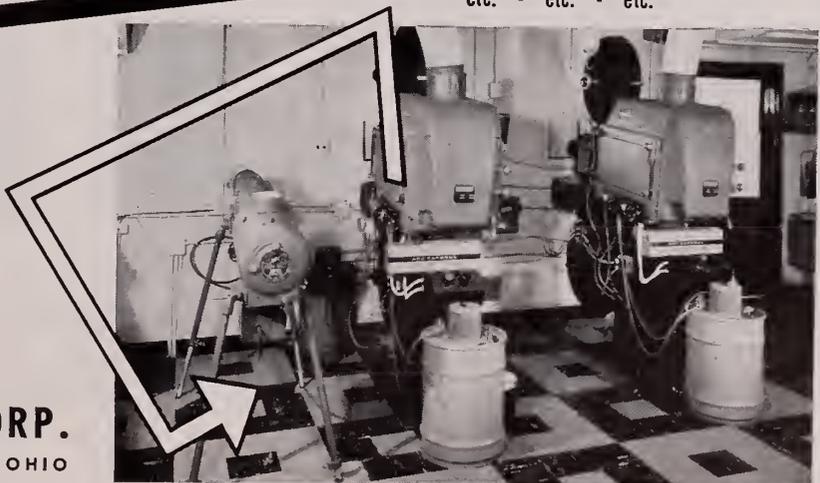
1. The projection of song slides.
2. The projection of continuous date strips during running of trailers.
3. Promotion of concession sales.
4. Merchant advertising.
5. Screen embellishment in color during projection of titles, and black and white film.
6. Projection of a colored curtain or screen surround while running shorts.
7. Projection of pictures of patrons in concession area with Polaroid Transparencies.
8. Cultivate good will. Project "Go to Church Sunday" slides, etc.
9. Calling doctors during the show without cutting off the sound.
10. Showing pictures of lost children.
11. Cameraman on the street promotion.
etc. - etc. - etc.

The Universal comes complete with blower, slide carrier arc lamphouse with motor-fed carbons, which will burn continuously for 80 minutes without retrimming; choice of objective lens in the range of 6½ to 25¼ inches inclusive, four adjustable legs, and a highly efficient adjustable and self-regulating transformer which reduces 110-volt A.C. to low arc voltage. No heavy rotating equipment is required.

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free demonstration,
or trial period use.

THE STRONG ELECTRIC CORP.

14 CITY PARK AVENUE • TOLEDO 1, OHIO



DEAR MR. TROUT:

Continued from page 26

arcs; we have two Super-Simplex projectors; Simplex sound heads, and use Motiograph power and pre-amplifiers. We have excellent sound reproduction and good projection.

"We also now have the XL mixer for four-track magnetic sound. Would you advise installation of more power amplifiers and speakers at this time? By the way, we intend to enlarge our proscenium for slightly larger picture. Your expert advice will be very much appreciated."

RECOMMENDED PICTURE WIDTH

Reply: I would recommend, in view of the fact you are going to enlarge your proscenium, a picture width of not less than 28 feet. With your theatre width, this should prove sufficient in width and would give better side-viewing.

We suggest you use one of the new white surfaces as this will give you less side fadeaway and has sufficient reflectivity which should produce an excellent picture with good overall screen illumination. The picture, if high quality lenses are used, should be clear and sharp, both colored and black and white prints.

There are several types and makes of screens on the market and would suggest that you obtain several samples of screens and project a picture on them and select the one best suited for your theatre. I still suggest one of the new matte white

surfaces for your particular theatre. We also recommend, if you have not already done so, a complete check on your optical alignment so that you will obtain maximum light output from your new lamps and screen.

CAUSE OF LIGHT LOSS

May we point out there are generally two reasons why you are not getting adequate light output from your projection equipment in order to obtain proper screen brightness for your particular theatre. First, your projection may be too slow and is cutting down the light output. Second, light loss may be due to the optical alignment not correct, namely, arc out of alignment with the aperture and lens. We have many situations where such case existed, causing considerable light loss.

Also, you may not be using the correct amount of amperage for the screen area you are covering, plus incorrect carbon sizes or type. Keep in mind that projector carbons are manufactured to meet the specific requirements of a certain type lamp and the combinations recommended have been carefully determined by laboratory and service tests. The average light intensity on the screen should run around 12 lumens per square foot for indoor theatres—we say this will be an average value for most screens, depending upon the screen surface, lens and type of arc lamp used.

You ask about various ratios used now. For CinemaScope the aperture (four-track) is 0.912 in. by 0.715 in. For wide-

screen projection the standard ration is now 1.85 to 1.

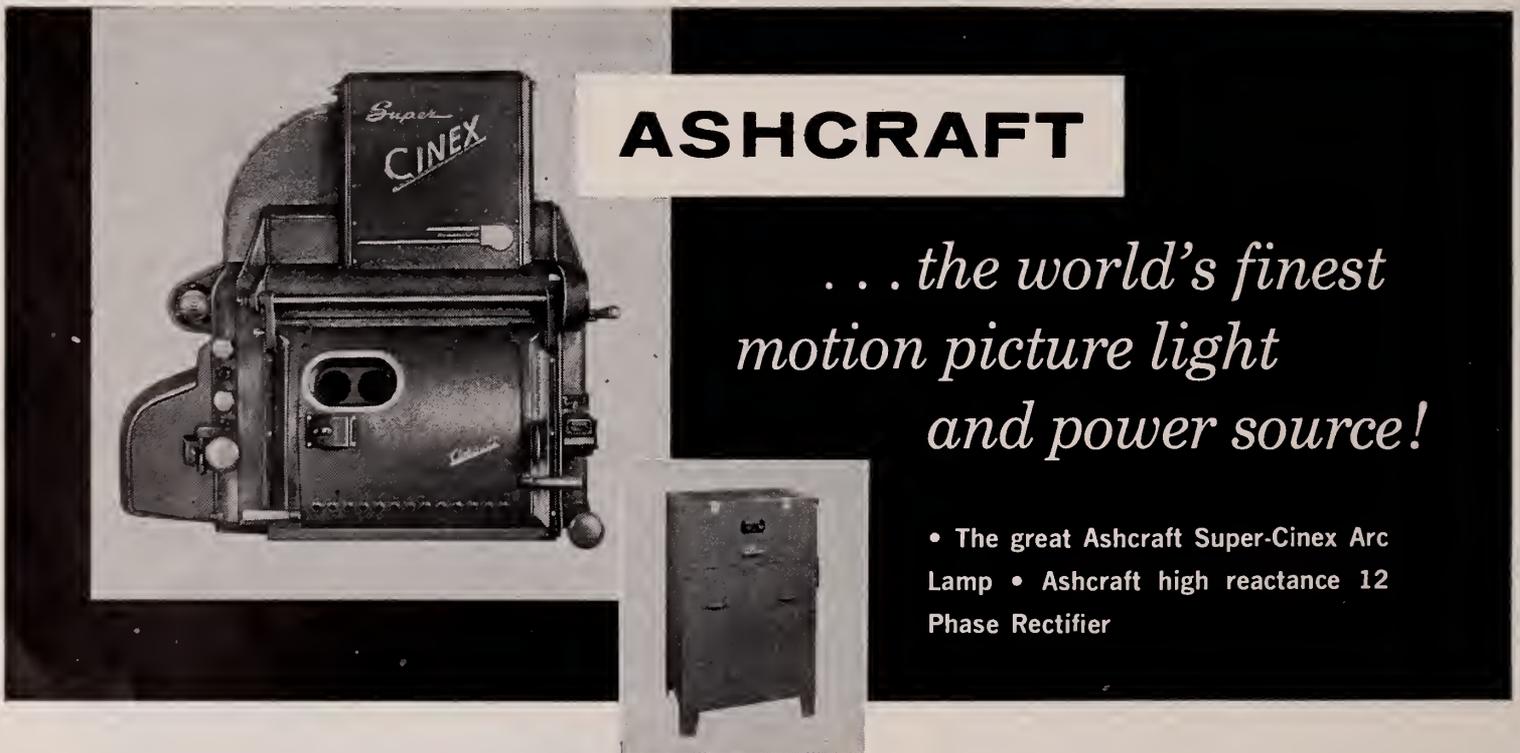
Now, regarding the installation of equipment for four-track magnetic sound reproduction. There is no question that magnetic sound reproduction is very pleasing to hear and has many advantages over single-speaker optical sound reproduction, but with your fine setup of optical sound, I don't believe I would go to the expense of additional equipment at this time. I am quite sure your patrons are very happy with your present sound reproduction, if you keep it in good repair and properly adjusted.

MANY USE OPTICAL SOUND

There are many large houses operating with only optical sound reproduction and, in many cases, do not use their magnetic sound equipment because it needs replacement of parts, etc. Good variable density optical sound track will give very satisfactory sound reproduction if the equipment is properly maintained.

You have excellent equipment and should have projection and sound reproduction that will please your customers. If only many other exhibitors took more interest in this phase of their theatre, I am sure they would reap benefit at the boxoffice with more business and happy patrons. I have seen, during my treks, that more and more exhibitors are waking up and making improvements in their projection room and theatre.

COMMENTS: During the past several years, we have noted a tendency among exhibitors to slow down and reject many



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changes that would give better sound reproduction and projection. A good example of this lethargy has been a slowdown in replacement of worn parts in magnetic sound heads, in many situations not using magnetic sound because a few dollars would have to be spent in putting it back into operating condition. As a result, many producers have been reducing the production of many pictures with stereosound. Why, in the name of common sense, let this equipment, after investing several thousand dollars, stand idle for the sake of spending a couple of hundred dollars to put it into running condition?

It is, in my humble opinion, a pessimistic and defeatist line of reasoning that business does not justify spending money on equipment that may not be used all the time when optical reproduction will "get by." Yes, quite true, good sound reproduction may be had from optical sound, but think how much better the dramatic and effectualness of four-track sound reproduction can be in your theatre, if properly advertised.

SHOULD ADVERTISE STEREOSOUND

On the other hand, for the sake of argument, a great number of exhibitors who went to the expense of installing excellent new magnetic sound equipment, now have grounds for their complaints that most of this expensive equipment, particularly for magnetic sound and CinemaScope, are practically useless much of the time because so many producers have cut down on production of the new media and there is not enough pictures of this type available. But the exhibitor is also at fault—exhibitors who have not kept their stereosound in repair, nor given it the publicity it deserved to sell this new media to the public. Pick up a paper, even in large cities, and see how little attention is given to the type of sound or if it is CinemaScope, but they will give space to whether it is colored or black-and-white print!

The wonderful progress that has been made the past several years could be capitalized on, and there is no doubt in my mind patronage could be increased by so doing. Frankly, in my humble opinion, we have reached a point where we must soon decide whether we shall plan and work for the long-range well-being of the theatre business or rock along and let it die. It is worth careful thinking and planning and then getting busy and let the folks know you have good sound and projection, plus a comfortable and clean theatre.

Wake up! Let's go!

New Printers for Paramount

Three 35mm black and white film release printers have been delivered by Century Projector Corp. to the Paramount Pictures Long Island Laboratories, Long Island, N. Y. The printers were designed and manufactured under supervision of Frank La Grande who has been in charge of the laboratories for many years.

The printers have many innovations, including multiple prints from a single negative, sound track and edge numbering, safety features, signal and control indicators, synchronous drives and automatic electric braking. It is anticipated that production costs of prints will be reduced and print quality improved.

BalCOLD[®] REFLECTORS STOP FILM BUCKLE

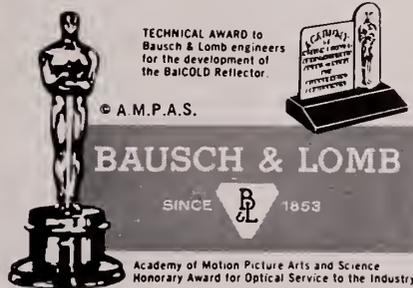
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BalCOLD Reflectors keep heat away from film, reduce film bulge in the film gate—practically eliminate focus drift. Says one theatre man:

"I mounted 5400 feet of film on an old 3D reel . . . ran a full hour on a single projector without having to refocus once!"

And this same reduction of film heat gives you greater depth of field on your screen. What's more, BalCOLD Reflectors outwear ordinary reflector-and-filter combinations and are lots easier on projectors and film prints.

Next time you replace silvered reflectors, replace them with BalCOLD—the only reflector whose proven contribution to the advancement of motion picture projection has won for its designers the highly regarded technical award from the Academy of Motion Picture Arts and Sciences.



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Theatre

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A SECOND UPDATING IN ONLY FOUR YEARS



A 25-YEAR-OLD theatre is resplendent in new decor and furnishings after its second updating in four years . . . the Criterion on New York City's Great White Way.

Although the entire house was treated to a \$100,000 remodeling and refurbishment in 1956, the B. S. Moss Enterprises invested another \$250,000 last December to make further improvements and create new decorative effects. John J. McNamara, architect, and J. Frederic Lohman, designer, were entrusted with the job.

Principal changes were in the treatment of the front and marquee, and in the new decoration of the theatre's three lobbies.

TRAVERTINE AND BLACK MARBLE

Sand-toned travertine, accented with black marble, covers the walls and the floor of the entrance lobby and, overhead, floating wells of light illuminate these brilliant surfaces. Further, a specially designed hanging ceiling covers the center of the marquee soffit and extends back to the first entrance doors with three circles containing recessed blue white neon lighting.

A 15-ton air conditioning system was installed above the marquee soffit, with concealed ducts to serve the entrance and second lobby area exclusively.

New lobby display cases with stainless steel framing and sliding doors for easy access are illuminated by a double row of fluorescent tubes at top and bottom.

The 16-foot boxoffice features black marble and stainless steel. Interior walls of the boxoffice are walnut Formica and feature sliding doors with recessed ticket racks for reserved-ticket sales.

As the patron passes through the Visu-



Starting at the bottom, the three photographs on this page show the impressive new marquee of the remodeled Criterion Theatre in New York City, the first and outer lobby with box-office set back four feet from the building line and, at top, the second lobby with its sculptured, floating ceiling and interesting floor design. The right wall of this lobby is faced with gunmetal mirrors. On the left are a huge display case for product and a recessed auxiliary boxoffice for advance sale of reserved seats. Beyond the open doors is the third lobby which is the refreshment area.





Above is the refreshment stand as it appeared after the 1956 remodeling. At right is the stand as it now appears. The two coves were removed to make way for refrigerated storage closets for ice cream and candy. Opposite the candy stand, against the other wall, are beverage vending machines. Of special interest is the circular brass chandelier which hangs from a coved ceiling.



lite entrance doors, he enters the second lobby reflecting the design pattern of the entrance. A graceful flow of movement is added to the design in this area by the addition of a sculptured, floating ceiling covered with orange and gold foil and studded with down lights illuminating the Amtico celestial vinyl mosaic floor that relates and continues the movement created in the ceiling. The left rear wall of this lobby features a recessed auxiliary boxoffice for advance reserved-seat sales.

REDUCED AUDITORIUM SEATING

Through still another set of doors the patron enters the third lobby which is the refreshment area. On the left are beverage vending machines offering six flavors of "giant-size" drinks with crushed ice at 25 cents. On the right, the custom-made candy stand is covered in walnut Formica. Two coves formerly located on either side of the backbar were eliminated to make room for refrigerated storage closets for ice cream and candy. The whole area of the third lobby is dominated by a modern brass chandelier which hangs from a round, coved ceiling and casts points of light on the rich, warm wall covering of orange and gold foil which is a repeat of the sculptured ceiling in the second lobby.

REFRESHMENTS IN THIRD LOBBY

Auditorium seating capacity was reduced from 1,671 to 1,520 seats anchored in a staggered pattern for unobstructed viewing of the screen. All new seats, upholstered in bright red hylon (all-nylon) fabric, with Urafoam cushions and gray standards were installed. A 50x25-foot screen was also a new addition.

The large oval lounge downstairs is not much changed from the 1956 remodeling. However, new tree murals by Hunter Green have created a garden effect and a classic white Roman sculpture adds charm and grace. Fluorescent lighting has replaced the incandescent bulbs in the cove ceiling.

The entire construction project was under supervision of Clement S. Crystal. Seating and the screen were supplied by Joe Hornstein, Inc.

CREDITS: Carpeting: Archibold Holmes • Custom-made concessions stand: Stein Woodcraft • Lighting fixtures: Metropolitan Lighting • Screen: Hurley • Seating: International.



A rich, exciting red is the dominating color of the orchestra promenade, and a wall covered with an architectural print fabric is a focal point of interest, bringing definition and strength to this interior. The fabric design is much in the mood of the architecturally-inspired artist, Piranesi.



New seating was installed on staggered sight lines and capacity was reduced from 1,671 to 1,520.

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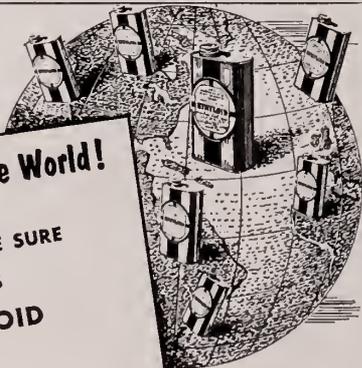
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Double Attraction Boards



Double emphasis is now placed on program copy with the installation of two new attraction boards on each side of the marquee of the Gopher Theatre in downtown Minneapolis. The illuminated glass area of the boards measures 8 feet, 6 inches by 14 feet, 6 inches. There is an 8-inch border of porcelain enamel with flashing lamps. The Wagner letters are 24 inches high. Illumination is produced by 800 ma. fluorescent tubes. Installation was made by Macey Signs, Inc., Minneapolis.

Pause in SMPTE Convention



John W. Servies, president of the Society of Motion Picture and Television Engineers (right), discussed the highly successful 89th convention of the Society in Toronto, Canada, with John J. Fitzgibbons, president of Famaus Players Corp. (center) and Norward L. Simmons, past-president of SMPTE, during a break in the sessions. Fitzgibbons addressed the convention's opening day luncheon.

New Kodak Appointments

M. Wren Gabel, Eastman Kodak vice-president and general manager, was appointed a member of the company's executive committee at the May 18 meeting of the Kodak board of directors.

Other company directors who were re-appointed members of the executive committee are Dr. Albert K. Chapman, chairman; and Thomas J. Hargrave, William S. Vaughn, James E. McGhee, Edward P. Curtis and James C. White.

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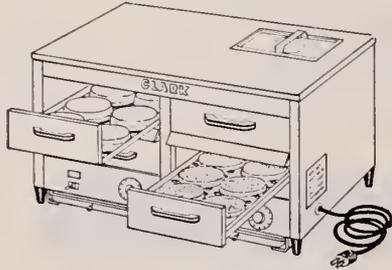
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EQUIPMENT & DEVELOPMENTS

Large, Two-Drawer Broiler For Fast Hamburger Service



Clark Industries, Inc., has brought out a new and larger model of the Clark Radiant Electric Broiler which has proved so successful in concessions operations. The new model has two separately controlled broiling drawers, in each of which up to six 2-oz. patties can be cooked in 2½ minutes, faster than on a grill. They need not be turned unless they are heavier. The powerful radiant rays penetrate the meat fibers, cooking it clear through, more tender and savory because all the natural juices are retained. One drawer can be used during slow hours, both at rush periods. While serving from one drawer the other is cooking six more. Buns are heated crisp in the bun drawer. A large, aluminum receptacle in the top keeps precooked patties or barbecue, sauce, French fries, etc., hot, ready to serve. Timer with bell controls cooking cycle for each drawer. Operates on 110 volts, or on special order, on 220 volts.

Improved Frame Pads Available For Pit-Type Trampolines



An improved frame pad for pit-type trampolines is made of a new polyethylene foam covered with a vinyl coated fabric and is available from American Trampoline Co. The new pads are thicker than

FOR MORE
INFORMATION



Use Readers'
Bureau Coupon on Page 39

previous models and are designed to cover the frame, all of the wooden supporting framework, and extend out over part of the spring area. They do not extend so far over the springs, however, that they impede the action of the trampoline or prevent the escape of the air released from beneath the bed in the pit. The pads are very light in weight and are available in a variety of colors.

New Vinyl Plastic Link for Floor Mats Announced



An unusual link for floor mats, which is produced of vinyl plastic, is molded, rather than extruded, so as to result in extreme uniformity, and permit an interlocking fabrication that provides stability of dimension in all directions. Made by American Mat Corp., the links are woven on a nonrust, steel network which is secured to a two-inch plastic border reinforced by steel rods at the ends. American Mat says the links are extremely durable, odorless, grease-resistant and not subject to cracking or checking. Being nonporous, dirt cannot become imbedded, and the new design of the rib of the links

Claims made for products described editorially on this and other pages are taken from the manufacturers' statements.

affords superior cleaning qualities; dirt, mud, grit and snow are stopped at the door. Known as the Sentinel entrance mat, it hugs the floor so as to prevent skidding, and even the tiniest heels cannot catch in the opening. There is a choice of any combination of ten new colors and, for the first time in any mat, three marbled polychrome colors.

New Formula "F" Kart For Use by Family



Newest addition to the kart lines of Pressweld, Inc., is the Formula "F" kart, designed for use by the entire family and to enable each member to participate in the national sport with safety, and at a low cost. The Formula "F" features a live or dead axle, interchangeable by removing eight nuts and bolts; twin engine mounting plates; heavy duty, five-inch, internal expansion brakes on live axle, with an external band brake on the dead axle; and a full-length floor pan. Other features include geometric steering; heavy duty, 1-1/16 OD Hi-Tensile, low carbon tubular frame construction; bumper protection in front and rear; slotted motor mounts for easy chain adjustment; full pneumatic tires and all five-inch wheels; chain guard protection and kill switch.

"Have Fun" Paper Cup Series Designed to Build Drink Sales

A new series of business-building paper cups emphasizing just one thing, "Fun," has been designed by Lily-Tulip Cup Corp. to increase sales of hot and cold drinks, big drinks and crushed ice confections. The "Have Fun" motif is carried out in a series of gay, captivating drawings which depict children, teenagers and family groups enjoying food and drink that add zest to happy times. Light-hearted lettering which encircles the lower half of the cups states the theme. The Amusement Design cup series includes a 6-oz. China-Cote hot drink cup with handle, 7 and 9-oz. cold drink cups, 14, 16 and 24-oz. big drink cups and a 6-oz. snow cone cup. Different color combinations for each size assure inventory control, speed service and facilitate the establishment of an easy-to-remember pricing code. Full-color backbar material is packed with each case of cups, further emphasizing the theme.

**Closeout of Song Slides
At One-Tenth the Price**

National Studios, the nation's leading song slide manufacturer, is closing out its stock of over 400 of the most popular "Songs America Sings" at one-tenth the original price. The 3 1/4 x 4-inch slides are being offered on a first-come-first-served basis. National will furnish catalog sheets and requests a first and second choice in ordering, as many of the songs have only one set of slides left. Many of the songs have been favorites for over 50 years and form the backbone of a community sing. They include patriotic, popular and folk songs.

**New Ice Flaking Machine
For Theatre Concessions**



A new Scotsman Super Flaker, Model SF-5F, produces up to 2,000 lbs. of crushed ice per day. It is available in either gray hammerloid (baked enamel) or stainless steel, and with either water-cooled or air-cooled compressor. An exclusive patented freezing and flaking mechanism makes Scotsman the simplest and most dependable, service-free ice machine in the field, according to the manufacturer, Scotsman Queen Products Division of King-Seeley Thermos Co. The company's SB-1000 bin has been redesigned for use with this new model flaker.

**Paper Cup Design Features
Drink Trademark Imprints**



A new cup design for Coca-Cola features sparkling stars and trademark imprints—Coca-Cola on one side, Coke on the other—in red against a white background. The cup is available in all sizes and is designed for any type operation—manual, dispensing or vending, pre-mix or post-mix. It was created by Hodgman-Bourke, Inc., and is receiving good dealer and consumer acceptance.

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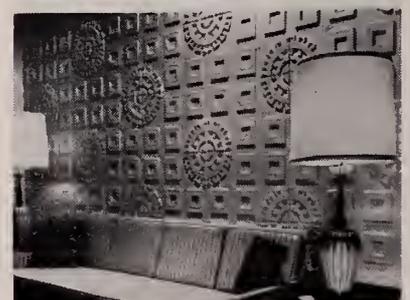
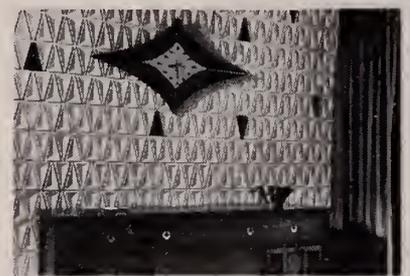
Bulletin 222 describes Kollmorgen lenses in detail. See your equipment dealer, or write us direct.

New Lemon Fountain Syrup And Dispenser Combination



After many years of research, Crush-International, Inc., is now introducing Crush-Lemonade, a new fountain syrup designed to compete directly with fresh and frozen lemonades. Crush-Lemonade is said to have a delightful home-made flavor and to look and taste like fresh lemonade. Because it is a fountain syrup it has many advantages, including lower cost per serving and greater convenience in handling and serving, the manufacturer says. It is a heavily fruited syrup, made with natural pulp, and produces a finished drink with the same fine flavor every time. The Crush Princess dispenser shown in the illustration has been adapted to meet the special needs of Crush-Lemonade and provided with a new one-piece plastic bowl. A special introductory offer features both the syrup and the dispenser. Colorful, attractive advertising material has been developed to promote the new drink.

Three-Dimensional Patterns In Vinyl Wall Coverings



A group of new designs in decorative three-dimensional vinyl wall coverings, which reflects the growing interest in unusual textured materials for wall covering and decoration, has just been announced

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by Decro-Wall Corp. Examples shown here are Harlequin (above) and Peruvian Stone. Harlequin has been designed to catch the light from every angle to present an everchanging pattern of lights and shadows. Peruvian Stone duplicates in authentic detail ancient Peruvian stone carvings and may be had in squares or

sunburst designs. Also available is a pattern called Used Brick which comes in the natural color of weatherbeaten bricks and also in white. The wall coverings are made of 100 per cent pure rigid vinyl which will not support combustion. They are stain-resistant and can be easily washed with soap and water or any detergent. Available in 18x30-inch interlocking sheets, most patterns have pre-pasted, pressure-sensitive adhesive on the back. Other patterns are applied with Decro-Wall adhesive, available in tubes.

Frozen Slush Crystal Drink
Produced by New Freezer



The new ice crystal drink called "Krist-O," which is neither liquid nor ice, but ice crystals frozen from the flavor itself (not ice with flavor added), is made by the Slush-Master "200" freezer. According to Olaf Lee, sales manager, Stoelting Brothers Co., the freezer answers the three basic requirements for a successful operation: high gross profits, ease of operation and high taste appeal. He says that operators are making as much as 7½ cents on each ten-cent cup of Krist-O produced by the Slush-Master. The new freezer is fully automatic, labor saving, and so trouble-free it can be integrated into prevailing operations without additional help, says Lee. A complete sales booster kit designed to increase sales is given free with each freezer. The kit contains colorful posters, handbills, attendant's caps, balloons, sample cups, sample cup holders and a directional sheet explaining the function of each one. Rotating units for the top of the Slush-Master (not shown) are supplied with four-color, plastic inserts which are eye-catching and tell the story of product flavor by symbols, printed name and color. The sign says "A Refreshingly Cool Drink."

Combination Offers on Syrups and Dispensers

Canada Dry is offering theatre concessionaires 20 gallons of fountain syrup free with each order of either a single or twin Jet Spray beverage dispenser to be made available at a special price. Figured on the basis of 10 cents per drink, sale of the free syrup will bring the operator more than the purchase cost, according to Canada Dry. The 20 gallons of syrup may be of any flavor or combination of flavors desired. Either dispenser requires only electric plug-in, with no piping connections or drains. In operation they create a "selling" display through a constant spray of the beverage within the dispensers' clear plastic domes.

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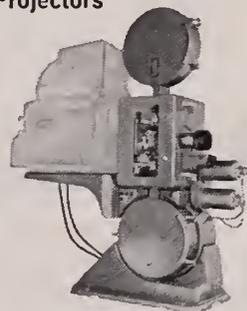
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**Editing Blocks for All
Sizes of Magnetic Tape**

The EdiTall Block for editing all sizes of magnetic tape from one-fourth to one inch is designed especially for attachment to modern, compact tape recorders. Made by the Tall Co., the block is only four inches long, three-fourths inches wide and one-fourth inch thick. The block can be used to splice magnetic tape for music, announcements, etc., even in the dark. The bottom of the block has a concave curve and a shoulder on either side of the groove, holding tape in place without the use of clips. Even if the tape, due to cold, should break in fragments, the latter can be assembled like a jig-saw puzzle and held in place with Scotch tape, according to Joe Tall.

**'Service' Shoe Polisher Is
A Theatre Goodwill Builder**



An electric "service" shoe polisher, developed especially for use as a patron convenience and goodwill builder and intended for location in lobbies or restrooms of theatres, is available from Dremel Manufacturing Co. This new commercial unit features a more powerful motor than the company's "home" model, and a heavier, more sturdy base and an upright control handle. The plastic hand knob contains a spring-loaded switch which operates only when held down. It automatically shuts off when released, preventing the motor from running unattended. Control handle and knob also give stability to user while standing on one foot. A feature especially suitable to theatres is the availability of a "Have a Shine on Us" sign, complete with mounting clamps. Space is provided on the sign for theatre identification, and special signs could be developed to advertise coming attractions. An added advantage, according to Dremel, is its utility value to employes who wish to assure themselves of a daily shine.

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Contoured, individual, tilt-up plastic chairs suitable for installation on drive-in patios are said to provide a new degree of comfort, beauty and ease of maintenance. Manufactured by Pacific Seating Corp., the new "Contours" (patent pending) have

the exclusive tilt-up feature which instantly creates wider aisles, thereby permitting the provision of more patio seats. Molded of rigid, one-piece Fiberglas-and-nylon plastic, the chairs are available with or without arms and in a variety of decorator colors. The chairs are weatherproof. They are durable and are cleaned easily and quickly.

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about PEOPLE and PRODUCT

ROBERT L. CARMICHAEL was recently named national sales manager of Curtiss Candy Co. to fill the post vacated last year by E. F. Anderson when he was promoted to director of sales. Carmichael joined Curtiss in 1936 as a salesman in central Illinois, and was later made manager of one of the company's district offices in Texas. Since 1959 he has held



Robert L. Carmichael

the post of western sales manager with headquarters in Chicago.

A NEWLY CREATED post of administrative assistant to the vice-president of marketing, Dr Pepper Co., has been filled by C. W. (Woody) Reeves, midwestern division manager in the company's national field sales organization since January 1, 1959. Announcement was made by W. W. Clements, vice-president and head of the marketing department.

EARNINGS OF Royal Crown Cola Co. and Consolidated Subsidiaries for the three

months ended March 31, 1961, amounted to \$151,442, after providing \$178,000 for federal and state income taxes; as compared with earnings of \$96,228 for the corresponding 1960 period, after providing \$106,000 for federal and state income taxes. Sales of the company's products reached an all time high for the first three months' period of 1961.



Edward L. Norton

ROYAL CROWN COLA Co.'s board of directors recently named Birmingham financier, Edward L. Norton, chairman of the board and announced two top-level executive changes. Norton, chairman of the board's finance committee and a member of the board since March, 1948, succeeds T. Hiram Stanley whose retirement as chairman of the board was announced last December.

W. E. Uzzell, former vice-president and general sales manager, has been elected vice-president and director of marketing.



W. E. Uzzell



Bradford D. Ansley

In his new assignment, which is effective immediately, he will co-ordinate the company's total marketing effort in the continental United States including sales and advertising.

Bradford D. Ansley, public relations and sales consultant of Atlanta, was elected to the post of vice-president-sales, succeeding Uzzell. He is a long-time member of Royal Crown Cola Co.'s consulting staff.

A DIVIDEND of 15 cents per share of common stock was declared recently by Dr Pepper directors in their regular quarterly meeting at the company's headquarters in Dallas, Tex. The dividend is payable June 1 to stockholders of record May 20.

STANLEY WARNER THEATRES recently purchased Century Projector 70-35mm multi-channel transistor sound systems which were designed and engineered to specifications prepared by Gio Gagliardi, chief engineer for Stanley Warner.

The Century systems are flexible in every respect. Interchangeable features heretofore unheard of in vacuum tube amplification systems are employed.

HAROLD SCHROEDER has been named head of Bausch & Lomb's newly formed Optical Coating Process Department. He has been with the company since 1943 and has recently specialized in vacuum coating research.

The MODERN THEATRE SECTION

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We'd like to know about them and so would your fellow exhibitors. If you've installed new equipment or made other improvements in your theatre, send us the details—with photos, if possible. Or if you have any tips on how to handle some phase of theatre operations, concessions sales, etc.—faster, easier or better—let other showmen in on them. Send this material to:

The Editor
MODERN THEATRE

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THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Old Reliable Model T's Help 'Professor' Bring in Bacon

Since a Model T is the real star of "The Absent-Minded Professor," getting this old reliable car before the public is one stunt which can't be overlooked in promoting this picture.

In all the early showings of this film, the famed Ford models of the 1920s are worked into the campaign in some way or another.

At Boston, members of the Antique Car Club owning Model Ts, which were properly bannered, paraded through the city to the Keith Memorial where "The Absent-Minded Professor" was showing. Ben Domingo, the manager, got behind the wheel of a very early model, de luxe equipped with klaxon horn, carriage lights and all, and was photographed for publicity releases to the newspapers.

At Syracuse, N.Y., Manager Max Rubin of the Paramount Theatre, and Harry Unterfort, zone manager for Schine Theatres, rounded up seven antique Fords through the cooperation of the Oneida Lake Antique Auto Club. These paraded to the theatre and, of course, the occupants were admitted free.

At Toronto, Ont., Bert Brown, manager of the Imperial Theatre, and Tiff Cook, exploitation director for Famous Players Canadian, rented a 1926 Model T that was in good working order. This misses only by one year the year of the "flubber"-powered Model T in the picture. A young fellow

dressed in a professor's cape and mortar board cap drove the car around the city with a teenage model as a passenger. Special hand-type signs were made for the young gal to use at intervals.

The car was on tour two days before opening, opening day and on Saturday the day after, when it made all the shopping centers in the metropolitan district. At these spots the girl would get out and distribute heralds, while the driver fended off the kids and oldtimers who surrounded the car.

To attract more attention, a starter pistol which sounded like an extra loud backfire was triggered off when approaching crowded areas.

On Saturday morning, the first Model T blew her rod—just too many miles for the poor old thing—but fortunately another old Model T coupe was on hand to take over.

An underline in newspaper ads announced that everyone showing up at the theatre in a Model T would be admitted free.

Joe D. Lyons, manager of the Downtown Theatre in Mobile, Ala., reports the antique Ford stunt was one of the best attention-getters he has had in a long time. First he ran an ad in the classified section of the Mobile paper reading:

WANTED: To beg, borrow or steal, one T Model Ford to use as a publicity stunt for the



A rented Model T toured Toronto four days—or to be exact just a bit over three when the first one blew a rod, and another one, fortunately at hand, took over. A starter's pistol sounding like backfire was shot off as the antique car drove up to shopping centers, etc.

motion picture, "The Absent-Minded Professor." Call or contact Paramount Theatre manager.

This \$5 ad got Lyons about 50 calls advising where he could obtain a Model T.

"After sitting the car in front of the theatre we began to realize how much attention a Model T could cause," Lyons writes. "Even sophisticated people would walk up and toot the horn and turn the lights on, not to mention the children whom we had to rope off the car to keep them from tearing it up."

Twin Cities Twins Put Up As 8th World Wonder!

For "The Seven Wonders of the World," the Century Theatre, Minneapolis, tied in with three local disc jockeys in promoting a radio contest to name what the theatre management considered "the eighth wonder of the world." Winners who submitted the answer, "the Minnesota Twins" (new big league baseball team), were awarded two passes to see the picture. Bob Turner, manager of the Century, extended an invitation to both the Minnesota Twins and the New York Yankees, who were in Minneapolis then, to see the picture. Many members of both teams took Turner up on his invitation.

In Rain for 'Professor'

At Portland, Me., the State, playing "The Absent-Minded Professor," snapped a photo of customers standing in the rain during a Sunday wind and rainstorm for a newspaper ad. Ad-caption read, "A Great Testimonial to the 'Perfect' Motion Picture . . . All these good folks and many, many more braved Sunday's terrific wind and rainstorm to see . . . 'The Absent-Minded Professor.' Don't miss it."



Members of the Antique Auto Club of Boston who own Ford Model Ts were rounded up for a parade in their ancient cars through the city to the Keith Memorial Theatre, where "The Absent-Minded Professor" opened. Of course, the drivers and passengers were admitted free.

Small Town Rallies Behind Its Showmen And Fills Theatre in Exciting Night

Practically the whole town of Vineland, N. J., turned out when Claude Schlanger's Budco Theatres presented a premiere of "Can-Can" at the Landis Theatre there. All 1,200 seats in the house were taken for the spectacular, the first ever staged at this community, almost 40 miles off the beaten path from Philadelphia.

Birk Binnard, Landis manager, organized the show for Schlanger, who observed that filling the house was a feat unheard of there before. Local merchants, the newspaper and radio station all cooperated in the endeavor. The merchants ran ads in the paper proclaiming the big premiere and pledging gifts to a local girl who was chosen "Miss Celebrity." Radio announcers and Binnard wrote a special script to promote the film.

A remote broadcast was made from the theatre on premiere night.

Binnard explained that the entire promotion centered on the Miss Celebrity contest, the winner serving as a stand-in for actress Shirley MacLaine at the opening. The winner, Cecelia Barlam of Millville, a neighboring community, was wined, dined, provided with a chauffeur driven car, flowers, received a beauty treatment, photographs and scores of gifts from the merchants.

Station WWBZ ran eight programs daily and the Times-Journal ran feature stories every other day to aid the production.

Sixteen merchants participated in the promotion. By purchasing a package deal arranged by Binnard, each merchant received four radio spots which plugged mer-

chandise and the picture, and took space in a full-page co-op ad that ran the day before the premiere. The merchants were also mentioned during the live radio broadcast from the stage of the theatre.

As Binnard explains: "The cooperating merchants were happy because they were participating in what was perhaps the most exciting promotion in the history of Vineland. The newspaper people were happy because they sold an extra page of ads, and the radio station folk were happy because they sold a lot of extra time and also demonstrated the potency of their medium.

On opening night a giant searchlight was spotted in front of the Landis. Binnard said this was the first time a searchlight had ever been used for a picture opening in Vineland and this attracted much attention and created a great deal of interest.

The boxoffice for the 20th-Fox performance was scheduled to open at 7:30 but because of the large crowd waiting it was necessary to open a half hour earlier, Binnard said.

At 7:30 Stan Orlin and Bob Council of WWBZ began a live interview program (another first for Vineland) from the theatre lobby. Dignitaries, including members of the city council, participated in the show.

Miss Celebrity, who with her escort and Herb Griffin, station manager of WWBZ, and Ted Paul of the newspaper arrived at the theatre at 8:30 where a barrage of photographers were waiting. Miss Celebrity was escorted down the aisle to the stage



Claude Schlanger (center), president of Budco Theatres, being interviewed by Stan Orlin of Vineland station WWBZ in lobby of Landis Theatre, Vineland, N. J., at the gala opening of "Can-Can." On the right, enjoying the proceedings is Birk Binnard.

and was introduced and interviewed. The program was taped and broadcast live the next day, meaning the show got two exposures.

In all, it was the biggest night in motion picture history for Vineland.

Six-Act Talent Contest At Mode in Onarga, Ill.

A six-act home talent show staged at the Mode Theatre in Onarga, Ill., by L. J. Bennett ran into some snow, but business wasn't bad considering, he said. By coincidence a lad with a guitar, Roy Harding, and a girl singer, Ronnie Jackson, Harding's girl friend, tied as finalists in the audience applause elimination. The girl emerged the winner, received a cash prize and a chance to appear on the Hop program on WCIA-TV at Champaign, Ill.

The next night, Sunday (April 16), snow came with a bang, blowing and drifting and blocking roads. Bennett kept the theatre open all night that night for refugees who couldn't get home. The last one left at 7 a.m. Bennett reports he had his "The Alamo" trailer and displays up throughout the long night.

TV Fans Guess Number Of Spots on Dalmatian

A television contest in which young viewers had to guess the number of spots on a Dalmatian puppy and suggest a name for the dog was used by Don Alexander, manager of the Riviera, St. Paul, and F. A. "Bud" Wiggins, manager of the Lyric, Minneapolis, to plug "One Hundred and One Dalmatians." The puppy was the prize for the winner with several sets of tickets to the two theatres as consolation prizes. The contest was started four days in advance of the opening of the Clancy the Cop show on WCCO-TV, Twin Cities.

Card to New Residents

An oversized mailing card, listing the address of, and information about, the policy of his Esquire (described as "an adult theatre for discriminating people"), is sent to newly arrived Denver residents by Manager Steve Moser. Recipients are invited to be Esquire (2) guests, within the month, with a per person service charge.



The Chakeres Theatres people in Springfield, Ohio, were proud of this window on "Where the Boys Are," which was arranged with the big Wren department store there by John D. Huffman, manager of the Regent Theatre. The store went all the way with Huffman and the Regent attraction, advertising its line of Rose Marie Reid suits as shown above. In addition, the tieup was featured in ads and throughout the store on counters. Huffman also used extensive promotion in the schools and colleges, since the film has special appeal to students.

There's Gold in Title

Manufacturer of Dress Shirts, Etc., for Gentlemen Conducts Extensive Drive for Its New Spring Line and 'League of Gentlemen'

A formal screening attended by 2,000 gentlemen in tuxedos and their ladies tipped off a promotion for "The League of Gentlemen" at the Carlton Theatre in Toronto, Ont.

The invitational premiere, held six weeks in advance of the opening, started one of the most complete tieups ever made on the theatre level, one which needed comparatively little more than regular ads and posting for a successful promotion.

Vic Nowe, manager of the Odeon flagship house, sold the deal to the directors of the John Forsyth Co. of Toronto, reputed to be the largest manufacturer of dress shirts in the British Commonwealth. The Forsyth line also includes robes, sports shirts and other accessories for gentlemen.

SPECIAL FORSYTH CAMPAIGN

A result of enthusiastic acceptance of showman Nowe's suggestion, the board worked out a detailed program for special campaign to promote the Forsyth line of merchandise along with "The League of Gentlemen."

The Sunday evening screening was a large-scale affair with all Forsyth executives headed by John Forsyth, president of the company, attending. In addition, all Forsyth promotional men, all store managers in the entire Toronto territory and salesmen were invited, along with their wives. The Forsyth company also mailed the special invitations to all leading buyers.

President Forsyth and his wife, and Frank Fisher, vice-president of Odeon Theatres of Canada, and wife greeted all guests as they entered. Each lady received a rose from models hired for the task. Prior to the film President Forsyth announced from the stage that "The League of Gentlemen" had inspired their spring promotion styling.

NEW SPRING LINE KICKOFF

Of course, leading newspaper columnists, radio and television commentators were invited. Tape recordings were taken by four radio stations, using interviews and comments on the film, which were broadcast the following day.

From the company viewpoint, the whole affair was a formal kickoff for the new spring line of Forsyth merchandise with the slogan, "The British Accent Inspired by 'The League of Gentlemen.'" Every article in this new line came out with tags, wrap-around stickers, woven silk labels, etc., reading, "Styles With the British Accent . . . Inspired by 'The League of Gentlemen.'" Each salesman received kits of advertising material—posters, stills, photo blowups of Jack Hawkins (star of the film), and display pieces featuring the

film and Forsyth products.

Supplies of identification tags also were supplied to department stores in the Toronto area.

For the screening, there was a special display of Forsyth products, emphasized by the presence of two officers from the Royal regiment in their colorful uniforms of red jackets, red-striped blue pants and high bearskin hats, and brilliantly spotlighted.

After the screening refreshments were served in the theatre restaurant, foyer, lobby and art gallery.

Forsyth provided a similar lobby display right up to playdate.

Throughout the city wherever Forsyth products were sold merchants cooperated with window and store displays. These included 22x28s, one-sheets, stills and film strips. Cards read, "Forsyth Favors Style With a British Accent . . . Inspired by 'The League of Gentlemen.'"

A second major tieup was with Standard Triumph of Canada, since the popular British Vignale Vanguard sedan is prominent in the film. Showroom displays featuring the Vignale, star Jack Hawkins and the film were arranged in all dealer showrooms in the city, and a Vignale was exhibited in the Carlton lobby.

20,000 OVERSIZE CARDS

Standard Motors prepared 20,000 slick oversize postcards, 5x8½ inches, with a photo reproduction of a film scene of the Vignale Vanguard, Jack Hawkins and Roger Livesay. These cards were mailed out by dealers and passed out at the theatre in advance to patrons. On the back copy featured the Vignale as the "star" thus:

"That's my picture on the other side of the card. Just wanted you to know that I'm playing a pretty important role in that wonderful Rank Organization thriller-comedy, 'The League of Gentlemen,' which is the next attraction playing here. I'd like to play an important role in your life. Why not look me up at East Side Motors, Ltd., your Standard Vanguard dealer (dealer name stamped on) P.S.: I'll be appearing with such famous stars as Jack Hawkins, Nigel Patrick, Roger Livesey and Richard Attenborough."

On the right side of the back the theatre stamped the title and opening date. Dealers stamped their names, etc.

A book tieup on the paperback Great Pan edition through the British Book Service Co. resulted in displays in all book store, variety shops and department stores.

A special program on CBC called Assignment gave a fine review on the film featuring Bryan Forbes who wrote the script and appears in the film.



Royal guardsmen in bearskin caps and gorgeous red and blue parade uniforms helped spotlight the John Forsyth Co. display of shirts and accessories for gentlemen, "inspired by 'The League of Gentlemen,'" in the lobby of the Carlton Theatre in Toronto.



John Forsyth and Frank Fisher, top executives of the Forsyth company and Odeon Theatres, respectively, welcomed the 2,000 odd Forsyth salesmen, dealers and officials at a special Sunday evening screening of 'League of Gentlemen.' It was a tuxedo and black tie affair.



The Triumph Vanguard Vignale appears much in the film, so this car was made a star in the promotion campaign. In addition to putting up displays, like the above in the Carlton lobby, the Triumph people and dealers put out 20,000 special postcards plugging the car and the film.



The reproduction above gives a rough idea of a low-cost "Now Playing" and "Coming Attraction" novelty. Paul Reynaud, manager of the Capitol Theatre in Union City, N. J., bought a second-hand continuous 16mm projector, and enclosed it in a cabinet which looks much like a television set. Most of the film companies have television trailers, available without charge. Reynaud uses these in his 16mm setup with date snipes on the setup, such as "Now Playing" or "Starts Wednesday," etc. The 16mm box usually is placed where everyone can see it, between the two boxoffices, and visible from buses, cars and people on the street. Reynaud reports that at times more people outside see the trailers than in the theatre.

Big Store Sponsors Hunt For 'Dondi' at Buffalo

For "Dondi" at Basil's Lafayette Theatre in Buffalo, George H. Mackenna arranged a "search for Dondi" with Sattler's big department store. Entrants were asked to take or mail to the store a photograph of any western New York boy who bore a resemblance to David Kory, the star of "Dondi." The winner was introduced from the stage of the Lafayette on opening night. The first prize was a \$100 merchandise gift certificate and the second, a \$50 one. Sattler's gave the stunt a lot of space in its big ads.

Free Matches for 'Pepe'

Fifty boxes of matches plugging "Pepe" were put in 50 locations around Mankato, Minn., by John Dahl, manager of the Town Theatre there. On the front of the match packs was the message, "Columbia's 'Pepe' starring Cantinflas with 35 stars, April 7, 1961, Town Theatre, Mankato, Minn." On the back the message was "Pepe' Is Coming." The matches were placed in restaurants, cafes, hotels, bars, clubs and other places that sell cigarettes. The location owners were pleased to cooperate with Dahl in giving out the matches, which Dahl said were inexpensive. Besides giving a free light, the matches got people to go to Dahl's boxoffice.

'Atlas' Talent Contest

A talent contest to select a Mr. and Miss Atlas was held in Cleveland for the opening of "Atlas" at the Palace Theatre. Entries were judged on the basis of looks and facility of dialog. Filmgroup is sponsoring a national competition among the finalists from the key cities vying for the grand prize.

BOXOFFICE Showmandiser

WINNERS FOR APRIL 1961

BILL WYATT, manager, *Virginian Theatre, Charleston, W.Va.* Cited for his Headline News, 16-page special herald promoting "The World of Suzie Wong" and other bookings, which he conceived and designed, and for which he prepared copy and illustrations and sold co-op ads. It was a genuinely professional job.

HAL CHEATHAM, publicist for *Interstate Theatres, Dallas.* Latest example of his proficiency to appear in BOXOFFICE Showmandiser is an oldest mother-daughter pair enjoying Interstate Golden Age Club privileges, an idea which resulted in a fine newspaper feature story.

S. J. BACKER, owner, *Harlan Theatre, Harlan, Iowa.* For attractive booth he had in the Chamber of Commerce Better Living show, which resulted in ticket sales.

PAUL RICKETTS, owner of theatres in *Ness City, Holyrood and Plainville, Kas.* Dubbed the "handout king" by some of his showman friends for his many promotion ideas, he is honored for his Drive-In-O-Grams promotion.

WALTER MORRIS, *Tower Theatre and Pike Drive-In, Knoxville, Tenn.* Invited 1,000 men to a screening of "Kipling's Women" to be judges of the beauties shown in the film.

TOM SENGER, manager, *Bay Theatre, Whitefish Bay, Wis.* For excellence of general promotion in this wealthy suburb of Milwaukee.

MICHAEL KING and **HAROLD MEYERS**, theatre-promotion managers with *Famous Players Canadian circuit, Toronto, Ont.* For their booklet on shifting to reserved-seat operation.

FARRIS SHANBOUR, partner-manager, *Plaza Theatre, Oklahoma City.* For his campaign on "The World of Suzie Wong." A four-time winner of BOXOFFICE's Citation of Honor.

GEORGE W. H. SPRATLEY, manager, *Hyland Theatre, Toronto, Ont.* For impressive Academy Awards display.

NYMAN KESSLER, manager, *DeWitt Theatre, Bayonne, N.J.* For excellence in general promotion. This previous BOXOFFICE Citation winner was awarded the Distinguished Service award of the Bayonne B'nai B'rith this year.

It's a Discount Picture!

The Bangor, Me., Opera House advertised a discount, available by presenting a newspaper announcement, during run of "Swan Lake," charging 70 cents for adults and 35 cents for children, as compared to regular scale of 90 cents and 50 cents. The theatre added this postscript: "Another endeavor by the management of this theatre to bring to Bangor the finest motion pictures. The interest displayed by your support will bring many more of these outstanding pictures!"

Get Girls to Pay

The Capitol Theatre in Rome, Italy, ran an unusual opening-day stunt in behalf of the premiere of "Where the Boys Are." A special leaflet was distributed to college students offering the males an opportunity to take "revenge" on the "so-called frail sex." The plan allowed the male college students to be admitted free to the theatre, provided he was accompanied by a girl who paid for her own admission.

Old Model T or A Opens Doors to 'Professor'

As the result of an offer by the State Theatre, Minneapolis, during the showing of "The Absent-Minded Professor" to park the Model T or Model A car of anyone who drove up to the theatre, and admit the driver and one companion free, about a dozen motorists of old jalopies took advantage of the offer. The stunt originally was intended to be confined to the Friday night shows after 6 p.m., but was extended to the Saturday night shows also. The gimmick was put on by Charles Zinn, manager, and Bob Thill, house manager.

A tieup that reaped reams of good will for his theatre, in addition to adding considerable extra revenue to his operation was achieved by Bud Schmidt, Seattle, who arranged a Retarded Children Benefit morning stage show featuring local TV personalities. Stations plugged heavily, and a jammed house of 3,000 youngsters turned out.

An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; V VistaVision; S SuperScope; N Naturama; R Regalscope; T Technirama. Symbol ⊕ denotes BOXOFFICE Blue Ribbon Award; ⊙ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST
AND ALPHABETICAL INDEX

⊕ Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary ⊕ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2506	Absent-Minded Professor, The (97) Comedy Drama	BV			2-27-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	13+
2473	Alamo, The (162) Historical Drama	UA			10-31-60	⊕	+	+	⊕	⊕	⊕	⊕	12+
2516	All Hands on Deck (98) Farce-Comedy	20th-Fox			4-17-61	±	±	±	±	±	±	±	6+4-
2514	All in a Night's Work (94) Comedy	Para			3-27-61	⊕	+	+	+	+	+	+	8+
2509	Amazing Mr. Callaghan, The (82) Adventure Melodrama	Atlantis			3-13-61	±							1+1-
2524	Angel Baby (98) Drama	AA			5-15-61	⊕		⊕	⊕	⊕	⊕	⊕	7+2-
2489	Angry Silence, The (95) Drama	Valiant			12-26-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	14+
2496	Another Sky (83) Melodrama	Harrison			1-23-61	+							3+1-
2518	Atlantis, The Lost Continent (91) Science-Fiction	MGM			4-24-61	⊕	+	±	+	⊕	+	+	8+1-
-B-													
2517	Behind the Mask (85) Drama	Showcorp			4-24-61	+							1+
2382	Ben-Hur (212) Biblical Drama	MGM			11-30-59	⊕	⊕	⊕	⊕	⊕	⊕	⊕	14+
2517	Bernadette of Lourdes (91) Religious Drama	Janus			4-24-61	±							2+1-
2453	Between Time and Eternity (98) Drama	U-I			8-22-60	±	±	±	±	±	±	±	5+4-
2526	Beyond All Limits (100) Drama	Dmat			5-15-61	⊕							2+
2528	Big Show, The (113) Drama	20th-Fox			5-22-61	⊕	+	±	+	⊕	⊕	⊕	9+1-
2520	Bimbo the Great (87) Circus Drama	WB			5-1-61	+	±	±	+	-			4+3-
2504	Black Sunday (84) Horror Drama	AIP			2-20-61	+	+	+	⊕	+	+	+	7+
2516	Blast of Silence (77) Drama	U-I			4-17-61	+	±	±	⊕	±	±	±	7+3-
2496	Blueprint for Robbery (88) Crime	Para			1-23-61	+	⊕	+	+	+	+	±	8+1-
2474	Breath of Scandal, A (98) Comedy	Para			10-31-60	+	±	±	+	±	+	+	7+3-
2473	Butterfield 8 (109) Drama	MGM			10-31-60	⊕	⊕	+	⊕	+	+	±	10+1-
-C-													
2485	Caltiki, The Immortal Monster (76) Sci-F'n	AA			12-5-60	±	+						3+4-
2512	Canadians, The (85) Drama	20th-Fox			3-20-61	±	±	-	+	+	±	±	6+4-
2494	Carry On, Constable (86) Comedy	Gov'n'r			1-16-61	+		+					2+
2495	Carthage in Flames (111) Spectacle Drama	Col			1-23-61	±	±	±	±	±	±	±	7+6-
2488	Cimarron (140) Drama	MGM			12-19-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	13+
2482	Cinderella (88) Comedy	Para			11-28-60	⊕	±	+	⊕	+	±	+	9+2-
2497	Circle of Deception (100) Drama	20th-Fox			1-30-61	+	⊕	±	⊕	+	+	+	7+1-
2491	Code of Silence (75) Melodrama	Sterling World			1-9-61	+							1+
2474	College Confidential (90) Melodrama	U-I			10-31-60		-						2+4-
2487	Crazy for Love (80) Comedy	Ellis			12-19-60	±							1+1-
2494	Cry for Happy (110) Comedy	Col			1-16-61	+	+	+	⊕	⊕	±	+	9+1-
2521	Cry Freedom (90) Drama	Parallel			5-8-61	±		+					3+1-
2521	Curse of the Werewolf, The (91) Horror Drama	U-I			5-8-61	⊕		⊕	⊕	+			7+
-D-													
2464	Dark at the Top of the Stairs, The (124) Drama	WB			9-26-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	13+
2486	Date Bait (71) Melodrama	Filmgroup			12-12-60	±							1+1-
2528	David and Goliath (93) Biblical Spectacle	AA			5-22-61	+		+	⊕	+			5+
2512	Days of Thrills and Laughter (93) Comedy Compilation	20th-Fox			3-20-61	⊕	+	+	⊕	±	⊕	⊕	10+1-
2514	Dead One, The (70) Horror	SR			4-3-61	±							1+1-
2491	Desert Attack (76) Melodrama	20th-Fox			1-9-61	+		+		+	±	±	4+1-
2503	Devil's Commandment (71) Horror	RCIP			2-20-61	±							1+1-
2484	Dog, a Mouse and a Sputnik, A (90) Comedy	F-A-W			12-5-60	+	-				±	+	3+2-
2508	Don Quixote (110) Classic Drama	MGM			3-6-61	⊕	⊕		⊕	-	⊕	⊕	10+1-
2499	Dondi (100) Comedy	AA			2-6-61	±					±	+	3+2-
2527	Dr. Blood's Coffin (92) Horror	UA			5-22-61	-	±		+				2+2-
-E-													
2469	Entertainer, The (98) Drama	Cont'l			10-17-60	+	⊕	+	⊕	⊕	⊕	⊕	10+1-
2482	Esther and the King (109) Adventure Drama	20th-Fox			11-28-60	+	±	±	+	±	±	±	8+4-
2490	Exodus (212) Super-Panavision 70 Drama	UA			12-26-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	14+
-F-													
2520	Fabulous World of Jules Verne, The (82) Novelty Adv.	WB			5-1-61	⊕	+	+	⊕	⊕	⊕	⊕	8+
2479	Facts of Life, The (103) Comedy	UA			11-21-60	+	⊕	⊕	⊕	⊕	⊕	⊕	12+
2526	Ferry to Hong Kong (103) Adventure Drama	20th-Fox			5-15-61	+	-	+	-	+			3+2-
2496	Fever in the Blood A (117) Drama	WB			1-23-61	⊕	+	+	⊕	⊕	⊕	⊕	9+
2516	Fiercest Heart, The (91) Outdoor Drama	20th-Fox			4-3-61	+	±	±	±	±	±	±	6+3-
2507	Five Guns to Tombstone (71) W'n	UA			3-6-61	±	±	±	±	±	±	±	6+5-
2489	Flaming Star (101) Outdoor Drama	20th-Fox			12-26-60	+	⊕	+	⊕	⊕	⊕	⊕	10+
2478	Flute and the Arrow, The (78) Documentary Drama	Janus			11-14-60	+	⊕						7+
2448	For the Love of Mike (87) Comedy	20th-Fox			8-8-60	⊕	⊕	+	⊕	⊕	⊕	⊕	11+
2483	Four Desperate Men (105) Melodrama	Cont'l			12-5-60	⊕							2+
2498	Foxhole in Cairo (68) Drama	Para			1-30-61	+	⊕	+	±	±	±	±	7+4-
2464	Freckles (84) Outdoor	20th-Fox			9-26-60	+	±	±	+	+	+	+	5+1-
2495	French Mistress, A (91) Comedy	F-A-W			1-23-61	±	+	+	+				5+1-
2507	Frontier Uprising (68) W'n	UA			3-6-61	+	+	±	±	±	±	±	6+3-
-G-													
2523	Gambler Wore a Gun, The (67) W'n	UA			5-15-61	±							2+2-
2472	G. I. Blues (104) Com/Mus.	Para			10-24-60	+	+	±	⊕	±	±	±	8+2-
2468	Girl of the Night (83) Drama	WB			10-10-60	+	⊕	±	+	+	±	±	8+3-
2495	Go Naked in the World (103) Drama	MGM			1-23-61	+	⊕	+	⊕	±	±	±	9+2-
2491	Goddess of Love, The (68) Spectacle	20th-Fox			1-9-61	+	-						2+2-
2500	Gold of the Seven Saints (88) Outdoor Drama	WB			2-6-61	±	⊕	+	⊕	⊕	⊕	⊕	9+1-
2490	Goliath and the Dragon (90) Costume Spectacle	AIP			12-26-60	+	+	-	+	-	±	±	5+4-
3498	Gorgo (78) Adv. Drama	MGM			1-30-61	⊕	±	+	+	⊕	⊕	±	9+2-
2486	Grass Is Greener, The (105) Comedy	U-I			12-12-60	+	⊕	+	⊕	-	+	⊕	9+1-
2481	Great Impostor, The (112) Drama	U-I			11-28-60	⊕	⊕	+	⊕	⊕	⊕	⊕	12+
-H-													
2515	Hand, The (61) Melodrama	AIP			4-17-61	+							1+
2488	Hand in Hand (75) Drama	Col			12-19-60	+	⊕	⊕	⊕	⊕	⊕	⊕	13+
2475	Heaven on Earth (84) Documentary Drama	JB-SR			11-14-60	+	±	+	+			±	6+2-
2473	Hell Is a City (96) Action	Col			10-31-60	+	⊕	+	⊕	⊕	⊕	⊕	9+
2487	Herod the Great (93) Costume Spectacle	AA			12-19-60	+		±	+	±	±	±	6+3-
2478	Heroes Die Young (76) Melodrama	AA			11-14-60	+	±						4+3-
2486	High School Caesar (72) Melodrama	Filmgroup			12-12-60	+							1+
2464	High Time (103) Com/Mus	20-Fox			9-26-60	+	+	+	⊕	⊕	⊕	⊕	9+
2513	Hippodrome (96) Action, (English-dubbed)	Cont'l			3-27-61	+	+		+				4+
2499	Home Is the Hero (83) Drama	Showcorp			2-6-61	+	⊕						5+
2506	Hoodlum Priest, The (101) Drama	UA			2-27-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	10+
-I-													
2467	It Happened in Broad Daylight (97) Drama (Eng.-dubbed)	Cont'l			10-10-60	+	⊕		⊕			+	7+
2503	It Takes a Thief (94) Melodrama	Valiant			2-20-61	+							1+
-J-													
2481	Jazz Boat (96) Com/Music	Col			11-28-60	+	±	±		+			4+2-
2479	Journey to the Lost City (90) Adv. Drama	AIP			11-21-60	+	±	-	+	±	±	±	6+5-
-K-													
2466	Key Witness (81) Drama	MGM			10-3-60	+	⊕	+	⊕	±	±	±	8+1-
2471	Kill Me Tomorrow (80) Melodrama	Tudor			10-24-60	+							1+
2507	Konga (90) Horror Drama	AIP			3-6-61	⊕	+	±	⊕	⊕			7+1-
-L-													
2466	Last Woman on Earth, The (71) Melodrama	Filmgroup			10-3-60	+							1+1-
2505	League of Gentlemen, The (113) Comedy-Drama	Kingsley			2-27-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	11+
2482	Left, Right and Center (90) Comedy	Bentley			11-28-60	⊕	±	⊕	+			⊕	9+1-
2476	Legions of the Nile (91) Action Spectacle	20th-Fox			11-7-60	±	-	-	±	-	-	±	3+8-
2465	Let No Man Write My Epitaph (106) Drama	Col			10-3-60	⊕	±	+	⊕	⊕	⊕	⊕	10+1-
2458	Let's Make Love (118) Comedy/Music	20th-Fox			9-5-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	13+

REVIEW DIGEST AND ALPHABETICAL INDEX

In the summary † is rated 2 pluses, = as 2 minuses.

† Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2512	Mailbag Robbery (70)	Ac.	Tudor	3-20-61	+								1+
2503	Mark of the Devil (73)	Melo.	RCIP	2-20-61	±								1+1-
2484	Marriage-Go-Round, The (99)	Comedy	20th-Fox	12- 5-60	+	+	±	±	±	±	±	±	10+1-
2S25	Master of the World (104)	Science-Fiction	Drama	AIP	5-15-61	±	±	±	±	±	±	±	7+1-
2518	Mein Kampf (121)	Documentary	Col	4-24-61	+	±	±	±	±	±	±	±	9+
2469	Midnight Lace (108)	Dr.	U-I	10-17-60	±	+	+	+	+	+	+	+	12+
2S04	Mighty Crusaders, The (87)	Spectacle	Falcon-SR	2-20-61	±								1+1-
2502	Millionairess, The (90)	G. B. Shaw Comedy	20th-Fox	2-13-61	+	+	+	+	±	±	±	±	9+1-
2S23	Minotaur, The (92)	Adv.	UA	5-15-61	+	±	±	±	±	±	±	±	3+2-
2500	Misfits, The (124)	Drama	UA	2- 6-61	+	±	±	±	±	±	±	±	13+
2499	More Deadly Than the Male (60)	Crime Melodrama	Schoenfeld	2- 6-61	±								2+
-N-													
2470	Natchez Trace (80)	Adv.	Panorama-SR	10-17-60	+								1+
2519	Nature Girl and the Slaver (70)	Adv.	UPRO	S- 1-61	±								1+1-
2470	Never on Sunday (97)	Com-Dr.	Lopert-UA	10-17-60	±	±	±	±	±	±	±	±	10+
2478	North to Alaska (122)	Action Comedy	20th-Fox	11-14-60	+	±	±	±	±	±	±	±	10+1-
-O-													
2451	Ocean's 11 (128)	Com-Dr.	WB	8-22-60	±	±	±	±	±	±	±	±	12+1-
2514	One-Eyed Jacks (141)	Dr.	Para	3-27-61	±	±	±	±	±	±	±	±	13+
2497	One Hundred and One Dalmatians (80)	Animated Feature	BV	1-30-61	+	±	±	±	±	±	±	±	12+
2527	On the Double (92)	Panavision Comedy	Para	5-22-61	±	±	±	±	±	±	±	±	8+1-
2510	Operation Bottleneck (78)	Ac.	UA	3-13-61	±	±	±	±	±	±	±	±	4+3-
2509	Operation Eichmann (92)	Drama	AA	3-13-61	±	±	±	±	±	±	±	±	8+2-
-P-													
2523	Parent Trap, The (124)	Comedy	BV	5-15-61	±	±	±	±	±	±	±	±	11+
2S10	Parrish (137)	Drama	WB	3-13-61	±	±	±	±	±	±	±	±	11+1-
2509	Passport to China (75)	Ac.	Col	3-13-61	±	±	±	±	±	±	±	±	5+3-
2492	Pepe (157)	Comedy/Music	Col	1- 9-61	±	±	±	±	±	±	±	±	12+1-
2520	Pharaoh's Woman, The (88)	Costume Drama	U-I	S- 1-61	±	±	±	±	±	±	±	±	3+3-
2469	Please Turn Over (86)	Farce	Col	10-17-60	+	±	±	±	±	±	±	±	10+
2519	Pleasure of His Company, The (114)	Comedy	Para	S- 1-61	±	±	±	±	±	±	±	±	10+
2477	Plunderers, The (94)	Adv. Dr.	AA	11-14-60	±	±	±	±	±	±	±	±	8+1-
2501	Police Dog Story (61)	Crime Drama	WB	2-13-61	±	±	±	±	±	±	±	±	6+6-
2S1S	Portrait of a Mobster (108)	Crime Drama	WB	4- 3-61	±	±	±	±	±	±	±	±	10+1-
2522	Portrait of a Sinner (96)	Dr.	AIP	5- 8-61	±	±	±	±	±	±	±	±	3+
2511	Posse From Hell (89)	W'n	U-I	3-20-61	±	±	±	±	±	±	±	±	7+2-
2477	Price of Silence, The (72)	Melodrama	Exclusive-SR	11-14-60	+								1+
2508	Prisoners of the Congo (90)	Adventure Drama	Atlantis	3- 6-61	±								1+1-
-Q-													
2S16	Question 7 (110)	Dr.	DeRochemont	4- 3-61	±								4+
-R-													
2516	Raisin in the Sun, A (12S)	Dr.	Col	4- 3-61	±	±	±	±	±	±	±	±	12+
2522	Return to Peyton Place (122)	Comedy	20th-Fox	5- 8-61	±	±	±	±	±	±	±	±	9+
2526	Right Approach, The (92)	Drama/Music	20th-Fox	S-15-61	±	±	±	±	±	±	±	±	5+4-
2519	Ring of Fire (119)	Outdoor Action	MGM	5- 1-61	±	±	±	±	±	±	±	±	8+1-
2490	Ritual of Love, The (72)	Documentary	Pacemaker-SR	12-26-60	+								1+
2511	Rocket Attack, U.S.A. (66)	Melodrama	Exploit-Brenner	3-20-61	±								1+1-
2524	Romanoff and Juliet (112)	Com.	U-I	S-15-61	±	±	±	±	±	±	±	±	8+
248S	Royal Ballet (131)	Ballet	Lopert	12-12-60	±								4+
-S-													
2506	Sanctuary (90)	Drama	20th-Fox	2-27-61	+	+	+	±	±	±	±	±	8+
2468	Santa Claus (94)	Fantasy/Music	(English-dubbed)	Murray-SR	10-10-60	±	±	±	±	±	±	±	5+3-
2515	Saturday Night and Sunday Morning (90)	Drama	Cont'l	4-17-61	+	±	±	±	±	±	±	±	9+
2451	Savage Eye, The (67)	Semidocumentary	Drama	Trans-Lux Kingsley	8-22-60	±	±	±	±	±	±	±	9+1-
2464	Savage Innocents, The (89)	Adv. Dr.	Para	9-26-60	±	±	±	±	±	±	±	±	11+1-
2476	Secret of the Purple Reef (80)	Action Drama	20th-Fox	11- 7-60	±	±	±	±	±	±	±	±	5+3-
2511	Secret Partner, The (91)	My.	MGM	3-20-61	+	±	±	±	±	±	±	±	8+2-
2513	Secret Ways, The (112)	Dr.	U-I	3-27-61	+	±	±	±	±	±	±	±	S+1-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2467	September Storm (99)	Action (Stereovision)	20th-Fox	10-10-60	±	±	±	±	±	±	±	±	6+3-
2522	Serengeti (84)	Jungle Documentary	Adventure	AA	S- 8-61	±	±	±	±	±	±	±	6+
2460	Seven Ways From Sundown (87)	Western	U-I	9-12-60	+	±	±	±	±	±	±	±	7+
2474	Sex Kittens Go to College (93)	Comedy	AA	10-31-60	+								2+3-
2516	Shadows (87)	Drama	Lion Int'l	4-17-61	+	±	±	±	±	±	±	±	9+
2521	Shadow of the Cat, The (79)	Horror Drama	U-I	S- 8-61	+								4+1-
2475	Shakedown, The (91)	Action	U-I	11- 7-60	+	±	±	±	±	±	±	±	3+1-
2472	She Walks by Night (8S)	Melo.	Woolner	10-24-60	+								1+
2479	Sinners of Paris (81)	Melodr.	Ellis	11-21-60	+								1+
2505	Sins of Rachel Cade, The (123)	Drama	WB	2-27-61	±	±	±	±	±	±	±	±	10+1-
2504	Sins of Youth (82)	Dr.	Janus	2-20-61	±								1+2-
2528	Snake Woman, The (68)	Horror	UA	5-22-61	±								1+1-
2502	Sniper's Ridge (61)	Dr.	20th-Fox	2-13-61	-	±	±	±	±	±	±	±	5+4-
2470	Spartacus (189)	Super Technirama-70	Adventure Spectacle	U-I	10-17-60	±	±	±	±	±	±	±	14+
2485	Spring Affair (69)	Comedy	SR	12-12-60	±	±	±	±	±	±	±	±	4+2-
2480	Squad Car (60)	Melodrama	20th-Fox	11-21-60	±	±	±	±	±	±	±	±	1+4-
252S	Steel Claw, The (96)	Ac.	WB	S-15-61	±	±	±	±	±	±	±	±	4+3-
2476	Sundowners, The (133)	Dr.	WB	11- 7-60	±	±	±	±	±	±	±	±	14+
2466	Sunrise at Campobello (143)	Drama	WB	10- 3-60	±	±	±	±	±	±	±	±	14+
2467	Surprise Package (100)	Comedy	Col	10-10-60	±	±	±	±	±	±	±	±	9+3-
2477	Swiss Family Robinson (128)	Adv. Classic, Panavision	BV	11-14-60	±	±	±	±	±	±	±	±	12+1-
2488	Sword and the Dragon (83)	Folklore Spectacle	Valiant	12-19-60	+								2+
2494	Sword of Sherwood Forest (80)	Adventure Drama	Col	1-16-61	+	±	±	±	±	±	±	±	8+3-
-T-													
2515	Teacher and the Miracle, The (88)	Religious Drama	President	4-17-61	+								4+2-
2465	Ten Who Dared (92)	Adv.	BV	10- 3-60	+	±	±	±	±	±	±	±	7+1-
2514	Terror of the Tongs, The (80)	Ac.	Col	3-27-61	+	±	±	±	±	±	±	±	5+2-
2493	Tess of the Storm Country (84)	Melodrama	20th-Fox	1-16-61	+	±	±	±	±	±	±	±	6+
2485	3 Worlds of Gulliver, The (100)	Superdymation, Fantasy	Col	12-12-60	+	±	±	±	±	±	±	±	11+
2439	Thunder in Carolina (92)	Racing Drama	Howco	7-11-60	+	±	±	±	±	±	±	±	4+2-
2498	Tomboy and the Champ (92)	Comedy-Drama	U-I	1-30-61	+	±	±	±	±	±	±	±	4+1-
2481	Tormented (7S)	Horror Drama	AA	11-28-60	+								3+
2480	Touch of Flesh, The (76)	Drama	Amity Films-SR	11-21-60	±								1+1-
2510	Trapp Family, The (106)	Comedy-Drama	20th-Fox	3-13-61	+	±	±	±	±	±	±	±	6+2-
2493	Tunes of Glory (106)	Dr.	Lopert	1-16-61	±	±	±	±	±	±	±	±	11+3-
252S	Two Loves (100)	Drama	MGM	5-15-61	±	±	±	±	±	±	±	±	10+
2501	Two-Way Stretch (87)	Com.	Showcorp	2-13-61	+	±	±	±	±	±	±	±	9+
-U-													
2460	Under Ten Flags (92)	Dr.	Para	9-12-60	+	±	±	±	±	±	±	±	8+1-
250S	Underworld, U. S. A. (98)	Cr.	Col	2-27-61	+	±	±	±	±	±	±	±	7+3-
2492	Unfaithful, The (89)	Melodrama	AA	1- 9-61	+								2+2-
-V-													
2472	Village of the Damned (78)	Horror Drama	MGM	10-24-60	+	±	±	±	±	±	±	±	10+
-W-													
2483	Wackiest Ship in the Army, The (99)	Comedy	Col	12- 5-60	+	±	±	±	±	±	±	±	11+1-
2471	Walk Tall (60)	Western	20th-Fox	10-24-60	±	±	±	±	±	±	±	±	6+4-
2527	Warrior Empress, The (89)	Action-Adventure	Col	5-22-61	±	±	±	±	±	±	±	±	4+3-
2515	Watch Your Stern (88)	Com.	Magna	4- 3-61	+	±	±	±	±	±	±	±	6+1-
2484	Where the Boys Are (99)	Com.	MGM	12- 5-60	±								

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	
OCTOBER	ⓈⓈHigh Time (103) © C/M..036 Bing Crosby, Fabian, Tuesday Weld Desire in the Dust (105) © D..046 Raymond Burr, Martha Hyer ⓈThe Captain's Table (90) ©..040 John Gregson, Peggy Cummins ⓈThe Secret of the Purple Reef (80) © ..Ac..047 Jeff Richards, Margia Dean ⓈSept. Storm (99) S'v's'n Ac..025 Mark Stevens, Joanne Dru	ⓈThe Magnificent Seven (128) Panavision ..Ad..6027 Yul Brynner, Steve McQueen, Horst Buchholz, Eli Wallach Walking Target (74)....Ac..6024 Ron Foster, Joan Evans, Merry Anders	ⓈSpartacus (196) Super-Technirama-70 ....D..6070 Kirk Douglas, Laurence Olivier, Jean Simmons, Tony Curtis (Special release)	Girl of the Night (93)...D..004 Anne Francis, John Kerr ⓈThe Dark at the Top of the Stairs (124) .....D..005 Robert Preston, Dorothy McGuire, Angela Lansbury, Eve Arden	ALLIED ARTISTS The Big Wave .....Ad.. Sessue Hayakawa Twenty Plus Two .....D.. David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead AMERICAN-INT'L ⓈThe Pit and the Pendulum (Panavision) .....Ho.. Vincent Price, John Kerr ⓈReptilicus .....SF.. Bodil Miller
NOVEMBER	ⓈGoddess of Love (68) © D..039 Belinda Lee, Jacques Sernas ⓈNorth to Alaska (122) .....Ad..051 John Wayne, Capucine, Fabian Desert Attack (76).....Ac..053 John Mills, Sylvia Syms ⓈTess of the Storm Country (84) .....D..050 Diane Baker, Lee Phillips	Inherit the Wind (126)...D..6026 Spencer Tracy, Fredric March, Gene Kelly, Florence Eldridge	ⓈMidnight Lace (108)...D..6101 Doris Day, Rex Harrison, John Gavin, Myrna Loy	ⓈSunrise at Campobello (143) .....D..002 Ralph Bellamy, Greer Garson, Hume Cronyn, Jean Hagen	COLUMBIA ⓈThe Devil at 4 O'clock © D.. Spencer Tracy, Frank Sinatra Scream of Fear .....D.. Susan Strasberg, Ronald Lewis ⓈMysterious Island.....Ad.. (Super-Dynamation) Michael Craig, Joan Greenwood ⓈGreengage Summer .....D.. Kenneth More, Danielle Darrieux, Susannah York ⓈBarabbas ⓈD.. Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine Walk on the Wild Side .....D.. Laurence Harvey, Capucine, Anne Baxter, Jane Fonda The Tiger Among Us .....D.. Alan Ladd, Rod Steiger Sail a Crooked Ship .....C.. Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs The Notorious Landlady.....C.. Jack Lemmon, Kim Novak, Fred Astaire
DECEMBER	ⓈWizard of Baghdad (92) .....Ad..054 Dick Shawn, Diane Baker, Barry Coe ⓈFlaming Star (92) ©..W..056 Elvis Presley, Barbara Eden ⓈEsther and the King (109) .....D..057 Joan Collins, Richard Egan ⓈLegions of the Nile (94) ©Ad..037 Linda Cristal, Ettore Manni	Police Dog Story (61)..Doc..6029 James Brown, Merry Anders The Facts of Life (104)..C..6104 Bob Hope, Lucille Ball	The Private Lives of Adam and Eve (87) partly in color .....CD..6102 Mickey Rooney, Mamie Van Doren	ⓈThe Sundowners (133) D..007 Robert Mitchum, Deborah Kerr, Peter Ustinov, Glynis Johns	MGM ⓈFour Horsemen of the Apocalypse ©D.. Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb ⓈAda ©D.. Susan Hayward, Dean Martin Bridge to the Sun .....D.. Carroll Baker, James Shigeta ⓈMutiny on the Bounty (Ultra Panavision-70) ....Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita ⓈThe Honeymoon Machine.....C.. Steve McQueen, Paula Prentiss
JANUARY	ⓈMarriage-Go-Round (99) © C..101 Susan Hayward, James Mason, Julie Newmar ⓈLittle Shepherd of Kingdom Come (108) ©D..102 Jimmie Rodgers, Luana Patten ⓈCan-Can (131) ©M..103 Frank Sinatra, Shirley MaLaine, Louis Jourdan, Juliet Prowse The Long Rope (61) ....W..113 Hugh Marlowe, Alan Hale	Five Guns to Tombstone (71) .....W..6102 James Brown, Della Sharman	ⓈThe Grass Is Greener (105) ⓈC..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons	A Fever in the Blood (117) .....D..008 Efreem Zimbalist jr., Angle Dickinson	PARAMOUNT ⓈBreakfast at Tiffany's ...CD.. Audrey Hepburn, George Peppard ⓈSummer and Smoke .....D.. Laurence Harvey, Geraldine Page ⓈLove in a Goldfish Bowl ..C/M.. Tommy Sands, Fabian ⓈHatar! .....Ad.. John Wayne, Red Buttons Hell Is for Heroes .....D.. Bobby Darin, Bob Newhart, Fess Parker ⓈMy Geisha .....C.. Shirley MaLaine, Yves Montand, Rob't Cummings, Edw. G. Robinson ⓈThe Ladies Man (106) ..C..6017 Jerry Lewis, Helen Traubel
FEBRUARY	ⓈThe Millionaire (90) © C..104 Sophia Loren, Peter Sellers Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker ⓈUpstairs and Downstairs (100) .....C..125 Michael Craig, Mylene Demongoot ⓈThe Canadians (85) © OD..105 Robert Ryan, John Dehner	The Misfits (124) .....D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift Operation Bottleneck (78)....6106 Ron Foster, Milko Taka	The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman The Shakedown (91) ....Cr..6105 Hazel Court, Terence Morgan	Gold of the Seven Saints (88) .....OD..009 Clint Walker, Leticia Roman (Filmed in sepla)	WARNER BROS. ⓈThe White Warrior (86) Ad..010 Steve Reeves, Georgia Mofi
MARCH	Sanctuary (90) ©D..115 L. Remick, Y. Montand, B. Dillman Days of Thrills & Laughter (93) Compilation .....C..114 ⓈThe Trapp Family (106) D..117 Ruth Leuwerik, Hans Holt Sniper's Ridge (61).....Ac..116 Jack Gling, Stanley Clements	ⓈThe Alamo (162) Todd-AO .....Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates Frontier Uprising (68)..W..6103 Jim Davis, Nancy Hadley	ⓈWings of Chance (76) ..OD..6111 James Brown, Frances Rafferty	ⓈThe Sins of Rachel Cade (123) .....D..003 Angie Dickinson, Peter Finch, Roger Moore Portrait of a Mobster (103) .....Ac..011 Vic Morrow, Ray Danton	20th-FOX ⓈThe Big Gamble ©.....Ad.. Juliette Greco, Stephen Boyd, David Wayne ⓈFrancis of Assisi ©D.. Bradford Dillman, Stuart Whitman, Dolores Hart Madison Avenue ©D.. Dana Andrews, Eleanor Parker Marines, Let's Go.....Ac.. Tom Tryon, David Hedison
APRIL	ⓈAll Hands on Deck (93) ©M..112 Pat Boone, Barbara Eden, Buddy Hackett ⓈFerry to Hong Kong (103) ©Ad..110 Orson Welles, Curt Jurgens, Sylvia Syms ⓈThe Fiercest Heart (91) ©OD..120 Stuart Whitman, Juliet Prowse	ⓈThe Minotaur (92) © ..Ad.. Bob Mathias, Rosanna Schiaffino A Matter of Morals (90) ..D..6108 Maj-Britt Nilsson, Patriek O'Neal, Eva Dahlback	ⓈTomboy and the Champ (92)OD..6110 Candy Moore, Ben Johnson, Rex Allen The Secret Ways (111) ..D..6109 Richard Widmark, Sonja Ziemann	ⓈThe Steel Claw (96) ..Ac..012 George Montgomery, Charlto Luna	UNITED ARTISTS Exodus (212) (Panavision 70)D..6101 (Special release)..Paul Newman, Eva Marie Saint, Peter Lawford Season of PassionD.. Ernest Borgnine, Anne Baxter Something WildD.. Carroll Baker, Ralph Meeker Birdman of Alcatraz.....D.. Burt Lancaster, Karl Malden The Explosive Generation.....D.. Patty McCormack, Lee Kinsolving ⓈParis BluesD.. Paul Newman, Joanne Woodward
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JUNE	Battle at Bloody Beach (80) ©Ac..128 A. Murphy, G. Crosby, D. Michaels ⓈWild in the Country (..) ©D/M.. E. Presley, H. Lange, T. Weld ⓈSnow White and the 3 Stooges (107) ©C..130 Carol Heiss, Stooges	Snake Woman (68)Ho..6112 John McCarthy, Susan Travers ⓈDr. Blood's Coffin (92) Ho..6111 Kieron Moore, Hazel Court	ⓈRomanoff and Juliet (112)C..6106 P. Ustinov, S. Dee, J. Gavin ⓈCurse of the Werewolf (91)Ho..6115 Clifford Evans, Yvonne Romain The Shadow of the Cat (79)Ho..6116 Barbara Shelley, Andre Morell ⓈThe Last Sunset (115) OD..6117 Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten	Trouble in the Sky (76) ..Ac..6118 Michael Craig, Elizabeth Seal	ⓈParrish (137)D..015 Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens ⓈFanny (..)D/M.. Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz
JULY	ⓈMisty (92) ©OD..131 David Ladd, Arthur O'Connell ⓈVoyage to the Bottom of the Sea (..) ©Ad.. Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon	ⓈSplendor in the Grass.....D.. Natalie Wood, Warren Beatty ⓈSusan Slade .....D.. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan The Marauders .....Ac.. Jeff Chandler, Ty Hardin ⓈThe Music Man ⓈM.. Robert Preston, Shirley Jones ⓈA Majority of One.....C.. Rosalind Russell, Alec Guinness	ⓈParrish (137) .....D..015 Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens ⓈFanny (..)D/M.. Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz	ⓈThe Music Man ⓈM.. Robert Preston, Shirley Jones ⓈA Majority of One.....C.. Rosalind Russell, Alec Guinness	WARNER BROS. ⓈSplendor in the Grass.....D.. Natalie Wood, Warren Beatty ⓈSusan Slade .....D.. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan The Marauders .....Ac.. Jeff Chandler, Ty Hardin ⓈThe Music Man ⓈM.. Robert Preston, Shirley Jones ⓈA Majority of One.....C.. Rosalind Russell, Alec Guinness

FEATURE CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

SHORTS CHART

MISCELLANEOUS

BUENA VISTA

Ⓢ Pollyanna (134) ... CD .. Jul 60
Jane Wyman, Richard Egan, Hayley Mills
Ⓢ Jungle Cat (70) ... Doc .. Oct 60
True-Life Adventure
Ⓢ Ten Who Oared (92) Ad .. Nov 60
John Beal, Brian Keith
Ⓢ Swiss Family Robinson (128) Panavision .. Ad .. Dec 60
Dorothy McGuire, John Mills, James MacArthur, Tommy Kirk
Ⓢ One Hundred and One Dalmatians (80) ... An .. Mar 61
The Absent-Minded Professor (97) ... C .. May 61
Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk
Ⓢ The Parent Trap (123) C .. Jul 61
Maureen O'Hara, Brian Keith, Hayley Mills

CONTINENTAL

School for Scoundrels (94) C .. Jul 60
Jan Chermichael, Terry-Thomas
Four Desperate Men (105) ... D .. Aug 60
Aldo Ray, Heather Sears
It Happened in Broad Daylight (97) ... D .. Sep 60
Heinz Ruhman, Michel Simon
The Entertainer (97) ... D .. Oct 60
Laurence Olivier, Joan Plowright
The Mirror Has Two Faces (98) ... D .. Nov 60
(Eng-dubbed) Michele Morgan
Make Mine Mink (101) C .. Dec 60
Terry-Thomas, Athene Seyler
Ⓢ Hippodrome (96) ... Ac .. Mar 61
(Eng-dubbed) Gerhard Reidmann, Margit Nanke
Saturday Night and Sunday Morning (90) ... D .. Apr 61
Albert Finney, Shirley Ann Field

EDWARD HARRISON

Another Sky (83) ... D .. Jan 61
Victoria Grayson, Tayeb

FILMS-AROUND-THE-WORLD

A French Mistress (91) ... C .. Dec 60
Cecil Parker, Jas. H. Justice

FILMGROUP

The Girl in Lover's Lane (78) ... D .. Jun 60
Joyce Meadows, Brett Halsey
The Wild Ride (63) ... D .. Jun 60
Jack Nicholson, Georgianna Carter
Ⓢ Last Woman on Earth (71) ... D .. Sep 60
A. Carbone, Betsy Jones-Moreland
Little Shop of Horrors (70) ... HoC .. Sep 60
Jonathan Haze, Jackie Joseph
High School Caesar (72) D .. Nov 60
John Ashley, Gary Vinson
Date Bait (71) ... D .. Nov 60
Gary Clark, Marlo Ryan

GOVERNOR

Carry On, Nurse (89) ... C ..

Kenneth Connor, Shirley Eaton
Carry On, Constable (86) C .. Feb 61
Ken Connor, Leslie Phillips

KINGSLEY-UNION

Come Dance With Me! (94) ... My C .. Aug 60
Bridgette Bardot, Henri Vidal
The League of Gentlemen (113) ... CD .. Feb 61
Jack Hawkins, Nigel Patrick

K. GORDON MURRAY

Ⓢ Santa Claus (94) ... F .. Nov 60
Narrated by Ken Smith
Ⓢ Little Angel (90) ... CD .. Jan 61
Maria Gracia, J. M. de Hoyos

LOPERT PICTURES

Never on Sunday (91) ... C .. Nov 60
Melina Mercouri, Jules Dassin
Ⓢ Tunes of Glory (106) ... O .. Jan 61
Alec Guinness, John Mills

RCIP

The Devil's Commandment (71) ... Ho .. Jan 61
Gianna Maria Canale, Carlo D'Angelo, Charles Fawcett
Mark of the Devil (73) D .. Jan 61
Maria Felix, Crox Alvarado

SHOWCORPORATION

The Man Who Wouldn't Talk (91) ... O .. Oct 60
Anna Neagle, Anthony Quayle
Home Is the Hero (83) D .. Feb 61
Arthur Kennedy, Walter Macken
Two-Way Stretch (87) C .. Apr 61
Peter Sellers, Wilfrid Hyde White

STERLING WORLD DIST'RS

The Half Pint (73) ... C .. Oct 60
Pat Goldin, Tommy Blackman
Ⓢ The Last Rebel (83) ... Ac .. Dec 60
Carlos Thompson, Ariadna Welter
Code of Silence (75) ... Cr .. Feb 61
Terry Becker, Elisa Loti

UNITED PRODUCERS (UPRO)

Black Pit of Dr. M. (72) ... Ho .. Mar 61
Ralph Bertrand, Gaston Santos
Siege of Sidney Street (93) ... Ad .. Mar 61
Peter Wyngarde, Donald Sinden

VALIANT

Ⓢ Sword and the Dragon (83) ... Ad .. Nov 60
Russlan east (Eng-dubbed)
The Angry Silence (95) ... D .. Jan 61
K. Attenborough, Pier Angeli
The Young One (103) ... D .. Feb 61
Zachary Scott, Bernie Hamilton
Mania (85) ... Ho .. Feb 61
Peter Cushing, June Laverick
It Takes a Thief (94) ... D .. Feb 61
Jayne Mansfield, Anthony Quayle

WOOLNER BROS.

She Walks by Night (85) ... D ..
Belinda Lee, Walter Rilla

FOREIGN LANGUAGE

ARGENTINA

End of Innocence (74) ... 9-19-60
(Kingsley) .. Elsa Daniel

FRANCE

Ⓢ Belles and Ballets (92) ... 8-15-60
(Excelsior) .. French ballet stars
Breathless (89) ... 3-6-61
(F-A-W) .. Jean Seberg, Jean-Paul Belmondo
Ⓢ Eye for an Eye, An (93) ... 10-5-60
(Manhattan) .. Curt Jurgens
Love Game, The (85) ... 2-13-61
(F-A-W) .. Jean-Pierre Cassel, Genevieve Cluny, Jean-Louis Maury
Modigliani of Montparnasse (110) ... 3-6-61
(Cont'l) .. Gerard Philippe, Lilli Palmer, Anouk Aimee, L. Padovani
No Morals (77) ... 11-14-60
(Mishkin) .. Jeanne Moreau
Ostrich Has Two Eggs, The (89) ... 11-21-60
(Janus) .. Pierre Fresnay, Simone Renant
Port of Desire (85) ... 12-5-60
(Kingsley-Union) .. H. Neff
Rules of the Game (104) 4-17-61
(Janus) .. Jean Renolr, Pauline Llubost
Rue de Paris (90) ... 12-12-60
(Lopert) .. Jean Gabin

GERMANY

Glass Tower, The (104) ... 10-3-60
(Ellis) .. Lilli Palmer
Rest Is Silence, The (106) ... 10-3-60
(F-A-W) .. Hardy Kruger, P. Van Eyck
Three-Penny Opera, The (113) ... 11-21-60
(Brandon) .. Lotte Lenya, Budolph Forster
Confess, Dr. Corda! (102) 12-5-60
(President) .. Hardy Kruger, E. Mueller

GREECE

Aunt From Chicago (90) 9-19-60
(Greek Pictures) .. G. Vassiliadou
Counterfeit Coin (120) ... 10-3-60
(Atlantis) .. K. Logothetides
288 Stourarna St. (90) ... 2-27-61
(Atlantic) .. Orestis Makris, Sophia Vembo

ITALY

Big Deal on Madonna St., The (91) ... 1-30-61
(UMPO) .. V. Gassman, Toto
Holiday Island (105) ... 11-14-60
(Brandon) .. Vittorio de Sica
La Dolce Vita (175) ... 4-24-61
(Astor) .. Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Alain Cuny
See Naples and Die (80) 9-19-60
(Crown) .. Gianna Maria Canale
Three Forbidden Stories (104) ... 9-26-60
(Ellis) .. Eleonora Rossi Drago, Gino Cervi
Wild Love (86) ... 5-1-61
(Ellis) .. Franco Interlenghi

JAPAN

Ⓢ Rikisha Man, The (10S) 5-8-61
(Cory) .. Toshiro Mifune
Road to Eternity (181) ... 2-27-61
(Beverly) .. Tatsuya Nakadai

SWEDEN

Dreams (86) ... 8-8-60
(Janus) .. E. Dahlbeck, H. Andersson
Virgin Spring, The (88) ... 12-12-60
(Janus) .. Max von Sydow, Birgitta Pettersson
Unmarried Mothers (79) ... 3-13-61
(President) .. E. Etberg, B. Logart
U.S.S.R.
Ballad of a Soldier (89) ... 1-31-61
(Kingsley) .. Vladimir Ivashov, Shanna Prokorenko (also Eng.-dubbed)

COLUMBIA

ASSORTED & COMEDY FAVORITES (Reissues)

5421 One Shivery Night (16 1/2) ... Sep 60
5431 Waiting in the Lurch (15 1/2) ... Oct 60
5422 House About It (16 1/2) ... Nov 60
5432 Radio Riot (16) ... Nov 60
5423 Hold that Monkey (16) ... Dec 60
5433 Bride and Gloom (16) ... Dec 60
5424 French Fried Frolic (16 1/2) ... Feb 61
5434 Hectic Honeymoon (17) ... Jan 61
5425 Should Husbands Marry? (17) ... Apr 61
5435 Aim. Fire, Scoot (16) ... Mar 61
5426 He Flew the Shrew (16 1/2) ... May 61
5436 Man or Mouse (18) ... Jun 61

CANOID MICROPHONE (Reissues)

5551 No. 1, Series 2 (9) ... Sep 60
5552 No. 2, Series 2 (11) ... Nov 60
5553 No. 3, Series 2 (10 1/2) ... Jan 61
5554 No. 4, Series 2 (10 1/2) ... Feb 61

COLOR SPECIALS

5501 Polygamus Polonius (9) ... Nov 60
5502 Rooftops of New York (10) ... May 61

COLOR FAVORITES (Technicolor Reissues)

5603 Spare That Child (6 1/2) ... Oct 60
5604 Way of All Pests (7 1/2) ... Nov 60
5605 Four Wheels, No Brakes (6 1/2) ... Nov 60
5606 Skeleton Frolic (7 1/2) ... Dec 60
5667 Bahie Boogie (6) ... Jan 61
5608 Pickled Puss (6 1/2) ... Jan 61
5609 Christopher Crumpet's Playmate (6 1/2) ... Feb 61
5610 Swiss Tease (6) ... Mar 61
5611 The Rise of Dutton Lang (6 1/2) ... Mar 61
5612 Coo-Coo Bird Dog (6) ... Apr 61
5613 The Jaywalker (6 1/2) ... May 61
5614 Topsy Turkey (6 1/2) ... Jun 61

FILM NOVELTIES (Reissues)

5851 Canine Crimebusters (10) ... Oct 60
5852 Push Back the Edge (10) ... Dec 60
5853 Community Sings No. 1, Ser. 13 (10) ... Mar 61
5854 Yukon Canada (10) ... Apr 61

LOOPY DE LOOP (Color Cartoons)

S701 No. Blz Like Shoe Biz (6 1/2) ... Sep 60
S702 Here Kiddie Kiddie (6 1/2) ... Dec 61
S703 Countdown Clown (6 1/2) ... Jan 61
S704 Happy Go Loopy (6 1/2) ... Mar 61
S705 Two-Faced Wolf (6 1/2) ... Apr 61
S706 This Is My Ducky Day (6 1/2) ... May 61
S707 Fee Fie Foes (6 1/2) ... Jun 61

MR. MAGOO REISSUES (Technicolor)

S751 Dog Snatcher (7) ... Sep 60
S752 When Magoo Flew CinemaScope (7) ... Sep 60
S753 Pink and Blue Blues (7) ... Nov 60
S754 Magoo Makes News (6) (Both © and standard) ... Dec 60
S755 Hotsy Footsyt (7) ... Feb 61
S756 Magoo's Canine Mutiny (Both © and standard) ... Apr 61
S757 Captain Outrageous (7) ... May 61

SPECIAL COLOR FEATURETTES

5441 Wonderful Hong Kong (19 1/2) ... Jan 61
5442 Splendors of Paris (19) ... May 61
5443 Wonderful Greece (19) ... Jun 61

SERIALS (15 Chapter-Reissues)

4160 King of the Congo ... Jun 60
5120 Son of Geronimo ... Nov 60
5140 The Great Adventures of Captain Kidd ... Mar 61

STOGE COMEDIES (Reissues)

5401 Income Tax Sappy (16 1/2) ... Sep 60
5402 Pardon My Backfire (16) ... Oct 60
S403 Musty Musketeers (16) ... Nov 60
5404 Pals and Gals (16) ... Jan 61
S405 Knutsy Knights (17 1/2) ... Feb 61
5406 Shot in the Frontier (16) ... Apr 61
5407 Scotched in Scotland (18 1/2) ... May 61

THRILLS OF MUSIC (Reissues)

S951 Ray Anthony & His Orchestra (10 1/2) ... Oct 60

M-G-M

GOLD MEDAL REISSUES (Technicolor Reissues)

All 1.75-1 Ratio Tom and Jerry
W261 Pet Peeve (7) ... Sep 60
W262 Mice Follies (7) ... Sep 60
W263 Touche Pussy Cat (7) ... Sep 60
W265 Southbound Duckling (7) ... Sep 60
W266 Neapolitan Mouse (7) ... Sep 60
W267 Pup on a Picnic (7) ... Sep 60
W269 Downhearted Duckling (7) ... Sep 60
W272 Mouse for Sale (7) ... Sep 60
W273 Cat Fishin' (8) ... Sep 60
W274 Part Time Pal (8) ... Sep 60
W275 Cat Concerto (7) ... Sep 60
W276 Dr. Jekyll and Mr. Mouse (7) ... Sep 60

TEX AVERYS

W264 Farm of Tomorrow (7) ... Sep 60
W268 The Flea Circus (7) ... Sep 60
W270 Dixieland Droopie (8) ... Sep 60
W271 Field and Dream (7) ... Sep 60

PARAMOUNT CARTOON CHAMPIONS (Technicolor Reissues)

520-1 Rail Rodents (7) ... Sep 60
520-2 Robin Rodenthood (7) ... Sep 60
S20-3 A Bicep Built for Two (7) ... Sep 60
S20-4 Mouse Trapeze (7) ... Sep 60

NOVELTOONS

S20-5 Fido Beta Kappa (7) ... Sep 60
S20-6 No Ifs, Ands or Butts (6) ... Sep 60
S20-7 Candy Cabaret (7) ... Sep 60
S20-8 The Oily Bird (7) ... Sep 60

COLOR SPECIALS (2 Reels)

B20-1 Carnival in Quebec (16) ... Sep 60
B20-2 Boats-a-Poppin' (18) (Anamorphic) ... Sep 60

MODERN MADCAPS (Technicolor)

M20-1 Galaxia (7) ... Oct 60
M20-2 Bouncing Benny (6) ... Nov 60
M20-3 Terry the Terror (6) ... Dec 60
M20-4 Phantom Moustacher (6) ... Jan 61

NOVELTOON (Technicolor)

P17-7 Fine Feathered Fiend (6) ... Sep 60
P19-8 Planet Mouseola (6) ... Oct 60 (1960-61)

P20-1 Northern Mites (6) ... Nov 60

P20-2 Miceniks (6) ... Dec 60

SPORTS ILLUSTRATED (Anamorphic—Color—1 Reel)

D20-1 Kings of the Keys (9) ... Sep 60
D20-2 Big "A" (9) ... Sep 60
D20-3 A Sport Is Born (10) ... Nov 60

THE CAT (Color Cartoons)

C20-1 Top Cat (8) ... Sep 60
C20-2 Cool Cat Blues ... Jan 61

20th CENTURY-FOX MOVITONE CINEMASCOPES (Color)

7003 Golfing With Sam Sneed (9) ... Aug 60
7006 Assignment Philippines (9) ... Jun 60
7007 Exercise Little Bear (9) ... Aug 60
7008 Sampans to Safety (9) ... Sep 60
7009 Assignment Thailand (10) ... Oct 60
7010 Underwater Demolition Team (9) ... Nov 60
7011 Assignment Turkey (9) ... Dec 60
7012 Down the Road (10) ... Dec 60 (1961)

7011 Australian Water Sports (9) ... Jan 61

7102 Assignment Mexico (10) ... Feb 61

7103 Adventure in Rhythm (9) ... Mar 61

7105 Algonquin Holiday (9) ... Mar 61

7103 Adventure in Rhythm (9) ... Apr 61

7104 Assignment Egypt (9) ... May 61

7106 Assignment Singapore & Malaya (10) ... Jun 61

SPECIALS

7054 Tiger in the Tea (10)

C'Scope. De Luxe color ... Jul 60

7055 Call of the Holy Land (19) 20 (B&W) ... Nov 60

TERRYTOON 2-D's All Ratios—Color

5124 Railroaded to Fame (7) ... May 61
5125 The First Fast Mail (6) ... May 61
5121 The Mysterious Package (6) ... Jan 61
S122 Cat Alarm (6) ... Feb 61
5123 Drum Roll (7) ... Mar 61

TERRYTOONS (Color-CinemaScope)

5011 House of Hashimoto (7) ... Nov 60
5012 Daniel Boone Jr. (7) ... Dec 60 (1961)
5101 Night Life in Tokyo (6) ... Feb 61
5102 So-Sorry, Pussycat! (6) ... Mar 61
5103 Son of Hashimoto (7) ... Apr 61
5104 Strange Companion (6) ... Apr 61
5105 Honorable Cat Story (6) ... Jun 61
5106 Crossing the Delaware (6) ... Jun 61

UNIVERSAL-INT'L COLOR PARADE

4171 Valley of the Mekong (9) ... Nov 60
4172 The Lion City (9) ... Dec 60
4173 Treasure of Istanbul (9) ... Jan 61
4174 Down Jamaica Way (9) ... Feb 61
4175 Sidetracked (9) ... Mar 61
4176 Puerto Rican Playland (8) ... Apr 61

WALTER LANTZ CARTUNES (Technicolor. Can be projected in the Anamorphic process. 2.35-1) (All run between 6 and 7 min.)

4111 Southern Fried Hospitality (Woody Woodpecker) ... Nov 60
4112 Fowled Up Falcon (Woody Woodpecker) ... Dec 60
4113 Poop Deck Pirate (Woody Woodpecker) ... Jan 61
4114 Rough and Tumble-Weed Jan 61
4115 Eggknapper ... Feb 61
4116 The Bird Who Came to Dinner (W. Woodpecker) ... Mar 61
4117 Gabby's Diner (Woody Woodpecker) ... Mar 61
4118 Papoose on the Loose ... Apr 61
4119 Clash and Carry ... April 61

WALTER LANTZ REISSUES (Color Cartunes. Can be projected in the Anamorphic process. 2.35-1)

4131 Helter Shelter (6) ... Nov 60
4132 Witch Crafty (6) ... Dec 60
4133 Private Eye Pooch (6) ... Jan 61
4134 Bedtime Bedlam (6) ... Feb 61
4135 Squareshootin' Square (6) ... Mar 61
4136 Bronco Busters (6) ... Apr 61

SPECIAL

4104 Football Highlights of 1960 (10) ... Dec 60
2-REEL COLOR SPECIALS
4101 Pacific Paradise (14) ... Nov 60

WARNER BROS. BLUE RIBBON HIT PARADE (Technicolor Reissues)

8301 Room & Bird (7) ... Sep 60
8302 Cracked Quack (7) ... Oct 60
8303 His Hare Raising Tale (7) ... Oct 60
8304 Gift Wrapped (7) ... Nov 60
8305 Little Beau Pepe (7) ... Dec 60
8306 Tweet Tweet Twenty (7) ... Dec 60
8307 Bunny Hugged (7) ... Jan 61

BUGS BUNNY SPECIALS (Technicolor)

8721 From Hare to Heir (7) ... Sep 60
8722 Lighter Than Hare (7) ... Dec 60

MERRIE MELODIES LOONEY TUNES (Technicolor)

8701 The Dixie Fryer (7) ... Sep 60
8702 Hopalong Casualty (7) ... Oct 60
8703 Trip for Fat (7) ... Oct 60
8704 Doggone People (7) ... Nov 60
8705 High Note (7) ... Dec 60
8706 Cannery Woe (7) ... Jan 61
8707 Zip 'n Short (7) ... Jan 61

WORLD-WIDE ADVENTURE SPECIALS (Color Reissues) (Two Reels)

8001 Enchanted Islands (17) ... Oct 60
(One Reel)
8507 Riviera Days (9) ... Nov 60

MISCELLANEOUS

Ⓢ Gala Day at Disneyland (25) ... (BV) ... Mar 60
Ⓢ How to Have an Accident at Work (7) ... (BV) ... Mar 60
Ⓢ Islands of the Sea (23) (BV) ... (28) ... (BV) ...
Ⓢ Japan (28) ... (BV) ...
Ⓢ Mysteries of the Deep (24) ... (BV) ... Feb 60

THE EXHIBITOR HAS HIS SAY

ABOUT PICTURES

What a Delight!

Gash, what a picture—"Narth to Alaska," of course! Action starts when the first light ray hits the screen and never lets up till the fade-out. Yes, why do they throw the mald away? What a delight to hear such laughter and cheers from the audience.

CARL P. ANDERKA

Rainbow Theatre,
Castraville, Tex.

BUENA VISTA

Darby O'Gill and the Little People (BV)—Albert Sharpe, Janet Munro, Sean Connery. If you play Disney fantasies and make money at the asking price, you can do better than I. The kids liked this, but the adults didn't come to see whether they liked it or not. Too bad to lose a weekend.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

Pollyanna (BV)—Jayne Wyman, Richard Egan, Hayley Mills. We had a lot of kids, but no money—but there just wasn't a thing wrong with this picture. If any family wanted to see a show. All we get is a carload of kids to take care of until they want to come and get them on this type of show. Adults aren't interested, just want cheap baby sitters. Played Thurs., Fri., Sat. Weather: Stormy.—Mayme P. Musselman, Roach Theatre, Lincoln, Kas. Pop. 1,636.

COLUMBIA

Whale Truth, The (Col)—Stewart Granger, Donna Reed, George Sanders. A real sleeper that everybody enjoyed. A slick, well-made and competently acted whodunnit with a real good twist to the ending. It's funny that producers and film companies insist on making these blown-up spectacles that they boast cost millions, and here comes a movie, unheralded and made on a shoestring, that hits the jackpot. Played Wed. through Sat.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, N. Rhodesia, Africa. Pop. 13,000.

METRO-GOLDWYN-MAYER

Adventures of Huckleberry Finn, The (MGM)—Eddie Hodges, Tony Randall, Archie Moore. Good enough picture, but failed to do any extra business. Young Eddie Hodges ought to go places in a hurry if he keeps playing roles like this. Nothing but praise for this. Played Sun., Mon., Tues. Weather: Chilly.—Larry Thomas for G. J. Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

Butterfield 8 (MGM)—Elizabeth Taylor, Laurence Harvey, Eddie Fisher, Dina Merrill. We had it on Sunday before the Awards and did real well, but on Monday all the "enemies" of movies were home glued to that idiot box to see what they had been missing all year, so we didn't do much. I'd much rather have had it a week later after the Oscar show.—Mayme P. Musselman, Roach Theatre, Lincoln, Kas. Pop. 1,636.

PARAMOUNT

CinderFella (Para)—Jerry Lewis, Anna Maria Alberghetti, Ed Wynn. Very good comedy. As usual, Jerry Lewis pulls them in regardless. Color big asset. Played it to good crowds of pleased customers. Played Wed. through Sat.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

CinderFella (Para)—Jerry Lewis, Anna Maria Alberghetti, Ed Wynn. Did above average for one of Lewis' poorer pictures—mildly amusing throughout. A new clean "A" picture that included quite a few youngsters for Sun. evening. Usually they stay away. Played Sun., Mon. Weather: Good.—Leonard J. Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

Circus Stars (Para)—Documentary. One of the most entertaining circus films ever made, but my patrons were not buying it. It can't be good and still do business. It has to be suggestive, and then they come to see. Then, "Why don't you show family films?" Played Fri., Sat.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

It Started in Naples (Para)—Clark Gable, Sophia Loren, Vittorio de Sica. A lot of dressing, but not very satisfying. Color excellent, but too hard to understand. Just a good average movie to average business. Was the sex required?—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

20th CENTURY-FOX

Compulsion (20th-Fox)—Bradford Dillman, Dean Stockwell, Diane Varsi. Just to hear Orson Welles' plea for the defense was worth the price of admission alone. This was slightly boring for the kiddies, but the teenagers and adults loved every minute of this fine picture. Played Thurs., Fri., Sat. Weather: Warm.—Larry Thomas for G. J. Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

Courage of Black Beauty, The (20th-Fox)—John Crawford, Mimi Gibson, Pat O'Malley. Not a bad

picture. But not as good as the original "Black Beauty." I played this as a free Christmas show for all the kids and, of course, didn't make any money. But the kids all enjoyed it and that was all that was expected.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

Esther and the King (20th-Fox)—Joan Collins, Richard Egan, Denis O'Dea. After seeing so many of these Biblical so-called spectacles people are beginning to stay away from their churches—and who can blame them? All we need now is some bright producer to get the idea of starring Frankie Avalon as a singing "Moses." Played Wed. through Sat. Weather: Rain.—Dave S. Klein, Kitwe/Nkana, N. Rhodesia, Africa. Pop. 13,000.

For the Love of Mike (20th-Fox)—Richard Basehart, Stu Erwin, Danny Bravo. A very good picture and the color was really good, too. The kind of picture that made this business, but not enough of them any more. We had about the usual weekend business, but not enough of it. Played Fri., Sat. Weather: Very nice.—Mayme P. Musselman, Roach Theatre, Lincoln, Kas. Pop. 1,636.

Secret of the Purple Reef, The (20th-Fox)—Book it only if you're hard up. What a waste of color on this dull film. Played Sun., Mon., Tues.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

Sink the Bismarck! (20th-Fox)—Kenneth More, Dana Wynter, Carl Mohner. This picture did better than I expected. Sunday was unusually good and the whole playdate held up well. Played Sun. through Wed.—Larry Thomas for G. J. Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

UNITED ARTISTS

Man of the West (UA)—Gary Cooper, Julie London, Lee J. Cobb. Our censors rated this picture Adult (I don't know why) but it didn't hurt anything because I had a good turnout even in harvest time. I think the name Gary Cooper helped. Anyway it was a good western, in 'Scope and color, and liked by all.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

Unforgiven, The (UA)—Burt Lancaster, Audrey Hepburn, Audie Murphy. For entertainment values, this pic is hard to beat. It's a western, but it's a darn good one. It has color, mystery, action, superior acting and, most of all, tremendous appeal to all types of audiences (even highbrows). We had a good crowd and everyone was pleased. Thanks, Hecht-Hill-Lancaster.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

UNIVERSAL-INTERNATIONAL

Grass Is Greener, The (U-I)—Cory Grant, Deborah Kerr, Robert Mitchum, Jean Simmons. Blah-blah-blah, nothing but talk—no action, no business. What a waste of stars and beautiful color. Where are the Zane Grays, James Oliver Curwoods, etc.? Played Sat., Sun., Mon. Weather: Nice.—Carl P. Anderka, Rainbow Theatre, Castraville, Tex. Pop. 1,500.

Kettles on Old MacDonald's Farm, The (U-I), reissue—Marjorie Main, Parker Fennelly, Gloria Talbott. One year ago we played a Kettle picture and did awful good business. But this year we played another one, but at the wrong time—just when every kid in town was in a play at school. The play ran "day-and-date" with the picture, so we did below average, but the people who saw it enjoyed it.—Harold J. Smith, Wilson Theatre, Wilson, N. Y. Pop. 1,100.

WARNER BROS.

Miracle, The (WB)—Carroll Baker, Roger Moore, Walter Slezak. A WB oldie—poor trailer, poor paper, but good press book to work with. Played Easter Sunday (poor playtime here—everyone goes to grandma's house) to above-average business. Picture rated good. Sold hard via newspaper ads to prove it pays to advertise and choose your playing time.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

Young Philadelphians, The (WB)—Paul Newman, Barbara Rush, Alexis Smith, Robert Vaughn. A drama exposing the bigwigs of the city. The story may be quite true and probably wouldn't be too much appreciated by the big city upper crust for this very reason. However, since we have no high society here (being small town and rural patronage) it went over very well and did average at the boxoffice.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

A Big Bravo for 'Facts'

United Artists' "Facts of Life" has an excellent trailer, paper and the good old UA sell—and Bob Hope was never better. Cute as could be and just good! Played during Lent and on Palm Sunday for the best Sunday gross of the year. Monday was Legion free movie night, so we were hurt.

KEN CHRISTIANSON

Roxy Theatre,
Washburn, N. D.

FOREIGN LANGUAGE FEATURE REVIEWS

L'Avventura Ratio: Drama
(The Adventure) A 1.85-1

Janus Films 145 Minutes Rel. _____

Italy, which has been represented on American screens mainly by action spectacles during the past year, is finally sending us several noteworthy dramas, "La Dolce Vita," "General della Rovere" and now this lengthy and serious study of the country's idle and amoral rich. Although overlong and occasionally difficult to follow (it must be seen from the beginning), it has been brilliantly directed by Michelangelo Antonioni, who also wrote the scenario, superbly photographed on a rocky Sicilian island and in a fashionable hotel in Taormina and well acted by the handsome Gabriele Ferzetti and a striking blond newcomer Monica Vitti. As a study of a corrupt, decadent way of life, the picture is strictly adult fare, but it should do strong business at key city spots. Antonioni first introduces a group of idlers on a yachting weekend and, after the fiancée of the architect hero drops out of sight while they explore a barren, volcanic island, he searches for her in vain and finally falls in love with her girl friend, who comes from a lower class. The mystery of the missing girl is never explained to the audience as the new lovers rejoin their worthless wealthy friends, most of whom resemble the dissolute characters of "La Dolce Vita." The finale is a startling one. Presented by Robert and Raymond Hakim.

Monica Vitti, Gabriele Ferzetti, Lea Massari, Renzo Ricci, Dominique Blanchar.

Moussitsa F Ratio Romantic Comedy
1.85-1

Greek Motion Pictures 75 Minutes Rel. _____

If one is to believe goodness indeed prevails in this troubled world of ours, one must insist that what transpires in this decidedly tongue-in-cheek romantic comedy from Athens (Greek dialog, English titles) can certainly happen! The heroine of sorts, a most fetching Alike Vouyouklaki, just can't hold down a job—she flits from one sad encounter to another. And finally, wonder of wonders, she becomes a newspaper society columnist and pitches in with vigor, zest and vitality that would bring beams to even the most hardened managing editor. Even when an interview with nuclear scientist Stavros Iatrites brings a strong rebuke from the front office, she's not disheartened. She falls in love with Andreas Barkoutis, who works for the opposition newspaper. The premise here seems to be that young love can't be disillusioned. Yiannis Dall was responsible for the shooting script and the spirited direction. I. Karatzopoulos produced the Dino Costas presentation, released here by Greek Motion Pictures.

Alike Vouyouklaki, Andreas Barkoutis, Koulis Stligas, Stavros Iatrites.

New Title for AA Picture

NEW YORK—The title of Allied Artists "The Big Bankroll," a dramatization of Leo Katcher's novel on the life of Arnold Rothstein, has been changed to "King of the Roaring '20s." The Samuel Bischoff-David Diamond production, scheduled for national release in June, stars David Janssen in the title role and Dianne Foster, Jack Carson, Diana Dors, Dan O'Herlihy, Keenan Wynn, Joseph Schildkraut and Mickey Rooney.

Opinions on Current Productions

FEATURE REVIEWS

Symbol \odot denotes color; \odot CinemaScope; \odot Vistavision; \odot Superscope; \odot Noturama; \odot Regalscope; \odot Technirama. For story synopsis on each picture, see reverse side.

The Last Sunset

F Ratio: 1.85-1 Western

Univ.-Int'l. (6117) 112 Minutes Rel. June '61

So potent a combination as topmost names—at least three of which are currently as hot as a missile blast-off—and sagebrush served in the manner grand certainly should have the cash customers queueing up at the theatre wickets. From Rock Hudson and Kirk Douglas, delivering under the discerning directorial eye of experienced Robert Aldrich, come the kind of rugged, unrelenting performances that their individual and collective legions of fans would expect in a large-scale western. They are reinforced by comparably convincing portrayals by Dorothy Malone, Joseph Cotten and youthful Carol Lynley. The picture was filmed almost in its entirety in Mexico, where the utilization of Eastman Color made possible the accenting of scenery and backgrounds seldom surpassed. The hue and scenery, parenthetically, can add materially to the photoplay's considerable exploitability. Not to be overlooked are sizeable injections of spectacle resulting from the use of outsize herds of cattle. The hypercritical may opine that the screenplay—despite the fact that it flowed from the typewriter of celebrated Dalton Trumbo—is a bit on the stereotyped side, with every development, with the exception of a surprise ending, lending itself to anticipation. Produced by Eugene Frenke and Edward Lewis.

Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten, Carol Lynley, Neville Brand, Regis Toomey.

A Matter of Morals

A Ratio: 1.85-1 Murder Adventure

United Artists (6108) 90 Minutes Rel. May '61

It takes all kinds of people to make a world, a business, a love affair, or, for that matter, a motion picture, and this American production, filmed in Stockholm, emphatically proves the premise. It serves to introduce the magnetic Scandinavian actress, Maj-Britt Nilsson, and promotional activity geared to remind the adventurous-minded patrons that a story of ill-starred lovers, cornered, trapped and involved in murder and containing her most welcome presence, ought to mean something in the inevitable word-of-mouth campaigning. She's a definite "looker," in the traditional parlance of the hipsters, and one from whom the stateside industry should be anticipating strong boxoffice fare in the not-too-distant future. Money is involved, murder is involved with sex a motivating force, egged on by a master criminal. Yet this John D. Hess (he also wrote the script)-Steven G. Hopkins vehicle is not an ordinary crime thriller. It proceeds to logically, compellingly unravel a circuitous path to doom on which newly arrived American banker Pat O'Neal plummets pell-mell after falling in love with Wieth's sister-in-law, Miss Nilsson. John Cromwell has directed with astuteness. The Hess shooting script is a combination of briskness, pathos and sex, something for the adult trade only.

Maj-Britt Nilsson, Pat O'Neal, Mogens Wieth, Eva Dahlbeck, Costa Canderlunds, Claes Thelander.

When the Clock Strikes

F Ratio: 1.85-1 Mystery

United Artists () 72 Minutes Rel. _____

Theatres catering to avid devotees of whodunit films may find this a satisfactory supporting entry for the lower half of a double bill, but some intensive merchandising will have to be employed as the feature is not up to the standards set heretofore by the team of producer Robert E. Kent and director Edward L. Cahn. Assets are a provocative title, which can be effectively used in advertising, and the names of co-stars Merry Anders and James Brown, teamed in previous Kent-Cahn productions. All performances are adequate, with Miss Anders and Brown doing their best with the material at hand, and top supporters Henry Corden and Francis De Sales contributing competently. The Dallas Gaultois screenplay however, is complicated, contrived and tends to cause confusion for the viewer and the dialog is unconvincing. A refreshing note to some may be the minimum of mayhem usually found in mystery melodramas of this ilk. Only in the climax are guns and fisticuffs in evidence, but there's a nicely built aura of suspense throughout. On the plus side is a very good musical score by Richard La Salle that adds materially to the overall production.

James Brown, Merry Anders, Henry Corden, Roy Bancroft, Peggy Stewart, Jorge Moreno, Francis De Sales.

Five Golden Hours

F Ratio: 1.85-1 Comedy

Columbia (539) 90 Minutes Rel. May '61

An original "cheating cheaters" comedy idea is stretched too thin to garner a full measure of hilarity in this British-made film produced and directed by Mario Zampi. However, Ernie Kovacs' wide popularity in films and on TV, plus Cyd Charisse and George Sanders, the latter in a comparatively minor role, will provide marquee lure for general audiences. This is best suited to art houses, especially where British comedies are popular, elsewhere it will be a supporting dueler. The story and screenplay by Hans Wilhelm, which deals with funerals, a professional mourner who preys on bereaved widows, an attempt at murder and feigned madness in a mental institution, gives Kovacs the opportunity to mugg to his heart's content and get the utmost in humor out of a decidedly macabre yarn. However, Kovacs is more amusing in briefer roles. Miss Charisse looks beautiful as a widowed baroness who swindles the hero, and Sanders is delightful as Kovacs' suave fellow-patient in the mental home. Kay Hammond, as a gullible, empty-headed widow, contributes a standout performance and Avice Landone and Clelia Matania also do well. The title refers to the time difference between Rome and New York giving Kovacs time to double other people's money on the stock exchange.

Ernie Kovacs, Cyd Charisse, George Sanders, Kay Hammond, Dennis Price, Avice Landone, Finlay Currie.

Beware of Children

F Ratio: 1.85-1 Comedy

American Int'l (606) 80 Minutes Rel. April '61

With the current vogue for British comedies at its height in the U. S., this Peter Rogers production directed by Gerald Thomas (the team that scored with "Carry On, Nurse," its sequels and the current "Please Turn Over") should do equally well in the art houses or regular situations where devotees of British humor predominate. While marquee names are lacking, most of the players will be familiar to the followers of this type of fare, including Leslie Phillips and Julia Lockwood (daughter of British star Margaret Lockwood), both in the current "Please Turn Over," the tall, bearded Noel Purcell, veteran of a score of English and Hollywood films; the belligerent Irene Handl and Joan Hickson, etc. The original screenplay by Norman Hudis and Robin Estridge deals with a holiday home for spoiled children of wealth and, while Thomas stresses the broad comedy aspects (including a bit of pastry-throwing), he also manages to inject a few heart-warming touches as the lonely youngsters try to adjust to their strange surroundings. Especially appealing is Martin Stephens, who recently scored as the demoniacal child in "Village of the Damned," playing a Scottish boy deprived of mother love. Geraldine McEwan is natural and charming in the leading feminine role.

Leslie Phillips, Julia Lockwood, Noel Purcell, Geraldine McEwan, Martin Stephens, Irene Handl, Sydney Tafler.

Get Outta' Town

A Ratio: 1.85-1 Murder-Mystery

Sterling World—States Rights 65 Minutes Rel. May '61

Strictly program-filler, in the pattern of innumerable current and past TV thrillers. This is a dull cops-and-robbers routine, for the action houses, the one about the ex-hoodlum who comes home to bury his young brother, found dead in a mysterious accident. The boy has been properly waylaid, slugged, mauled, knifed and left in the gutter. Police threaten to link the ex-hoodlum with recent crimes, his former girl friend locks the door against him and his mother ungraciously slams the door in his face. The message quite obviously reads: "Get Outta' Town." This, of course, the hero refuses to do and sets himself to the task of resolving these unpleasanties and he proceeds, via a variety of adventures, with friendly well-intentioned officers, the underworld informer, the heart-of-gold gal friend as the characters who move in and out of the story. Douglas Wilson appears in the starring role and coproducer with Charles Davis who also directed. The screenplay is by Bob Wehling. This is for the situation where the first consideration of the customers is action and plenty of intrigue with cops and robbers and low-down characters.

Douglas Wilson, Jeanne Baird, Tommy Holden, Tony Louis, Frank Harding, Steve Bradley.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Von Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploittips; Adlines for Newspaper and Programs

THE STORY: "Five Golden Hours" (Col)

Ernie Kovacs, a professional mourner in Rome who consoles wealthy widows after a funeral, preys on Kay Hammond, Avice Landone and Clelia Matania by using their funds to gamble on the New York stock exchange, aided by the five-hour time differential. But when Ernie falls in love with another beautiful widow, Cyd Charisse, and turns over the three widows' earnings to her, she disappears with all the loot. Kovacs tries to escape the widows' wrath by pushing their car off a cliff and when the scheme fails, he feigns insanity and is sent to a mental home. There a fellow patient, George Sanders, gets wise to Kovacs' scheme. When Kay Hammond dies, leaving all her money to Kovacs, the latter has a miraculous recovery and Sanders notifies Miss Charisse to return. She goes to work on Kovacs, he marries her and now she again possesses his fortune.

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EXPLOITTIPS:

Ernie Kovacs, whose TV popularity resulted in film starring roles in "Wake Me When It's Over," "Operation Madball," "Bell, Book and Candle," etc., is the main selling name here. Cyd Charisse, who starred in many MGM musicals, and George Sanders are also popular.

CATCHLINES:

The Escapades of a Merry Widow With a Credit Card at the Cemetery . . . You'll Have the Time of Your Life With a Crime of a Wife.

THE STORY: "Beware of Children" (AIP)

Leslie Phillips and his wife, Geraldine McEwan, decide to turn their old English country house into a holiday home for children of the rich. Opening day sees a strange assortment of youngsters arriving, including the son of a metal millionaire, two dark sons of an African ruler, two Negro girls, two American youngsters and a Scottish boy, Martin Stephens, whose mother neglects him. Trouble starts when a local lady, Irene Handl, wants the home closed up; the cook whom Phillips hires is a drunkard and Julia Lockwood, a vicar's daughter, arrives and flirts with the houseboy. Phillips and Geraldine feel the children need freedom and they run riot, but are on their best behavior when Miss Handl comes to inspect the home. The children are happily returned to their parents at the end of the summer and Miss Handl decides to let Phillips continue to run his holiday home.

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EXPLOITTIPS:

While the players have little marquee value, use pictures of Julia Lockwood, Noel Purcell, Irene Handl, Joan Hickson and Leslie Phillips to identify them with their roles in "Please Turn Over," "I'm All Right, Jack" and other recent British comedies. The angelic Martin Stephens played the demoniacal blond child in "Village of the Damned."

CATCHLINES:

A Dozen Spoiled Youngsters Invade a Quiet Country Home—and Turn the Place Upside Down . . . Mad and Merry Mixups in Little Old England.

THE STORY: "Get Outta' Town" (Sterling)

Ex-hoodlum Douglas Wilson returns to his home town to bury his younger brother, who died in a mysterious accident. On his first night back, three men rough him up, and the next morning, detectives Frank Harding and Steve Bradley warn him to leave town. Wilson calls on his mother, and she slams the apartment door in his face. From girl friend Jeanne Baird, Wilson learns that the younger brother had spent most of his last evening with her. Underworld goon Tommy Holden tells him that Tony Louis, another goon, knows something about the accident. The police attempt to implicate Wilson in a safe robbery. Cafe owner Lee Kross informs him that his dead brother had been involved in design of a time bomb used in a gangster assassination. Wilson confronts Louis with the evidence; the killing of Louis brings swift justice. Wilson goes back to Jeanne's arms.

EXPLOITTIPS:

Place a "General Notices" or "Personal Notices" in the daily newspapers, asking readers to call theatre's number for "Important Information." Have recorded message say, "This Is Important—'Get Outta' Town' Has Its . . . Premiere . . ."

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CATCHLINES:

Police Said His Kid Brother Died from a Fall! Kelly Knew Better! . . . Two Fists! Two Girls! A Dead Kid Brother! . . . He Cleaned Up Vicious Gangland When Police Didn't!

THE STORY: "The Last Sunset" (U-I)

Deep into Mexico goes lawman Rock Hudson, dedicated to arresting and bringing back to the United States Kirk Douglas, charming but ruthless badman who has slain Hudson's brother-in-law. Rock catches up to Kirk at the ranch of Joseph Cotten, a drunken Englishman who is married to Dorothy Malone, with whom Douglas had a torrid love affair while she was in her teens. Cotten gets killed in a bar-room brawl. Hudson and Douglas, who have developed a grudging admiration for each other, undertake to trail Dorothy's huge herd to the border. Dorothy falls in love with Hudson. Her daughter, Carol Lynley, goes ga-ga for unprincipled Douglas, who is going to run away with her, until Dorothy reveals he is her father. He then permits Hudson to kill him in the ultimate gun duel.

EXPLOITTIPS:

Top cast names should be heavily exploited in all advertising. Use life-size cardboard figures of Hudson and Douglas atop marquee or theatre. For teenagers, stress Carol Lynley and the films fast action. Spot stills with theatre information in department stores handling western garb and travel agencies displaying dude ranch brochures.

CATCHLINES:

She Had Loved the Wrong Man—Could She Win the Right One? . . . Rock Hudson and Kirk Douglas Ride the Western Plains in This Tale of Rugged Men and Romantic Women.

THE STORY: "A Matter of Morals" (UA)

Patrick O'Neal, assistant vice-president of an American bank, arrives in Stockholm to verify final details about a million-dollar loan for which a Swedish factory is collateral. He meets factory manager Mogens Wieth, who, with associates, has been looting the plant's assets. One of the loan's conditions is an insurance policy on the life of O'Neal's fiancée, Costa Cederlund, factory owner. Wieth introduces O'Neal to his sister-in-law, Maj-Britt Nilsson. O'Neal falls in love with Maj-Britt and asks her to marry him. Wieth learns of the twosome's feelings and Maj-Britt, understanding Wieth's business greed, breaks off the affair. Costa unexpectedly returns to Stockholm and Wieth persuades O'Neal that the only way out is to murder her. Before this can happen, however, Costa commits suicide. O'Neal reports back to Wieth, who instructs him to make the suicide appear as murder. O'Neal complies, and only when the police approach, does he realize that he has trapped himself into a murder charge.

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EXPLOITTIPS:

This is the first American film stint for Maj-Britt Nilsson, acclimated and acclaimed throughout Europe. Print postcard throwaway about size of government postal card for street distribution using her photo.

CATCHLINES:

Is She a Sinner . . . Or a Realist in Love? . . . Guilty—of Making Love to Another Man's Woman!

THE STORY: "When the Clock Strikes" (UA)

Conscience-stricken James Brown attempts to reach the prison warden in time to save the execution of the man he has accused of murder, but a blinding storm prevents him from getting there on time. Stranded at a nearby lodge, he meets Merry Anders, who says she's the condemned man's wife, and lodge-owner Henry Corden, with whom he waits until the death hour approaches. As the clock strikes the appointed hour, a man rushes into the lodge and confesses he is the guilty person. Next day, Brown and Merry discover a key to the postoffice box containing the money the executed man had stolen two years before. They send for the box, but before it reaches them, things are complicated by the arrival of the dead man's real wife who tells Brown he murdered her father, and the discovery that Corden plans to obtain the money for himself and has murdered the man's wife. In a change of heart, Brown and Merry realize they must abandon plans to keep the money and tell the police about Corden.

EXPLOITTIPS:

Set up big clock with hands standing at 12:00 and signs reading "What Happens at Midnight?" etc. Give dime store watches to first 50 ticket-buyers. Give a clock to person writing closest answer to "What Happens When the Clock Strikes?"

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CATCHLINES:

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RATES: 20¢ per word, minimum \$2.00, cash with copy. Four consecutive insertions for price of three. CLOSING DATE: Monday noon preceding publication date. Send copy and answers to Box Numbers to BOXOFFICE, 825 Van Brunt Blvd., Kansas City 24, Mo.

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Wanted: General Manager—three theatres. Steady. Apply Soo Amusement Co., Sault Ste Marie, Michigan.

Wanted: Experienced theatre manager for an Art House operation. Reply Boxoffice, 9305.

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Projectionist: 11 years experience, needs steady work. Hubert Singleton, 240 South 13th East, Springfield, Utah.

Projectionist: 17 years sound and repair. Prefer southeast but will go anywhere. Sober, reliable, family man. References furnished. Boxoffice, 9302.

BUSINESS STIMULATORS

Bingo, more action! \$4.50M cards. Other games available, on, off screen. Novelty Games Co., 106 Rogers Ave., Brooklyn, N. Y.

Build attendance with real Hawaiian orchids. Few cents each. Write Flowers of Hawaii, 670 S. Lafayette Place, Los Angeles 5, Calif.

Bingo Cards. Die cut 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO, \$4.50 per M. Premium Products, 346 West 44th St., New York 36, N. Y.

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For Sale: Theatre in Northwest Kansas, county seat town. Seats 500. Fully equipped in first class condition. Ideal for family operation. No other theatre in town. Boxoffice, 9292.

Theatre closed, will sell all equipment. CinemaScope, Motigraph sound and projectors, Strong lamphouses, rectifiers, 400 seats. Sun Theatre, Plainwell, Michigan.

For Sale: Two, 500-seat, modern theatres in joining counties, fully equipped and air-conditioned. Will sell for 1/3 of my investment. J. K. Jameson, Bald Knob, Arkansas.

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Theatre For Sale: North Central Minnesota, county seat, resort area, 600 seats, newly redecorated, large drawing territory. Excellent family opportunity. Boxoffice 9298.

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Wanted to Lease: Southern or mid-western drive-in with possible option to buy. Year-round operation. Boxoffice, 9280.

Wanted: To buy or lease Drive-In Theatres in Louisiana or Texas. Boxoffice, 9293.

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Good used late model chairs available, rebuilt chairs. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Parts for all makes of chairs. Sewed covers made to your size, also leatherette 25"x25", 55c ea.; 27"x27", 65c ea. Chicago Used Chair Mart, 829 South State Street, Chicago. Phone WE 9-4519.

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WEEKLY TAPE SERVICE: Intermission tapes that sparkle . . . guaranteed to sell . . . customized . . . free sample. Commercial Sound Service, P. O. Box 5, Sulphur Springs, Texas.

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MISCELLANEOUS

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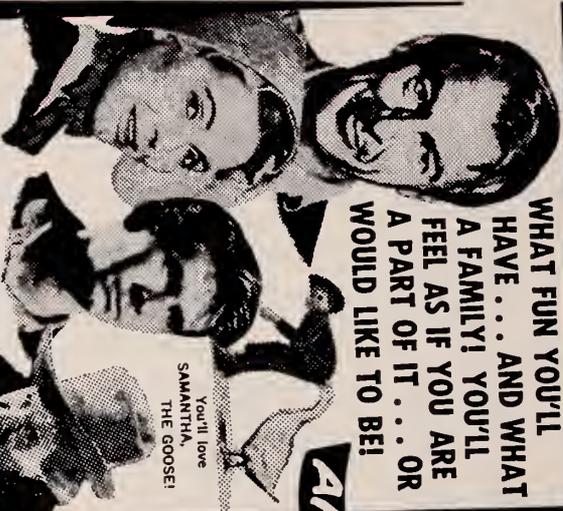
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BIG STARS...

ON OUR BIG BIG BIG Theatre Screen!

TWO EXTRAORDINARY PICTURES COMBINED ON ONE
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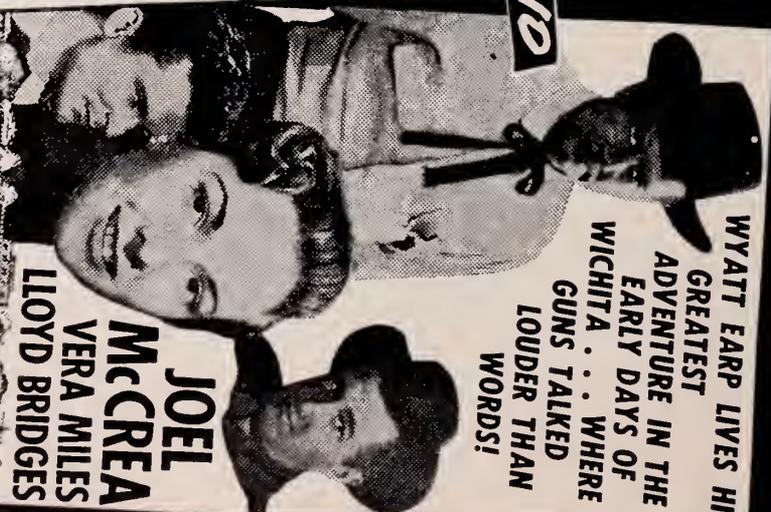
WHAT FUN YOU'LL
HAVE... AND WHAT
A FAMILY! YOU'LL
FEEL AS IF YOU ARE
A PART OF IT... OR
WOULD LIKE TO BE!



You'll love
SAMANTHA,
THE GOOSIE!

AND

WYATT EARP LIVES HIS
GREATEST
ADVENTURE IN THE
EARLY DAYS OF
WICHITA... WHERE
GUNS TALKED
LOUDER THAN
WORDS!



JOEL
MCCREA
VERA MILES
LLOYD BRIDGES

GARY COOPER
DOROTHY MCGUIRE
ANTHONY PERKINS
THE EXCITING STAR OF "PSYCHO"
MARJORIE MAIN
IN WILLIAM WYLER'S PRODUCTION
DIRECTOR OF
"BEN-HUR"!

PERSUASION

COLOR by DE LUXE

WITH ROBERT MIDDLETON-PHYLLIS LOVE

RICHARD EYER-WALTER CATTLETT

From the book by JESSAMYN WEST • Music composed and
conducted by DIMITRI TIOMKIN An ALLIED ARTISTS Picture

WICHITA

CINEMASCOPE AND TECHNICOLOR

WALLACE FORD-EDGAR BUCHANAN

KEITH LARSEN

Story and Screenplay by DANIEL B. ULLMAN
An ALLIED ARTISTS Picture

a MOTION PICTURE INVESTORS re-release

—This Is One of the 48 Ads Available in the NEW Pressbook—

JUNE 12, 1961

BOXOFFICE

212
Fred A. Buerki
Wisconsin Union
770 Lamson
Madison, Wisc.

The Pulse of the Motion Picture Industry



One of the hilarious scenes in "The Absent-Minded Professor," Buena Vista release and winner of the BOXOFFICE Blue Ribbon Award for May. Fred MacMurray stars as Professor Ned Brainard who takes girl friend Betty Carlisle (Nancy Olson) for a "flubber"-powered sky ride. National Screen Council members chose it for family entertainment . . . Page 29.

20TH-FOX'S
PROMOTION CAMPAIGN
FOR 'SNOW WHITE &
THE THREE STOOGES'

—In This Issue

Second Class postage paid at Kansas City, Mo.
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sas City, Mo. Subscription rates: Sectional
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NORTH CENTRAL EDITION

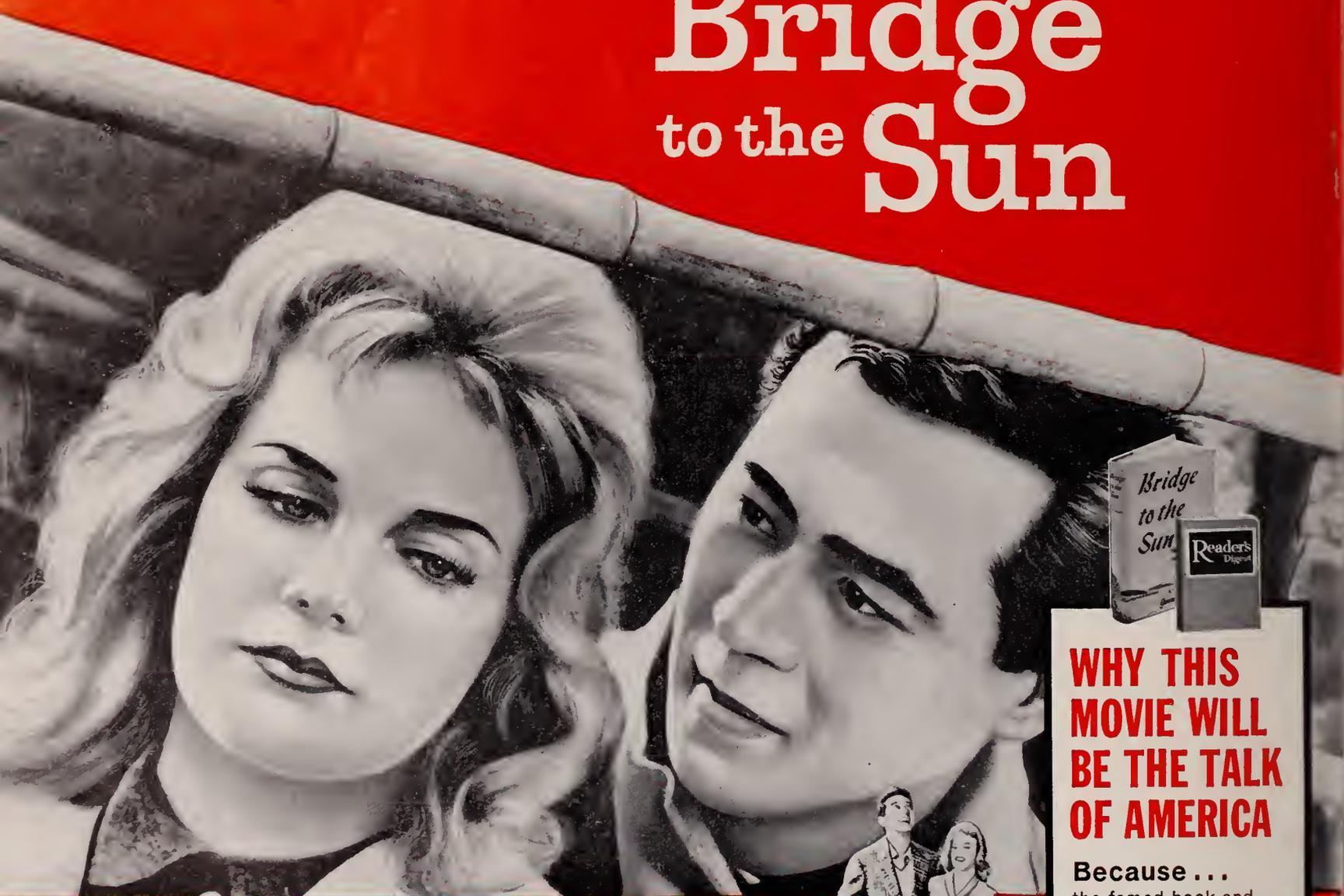
Their love was a bridge between two worlds!

Metro-Goldwyn-Mayer presents

Carroll Baker

in

Bridge to the Sun



WHY THIS MOVIE WILL BE THE TALK OF AMERICA

- Because ...** the famed book and Reader's Digest special feature comes to life on the screen!
- Because ...** millions were thrilled by the romance of this girl from Tennessee!
- Because ...** it was hailed as the greatest love story of the war years!
- Because ...** the movie inspired by true life is unlike anything you have ever seen on the screen!



CO-STARRING

JAMES SHIGETA with JAMES YAGI • EMI FLORENCE HIRSCH

NORI ELIZABETH HERMANN • based on the autobiographical novel by GWEN TERASAKI
screen play by CHARLES KAUFMAN • produced by JACQUES BAR • directed by ETIENNE PERIER • A CITE FILMS PRODUCTION

CONTACT YOUR M.G.M BRANCH NOW!

**WARNER BROS.
HAS BACKED
A BOY NAMED
PARRISH WITH
ONE OF THE
MOST INTENSIVE
CAMPAIGNS IN
ITS HIT-MAKING
HISTORY**



YOU CAN MAKE PARRISH THE YEAR'S GREATEST SMASH!

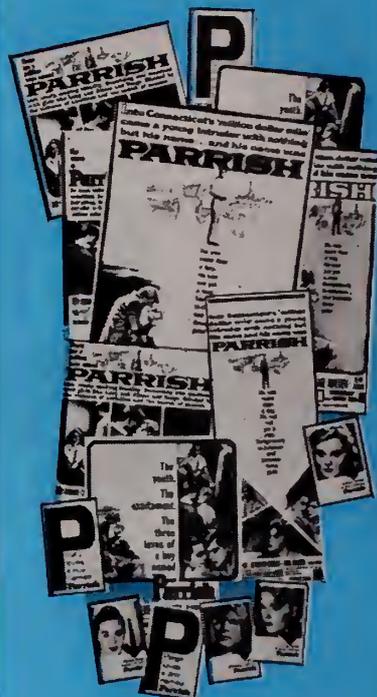
USE THE PARRISH WARNER BROS. FAIRCHILD TIE-UP



Half a million dollars in merchandising expenditure with national TV personal appearance tours, and full page ads breaking in Life, Seventeen, Sunday Supplements, Fan & Photo magazines will tell everyone about the Warner Bros.-Fairchild Talent Search.

Anyone can make their own Screen Test at home with the amazing new, easy to rent Cinephonic camera which captures both action and sound right on the film. A special Talent Search Trailer is ready to go to work for you familiarizing your audience with this promotion.

USE THE PARRISH ADVERTISING- IN-DEPTH CAMPAIGN



From eye-stopping teasers in every size you need them to eye-catching display ads, Parrish really tells and sells its story all the way of a young intruder in Connecticut's 'Million Dollar Mile' and his three loves.

PARRISH stars TROY DONAHUE
CLAUDETTE COLBERT
KARL MALDEN · DEAN JAGGER
and Parrish's three loves...
CONNIE STEVENS
DIANE McBAIN
SHARON HUGUENY

From the novel by MILDRED SAVAGE
music by MAX STEINER • written, produced
and directed by DELMER DAVES



All

USE THE PARRISH RADIO- ACTIVE CAMPAIGN



Troy Donahue, Connie Stevens, Diane McBain doing spot commentaries on "Advice to Girls," "Advice to Boys," "Trouble with Women," "Favorite Type of Man" and many other juicy items for the local DJ. The young stars of Warner Bros. also tie into time, traffic, weather announcements and station breaks. Get your platter now and use it with your regular spots to give you the most exciting radio campaign in years.

USE THE PARRISH SOUND- TRACK ALBUM



The sweet sounds of Parrish are enchanting airwaves and eardrums on a nation-wide scale.

The Max Steiner score has an echoing magic that lingers long after you've heard it.

Climbing fast on the "hit song" listings, DJ's everywhere are spinning a lively Parrish platter from Warner Bros. records.

USE THE PARRISH SPLIT-SCREEN TV CAMPAIGN



Here's a fabulous first from Warner Bros. Anybody who has a TV show can personally conduct a live interview with the stars of Parrish. Each interview segment runs less than five minutes and is climaxed by scenes from Parrish. In addition, six TV trailers have been prepared. Two one-minute, three 20-second and one 10-second spot—with "open ends."

USE THE PROVOCATIVE PARRISH BEST- SELLER



The original hard-cover edition was a Literary Guild Selection. Pocket Books has now released a Giant Cardinal edition—featuring Troy and Connie in color.

**this exciting material available to you
to sell the most exciting young stars in
America today!**

GET YOUR PARRISH
KIT! GET YOUR PARRISH PRESS BOOK!
CONTACT YOUR WARNER MAN NOW!

ELVIS Presley

HAS A SWEET, WILD SONG FOR EACH OF THEM—

AND FOR EACH... A SWEET, WILD LOVE.....!



"Your uncle is saying we were together Friday night!"

"If Pa catches us, you'll have to marry me!"

"I envy her, Glenn. She's known you well, I never did..."

ELVIS sings "Lonely Man" to ... "I Slipped, I Stumbled, I Fell" to ... "In My Way" and "Wild In The Country" to

HOPE LANGE / **TUESDAY WELD** / **MILLIE PERKINS**

CO-STARRING RAFER JOHNSON · JOHN IRELAND · PHILIP DUNNE · CLIFFORD ODETS DIRECTED BY PHILIP DUNNE SCREENPLAY BY CLIFFORD ODETS JERRY WALD'S PRODUCTION

WILD in THE COUNTRY

Hear Elvis On
R. C. A. Victor Records!

20
Century-Fox

CINEMASCOPE
COLOR by DE LUXE



THE NATIONAL FILM WEEKLY

Published in Nine Sectional Editions

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SHOWMANSHIP ON THE MOVE

A REFRESHING resurgence of showmanship is getting under way. It is of a kind that goes out where the customers are and does what it takes to inspire the action that will stimulate ticket-buying on the part of the public. Spearheading these moves are evidences supplied by producer-distributors who, while aiming for the ultimate objective—the theatre patron—are giving recognition to the fact that it is the exhibitor who must do the job of selling at the local level; and that, to do the best job of selling, the exhibitor must be sold. And there is no better way to do that than by providing him with the materials and the methods, which also serve as stimuli to inspire, as well as aid, the proper action.

To be sure, this has been done through the years, albeit not to the degree that has been necessary. But it looks now to being generated on a scale and in ways that will produce good results. Current examples are the following:

For the two weeks starting June 12, Irwin Allen, producer of 20th-Fox's "The Voyage to the Bottom of the Sea," will conduct merchandising meetings attended by exhibitors in 11 exchange areas. He will outline the complete merchandising campaign developed by the 20th-Fox advertising-publicity staff, headed by Charles Einfeld, for this production and each exhibitor—and his buyer, booker and advertising director who have been invited—will be presented a kit of ideas and materials to assist them in selling the picture in their communities.

On June 20, United Artists will introduce its new "living pressbook" demonstrations in theatres in 12 key cities, designed by Fred Goldberg, executive director of advertising, publicity and exploitation, to show the effectiveness of the promotion campaign developed for "The Naked Edge." The novel plan calls for UA sales or advertising-exploitation men to take over a theatre for part of that day in each of the cities selected to provide area exhibitors with a demonstration of the campaign in action. Each theatre will be equipped with the entire campaign, including lobby and marquee displays, especially-created radio and television spots, teaser and regular trailers and newspaper ads. All materials will utilize the flashing red suspense light which signals the start of the final 13 minutes of the film, during which no patrons will be seated. And the UA personnel will provide information on the maximum effectiveness in mobilizing the campaign on the local level.

Of widespread effect should be the Warner Bros. Jubilee of Films held at that company's studio this past week. The approximately 250 representatives of the press, from every state in the Union, Canada and 65 foreign nations, have returned to their home bases imbued by what they saw of the activity there and, particularly, in the entertainment qualities of the three pictures that were screened for them. Undoubtedly,

these films, "Fanny," "Susan Slade" and "Splendor in the Grass," measure high in the estimate of Warner Bros. or they would not have been treated to such a mass previewing. There is, therefore, expectancy that the newspaper people will report their impressions via their columns. Here, again, a job will be done at the local level and across the nation.

And, tying in with providing direct assistance to exhibitors, immediately after the Jubilee event, Richard Lederer, WB director of advertising and publicity, held meetings with his entire publicity and exploitation staffs to motivate the local-level merchandising campaigns prepared for "Parrish" and "Fanny."

All of this activity is going to have a salutary effect on Mr. John Q. Public, what with other projects of a similar nature that a quick check reveals are being readied by other companies. Coming during the season of the year when the industry generally is enjoying peak attendance, when people are most interested in going to see good movies, the timing is right to be doing something that will stimulate and sustain that interest.

Immediately benefitting, of course, will be the theatres playing the pictures early, but with so many and such good selling pitches being made, the want-to-see build-up will be long-lasting. Certainly, it will extend through the summer. And, if the promotion campaign recently proposed by COMPO is set into motion early in September, the momentum of movie-going will be further accelerated.

* *

Well-Merited Endorsement

As an answer to exhibitor demands for more product, Budd Rogers and a group of associates organized Pathe-America last September. This week, that company's first production, "The Deadly Companions," had its world premiere at Tucson, Ariz. Thus a hope has become a reality. A second picture is in production and negotiations are under way to fulfill Pathe-America's promise of delivering at least 12 pictures a year. At the outset, Theatre Owners of America gave its backing to Pathe-America, in the interest of establishing a new and much-needed source of product supply. Now, in its current bulletin, TOA gives strong endorsement to "The Deadly Companions," urging exhibitors to give it "the best available playing time they can, because only playoffs can assure a continued supply of films from Pathe-America." We heartily agree!

Ben Shlyen

Balaban Tells Stockholders:

Paramount Income Rises; Diversification Gains

NEW YORK—Despite activities in diversified fields, Paramount Pictures basically is still in the business of producing and distributing motion pictures and the company's "ambitious" lineup of important product is evidence of the company's continuing confidence in the business. That was a highlight of the message delivered by Barney Balaban, president, to the stockholders at their annual meeting here Tuesday (6).



Barney Balaban

All directors were reelected and three proposals by two stockholders were defeated. The meeting was one of the largest in many years, with overflow crowds filling the corridors surrounding the meeting room.

SECOND QUARTER GROSS UP

As to current earnings in the second quarter, to date, Balaban said gross revenues were better than last year, but due to higher costs and other related factors, it was too early to predict the net profit for the period. He said the month of April, however, was encouraging. Balaban reminded the stockholders that the net income for the first quarter was \$2,450,000 or \$1.46 per share, plus an investment profit of \$400,000. Comparative consolidated net income for the same 1960 period amounted to \$1,699,000 or \$1.02 per share.

The increased costs involved in Paramount's studio operations, including those arising from added talent costs and the settlement of labor difficulties, were and will be reflected in the company's current and future productions, Balaban said. A better quality of pictures should result in increased profits, he added.

Balaban brought the shareholders up to date on the operations of Telemeter in the Toronto suburb of Etobicoke and said that profitable operations were not to be expected during the initial experimental phase. On the other hand, much had been learned in the last year and there still was much to learn, he said, adding that "it is becoming increasingly persuasive that Telemeter is supplementing the traditional theatre market. Apparently, the elements of convenience, cost per individual and other factors are creating a new audience of movie viewing via home boxoffice of pay television."

PROGRESS IN COLOR TV

Balaban said that Telemeter had grossed two-thirds of the combined gross of both of the local theatres in Etobicoke on all motion pictures played by them during the fourth quarter of 1960, stating it was important to note that there were no clear indications that any fluctuations in the level of the two theatres had been affected by the advent of Telemeter.

For the first time, stockholders saw a

demonstration of the Chromatic color TV set, developed by Paramount, which appeared to have the brightness similar to the best commercially available black-and-white sets. In fact, the stockholders applauded when they saw the color images on the demonstration sets. Balaban said the next step of mass production would establish the cost and price factors which, he believed, would be ultimately in a range reasonably competitive with black and white sets now on the market.

Paul Raibourn, vice-president of Paramount, conducted the demonstration and said the price would be just under \$500. He described color television as the "greatest new frontier facing American business," adding that "its potential is greater than any consumer product on the American scene." Raibourn said the part Paramount could get of it depended on how intelligently it handled the situation and that the possibilities in the field of automation and display in industrial and military fields were enormous. "Some part of it, certainly, should be Paramount's," he concluded.

TV PRODUCTION HEADWAY

Previous attempts by Paramount to enter production for television have not been satisfactory, Balaban said, but progress in a significant degree should result from its recent acquisition of 50 per cent ownership in Talent Associates, headed by Alfred Levy and David Susskind.

Turning to other subsidiaries, Balaban said the company had obtained an option on a controlling proposition of the stock of the Tinsley Corp. for 42,000 shares of its stock. Tinsley is a small manufacturer of large precision optical surfaces and has the Atomic Energy Commission and NASA, the space agency, among its customers.

Randy Wood, president of Dot Records, another subsidiary, told the stockholders of the company's progress and said considerable headway had been made in the production and sale of albums.

Elected to the board of directors were, in addition to Balaban, Y. Frank Freeman, Stanton Griffis, Duncan G. Harris, Paul E. Manheim, Earl I. McClintock, Maurice Newton, Edwin L. Weisl, George Weltner, Adolph Zukor and Raibourn.

Mirisch and United Artists Sign New 3-Year Contract

NEW YORK—A new three-year contract under which all pictures produced by the Mirisch Co. will be released exclusively by United Artists has been signed by Walter Mirisch and Arthur Krim, UA president. The new pact will become effective at the end of 1964 when the current contract will expire.

Among the pictures produced in the past four years by Mirisch were "Some Like It Hot," "The Apartment," "The Horse Soldiers" and "The Magnificent Seven." Forthcoming films are "West Side Story," "By Love Possessed" and "Town Without Pity."

Exhibitors Complain Big Films Bunched

NEW YORK—The drive for orderly release of quality product apparently has gone askew, especially for exhibitors in one-theatre towns. After a "dry" spell of product, during which theatres had to scramble for programs, the situation appears to have been reversed, with distributors bunching their big pictures during the next 30 to 60 days.

One exhibitor described the status as an "impossible situation." At least 20 "playable" and top-quality productions will have national release dates between June 7 and July 5 and, according to the theatreman, the exchanges are demanding extended playing time and will not consent to split weeks. It means, he said, that many theatres will have to pass up some good pictures because they cannot play them all on availability and national release.

In order to fit in two top pictures in a single week, some theatres have asked that they be permitted to play one picture for four days and another for three days, but, exhibitors say, a full week's playing time is demanded. If there are two theatres in a situation, an "A" and a "B" house, the distributors are reluctant to spot one of their better pictures in the "B" theatre even though it means a playoff and revenue that might otherwise be lost.

The flow of quality pictures started June 7, it was said, and the list is a long one. The complaint is that several of the films could have been released in May when there was a need for them.

In other words, according to some exhibitors, the promise of an orderly release arrangement has not materialized and the "feast or famine" status again is prevalent. Exhibitors who were looking for a spread of top pictures on an evenly spaced schedule are expressing disappointment because they fear a big drop in releases in the fall.

On the brighter side, some theatre men see a possible end or curtailment of the product shortage which has been in existence for the last several years. Approximately 45 pictures are slated for release after August 1 to the end of the year, a large percentage of which are in the upper brackets. Exhibitors are said to be looking for a reappraisal of the schedules so that there will be no more bunching of the big pictures in a short space of time.

Columbia's 9-Month Net Climbs to \$1,673,000

NEW YORK—Columbia Pictures had a net profit of \$1,673,000 for the nine months ended April 1, compared with a net of \$534,000 for the period ended March 26, 1960. The 1961 period net included \$1,617,000 which represented the profit on the sale of undeveloped land on the west coast, not used for production purposes. The earnings per share in the two periods were \$1.04 and 25 cents, respectively.

The net profit for the nine months ended March 26, 1960, included \$3,102,000 of which \$2,900,000 represented foreign prints and advertising which were capitalized and written off on an amortization basis, instead of being charged as a current operating expense as heretofore. The balance of the \$202,000 represented the sale of undeveloped west coast property.

Drop in Adult Films: Texas COMPO Survey

DALLAS — Films for the family and young folk are making a strong comeback. A comparison of ratings by the Texas Motion Picture Board Review for the first five months of 1961 with the same period last year reveals the wholesome type films jumped from 41 to 59 per cent of the total, while features classified as adult-mature young people declined from 35 per cent in 1960 to 15 per cent this year.

The comparison was made by Texas COMPO.

"The five-month period in 1961 saw only 20 adult-classified pictures compared to 37 last year," Kyle Rorex, executive director for Texas COMPO said. "The waning trend of the adult ideology in movies is further exemplified by the fact that during the last five months there were 17 less adult classifications although there were 24 more pictures screened."

The increase in releases recommended for family viewing was most notable among U.S. productions, since foreign product accounted for 55 per cent of the adult-tabbed 1961 product. Among the five major U.S. distributors, five offered no adult-rated film so far this year to the Texas board, while four submitted only half as many such films as last year.

The ratings are prescribed by a screening committee of ten women representing religious denominations. The chairman is Mrs. Roderic B. Thomas. Texas COMPO distributes the recommended audience classifications twice monthly to its members and to clubs, organizations and newspapers in the state.

Weisl New Head of Para. Executive Committee

NEW YORK—Edwin L. Weisl has been elected chairman of the executive committee of Paramount Pictures, succeeding Stanton Griffis who held the post for 25 years. Griffis will continue as a director and member of the executive committee.

Weisl, a partner in the law firm of Simpson, Thacher & Bartlett, has been a member of the Paramount board for 20 years. For the last three years he has served as chief counsel for the Johnson Preparedness Committee of the U. S. Senate. He is a director of the Union News Co., American News Co., One William Street Fund and the U. S. Vitamin Corp.

A new director on the Paramount board is Paul E. Manheim, a partner of Lehman Brothers. Manheim is a director of the Western Union Telegraph Co., Ekco Products Co., Security Title Insurance Co., One William Street Fund and the Lehman Corp.

Special Columbia Short

HOLLYWOOD—A special short for showing to exhibitors around the country is being filmed by Mervyn Le Roy, who directed "The Devil at 4 O'Clock," for Columbia release, with Spencer Tracy and Frank Sinatra starred. The short, to be shown prior to the national release of "Devil," will be screened first at the Columbia Pictures international sales meeting in Miami June 23.

Jack Warner Informs Jubilee Gathering:

Screen and Telefilms Are 'Equal Partners'

HOLLYWOOD—Speaking before more than 350 visiting press representatives, stars, players and employes attending the opening day luncheon which launched Warner Bros. Jubilee of Films at the Burbank studios (June 6-7), president Jack L. Warner stated that his company's talents and production sources are "interchangeable between theatrical motion pictures and telefilm productions" and declared the two are regarded by Warners as "equal partners."

"We are one studio devoted to one purpose: reaching the largest possible audience with the best possible entertainment," Warner said, adding that his pride and faith in motion pictures—both theatrical and TV—is shared by every member of the WB organization.

The executive, however, expressed a warm personal feeling for theatrical films when he told the assemblage that he has always "believed in and been proud of motion pictures," and is optimistic about their future.

"I have watched them grow and have done my best to help them grow into a greater international medium," Mr. Warner said, "not alone of entertainment but of goodwill and understanding."

With a bow to the Fourth Estaters present, Warner told them, "We are keenly aware of the great contribution the press has made to the development and stature of motion pictures. You present the image of the motion picture industry to the world."

Warner later introduced William T. Orr, in charge of all theatrical and TV productions; Steve Trilling, Wolfe Cohen, Charles Boasberg, Grover Livingston, Hugh Benson, Max Bercutt, Bill Hendricks and other Warner executives, after which the press was shown a preview of "Fanny," followed by a mass press interview with the film's producer-director Joshua Logan.

Out-of-town press had gathered early that morning for a tour of the studio and that night attended a reception and din-



Jack L. Warner, right, president of Warner Bros., is seen here with Joshua Logan, producer-director of "Fanny," and Leslie Caron, star of the film, at the company's Jubilee of Films.

ner in the studio commissary, followed by a screening of "Susan Slade," produced and directed by Delmer Daves.

The second—and final—day of the Jubilee included another tour of the sets at the studio, and a screening of "Splendor in the Grass," with a reception and luncheon following on Stage 1 where a replica of an ocean liner, constructed for use in the recently completed film, "A Majority of One," served as background for the festivities. The two-day gala was concluded with a banquet held on Stage 11 at which the talents of a roster of Warner Bros. stars and players were employed in a show climaxed by the rousing "76 Trombones" highlight of "The Music Man."

In closing the festival, Jack Warner stated that the Jubilee was conceived as a showmanship venture to acquaint opinion makers of the world with Warner Bros. product, personnel and studio production operation, and to inspire a closer and more understanding association between the opinion makers and the motion picture industry.

WB Publicists, Exploiters Hold Promotion Conference

HOLLYWOOD—With the two-day Warner Bros. Jubilee of Films judged an outstanding success and a major contribution to the motion picture industry, Warner Bros. publicists and exploiters from New York, Hollywood and key cities throughout the United States and Canada met Thursday (8) in a promotion conference at the Warner Studios.

Richard Lederer, the company's national director of advertising and publicity, led the promotional meetings that dealt with local-level campaigns for "Parrish" and "Fanny," two big WB summer releases.

Others taking part in the discussions were Joe Hyams, national publicity manager; Ernie Grossman, exploitation-promotion manager; Bill L. Hendricks, director of public relations; Max Bercutt, studio publicity manager; Zinn Arthur, executive assistant to Joshua Logan, producer-director of "Fanny"; Bill Latham, assistant studio publicity manager; Bill Rice, studio news editor; Carl Schaefer, International advertising manager; Tom Buchanan, studio advertising manager; W. W. Brumberg, western exploitation coordinator; Bob Quinn and Mort Lichter of the studio publicity staff; exploitation representatives Irving Blumberg of Philadelphia, Frank Casey of Chicago, Al Dubin of Toronto, Wilson Elliott of Detroit, Kevin Genter of Dallas, Floyd Fitzsimmons of Boston, Don Walker of Kansas City, J. D. Woodard of Atlanta and Jack Wodell of Denver.

Jerrold Revenues Up

PHILADELPHIA — Jerrold Electronics Corp. reported a net income and special credit after taxes of \$3,086,085 for the fiscal year ended February 28. Operating revenues amounted to \$11,935,899, a 42 per cent increase over the 1959-60 fiscal year income of \$8,416,750.

MGM Sets 7 Family Films For Summer Release

NEW YORK—Exhibitor requests for summer product that will be suitable for family audiences have been met by MGM, which has slated seven pictures for release during the next three months.



Robert Mochrie

Meeting with the trade press Thursday (8), Robert Mochrie, general sales manager, said that theatremen had expressed the hope that M G M would have films that would not be sex-laden while children were out of school.

Leading off the summer program will be "Ada," starring Dean Martin and Susan Hayward, to be followed by "The Honeymoon Machine" in late July and "Bridge to the Sun," which will open in Washington, San Francisco and Tokyo on August 10.

Mochrie said the company would offer a combination program consisting of "Magic Boy," a feature-length cartoon from Japan, and "The Secret of Monte Cristo," which exhibitors can book separately or together.

"Morgan the Pirate" will have saturation openings in July, with between 500 and 600 prints, as will "Thief of Baghdad" in August, both being Joseph Levine productions.

Mochrie predicted that the current release of "Gone With the Wind" would gross \$7,500,000 this time around. He was particularly high on the prospects for "King of Kings," "The Four Horsemen of the Apocalypse" and "Mutiny on the Bounty," having seen parts of the latter two. "Kings" will be released on the same roadshow pattern as "Ben-Hur."

With regard to releasing pictures on a so-called orderly basis, Mochrie said that "disorderly" release never was done deliberately; that pictures were released as they were ready and in order to provide a flow of product. He said that, because many factors could change the release dates, it was impossible to set releases far in advance and be able to maintain such a schedule.

On pictures such as "Ben-Hur" and "King of Kings," Mochrie stated they could not be offered for bidding, but, because of their high production costs, required placement in the best houses that would return the most revenue. This policy had received approval of the Department of Justice and, therefore, was not a violation of the consent decrees, he said.

Japanese Film to F-A-W

NEW YORK — Films-Around-the-World has acquired U. S. distribution rights to "The Ballad of Narayama," a prize-winning Japanese film based on a legend of ancient Nippon, according to Irvin Shapiro, head of F-A-W. The picture, which was directed by Keiroke Kinoshita, will have its American premiere at the recently-opened Carnegie Hall Cinema in Manhattan.

Thomas Edison Installed In NYU Hall of Fame

NEW YORK—Thomas Alva Edison, who developed the motion picture camera, the first practical electric light, the phonograph and other inventions, was installed in the Hall of Fame of Great Americans at New York University June 4 and was hailed as "the immortal symbol of our Technological Age."

A bronze bust of Edison, fashioned by sculptor Bryant Baker, was unveiled by the inventor's children, Charles Edison, former governor of New Jersey, and Mrs. Madeleine Edison Sloane. Brig. Gen. David Sarnoff, chairman of the Radio Corp. of America and a trustee of the Thomas Alva Edison Foundation, was the principal speaker.

Other speakers included Mary Pickford, former screen star who is also a trustee of the Edison Foundation; Harvey S. Firestone jr., Sherman R. Knapp and Walter L. Cislser.

Defeat Brazilian Dubbing

NEW YORK—Proposed Brazilian legislation which would have required dubbing in Portuguese in Brazil of all imported pictures has been defeated by the Brazilian Congress. The proposal, in addition to the dubbing of dialog, would have required all musical backgrounds to be rerecorded by Brazilian orchestras. The Motion Picture Export Ass'n had been fighting the proposal for many months.



DISCUSS AIP RELEASE—Roger Corman, producer of "The Pit and the Pendulum" for American International Pictures, held a trade press luncheon at New York's Absinthe House to discuss the September release of the film and forthcoming pictures for AIP. With him, seated, is William Reich, vice-president in charge of foreign distribution for AIP. "The Pit and the Pendulum" is in color and Panavision and stars Vincent Price, John Kerr, Barbara Steele and Luana Anders.

'Naked Edge' Promotion Demonstrated in Keys

NEW YORK—United Artists will introduce its "living pressbook" demonstrations for "The Naked Edge" in theatres in 12 U. S. key cities June 20, according to James R. Velde, vice-president in charge of domestic sales, and Fred Goldberg, executive director of advertising, publicity and exploitation.

In each city, UA sales and advertising, publicity and exploitation personnel will take over a theatre for part of the day to provide exhibitors with "The Naked Edge" promotion campaign in action. Each theatre will be equipped with the lobby displays, marquee displays, radio-TV spots, teaser and regular trailers and all materials will utilize the flashing red suspense light to signal the start of the final 13 minutes of the film, during which no patrons will be seated.

The "living pressbook" demonstrations will be held at Loew's Sheridan, New York City; the Viking in Philadelphia; Loew's Grand, Atlanta; the Carnegie in Chicago; the Village in Los Angeles; the Penn, Pittsburgh; the Orpheum, Boston; the Majestic, Dallas; the Palm State, Detroit; the Roxy, Kansas City; the Paramount, Denver, and the Odeon in Toronto.

Gala World Premieres For 'Deadly Companions'

TUCSON, ARIZ. — A Hollywood-style world premiere of "The Deadly Companions" was held here Tuesday night (6). Executives of Pathe-America Distributing Co., Inc., National Theatres and Theatre Owners of America attended.

A plane party was headed by Budd Rogers, Pathe-America president; James S. Burkett, vice-president and general sales manager of Pathe Laboratories; Sheldon Smerling, executive vice-president of National Theatres, and Ted Thedford, general manager of Fox West Coast Theatres. Also aboard were producer Charles B. Fitz-Simons and stars Maureen O'Hara, Brian Keith, Steve Cochran and Chill Wills.

The next night the Hollywoodites attended a gala opening of the same film in Phoenix. Arizona dignitaries included Gov. Paul Fannin and Tucson Mayor Don Hummel, who attended the premieres of the Carousel Productions' outdoor drama, which was filmed in and around Tucson.

Van Dyke Is Re-elected Screen Directors Head

NEW YORK—Willard Van Dyke, creator of "The City" and other industrial documentary pictures, was unanimously re-elected to serve a second term as president of the Screen Directors Guild. Other officers elected to serve for a one-year period were: Don Hershey, first vice-president; Jack Glenn, second vice-president; Joseph Lerner, secretary, and Robert J. Kingsley, treasurer. George L. George will continue as executive secretary and Erwin Feldman as Guild counsel.

This year's election meeting had been postponed for three weeks so that the Guild's first international convention could be held in Cannes and Paris at the time of the recent Cannes Film Festival. The 59 SDG members attending traveled by chartered plane to show outstanding films by directors and to confer with fellow filmmakers in Paris.

TWO BILLION IMPRESSIONS

On the Buying Public

FOR



*Hitting the Entire Population
A Minimum of 12 TIMES Each!*

**TO MAKE AMERICA'S SHOWMEN
BELIEVE IN FAIRY TALES TODAY!**



20th
CENTURY FOX
presents

Snow White and the Three Stooges

A Natural For . . .

**20th's FIRST-OF-KIND
DOUBLE NATIONAL TV NETWORK
SATURATION BARRAGE!**

**ABC-TV
NETWORK
171
STATIONS**

**NBC-TV
NETWORK
200
STATIONS**



Top-Rated ABC, NBC Shows in 200 Markets, Chosen on Basis of 'All-Audience' Appeal, Plugging 'Snow White and The Three Stooges'

20th Century-Fox is making two billion viewer impressions via its TV "saturation-sell" campaign for "Snow White and The Three Stooges" during the month of June alone. The elaborate national television campaign is modeled after the saturation methods used by the largest television advertisers—Chevrolet, Procter & Gamble, P. Lorillard & Co., etc.—and is budgeted at figures very close to what these advertisers invest.

"Snow White and The Three Stooges" is being pre-sold in 200 markets on the ABC and NBC national television networks, beginning one month in advance of its July playdates and continuing virtually daily. Some 30 individual, one-minute TV spots are being used on the Nielsen top-rated shows, which were chosen on the basis of their "all-audience" appeal.

To complete the campaign, the company's exchanges and sales organizations are prepared to implement the monumental time-buy—first of its kind in the motion picture industry—by providing a series of eight television trailers in 60-, 20- and 10-second lengths to be used in times adjacent to the national shows. Telops and live announcements plugging local playdates will help complete the pattern of national coverage.

PLUS *TV Aids for Local Showmanship* *Aimed at Those Programs Using*

The Three Stooges on Children's Shows

LEAD-IN TRAILER (26 secs.)

Brief greeting to local MC from The Three Stooges who turn the program back to him; he comes through as a special friend of the comedy trio.

20-SECOND SPOT

The Three Stooges clown it up in costume, and then plug the picture.

SPECIAL TRAILER (3½ mins.)

The Stooges, on the set, tell of other famous stories that have been made into films.

THREE STOOGES SPOTS

Regular TV advertising spots—60, 20 and 10 seconds—introduced by The Three Stooges and showing Carol Heiss and other exciting elements from the picture. Spots invite the child TV audiences to see the film, "Snow White and The Three Stooges."

**WALT DISNEY PRESENTS
THE ROARING TWENTIES
NATIONAL VELVET
STAGECOACH WEST
MATTY'S FUNDAY FUNNIES
THE SHIRLEY TEMPLE SHOW
GUESTWARD HO!**

TWO 1-MINUTE SPOTS

The Three Stooges in "gag-comedy" sequences which both entertain and plug "Snow White and The Three Stooges."

PLUS

- Regular TV advertising spots—60, 20 and 10 seconds—including scenes from the picture and selling the film to general audiences.
- TELOPS
- Two sets of especially-prepared Radio Spots, with the music from the film, emphasizing the lushness, beauty and spectacular quality of "Snow White and The Three Stooges."

— THE CAST —

Snow White.....	Carol Heiss
The Three Stooges.....	Themselves
Prince Charming.....	Edson Stroll
Queen.....	Patricia Medina
Oga.....	Guy Rolfe
Rolf.....	Michael David
Hardred.....	Buddy Baer
King Augustus.....	Edgar Barrier
Captain.....	Peter Coe
Linda.....	Lisa Mitchell
Frederick.....	Chuck Lacy
Physician.....	Oscar McGivney
Chamberlain.....	Sam Flint
Servant.....	Blossom Rock

— THE CREDITS —

Produced by.....	Charles Wick
Directed by.....	Walter Lang
Screenplay by.....	Noel Langley and Elwood Ullman
Based on a story by.....	Charles Wick
Songs: "A Place Called Happiness" "I Said It Then, I Say It Now" "Because I'm In Love".....	Harry Harris
Song: "Once In a Million Years".....	Earle Brent
Special Material by.....	Ivan Lane
Music Supervision and Score by.....	Lyn Murray
Ice Choreographer.....	Ran Fletcher
Director of Photography.....	Lean Shamroy, A.S.C.
Art Direction.....	(Jack Martin Smith Maurice Ransford)
Set Decorations.....	(Walter M. Scott Paul S. Fox)
Special Photographic Effects (L. B. Abbott, A.S.C. Emil Kosa, Jr.).....	
Assistant Director.....	Eli Dunn
Film Editor.....	Jack W. Holmes
Costumes Designed by.....	Renie
Makeup by.....	Ben Nye
Hair styles by.....	Helen Turpin, C.H.S.
Sound.....	Arthur Kirbach
Orchestration.....	Edward B. Pawell
Color by De Luxe	

— THE STORY —

Until her 17th birthday, Princess Snow White enjoyed the love of her people, her life at court and, best of all, the lake on which she skated. Then the Queen, her wicked stepmother, marked the girl for murder. However, Hardred the huntsman lets the girl escape and she takes refuge in a woodland hut with four strolling players—The Three Stooges and a handsome youth named Quatro who is, unknown to any of them, the long-lost Prince Charming of a neighboring country. When Quatro learns his true identity, he works to overthrow the Queen and her henchman, Count Ogo. The Three Stooges protect themselves and Snow White from the Queen with the help of Count Ogo's Magic Sword, which Moe has "liberated." Disguised as a gypsy, the Queen persuades Snow White to take a bite of a poisoned apple, which sends the girl into a death-like trance. The Three Stooges discover the Magic Sword can remove the Queen to Hades, but it cannot bring Snow White back to life. Prince Charming, after capturing the castle in a fight which ends when Count Ogo falls into a vat of boiling oil, believes Snow White dead; the Magic Mirror tells him the girl still is the fairest of 'em all. He hurries to her side and kisses her tenderly. And they live happily ever after.



20th
CENTURY-FOX
presents
**Snow
White
and the
Three
Stooges**

introducing the
U.S. World Olympic Skating Champion
**Carol
Heiss**
as Snow White

20th Century-Fox presents
SNOW WHITE AND THE THREE STOOGES introducing CAROL HEISS also starring THE THREE STOOGES
co-starring EDSON STROLL • PATRICIA MEDINA • GUY ROLFE • MICHAEL DAVID • Produced by CHARLES WICK • Directed by WALTER
LANG • Screenplay by NOEL LANGLEY and ELWOOD ULLMAN • Based on a story by CHARLES WICK • Produced by Chanford Productions, Inc.

COLOR by DE LUXE CINEMASCOPE

Pressbook Advertising Captures the Fairy Tale Charm of the Film and Also Sells Lovely Skating Star Carol Heiss, the Three Stooges, the Romance, Excitement, Spectacle and Music.

Carol Heiss

TWENTIETH Century-Fox scores a showmanship coup in bringing to the screen the beautiful, gracious, world-famous Carol Heiss, five-time world figure skating champion and winner of the Olympic Championship Gold Medal at Squaw Valley, last year. Carol Heiss as Snow White, with the Three Stooges and Edson Stroll as Prince Charming, make a screen combination as promising as anything ever put before the cameras.

"Snow White and The Three Stooges" is a \$3,500,000 production, gifted with just about everything that makes for audience applause, in CinemaScope and color by De Luxe. Carol's spectacularly beautiful ice ballet scenes were filmed on the old ice rink where Sonja Henie last skated; Miss Henie's last film "Wintertime," was made in 1942 when Carol was only two years old!

A native New Yorker, Miss Heiss demonstrated an affinity for skating when she was less than four; Andree and Pierre Brunet, both former Olympic champions from France, coached her and befriended her through her early years and later. In addition to her regular schooling, Carol studied ballet and piano; she practiced her ice skating in the mornings before and evenings after her regular classes. After high school, she took summer courses at Michigan State and won a scholarship to New York University. Between studies, she found time to practice for—and win—figure skating competitions throughout the country, capping her triumphs with the Olympic championship.

On the personal side, she is a natural blonde and had to dye her hair to meet the story book description of the fairy tale princess, Snow White. She is 5'2", has green eyes, weighs 108 pounds. After her New York ticker tape parade celebrating her Olympic victory, she was wed to Hayes Alan Jenkins, now an Akron, Ohio lawyer, who himself was a four-time world figure skating champion and an Olympic gold medal winner in 1956.



.....

The Story of "Snow White and the Three Stooges" is Told in Pictures and Captions on the Inside Spread. Use This Spread With a "Soon" Snip for Additional Advance Display:





1 THE MAGIC MIRROR tells the Queen that Snow White now is the fairest in all the land. The enraged Queen orders the Huntsman to take the girl into the woods and there to kill her, as she had once ordered him to do with the young Prince Charming to whom Snow White had been affianced at birth. The Huntsman dares not reveal that the Prince still lives; he is unable to kill the princess either. Snow White finds shelter in a woodland cottage used by the Three Stooges and their apprentice, Quotio.

2 THE THREE STOOGES, in their own delightful Irishman, do what they can to help both Snow White and Prince Charming against the wicked Queen.



3 WITCHCRAFT COMES EASY to the Queen. She has the Magic Mirror and a broomstick that flies, Count Ogo, her associate, has a Magic Sword which can grant three wishes; the Three Stooges "liberate" that!



presents

Snow White and the Three Stooges

COLOR by DE LUXE
CINEMASCOPE



introducing the
U.S. World Olympic Skating Champion

Carol Heiss

as Snow White



4 CAROL HEISS as SNOW WHITE and Edson Stroll as Prince Charming discover they love each other. She has just escaped from her wicked stepmother; he thinks he is only a strolling puppeteer. When he learns his true identity—the long-lost Prince Charming—he feels free to speak to her of love.



5 UNDER TORTURE, the Queen's Huntsman admits he had been unable to kill either Snow White or Prince Charming. Quotio, a prisoner, is rescued by The Three Stooges.

6 PRINCE CHARMING leads the people against the Queen and her scheming associate, Count Ogo, when their plans finally succeed. The handsome prince is himself a victim of the Queen's plotting; as a boy he had been rescued from assassination by three strolling players, the Three Stooges.



7 THE POISONED APPLE which sends Snow White into a death-like trance cannot save the Queen and Count Ogo. Snow White and Prince Charming are restored to each other and to their people and, with the Three Stooges, "they live happily ever after." Carol Heiss as Snow White combines the beauty and grace of her Olympic skating abilities with all the charm and make believe of an endearing fairy tale princess. Shown below is one of the film's spectacular ice ballets.



RECORDS



In addition to the Columbia soundtrack album, "A Place Called Happiness" and the title song is being released on the 20th Century-Fox label. Dorothy Collins sings it for Gold Eagle Records and Anita Bryant for Carlton Records, both will plug the song and the picture on the air.

MAGAZINES

"Snow White and The Three Stooges" has been accorded lavish space in an early issue of McCall's Magazine with a readership of 25,000,000, a full-page in This Week, three pages in American Weekly, a color cover and three inside pages in Parade, all Sunday supplements. A cover and story in the magazine Guidepost kicks off the magazine breaks. Use these and upcoming newspaper and magazine publicity in out-front displays, along with stills and credits. In addition, 20th Century-Fox is planning a special four-color comic strip ad to appear in Puck Comic Weekly, which is used by papers around the country.

FAMILY ANGLES

20th Century-Fox is seeing to it that "Snow White and The Three Stooges" is called to the attention of every "family" group—PTA's, women's organizations, etc.—in the country. Follow up in your town!

BOXOFFICE PLUSH!

Some pictures are boxoffice . . . some are boxoffice plus. There's one "H" of a difference in "Snow White and The Three Stooges." It's **BOXOFFICE PLUSH!** The ermine-and-velvet costumes are beautiful in themselves, but they are comparatively minor elements in the breathtaking brand of entertainment brought together here by 20th Century-Fox and producer Charles Wick. A \$3,500,000 production, "Snow White and the Three Stooges" clearly is an example of movie-making at its best . . . and eye-filling entertainment for every member of every family to enjoy, a picture for every showman to promote. Here are some of the boxoffice facets:

● **New Faces!** Carol Heiss, five-time world figure skating champion and the American beauty who won the Olympic figure-skating title last year, and handsome Edson Stroll, Broadway and television actor-singer, as Snow White and her Prince Charming.

● **Tender Love Story!** Taking off from Grimm's fairy tale, "Snow White and The Three Stooges" combines a charming love story with suspense, memorable music, comedy, mystery, drama, action, excitement, fights and flights of fancy . . . all told against backgrounds of beautiful scenery, luxurious sets, svelte costumes.

● **Five Memorable Songs!** "Snow White and the Three Stooges," "A Place Called Happiness," "I Said It Then, I Say It Now," "Because I'm in Love" and "Once in a Million Years," all are headed for top ten honors and disc jockey plays. The title tune also is contained in the Columbia Records sound track.

● **Merchandising Possibilities!** The authorized fashion and skating items licensed by Carol Heiss . . . the wide range of items licensed by The Three Stooges . . . the music . . . the books . . . The showmanship possible around these, and the exploitation possible with the picture's various plot elements, are almost endless.

● **Director Walter Lang!** Lang gives to "Snow White and The Three Stooges" all the beauty and charm which graced such other of his boxoffice films as "The King and I," "There's No Business Like Show Business," "Call Me Madam," "Can-Can" and a flock of others.

Snow White and the Three Stooges

● *The Three Stooges!* Fantastically popular comedy trio whose clowning delights both sophisticated night club audiences and the sandpile set. They are television favorites, theatre boxoffice attractions, supper club headliners!

● *Superlative Skating!* Two glowing ice ballets, costing well over \$100,000 to stage, starring Miss Heiss and backing her championship beauty with the finest professional skaters in the business.

● *Producer Charles Wick!* Young, multi-talented and dynamic, Wick was a composer and arranger even while studying law at college, writing music for such men as Fred Waring and Tommy Dorsey. He became lawyer-agent for a number of screen and TV personalities, president of a music corporation and, in time, executive producer of both TV spectacles and the TV-film series, "Fabian of Scotland Yard," a series suggested to him by Sir Winston Churchill. "Snow White and The Three Stooges" is his first motion picture production; the \$3,500,000 investment is evidence enough of the faith placed upon his taste, showmanship and ability by 20th Century-Fox.

PUPPETRY



In the picture, Prince Charming entertains Snow White with his puppetry. Find a local puppeteer willing to put on a show at a Saturday matinee; send puppeteer around town, too, putting on a small performance from a flatbed truck, wherever there are children. Truck itself might be plastered with stills and poster art.

BOOKS

In addition to the authorized Golden Press and Whitman Publishing books, the story of Snow White has been told and retold in countless volumes. Go after bookstore and library displays, and work with local TV children's show personality in a contest to find the oldest "Snow White" book in town, the best-illustrated, the most unique. All books submitted, for guest tickets, might go on display at local library . . . with your credits, of course.

WINTER FURS

As Snow White, Carol Heiss' skating costumes are primarily ermine and other white furs. Go after fur shops for special promotions, windows, co-op advertising.

MERCHANDISING TIE-UPS

**Carol
Heiss**

**the
Three
Stooges**

LIST OF LICENSED MANUFACTURERS

TOWNWAY MFG. CO.
1407 Broadway
New York 18, N. Y.
LA 4-3990
*Ice skating skirts,
jackets, jumpers, dresses.
Also: Skating hats and/or
ballerina panty and/or leotards.*

ENDICOTT-JOHNSON
350 Fifth Ave.
New York, N. Y.
OX 5-8440
*Men's, women's
and children's ice-skates.*

NACHMAN PRODUCTS
780 E. 134th St.
Bronx 54, N. Y.
LU 5-5622
*Ice skate carrying bags,
hat boxes, fitted bags.*

WESTERN PRINTING
1220 Mound Avenue
Racine, Wis., ME 3-2431
New York: PL 3-8501
*Painting and coloring books,
punch out and cut out books,
novelty and action books,
Illustrated story books,
Picture (jig saw or frame tray)
puzzles, magic slates.
Magic paint books, children's
story books, junior fiction
books, sticker fun books.*

L. M. BECKER CO.
Brillon, Wisconsin
*sugar stick candy with ring
plastic ring with flicker action
picture, plastic bubble gum
dispenser.*

COLOR FORMS
Walnut St.,
Norwood, N. J.
*vinyl plastic activity set and
question and answer dial board,
jig saw puzzles, rubber stamp sets.*

BEN COOPER INC.
254 36th St.,
Brooklyn, N. Y.
Halloween costumes and masks.

DELL PUBLISHING CO.
750 3rd Ave.,
New York, N. Y.
Comic books.

GOLDEN RECORD
45 Rockefeller Plaza
New York, N. Y.
*Children's plastic phonograph
records.*

IDEAL TOY CORP.
184-10 Jamaica Ave.
Hollis, L. I., N. Y.
*vinyl plastic inflatable toys and
hand puppets.*

MC KENNER CO.
912 Sycamore St.
Cincinnati, Ohio
Toy projector and film strips.

**LOWELL TOY
MANUFACTURING CORP.**
43-34 37th St.
Long Island, N. Y.
boxed board games.

LOWE INC.
1324 52nd St.,
Kenosha, Wis.
Coloring books, self erasing slates.

**MAHANA
IMPORTING CO.**
7 W. 30 St.,
New York, N. Y.
*Ceramic and papier mache figures,
banks and drinking mugs.*

PHOENIX CANDY CO.
151 35th St., Brooklyn, N. Y.
*Candy, taffy kisses with toy or 5c.—
Box assortment 2 for 1c package.
Bag assortment 2 for 1c package
retail 19c and 29c.*

SPEC-TOY-CULARS
200 Fifth Ave.,
New York, N. Y.
Musical instruments.

VANDAM RUBBER CO.
1299 Jerome Ave.
New York, N. Y.
Toy balloons and balloon novelties.

WHITMAN PUBLISHING CO.
1220 Mound Ave.,
Racine, Wis.
*Punch out and cut out book, stamp
books, sticker fun books, erasable
books, boxed juvenile activity items.*

**CARRY-CASE
MANUFACTURING**
1891 Bathgate Ave.
Bronx 57, N. Y.
*Schoolbags, briefcases, loose leaf
ring binders.*



WB Six-Month Net Up to \$3,564,000

NEW YORK—A net profit of \$3,564,000 after a provision of \$3,100,000 for federal income taxes was reported by Warner Bros. and subsidiaries for the six months ended February 25. This compared with a net of \$3,422,000 for the corresponding period last year after providing \$3,500,000 for taxes.

The net earnings in the latest report was equivalent to \$3.18 per share on the 1,120,013 shares of outstanding common stock after deducting 723,283 shares held in the treasury. For the corresponding period last year, the net profit was equivalent to \$2.27 per share on 1,504,000 shares, after deducting 339,296 shares held in the treasury.

Theatrical and television film rentals, sales, etc., amounted to \$43,394,000, while dividends from foreign subsidiaries not consolidated were \$389,000 and profit on sales of capital assets was \$342,000 for the six months ended last February 25. For the half-year period of the previous year, the figures were \$45,983,000, \$881,000 and \$196,000, respectively.

Net current assets amounted to \$37,688,000, including \$13,950,000 cash and U. S. government securities, and debt maturing after one year was \$4,762,000. An aggregate of 407,887 shares of stock were purchased at a cost of \$22,200,000 as a result of the invitation to tender stock dated January 9.

Preminger Postpones One; To Start on 'Advise'

NEW YORK—Otto Preminger, who had planned to produce "Bunny Lake Is Missing" in New York this summer, has postponed the picture to spring 1962 because of casting difficulties and will start work on the film version of "Advise and Consent," to be filmed in Washington, D.C., in September.

Wendell Mayes has completed the screenplay for "Advise and Consent," based on Allen Drury's Pulitzer prize-winning novel, now in its 95th week on the best-seller lists. "Advise and Consent" will be released by United Artists while "Bunny Lake Is Missing" will be a Columbia Pictures release. Lee Remick, Preminger's original choice for "Bunny Lake," will be available for the 1962 filming, Preminger said.

Film Producer Joe Levine Hospitalized in Boston

BOSTON—Joe Levine, the Boston-based producer-distributor, is confined to the Peter Bent Brigham Hospital here with a baffling ailment. The producer entered the hospital Thursday (1) for what was expected to be a three-day stay, for treatment of a reported torn leg ligament, but doctors reported they were puzzled and began conducting tests on the producer-distributor, which will necessitate his being in the hospital for at least two weeks.

In the meantime, LIFE had a writer sent up to Boston for interviews with Levine on an upcoming article to be published in the picture weekly, and the producer was carrying on business as much as possible by phone from the hospital. Levine staffs were flying in from New York for conferences at the hospital.



ATTEND CENTURY PROJECTOR TRAINING CONFERENCE—Stanley Warner Theatre Corp. engineers and supervisory personnel attended a training conference at the Century Projector Corp. factory on the new transistor sound systems being installed in a number of their theatres, including the Allen Theatre in Cleveland, which will open soon with 70mm projection and the new Century multiple channel (6-4-1) transistorized sound system. The meeting was conducted by Gio Gagliardi, chief engineer of Stanley Warner Theatres and included the operation and service of the complete projection and sound systems being installed. In the photo, left to right, are Michael Chitty, chief engineer and designer of the Century projector transistor sound systems; Charles Piltz, Stanley Warner; Frank E. Cahill jr., vice-president of Century; Phil De Ivernois, Stanley Warner; Robert Giles, Stanley Warner; Joe Schmidlin (background), Stanley Warner; Ben Perse (foreground), Capitol Motion Picture Supply Co.; Cy O'Toole, Stanley Warner, and Gagliardi. In the background are the Century 70-35mm projectors and the transistorized multiple channel sound systems.

Peter Lawford Company To Make Three for UA

NEW YORK—A three-year deal under which Peter Lawford's newly organized Chrislaw Productions will produce theatrical and television films exclusively for United Artists has been completed. A minimum of three features and two TV series will be produced. The program will represent an investment of more than \$10,000,000, according to Arthur Krim, UA president, and Lawford.

The Chrislaw-UA agreement is non-exclusive for Lawford as a performer, but his production company will make films only for UA. William Asher has been signed as executive producer and Milton Ebbins will serve as executive coordinator for Lawford and Asher in the new company.

Chrislaw's first project will be a modern version of Edwin Porter's "The Great Train Robbery," which was the first motion picture to tell a story. It will star Lawford, Frank Sinatra, Dean Martin, Sammy Davis jr. and Joey Bishop. This is the same quintet that appeared in "Ocean's 11."

Robert Miller to Handle Filmack Advertising

CHICAGO—Robert Miller has been appointed advertising manager of Filmack's theatre division. He will be editor of Filmack's monthly publication, INSPIRATION, and will handle tradepaper and direct mail advertising.

Before coming to Chicago, Miller was affiliated with the Berger Amusement Co. as manager of the Dakota Theatre in Grand Forks, N. D. He also has managed and handled advertising for theatres in Minneapolis and St. Paul for the Minnesota Amusement Co., Ted Mann Enterprises and Fisher Amusement Co.

America Corp. Buys Large Block of Republic Shares

HOLLYWOOD—In a personal film stock deal, Victor M. Carter, president and chairman of Republic Corp., sold 265,420 shares of his common stock in the company to America Corp., industrial management company which has Pathe Laboratories for a subsidiary. The price reportedly was \$17.50 per share, or approximately \$4,642,500, representing about 13 per cent of the 2,004,190 outstanding common shares of Republic.

Announcement of the purchase was made jointly by Gordon K. Greenfield, president of America Corp. and Carter. The purchase, according to Greenfield, was made in line with a diversification policy, stated in the company's annual report two months ago, to acquire attractive investments that reflect the continuing improvement in America Corp.'s operating and financial position.

Fifty thousand shares of Republic common are still retained by Carter, plus 30,000 shares of preferred and \$1,200,000 in debentures, representing over \$3,000,000. It is understood that current management of the company will continue, with Carter holding the same offices.

Walt Disney Will Produce 'Rainbow Road to Oz'

HOLLYWOOD—Based on a classic story by L. Frank Baum, Walt Disney will produce "The Rainbow Road to Oz" as a motion picture musical. Disney purchased the screen rights to Baum's complete series of "Oz" stories in 1954, excepting "The Wizard of Oz," which is owned by MGM.

Disney will search for a young actress to play Dorothy, the role which Judy Garland essayed in "Wizard."

Almost 50% of Booths Sold for Tradeshow

NEW YORK—Almost 50 per cent of the booth space for the motion picture, concessions and equipment tradeshow in New Orleans next fall has been reserved, according to Joseph Alterman, administrative secretary of Theatre Owners of America which is a cosponsor with the National Ass'n of Concessionaires. The tradeshow will be held in conjunction with the NAC and TOA conventions.

The tradeshow will be held October 8 through October 11 at the Roosevelt Hotel. Although the convention will run through October 12, the exhibit booths will be taken down on the night of the 11th in order to make way for the annual banquet in the same area on the closing day of the convention. One hundred exhibit booths have been blueprinted. Most of the booths are eight feet square in size, but approximately 25 booths are eight feet by ten feet.

The TOA convention schedule calls for preliminary meetings on October 7 to be followed the next day by a joint meeting of the board of directors and executive committee. Business sessions will be held October 9 to 12 and will wind up with the annual "President's Banquet" on the evening of October 12.

Funeral Services Are Held For Edward C. Cahill

NEW YORK—Funeral services were held for Edward C. Cahill, 60, former president of RCA Service Corp., service division of RCA, Saturday (3) in Christ the King Church, Haddonfield, N. J. Cahill died May 30 in Our Lady of Lourdes Hospital, Camden.

Cahill was head of the service company from 1943 to 1958, when he went into semi-retirement because of ill health. He is survived by his wife, Lillian; a son, Jerry, a daughter, Mary Ellen, and two sisters.

William H. Roberts

NEW YORK—Funeral services were held for William H. Roberts, 48, lawyer and former assistant secretary of the Motion Picture Ass'n of America, May 31 in Forest Hills. L. I. Roberts died May 29 in City Hospital, Elmhurst, L. I., following a lengthy illness.

Roberts is survived by his wife, the former Paula Gaines, who was an employe of MPAA at the time of her marriage, and three daughters, Nancy, Diane and Linda, and his father, W. H. Roberts of Forest Hills.



Norman Wasser, manager of national sales for Pepsi-Cola, discusses popcorn contest with the three judges at recent board meeting of the National Ass'n of Concessionaires in Chicago. Left to right are William Smith, president of the Popcorn Institute; Wasser; Russell Fifer, NAC executive director, and James McHugh, editor of Amusement Business Weekly.

Kramer and Harold in Tiff Over 'Nuremberg' Rights

HOLLYWOOD—A title tiff is brewing between producer Stanley Kramer and Cyrus Harold over rights to "Nuremberg" tag, with Kramer filing a protest against Harold's C R Enterprises' "Verdict at Nuremberg," and the possibility that Harold will file a cross complaint against Kramer's "Judgment at Nuremberg."

According to Kramer's attorney, he is claiming "secondary meaning," which he described as a case in which a product becomes identified with a certain name in the public eye, thus another similar name is "unfair competition."

Harold's lawyer charged Kramer's title conflicts with the "Nuremberg Diary," a book written by William Shirer in 1947, and that his client may file a cross complaint because his picture is completed and in editing and scoring stages. Meanwhile, Harold is setting foreign distribution deals on his film, with Rebfilms, Ltd. set to release the offering in the United Kingdom.

George S. Kaufman Dies; Playwright, Producer

NEW YORK—George S. Kaufman, 71, playwright, director and producer, died Friday (2) at his home here. Services were held Sunday (4) at the Frank E. Campbell Funeral Church.

More than 20 of Kaufman's plays were made into movies. He won Pulitzer Prizes with "Of Thee I Sing" and "You Can't Take It With You." Among his other Broadway works were "The Late George Apley," "The Solid Gold Cadillac," "Silk Stockings" and "The Man Who Came to Dinner," which he coauthored. He also directed "Guys and Dolls" and "Romanoff and Juliet" on Broadway among the many plays he had a hand in either writing or directing on Broadway since 1921.

Surviving is a daughter by his first wife, Mrs. Irving Schneider; two sisters, Mrs. Helen Lieberman and Mrs. Ruth Freidlich and a granddaughter.

Pepsi-Cola Offering Big Popcorn Contest Prizes

NEW YORK—A free trip to Europe and a Dodge station wagon are among the prizes offered to exhibitors and theatre concessions managers who do the best promotions on Pepsi-Cola's "Profits-a-Poppin'" campaign. Pepsi-Cola has designated July as "Pepsi 'n Popcorn" month and, in order to stimulate the sales of these related items, the company has created some incentives to develop merchandising.

Norman Wasser, manager of national sales, said that a program of strong advertising, point-of-sales and merchandising support had been set up by both the Pepsi-Cola Co. and its franchised bottlers. He said all contestants, regardless of size or type of theatre, had an equal chance to win.

The contestants are asked to devise a "hard-selling" campaign based on the Pepsi and popcorn promotion. Then, they must make a scrapbook or folder showing all facets of the campaign, including ads, photographs and all other promotional material, accompanied by a short account of how the campaigns were put together. Wasser said neatness or formal presentation did not count—quality and originality being the chief points.

The campaigns will be judged by Russell Fifer, executive director of the National Ass'n of Concessionaires; James McHugh, editor of Amusement Business Weekly, and William Smith, president of the Popcorn Institute. Entries must reach the NAC by September 1. Other prizes are U. S. Savings Bonds in the amounts of \$50 and \$100, 20 prizes in all.

Astaire and Anna Neagle In Dance Studio Deal

NEW YORK—Fred Astaire and Anna Neagle have joined forces in a deal whereby Miss Neagle will launch a circuit of 20 Astaire dance studios in the United Kingdom. The deal was closed in London by Chester F. Casanave, executive vice-president of the Astaire organization. The first studio will open in London's West End in the early fall, to be followed by openings in Birmingham or Manchester, Ireland, Scotland and Wales.

The American organization will send Astaire-trained technical and management personnel to launch the overseas chain.

Miss Neagle, an international stage and screen star, recently opened in a new play, "Nothing for Free," in Brighton and will continue her professional career while heading up the Astaire enterprises.

Add 1,800 'Ben-Hur' Dates

NEW YORK—More than 1,800 new engagements of "Ben-Hur" have been set by Metro-Goldwyn-Mayer for June, July and August, bringing the total number of engagements to date to more than 3,000. Approximately half of the new playdates will be drive-ins.

Another Loew's Hotel

NEW YORK—Loew's Hotels has purchased property in San Juan, P. R., on which a luxury hotel will be erected. It will be known as the Americana of San Juan. Negotiations were concluded last week by Preston R. Tisch, president of Loew's Hotels.

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Fox Spends \$1,000,000 To Promote 'Voyage'

NEW YORK—Twentieth Century-Fox will spend \$1,000,000 to promote and exploit "Voyage to the Bottom of the Sea," Irwin Allen, producer-director of the July release told the trade press at a luncheon Monday (5) prior to the first screening of the picture.



Irwin Allen

Allen, who flew in from Hollywood for a series of conferences with Charles Einfeld and other 20th-Fox home office executives to outline his plans for a personal appearance tour to promote "Voyage," will start his 61-day cross-country trip to acquaint exhibitors with the campaign in Philadelphia June 12.

For his next picture, Allen has bought Jules Verne's first novel, "Five Weeks in a Balloon," to be filmed next fall. The recent Jules Verne cycle on today's screen may bring some plagiarism suits in foreign countries because, although the author's works are in public domain in the U. S., the Verne stories are still protected in 17 nations, including France, Italy, Portugal and parts of South America, Allen stated. The estate of Alexander Korda is owner of the Jules Verne French Co. of France, which controls the literary rights to his works, this meaning complicated negotiations for each new Verne story buy, he commented.

Chas. Einfeld on Coast For Promotion Plans

NEW YORK—Charles Einfeld, vice-president of 20th Century-Fox, arrived in Hollywood Thursday (8) for studio conferences with president Spyros P. Skouras, executive production head Robert Goldstein and 20th-Fox producers on promotional plans for forthcoming pictures.

Einfeld will discuss advertising, publicity and exploitation campaigns with Jerry Wald, Charles Wick, Robert Radnitz and Plato Skouras on the summer releases, "Wild in the Country," "Snow White and the Three Stooges," "Misty" and "Francis of Assisi." He will also meet with producer Raoul Walsh, who recently completed "Marines Let's Go" and Jack Cummings, who is completing two films, "Bachelor Flat" and "Mother Ought to Marry."

Einfeld will then go to San Francisco to finalize plans for the world premiere of Plato Skouras' production, "Francis of Assisi," July 12. The film stars Bradford Dillman, Dolores Hart and Stuart Whitman.

Joe Levine's 'Boys Night' Set for MGM Release

LOS ANGELES—Joseph Levine's first American production, "Boys' Night Out," will be released by MGM, according to reports.

Michael Gordon, who will direct the film, has checked on to the Culver City lot to continue preparations for the Kim Novak-James Garner starrer. He will then return to Columbia to helm "Try, Try Again," following which he is set to direct and coproduce "Smile of a Woman" with Philip Waxman.

Dassin's Next for UA

NEW YORK — Jules Dassin, whose "Never on Sunday," starring Melina Mercouri, is a current Lopert Films release, will next film "S. S. Phedre," starring Miss Mercouri, Anthony Perkins and Raf Vallone, for United Artists release. Filming will start in Athens, Greece, in July.

Michael Callan on P. A. Tour

HOLLYWOOD—Michael Callan, Columbia contract player, embarks on a six-city, 19-day personal appearance tour to tie in with the national release of "Gidget Goes Hawaiian" this month. Callan, who costars in the film with James Darren and Deborah Walley, recently completed "The Tiger Among Us," a Ladd Enterprises production for Columbia.

Orange-Crush Sweepstakes Conducted Nationally

EVANSTON, ILL.—Crush International, Inc., is conducting a national Orange-Crush Sweepstakes to focus attention on the refreshing beverage and produce more sales for theatre concessionaires and other outlets. First prizes are 50 live puppies and there are 500 prizes in all.

There is nothing for the concessionaire to do but to display the entry blanks attached to counter cards where customers can reach them.

The Sweepstakes also is being nationally advertised to 40 million Americans in Woman's Day, Everywoman's Family Circle, Boy's Life, Parents and American Girl, and locally advertised in color comics, newspapers and on TV and radio.

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NOW IN RELEASE! "POOR WHITE TRASH"

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PLAN \$4,000,000 GLOBAL CAMPAIGN FOR "SODOM"—Joseph E. Levine, president of Embassy Pictures, confers with Rank Organization officials at Embassy's first international merchandising meeting in Rome, at which a \$4,000,000 promotion budget was announced to underwrite the global campaign for "The Last Days of Sodom and Gomorrah." Also in the photo are F. L. Thomas, managing director of Rank Film Distributors, Ltd., United Kingdom; Earl St. John, executive head of Rank production; and Colan E. P. MacArthur, managing director of Rank Overseas Film Distributors. Others participating in the conference were Goffredo Lombardo, president of Titanus and Edward S. Feldman, Embassy publicity director.

Continental to Offer Series Of Children's Programs

NEW YORK—Continental Distributing, Inc., will experiment with a group of pictures designed for children's programs during the next few months and, if found successful, will market the films on a larger scale. Continental acquired the pictures from J. Arthur Rank about three years ago and tested them in some of the theatres of the Walter Reade circuit. Reade also heads Continental.

Continental now has packaged the pictures for a sustained eight-week program and will give them trial runs in about ten selected theatres throughout the country. Among the pictures is a serial, also produced under the Rank auspices, titled "Five Clues to Fortune."

Two of the pictures are in color and each runs about 60 minutes. Continental is calling the package "The Adventure Series" and it consists of "Toto and the Preacher," "John of the Fair," "One Wish Too Many," "Clue of the Missing Ape," "The Dog and the Diamond," "The Stolen Plans," "Circus Friends," "Heights of Danger" and "The Stolen Airplane."

George Lefko Will Head Midwest Sales for P-A

CHICAGO—George Lefko has been appointed midwest sales manager for Pathe-America Distributing, Inc., it was announced by Budd Rogers, president of the company. Lefko's headquarters will be in Chicago, where for the last eight years he was Warner Bros.' branch manager.

Officers supervised by Lefko will be Chicago, Milwaukee, Minneapolis, Des Moines, Omaha and Kansas City.

Eight Join TOA

NEW YORK—Eight theatres of the Harry L. Nace circuit of Arizona have been enrolled in Theatre Owners of America. The houses are the Kachina, Scottsdale; Orpheum, Flagstaff; Elks, Prescott; Glen, Glendale; Round-Up Drive-In, Scottsdale; Phoenix Drive-In, Phoenix; Mesa and Pioneer Drive-In, Mesa.

AA Will Lens 5-7 Films Last Half of the Year

HOLLYWOOD—During the last half of this year, at least five, and possibly seven films will go before the cameras for Allied Artists.

First to roll will be "The George Raft Story," a Ray Danton-Jayne Mansfield-Brad Dexter starrer which Ben Schwab will produce and Joe Newman direct. Shooting is slated for July 6.

Also scheduled for July is "Hitler," a Three Crown production to be produced by E. Charles Straus and directed by Stuart Heisler with Richard Basehart in the title role.

In August, King Vidor will produce-direct his Viking Productions' "Turn in the Road." Slated to roll in October are the Albert Zugsmith production "Confessions of an Opium Eater," starring Vincent Price, and "Reprieve," a Kaufman-Lubin Productions film which Ronald Lubin will produce and Millard Kaufman will helm with Ben Gazzara starring.

Also being prepared are "Reckless, Pride of the Marines," and "The Carnival Kid."

'The Honeymoon Machine' Rushed Into July Release

NEW YORK—MGM's "The Honeymoon Machine," which completed filming April 24, will be rushed into release in July as a summer comedy offering. An Avon production directed by Richard Thorpe, the picture stars Steve McQueen, Brigid Bazlen, Jim Hutton, Paula Prentiss and Dean Jagger.

MGM's other July release is "Morgan the Pirate," Joseph E. Levine's adventure picture in Eastman Color, starring Steve Reeves.

Resume Burma Operations

NEW YORK—American film companies will resume distribution of pictures in Burma after a suspension of operations for 15 months. The companies refused to ship films to Burma because a government decree would have required distribution through Burmese commission agents. A settlement of the issues has lifted the suspension.

Supermarket Promotion Set for New 'Gidget'

NEW YORK—"One of the most far-reaching sales promotion projects ever set in behalf of a motion picture" will be launched by Columbia Pictures for "Gidget Goes Hawaiian," according to Jonas Rosenfield Jr., vice-president in charge of advertising and publicity. This will be a contest in conjunction with several of the company's largest supermarkets, a project which was set up by Stanley Arnold Associates, a leading merchandising consultant.

Definitely set for the promotion are Kroger's, accounting for 760 stores covering 487 cities in 16 states; Food Fair, providing 438 retail outlets covering 117 cities in 11 states, and Safeway and others now negotiating which will cover an over-all total of more than 1,300 outlets in 670 cities in 34 states in all, Rosenfield said.

These supermarkets will issue to customers entry blanks (35,000,000 have been printed) with "Gidget Goes Hawaiian" contest rules and a list of prizes, 2,089 in all, starting with a grand prize of a movie contract for the winner to appear in Jerry Bresler's next Columbia picture, "Diamond Head," to be filmed in Hawaii. The second prize will be an all-expense-paid trip to Honolulu for two weeks, followed by other prizes of guitars, bathing suits, record albums, etc. A trailer to be shown in each local store will give details and the list of prizes.

"Gidget Goes Hawaiian" played its first date in Florida June 2 but will be generally released in mid-July in saturation bookings with 400 prints to be made available, Rosenfield said.

"We expect to reach more than 75 per cent of the American moviegoing population through the means of food-store displays, supermarket newspaper advertising, special motion picture screen trailers and theatre lobby displays. All this in addition to an expected 30,000,000 actual entries in the contest," according to Rosenfield.

Stanley Arnold, who was recently written up in a two-part article in The New Yorker Magazine, has specialized in "the field of excitement" by running contests for Remington Rand, etc. "America's supermarkets represent one of the truly big untapped exploitation areas for the entertainment industry in general and the motion picture field in particular," Arnold told the motion picture trade press at a meeting at Columbia Pictures.

Two RCA Dividends

NEW YORK—A quarterly dividend of 25 cents per share on the common stock of Radio Corp. of America was declared by its board, payable July 24 to stockholders of record on June 16. A dividend of 87½ per share on the first preferred stock was declared for the period of July 1 to September 30, payable October 2 to holders of record September 5.

MGM Pays 40 Cents

NEW YORK—A regular quarterly dividend of 40 cents per share has been declared by the board of directors of Metro-Goldwyn-Mayer. The dividend will be payable July 14 to stockholders of record June 16.

ADS HELP SELL 'GOING OUT TO THE MOVIES'

Institutional Campaign for 13 Weeks Developed by National Theatres

LOS ANGELES—A 13-week ad campaign emphasizing to the public the fun and excitement of "going out to the movies" has been developed by National Theatres for use in its far-flung family of theatres. It also is available to any theatremen.

The campaign uses the theme line, "Something WONDERFUL Is About to Happen!" in nine ads (four are to run twice), which are run off the amusement pages to reach readers who may not be regular theatregoers, through a co-op deal in which the theatre trades screen time for newspaper space. The ads, two, three and four columns in size, utilize big art and lots of white space to command maximum attention and reader interest.

TEST RUN IN SAN DIEGO

In the institutional promotion, as executed in a test run at San Diego, the theatres supply the ads and mats, one to run each week for 13 weeks. In exchange the theatres run a 30 to 40-second promotional trailer for the newspapers, carrying copy on various features, columnists, services, etc., which are prepared and paid for by the newspapers.

"The purpose of the campaign," said William Thedford, head of the Pacific coast division, "is to help make the public more conscious of our theatre; to cultivate a favorable impression in their minds when they think about going to the movies, and to make them more receptive to our direct picture-selling advertising.

"This is a function that has been neglected and, in many cases, completely ignored for a good many years. We feel the time is right to engage in a massive campaign to let the public know that theatres are still very much alive, still very much a part of the nation's entertainment activities.

"While there have been certain noteworthy attempts to institutionalize our industry with brief slogans, we have not had a real concerted campaign and we feel the long-range benefits, both to theatre and to industry, can be invaluable.

MEETS TOP NEWSPAPERMEN

District Manager Ernie Sturm, who set up the promotion in San Diego, met with top executives of the Union and Evening Tribune. He pointed out to them that the theatre business is good and getting better; that the theatres are solid advertisers, week in and week out, the year around. He emphasized that the theatres will remain good advertisers as long as their business remains healthy, and one way the newspapers can help insure that vitality is to keep their readers interested in "going to the movies." The San Diego newspapers ran the ads on other than the amusement pages.

The San Diego plan is one that can be followed in nearly every town in which theatremen have good relations with their newspapers.

The campaign was conceived and created by Paul Lyday of the NT advertising department, and the ads were designed by Cinema Arts in Hollywood.

Something **WONDERFUL**...
Is about to happen!



THEY'RE
ON THEIR
WAY TO
THE
MOVIES!

American families have more fun together than families anywhere else in the world. They have adopted as "a way of life" the philosophy of "togetherness." All over the country... in big cities and small hamlets... you find families "going places" as a group. And one place where families go most often is to their local movie theatre. Here they find action, adventure, comedy and romance... entertainment to please every taste, every mood and every age. No wonder then that "going out to the movies" is, and has been, the favorite recreation for millions of fun-loving American families.

TO REALLY ENJOY YOUR HOURS TOGETHER...
TAKE YOUR FAMILY TO THE MOVIES...OFTEN!

Something **WONDERFUL**...
Is about to happen!



SHE'S A LIVING DOLL! AND I'M TAKING HER OUT TO A MOVIE TONIGHT!

There's nothing quite so wonderful as that first date with that special girl. Is it any wonder that he wants to make it a perfect evening... to wear the right clothes... say the right things... and take her to the *right* place? No wonder, then, that he has decided to take her out to a movie!

Each week, more than 20 million teenagers go out to the movies. That's one reason why Friday nights have become known as "Date Night" in the movie theatres across the country. There's nothing that takes the place... that provides the color and luxury... of attending a glamorous motion picture theatre.

SO...TO PLEASE YOUR YOUNG LADY...
TAKE HER OUT TO THE MOVIES...OFTEN!

Something **WONDERFUL**...
Is about to happen!

"AND ALICE SAYS IT'S A SIMPLY MARVELOUS MOVIE!"



It was a hectic day at the office. Right now he'd like to just sit and relax. But his lovely wife and helpmate had a hectic day, too. She, also, needs relaxation... and an opportunity to "get out of the house." And though this young husband may not realize it yet, he will soon be taking her out to the movies.

For women know that nothing provides the same wonderful relaxation... the feeling of fun, luxury and excitement... as a visit to a motion picture theatre. That's why, in homes all over America, women are saying "Let's go out to a movie tonight!"

FOR FUN AND WONDERFUL RELAXATION...
TAKE HER OUT TO THE MOVIES...OFTEN!

Something **WONDERFUL**...
Is about to happen!

"OH, BOY!
DAD'S
TAKING
US OUT
TO THE
MOVIES!"



There's something wonderfully stimulating about the enthusiasm of youngsters. Whether it's the eager anticipation of a ride in the country on a Sunday afternoon or a simple picnic in our own backyards, we enjoy it more because of the bubbling exuberance of our children. And for kids, everywhere, there's nothing more fun than going out to the movies with Mom and Dad.

If you and your family are not among the 44 million Americans who go out to the movies *every week*, you're missing out on a wonderful, fun-filled experience. There's nothing that takes the place... nothing that provides the same thrills and excitement... of attending a glamorous motion picture theatre.

SO...FOR THE MOST FUN...FOR EVERYONE...
TAKE YOUR FAMILY OUT TO THE MOVIES...OFTEN!

Reproduced here are four of the nine ads available in mat form for a 13-week institutional campaign. A complete set of mats and glossy proofs may be ordered from Metropolitan Mat Service, 303 East Fourth St., Los Angeles.

Hollywood Report

By IVAN SPEAR

Upswing Seen in Production for June; 18 Films Charted to Face Cameras

With 18 photoplays on the drawing boards at the various studios as possible starters for the month of June, production has taken a definite upswing as compared to last month when they were only 13 vehicles blueprinted to go before the cameras. Leading the field in number of features slated to roll is 20th Century-Fox, with five films listed. United Artists follows with three. Columbia, Paramount, Universal-International and independent filmmakers each have two pictures scheduled, with Metro-Goldwyn-Mayer and Allied Artists showing one each on their slates.

Of the projected features, three are holdovers—vehicles slated for lensing last month which did not start as scheduled.

By studios, following are the motion pictures blueprinted for June shooting:

ALLIED ARTISTS

"Billy Budd." Filmization of the Herman Melville sea classic anent a mutiny at sea that almost happens. As with Melville's works, symbolism is the key to the yarn, with the battle between good and evil portrayed through the title character, a young sailor who represents "good," and a cruel master-at-arms who represents "evil." Executive producer, Ronald Lubin. Producer-director, Peter Ustinov. Stars Peter Ustinov, Robert Ryan, Terence Stamp, Niall MacGinnis.

COLUMBIA

"Three Stooges Meet Hercules." A comedy treating with the zany adventures of The Three Stooges when they pit their wit against Hercules. Stars The Three Stooges, Vicki Trickett. Producer, Norman Maurer. Director, Edward Bernds.

"Five Finger Exercise." A Sonnis Corporation film based on the hit Broadway play in which a young foreign student comes to live with a typical American family and becomes involved in their lives. Stars Rosalind Russell, Maximilian Schell. Producer, Frederick Brisson. Director, Daniel Mann.

INDEPENDENTS

"Captain Nemo and the Floating City." A fantasy tale to be made under the banner of Filmgroup as a Roger Corman Productions. No stars set. Producer-director, Roger Corman.

"The Case of Patty Smith." An Impact Productions offering based upon case histories from the files of the Los Angeles County Grand Jury. Stars Dani Lynn. Producer-director, Leo A. Handel.

METRO-GOLDWYN-MAYER

"How the West Was Won." A spectacle film of the history of the West. Stars John Wayne, Spencer Tracy, Karl Malden (incomplete). Producer, Bernard Smith, Di-

rectors, John Ford, Henry Hathaway (incomplete).

PARAMOUNT

"Hell Is for Heroes." A World War II drama revealing the heroic activities of a group of service men. No producer set. Director, Don Siegel. Stars Steve McQueen, Bobby Darin, Fess Parker, Nick Adams, Harry Guardino, Robert Newhart, James Cöburn, Mike Kellin and Joseph Hoover.

"Appointment in Zahrain." In Panavision and Technicolor, an exciting adventure story based on the Michael Barrett novel background in an oil-rich state in the Middle East where a young Arab student and freedom fighter battles for patriotic victory. Producer-director, Ronald Neame. Stars Yul Brynner, Sal Mineo, Madelyn Rhue.

20TH CENTURY-FOX

"Seven Women From Hell." In CinemaScope, this API production lensed in Hawaii treats with the survival and escape of seven women from a Japanese concentration camp in New Guinea. No stars set. Producer, Harry Spalding. Director, Robert Webb.

"The Chapman Report." A Darryl F. Zanuck Productions film based on Irving Wallace's best seller anent a group of women in a suburban town who are interviewed by a group of doctors about their private lives. Each woman's past and present is revealed as she answers the researchers' questions. Stars Jayne Mansfield, Janet Leigh, Shelley Winters (incomplete). Producer, Richard Zanuck. Director, Jose Ferrer.

"The Inspector." Slated for lensing in Amsterdam, this Red Lion Films production is about a young woman saved from a concentration camp and her subsequent burning ambition to get into Israel after the war. She is aided in her desire by a former police inspector. Stars Stephen Boyd and Dolores Hart. Producer, Mark Robson. Director, Philip Dunne.

"The Comancheros." A western yarn treating with a Mississippi gambler who joins forces with the Texas Rangers and becomes a hero. Stars John Wayne, Stuart Whitman, Ina Balin. Producer, George Sherman. Director, Michael Curtiz.

"A Summer World." A young boy graduates from high school and finds the world waiting for him one idyllic summer during which he discovers love and himself. Stars Carol Lynley, Fabian. Producer, Henry T. Weinstein. Director, Franklin Schaffner.

UNIVERSAL-INTERNATIONAL

"Touch of Mink." A comedy dealing with an unemployed secretary who tries to avoid the advances of a very wealthy suitor, with the result that she succeeds in leading him to the altar. Stars Doris Day, Cary Grant.

Producers, Stanley Shapiro, Martin Melcher. Director, Delbert Mann.

"The Spiral Road." A drama about a Dutch doctor who goes to the Dutch East Indies to devote himself to stamping out diseases there. Stars Rock Hudson, Burl Ives. Producer, Robert Arthur. Director, Robert Mulligan.

UNITED ARTISTS

"The Infamous." A drama dealing with the effects of a child's destructive lies upon the lives of two women. Stars Audrey Hepburn, Miriam Hopkins, Karen Balkin, James Garner, Shirley MacLaine. Producer-director, William Wyler.

"One, Two, Three." A modern day comedy set in Berlin based on an original screenplay by Billy Wilder and I. A. L. Diamond. Produced and directed by Billy Wilder for Pyramid Productions, A. G. Stars James Cagney, Horst Buchholz, Arlene Francis, Pamela Tiffin.

"The Land We Love." A Daystar Production, it's set on a deserted island off the coast of Carolina in 1718, and treats with early Americans' quest for freedom and soil that they can call their own. Stars James Mason, Kate Manx, Neville Brand, Rip Torn and Warren Oates. Producer-director, Leslie Stevens.

Purchase of Three Stories Announced by Filmmakers

Metro-Goldwyn-Mayer will pay \$250,000 for the film rights to "The Prize," upcoming novel by Irving Wallace, author of the current best-seller "The Chapman Report." The studio also will pay an additional sum based on the picture's gross. Pandro S. Berman will produce from a screenplay by Ernest Lehmann . . . Producer-director Bill Colleran has purchased "The House on Beacon Hill," an original by James Slattery, as a forthcoming theatrical picture to be made by Kate Productions . . . Frank Moss has bought film rights to "Rough Road Home," a Saturday Evening Post serial by Melissa Mather Ambros.

Hugh Cornfield to Direct Film for Stanley Kramer

For the first time in five years, Stanley Kramer will not direct one of his own pictures and has set Hubert Cornfield to meg a forthcoming feature described by Kramer, who remains as producer, as a drama which will involve several top stars.

The project is being kept secret as regards storyline, title and any other information other than shooting is slated to start in about eight weeks. Kramer has owned the property for some time, it is understood.

Final Draft Is Completed For Clark Gable Book

The final draft on "Dear Mr. G.," the Clark Gable biography being published by Little Brown and Co. for October release, has been completed by Inez Cocke, staff member of the story department at the Walt Disney Studio.

Collaborating closely with Miss Cocke, who took a three-month leave from Disney for the outside assignment, was Jean Garceau, for 21 years personal secretary and business manager to Gable.

'The Absent-Minded Professor' Wins May Blue Ribbon Award

By VELMA WEST SYKES

NATIONAL Screen Council members chose Disney's "The Absent-Minded Professor" for the May Boxoffice Blue Ribbon Award. This honors it as the most outstanding picture in current release which is also good entertainment for the whole family. The rollicking comedy of the professor so absent-minded he misses his own wedding several times, but comes up with an invention of "flubber" which enables him to fly his own Model-T, stars Fred MacMurray in the title role with co-stars Keenan Wynn, Nancy Olson and Tommy Kirk. The wacky story is helped out with unusual animation embellishments and the romantic angles finally come to a happy conclusion.

The picture has already chalked up a fantastic 268 per cent of average business in first run reports from key city situations. The Boxoffice reviewer saw it this way in the February 27 issue:

"Walt Disney follows up his block-busting 'The Shaggy Dog' of 1959 with another modest-budget, black-and-white, live-action comedy which bids fair to break records in 1961. All the popular ingredients are present; Fred MacMurray is again starred, this time as a zany scientist who invents a rubbery substance, which he names 'flubber'; the screenplay by Bill 'Shaggy' Walsh, based on a story by Samuel Taylor, is another fantasy in a small town setting and Robert Stevenson has directed in a broad, Mack Sennett-like fashion which will have audiences howling as MacMurray's 'flubber' has people and an old flivver bouncing sky high."

Some Comments on Ballots

NSC members commented in this fashion on their ballots:

Delightfully wacky fantasy engenders considerable hilarity, especially in a truly remarkable basketball game.—Mrs. Harold E. Kerwin, Greater New Bedford (Mass.) Better Films Council . . . Probably one of the funniest pictures to come along in many a day. It should be one of the big grossers of the year.—John P. Recher, Allied of Maryland, Baltimore.

"The Absent-Minded Professor" is the grandest bit of comedy-fantasy in years

and perfect escape entertainment for all.—Clyde D. Moore, Columbus Dispatch . . . A winner from the first bounce!—Herb Kelly, Miami News . . . Fun for all the family.—Jay Monsen, Radio KSUB, Cedar City, Utah.

No problem of choice here—"The Absent-Minded Professor" is one of the most delightful films ever produced.—Mrs. W. Hayden Miller, San Antonio Motion Picture Board . . . In the best slapstick tradition and more for the entire family than some Disney films.—Ray Oviatt, Toledo Blade.

He Was "Flubbergasted"

Fun for the entire family. I was "flubbergasted."—Art Preston, teacher, Portland, Me. . . Science slapstick that is extra amusing in this science-silly age.—Wayne Allen, Springfield (Ill.) Journal-Register. . . Pass the "flubber" and we'll all have lighter spirits.—Alan Branigan, Newark News.

In public acceptance "The Absent-Minded Professor" had no close contender.—C. F. Motley, Video Theatres Inc., Oklahoma City.

Fun for all and doing fine business here.—Christine Gilliam, Atlanta Censor . . . This one I love. I even saw it twice—a previous record held only by "Gone With the Wind."—Paul Hochuli, Houston Press.

Great for both adults and children. Disney's formula for entertainment seems to be keyed to the public's wants.—A. B. Covey, Alabama Theatres Ass'n, Montgomery.



STUDENTS HAVE TO BE ON THEIR TOES TO DIG FORMULAS OF PROF. NED BRAINARD (FRED MACMURRAY)



HIS INVENTION, "FLUBBER," PUTS LOTS OF BOUNCE IN THE COLLEGE'S BASKETBALL TEAM'S PLAYING



BETTY CARLISLE (NANCY OLSON) SHARES HIS GLORY—BUT WILL SHE GET HIM TO THE CHURCH ON TIME?

The Cast

Professor

Ned Brainard.....FRED MACMURRAY
Betty Carlisle.....NANCY OLSON
Alonzo Hawk.....KEENAN WYNN
Biff Hawk.....TOMMY KIRK
President Rufus Daggett.....LEON AMES
Shelby Ashton.....ELLIOTT REID
Fire Chief.....ED WYNN
Defense Secretary.....EDWARD ANDREWS
General Singer.....DAVID LEWIS

Air Force Captain.....JACK MULLANEY
Mrs. Chatsworth.....BELLE MONTROSE
Coach Elkins.....WALLY BROWN
1st Referee.....ALAN CARNEY
Officer Kelly.....FORREST LEWIS
Officer Hanson.....JAMES WESTERFIELD
Reverend Bosworth.....GAGE CLARK
General Hotchkiss.....ALAN HEWITT
Admiral Olmstead.....RAYMOND BAILEY
General Poynter.....WENDELL HOLMES

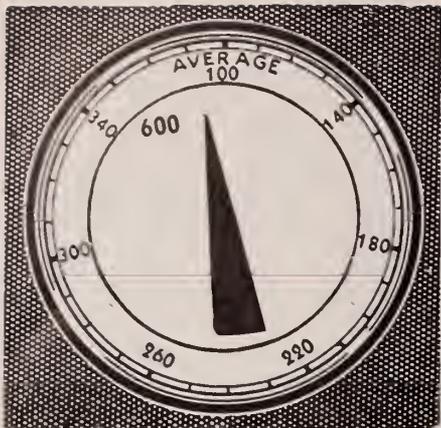
Production Staff

Producer.....WALT DISNEY
Director.....ROBERT STEVENSON
Associate Producer and
Screenplay.....BILL WALSH
Based on a Story by.....SAMUEL W. TAYLOR
Music.....GEORGE BRUNS
Director of
Photography.....EDWARD COLMAN, A.C.E.
Film Editor.....COTTON WARBURTON, A.C.E.

Special Photographic
Effects.....PETER ELLENSHAW,
EUSTACE LYCETT
Sequence Consultant.....DON DAGRADI
Art Director.....CARROLL CLARK
Set Decorators.....EMILE KURI,
HAL GAUSMAN
Animation Effects.....JOSHUA MEADOR



This Award is given each month by the National Screen Council on the basis of outstanding merit and suitability for family entertainment. Council membership comprises motion picture editors, radio and TV film commentators, representatives of better films councils, civic, educational and exhibitor organizations.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Absent-Minded Professor, The (BV)	160	275	180		425	350	300	165		550	250	400	200	270	100	175	350	175	200	375	272
All Hands on Deck (20th-Fox)	95	150	125	175	110	80	125	140		180	50	100	100	175	95		110		110	125	120
All in a Night's Work (Para)	150	250	250	175	110	200	150	110	175	185	225		175		145	195	150	135	180	125	171
Atlantis, the Lost Continent (MGM)	100		200								105	100			80	150	120	145	220		136
Ballad of a Soldier (Kingsley)				140		75		190	100		225	50		100	130	200					134
Big Chief, The (Cont'l)	110			140									200	100		125					135
Big Show, The (20th-Fox)				210		80		100			50	100				125			110		111
Black Sunday (AIP)		160	125			200		125			150	200	125	300	65				175		163
Blueprint for Robbery (Para)		170			95	90	100	100	90	100	100	100	90		70		85	100	90		99
Breath of Scandal, A (Para)	150	75	115	185	90	65	80	110	90	85	100		85		90	135	75		80		101
Captain's Table, The (20th-Fox)	120		125	180	100			100		140	100	145	135		100	125	100				123
Carthage in Flames (Col)		130		125				100			135				100						118
Chartreuse Caboose (U-I)							90	100					100		100			100			98
Cimarron (MGM)	120	140	175	200	150	150	200	150		500	100	200	250	250	120	160	250		110		190
Cry for Happy (Col)	125	260	150	200	100	90	100	105	110	200	125	180	200	120		175	95	145	100	175	145
Dreams (Janus)	125	120							115					175	100	175	110				131
Exodus (UA)	200	300	300	250	230	250	200	400	250	500	400	600	300	600	155	250		250		200	313
Fiercest Heart, The (20th-Fox)		125			80	90		80			100		150						90		102
General della Rovere (Cont'l)	125	200		130		80					150				160	195					149
Gorgo (MGM)	135	175	140		120	150	150	275	125	105	115	200	100	135	80		95		140	100	138
Herod the Great (AA)		75	115					100			105		100					100	90		98
Hippodrome (Cont'l)		175									60	100	150		90				125		117
Hoodlum Priest, The (UA)	95	220	120	225	95	140	200	125		125	65	100	150	130	110	185			90		136
Mein Kampf (Col)	160	225	200	200	125	200		165	110	175	170		200	530	140	200	140	175			195
Nature Girl and the Slaver (UPRO)				125				100		145	120			80					100	100	110
One-Eyed Jacks (Para)	170	200	160	225	100	80	325		150	250				160	120	195			200		180
Pepe (Col)	150	200	175	250	400	175	250	175	175	350	370		300			210	215	135	200	200	231
Portrait of a Sinner (AIP)		110	120			75		105					150	90					90		106
Return to Peyton Place (20th-Fox)	170	275	250	200		300	110		200	400	105	180			110	185	140		150		198
Sat. Night & Sun. Morning (Cont'l)		260						120			220				160	200			300		210
Secret Partner, The (MGM)	130		90			100					50	80		125	80			100		70	92
Secret Ways, The (U-I)	100					100							90		120	135			80		104
Spartacus (U-I)	175	200		255	185	150	300	175	175	300	350		300	400		195	550	150	400		266
Tiger Bay (Cont'l)	130			165			100	75			30				85	150					105
Two Loves (MGM)				150				100	110		50	100		190							117
Up the Creek (Dominant)	120	100		190	70				100						100						113
Virgin Spring, The (Janus)	120	200	125	165	100	130	200		115			125	225	225	135	200		145	300		167
Wackiest Ship in the Army, The (Col)	125	325	200	190	175		160	120	150	400	145		175	300	80	185	140	200	200	175	191
Young Savages, The (UA)	120		100	200	85	200	150		100	215	135			90		190			100		140

TOP HITS — OF — THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

- Exodus (UA)
Memphis600
Denver200
- Spartacus (U-I)
Omaha550
- Absent-Minded Professor, The (BV)
Omaha350
- Pepe (Col)
Kansas City350
- Saturday Night and Sunday Morning (Cont'l)
San Francisco300
- On the Double (Para)
Boston260
- One-Eyed Jacks (Para)
Kansas City250
- Young Savages, The (UA)
Boston225
Kansas City215
- Big Show, The (20th-Fox)
Chicago210
- Pleasure of His Company, The (Para)
Los Angeles210

'Return' Is Runaway Hit in Milwaukee

MILWAUKEE — Again, a neighborhood house—the Tower Theatre—led all other first-run situations in town, scoring a tremendous 300 with "Return to Peyton Place." Most spots around town reported good business.

Downer— <i>Tunes of Glory</i> (Lopert)	150
Palace— <i>Seven Wonders of the World</i> (Cinerama), 6th wk.	200
Riverside— <i>One-Eyed Jacks</i> (Para)	125
Strand— <i>Exodus</i> (UA), 9th wk.	175
Times— <i>Portrait of a Sinner</i> (AIP), 2nd wk.	150
Towner— <i>Return to Peyton Place</i> (20th-Fox)	300
Towne— <i>Curse of the Werewolf</i> (U-I); <i>Shadow of the Cat</i> (U-I)	115
Uptown— <i>Gone With the Wind</i> (MGM), reissue, 6th wk.	200
Warner— <i>Mein Kampf</i> (Col), 2nd wk.	100
Wisconsin— <i>The Young Savages</i> (UA)	100

Competition From All Sides Fails to Dent 'Prof' in Omaha

OMAHA—The State Theatre produced a smashing twin gate mark of 350 per cent the second week to match the first week's figures for "The Absent-Minded Professor." Turnaway crowds were common. The high gross was chalked up in the face of the Ak-Sar-Ben race session, a record-smashing run of "Sound of Music" at the Music Hall and ideal outdoor weather in the area. The Omaha beat average figures showing "The Trapp Family"—the film, of course, being based on the same material as "The Sound of Music," which was playing simultaneously.

Cooper— <i>This Is Cinerama</i> (Cinerama), 15th wk.	125
Omaha— <i>The Trapp Family</i> (20th-Fox)	120
Orpheum— <i>The Big Show</i> (20th-Fox), 6 days	90
State— <i>The Absent-Minded Professor</i> (BV), 2nd wk.	350

Mill City Attractions Are No Match for Outdoors

MINNEAPOLIS — Beautiful summer weather evidently took most potential theatregoers to the lakes, beaches and other outdoor recreational facilities as most conventional first-run houses recorded below average grosses for the week. Only picture to hit an even 100 per cent was "Days of Thrills and Laughter" which opened at the Gopher Theatre.

Academy— <i>Exodus</i> (UA), 19th wk.	80
Avalon— <i>Eve and the Honydymon</i> (Pan-Rom), 3rd wk.	90
Century— <i>Seven Wonders of the World</i> (Cinerama), reissue, 7th wk.	80
Gopher— <i>Days of Thrills and Laughter</i> (20th-Fox)	100
Lyric— <i>One-Eyed Jacks</i> (Para), 3rd wk.	80
Mann— <i>Sportocus</i> (U-I), 12th wk.	80
Orpheum— <i>The Young Savages</i> (UA), 2nd wk.	80
St. Louis Park— <i>Two Loves</i> (MGM), 3rd wk.	90
State— <i>The Big Show</i> (20th-Fox)	50
Suburban World— <i>The Angry Silence</i> (Valiant-Vitalite)	80
Uptown— <i>Gorgo</i> (MGM), 2nd wk.	90
World— <i>Question 7</i> (DeRochemont), 5th wk.	90

London, Ohio, Council Drops Admissions Tax

LONDON, OHIO—The city council passed an amended amusement tax ordinance under which the local theatre is exempt from the tax on admissions. Representatives of the theatre had indicated that the local operation needed the financial relief of the tax exemption. There had been previous discussion of possible curtailment of operation to less than the present seven days a week. The vote was six to one, with Councilman Keifer casting the dissenting vote.

OMAHA

Dick Johnson has his drive-in at Red Oak all enclosed and repainted. Repairs have been made after wind damage which blew down the screen . . . Dorothy Weaver, assistant cashier at 20th-Fox, came through a harrowing experience in her car like a veteran auto racer. She was taking her mother to an iris show at a west side center and as she went down a hill approaching the center she realized her brakes had given out. She couldn't make the entrance on that side of the parking area so she continued down the hill. Luckily there was no traffic on that side and by the time the car went to the bottom and up the hill toward the second entrance it had lost momentum sufficiently to allow her to turn in and stop safely on the level. "And my mother didn't know what was going on until we had stopped," Dorothy said, "but I did enough worrying for both of us."

Hazel Dunn, who has the Jewell Theatre at Valentine, spent several days visiting Omaha film industry friends. She came in with Carl White of Quality Theatre Supply after he had finished installing a new screen at the Jewel. She dined with Edna

Nass and Dorothy Weaver and flew home via Frontier Airlines, "boosting Valentine's efforts to keep the route through our town" . . . Fred Fejfar, MGM salesman in this territory, attended a sales meeting in Des Moines.

Art Johnson of the Dakota Theatre at Yankton has been suffering from an infected jaw . . . A. E. Thacker jr. of the 7-T-7 Drive-In at South Sioux City flew to Washington . . . Sharon Pitts, daughter of Paramount salesman Lin and United Artists staffer Shirley, left by plane for the north. She will work at the Grand Hotel on Mackinac Island this summer . . . Jolla Cohen was in Omaha from Kansas City to visit her dad, Columbia salesman, Ed, and her mother . . . Bill Doebel, 20th-Fox booker, went to Kearney with his girl friend for a visit with her parents.

Exhibitors on the Row included Nebraskans Hazel Dunn, Valentine; Clarence Frasier, Havelock; Phil Lannon, West Point; Art Sunde, Papillion; Charles Thoene, Lyons; Sid Metcalf, Nebraska City, and Iowan S. J. Backer, Harlan.

Legitimate Stage Shows Returning to Minneapolis

MINNEAPOLIS—Legitimate theatre will return to this city October 2. Ted Mann, president of the Mann Theatre Co., has booked six Broadway shows for the first season at his Orpheum Theatre. On that date the musical, "Fiorello!" is set to open for a six-day run.

Other productions scheduled are October 23, *The Miracle Worker*; October 30, *A Short Happy Life*; March 5, *Advise and Consent*; and April 30, *A Thurber Carnival*. The sixth show is the musical *Bye, Bye, Birdie*, which will open here "immediately after the Chicago run," according to Mann.

The legitimate shows, all of which will run for six days, will be sandwiched in between the Orpheum Theatre's film schedule. The theatre seats 2,800 and was built originally as a legitimate theatre, with adequate dressing rooms and production facilities.

Mann operates 12 theatres including the Academy, Mann, World, Suburban World, Orpheum, Westgate and Edina in Minneapolis and the Orpheum, Lyceum, Strand and World in St. Paul. He is a partner in the Skyline Drive-In in Duluth. In addition, Mann is president of Minnesota Entertainment Enterprises, which operates five outdoor theatres in the Twin Cities area.

John Kerr Cast as Lead

HOLLYWOOD—Robert L. Lippert has cast John Kerr as the male lead in 20th-Fox's "Seven Women From Hell."

Operation for Randolph Scott

ROCHESTER, MINN.—Actor Randolph Scott underwent surgery for hernia at St. Mary's Hospital here and is reported doing well and in good condition. Scott is a frequent visitor at the Mayo Clinic here. He has been coming there almost every year since 1938 for physical checkups.

Big Davenport Ainer Will Open July 4

DAVENPORT, IOWA — The \$300,000 Oasis Drive-In, being constructed here by the Moe Ray Theatre Co., will be opened for July 4, according to Robert Danico, general manager.

The Oasis is a project of the theatre interests formerly headed by John G. Koletis, longtime Quad Cities exhibitor who died recently. Danico was a son-in-law of Koletis, who was president of the company operating the Semri Drive-In at East Moline and Memri Drive-In in the same area.

The Oasis will be under the same management as the Memri and Semri drive-ins.

The new ainer will accommodate 800 cars, and is being equipped for year-around operation, and eventual expansion to 1,000 cars.

Koletis, who died at his home in Rock Island at the age of 75, had been in the theatre business 55 years, starting in St. Louis in 1906. He came to Moline in 1910 and took over the American Theatre, and was active in the Quad Cities from then until his death. Survivors included a daughter Victoria, the wife of Robert D. Danico, and three grandchildren.

Laurel and Hardy Series Projection on Television

HOLLYWOOD—Rights to base a video cartoon series on Laurel and Hardy have been secured by Larry Harmon, who plans a series of 26 half-hour shows. The deal was inked with Laurel and his late partner's widow Lucille Hardy Price. Pen-and-ink art will simulate the appearance and comedy style of the famous team and voices will approximate the comics'.

Laurel and Hardy made over 100 films, mostly shorts at MGM, prior to their retirement in 1934.

MINNEAPOLIS

Mrs. Don (Joan) Stoltz, wife of the director of the Old Log Theatre, was named president of the Variety auxiliary for the coming year. Mrs. Augie (Betty) Ratner closed her year as auxiliary president with a meeting at the Radisson Hotel May 24 featuring a "Woman Behind the Man" program highlighted by talks from Mrs. P. Kenneth Peterson, wife of the Minneapolis mayor, Dr. Elizabeth Lowry and Mrs. Victor Cohn, wife of the Minneapolis Tribune's science writer.

Walter Hoffman, onetime publicity director for 20th Century-Fox here, was in town on his way to New York. Now a resident of Seattle, he has deserted the motion picture field and is selling a line of handbags . . . Gert Weber, booker at 20th Century-Fox, is back at work after recuperating from an operation . . . Tommy Martin,

manager of the Paramount Theatre, St. Paul, vacationed in the east.

Al Schwartz, steward at the Variety clubrooms in the Pick-Nicollet Hotel, is reported "coming along nicely" after a very serious operation. During his absence from the clubrooms, they will be open only on Saturday and Monday and closed completely from July 1 until they are reopened on July 17 . . . Harold Schneider, office manager and cashier at Paramount, visited his mother over the Memorial day weekend.

Lucille Langer, contract clerk at Universal, spent her vacation on a fishing trip in northern Minnesota . . . Joe Kissel, ledger clerk at Paramount, has a new daughter who was born May 21 . . . Ben Marcus, Columbia midwest district manager, was in . . . Harry Hollander, Columbia exploiteer, was in working on "The Homicidal," which opened at the Orpheum, Minneapolis, and Strand, St. Paul, Friday (9).

Karen Swanson is the new assistant cashier's clerk at MGM replacing Marilyn Haaven, who resigned . . . Outstate exhibitors on the Row were Louis Bogdos and son George, Sioux Falls, S. D., Sid Heath, Wells; Reno Wilk, St. Cloud; Chick Everhart, Walker; Loren Leng, Grand Marais, and Leo Ross, Faribault . . . Special admission of \$1 a car is being featured Monday through Thursday at the Lucky Twin Drive-In's west screen.

The east screen of the 100 Twin Drive-in had a dusk-to-dawn show with five features for 75 cents on the eve of Memorial Day. The Coon Rapids Drive-In in suburban Coon Rapids had a similar show with four features . . . Most area drive-in theatres reported excellent business over the holiday weekend . . . A former Minneapolis native, Robert Vaughn, who is featured in "The Big Show" at the State, was in for personal appearances and an autographing party in the theatre's lobby.

Members of the Variety Club board met with University of Minnesota officials for the first regular session of the new Variety Club Heart Hospital Ass'n recently. Representing Variety were Tom Burke, president,

LeRoy Miller, Bob Karatz, Eddie Schwartz, Joe Podoloff, Sim Heller, John Branton and Shelly Grengs. This month the club will pay the balance (\$50,000) of the fifth floor addition of the Variety Club Heart Hospital on the University of Minnesota campus. In addition, the indigent patient care fund will be enriched by an additional \$25,000.

Norwegian Songs, Dances Aid 'Windjammer' Bow

MINNEAPOLIS—Norwegian songs and dances by Twin Cities recreational groups will be presented Monday evening (12) in front of the Century Theatre as a prelude to the reopening of "Windjammer."

The Norrona Leikaring, a local folk dance group, will appear in the colorfully quaint costumes of 19th century Norway. The Norwegian Glee Club under the direction of Frederick Wick will sing English and Norwegian songs as members march along Seventh street from Nicollet avenue to the theatre.

Members of the local unit of the Norwegian Ladies Singers League of America will make an appearance at the outdoor program. A uniformed drum and bugle corps will add martial music to the entertainment and a combo will play popular music and selections from the "Windjammer" score as bubbles drift down from the Century marquee.

Prominent opening-nighters will be introduced to the street audience as they enter the theatre lobby. Students from a local modeling school will act as hostesses.

McWilliams Named to Staff Of University of Cincinnati

CINCINNATI—Harry K. McWilliams has been appointed coordinator for community relations at the University of Cincinnati.

For the last three years, McWilliams has worked on the Academy Awards promotion in cooperation with the advertising and publicity directors committee of the Motion Picture Ass'n of America. He also was associated with promotion of "Ben-Hur," "King of Kings," "Oklahoma!" and "South Pacific," and, more recently, served as advertising and publicity coordinator on Columbia Pictures' "Pepe."

In announcing McWilliams' appointment, Frank Purdy, executive director for development at the university, said that increased development activities of the university had resulted in the addition of McWilliams to the staff.

'Fanny' Picture of Month

HOLLYWOOD—Seventeen magazine has picked Warner Bros.' "Fanny" as the Picture of the Month for June. The film stars Leslie Caron, Maurice Chevalier, Charles Boyer and Horst Buchholz. Joshua Logan produced.

Some Scenes in Black Hills

RAPID CITY, S. D.—Dakotans are already getting excited over the prospects of a Black Hills September attraction—the filming of portions of a \$10,000,000 Cinema picture titled "How the West Was Won." The scenes will be shot in Custer state park. Other scenes will be shot in Kentucky, northern California, southern Arizona, the Rocky mountains and the High Sierras.

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MILWAUKEE

Screen star Dennis Morgan has been named president-elect of the Carroll College Alumni Ass'n for a two-year term, according to Joseph Adams, director of alumni relations at the college. Morgan, who is a 1930 graduate of Carroll College, assumes his new position July 1. He is a native of Prentice, Wis. At Carroll, he was active in athletics, drama and voice. His interest in drama and voice guided him toward radio and light opera after his graduation. After a stint on local WTMJ, he went to Hollywood and became a star for Warner Bros. He eventually appeared in some 40 films.

Salome Jens, star of "Angel Baby," whose parents operate a cocktail lounge on Pewaukee Lake near here, was escorted on a round of interviews and personal appearances by Bud Rose, local AA manager. His efforts produced a wealth of publicity.

Side issues on the personal appearance of Allied Artists' Salome Jens here: Louis Orlove, publicity director for 20th Century-Fox here, boarded the plane Miss Jens was leaving, wondering what all the commotion was about, with photographers, newsreel men, models, etc., awaiting her, until he spotted "Bud" Rose . . . Tony La-Porte, Avalon Theatre, was proud of the fact that he had Miss Jens as a cashier at his theatre when she was in her teens . . . The film was ably reviewed by Ben Waxe in the Journal . . . The press luncheon Rose threw at Madison included plugs for "Dondi," "David and Goliath," as well as for "Angel Baby."

Before Mr. and Mrs. Ben Marcus left for Frisco, Ben and Bernie Strachota went into a huddle on the forthcoming premiere of "On the Double," which brings Danny Kaye here to help the Variety Club's Epilepsy Clinic fund-raising campaign. Marcus, who heads a circuit bearing his name, and Bernie, chief barker, are handling all the arrangements. The affair will be held at the Riverside Theatre.

Filmrow: George Levine, Layton Theatre,

celebrated his birthday up at Eagle River . . . Russ Mortensen, vice-president, Standard Theatres, returned from a swing about the circuit . . . Steve Johnson, Wisconsin Theatre, Sheboygan, reports a renovation job on his theatre . . . Al Elewitz, Sunday editor, Milwaukee Sentinel, who spends much of his time along Filmrow, took daughter Beth to Omaha to visit her grandparents, thence to New York for a little vacationing.

Harry Mintz, Stanley Warner executive, and his wife returned from New York . . . Sig Goldberg, Hollywood Drive-In, Wausau, was in booking . . . Ward Pennington, Paramount, Iron Mountain, was here to confer with Tom Renn, head of the Thomas circuit . . . Dean Fitzgerald, who heads Capitol Service, and Angelo Porchetta, booker-buyer, have a path worn between here and Madison . . . Joe Strothers, Marcus Management, went to Chicago with a big deal pending.

Mrs. John Bates returned from the hospital. Her husband is office manager and booker at Allied Artists . . . Jim Robinson, U-I office manager and booker, recently purchased a home in Waukesha . . . U-I manager Pat Halloran was doing a swing around the territory—WB's Moe Dudleson, likewise . . . Al Frank, general manager of Wisconsin Amusement, returned from New York . . . UA's Joe Imhom was in Chicago for conferences . . . Columbia's Harry Olshan returned from the Upper Peninsula . . . Cards are beginning to arrive from Italy saying, "Wish you were here," from retired Journal Amusement editor Larry Lawrence.

"Vi" Smith, manager of the swanky Steak Ranch, where Filmrowites have been meeting so often of late, has been trying to work out a plan to make room for the headquarters of the Variety Club. The way they pack 'em in over there gives rise to the thought that the Variety Club powers-that-be may be forced to look elsewhere.

Last minute laugh: This one was on producer Frank Woods at the airport on the plane with Milwaukee's Salome Jens, in his picture "Angel Baby." After all the photographers were through popping bulbs, Woods, last one to leave the plane, was asked if he wouldn't like to be in one of the shots. Said Woods: "Don't matter." Then, when he was asked who he was, Woods replied: "I'm only the producer!"

DES MOINES

F R. "Bob" Brownell has purchased the Monte Theatre building in Montezuma from Dr. Katherine Davis and plans to remodel it for his business, Brownell Industries, Inc. . . . Fire destroyed the old Princess Theatre building in Hopkinton, which had been unoccupied for the last ten years. The building is owned by Ernest Landis of Monticello . . . Another fire did a smaller amount of damage to the Firemen's Theatre in New Hampton recently.

The New Grand Theatre of Eldora was closed for four days during graduation week, but has now reopened . . . Elmer Svendsen, manager of the Roxy Theatre in

Alta, discontinued Sunday matinees for the summer. Shows will be presented on Friday and Saturday nights only.

Mary Pickford, former film star, and her husband, Charles "Buddy" Rogers, returned to Iowa Wesleyan College campus, Mount Pleasant, June 2 for commencement activities. Miss Pickford presented to the college a 17th century painting of Lady Jane Denbigh by Sir Peter Lely. She was on the campus in 1957 to receive an honorary degree.

Mr. and Mrs. R. D. Klinefelter have closed the Roxie Theatre at Peterson because of lack of patronage . . . More than 150 people in Creston heard a panel discussion of the type of movies being produced and shown in an "Operation Concern" meeting held at the First Christian Church under sponsorship of the Creston Council of Church women, the PTA Council and St. Malechy's PTA. Members of the panel were Evan Hultman, Iowa attorney general; Mrs. Marcus Aurelius, Mrs. Donald D. Mullin, Robert Robinson, and John Newcomer, manager of the Strand and Skylark drive-in theatres in Creston. Donald F. Beisswenger was moderator of the panel discussion.

The opening of the Roxy Theatre in Armstrong which is operating under the new ownership of the Armstrong Promoters, was attended by 224. The theatre was purchased recently by the organization from Mr. and Mrs. H. H. Wegner.

W. B. Clinton Managing Dr Pepper's Zone 27

DALLAS—William B. Clinton has joined the Dr Pepper Co. as manager of Zone 27 in the western division. He will call on Dr Pepper bottling plants in Idaho, Montana, Oregon and Washington. Before joining the company, he was associated with the bottling industry in the northwestern area of the United States.

Clinton was one of four men named to zone manager posts in its national field sales organization. Two were elevated from within the organization and two after receiving their appointments underwent extensive training in the company's national headquarters' sales training department here. The others are Thomas W. Delaney, assigned to the northwest territory; Donald L. Hall, headquartered in Gainesville, Fla., and William R. Snyder, who will head Zone 21 with headquarters in Chicago.

Lyons Theatre in Clinton Remodeled by New Owner

CLINTON, IOWA—The Lyons Theatre, purchased recently by the Central States Theatre Corp., has been extensively remodeled under the direction of Herb Loeffler, construction supervisor. The theatre maintained its regular schedules throughout the renovation program.

Remodeling on the front of the building included new metal and glass doors, installation of new ticket window and automatic ticket dispensing machine and painting marquee. Other projects include new tile in the lobby, carpeting the foyer and aisles, new light fixtures in lobby and auditorium, new automatically controlled curtains on stage, new concessions department and extensive changes in the projection room, including more modern equipment.

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Now! — The Only
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- ADLINES & EXPLOITIPS
- ALPHABETICAL INDEX
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- FEATURE RELEASE CHART
- FEATURE REVIEW DIGEST
- SHORTS RELEASE CHART
- SHORT SUBJECT REVIEWS
- REVIEWS OF FEATURES
- SHOWMANDISING IDEAS

BOXOFFICE

Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Dentists Are Asked to Kick In For 'Dentist in Chair' Campaign

Some fresh ideas, aggressively and skillfully executed, put over "Dentist in the Chair," one of those comedies spoofing the stuffed-shirts which the British have been doing so successfully, at the Casino Theatre in Halifax, N. S.

Fred C. Leavens, Casino manager who also serves as district manager for Odeon Theatres, went right to the dentists with one of his promotions. He boldly asked them to kick in \$5 each to help publicize the film. He sent personally signed letters to each dentist in the city as follows:

BE KIND TO YOUR DENTIST WEEK

Dear Dr. (Name):

During the week of April 24, we will be playing a new comedy entitled "DENTIST IN THE CHAIR." As part of our promotion of this film, we are designating the week of April 24 as "BE KIND TO YOUR DENTIST WEEK." Dr. Pentz has informed us that your participation in this part of the promotion would not be encroaching on your code of ethics.

If you would like to participate to help defray the costs, we would ask that you make out the enclosed cheque in the amount of \$5.00 payable to the Cosina Theatre.

On opening night, Wednesday, April 26, we are inviting all the Dentists and Dental Students to attend the film as our guests. We would enjoy having you at that time and enclose a double guest ticket for you and the wife or a friend.

We know you will enjoy the fun in "DENTIST IN THE CHAIR."

Many thanks,
FRED C. LEAVENS,
District Manager.

Leavens reported the response wasn't as good as he anticipated, but he did receive a half dozen or more checks to help cover the overall part of the campaign, and the letters did stir up a great deal of interest among the dentists themselves.

A contest with a fresh twist was based on the illustration used in the pressbook ads. This illustration (same as reproduced in the lobby display published herewith) shows a sexy gal in a dentist's chair with the doc himself obviously impressed by her prominent charms.

Manager Leavens decided to award 5 per cent of the opening day's receipts to the patron who wrote the funniest line "telling us what our patient in the dentist's chair said." The contest was plugged on radio station CHNS, which entered into the spirit of the competition by announcing it would match the Casino's 5 per cent award if the person supplying the winning entry was present at the theatre on opening night.

Thus CHNS ran five spots a day for two

weeks free in return for the paid spots, ran newspaper ads on the tieup, discussed it on the Cavalcade program which goes out on the Canadian CBC network, and had tape-reporters on hand on opening night to take patron comments for use on paid spots during the playdate.

The CHNS newspaper ads read: "WIN BIG MONEY . . . LISTEN TO CHNS 960 ON YOUR DIAL . . ." For details about the 'Dentist in the Chair' contest, and be sure you see the hilarious cure for those who are down in the mouth . . . 'Dentist in the Chair' starting Wednesday (date) Casino Theatre."

The gal in the dentist's chair illustration was given spotlight emphasis in newspaper ads, one of which measured 3 cols. 12 inches. The only copy besides title, cast, theatre and playdate was, "Miss Jones Your Uppers Are in Perfect Shape!"

KIDDING COPY IN AD

A three-column opening day ad read: "This Is Be Kind??? To Your Dentist Week . . . Aw, Come on Out . . . And see the funniest sextraction of the year in 'Dentist in the Chair' . . . Be a first-nighter and join the celebrations tonite . . . Be among Halifax's dentists (the world's best) . . . Who have all been invited as our guests . . . Be here tonight when we announce the winner of our CHNS radio contest . . . Be here to laugh at the funniest film in years."

The area was saturated with some 200 window cards to round out the campaign.

Oh, yes; the winning line was, "It's my mouth you're probing; not outer space."

Ready With 'Apartment'

Chuck Meister was already to go with an ad on "The Apartment" at the Piller Theatre in Valley City, N. D., the next day after the Academy Award presentation. Meister manages the Omwick and Piller there. "Apartment" was a Piller booking before and after the Oscar telecast.

This ad, 3 cols. 8 inches, was an original one drawn by Fred C. Leavens, Odeon Theatres manager at Halifax, N. S., and photoengraved. The day it appeared, business at the Casino Theatre there jumped 50 per cent, believed by the Halifax Odeon people to be a direct result of the humorous layout.



An illustration from one of the pressbook ads was the inspiration for this striking display, used three weeks in advance. The main figures were cutouts. The background is mounted separately with black masking for a third dimensional effect. A straw spat was used. Top copy, "Recommended by the Following Practicing?? Doctors . . . Dr. Filler, Dr. Puller, Dr. Driller, Dr. Killer," was original.

"LET GO! YOU'RE PULLING A NAIL OUT OF MY SHOE"

YOU'LL ROAR WITH LAUGHTER AT THE CARRY ON GANG in "DENTIST IN THE CHAIR" A CURE FOR THOSE WHO ARE DOWN IN THE MOUTH

HELD OVER 2 MORE DAYS CASINO

216 GOTTINGEN ST. — 455-5479

Continuous Fun Hall! From 1.00 P.M. — Feature at 1.25 — 3.25 — 5.25 — 7.25 — 9.25



A series of original ads from the hands of Joe Carlock, manager of the Pitt Theatre in Lake Charles, La., which extended from the Sunday before opening (at left, top), through opening day (top, right) and several days during the run (lower panel). Note the use of the small cartoon drawings, obtainable in any newspaper office in mat form, and the emphasis on the cutout figure of Gina Lollobrigida. All ads are two column in size except the opening day ad which is three.

Gina Figure in Lobby Door! Tiny Parasols For 'Suzie'; Model for Cooking School

An oversize cutout of Gina Lollobrigida in pink slip, which stood in a display more than ten feet high squarely in the center point of the lobby, was an important part of a promotion that resulted in substantial business for "Go Naked in the World" at the Pitt Theatre in Lake Charles, La.

To people coming in the lobby, Gina appeared lifelike in a doorway. Actually the doorway was open space, and the Gina cutout was surrounded by a door frame. The whole stood on a base on which appeared the title. Other copy was the press-book line, "No man could forget her . . . "No woman could forgive her," plus star names.

IN BRIGHT COLORS

The whole display was in bright colors, and was set up two days in advance.

The Gina-in-slip figure was featured in original ad layouts prepared by Carlock. These were in two-column size, except for the opening day ad, which was three-column (see accompanying reproduction). To give the layout something fresh, small cartoon drawings with balloon copy, obtained from the newspaper mat service, were worked into the ads.

All ads contained such copy as "This picture is for adults . . . The kiddies wouldn't like it anyway; it's too mature for them." Carlock thought this gave parents a straighter message than a merely "Adults Only" label. He reports not many children came to see the film.

"The World of Suzie Wong." For this attraction, Manager Carlock sent small bamboo and paper umbrellas (they were only about three inches overall and actu-

ally fold and unfold), with credits attached by thread, to all the local radio, television and newspaper folk. Chinese lanterns, pictures on silk, oriental masks, etc., were rounded up for a lobby display; a music store window displayed records of the "Suzie Wong" music, and furnished records for playing over the theatre audio system, and airmen from the nearby air-base were invited to exhibit pictures they had painted while in Japan in the theatre lobby.

"One Hundred and One Dalmatians."

The Friskies dog food tieup was worked for maximum results, both in the lobby and in the city's largest supermarket. Newberry's also gave this film its entire front window, which was particularly productive at the Easter season.

Twenty-one spots were taken on KPLC-TV Kartoan Kapers kiddy program to promote a giveaway of 101 prizes during a week's time. The prizes included dog tags and stuffed dalmatian dogs donated by Friskies, jigsaw puzzles from a news distributor and a rocket toy. The station also ran a three-minute gratis reel each afternoon on the kiddy show.

The Lake Charles American Press and Gulf States Utilities sponsored a "Fantasy of Foods" cooking school at the Pitt Theatre. Sessions were held each morning, Tuesday through Friday, with attendance averaging around 600 women. The National Livestock and Meat Board provided a lecturer and home economist to handle the affair. Other home economists were present from Beaumont, Tex., Sulphur, La., Louisiana State University and Lake Charles itself.

Forty bags of groceries from food proc-

essors and local stores were awarded to lucky women.

Carlock is enthusiastic over the value of such events.

"First off we want to say that this is one way to get across some extra advertising, both general and in behalf of specific attractions," he commented. "Then there is the extra rental the sponsors pay, which is very good because the cooking school is held at hours when the theatre usually is closed.

NEXT ATTRACTION BOOST

"Then the theatre can always offer tickets to the current picture to the women. Just think what it means to tell 600 or more persons gathered for an enjoyable occasion the name of the film the theatre is playing."

However, Carlock cautions, don't even consider a cooking school unless the theatre is clean and well kept, since an ill-kept place will leave a bad impression on the women which is worse than the extra rental is valuable.

"When all the lights are on there is nothing that can be hidden from the eye," he points out. "Dirty and worn carpets, bad seats, etc., show up like a sore thumb beneath full lights. Before our cooking school opened we had the porter to scrub the theatre from top to bottom; carpets were cleaned, and all seats that were slashed or worn the least were replaced or repaired.

"You will have to get up early each morning to get all this done, but I think it is well worth the trouble."

Showmanship Kick In 'Mink,' 'Long Run'

"Make Mine Mink," a spoofing farce which the English do so well, is a wonderful show to work on, according to Jim Wiley, manager of the Malverne Theatre in the town of that name on Long Island, N. Y.

"With just a little effort this film will be a strong one at the boxoffice," he reports. "It is a natural promotion title for any and all campaigns, one which lends itself to all sorts of tie-ins."

Wiley ran this comedy to more than seven weeks of good business.

One of his interesting promotions was started the third week of the engagement. A local newspaper, the Tri-Town Leader went for a "What is he thinking of" contest, for which free dinners and passes to the Malverne were awarded to the first five winners. The Tri-Town Leader had plugs on the event for two weeks, winding up with an announcement of the winners. The response totaled about 500 letters, much comment and many phone calls. An important plug was a two-column photo of Terry-Thomas, the comedian star, sitting on a divan with his bare feet in a tub of hot water, all cuddled up, head included, in a woman's fur-collared coat. In heavy type above the photo was "WHAT IS HE THINKING OF??"

Readers were asked to answer this in 25 words or less and send in their efforts to Manager Wiley at the Malverne.

Wiley also had bannered cars in each of two parades held on the first two Saturdays of "Make Mine Mink," with the cars borrowed from dealers.

It's Like Fiesta at Plaza in El Paso After Special Campaign for 'Pepe'

"Pepe" was something special in El Paso, Tex., for its star is Cantinflas, the comedian idol of Mexico, from where El Paso draws a large part of its population and much of its culture. So the coming of "Pepe" at the de luxe 2,300-seat Plaza Theatre called for a special campaign on the part of Bill Chambers, manager, and his staffers.

And Chambers put together some imagination, common sense, proven showmanship, plus a close acquaintanceship with local store owners and managers, for a house-filling promotion.

Preparations for the campaign were put in motion five weeks in advance. There was the jeep ballyhoo, which served as sort of a kickoff. Dick and Tito Poe of the Poe Motor Co. loaned two jeeps, which were tinted pink as in the film and equipped with surreys. One was displayed in the Plaza lobby, while the second was used to carry the "Pepe" message to shopping centers and schools. It was driven by Ray Garcia, who dressed as much like Cantinflas in the film as possible. The resemblance apparently was very close, for some people asked for his autograph.

The Poe company also gave Manager Chambers two large front window displays for the film.

A campaign highlight was a contest in which the prize was an expense-paid vacation in Mexico City and Acapulco for two. Some 10,000 "Pepe's Mexican Fiesta Vacation" blanks were distributed by the jeeps, at the theatre and at the season's first big

corrida de toros at the Balderos bullring in Juarez, just across the Rio Grande. They also were distributed at the Sunland race-track near El Paso.

At frequent intervals around the clock for a solid month, the different phases of the campaign were plugged on radio station KELP and KELP-TV.

The Sunland race park named a Pepe Claiming Purse of \$4,000, which was won by Sleepy Ned.

Tab sheets and area newspapers listed the special program. The Plaza received healthy plugs through the track's public address system. Presentation of the bouquet of horseshoe-shaped flowers highlighted the day's event. Miss Josie Johns, shapely model, together with the Plaza's Pepe, were on hand for some special attention also. KROD-TV's Glen Randel aired films of the race over his sports program, while Karl King of KELP-TV showed the presentation and dignitaries after the finish of the race.

KTSM-TV hosted "Pepe" Garcia on Jud Milton's Off the Record 15-minute program. Later, Ray returned as a special guest on a half-hour telecast, sponsored by the local Coca-Cola Distributing Co.

The S. H. Kress store under the direction of Frank Lynn, provided a "Pepe Plate" at its L-shaped 96-stool lunch counter. Chambers awarded six passes, good anytime, to the girl selling the most specials. A week in advance the Mills restaurant, the Townsman, the Brass Lamp and the Michaels cafes headlined their menus



Bullfighting aficionados were made aware of the coming of Cantinflas and "Pepe" at the Plaza in El Paso. A 24-sheet with heavy cloth backing was displayed as this picture illustrates in the center of Alberto Balderos' ring at Juarez, across the Rio Grande in Mexico, during the season's first big corrida there on a Sunday before opening.

with title and opening credits. During the three-week run, copy was changed to "Now Playing."

Frisco Gutierrez, Plaza artist, arranged attractive displays in the Hilton Hotel lobby and the Hilton Inn at the Airport. In addition, he bound a 24-sheet with heavy cloth backing for use on opening Sunday at the Alberto Balderos bullring. The colorful display was placed in the center of the ring, remaining there until festivities began at 4 p.m. Miss Johns was again featured in gay Spanish costume. Three public address announcements on three consecutive Sundays were given prior and during the bullfights. Two Juarez TV outlets, the radio station studios, record stores, perfume shops, furniture stores, curio shops and drugstores all featured displays for the picture.

Royal Crown Cola had an attractive display in the lobby of the theatre.

The Mexican consul and officials of the Juarez city government joined El Paso leaders for honorable mention among the thousands who bought tickets to see Cantinflas, Mexico's most lovable motion picture performer.

Discount Firm Reserves Theatre for 'Dalmations'

More-Way, which operates two discount department stores in Milwaukee, sponsored a More-Way Day at the Riverside Theatre on a Saturday for showing of "One Hundred and One Dalmations."

The two stores presented a free ticket to "Dalmations" with each purchase of \$3 or more. The giveaway was advertised in the large More-Way ads in the Milwaukee papers, on radio and at the stores. The public was exhorted to come and get the free tickets "while they last."

The entire theatre was reserved for the More-Way patrons.



This lavish front on "The Alamo" at the Plaza Theatre in El Paso, Tex., was created by Frisco Gutierrez, sign artist for Interstate circuit, under the supervision of Manager Bill Chambers and his colleagues. Much time was devoted to the special display, designed to appeal to all theatregoers. The large title atop the marquee was outlined in red, white and blue lights. Copy in outside advertising stressed, "The Alamo . . . That's All There Is." Some 3,000 reduced-admission coupons were distributed to military personnel in the area. Over 250 silk-screen bumper strips were used on taxis, trucks, etc. A similar colorful front was created for "Pepe."

Baseball Show Big; Success in Timing

Following the end of the basketball season, Jim Wiley, manager of the Malverne Theatre in the Long Island, N. Y., community of that name, figured the recreation and youth directors would be laying out plans for the summer's Little League season.

His idea resulted in a very successful baseball matinee, whose cost was confined to 40x60, a few stamps and the rental of the oldie, "The Stratton Story." Plus a lot of leg work!

During the latter, Wiley comments that he was constantly amazed by the large number of children's groups he ran into, which brought to his attention the fact that "those kids are out there—it's up to us to dig 'em out and bring them to the theatre."

A biproduct of his prematinee activity, one which contributed much to the final results, was that the local Boys Club decided to call a meeting at the theatre for 11:30 on the Saturday morning just before the matinee show at 1:30. Post cards mailed to all club members and coaches sketched the new season agenda, and suggested each bring 50 cents each and stay for "The Stratton Story." Team captains and club officials were admitted free.

Wiley promoted ten baseballs and bats from a local sports store to give to the kids via a lucky number contest.

He mailed mimeographed letters to all Little Leaguers calling attention to his special baseball show and baseball and bat giveaways.

The local papers cooperated with stories and scene mats prior to the matinee, and followed up with pictures showing Wiley and the club officers making the baseball and bat presentations—a nice goodwill and publicity afternoon.



Kay Ohgitori, a native of Japan, who came to Hollywood 30 years ago and become chauffeur for Marlene Dietrich and Wallace Beery, now retired and a resident of San Francisco, pulled a rikisha around the busy downtown area of San Francisco in advance of the opening of "The Rikisha Man" at the Stage Door Theatre. Under the guidance of Howard Schultz, general manager of the Ackerman-Rosener Theatre chain (left), an effective campaign covered all advertising media for the special exploitation, which included the distribution of handbills, window displays with the Japon Air Lines and P&O Steamship Lines and displays of Japanese plants and flowers in floral shops. Mrs. Kuki Garcia, an employe of the theatre chain, was the occupant in the rikisha borrowed from the Japon Air Lines.

As It Looks To Me

By KROGER BABB

A Showman's Views on Merchandising Motion Pictures

NO MATTER WHAT the boys on Madison avenue say, an ad is a sales pitch! When your ad lists nothing more than the picture's title and two star-names, it's exactly like a shrunk-up tongue-tied salesman calling at your home and softly spieling: "Cadillacs—power brakes, power steering." Want to argue? You can call such ads whatever you please—calendar ads, teasers, reminders or lousy salesmen. An ad that doesn't talk cannot sell any more than a salesman who doesn't—and this is exactly what is wrong, more than any other one thing, at boxoffices today.

LONG-WINDED SALESMEN still make a good living, even if they get boring. Ads with an overdose of copy are the same. JFK said in 1,300 words and 10 minutes all that many a politician could have required 13,000 words and one hour and 40 minutes to utter. The President's message hit home hard around the world, because it was full of catchy punch lines that said volumes in a few words. A good ad is exactly the same. JFK didn't need to resort to lies to make freedom sound good. Neither do you to make any movie you play appealing to thousands or more people. It's the simple combination of (1) what you say, (2) how you say it, and (3) when you say it! Don't forget that!

WASTING TIME, SPACE and money to repeat what has been said about other films in hopes of stealing the other guy's thunder, is ridiculous ad writing. The public isn't dumb simply because a sucker is born every minute. You may be the sucker, don't forget! Over a decade ago we did a campaign on a picture. Perhaps it was a combination of brains, enthusiasm and pure luck, but it clicked. This film broke many a house record and grossed over \$5,000,000 at lower admission prices than prevail today. An exhibitor who just recently played it mostly to empty seats, sent us his campaign, asking "Why?" Any kid, mother or father, in his hometown could have told him "why." He was a glaring example of thousands of theatre-men who don't know how to write ads.

He had stolen lines from other ads on other pictures and added the same to the original mats. The result was he had a conglomerization of nothings, meaningless headlines, unrelated copy that his ads totaled up to talking so much they said nothing, while insulting the public's intelligence for good measure.

FOR EXAMPLE, THIS theatreman had added a top line reading: "The Biggest Motion Picture in Screen History!" Nothing could be much farther from the truth. The film isn't the biggest, and any moron would know this. It is neither the most costly, nor the longest, nor with the largest cast, nor with the most stars, nor with the greatest attendance record. It's in the old standard frame, not even wide-screen! How dumb does this man think the public is? His second catchline read:

"Colossus of Motion Pictures!" Few of the masses can pronounce "colossus," nor do they know its meaning. Most would associate it with something in Greece or the Coliseum at Rome. The picture is about a humble, simple, reverent little pageant down in Oklahoma! Won't you agree that this is stupid copy-stealing? To add death to insult and injury, our friend then punched 'em with "Spectacle of Spectacles!" Please, pal, it's no such thing!

OF COURSE, HE HAD lost 'em by the time the reader got down to the original mat's copy. The public can take just so much. Just above the mat he had inserted "Unparalleled Entertainment." This is not so, therefore another lie. After slapping his readers in the face with these added four glaring misstatements of facts he then allowed the old mat copy to lead off with "Beyond Description!" we can just see Papa, Mama and Junior chuckling and saying, "Beyond description? Then what do those lines up there mean?" Of course, the answer is that they mean nothing; they insult the public's intelligence. They are misstatements of fact; they had no connection with the balance (the original) of the ad, and to the reader it sounded like two different people talking to them—and there were!

THERE MUST BE dozens of ways to write effective ad copy. If you were born in the country, raised by a country newspaperman and educated by a country showman from the Barnum school, you might try this. Either look at a film or find out all about it, its story and stars, that you can. Then mentally vision a mother, father and their children who won't and don't attend your theatre. These are "the masses" whom you are trying to sell. If you can sell them, figure that you've got the others, automatically. Put a full-size sheet of paper in your typewriter. Write "them" a full page of all the good reasons you can truthfully state on why they should come see your picture. Then put another sheet of paper in your typewriter, but first—tear it in half. Boil down everything in your first letter to fit this half-sheet. Next you've got to edit—to eliminate the least important arguments. Then you need to condense, combine two and three reasons. Finally pick out the shortest, snappiest line and make it your catchline. Then see how much else you can say in the few words that will fit your space. At least, your ads will "talk" and state truths.

Sponsored Easter Party

The Montgomery Ward Co. store and radio station KERC sponsored a Free Easter Party on the Saturday morning before the holy day at the Majestic Theatre in Eastland, Tex., an Interstate situation managed by Bill Samuel. The tickets could be obtained only at the Montgomery Ward store and from KERC.

An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for Cinemascope; V VistoVision; S Superscope; N Noturamo; R Regolscope; T Techniramo. Symbol B denotes BOXOFFICE Blue Ribbon Award; C color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST AND ALPHABETICAL INDEX

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary ++ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2506	Absent-Minded Professor, The (97)		Comedy Drama	BV	2-27-61	++	++	++	++	++	++	++	13+
2473	Alamo, The (162)		Historical Drama	Todd-A0	10-31-60	++	+	+	++	++	++	++	12+
2516	All Hands on Deck (98)		Farce-Comedy	20th-Fox	4-17-61	±	±	±	±	±	±	±	6+4-
2514	All in a Night's Work (94)		Comedy	Para	3-27-61	++	+	+	+	+	+	+	8+
2509	Amazing Mr. Callaghan, The (82)		Adventure Melodrama	Atlantis	3-13-61	±							1+1-
2524	Angel Baby (98)		Drama	AA	5-15-61	++		±	±	±	±	±	7+2-
2489	Angry Silence, The (95)		Drama	Valiant	12-26-60	++	++	++	++	++	++	++	14+
2496	Another Sky (83)		Melodrama	Harrison	1-23-61	+							3+1-
2518	Atlantis, The Lost Continent (91)		Science-Fiction	MGM	4-24-61	++	±	±	±	±	±	±	8+1-
-B-													
2517	Behind the Mask (85)		Drama	Showcorp	4-24-61	+							1+
2382	Ben-Hur (212)		Biblical Drama	Camera 65									
				MGM	11-30-59	++	++	++	++	++	++	++	14+
2517	Bernadette of Lourdes (91)		Religious Drama	Janus	4-24-61	±							2+1-
2526	Beyond All Limits (100)		Drama	Omat	5-15-61	++							2+
2531	Beware of Children (80)		Comedy	AIP	6- 5-61	+							1+
2528	Big Show, The (113)		Comedy	20th-Fox	5-22-61	++	±	±	±	±	±	±	10+1-
2520	Bimbo the Great (87)		Circus Drama	WB	5- 1-61	±	±	±	±	±	±	±	4+3-
2504	Black Sunday (84)		Horror Drama	AIP	2-20-61	+	+	+	+	+	+	+	7+
2516	Blast of Silence (77)		Drama	U-I	4-17-61	±	±	±	±	±	±	±	7+3-
2496	Blueprint for Robbery (88)		Criminal	Para	1-23-61	+	++	+	+	+	+	±	8+1-
2474	Breath of Scandal, A (98)		Comedy	Para	10-31-60	+	±	±	±	±	±	±	7+3-
2473	Butterfield 8 (109)		Drama	MGM	10-31-60	++	++	++	++	++	++	++	10+1-
-C-													
2485	Caltiki, The Immortal Monster (76)		Sci-F'n	AA	12- 5-60	±	+						3+4-
2512	Canadians, The (85)		Drama	20th-Fox	3-20-61	±	±	±	±	±	±	±	6+4-
2494	Carry On, Constable (86)		Comedy	Gov'n'r	1-16-61	+	+						2+
2495	Carthage in Flames (111)		Spectacle Drama	Col	1-23-61	±	±	±	±	±	±	±	7+6-
2488	Cimarron (140)		Drama	MGM	12-19-60	++	++	++	++	++	++	++	13+
2482	Cinderella (88)		Comedy	Para	11-28-60	++	±	±	±	±	±	±	9+2-
2497	Circle of Deception (100)		Drama	20th-Fox	1-30-61	+	++	±	±	±	±	±	7+1-
2491	Code of Silence (75)		Melodrama	Sterling World-SR	1- 9-61	+							1+
2474	College Confidential (90)		Melodrama	U-I	10-31-60	±							2+4-
2487	Crazy for Love (80)		Comedy	Ellis	12-19-60	±							1+1-
2494	Cry for Happy (110)		Comedy	Col	1-16-61	+	+	+	++	±	±	±	9+1-
2521	Cry Freedom (90)		Drama	Parallel	5- 8-61	±	+	+					3+1-
2521	Curse of the Werewolf, The (91)		Horror Drama	U-I	5- 8-61	++	++	++	+				7+
-D-													
2486	Date Bait (71)		Melodrama	Filmgroup	12-12-60	±							1+1-
2528	David and Goliath (93)		Biblical Spectacle	AA	4-22-61	+		+	++	±	±	±	6+1-
2512	Days of Thrills and Laughter (93)		Comedy Compilation	20th-Fox	3-20-61	++	+	+	++	±	±	±	10+1-
2514	Dead One, The (70)		Horror	SR	4- 3-61	±							1+1-
2491	Desert Attack (76)		Melodrama	20th-Fox	1- 9-61	+		+					4+1-
2503	Devil's Commandment (71)		Horror	RCIP	2-20-61	±							1+1-
2484	Dog, a Mouse and a Sputnik, A (90)		Comedy	F-A-W	12- 5-60	+					±	±	3+2-
2508	Don Quixote (110)		Classic Drama	MGM	3- 6-61	++	++		±	±	±	±	10+1-
2499	Dondi (100)		Comedy	AA	2- 6-61	±					±	±	3+2-
2527	Dr. Blood's Coffin (92)		Horror	UA	5-22-61	-	±	-	±	±	±	±	2+3-
-E-													
2469	Entertainer, The (98)		Drama	Cont'l	10-17-60	+	++	+	++	++	++	±	10+1-
2482	Esther and the King (109)		Adventure Drama	20th-Fox	11-28-60	+	±	±	±	±	±	±	8+4-
2490	Exodus (212)		Super-Panavision Drama	UA	12-26-60	++	++	++	++	++	++	++	14+
-F-													
2520	Fabulous World of Jules Verne, The (82)		Novelty Adv.	WB	5- 1-61	++	+	+	+	+	+	+	8+
2479	Facts of Life, The (103)		Com-Drama	UA	11-21-60	+	++	++	++	++	++	++	12+
2526	Ferry to Hong Kong (103)		Adventure Drama	20th-Fox	5-15-61	+		+					3+2-
2496	Fever in the Blood A (117)		Drama	WB	1-23-61	++	+	+	++	++	+	+	9+
2516	Fiercest Heart, The (91)		Outdoor Drama	20th-Fox	4- 3-61	+	±	±	±	±	±	±	6+3-
2531	Five Golden Hours (90)		Comedy	Col	6- 5-61	+							3+2-
2507	Five Guns to Tombstone (71)		Western	UA	3- 6-61	±	±	±	±	±	±	±	6+5-
2489	Flaming Star (101)		Outdoor Drama	20th-Fox	12-26-60	+	++	+	++	++	++	++	10+
2478	Flute and the Arrow, The (78)		Documentary Drama	Janus	11-14-60	+	++						7+
2483	Four Desperate Men (105)		Melodrama	Cont'l	12- 5-60	++							2+
2498	Foxhole in Cairo (68)		Drama	Para	1-30-61	±	±	±	±	±	±	±	7+4-
2495	French Mistress, A (91)		Comedy	F-A-W	1-23-61	±	+	+	+	+	+	+	5+1-
2507	Frontier Uprising (68)		Western	UA	3- 6-61	+	+	±	±	±	±	±	6+3-
-G-													
2523	Gambler Wore a Gun, The (67)		Western	UA	5-15-61	±	±	±	±	±	±	±	4+4-
2531	Get Outta Town (65)		Melodrama	Sterling W'ld	6- 5-61	±							1+1-
2472	G. I. Blues (104)		Com/Mus.	Para	10-24-60	+	+	±	±	±	±	±	8+2-
2468	Girl of the Night (83)		Drama	WB	10-10-60	+	++	±	±	±	±	±	8+3-
2495	Go Naked in the World (103)		Drama	MGM	1-23-61	+	++	+	++	±	±	±	9+2-
2491	Goddess of Love, The (68)		Spectacle	20th-Fox	1- 9-61	+							2+2-
2500	Gold of the Seven Saints (88)		Outdoor Drama	WB	2- 6-61	±	++	+	++	++	++	++	9+1-
2490	Goliath and the Dragon (90)		Costume Spectacle	AIP	12-26-60	+	+	-	±	±	-	±	5+4-
3498	Gorgo (78)		Adventure Drama	MGM	1-30-61	++	±	+	++	++	++	±	9+2-
2486	Grass Is Greener, The (105)		Comedy	U-I	12-12-60	+	++	+	++	-	+	++	9+1-
2481	Great Impostor, The (112)		Drama	U-I	11-28-60	++	++	+	++	++	++	++	12+
2529	Gun Fight (68)		Western	UA	5-29-61	±							2+1-
-H-													
2515	Hand, The (61)		Melodrama	AIP	4-17-61	+							1+
2488	Hand in Hand (75)		Drama	Col	12-19-60	+	++	++	++	++	++	++	13+
2475	Heaven on Earth (84)		Documentary Drama	JB-SR	11-14-60	+	±	+	±	±	±	±	6+2-
2473	Hell Is a City (96)		Action	Col	10-31-60	+	++	+	++	++	++	++	9+
2487	Herod the Great (93)		Costume Spectacle	AA	12-19-60	+			±	±	±	±	6+3-
2478	Heroes Die Young (76)		Melodrama	AA	11-14-60	±	±						4+3-
2486	High School Caesar (72)		Melodrama	Filmgroup	12-12-60	+							1+
2513	Hippodrome (96)		Action	Cont'l	3-27-61	+	+						4+
2499	Home Is the Hero (83)		Drama	Showcorp	2- 6-61	++	+						5+
2506	Hoodlum Priest, The (101)		Drama	UA	2-27-61	++	++	+	++	++	++	++	10+
2530	House of Fright (80)		Horror	AIP	5-29-61	+			±	±	±	±	4+2-
-I-													
2467	It Happened in Broad Daylight (97)		Drama	Cont'l	10-10-60	+	++		++	+	+	+	7+
2503	It Takes a Thief (94)		Melodrama	Valiant	2-20-61	+							1+
-J-													
2481	Jazz Boat (96)		Dr/Music	Col	11-28-60	+	±	±		+			4+2-
2479	Journey to the Lost City (90)		Adventure Drama	AIP	11-21-60	+	±	-	±	±	±	±	6+5-
-K-													
2466	Key Witness (81)		Drama	MGM	10- 3-60	+	++	+	++	±	±	±	8+1-
2471	Kill Me Tomorrow (80)		Melodrama	Tudor	10-24-60	+							1+
2507	Konga (90)		Horror Drama	AIP	3- 6-61	++	+	±	±	±	±	±	7+1-
-L-													
2532	Last Sunset, The (112)		Western	U-I	6- 5-61	++	±	±					5+2-
2529	Last Time I Saw Archie, The (98)		Comedy	UA	5-29-61	+					±		2+1-
2466	Last Woman on Earth, The (71)		Melodrama	Filmgroup	10- 3-60	+							1+1-
2505	League of Gentlemen, The (113)		Comedy-Drama	Kingsley	2-27-61	++	++	++	++	++	++	++	11+
2482	Left, Right and Center (90)		Comedy	Bentley	11-28-60	++	±	++	+	+	+	+	9+1-
2476	Legions of the Nile (91)		Action Spectacle	20th-Fox	11- 7-60	±	-	-	±	=	-	±	3+8-
2465	Let No Man Write My Epitaph (106)		Drama	Col	10- 3-60	++	±	+	++	++	++	++	10+1-
2493	Little Angel (90)		Com-Drama	Murray	1-16-61	±	±		+		±	±	4+3-
2465	Little Shop of Horrors, The (70)		Horror Comedy	Filmgroup	10- 3-								

REVIEW DIGEST AND ALPHABETICAL INDEX

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P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2512	Mailbag Robbery (70)	Ac.	Tudor	3-20-61	+								1+
2503	Mark of the Devil (73)	Melo.	RCIP	2-20-61	±								1+1-
2484	Marriage-Go-Round, The (99)	Comedy	20th-Fox	12- 5-60	+	+	±	†	†	†	†	†	10+1-
2525	Master of the World (104)	Science-Fiction Drama	AIP	5-15-61	†	†	±	†	†				9+1-
2532	Matter of Morals, A (90)	Drama	UA	6- 5-61	+					+	±		4+1-
2518	Mein Kampf (121)	Documentary	Col	4-24-61	†	†				†	†	†	9+
2469	Midnight Lace (108)	Dr.	U-I	10-17-60	†	†	†	†	†	†	†	†	12+
2504	Mighty Crusaders, The (87)	Spectacle	Falcon-SR	2-20-61	±								1+1-
2502	Millionaire, The (90)	G. B. Shaw Comedy	20th-Fox	2-13-61	+	†	†	†	†	±	†	†	9+1-
2523	Minotaur, The (92)	Adv.	UA	5-15-61	+	±	±	±	±				3+2-
2500	Misfits, The (124)	Orama	UA	2- 6-61	†	†	†	†	†	†	†	†	13+
2499	More Deadly Than the Male (60)	Crime Melodrama	Schoenfeld	2- 6-61	†								2+
-N-													
2470	Natchez Trace (80)	Adv.	Panorama-SR	10-17-60	+								1+
2519	Nature Girl and the Slaver (70)	Adv.	UPRO	5- 1-61	±								1+1-
2470	Never on Sunday (97)	Com-Dr.	Lopert-UA	10-17-60	†	†	†	†	†	†	†	†	10+
2478	North to Alaska (122)	Action Comedy	20th-Fox	11-14-60	†	±	†	†	†	†	†	†	10+1-
-O-													
2514	One-Eyed Jacks (141)	Or.	Para	3-27-61	†	†	†	†	†	†	†	†	13+
2497	One Hundred and One Dalmatians (80)	Animated Feature	BV	1-30-61	†	†	†	†	†	†	†	†	12+
2527	On the Double (92)	Panavision Comedy	Para	5-22-61	†	±	†		†	†	†	†	10+1-
2510	Operation Bottleneck (78)	Ac.	UA	3-13-61	†	±			±	+			4+3-
2509	Operation Eichmann (92)	Orama	AA	3-13-61	†	†	+	†	±	†	†	†	8+2-
-P-													
2523	Parent Trap, The (124)	Comedy	BV	5-15-61	†	†	†	†	†	†	†	†	11+
2510	Parrish (137)	Orama	WB	3-13-61	†	†	±	†	†	†	†	†	11+1-
2509	Passport to China (75)	Ac.	Col	3-13-61	†	±			±	±			5+3-
2492	Pepe (157)	Comedy/Music	Col	1- 9-61	†	†	†	†	†	†	†	†	12+1-
2520	Pharaoh's Woman, The (88)	Costume Drama	U-I	5- 1-61	±	±	±						3+4-
2469	Please Turn Over (86)	Farce	Col	10-17-60	†	†	†	†	†	†	†	†	10+
2519	Pleasure of His Company, The (114)	Comedy	Para	5- 1-61	†	†	†	†	†	†	†	†	10+
2477	Plunderers, The (94)	Adv. Dr.	AA	11-14-60	†	†	†	†	†	†	±		8+1-
2501	Police Dog Story (61)	Orama	UA	2-13-61	†	±	±	±	±				6+6-
2515	Portrait of a Mobster (108)	Crime Drama	WB	4- 3-61	†	†	†	†	†	±	†	†	10+1-
2522	Portrait of a Sinner (96)	Or.	AIP	5- 8-61	†								3+
2511	Posse From Hell (89)	W'n	U-I	3-20-61	±	†	†	†	†	±			7+2-
2477	Price of Silence, The (72)	Melodrama	Exclusive-SR	11-14-60	†								1+
2530	Primitive Paradise (66)	Documentary	Excelsior	5-29-61	†								2+
2508	Prisoners of the Congo (90)	Adventure Drama	Atlantis	3- 6-61	±								1+1-
-Q-													
2516	Question 7 (110)	Or.	DeRochemont	4- 3-61	†					†			4+
-R-													
2516	Raisin in the Sun, A (125)	Or.	Col	4- 3-61	†	†	†	†	†	†	†	†	12+
2522	Return to Peyton Place (122)	Drama	20th-Fox	5- 8-61	†	†	†	†	†	†	†	†	9+1-
2529	Revolt of the Slaves (99)	Action Spectacle	UA	5-29-61	†					†	±		3+1-
2526	Right Approach, The (92)	Drama/Music	20th-Fox	5-15-61	†					±	±	±	5+5-
2519	Ring of Fire (119)	Outdoor Action	MGM	5- 1-61	†	†	†	†	†	†	±		8+1-
2490	Ritual of Love, The (72)	Documentary	Pacemaker-SR	12-26-60	†								1+
2511	Rocket Attack, U.S.A. (66)	Melodrama	Exploit-Brenner	3-20-61	±								1+1-
2524	Romanoff and Juliet (112)	Com.	U-I	5-15-61	†	†	†	†	†	†	†	†	9+
2485	Royal Ballet (131)	Ballet	Lopert	12-12-60	†					†			4+
-S-													
2506	Sanctuary (90)	Drama	20th-Fox	2-27-61	†	†	†	†	†	†	†	†	8+
2468	Santa Claus (94)	Fantasy/Music	(English-dubbed)	10-10-60	±	±	±	±	±	±	±	±	5+3-
2515	Saturday Night and Sunday Morning (90)	Drama	Cont'l	4-17-61	†	†				†	†	†	9+
2464	Savage Innocents, The (89)	Adv. Or.	Para	9-26-60	†	†	†	†	†	†	†	†	11+1-
2476	Secret of the Purple Reef (80)	Action Drama	20th-Fox	11- 7-60	±	±	±	±	±	±	±	±	5+3-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2511	Secret Partner, The (91)	My.	MGM	3-20-61	†	†	†	†	†	†	†	†	8+2-
2513	Secret Ways, The (112)	Or.	U-I	3-27-61	†	†	†	†	†	†	†	†	5+1-
2467	September Storm (99)	Action (Stereovision)	20th-Fox	10-10-60	±	±			†	†	†	†	6+3-
2522	Serengeti (84)	Jungle Documentary Adventure	AA	5- 8-61	†	†					†		6+
2474	Sex Kittens Go to College (93)	Comedy	AA	10-31-60	†						±		2+3-
2516	Shadows (87)	Drama	Lion Int'l	4-17-61	†	†	†	†	†	†	†	†	9+
2521	Shadow of the Cat, The (79)	Horror Orama	U-I	5- 8-61	†				±	†	†	†	4+1-
2475	Shakedown, The (91)	Action	U-I	11- 7-60	†				†				3+1-
2472	She Walks by Night (85)	Melo.	Woolner	10-24-60	†								1+
2479	Sinners of Paris (81)	Melodr.	Eliis	11-21-60	†								1+
2505	Sins of Rachel Cade, The (123)	Drama	WB	2-27-61	†	†	†	†	†	±	†	†	10+1-
2504	Sins of Youth (82)	Or.	Janus	2-20-61	±								1+2-
2528	Snake Woman, The (68)	Horror	UA	5-22-61	±	±			±	†	†	†	3+5-
2502	Sniper's Ridge (61)	Dr.	20th-Fox	2-13-61	†	†	†	†	†	†	†	†	5+4-
2530	Snow White and the Three Stooges (93)	Fant'y	20th-Fox	5-29-61	†	±					†		4+2-
2470	Spartacus (189)	Super Technirama-70 Adventure Spectacle	U-I	10-17-60	†	†	†	†	†	†	†	†	14+
2485	Spring Affair (69)	Comedy	SR	12-12-60	±				†	±	†		4+2-
2480	Squad Car (60)	Melodrama	20th-Fox	11-21-60	±								1+4-
2525	Steel Claw, The (96)	Ac.	WB	5-15-61	±	†			±	±			5+4-
2476	Sundowners, The (133)	Dr.	WB	11- 7-60	†	†	†	†	†	†	†	†	14+
2466	Sunrise at Campobello (143)	Orama	WB	10- 3-60	†	†	†	†	†	†	†	†	14+
2467	Surprise Package (100)	Comedy	Col	10-10-60	†	†	±	†	±	†	±	±	9+3-
2477	Swiss Family Robinson (128)	Adv. Classic, Panavision	BV	11-14-60	†	†	±	†	†	†	†	†	12+1-
2488	Sword and the Orapan (83)	Folklore Spectacle	Valiant	12-19-60	†								2+
2494	Sword of Sherwood Forest (80)	Adventure Orama	Col	1-16-61	†	±	†	†	±	†	±	±	8+3-
-T-													
2515	Teacher and the Miracle, The (88)	Religious Drama	President	4-17-61	†				±	±	±	±	4+2-
2465	Ten Who Dared (92)	Adv.	BV	10- 3-60	†	†	†	†	†	†	†	†	7+1-
2514	Terror of the Tongs, The (80)	Ac.	Col	3-27-61	†	±			†	†	†	†	5+2-
2493	Tess of the Storm Country (84)	Melodrama	20th-Fox	1-16-61	†	†	†	†	†	†	†	†	6+
2485	3 Worlds of Gulliver, The (100)	Superdynamation, Fantasy	Col	12-12-60	†	†	†	†	†	†	†	†	11+
2498	Tomboy and the Champ (92)	Comedy-Orama	U-I	1-30-61	†	±			†	†	†	†	4+1-
2481	Tormented (75)	Horror Drama	AA	11-28-60	†								3+
2480	Touch of Flesh, The (76)	Drama	Amity Films-SR	11-21-60	±								1+1-
2510	Trapp Family, The (106)	Comedy-Drama	20th-Fox	3-13-61	†	†	†	†	†	†	†	†	6+2-
2493	Tunes of Glory (106)	Or.	Lopert	1-16-61	†	†	†	†	†	†	†	†	13+
2525	Two Loves (100)	Orama	MGM	5-15-61	†	†	†	†	†	†	†	†	10+
2501	Two-Way Stretch (87)	Com.	Showcorp	2-13-61	†	†	†	†	†	†	†	†	9+
-U-													
2460	Under Ten Flags (92)	Dr.	Para	9-12-60	†	†	†	†	†	±	†	†	8+1-
2505	Underworld, U. S. A. (98)	Cr.	Col	2-27-61	†	±	†	†	†	†	†	†	7+3-
2492	Unfaithful, The (89)	Melodrama	AA	1- 9-61	†								2+2-
-V-													
2472	Village of the Damned (78)	Horror Drama	MGM	10-24-60	†	†	†	†	†	†	†	†	10+
-W-													
2483	Wackiest Ship in the Army, The (99)	Comedy	Col	12- 5-60	†	±	†	†	†	†	†	†	11+1-
2471	Walk Tall (60)	Western	20th-Fox	10-24-60	±	±	±	±	±	±	±	±	6+4-
2527	Warrior Empress, The (89)	Action-Adventure	Col	5-22-61	±				±	±	±	±	4+3-
2515	Watch Your Stern (88)	Com.	Magna	4- 3-61	†	±	†	†	†	†	†	†	6+1-
2484	Where the Boys Are (99)	Com.	MGM	12- 5-60	†	†	†	†	†	†	†	†	13+
2532	When the Clock Strikes (72)	Mystery	UA	6- 5									

FEATURE CHART

ALLIED ARTISTS	AMERICAN INT'L	COLUMBIA	M-G-M	PARAMOUNT	
Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	
Heroes Die Young (76) D. .6014 Erika Peters, Scott Borland ☉Serengeti Shall Not Die (84) Doc. .6013	☉Journey to the Lost City (90) Ad. .508 Debra Paget, Paul Christlan	I Aim at the Stars (107) BiD. 512 Curt Jurgens, Victoria Shaw I'm All Right, Jack (104) C. .515 Ian Carmichael, Peter Sellers, Terry-Thomas, Dennis Price ☉Song Without End (130) ☉ Bi/M. .511 Dirk Bogarde, Capucine, Genevieve Page	Key Witness (81) ☉ D. .103 Jeffrey Hunter, Pat Crowley		OCTOBER
The Plunderers (94) Ad. .6008 Jeff Chandler, John Saxon, Dolores Hart, Ray Stricklyn	☉Goliath and the Dragon (90) ☉ Ad. .509 Mark Forest, Broderick Crawford	Let No Man Write My Epitaph (106) D. .513 Burl Ives, Shelley Winters, James Darren, Jean Seberg Surprise Package (100) C. .514 Yul Brynner, Mitzl Gaynor, Noel Coward Hell Is a City (96) ☉ . . Cr. .516 Stanley Baker, John Crawford	Where the Hot Wind Blows (120) D. .104 Gina Lollobrigida, Yves Montand ☉Butterfield 8 (109) ☉ . . D. .106 Elizabeth Taylor, Laurence Harvey, Eddie Fisher, Dina Merrill	☉G.I. Blues (104) . . CD/M. .6005 Elvis Presley, Juliet Prowse ☉A Breath of Scandal (98) ☉ C. .6006 John Gavin, Sophia Loren, Maurice Chevalier	NOVEMBER
☉Herod the Great (95) . . Ad. .6016 Edmund Purdom, Sylvia Lopez		☉The 3 Worlds of Gulliver (100) SuperDynamation . . Ad. .517 Kerwin Mathews, Jo Morrow Please Turn Over (86) C. .518 Ted Ray, Jean Kent Jazz Boat (95) ☉ CD/M. .519 Anthony Newley, Anne Aubrey	☉Where the Boys Are (99) ☉ C. .110 Dolores Hart, George Hamilton, Yvette Mimieux, Connee Francis	☉CinderFella (91) C. .6007 Jerry Lewis, Ed Wynn, Anna Maria Alberghetti	DECEMBER
Look in Any Window (87) D. .6101 Ruth Roman, Alex Nicol, Paul Anka		☉The Wackiest Ship in the Army (99) ☉ C. .521 Jack Lemmon, Ricky Nelson ☉Sword of Sherwood Forest (80) Ad. .522 Richard Greene, Peter Cushing	☉Go Naked in the World (103) ☉ D. .111 Gina Lollobrigida, Ernest Borgnine, Anthony Franciosa, Luana Patten	Blueprint for Robbery (87) Ac. .6009 Jay Barney, J. Pat O'Malley Foxhole in Cairo (68) D. .6013 James Robertson Justice, Niall MacGuinnis, Adrian Hoven	JANUARY
	Portrait of a Sinner (96) D. .507 Nadia Tiller, Tony Britton, William Bendix Black Sunday (84) Ho. .602 Barbara Steele, John Richardson	Hand in Hand (75) D. .523 John Gregson, Sybil Thorndike Passport to China (75) Ac. .527 Richard Basehart, Lisa Gastoni ☉Carthage in Flames (93) ☉ Ad. .528 Anne Heywood, Jose Suarez	Village of the Damned (77) Ho. .109 George Sanders, Barbara Shelley ☉Gorgo (76) Ad. .105 Bill Travers, Vincent Winter	☉World of Suzie Wong (126) D. .6008 William Holden, Nancy Kwan, Sylvia Syms ☉The Savage Innocents (89) ☉ D. .6004 Anthony Quinn, Yoko Tani, Anna May Wong	FEBRUARY
Dondi (100) C. .6102 David Janssen, Patti Page, David Kory	The Hand (61) Ho. .601 Derek Bond, Ronald Lee Hunt	☉Cry for Happy (110) ☉ CD. .529 G. Ford, Miiko Taka, D. O'Connor Underworld, U.S.A. (99) Cr. .525 Cliff Robertson, Dolores Dorn	☉Cimarron (147) ☉ D. .108 Glenn Ford, Maria Schell The Secret Partner (91) . . D. .115 Stewart Granger, Haya Harareet	☉Blood and Roses (84) . . My. .6003 Mel Ferrer, Annette Vadim, Elsa Martinelli	MARCH
Operation Eichmann (92) D. .6103 Werner Klemperer, Ruta Lee, Donald Buka, John Bonner	☉Konga (90) ☉ Ho. .603 Michael Gough, Jess Conrad, Margo Johns	☉Pepe (157) ☉ C/M. .520 Cantinflas, D. Dalley, Shirley Jones			
Time Bomb (92) D. .6104 Curt Jurgens, Mylene Demongeot	Beware of Children (80) . . C. .606 Leslie Phillips, Geraldine McEwan, Julia Lockwood	A Raisin in the Sun (125) . . D. .533 Sidney Poitier, Claudia McNeil The Terror of the Tongs (80) Ac. .530 Geoffrey Toone, Christopher Lee	The Green Helmet (88) . . Ac. .116 Bill Travers, Ed Begley, Nancy Walters	☉All in a Night's Work (94) C. .6010 Shirley MacLaine, Dean Martin, Cliff Robertson	APRIL
Angel Baby (98) D. .6105 Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens ☉David and Goliath (93) ☉ Bib D. .6106 Orson Welles, Ivo Payer, Pierre Cressoy	☉House of Fright (80) . . Ho. .604 Paul Massie, Dawn Addams Operation Camel (65) C. .605 Nora Hayden, Louise Renard	Mad Dog Coll (88) Cr. .534 K. Doubleday, B. Hayward Five Golden Hours (90) D. .539 Ernie Kovacs, Cyd Charisse Stop Me Before I Kill (105) ☉ D. .535 Claude Dauphine, Diane Cilento Mein Kampf (121) Doc. .538 ☉Warrior Empress (89) ☉ Ad. .524 Kerwin Mathews, Tina Louise	☉Atlantis, the Lost Continent (90) Ad. .113 Joyce Taylor, Anthony Hall ☉Two Loves (100) ☉ D. .117 Shirley MacLaine, Laurence Harvey, Jack Hawkins	☉One-Eyed Jacks (141) OD. .6014 Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer	MAY
King of the Roaring 20's (106) Cr. .6107 David Janssen, Dianne Foster, Jack Carson, Diana Dors, Mickey Rooney Brainwashed (102) D. .6108 Curt Jurgens, Claire Bloom	☉Master of the World (104) SF. .607 Vincent Price, Charles Bronson, Henry Hull, Mary Webster	Homicidal (87) Ho. .540 Glenn Corbett, Patricia Breslin Most Dangerous Man Alive (82) Ac. .541 Ron Randall, Debra Paget, Elaine Stewart	☉Ring of Fire (91) ☉ Ac. .119 David Janssen, Joyce Taylor, Frank Gorshin	☉Love in a Goldfish Bowl (88) ☉ C/M. .6018 Tommy Sands, Fabian, Jan Sterling	JUNE
Armored Command (105) . . Ac. .6109 Howard Keel, Tina Louise		☉Gidget Goes Hawaiian (102) ☉ C. .601 James Darren, Deborah Walley, Michael Callan, Vicki Trickett ☉The Guns of Navarone (157) ☉ D. .603 Gregory Peck, David Niven ☉Two Rode Together (108) OD. .602 James Stewart, Richard Widmark, Shirley Jones, Linda Cristal	☉Morgan the Pirate (97) ☉ Ad. .120 Steve Reeves, Valerie Lagrange ☉The Honeymoon Machine (..) C. . Steve McQueen, Paula Prentiss, Brigid Bazlan, Jim Hutton	JUNE-JULY-AUG. ☉The Pleasure of His Company (115) CD. .6017 Fred Astaire, Debbie Reynolds ☉The Ladies Man (106) . . C. .6015 Jerry Lewis, Helen Traubel ☉On the Double (92) ☉ C. .6016 Danny Kaye, Dana Wynter	JULY

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

Month	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	
OCTOBER	High Time (103) © C/M..036 Bing Crosby, Fabian, Tuesday Weld Desire in the Dust (105) © D..046 Raymond Burr, Martha Hyer The Captain's Table (90) ©..040 John Gregson, Peggy Cummins The Secret of the Purple Reef (80) © ..Ac..047 Jeff Riebard, Margia Dean Sept. Storm (99) S's'n Ac..025 Mark Stevens, Joanne Dru	The Magnificent Seven (128) Panavision ..D..6027 Yul Brynner, Steve McQueen, Horst Buchholz, Eli Wallach Walking Target (74)....Ac..6024 Ron Foster, Joan Evans, Merry Anders	Spartacus (196) Super- Technirama-70 ..D..6070 Kirk Douglas, Laurence Olivier, Jean Simmons, Tony Curtis (Special release)	Girl of the Night (93)....D..004 Anne Francis, John Kerr The Dark at the Top of the Stairs (124) ..D..005 Robert Preston, Dorothy McGuire, Angela Lansbury, Eve Arden	ALLIED ARTISTS The Big Wave ..Ad.. Sessue Hayakawa Twenty Plus Two ..D.. David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead
	Goddess of Love (68) © D..039 Belinda Lee, Jacques Sernas North to Alaska (122) © ..Ad..051 John Wayne, Capucine, Fabian Desert Attack (76)....Ac..053 John Mills, Sylvia Syms Tess of the Storm Country (84) ..D..050 Diane Baker, Lee Philips	Inherit the Wind (126)....D..6026 Spencer Tracy, Fredric March, Gene Kelly, Florence Eldridge	Midnight Lace (108)....D..6101 Doris Day, Rex Harrison, John Gavin, Myrna Loy	Sunrise at Campobello (143) ..D..002 Ralph Bellamy, Greer Garson, Hume Cronyn, Jean Hagen	AMERICAN-INT'L The Pit and the Pendulum (Panavision) ..Ho.. Vincent Price, John Kerr Reptilicus ..SF.. Bodil Miller
NOVEMBER	Wizard of Baghdad (92) © ..Ad..054 Dick Shawn, Diane Baker, Barry Coe Flaming Star (92) ©..W..056 Elvis Presley, Barbara Eden Esther and the King (109) © ..D..057 Joan Collins, Richard Egan Legions of the Nile (94) © ..Ad..037 Linda Cristal, Ettore Manni	Police Dog Story (61)....Doc..6029 James Brown, Merry Anders The Facts of Life (104)....C..6104 Bob Hope, Lucille Ball	The Private Lives of Adam and Eve (87) partly in color ..CD..6102 Mickey Rooney, Mamie Van Doren	The Sundowners (133) D..007 Robert Mitchum, Deborah Kerr, Peter Ustinov, Glynis Johns	COLUMBIA The Devil at 4 O'clock ©..D.. Spencer Tracy, Frank Sinatra Scream of Fear ..D.. Susan Strasberg, Ronald Lewis Mysterious Island ..Ad.. (Super-Dynamation) Michael Craig, Joan Greenwood Greengage Summer ..D.. Kenneth More, Danielle Darrieux, Susannah York Barabbas © ..D.. Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine Walk on the Wild Side ..D.. Laurence Harvey, Capucine, Anne Baxter, Jane Fonda The Tiger Among Us ..D.. Alan Ladd, Rod Steiger Sail a Crooked Ship ..C.. Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs The Notorious Landlady ..C.. Jack Lemmon, Kim Novak, Fred Astaire
	Marriage-Go-Round (99) © C..101 Susan Hayward, James Mason, Julie Newmar Little Shepherd of Kingdom Come (108) © ..D..102 Jimmie Rodgers, Luana Patten Can-Can (131) © ..M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse The Long Rope (61) ..W..113 Hugh Marlowe, Alan Hale	Five Guns to Tombstone (71) ..W..6102 James Brown, Della Sbarman	The Grass Is Greener (105) © ..C..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons	A Fever in the Blood (117) ..D..008 Efrem Zimbalist jr., Angle Dickinson	MGM Four Horsemen of the Apocalypse © ..D.. Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb Ada © ..D.. Susan Hayward, Dean Martin Bridge to the Sun ..D.. Carroll Baker, James Shigeta Mutiny on the Bounty (Ultra Panavision-70) ..Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita Magic Boy (83) ..An..107 Feature-length cartoon The Secret of Monte Cristo (80) © ..Ad..121 Rory Calhoun, Patricia Bredin
DECEMBER	The Millionaire (90) © C..104 Sophia Loren, Peter Sellers Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker Upstairs and Downstairs (100) ..C..125 Michael Craig, Mylene Demongeot The Canadians (85) © OD..105 Robert Ryan, John Dehner	The Misfits (124) ..D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift Operation Bottleneck (78)....6106 Ron Foster, Miiko Taka	The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman The Shakedown (91) ..Cr..6105 Hazel Court, Terence Morgan	Gold of the Seven Saints (88) ..OD..009 Clint Walker, Letticia Roman (Filmed in sepla)	PARAMOUNT Breakfast at Tiffany's ..CD.. Audrey Hepburn, George Peppard Summer and Smoke ..D.. Laurence Harvey, Geraldine Page Hatari! ..Ad.. John Wayne, Red Buttons Hell Is for Heroes ..D.. Bobby Darin, Bob Newhart, Fess Parker My Geisha ..C.. Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson
	Sanctuary (90) © ..D..115 L. Remick, Y. Montand, B. Dillman Days of Thrills & Laughter (93) Compilation ..C..114 The Trapp Family (106) D..117 Ruth Leuwertik, Hans Holt Sniper's Ridge (61)....Ac..116 Jack Ging, Stanley Clements	The Alamo (162) Todd-AO ..Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates Frontier Uprising (68)....W..6103 Jim Davis, Nancy Hadley	Wings of Chance (76)....OD..6111 James Brown, Frances Rafferty	The White Warrior (86) Ad..010 Steve Reeves, Georgia Moll	20th-FOX The Big Gamble © ..Ad.. Juliette Greco, Stephen Boyd, David Wayne Francis of Assisi © ..D.. Bradford Dillman, Stuart Whitman, Dolores Hart Madison Avenue © ..D.. Dana Andrews, Eleanor Parker Marines, Let's Go ..Ac.. Tom Tryon, David Hedison
JANUARY	The Millionaire (90) © C..104 Sophia Loren, Peter Sellers Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker Upstairs and Downstairs (100) ..C..125 Michael Craig, Mylene Demongeot The Canadians (85) © OD..105 Robert Ryan, John Dehner	The Misfits (124) ..D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift Operation Bottleneck (78)....6106 Ron Foster, Miiko Taka	The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman The Shakedown (91) ..Cr..6105 Hazel Court, Terence Morgan	Gold of the Seven Saints (88) ..OD..009 Clint Walker, Letticia Roman (Filmed in sepla)	PARAMOUNT Breakfast at Tiffany's ..CD.. Audrey Hepburn, George Peppard Summer and Smoke ..D.. Laurence Harvey, Geraldine Page Hatari! ..Ad.. John Wayne, Red Buttons Hell Is for Heroes ..D.. Bobby Darin, Bob Newhart, Fess Parker My Geisha ..C.. Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson
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FEBRUARY	The Millionaire (90) © C..104 Sophia Loren, Peter Sellers Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker Upstairs and Downstairs (100) ..C..125 Michael Craig, Mylene Demongeot The Canadians (85) © OD..105 Robert Ryan, John Dehner	The Misfits (124) ..D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift Operation Bottleneck (78)....6106 Ron Foster, Miiko Taka	The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman The Shakedown (91) ..Cr..6105 Hazel Court, Terence Morgan	Gold of the Seven Saints (88) ..OD..009 Clint Walker, Letticia Roman (Filmed in sepla)	PARAMOUNT Breakfast at Tiffany's ..CD.. Audrey Hepburn, George Peppard Summer and Smoke ..D.. Laurence Harvey, Geraldine Page Hatari! ..Ad.. John Wayne, Red Buttons Hell Is for Heroes ..D.. Bobby Darin, Bob Newhart, Fess Parker My Geisha ..C.. Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson
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MARCH	The Millionaire (90) © C..104 Sophia Loren, Peter Sellers Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker Upstairs and Downstairs (100) ..C..125 Michael Craig, Mylene Demongeot The Canadians (85) © OD..105 Robert Ryan, John Dehner	The Misfits (124) ..D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift Operation Bottleneck (78)....6106 Ron Foster, Miiko Taka	The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman The Shakedown (91) ..Cr..6105 Hazel Court, Terence Morgan	Gold of the Seven Saints (88) ..OD..009 Clint Walker, Letticia Roman (Filmed in sepla)	PARAMOUNT Breakfast at Tiffany's ..CD.. Audrey Hepburn, George Peppard Summer and Smoke ..D.. Laurence Harvey, Geraldine Page Hatari! ..Ad.. John Wayne, Red Buttons Hell Is for Heroes ..D.. Bobby Darin, Bob Newhart, Fess Parker My Geisha ..C.. Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson
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APRIL	The Millionaire (90) © C..104 Sophia Loren, Peter Sellers Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker Upstairs and Downstairs (100) ..C..125 Michael Craig, Mylene Demongeot The Canadians (85) © OD..105 Robert Ryan, John Dehner	The Misfits (124) ..D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift Operation Bottleneck (78)....6106 Ron Foster, Miiko Taka	The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman The Shakedown (91) ..Cr..6105 Hazel Court, Terence Morgan	Gold of the Seven Saints (88) ..OD..009 Clint Walker, Letticia Roman (Filmed in sepla)	PARAMOUNT Breakfast at Tiffany's ..CD.. Audrey Hepburn, George Peppard Summer and Smoke ..D.. Laurence Harvey, Geraldine Page Hatari! ..Ad.. John Wayne, Red Buttons Hell Is for Heroes ..D.. Bobby Darin, Bob Newhart, Fess Parker My Geisha ..C.. Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson
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MAY	The Millionaire (90) © C..104 Sophia Loren, Peter Sellers Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker Upstairs and Downstairs (100) ..C..125 Michael Craig, Mylene Demongeot The Canadians (85) © OD..105 Robert Ryan, John Dehner	The Misfits (124) ..D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift Operation Bottleneck (78)....6106 Ron Foster, Miiko Taka	The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman The Shakedown (91) ..Cr..6105 Hazel Court, Terence Morgan	Gold of the Seven Saints (88) ..OD..009 Clint Walker, Letticia Roman (Filmed in sepla)	PARAMOUNT Breakfast at Tiffany's ..CD.. Audrey Hepburn, George Peppard Summer and Smoke ..D.. Laurence Harvey, Geraldine Page Hatari! ..Ad.. John Wayne, Red Buttons Hell Is for Heroes ..D.. Bobby Darin, Bob Newhart, Fess Parker My Geisha ..C.. Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson
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JUNE	The Millionaire (90) © C..104 Sophia Loren, Peter Sellers Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker Upstairs and Downstairs (100) ..C..125 Michael Craig, Mylene Demongeot The Canadians (85) © OD..105 Robert Ryan, John Dehner	The Misfits (124) ..D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift Operation Bottleneck (78)....6106 Ron Foster, Miiko Taka	The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman The Shakedown (91) ..Cr..6105 Hazel Court, Terence Morgan	Gold of the Seven Saints (88) ..OD..009 Clint Walker, Letticia Roman (Filmed in sepla)	PARAMOUNT Breakfast at Tiffany's ..CD.. Audrey Hepburn, George Peppard Summer and Smoke ..D.. Laurence Harvey, Geraldine Page Hatari! ..Ad.. John Wayne, Red Buttons Hell Is for Heroes ..D.. Bobby Darin, Bob Newhart, Fess Parker My Geisha ..C.. Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson
	Sanctuary (90) © ..D..115 L. Remick, Y. Montand, B. Dillman Days of Thrills & Laughter (93) Compilation ..C..114 The Trapp Family (106) D..117 Ruth Leuwertik, Hans Holt Sniper's Ridge (61)....Ac..116 Jack Ging, Stanley Clements	The Alamo (162) Todd-AO ..Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates Frontier Uprising (68)....W..6103 Jim Davis, Nancy Hadley	Wings of Chance (76)....OD..6111 James Brown, Frances Rafferty	The White Warrior (86) Ad..010 Steve Reeves, Georgia Moll	20th-FOX The Big Gamble © ..Ad.. Juliette Greco, Stephen Boyd, David Wayne Francis of Assisi © ..D.. Bradford Dillman, Stuart Whitman, Dolores Hart Madison Avenue © ..D.. Dana Andrews, Eleanor Parker Marines, Let's Go ..Ac.. Tom Tryon, David Hedison
JULY	The Millionaire (90) © C..104 Sophia Loren, Peter Sellers Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker Upstairs and Downstairs (100) ..C..125 Michael Craig, Mylene Demongeot The Canadians (85) © OD..105 Robert Ryan, John Dehner	The Misfits (124) ..D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift Operation Bottleneck (78)....6106 Ron Foster, Miiko Taka	The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman The Shakedown (91) ..Cr..6105 Hazel Court, Terence Morgan	Gold of the Seven Saints (88) ..OD..009 Clint Walker, Letticia Roman (Filmed in sepla)	PARAMOUNT Breakfast at Tiffany's ..CD.. Audrey Hepburn, George Peppard Summer and Smoke ..D.. Laurence Harvey, Geraldine Page Hatari! ..Ad.. John Wayne, Red Buttons Hell Is for Heroes ..D.. Bobby Darin, Bob Newhart, Fess Parker My Geisha ..C.. Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson
	Sanctuary (90) © ..D..115 L. Remick, Y. Montand, B. Dillman Days of Thrills & Laughter (93) Compilation ..C..114 The Trapp Family (106) D..117 Ruth Leuwertik, Hans Holt Sniper's Ridge (61)....Ac..116 Jack Ging, Stanley Clements	The Alamo (162) Todd-AO ..Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates Frontier Uprising (68)....W..6103 Jim Davis, Nancy Hadley	Wings of Chance (76)....OD..6111 James Brown, Frances Rafferty	The White Warrior (86) Ad..010 Steve Reeves, Georgia Moll	20th-FOX The Big Gamble © ..Ad.. Juliette Greco, Stephen Boyd, David Wayne Francis of Assisi © ..D.. Bradford Dillman, Stuart Whitman, Dolores Hart Madison Avenue © ..D.. Dana Andrews, Eleanor Parker Marines, Let's Go ..Ac.. Tom Tryon, David Hedison

Opinions on Current Productions

FEATURE REVIEWS

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By Love Possessed

A Ratio: 1.85-1 Drama \odot

United Artists (6119) 115 Minutes Rel. July '61

Some liberties have been taken in transferring this top-selling novel to the screen, but the basic theme has been retained which means that the picture has been designed for class, sophisticated, adult audiences. Theatres catering to such patronage should find this potentially strong boxoffice fare. Frank dialog, intimate situations and an accent on sex are integrated into the story which revolves around the lives of two families in a presumably New England community. Director John Sturges has placed his characters under a microscope and permits his viewers to examine and judge their frailties and assets in accordance with their own points of view. A stellar cast interprets the characterizations of the Cozzens novel and that is one of the pluses of the production. To cite one player would slight the others because each gives a standout performance. The principal fault, if any, is that it is somewhat "talky" and short on tense action, despite the fact that many of the situations are tense in themselves. John Dennis' screenplay captures the spirit of the story and the New England autumn foliage in DeLuxe Color is exciting. Walter Mirisch produced. Elmer Bernstein provides excellent background music.

Lana Turner, Barbara Bel Geddes, Efrem Zimbalist jr., Jason Robards jr., George Hamilton, Susan Kohner.

The Ladies Man

F Ratio: 1.85-1 Comedy \odot

Paramount (6017) 106 Minutes Rel. Aug. '61

Jerry Lewis' standing as the current Clown Prince of the Screen, the Baron of Buffoonery—or any of the many other laudatory soubriquets he has earned by bringing yarns of wholesome hilarity to movie fans—is not jeopardized because he became a quadruple-threat man in this, his most recent funfest. He toplined, produced, directed and collaborated on the screenplay. With the popular Lewis name, dazzling Technicolor photography, a bevy of curvaceous cuties and an overall aura of opulence serving as formidable pegs upon which crowd-attracting merchandising could be hung, there is no reason why the picture should not enjoy the business accorded the comedian's earlier offerings. Like most of Jerry's celluloid romps, the yarn serves as a mere thread upon which are hung a series of gags, occasional sequences of philosophy and name value specialty numbers. Outstanding and exploitable among the latter are diva Helen Traubel, who has a prominent acting part; Harry James and his band in an impressive production number; George Raft, still a finished trouper; and, above all, girls, girls, girls—31 beautiful, sexy women to supply eye-filling background for the Lewisean peccadillos.

Jerry Lewis, Helen Traubel, Pat Stanley, Kathleen Freeman, Hope Holiday, Lynn Ross, George Raft.

Love in a Goldfish Bowl

F Ratio: 1.85-1 Comedy \odot

Paramount (6018) 87 Minutes Rel. June '61

Youth must have its fling is the axiom upon which this offering is most obviously premised, and let it be said that all concerned bend every effort to put on a screen-fling that will shake, rattle and roll both theatre houses and viewers. It's the type of celluloidal fluff that will have teenagers shouting and stomping for more at their favorite drive-ins and hardtops. What effect it will have on adults will depend on his (or her) stamina for such juvenile goings on. There is an abundance of exploitation values, most notably the marquee-mighty names of topliners Tommy Sands and Fabian, the latter currently one of the hottest properties in Hollywood, plus Panavision and vivid Technicolor, lush settings, good musical score, and fine trouping by more established thespians as Sterling and Edward Andrews. The original screenplay by Jack Sher, who also directed, is properly fresh and light, with a distinct feeling for the youthful approach to life. Producers Martin Jurov and Richard Shepherd managed to keep a humorous touch throughout, nicely balancing the pros and cons in the eternal conflicts between parents and offspring. Added pluses are two tunes—the title song sung by Sands and "You're Only Young Once"—which should find their way to hit status.

Tommy Sands, Fabian, Jan Sterling, Toby Michaels, Edward Andrews, John McGiver, Majel Barrett.

The Guns of Navarone

F Ratio: 2.55-1 War Drama \odot

Columbia () 157 Minutes Rel. July '61 (pre-release only)

Described by producer Carl Foreman as "the greatest high adventure ever filmed," this outstanding production, magnificently filmed in CinemaScope and Technicolor mostly on actual locations in Greece, lives up to that description by being one of the most gripping, realistic and suspenseful pictures dealing with World War II. With three of the industry's top male stars, Gregory Peck, David Niven and Anthony Quinn, for tremendous boxoffice value, supported by James Darren, a favorite with the teenagers, and Gia Scala and Irene Papas, to contribute just the right amount of feminine appeal, this bids fair to be a blockbuster and is certain to be included in every "Best Ten" list of pictures released in 1961. Foreman wrote the screenplay, as well as produced, and director J. Lee Thompson handles the story, situations and actors superbly so that the audience's attention is held from the opening right through two and one-half hours' running time. The action highlights include one of the most terrific storm sequences ever filmed, followed by an almost suicidal cliff-scaling and a nail-biting climax which leads to a literally explosive fadeout. Quinn and Niven give portrayals worthy of Oscar consideration.

Gregory Peck, David Niven, Anthony Quinn, Stanley Baker, Gia Scala, James Darren, Irene Papas.

Three Blondes in His Life

A Ratio: 1.85-1 Murder-Mystery \odot

Cinema Associates 73 Minutes Rel. May '61

The fact that long-time television cowboy star Jock Mahoney is cast herein as an ace insurance investigator may mean something intriguing indeed to his legion of fans in the nation's living rooms; he provides as forceful a delineation as can be anticipated with a stereotyped script of the investigator sent from New York to Los Angeles to probe into the sudden disappearance of an insurance company staff man. Once on the Pacific Coast our hero is astounded somewhat to learn that the missing man (subsequently found dead in a lonely mountain cottage) has been involved with a blonde in every important case in recent months. So it is to the complicated task of re-investigating the claims for Mahoney in the process meeting a veritable parade of California pulchritude, among them the physically endowed Greta Thyssen, whose many accolades include "Miss Denmark of 1954." George Moscov's production and Leon Chooluck's direction aren't particularly inspired, although this latter facet is relieved by cast presence of some competent professional players, among them the familiar character actor Jesse White. This is best booked as supporting fare, or, if need be, in top position supported by strong companion entertainment.

Jock Mahoney, Greta Thyssen, Tony Dexter, Jesse White, Valerie Porter, Elaine Edwards.

Gidget Goes Hawaiian

F Ratio: 1.85-1 Comedy with Music \odot

Columbia (601) 102 Minutes Rel. July '61

Just two years ago, "Gidget," dealing with surfboarding teenagers, was aimed at the youthful moviegoers and became a boxoffice hit as well as making a star of Sandra Dee. Now Jerry Bresler's follow-up, which is backed by a tremendous campaign and supermarket tie-in, will have a similar appeal to the teenage public, mainly because James Darren and Michael Callan, whose youthful looks, singing and dancing will set the girls to sighing. The new "Gidget," newcomer Deborah Walley, is pert and plumpish but is just passable in the role of the precocious heroine. Much better is Vicki Trickett as a dark-haired young vixen. For mature fans, the lush Hawaiian beach backgrounds, photographed in Eastman Color, and the mild comedy antics of Carl Reiner and Jeff Donnell and Eddie Foy jr. and Peggy Cass, as two sets of parents on a holiday, will be more enjoyable than the juvenile plot, which was written by Ruth Brooks Flippen, based on the characters created by Frederick Kohner. In addition to the surfboarding and smooching, there are two songs, the title tune and "Wild About That Girl," neatly warbled by Darren which stands a good chance for jukebox fame. Directed by Paul Wendkos.

James Darren, Michael Callan, Deborah Walley, Carl Reiner, Peggy Cass, Eddie Foy jr., Vicki Trickett, Jeff Donnell.

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THE STORY: "The Ladies Man" (Para)

Graduating as valedictorian of his class, Jerry Lewis is disillusioned and embittered when he finds the coed he had planned to marry in the arms of another student. He decides to be a woman-hater. He travels to Hollywood in search of employment. There a fabulously rich widow, Helen Troubel, has turned her mansion into a home for aspiring career girls. Jerry takes a job as a houseboy. When he discovers the kind of place he is living and working in he tries to bolt, but the girls, who consider him cute but stupid, keep him on the job by pretending that he is needed by them individually. A series of misadventures follows. Finally one of the more serious inmates exposes the hoax, gets her friends back in line and everyone is happy.

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EXPLOITIPS:

Tout Jerry Lewis as Clown Prince of the Screen. Ask woman to write to the theatre about their ideal Ladies Man giving free tickets to the best essay. Play Horry Jones records for street ballyhoo.

CATCHLINES:

The Clown Prince of the Screen Returns in the Zaniest, Funniest Movie of His Career . . . Jerry Lewis as the Ladies Man in a Houseful of Beautiful Bobs.

THE STORY: "The Guns of Navarone" (Col)

In the Greek theatre of World War II, Gregory Peck is selected by the British Military Intelligence to lead a group of six men to the island fortress of Navarone, held by the Germans, and destroy two monstrous guns which threaten to annihilate an isolated Allied force. The six men, including Anthony Quinn, a Greek resistance fighter; David Niven, a genius with high explosives, and Anthony Quayle a veteran security officer, go through a storm which wrecks their boat at the foot of a cliff, which they scale to reach Navarone, where they are captured by the Germans. After a last-minute escape, Peck and Niven put dynamite charges on the guns, which are destroyed when they are fired at approaching Allied ships. Before the entire cliff seems to crumble, Peck and Niven leap into the sea and swim to safety.

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EXPLOITIPS:

The picture's tremendous star value is the top selling point. Stress the action for male patrons; Gregory Peck and David Niven, plus the romantic interest with Gia Scala and Irene Papas to intrigue the women fans and James Dorren, who is a favorite with the teenage set.

CATCHLINES:

A New Peak in Human Courage as Six Men Accomplish an Impossible Mission . . . Six Great Stars in the Most Incredible Adventure Ever Filmed . . . A Picture You Will Long Remember for Its Courage, Action and Dramatic Strength.

THE STORY: "Gidget Goes Hawaiian" (Col)

Gidget (Deborah Walley) isn't happy when her parents (Carl Reiner and Jeff Donnell) decide to go to Hawaii on a vacation because this means she will have to be separated from her surf-boarding boy friend, James Darren. After a quarrel with Darren, Gidget goes to Hawaii to forget and, on the plane, the family meets Vicki Trickett and her parents (Eddie Foy jr. and Peggy Cass) and all become friendly. Also aboard is Michael Callan, TV star, who is eyed by Vicki but who prefers Gidget. Thinking to straighten out matters Reiner sends to California for Darren, who arrives and becomes jealous of Callan, so plays up to Vicki. Matters are finally straightened after Gidget and her pals suspect the four parents of extra-marital mixups—but, of course, they find they are mistaken. Gidget and Darren then are reunited.

EXPLOITIPS:

In addition to Columbia's nationwide tieup with supermarkets, with its fabulous prizes, other exploitable angles include airline and travel agency displays for trips to Hawaii, drugstore displays of Coppertone sun-tan oil and displays in music shops of James Darren's records and albums.

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CATCHLINES:

Wow! What a Luau! When Gidget Goes for Those Sun-Tanned Surf Boys in the Paradise of the Pacific . . . Join Gidget in Hawaii With Singing James Darren and Dancing Michael Callan on Those Sunny Beaches.

THE STORY: "By Love Possessed" (UA)

Efrem Zimbalist, a law partner with Thomas Mitchell and Ja on Robards, is having an affair with Lana Turner, Robards' wife, because his own wife, Barbara Bel Geddes, regards their marriage as a business merger rather than a love affair. Zimbalist believes in adhering to the letter of the law and, when his son, George Hamilton, gets involved in a rape charge, he takes the case more as a lawyer than a father. Meanwhile, it is learned that Mitchell has been depositing funds from clients' trust funds to his own account in order to pay off investors in a defunct trolley line. Hamilton's coolness toward marrying Susan Kohner, wealthy ward of Mitchell, is another factor furthering the feud between father and son, especially when Miss Kohner commits suicide. But all of the events tend to bring the married couples closer together until their complete reconciliations are effected.

EXPLOITIPS:

The star-studded cast should be an attraction for those who are not familiar with the book. Bookstore tieups should be a first line of promotion because the novel was on the best-seller list for months. Stress the dramatic impacts and slant the advertising toward class audiences.

CATCHLINES:

Its Stark Realism Will Leave You Breathless . . . A Torrid Expose of Today's Social Standards . . . An Emotional Experience You Will Never Forget . . . He Respected the Law of the Law Books but Not the Laws of Society.

THE STORY: "Love in a Goldfish Bowl" (Para)

College students Tommy Sands and Toby Michaels decide to spend their vacation together at Tommy's beach house in Balboa. The fact that his mother (Jan Sterling) is in Hawaii and Toby's father (Edward Andrews) is tending to his senatorial chores in Denver, fazes the young couple not at all, and, aided by a little truth-bending, they evade school officials and set up purely platonic housekeeping at the beach abode. Here Toby meets and falls for Coast Guardsman Fabian, and a round of fun ensues until the parents catch wind of the goings on and arrive on the scene in time for a wild party the kids are throwing at the "beach pad." All sorts of accusations follow, but eventually the mother and father learn how wrong their assumptions are. Tommy and Toby are allowed to discover their true romantic feelings for each other and return to school where they immediately start planning another vacation trip—to a mountain shack owned by Sands' uncle in Wyoming.

EXPLOITIPS:

Tout headliners Tommy Sands and Fabian. Ask disc jockeys and music stores cooperation with film's songs. Hold high school contests, with free ducats going to girl who writes in 25 words or less why she prefers Sands as blond.

CATCHLINES:

The Wildest Swingingest, Jumpingest Round of Fun Ever Put on the Screen . . . Tommy Sands and Fabian in a Merry Melange of Song and Romance.

THE STORY: "Three Blondes in His Life" (Cinema Assoc.)

Insurance investigator Jock Mahoney is assigned by his New York office to investigate the disappearance of one of its staff investigators in Los Angeles. Mahoney examines all the cases which the missing man had adjusted in the past year, learns that in every case a blonde has been involved. He next proceeds to re-investigate each case. Meanwhile, the missing man's body is found in a lonely mountain cottage. Mahoney visits each blonde, discovering that the man had a love affair and received money from all of the women whose cases he adjusted. Mahoney, tracking down the killer, finds that the man was a partner to each crime which he conceived and staged.

EXPLOITIPS:

Play up the type casting switch for star Jock Mahoney, television's "Yancey Derringer." Greta Thyssen, Scandinavian beauty queen, first gained recognition as Miss Denmark of 1954. Tony Dexter's most memorable part was in the decade-ago production of "Valentino."

CATCHLINES:

Exciting New Action-Mystery! . . . Bold, Blazing Bombshell . . . Battling Beautiful Blondes!

Opinions on Current Productions

FEATURE REVIEWS

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Nikki, Wild Dog of the North F Ratio: Outdoor Adventure 1.85-1

Buena Vista 73 Minutes Rel. July '61

The Walt Disney name will be the big selling point for this live-action outdoor feature, entirely filmed in the Canadian wilds with an all-Canadian cast. Based on James Oliver Curwood's famous novel, "Nomads of the North" (filmed as a silent in 1920), which was avidly read by action-lovers in World War I days, the story of a trapper, his Malamute dog and the latter's friendship with a black bear cub is ideal family entertainment which will delight the youngsters. Magnificently photographed in Technicolor in the forests, mountains and lakes of the Canadian Rockies, with the cooperation of the Forestry Branch, the scenic vistas and shots of wild life make this a constant treat to the eye and might boost tourist travel to northern Canada. Produced by Winston Hibler, who wrote the screenplay with Ralph Wright, the film dwells on wild life and adventure with no time out for romance and the only chuckles stemming from the antics of the pup and the bear cub while they are held together by a leash. The Malamute pup and the tiny bear steal the show from the few human actors, the best of which is Jean Coutu, a ruggedly handsome French-Canadian radio actor. Directed by Jack Couffer and Dan Haldane. Narrated by Jacques Fauteaux.

Jean Coutu, Emil Genest, Uriel Luft, Robert Rivard, Nikki.

The Deadly Companions F Ratio: Western 1.85-1 Panavision

Pathe-America 90 Minutes Rel. _____

Inasmuch as it is the premiere offering of Pathe-America, the production, distribution and exhibition set-up headed by Budd Rogers and James S. Burkett, this well-above average western is deserving of extraordinary consideration by film appraisers and, most especially, product-starved theatremen. Suffice to say that the initialer augurs well for the future of the newcomer organization. A Carousel Productions picture, it incorporates all of the tried-and-true ingredients of the time-honored sagebrusher (with the exception of cattle and cavalry) and at the same time projects an unsteretyped story that should prove engrossing to ticket-buyers who desire more of drama and less of derring-do in their six-gun screenfare. The convincing delineation of such a yarn demanded superior performances which were unstintingly delivered by a sincere and enthusiastic cast under the exacting direction of Sam Peckinpah. The cast, incidentally, is not entirely wanting in marquee and merchandising might. Challenging the troupers for audience attention are the striking backgrounds and scenery (the feature was filmed in and around Old Tucson, Arizona) masterfully photographed in Panavision and Pathe Color.

Maureen O'Hara, Brian Keith, Steve Cochran, Chill Wills, Strother Martin, Will Wright, Jim O'Hara.

Stop Me Before I Kill! A Ratio: Suspense 1.85-1 Drama

Columbia (535) 105 Minutes Rel. May '61

This engrossing study in suspense, latest creative effort of Val Guest, one of the most successful European writer-directors in the international film field in the past two decades, (As witness "Yesterday's Enemy," "Expresso Bongo" and "Hell Is a City," among more recent undertakings), teams Ronald Lewis as an international racing driver; Diane Cilento, as his newly acquired wife; and Claude Dauphin, equally at home on a stateside or foreign film set, as an eminent psychiatrist, who becomes emotionally involved with Miss Cilento; and Francoise Rosay, Dauphin's mother, whose world revolves around her psychiatrist-son. Lewis, psychologically affected by an accident while on his honeymoon, acquires an impulse to strangle his wife while making love to her. It's Dauphin who triggers the drama's increasingly suspenseful action, the climax most dramatic, and, significantly, most unanticipated. He is suavely evil and Miss Cilento displays a warmth and tenderness as the distraught wife. Lewis, as the disturbed husband, and Miss Rosay, contribute effectively, too. Guest both produced and directed, working from a screenplay by himself and Ronald Scott Thorn, based on the latter's novel. The Falcon Film production was shot in the Megascope process.

Claude Dauphin, Diane Cilento, Ronald Lewis, Francoise Rosay, Bernard Braden, Katya Douglas.

Morgan the Pirate F Ratio: Drama 2.55-1

MGM (120) 97 Minutes Rel. July '61

Showmen will require no gift of clairvoyance to conclude that the forte of this color-splashed, action-laden, somewhat crude Italian import is swashbuckling. So what's wrong with swashbuckling? Since the days of Douglas Fairbanks the elder, it has been the principal ingredient of many profitable motion pictures. Herein it is projected with all stops opened wide. There are battles, duels, swinging from the yardarms and gore galore. Which adds up to the kind of rough-hewn entertainment that teenagers patronize—and sometimes ridicule—in drive-ins and their favorite hardtops. But, laugh or not, they buy tickets. The photoplay is still another of the spectacles that Joseph E. Levine has been importing for distribution by various companies. That in itself is tip-off to the type of picture it is and the lurid kind of merchandising it invites—penetrating exploitation that can be bolstered by reference to CinemaScope and Eastman Color, as well as the starring of hunk-o-muscle Steve Reeves, who was the title-roler in "Hercules," the import that launched Levine on his meteoric rise to fame and fortune. Andre De Toth directed.

Steve Reeves, Valerie La Grange, Armand Mestral, Angelo Zanolli, Lydia Alfonsi, Chelo Alonso.

King in Shadow A Ratio: Historical Drama 1.85-1

Exclusive Int'l. 78 Minutes Rel. June '61

Vivid historical events of the mid-18th Century are romantically brought to dramatic intensity in this German-made attraction, dubbed competently enough for the American market by producer Georg Richter. Freely adapted from the Robert Neumann novel, "The Queen's Favourite," it stars the rapidly climbing-to-international-fame Horst Buchholz as the mad young King Christian VII of Denmark; Elisabeth Flickenschildt, as his stepmother intent on placing her own son on his throne; Odile Versois, the English queen who moves into an adulterous relationship with court medico O. W. Fischer, the clandestine meetings leading to incurable madness for the king, exile for the queen, and death for the man of medicine, in that order. This is in handsome Eastman Color and has been accorded some impressive production trappings by the aforementioned Richter, working with director Harold Braun and a full complement of professionals. While the adults may be drawn by note of a historical drama—and this category seems increasingly rare, surprisingly enough—the teenagers should be alerted to starring presence of Buchholz. He's been cast in some top-grossing releases in the U. S., and has also been seen on Broadway.

Horst Buchholz, Odile Versois, O. W. Fischer, Gunther Hadirak, Fritz Tillman, Elisabeth Flickenschildt.

Hitler's Executioners F Ratio: Documentary 1.85-1

Vitalite Films 78 Minutes Rel. June '61

The tremendous and unexpected boxoffice success of Columbia's "Mein Kampf" in the U. S. undoubtedly prompted the showing of this similar documentary, originally compiled abroad by Continent-Film in 1958, where it was titled "The Nuremberg Trial." Joseph Harris and Sig Shore are now presenting it here as "The Executioners" but have recently added "Hitler's Executioners" to capitalize on current news headlines about Adolph Eichmann. Directed by Felix von Podmanitsky and edited by Joseph Heydecker and Joseph Lee, the major part of this deals with the Nuremberg trials and includes some Russian-made footage reputedly not seen in the U. S. before. In this respect, the short feature (78 minutes, in contrast to "Mein Kampf's 121 minutes) covers less of Hitler's rise to power and it could make a satisfactory supporting dualer for a top entertainment feature. The film opens with actual shots of Nuremberg trials and most of the footage is devoted to this, with its closeups of Goering, Hess, Von Papen, etc., being especially revealing. Little of Adolf Hitler is shown, except for a few scenes of him with his girl friend, Eva Braun, who is depicted frolicking in a bathing suit and, one, in the altogether. The English narration by Jay Wilke is clear and concise.

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THE STORY: "The Deadly Companions" (Pathe-America)

Brian Keith, Union Army veteran, joins Southerner renegades Steve Cochran and Chill Wills and through courage and dominance becomes their leader. He is embittered and bent on avenging himself on a Confederate soldier who had tried to scalp him during the war. The trio plans to rob a bank in a vulnerable outpost town. Another gang undertakes to beat them to it. In the ensuing battle Keith accidentally shoots and kills the son of Maureen O'Hara, a comparatively respectable dancehall girl. Against the advice of the townspeople, she heads for an Indian-infested desert so the boy can be buried beside his father. Keith insists on accompanying her for protection. Her hatred for him develops into respect, then love, which attains fruition when Keith discovers Wills is the man he has been seeking and foregoes his vengeance.

EXPLOITIPS:

Arrange for display of Union and Confederate memorabilia in lobby. Through advertising, request prospective patrons to donate such authentic items for the display, giving free ducats to most interesting contribution. Hang flags or colors of the North and South in outer lobby.

CATCHLINES:

He Sought Vengeance and Found Love . . . A Dramatic Story Filled With Romance and Adventure . . . His Lust for a Life Turned Him Into a Killer!

THE STORY: "Morgan the Pirate" (MGM)

Steve Reeves, a freeborn Englishman, is enslaved in Panama, Spanish colony. He is saved from death by Valerie La Grange, the governor's daughter, who takes a romantic interest in him. Escaping, he becomes a pirate and soon is the most ruthless and feared man on the Spanish Main. Aboard one of the ships he seizes is Valerie, who becomes his prisoner, giving rise to a slew of emotional and romantic developments. At the same time, Reeves is being used by the British who are warring with the Spaniards. At this point he is something of a hero. When peace is declared he finds himself in the middle and is condemned to death. He is pardoned, however, and winds up with recognition, an Admiralship in the British fleet, and the gal.

EXPLOITIPS:

Costume theatre employes in pirate garb. Give away dime store pirate headresses, masks and rubber daggers to young fry. Exploit CinemaScope and Eastman Color, and film's top-liner Steve Reeves. Run up a skull and crossbones flag atop the marquee.

CATCHLINES:

See the Star of "Hercules" in Another Dashing, Daring Role . . . The Most Ruthless Pirate Ever to Roam the Seas . . . Was He Hero or Devil?

THE STORY: "Hitler's Executioners" (Vitalite)

Opening with actual shots of the Nuremberg trials in Germany after World War II, during which Goering, Von Papen and Hess, among other Nazi leaders, were given the opportunity to defend themselves, the picture shows some flashbacks of the rise of the Third Reich under the leadership of the innocuous little Adolf Hitler. The German youth hailed Hitler as their savior and a mass hysteria against all non-Aryans began to develop. Destruction of cities in Poland and other parts of the Continent are followed by bombings of London, with England then striking back on the sea and in the air. Then the United States joins up and mass landings in France by combined Freedom Fighter Forces finally bring about an Allied victory. After Hitler and Eva Braun commit suicide, the other German leaders are brought to trial and the majority of them condemned to death.

EXPLOITIPS:

Blowups of actual photos of the Nuremberg Trials and views of the starving prisoners in the Nazi concentration camps should be displayed on theatre fronts. Splashed in red paint over this black-and-white display should be huge red swastikas. A huge cutout of a swastika should be placed atop the theatre marquee.

CATCHLINES:

All the Horror and Destruction of the Rise of the Third Reich . . . Now You Can See Actual Scenes of Hitler's Rise to Power and His Destruction of Europe.

THE STORY: "Nikki, Wild Dog of the North" (BV)

On a canoe trip through the Canadian Rockies, Jean Coutu a French trapper, and his Malemute pup and an adopted bear cub are capsized in rough water when the two animals get in a fight. Coutu gets to shore but the dog and the cub, tied together by a leash, land downstream and, in their search for food and shelter, get into many fights but eventually become friends even when the leash breaks. When winter arrives, the bear goes into hibernation and the dog learns to steal bait from trappers' lines until Emile Genest, a vicious trapper, captures him. When full-grown, Nikki is trained to become a fighting dog, to be used for sport at a trading post. It is there that Coutu recognizes his former pup who aids him in a fight with Genest and brings the latter to justice. Later, Nikki also is reunited with the now full-grown bear, but he realizes the latter is happier roaming the wilds.

EXPLOITIPS:

The Disney name is the chief selling angle, but stress that this is a live-action feature dealing with a handsome Malemute dog. For the mature fans, who read James Oliver Curwood's famous outdoor novels, arrange a bookstore tieup.

CATCHLINES:

A Land Untamed . . . A Dog Unmatched . . . An Adventure Unequaled . . . Based on James Oliver Curwood's Classic Adventure Tale About a French-Canadian Trapper and His Brave Dog.

THE STORY: "Stop Me Before I Kill" (Col)

While honeymooning, ace auto racer Ronald Lewis and his attractive French wife, Diane Cilento, are in an auto accident. Lewis recovers physically, but the accident affects him mentally; he finds himself attempting to strangle his wife while making love to her. Dr. Claude Dauphin, a brilliant psychiatrist vacationing at a French Riviera villa with his mother, Francoise Rosay, goes to work on Lewis. Assisted by drugs, auto-suggestion and his own persuasive personality, Dauphin persuades Lewis he has finally murdered his wife. Lewis flees to a friend on the Riviera and there discovers Dauphin and Diane together.

EXPLOITIPS:

Screen the suspense drama for psychiatrists and psychologists in your area and get their reactions for press, radio/TV coverage and comment. Set up safety posters, using film stills and have these displayed at heavily trafficked points—industrial plants, schools, et al.

CATCHLINES:

A New Technique in Suspense! . . . The Cold Hands of Fear Clutch at Your Throat . . . The Harrowing Dread Haunts You Day and Night . . . The Urge to Murder the One You Love Becomes a Madness!

THE STORY: "King in Shadow (Exclusive)

O. W. Fischer, brain specialist, reaches Copenhagen, to give his opinion on the mental condition of King Christian (Horst Buchholz). The king had been a degenerate and spiritually weak child; since ascending the Danish throne, his stepmother, Queen Juliane (Elisabeth Flickenschildt), has endeavored to pronounce him incapable of reigning so as to put her own son in his place. When Fischer meets him, the king is 19, a lonely, characterless man. Because of Fischer's brutal nature, his English wife, Odile Versois, had left him soon after their marriage. Fischer's verdict—the king is in the best of health and only excess sensitivity disturbs his spiritual well-being and causes his mental depression—shocks the court. Fischer's psychological treatment improves the king's condition. A new happy era begins. Fischer emerges as the country's most powerful man. Fischer's enemies persuade Buchholz to arrest Fischer; having given the order, Buchholz breaks down with incurable madness. Fischer is sentenced to death.

EXPLOITIPS:

This contains a truly international cast—Odile Versois of France, O. W. Fischer of Germany, and Horst Buchholz, once of Germany, and, more recently, costarred with Leslie Caron in the as-yet unreleased Warner Bros. "Fanny."

CATCHLINES:

Pulse-Pounding as a Sword Flash . . . Breathtaking as Whispers in the Dark.

RATES: 20¢ per word, minimum \$2.00, cash with copy. Four consecutive insertions for price of three. CLOSING DATE: Monday noon preceding publication date. Send copy and answers to Box Numbers to BOXOFFICE, 825 Van Brunt Blvd., Kansas City 24, Mo.

CLEARING HOUSE

HELP WANTED

S S S HIGH EARNINGS: Exclusive territory available salesman interested selling cooperative advertising in conjunction with theatre outdoor frame service. Theatre contacts beneficial but not essential. Opportunity knocks so answer. Write or wire, Romar Vide Company, Chetek, Wisconsin.

Wanted: Experienced theatre manager for an Art House operation. Reply Box-office, 9305.

Wanted Immediately: Theatre Manager. Give four references and complete background, first letter. Address Box 907, Mission, Kansas.

Experienced Projectionist: Single, sober. Permanent job. Write or call O. L. Smith, Marlow, Oklahoma.

General Manager: Four theatres, central Illinois. Experience necessary in advertising and buying films. Submit complete background in application. Boxoffice 9310.

POSITIONS WANTED

Projectionist: 11 years experience, needs steady work. Hubert Singleton, 240 South 13th East, Springville, Utah.

Projectionist: 17 years sound and repair. Prefer southeast but will go anywhere. Sober, reliable, family man. References furnished. Boxoffice, 9302.

HOUSEMANAGER or experienced assistant that knows theatre operation for Eastern Virginia and North Carolina. Prefer young man in twenties or thirties. Air-mail previous experience, salary, draft status and marital details. All replies will be kept confidential. Write Boxoffice 9307.

PROJECTIONIST for medium size operation that knows booth equipment. Located in eastern North Carolina. Air-mail qualifications, salary, draft and marital status and references. Write Boxoffice 9308.

BUSINESS STIMULATORS

Bingo, more action! \$4.50M cards. Other games available, on, off screen. Novelty Games Co., 106 Rogers Ave., Brooklyn, N. Y.

Build attendance with real Hawaiian orchids. Few cents each. Write Flowers of Hawaii, 670 S. Lafayette Place, Los Angeles 5, Calif.

Bingo Cards. Die cut 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO. \$4.50 per M. Premium Products, 346 West 44th St., New York 36 N. Y.

Midget Bibles. \$50/thousand. 1x1 1/2", 224 pages. Samples, prices 10c. Johnson-Smith, D-951, Detroit 7.

Pack Your Drive-In: \$1 brings ad-mats and complete campaign. Proven. Mack Enterprises, Centralia, Illinois.

Bumper Strips 9c each per M. Large 4"x18"—2 colors. Beautiful Day-Glo and they stick! Fast 5 day service. Specify colors. Send copy and check. Avon Signs, Avon, Conn.

Balloons—Imprinted for openings, anniversaries, special pictures, kid matinee. Samples. Southern Balloons, Box 246, Atlanta 1, Ga.

BUSINESS OPPORTUNITIES

BIGGER POPCORN PROFITS with all new Tender-Vender, now re-designed to even finer operations and results. Nothing to corrode, rust or peel. Warms, tenderizes and dispenses crisp, hot, delicious popcorn. Shipped assembled; easy to move; capacities right for any location. Write for facts. TENDER-VENDER POPCORN SERVICE CO., Popcorn Building, Nashville, Tennessee.

For Rent or Sale: 24 fully equipped Brunswick lanes, well established operating business, choicest location . . . and . . . 50'x120' steel & concrete theatre in Mission, B. C. "LaSalle," 945 Granville Street, Vancouver, B. C.

Large wholesale and retail Electronic Corporation located in Detroit, expanding business. Boxoffice, 9297.

GENERAL EQUIPMENT—USED

Two Ballantyne model 6 sound heads. Used very little in screening room. Cost \$630, sell \$250. 2040 Grand River Avenue, Detroit, Michigan.

Enclosed electric rewinds, complete, ready to use, \$35. Ger-Bar, Inc., 442 N. Illinois St., Indianapolis, Indiana.

Aluminum reels, \$1.25 each; Film cabinets, \$1.25 section; Griswold film splicers, \$12.50; Electric changeovers w/switches, \$30 pair; Hand rewinds, \$5 set; Simplex 16" upper and lower magazines, \$10 pair. Ger-Bar, Inc., 442 N. Illinois St., Indianapolis, Indiana.

Peerless and Strong low intensity arc lamps complete w/reflectors, \$50 pair; Low intensity rectifiers, \$50 pair. Ger-Bar, Inc., 442 N. Illinois Street, Indianapolis, Indiana.

50,000 C.F.M. Blower, 7 1/2 H.P. 4 Speed Motor, 340 seats, upholstered back and seats, \$3.50 each. C. W. Duncan, Wetumka, Oklahoma, Redskin Theatre.

EQUIPMENT WANTED

Wanted: Used booth equipment. Will dismantle. Write Charlie Whittenburg, Jewel Theatre, Poplar Bluff, Missouri.

GENERAL EQUIPMENT—NEW

SAVE WITH MASONITE MARQUEE LETTERS, fit Wagner, Adler, Bevelite. Black or red. 4", 40c; 8", 60c; 10", 75c; 12", \$1.00; 14", \$1.50; 16", \$1.75; 17", \$2.00; 24", \$3.00 (10% discount 100 letters or over \$60 list). S.O.S., 602 W. 52nd, New York 19.

DRIVE-IN THEATRE EQUIPMENT

DRIVE-IN EQUIPMENT, Time Payments. Rebuilt E-7 Projectors, Heavy Pedestals, RCA Soundheads, Lenses, Enarcs, Generator, new 200W Amplification, all for \$2,995. S.O.S., 602 W. 52nd, New York, 19

Screen Tower: All steel tubing constructed screen tower built to withstand high wind pressure. Ready to show, completion date guaranteed. Finest tower to be had at moderate prices. Before you build or rebuild write or phone 339, M. E. Renfrow, Drilling and Construction Co., Rockport Road, RR No. 2, Central City, Ky.

EQUIPMENT REPAIR SERVICE

Reflectors Broken? Repair permanently. Guaranteed! Gatorhide, \$2.95 Postpaid. P. O. Box 71, Joplin, Missouri.

SOUND-PROJECTION SERVICE MANUAL

EXHIBITORS, PROJECTIONISTS & REPAIRMEN: You need this Loose-Leaf Maintenance Manual on servicing all makes of sound and projection equipment. The only maintenance text book now available on projection and sound. Additional service sheets every month for a year. Trouble-shooting charts, wiring diagrams, schematics, simplified repairing data and a gold mine of other helpful data, all for only \$7.50, with a binder. (Data on 16, 35 and 70mm equipment.) Written by practical engineer. Cash or P.O. Order. No CODs. Order Now! Wesley Trout, Engineer, Box 575, Enid, Oklahoma.

THEATRE TICKETS

Prompt Service. Special printed roll tickets. 100,000, \$37.95; 10,000, \$12.75; 2,000, \$5.95. Each change in admission price, including change in color, \$4.25 extra. Double numbering extra. F.O.B. Kansas City, Mo. Cash with order. Kansas City Ticket Co., Dept. 11, 109 W. 18th Street, Kansas City 8, Mo.

MISCELLANEOUS

Intermission Slides for coming attractions, merchant ads etc. Whitley, Box 11292, Fort Worth, Texas.

THEATRES FOR SALE

West Coast theatres for sale. Write for list. Theatre Exchange Company, 260 Kearny Street, San Francisco 6, California.

For Sale: Two, 500-seat, modern theatres in joining counties, fully equipped and air-conditioned. Will sell for 1/3 of my investment. J. K. Jameson, Bald Knob, Arkansas.

For Sale: Modern 350-car drive-in theatre, 12,000 population, growing college town, county seat, plus 4,000 college students. Located in blue grass section, 3 miles north Richmond, Kentucky, U. S. 25, Lexington Road. Dissolving partnership. \$100,000 investment. Steel CinemaScope screen tower, modern, beautiful concession building, RCA equipment. Theatre built on part of 16 acres. Opportunity for qualified and financially sound theatreman. Write Joseph J. Bellante, P.O. Box 658, Richmond, Kentucky.

Theatre For Sale: North Central Minnesota, county seat, resort area, 600 seats, newly redecorated, large drawing territory. Excellent family opportunity. Boxoffice 9298.

Modern Theatre Building—including 2 small store rooms, fully equipped, stereophonic sound, 550 upholstered seats, nice concession stand, town of 5,000 in northern Indiana. Total rental per month, \$272. Can be bought at a bargain to settle estate. Midwest Business Brokers, 1123 South Clinton Street, Fort Wayne, Indiana.

For Sale—Ritz Theatre, Ft. Worth, Texas. Modern 550-seat conventional theatre. Reason for selling, chain operated, too distant from office for efficient operation. Current weekly gross \$600. Price, \$35,000, including equipment, real estate. Reply to Boxoffice, 9303.

Four Hundred-seat theatre in Colorado mountain city. RCA equipped with CinemaScope including real estate. Boxoffice, 9304.

For Sale: 250 car drive-in and 400 seat house theatre. Business good. No competition. Jesse Pratt, Atwood, Kansas.

353 car drive-in, population 7,500. No other within 75 miles. Excellent equipment-CinemaScope. Always a money maker. CASH ONLY, \$29,000. Owner has other interests. Jet Drive-In, Truth or Consequences, New Mexico.

For Sale: Nice 150 car drive-in theatre, trade territory of 15,000. Very reasonable. Pay out in 3 years. Si Barton, Prague, Oklahoma. LO 7-2859.

For Sale: Successful theatre in small town, DeGraff, Ohio. Sale includes good brick building, good Simplex equipment, 210 seats. Price right, \$6,000. Part can be financed. Theatre has lots good will is the hub of community. John Hare, Realtor, Bellefontaine, Ohio.

Portland, Oregon, neighborhood theatre. One of the newest and finest in town. Only \$8,000 down. Theatre Exchange Company, 5724 S.E. Monroe, Portland 22, Oregon.

THEATRES WANTED

Wanted: To buy or lease drive-in theatres, 500-car capacity or larger. Boxoffice 9298.

Wanted to Lease: Southern or mid-western drive-in with possible option to buy. Year-round operation. Boxoffice, 9280.

THEATRES FOR LEASE

Modern, 750 seats, central location, low rent, equipment optional. Available now. Write Marion Echols, 201 Lenox Avenue, Norfolk, Virginia.

THEATRES FOR SALE OR LEASE

York Theatre, Athol, Mass., 1200 seats, national release, excellent condition. To settle estate. Write Abe Garbose, 8 Parker St., Gardner, Mass.

THEATRE SEATING

Good used late model chairs available, rebuilt chairs. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Parts for all makes of chairs. Sewed covers made to your size, also leatherette 25"x25", 55c ea.; 27"x27", 65c ea. Chicago Used Chair Mart, 829 South State Street, Chicago. Phone WE 9-4519.

Chairs rebuilt in your theatre, re-spacing, sewed covers. Arthur Judge, 2100 E. Newton Avenue, Milwaukee, Wisconsin.

SEAT RENOVATING: Neat, fast reasonable, anywhere. Sewed combination seat covers. Service Seating Co., 1525 West Edsel Ford, Detroit 8, Michigan. Tyler 8-9481, Texas 4-2738.

SENSATIONAL SEATING SAVINGS! American, Heywood, Ideal chairs from \$8.45. Send for Chair Bulletin. S.O.S., 602 W. 52nd, New York 19.

For Sale: 500 Irvin seats, sprung edge. \$2.00 each. Wayzata Theatre, Wayzata, Minnesota

3,169 International, Bodiform, Plywood chairs. Lone Star Seating, Box 1734, Dallas.

INTERMISSION TAPES

WEEKLY TAPE SERVICE: Intermission tapes that sparkle . . . guaranteed to sell . . . customized . . . free sample. Commercial Sound Service, P. O. Box 5, Sulphur Springs, Texas.

POPCORN MACHINES

Popcorn machines, all makes. Complete new popping units, \$185.00 ex. Replacement kettles, all machines. 120 So. Halsted, Chicago, Ill.

**Want Ads Work Fast!
Get Results at Once!
BOXOFFICE**

Handy Subscription Order Form

BOXOFFICE:
825 Van Brunt Blvd.,
Kansas City 24, Mo.

Please enter my subscription to
BOXOFFICE, 52 issues per year
(13 of which contain **The MODERN**
THEATRE Section).

- \$3.00 FOR 1 YEAR
 \$5.00 FOR 2 YEARS
 \$7.00 FOR 3 YEARS
 Remittance Enclosed
 Send Invoice

THEATRE

STREET

TOWN **STATE**

NAME

POSITION



This Salesman
STARTS OUT
with his

**FOOT IN THE
DOOR!**

All advertising is *effective* in getting your message before the public... **BUT**...when it comes to *selling* your attractions...*most effectively*...*most economically*...your "*Best Buy*" is the salesman who has an "*edge*"...like a **CAPTIVE AUDIENCE**...that can't escape his hard-hitting message!...

That's your National Screen
TRAILER ...

your Big Screen Salesman, who *starts out* with his **FOOT IN THE DOOR!**

He doesn't *share* his sales message with the "*news of the day*"...or the week's "*best bargains!*" He doesn't have to *fight* for attention in a jungle of *competitive* sales arguments!

He sells to a 100% movie-going audience...at a cost of just a few admissions...and at just a fraction of the cost of any other less effective advertising medium!

That's why

TRAILERS



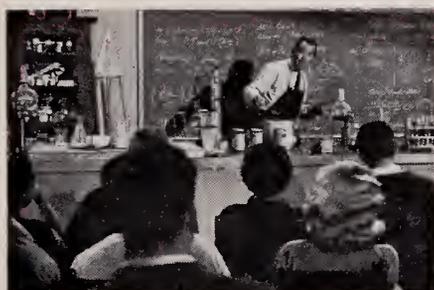
are your "*Best Buy*" in Advertising

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

BOY OFFICE

The Pulse of the Motion Picture Industry

Blanchardville, Wisc.
P.O. Box 1
Thomas J. Watson

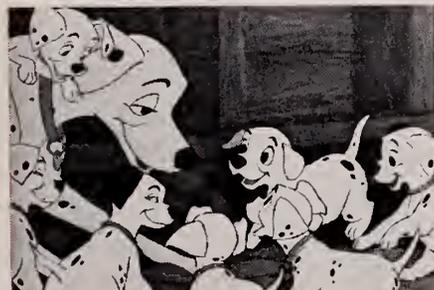


The Absent-Minded Professor BV

TOP HITS OF THE SPRING QUARTER

March Through May
Page 10

272%



One Hundred and One Dalmatians BV

269%



The Alamo UA

246%

Exhibitors' Campaign

'Two Rode Together'

Columbia

—See Showmandiser Section

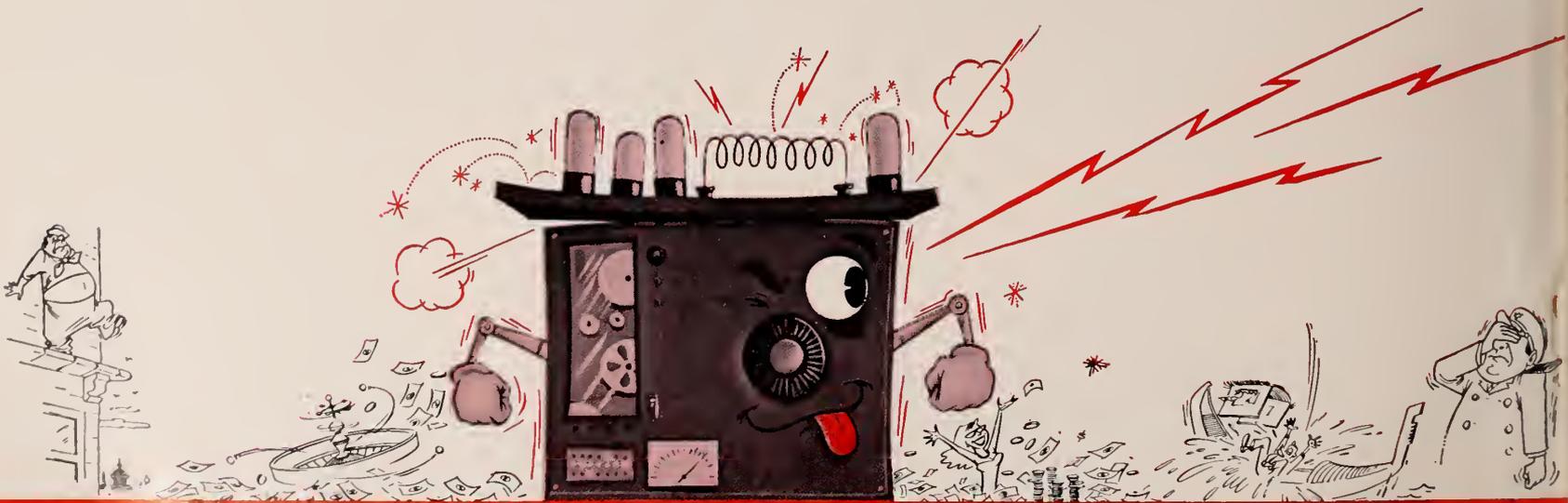
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NORTH CENTRAL EDITION

Fits either sex...
and makes nothing
but laughter!

The HONEYMOON MAN

FUNNIEST COMEDY IDEA IN



STARRING

STEVE

AND
CO-STARRING

BRIGID

JIM

PAULA

MCQUEEN · BAZLEN · HUTTON · PRENTISS and

In CinemaScope And **METROCOLOR**

Metro·Goldwyn·Mayer presents
An Avon Production

CHINE
YEARS!



DEAN
JAGGER
"Admiral Fitch"

Based on the Play "THE GOLDEN FLEECING" by LORENZO SEMPLE, Jr.

WITH JACK WESTON · JACK MULLANEY ·

Screen Play by
GEORGE WELLS ·

Directed by
RICHARD THORPE ·

Produced by
LAWRENCE WEINGARTEN

From the producer who made
"DON'T GO NEAR THE WATER"

CONTACT YOUR M·G·M BRANCH NOW!

UNIQUE DOUBLE TV NETWORK CAMPAIGN heads 20th's Two Billion Impressions for

Snow White and the **T**hree **S**tooges

introducing the
U.S. World Olympic Skating Champion

Carol Heiss

as Snow White

Unprecedented saturation for one full month on 7 prime time shows over ABC and NBC (370 stations combined)...reaching 51,000,000 different unduplicated homes...or 79% of the total population!

IN ADDITION—All these to cast a spell at your boxoffice!

**Enchanting 4-color
Comic Strip Ad!**

in all Puck Comic Weekly Newspapers!

**Spellbinding! 5 Free
TV Publicity Shorts!**

available for 3 Stooges and other Local Shows!

Bewitching Soundtrack Album!

backed by hefty Columbia Records Campaign!

**Entrancing Song
Promotion!**

"A Place Called Happiness" on 3 singles—
Anita Bryant (Carleton), Dorothy Collins
(Gold Eagle), The Bluebells (20th-Fox)!

**Glamorous Star Tours
Around Country!**

Carol Heiss & The 3 Stooges
Now Under Way!

**Special Local TV Ad Spots
Featuring Stooges!**

in addition to the regular, opulent spots!



**Nobody
Sells Like
20th!**

THE NATIONAL FILM WEEKLY

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 Toronto: 2675 Bayview Ave. Willowdale, Ont. W. Gladish.

Vancouver: 411 Lyric Theatre Bldg. 751 Granville St., Jack Droy.

Winnipeg: 300 New Hargraves Bldg., Kenneth Beach.

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JUNE 19, 1961
 Vol. 79 No. 9

OPERATION LEGISLATION

THAT HARDY perennial, taxes, has become an increasingly difficult problem year by year, and 1961 has been no exception, only that new tax legislation has been harder to fend. While many other businesses are affected by state and municipal governments seeking increased revenues with which to meet their increasing operation-costs, the motion picture industry seems to be a more constant target for many new proposals. It is, therefore, included in tax measures that have no sound reason being extended to any part of this industry. Nevertheless, it is up to the industry to prove that it should be "included out."

That was accomplished in a number of the state legislatures during the current sessions, in which those of 47 states met. Of this total, about 20 have adjourned, and the rest are expected to wind up their sessions shortly. Tax measures were not the only legislation aimed at the industry; many bills advocating censorship, classification or combinations of both were introduced. And, doubtless, the efforts to put such legislation through will continue, especially if the trend in motion picture production so much complained of is not diminished.

One of the outstanding exhibitor victories in combatting unfair and discriminatory tax legislation is a so-called Use Tax bill in the Missouri legislature which sought to impose a "use" tax on the rental of films, records or any type of sound or picture transcriptions. Such a bill was passed, but an amendment thereto, won by a hard fight on the part of Missouri exhibitors, exempted this industry from such a tax, which it was estimated would have cost theatremen in this state about \$150,000 annually. On top of that there was a "stinger" in that the tax, with interest and accrued penalties would have been retroactive to August 29, 1959.

Defeat of this measure is but another proof of the worth of an organized and united exhibitor effort in the common interest. Here, two exhibitor organizations—the United Theatre Owners of the Heart of America in Kansas City, representing the western half of the state, and the Missouri-Illinois Theatre Owners in St. Louis, representing the eastern half—combined forces and their members worked hard in contacting their representatives in the legislature. The victory, not only was one for the Missouri exhibitors, it is regarded as being of national importance, for had the bill passed as originally written, it, doubtless, would have had a bearing on similar legislation being enacted in other states at the next sessions of their legislatures.

There are other good examples of a similar nature which have been reported in BOXOFFICE'S

news columns. And we hope to be able to add more such good reports by the time the 27 legislatures still in session adjourn.

The temper of the times makes it implicit for exhibitors in every state and in every big city to be well prepared for future tax and other legislative fights, that they hold their strength where they have it and that they build it up where it is lacking or non-existent. Indeed, in unity there is strength—and it is needed especially in the legislative halls.

★ ★

Food for Thought

Noteworthy is the comment made by Robert Benjamin, chairman of the board of United Artists, at that company's annual stockholder's meeting held last Tuesday with reference to "The Alamo." He said that the picture's initial roadshow results were "not as exciting by a large measure as we had hoped, but served a purpose. When it went into regular release it was a tremendous success, here and abroad." And it is significant that Mr. Benjamin predicted that the picture will gross \$16,000,000 in distribution.

"The Alamo" has, indeed, been an extraordinary success in its continuous-run policy at regular or slightly advanced admission prices. It is, in fact, one of the three top hits in the last quarter period, as reported in this issue. That it can earn \$16,000,000 in film rentals at scales well below those of roadshow runs, gives one food for thought.

How much more patronage and how much more money could big attractions draw, if they were marketed right from the start on a mass-audience basis?

How much more quickly would the industry regain and hold its mass appeal, at the same time reviving the moviegoing habit, if this were done?

Would this promote the volume in dollar take as well as volume in attendance and eliminate the losses on so-called "in-between" pictures?

There are other questions, to be sure, and thinking them through and trying to answer them would, we feel, be fruitful—if something is done to give substance to the answers.

Grosses for single attractions that run high into the millions are fine to have. But it's a pretty risky business—for this or any other—that has to depend on one or two "articles" to produce its profit, to cover its losses on all else it has to sell.

Ben Shlyen

THE BOLD BEST



GREAT CAST!
GREAT BOOK!
GREAT SCREEN
ENTERTAINMENT!

By Love Possessed

COLOR

MIRISCH PICTURES, INC. in Association with
SEVEN ARTS PRODUCTIONS, INC. Presents



LANA TURNER



EFREM ZIMBALIST, Jr.



JASON ROBARDS, Jr.



GEORGE HAMILTON



SUSAN KOHNER



BARBARA BEL GEDDES

LANA TURNER EFREM ZIMBALIST, JR. JASON ROBARDS, JR. By Love

Produced by WALTER MIRISCH Screenplay by JOHN DENNIS Music ELMER BERNSTEIN COLOR BY DELUXE Directed by JOHN STURGES

**SELLER
THAT SENT
A FEVER
THROUGH
AMERICA
NOW
FIRES THE
SCREEN!**

AND IT'S BACKED BY
A GIANT PRE-SELLING AD
CAMPAIGN IN THE NATION'S
LEADING MAGAZINES!



True Romance
True Experience
True Love

P-L-U-S
Pictorial Review
in key city newspapers
coast-to-coast!

THRU
UA

Possessed co-starring **GEORGE HAMILTON** **SUSAN KOHNER** **THOMAS MITCHELL** also starring **BARBARA BEL GEDDES**
as 'CLARISSA'

"TOP BOX-OFFICE CAST! TOLD ON SWEEPING DRAMATIC CANVAS!" —FILM DAILY

Stockholders Are Told

United Artists Divisions In Black; Earnings Rise

NEW YORK—All divisions of United Artists are in the black and the net earnings are continuing to grow, stockholders were told at their fifth annual meeting at the Astor Theatre here on Tuesday (13). The report on the activities of the company, which now is in its eleventh year under the present management, was made by Robert S. Benjamin, chairman of the board, and Arthur Krim, president. The UA divisions are Lopert Films, UA Records, ZIV-UA and United Artists Associated.

The worldwide gross income of the company for the first quarter of 1961 amounted to \$26,965,000, compared with \$23,188,000 for the same period in 1960, Benjamin said. First quarter net earnings totaled \$879,000, after providing \$820,000 for income taxes, against net earnings of \$788,000 for the previous year's comparable period. Income for the first 23 weeks of this year amounted to \$36,675,000, a boost of \$5,077,000 over the first 23 weeks of last year.

Expressing extreme optimism for the future, Krim said the reason for his optimism was the company's inventory which, he said, was the greatest in its history. He listed the pictures scheduled for release during the balance of 1961 as "By Love Possessed," "The Naked Edge," "Goodbye Again," "The Young Doctors," "Town Without Pity," "Paris Blues," "Something Wild" and "Birdman of Alcatraz," plus two roadshow pictures, "West Side Story" and "Judgment at Nuremberg."

Krim said ten other films had been completed or were in production for release in the first half of 1962, while six were scheduled to start work shortly for release in



Arthur Krim



Robert Benjamin

the second half of next year. He said seven pictures were being prepared for shooting early in 1962 for release in the first half of 1963.

Pictures which Krim said would contribute to an improved theatrical gross during the first half of this year were "The Facts of Life," "Exodus," "The Alamo," "The Misfits," "The Hoodlum Priest," "The Young Savages," "The Last Time I Saw Archie," and the combination of "The Apartment" and "Elmer Gantry."

In answer to a stockholder's question, Benjamin said that United Artists had \$2,000,000 invested in "The Alamo" and not \$12,000,000 as had been reported. He said the roadshow engagements of the picture had been moderate in their revenue-producing, but that since it had gone into general release it had been doing exceptionally well. He predicted that the picture would gross \$16,000,000.

The directors of the company were re-elected unanimously by a vote of 1,413,737 shares. The independent public accountants, Peat, Marwick, Mitchell & Co., were re-elected for the eighth year.

The re-elected directors were Robert S. Benjamin, Seward I. Benjamin, Robert F. Blumofe, Robert W. Dowling, Joseph Ende, Leon Goldberg, Herbert L. Golden, William J. Heineman, Arthur B. Krim, Seymour M. Peyser, Arnold M. Picker and Max E. Youngstein.

All officers were re-elected by the board, plus the election of one new officer. He was Vincent S. Giovinco who was named assistant controller who, since 1958, had been assistant to the controller. Previously, he was senior staff accountant with Peat, Marwick, Mitchell & Co. on the UA audit.

The shareholders meeting was a peaceful one, with very few questions from the floor and practically no opposition to policy matters.

Films on TWA Flights To Begin Next Month

NEW YORK—Regular showings of new pictures on the domestic flights of Trans-World Airlines will start in July and on the international routes in August, according to David Flexer, president of Inflight Motion Pictures, Inc.

Flexer spent the last ten days in Europe conferring with executives of airlines on the extension of his film service in planes on other systems and air routes.

New Clauses Added In UA Contracts

NEW YORK—United Artists has made some revisions in its standard exhibition contract forms. The sales staff has been instructed by James R. Velde, vice-president in charge of domestic sales, to alert all exhibitors to the changes.

The following provisions will be contained in the revised contract:

- United Artists will have the right to audit an exhibitor's books.

- Special payments will be made to the distributor in the event an exhibitor pulls a picture before the end of a contracted engagement.

- Exhibitors must sign and have countersigned all boxoffice statements.

- The term "gross receipts" is defined.

Commenting on some of the new provisions to Boxoffice, Velde said that gross receipts meant the amount of money put down by the patrons to see a picture. If the use of an in-car heater in a drive-in was included in the admission price, or any other service, the full amount must be considered part of the gross receipts. That is, on a \$1 admission, the exhibitor could not withhold 25 cents for the use of the heater and regard 75 cents as the admission price. If there is a separate charge for a heater or other concession, that would not be considered an amount to be shared with the distributor.

The right to audit books, Velde said, was inserted as a means to protect the company from under-reporting of gross receipts.

In the event an exhibitor should pull a picture on a Thursday under a deal whereby the picture was to run through Saturday, a higher percentage will be demanded to compensate for the unplayed time.

The new contract forms will be put into use in all UA branches in the near future, Velde said.

Leonard Davis Succeeds Glett As NTA Head

HOLLYWOOD—Charles L. Glett has resigned as president of National Telefilm Associates and stockholder Leonard Davis was elected to succeed him.

Glett, who was elected to the top post on May 20, after exit of Oliver Unger in February, gave no reason for his bow-out. It will be recalled that Davis earlier this year led a dissident stockholders' fight against the management of National Theatres and Television, and, along with stockholder Philip Handsman, got elected to NT&T board in a proxy battle.

Several months ago, Davis attacked NTA management at an annual stockholders meeting. He now becomes board chairman of the organization as well as president.

NTA has had four presidents in the last six months. When Ely Landau resigned, he was replaced by Oliver Unger, who was succeeded by Glett. Davis, an insurance executive, moved in when Glett moved out. At the weekend he had made no announcement of plans for the company.

Hanging fire at the moment is the sale of NTA's television station in Newark and its radio station, WNTA, deals to which Davis is said to be opposed. An education group had sought to purchase WNTA-TV at a reported price of \$5,750,000.

Arnold Picker in Post Dropped by Heineman

New York—Arthur B. Krim, president of United Artists, on Friday (16) announced the appointment of Arnold M. Picker as executive vice-president. In his new capacity, Picker will supervise and direct domestic as well as foreign distribution and the overall operations of the company.

James R. Velde, vice-president and sales manager for the United States and Canada, will continue in his present capacity.

William J. Heineman will give up his post as head of the UA domestic distribution department on July 7, but will continue as vice-president, a member of the board and a principal stockholder. It was reported that he also will continue to be active in the new company, but his new duties were not defined. Top company executives, including Krim and Max Youngstein, declined to comment further on the development except to say the company would draw on Heineman's vast experience in the business.

Dodge 'Proper' Control Of Pay TV Charged

LITTLE ROCK—Arkansas exhibitors in a supplementary brief filed with the state Public Service Commission charged Midwest Video Corp. with trying to dodge "proper" federal control over its proposed pay TV operations here.

The Independent Theatre Owners of Arkansas, United Theatres Corp., and Rowley United Theatres contend in several court decisions that television has been held interstate in scope and subject to federal regulation. The exhibitors' brief challenges the PSC's jurisdiction in the Telemeter pay TV case, stating it is up to the Federal Communications Commission to determine.

Relative to Midwest's planned operation, the exhibitors said the intention is to tape out-of-state stage shows, Hollywood films and sports events from various parts of the nation and show them over the Little Rock facilities to subscribers in their homes, making this an interstate operation rather than intrastate, they claim. It also was charged that Midwest was trying to avoid FCC jurisdiction out of fear of "proper regulation and control."

Midwest's petition to the PSC to require Southwestern Bell Telephone to provide the needed facilities for its pay TV operation was scheduled to have its hearing here Monday (19).

Green Sheet Lists 3 of 21 Films in 'Family' Class

NEW YORK—Three of 21 pictures reviewed in The Green Sheet by the Film Estimate Board of National Organizations were classed for family audiences and three others were placed in the strictly adult category in its June issue. Seven were listed as suitable for adults, mature young people and young people, while eight were rated for adults and mature young people.

Selected for family patronage were Walt Disney's "The Parent Trap," American-International's "Master of the World" and 20th Century-Fox's "The Silent Call."

The three in the adult bracket were all from Columbia; namely, "Angel Baby," "Homicidal" and "Mad Dog Coll."

In the adult-mature young people-young people rating were Columbia's "Gidget Goes Hawaiian," Universal's "Trouble in the Sky" and "Shadow of the Cat," Paramount's "Pleasure of His Company," United Artists' "The Gambler Wore a Gun" and 20th-Fox's "The Big Show" and "Ferry to Hong Kong."

Rated for adults and mature young people were Columbia's "Five Golden Hours," "Mein Kampf" and "Warrior Empress," Universal's "The Last Sunset," Warner Bros.' "Parrish," United Artists' "Snake Woman," 20th-Fox's "Return to Peyton Place" and Kingsley - International's "League of Gentlemen."

Excelsior Gets 'Sinbad'

NEW YORK—Excelsior Pictures Corp. has acquired the reissue rights to "Son of Sinbad," originally released by RKO in 1955, according to Walter Bibo, president. Bibo acquired the rights from Arrow Film Corp., now the sole owners of the theatrical rights. Re-release will be in July.

ACE to Produce Shorts To Boost Film Industry

Committee to Start Work On COMPO Business Plan

NEW YORK—The "showmanship crusade" plan which was presented to the executive committee of the Council of Motion Picture Organizations last month has been placed in the hands of a subcommittee of the advertising and publicity directors committee of the Motion Picture Ass'n of America for immediate action.

Robert Ferguson of Columbia Pictures, who originally formulated the idea and presented it at a meeting of managers of Famous Players Canadian Corp., was named chairman of the subcommittee by Martin Davis, chairman of the MPAA committee. Also on the subcommittee will be Phil Gerard of Universal, Fred Goldberg of United Artists and Emery Austin of Metro-Goldwyn-Mayer.

Under the plan, specific films will be given cooperative promotion and merchandising attention. The COMPO executives allotted \$10,000 to get the project started. The subcommittee will meet during the next two weeks to perfect the plan and then submit it to COMPO and the MPAA for approval.

Friedman Named Assistant To Davis at Paramount

NEW YORK—Joseph Friedman, who has been exploitation manager for Paramount Pictures for the last three years, has been appointed executive assistant to Martin Davis, Paramount's director of advertising, publicity and exploitation.



Joseph Friedman

Davis described Friedman's appointment as "another major step towards a more intensive co-ordination of Paramount's marketing and merchandising activities." Friedman will assist in all phases of the company's promotion program.

Prior to joining Paramount in 1958, Friedman was associated with Warner Bros. for 12 years in various executive capacities.

Movie Digest to Resume Publishing in September

NEW YORK—Movie Digest, which was to have been distributed to patrons by subscribing theatres, is being refinanced and is expected to start regular distribution in September.

Only one issue was published, but it brought orders from 84 circuits for 816 theatres, according to Frank Ware, editor. This amounted to 1,535,000 copies, he said.

NEW YORK—A series of short subjects designed to acquaint the public with the industry and its activities will be produced and financed by the American Congress of Exhibitors and sold to showmen on the same terms as they now buy shorts. The first subject will cover the pay television situation and what it will mean to the public if it should become a reality. Plans were completed at a meeting of the ACE committee in New York Thursday (15).

Phil Harling, chairman of the joint committee against pay TV, reported that a new grass-roots campaign was being prepared in each exchange area so that the message could be carried to the people and to the Congress.

The ACE producer-distributor-exhibitors relations committee reported that it had conferred on trade practices with top executives of Allied Artists, Buena Vista, MGM, Paramount, United Artists and Warner Bros. In July, meetings will be held with Columbia, 20th Century-Fox and Universal, following which an overall report will be made on the results.

No Decision Yet Reached On Fox-MPAA Status

NEW YORK—Although there has been no official statement by the Motion Picture Ass'n of America, it was learned that Spyros P. Skouras, 20th Century-Fox president, had conferred with Eric Johnston in regard to the company's return to membership in the MPPA. Whether there will be any conditions under which 20th-Fox will return could not be determined at press time. The resignation became effective June 9, one year after the notification of withdrawal, as per the rule.

Skouras told BOXOFFICE that he and the MPAA were "still taking" on the matter of the company's return to the association, but no definite decision had been reached.

Robert Goldstein Will Head Fox European Production

NEW YORK—Robert Goldstein, who has been in charge of creative production at the 20th Century-Fox studios, will return to London as head of 20th Century-Fox European production activities and, for the time being, Peter Levathes will head the coast studio, it was reported following a meeting of the company's executive committee Wednesday (14).

Spyros P. Skouras, 20th Century-Fox president, when asked for a statement, said it was Goldstein's wish that he be relieved of his studio post and was returning to England by choice.

Levathes is temporarily in charge of the studio, but whether he will retain the post permanently will be decided at a meeting of the board of directors in New York on June 28. Skouras would not say who an alternate may be.

21 SPRING RELEASES ARE HITS; 78.1% DO AVERAGE OR BETTER

'Absent-Minded Professor,'
'101 Dalmations,' 'The
Alamo' Head List

Study of the boxoffice grosses on pictures this spring quarter (March, April, May) shows an uptrend of interest in the family-type film. The two top scores for the quarter are for two of Walt Disney's productions—"The Absent-Minded Professor," grossing 272 per cent of average, and "One Hundred and One Dalmations," grossing 269 per cent. The third high-scoring film is a historical drama—John Wayne's production of "The Alamo," with a rating of 246 per cent. The grosses are higher for the spring quarter as the top three have a combined average of 262 compared to an average of 254 for the top three of the winter quarter.

Five of the 21 top hits listed grossed 200 per cent or more and 12 grossed 150 per cent or more, a strong showing. And, while family fare was noticeably out in front, there was plenty of variety to provide wide-range appeal.

As BOXOFFICE-BAROMETER reports cover only pictures in general release, the two remaining roadshow attractions still operating on a hard-ticket basis, "Exodus" and "Spartacus," are not included.

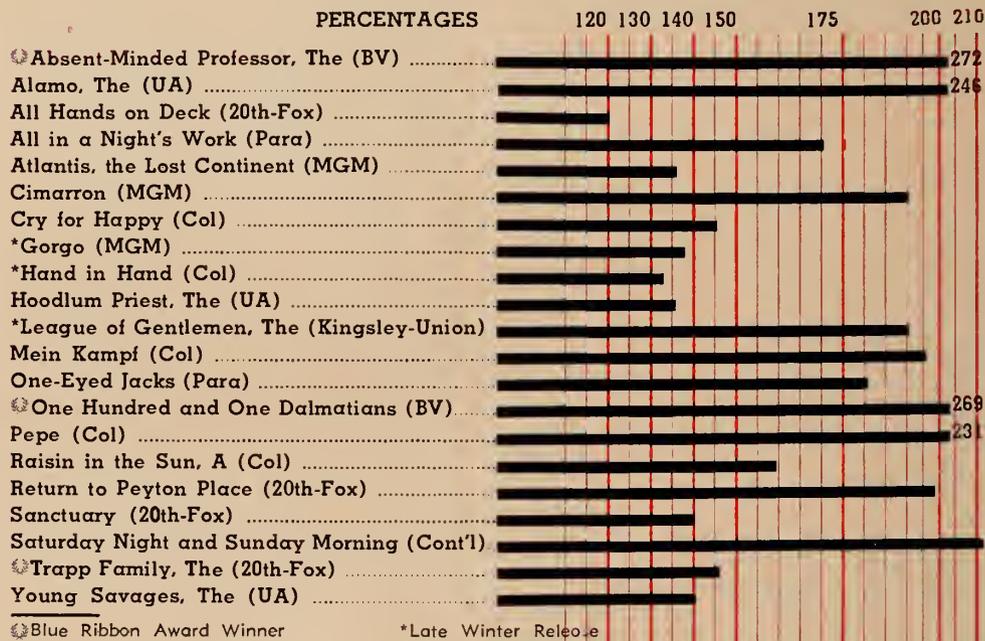
Of the 32 releases for the quarter which had sufficient playings to be listed with percentages, 18 were top hits. In addition, there were three holdovers from the winter quarter which did not have sufficient playings for that period that proved to be hits when enough runs had been recorded.

In analyzing the record for the full three quarters of the 1960-1961 season, it is noted that, of the 135 films listed, 69 are top hits and 108 did average business or better.

Company credits show Columbia had the most top hits for the spring quarter, with five. Next in line, with four, was 20th-Fox,

Top Hits for Spring Quarter

(March through May)



while MGM and United Artists had three each. Both Paramount and Buena Vista had two and there was one each for Kingsley-Union and Continental.

Releases, with percentages available, for the nine-month period, September through May, follow by company. Those released during the spring quarter (March, April, May) are indicated by the symbol (*).

(Average Is 100)

ALLIED ARTISTS:	
Coltiki, the Immortal Monster	94
Hell to Eternity	184
Herod the Great	98

Heroes Die Young	95
Look in Any Window	101
*Operation Eichmann	107
Plunderers, The	98
Tormented	86
Unfaithful, The	102

AMERICAN INTERNATIONAL:

Black Sunday	163
Goliath and the Dragon	138
Journey to the Lost City	113
*Konga	102
Portrait of a Sinner	106

COLUMBIA:

All the Young Men	163
As the Sea Rages	96
Carthage in Flames	118
*Cry for Happy	145
Enemy General, The	102
Fost and Sexy	101
Hand in Hand	133
Hell Is a City	114
I Aim at the Stars	97
I'm All Right, Jack	195
Let No Man Write My Epitaph	135
*Mein Kampf	195
Passport to China	100
*Pepe	231
Please Turn Over	165
*Raisin in the Sun, A	159
Song Without End	149
Surprise Package	121
Sword of Sherwood Forest	95
3 Worlds of Gulliver, The	127
Wackiest Ship in the Army, The	191

METRO-GOLDWYN-MAYER:

Angel Wore Red, The	88
*Atlantis, the Lost Continent	136
Butterfield 8	238
*Cimarron	190
Go Naked in the World	118
Gorgo	140
Key Witness	92
*Secret Partner, The	92
Subterraneans, The	120

Comparative First Run Reports for 12-Year Period

Covering First Nine Months of Season, September 1—May 31

Year	No. of Releases	No. of Hits	Percentage of Hits	Films Doing Avg. or Better	% Doing Avg. or Better	% Top 3 Hits Spring Quar.
1961	135	70	51.8	108	80.0	262.0
1960	95	45	47.3	77	81.0	297.1
1959	114	49	43.0	89	78.0	235.0
1958	129	45	34.9	92	71.0	253.1
1957	119	47	39.4	80	67.2	259.1
1956	112	38	33.0	78	69.6	216.2
1955	113	50	45.1	90	79.9	245.1
1954	145	43	29.6	98	67.5	242.0
1953	142	35	24.0	66	46.4	248.2
1952	159	30	18.8	73	45.9	235.0
1951	157	23	14.6	101	64.3	147.0
1950	148	25	16.8	71	47.9	171.1

*Two Loves	117
Village of the Damned	147
Where the Boys Are	178
Where the Hot Wind Blows	107

PARAMOUNT:

*All in a Night's Work	171
Blueprint for Robbery	100
Boy Who Stole a Million, A	98
Breath of Scandal, A	101
CinderFella	137
Foxhole in Cairo	89
G. I. Blues	214
*One-Eyed Jacks	180
Savage Innocents, The	199
Under Ten Flags	109
World of Suzie Wong, The	253

20th CENTURY-FOX:

*All Hands on Deck	120
*Big Show, The	111
Can-Con	235
Captain's Table, The	123
Circle of Deception	108
Desert Attack	101
Desire in the Dust	100
Esther and the King	126
*Ferry to Hong Kong	89
*Fiercest Heart, The	102
Flaming Star	139
Freckles	97
Goddess of Love	96
High Time	139
Legions of the Nile	90
Let's Make Love	148
Little Shepherd of Kingdom Come	101
Morrioge-Go-Round	131
Millionaire, The	128
North to Alaska	188
*Return to Peyton Place	198
*Sanctuary	140
Secret of the Purple Reef, The	89
September Storm	128
*Sniper's Ridge	100
Squad Car	96
Tess of the Storm Country	94
*Troop Family, The	146
Walk Tall	100
Wizard of Baghdad	102

UNITED ARTISTS:

*Alamo, The	246
Facts of Life, The	180
Five Guns to Tombstone	100
*Gambler Wore a Gun, The	98
*Hoodlum Priest, The	136
Inherit the Wind	145
Magnificent Seven, The	146
Misfits, The	230
Night Fighters, The	95
Studs Lonigan	111
Walking Target	100
*Young Savages, The	140

UNIVERSAL:

Between Time and Eternity	109
Gross Is Greener, The	180
Great Impostor, The	159
Midnight Lace	176
*Secret Ways, The	104
Seven Ways From Sundown	96

WARNER BROS:

Crowded Sky, The	122
Dork of the Top of the Stairs, The	139
Fever in the Blood, A	100
Girl of the Night	131
Gold of the Seven Soints	96
*Portrait of a Mobster	97
*Sins of Rochel Cade, The	95
Sundowners, The	153
Sunrise of Compobello	124
*White Warrior, The	112

MISCELLANEOUS:

*Absent-Minded Professor, The (BV)	272
Angry Silence, The (Valiant)	118
Entertainer, The (Cont'l)	147
*Hippodrome (Cont'l)	117
Jungle Cot (BV)	139
Last Rebel, The (Sterling-World)	103
Last Woman on Earth (Filmgroup)	95
League of Gentlemen, The (Kingsley-Union)	190
Moke Mine Mink (Cont'l)	162
Monia (Voliant)	103
Mirror Has Two Faces, The (Cont'l)	114
Never on Sunday (Lopert)	219
*One Hundred and One Dalmations (BV)	269
*Saturday Night and Sunday Morning (Cont'l)	210
Swiss Family Robinson (BV)	265
Sword and the Dragon (Voliant)	153
Ten Who Dored (BV)	116
Tunes of Glory (Lopert)	189

Fox Adds \$250,000 to Million Budget To Plug 'Voyage' Via TV Networks

RKO Theatres' Summer Drive Honors Mandel

NEW YORK—The RKO Theatres President's Drive, dedicated to Harry Mandel, started Wednesday (14) and will extend through the summer to September 13. As the first drive in the circuit's 75-year history to honor its president, the drive is headed by Matty Polon, vice-president of RKO Theatres, who will coordinate the efforts of all segments of the company. Assisting Polon will be Tom Crehan, assistant to Mandel, and Fred Herkowitz, national advertising director.



Harry Mandel

The purpose of the drive is to promote new merchandising ideas for extra revenue to the theatres, and every one of the 2,250 RKO employes is enlisted in the sales push. This includes theatre staffs, from the manager through the assistants, cashiers, projectionists, stagehands, ushers, usherettes, doormen, matrons, porters and attendants at the refreshment stands, as well as the home office personnel in New York City and Wilkes Barre, Pa.

As a reward for their efforts and ideas for improvement of service to the public, prizes totaling \$7,500 will be awarded, with every employe eligible to win. The prizes will include trips to Hollywood, Las Vegas, Mexico, Bermuda and Nassau, in addition to cash.

Columbia Has 12,000 Dates For Division Drive

NEW YORK—Columbia Pictures' "Salute to the Division Managers Sales Drive" has already set more than 12,000 feature dates, in addition to cartoons and short subjects, for the week of June 9-15, setting an all-time company sales record, according to Rube Jackter, vice-president and general manager.

This highlight week of the three-month drive has been designated as "Columbia Week," with the Columbia sales force striving to provide every motion picture theatre in the U. S. and Canada with a Columbia program.

The 11 divisions of the sales drive are in honor of the following division heads: Harry Weiner, Buffalo and Philadelphia; Harry Rogovin, Albany, Boston and New Haven; Sam Galanty, Cincinnati, Cleveland, Pittsburgh and Washington; Carl Shalit, Detroit, Indianapolis, Milwaukee and St. Louis; Ben Marcus, Des Moines, Kansas City and Minneapolis; Bob Ingram, Atlanta, Jacksonville, Charlotte and New Orleans; Jack Judd, Dallas, Memphis and Oklahoma City; Jack Tillman, San Francisco and Seattle; Norman Jackter, Denver, Los Angeles and Salt Lake City; Harvey Harnick, Canada; Nat Cohn, New York City, and Milt Zimmerman, Chicago.

PHILADELPHIA — Twentieth Century-Fox, which already had allocated a \$1,000,000 budget for the advertising and promotion campaign for Irwin Allen's "Voyage to the Bottom of the Sea," has added another \$250,000 for a national television buy, for which prime time on one of the three major networks will be used to plug "Voyage," starting June 26, shortly before the picture's national release in July, according to Allen.

Allen, producer-director, as well as co-writer of "Voyage," told some 200 exhibitors from the Philadelphia, Pittsburgh and Washington, D. C., territories, gathered at the Warwick Hotel Monday (12), that he was starting on a tour of ten other key cities to show the picture.

GIVEN 'SHOWMANSHIP KIT'

"We hope that these regional exhibitor forums will let you in on how this picture should be sold," Allen told the gathering. Exhibitors present were each given a "showmanship kit" containing the "Voyage" pressbook, special Sunday supplement comic strip ads, copies of the ad campaign, a copy of the Pyramid paperback book, the Dell comic book, the Frankie Avalon Chancellor recording of the title tune, and other selling features.

Allen, who was introduced to the exhibitors present by Sam Diamond, 20th Century-Fox branch manager in Philadelphia, in turn introduced various representatives of the merchandising firms handling these features as well as a representative of Voit Rubber Co., which makes skin-diving equipment and will tie in with the underwater locale of the picture.

Allen stressed that "Voyage" will appeal to all five segments of the family audience, the kids and the teenage boys, who are science-fiction fans; the teenage girls, who "go for" Frankie Avalon and his many recordings, the last six of which have sold 1,000,000 copies each; the mature men, who crave adventure in their film fare, and the mature women, for whom Walter Pidgeon and Joan Fontaine are popular favorites of long standing. Allen mentioned that Robert Sterling became a TV favorite as the star of the "Topper" weekly series, Michael Ansara is a current TV draw in "Broken Arrow" and Barbara Eden is one of the stars of TV's "How to Marry a Millionaire." Allen also stressed that the U.S. had 27,000,000 readers of science-fiction magazines and the amateur skin-divers number 8,000,000—all part of the picture's potential audience.

OTHERS ON THE DAIS

Also on the dais with Allen and Diamond were N. C. Rosen, 20th-Fox branch manager in Pittsburgh; Robert L. Conn, 20th-Fox divisional sales executive, and Lige Brien.

Allen continued his tour, meeting exhibitors in Boston Tuesday (13), Charlotte (14), Atlanta (15) and New Orleans (16). He will do the same high-powered selling job on "Voyage" in Dallas Monday (19) and then in Chicago, Toronto, Detroit, St. Louis, Kansas City, San Francisco and Los Angeles later in June.

United Film Consolidates With M.P. Advertising Co.

KANSAS CITY—United Film Service, Inc. of Kansas City, Mo., and Motion Picture Advertising Service Co., of New Orleans, La., both leaders in the theatre screen advertising industry have merged, it has been announced by Carl J. Mabry, president of MPA, and W. Hardy Hendren, president of United.

The merged operations will be conducted under the name of Motion Picture Advertising Service Co., Inc. with Mabry as president and Hendren chairman of the board. Direction of all field sales representatives handling sales at the local level will be headed by Mabry from the New Orleans office, while Hendren will direct activities of the national sales representatives and head theatre relations from the Kansas City office. Jack Hillyer, formerly United vice-president in charge of national sales is retiring. W. D. Zieger, former United vice-president, will continue in his capacity as a national sales representative and as Kansas City metropolitan sales manager for MPA.

In announcing the merger, Hendren said, "The two companies have cooperated closely for the past 31 years. With the merger, we can take better advantage of the renaissance in theatre attendance. We believe that unified direction and control of sales at the local and national levels will result in better service to our customers and more supplemental income for our theatre partners."

Before the two companies merged, United served the northern and western section of the country and MPA covered the south and east. The merged company will serve advertisers and theatres throughout the entire continental United States.

National sales offices will be maintained in Chicago, Detroit, New Orleans, New



W. Hardy Hendren



Carl Mabry

York and Kansas City. The new firm will retain its production facilities in New Orleans and Kansas City.

The Kansas City production unit will operate as a subsidiary under the name United Film Productions with W. J. Scrogin, former production vice-president of United Films, as its head. The firm will produce TV commercials, documentary, sales training films and slide films in addition to production of theatre screen advertising films.

Another subsidiary, Intermission Films, Inc., which was organized by United and MPA jointly in 1960, will continue to operate under the new company. It will be run by vice-president of the new company E. S. "Ned" Washburn, who was formerly a vice-president at United. He will direct all sales effort in the west from the Kansas City office, while sales in the east will be directed by Joseph J. Lee, vice-president, from the Cincinnati office.

Judy Garland Will Star In UPA Cartoon Feature

NEW YORK—Judy Garland, who recently starred in Stanley Kramer's "Judgment at Nuremberg," has been signed by UPA to portray the lead in "Gay Purr-ee," a feature-length animated cartoon, already in production in California, according to Henry G. Saperstein, UPA president.

Harold Arlen and Yip Harburg, composers of "The Wizard of Oz" score, will write a complete original score for the film with six songs for Miss Garland. Hermione Gingold has been set for a feature role in "Gay Purr-ee."

Roger Corman Makes Deal For Overseas Sales

LOS ANGELES — Filmgroup president Roger Corman announced completion of a deal with International Film Distributors, New York, for overseas distribution of his company's product.

Corman, whose independent organization has 12 completed films available for foreign sale, is now completing his production schedule for the remainder of 1961 and next year. He has four slated for Filmgroup and IFD release, as well as deals for three each with Edward Small and American International Pictures.

Bases USC Seminar Talk On BOXOFFICE Editorial

HOLLYWOOD—Producer Robert L. Lippert used a Boxoffice editorial to reflect his opinions on television and motion picture censorship when he spoke at a University of Southern California seminar on June 12. He quoted liberally from an editorial in the issue of May 22 wherein he defended motion pictures' constitutional freedom of expression.

The 20th Century-Fox producer made reference to the editorial as a "brilliant appraisal of the industry's constitutional rights to tell a story in the manner we think best and to select whatever theme we choose consistent with these rights."

Said Lippert: "As Boxoffice puts it, 'while the motion picture has, from time to time, been declared entitled to the same constitutional rights of freedom of speech and press, this has not been ruled beyond the whisper of a doubt, as should be the case, and as one day it will be. But, pending arrival of that time, the motion picture industry can be torn apart in fending its attackers and fighting for its rights. The dawning of the new day needs to be hastened.'"

Earlier, Lippert stressed the need for classification of films if the industry is to continue to avert the restrictions of censorship "and follow its enlightened policy of making pictures for adults rather than for children, so that we may recapture the 'lost' audience that has swung its patronage to foreign films."

Lippert said that filmmakers in Italy, France, Japan and England were increasingly capturing more and more of the world market because of their "realistic approach to life and its problems."

"They speak the language of the people," he declared, "while some of our Hollywood contemporaries are still trying to interest audiences in the boy-meets-girl formula stories. It's a little late for such nonsense and other Pollyanna-ish cliches. Let's move with courage and boldness while there is still time."

'Nazi Terror' New Title For Zenith German Film

NEW YORK—Zenith International will rerelease its German-language picture, "The Devil Strikes at Night," in an English-dubbed version under the new title of "Nazi Terror at Night."

The picture, which was originally shown at the 72nd Street Theatre in 1959 for a ten-week run under its original title, opened at the Embassy Theatre in Times Square Wednesday (14) under the new title. It was directed by Robert Siodmak and features Claus Holm.

Film Representations Handles Israeli Film

NEW YORK—Film Representations, Inc., has concluded a distribution deal with Baruch Diener for the release of the latter's Israeli-made feature, "They Were Ten," in October, according to Sanford W. Weiner, president of the releasing firm.

Film Representations is now setting up 29 key city engagements in U. S. art houses in October. Diener left for Mexico City to conclude distribution arrangements for Mexico and Latin America and later will go to London, where "They Were Ten" will open late in June.

WB Jubilee of Films Gets Record News Coverage

HOLLYWOOD—Figures at the wrap-up on Warner Bros.' two-day Jubilee of Films revealed that the event received what is believed to be the most comprehensive national and international news coverage in Hollywood's history.

Two hundred and thirty newsmen from the 50 states and worldwide correspondents filed stories through the studio's telegraphic and wire facilities at various hotels where they were housed. More than 5,300 individual film negatives were exposed by a corps of 35 photographers assigned by WB, in addition to the 11,000 stills which the company provided for key scenes from Warner photoplays. A total of 95 interviews were taped with sound, and 72 radio interviews were conducted on the lot. Seventeen members of the Warner laboratory staff worked alternate 14-hour shifts to expedite servicing of deadline art, and designated grips, electricians and prop men stood by to assist in special requests.

To Show New Pay TV In San Francisco

SAN FRANCISCO — Home Entertainment System, a new concept in pay television, will have its first public demonstration in the grand ballroom of the Jack Tar Hotel here on June 20, according to Martin N. Leeds, president of HES.

The 45-minute demonstration, all in color, will be conducted by Leeds, who will use program trailers and portions of a motion picture and a baseball game. A half-hour question and answer period will follow. A demonstration was given April 5 by National Television Associates at the Glen Glenn Recording Co. in Los Angeles for the trade press and drew enthusiastic response for its cost breakthrough and efficiency. Story appeared in *Boxoffice* April 17, page 11.

The system uses a "blank" channel on the home TV set, although no alterations are needed. The home control unit is plugged into a walljack and allows the subscriber to select any of three programs being transmitted simultaneously over HES. Program selections are recorded electronically on a card in a meter installed outside the house, thus eliminating coin deposits and in-the-house collectors.

Developed by electronics engineer H. W. Sargent jr., who is a vice-president of HES, the system consists of low-cost studio control centers, coaxial cable network and home control units.

Republic Income Up 27% For Six Months Period

LOS ANGELES — Several technical achievements in its operating division were attributed by president-board chairman Victor M. Carter to Republic Corp.'s boost in profits for the first half of the fiscal 1961.

For the period ended April 29, a 27% hike was shown over the corresponding period last year, according to Carter. The new figure raised to \$1,275,010, or 54 cents per share, against \$1,003,077, or 40 cents per share in 1960. Both periods were based on 2,004,190 shares of common stock outstanding, and after payment of \$200,000 in preferred dividends.

Total revenues for the first period of 1961 were \$14,216,265 as compared to \$14,016,422 for the first half of '60, according to Carter's report.

Plastic components used in astronaut Alan B. Shepard's radio equipment in his recent space flight, developed by Consolidated Molded Products, a Republic subsidiary, was among technical achievements listed.

Correct Street Address For Young Film Advisors

FLINT, MICH.—The correct street address of the Young Film Advisors Ass'n of America in Flint is 4240 Bristolwood Drive instead of 4240 Bristol Ave., according to Eddie Gould, president. The group, which was organized here to direct the interest of young people to "good, sound dramatic" pictures of good taste, and to get behind the promotion of such productions, already numbers 1,000 members. A previous article about the organization appeared in *Boxoffice* June 5.

Gould, Woodfin Express Confidence In Skouras After Fox Studio Visit

Pirate Authority to Tour For 'Morgan the Pirate'

NEW YORK—Robert Page, considered one of the foremost authorities on pirates in general and Sir Henry Morgan in par-



Treasure hunter Bob Page displays the only reproduction extant of the famous Emerald Cross. The original crucifix is on display at the Wreck Museum in Hamilton, Bermuda. Seen in the foreground are facsimiles of gold ingots and artifacts, the originals of which also are at the Wreck Museum. The cross and the gold, representing a value of some \$175,000, are considered the greatest treasure finds in the western hemisphere.

ticular, has been commissioned by Embassy Pictures to make a 17-city promotion tour on behalf of the regional openings of Joseph E. Levine's "Morgan the Pirate."

Page, who is a pirate treasure hunter in his own right, will start his one-month tour Monday (19) in Los Angeles and will then continue on to San Francisco, Seattle, Portland, Salt Lake City, Denver, St. Louis, Dallas-Fort Worth, Houston, Cincinnati, Philadelphia, Cleveland, Detroit, Chicago, Boston and New York, completing his trek on July 14.

In each city, Page will participate in a full program of press, radio and television interviews and will address social and civic organizations, schools and cultural societies and take part in department store and theatre lobby promotions.

To Pick 'Pioneer of Year' At Meeting of June 28

NEW YORK—The nominating committee of the Motion Picture Pioneers will make a report on its choice for the "Pioneer of the Year" at a meeting of the Pioneers' board of directors on June 28 in the board room of the Motion Picture Ass'n of America.

The nominating committee consists of Ned Depinet, chairman; William J. German and George F. Dembow. S. H. Fabian, president, called the meeting.

HOLLYWOOD—Following a week of close study at 20th-Fox studios, board members Milton Gould, chairman of the company's operations' committee, and Eugene Woodfin of Carl M. Loeb, Rhoades and Co., expressed confidence in president Spyros P. Skouras' ability to alleviate present deficit problems and stated that they would so report to the June 28 board meeting in New York.

As spokesman for himself and Gould, Woodfin declared that they were allowed full coverage of the studio during their study and talked freely with everyone and anyone on the Westwood lot. Confidential meetings also were held with a number of people, according to Woodfin, who added that they received the full cooperation of everyone in their work.

Woodfin denounced some stockholders and others who have criticized the operation of 20th-Fox, albeit he reported that there will be adjustments made involving "people who are not productive" and indicated a general tightening for more efficient operation. It was understood from Woodfin's statements, however, that there would be no exodus from the lot, and he put an end to rumors that he or Gould would alternate at the studio, saying only that they had been working with Skouras at his invitation as consultants. He added that since Skouras will be spending nine months a year at the studio, if he wishes he may call on them at any time.

Just how long it will take to wipe out the deficit at 20th-Fox, Woodfin did not say, but declared that "if work, money, intelligence and time will do what we hope to accomplish, we know Skouras will do it."

All 11 directors will be invited by president Skouras to a four-day sales convention at the studio, starting July 24, according to a current report.

Meanwhile, producer Jerry Wald has received the green light from Skouras on eight pictures, following a conference participated in by top executives. The properties include "Adventures of a Young Man," which Martin Ritt will direct; "Mr. Hobbs Takes a Vacation," James Stewart starrer helmed by Henry Koster; "Ulysses," directed by Jack Cardiff; also "The Enemy Within," "Let It Come Down," "Of Human Bondage," "The Lost Girl," and "Celebration." Total budget for the pictures reportedly will be in the area of \$25,000,000.

Filmack Trailers Promote Summer Kiddie Shows

CHICAGO—Kiddie show trailers outsell all other special promotion trailers by a ratio of four to one, according to the results of a survey, recently completed by the theatre division of the Filmack Corp. "And that ratio is sure to increase now that summer vacation has started and kids have more time to attend movies," stated Irving Mack.

A full page is devoted to Kid Shows Promotions in the June-July issues of *INSPIRATION*, Filmack's house organ. Included are school's out shows, cartoon carnivals, vacation movies, merchant-sponsored kid shows, laugh shows, Disney-rama, junior admissions and birthday clubs.

Hollywood Report

By IVAN SPEAR

Six Major Projects Added To Mirisch Schedule

The ambitious, jet-paced Mirisch Co. maintains its production speed with the addition of six new major projects to its film-making agenda within the last four weeks, all to be made for United Artists release.

Latest announcement from the independent company concerns a co-production arrangement with Crown-Greene-Enright Productions to film "The Idyll" in London this summer. Dan Enright and Alfred H. Crown will produce with David Greene set to direct from a script based on Shelley Smith's novelette.

Next slated to go before the cameras on the Mirisch slate is a remake of the Warner Bros. picture "Kid Galahad," for which the independent organization bought the film rights from Warners. Elvis Presley will star in the old fight film as his second feature for Mirisch, following completion of "Pioneer, Go Home!," which is blueprinted to roll next month. David Weisbart will produce "Kid" and "Pioneer."

As first of three coproductions with Yul Brynner's Alciona Productions, Mirisch plans "The Mound Builders" to star Brynner in the Elliott Arnold screenplay. Producer-director Gottfried Reinhardt's "The Hiding Place," "The Naked Truth" and "Garden of Cucumbers" are the remaining three vehicles projected by Mirisch.

Billy Wilder's "One, Two, Three" and William Wyler's "Infamous" are currently shooting, and completed for release are "By Love Possessed," "Town Without Pity" and "West Side Story."

Robert Lippert to Revamp Comedy Into a Musical

A switch from comedy into a musical has been made by Robert L. Lippert, who has assumed the responsibility for tuning-up "Double Trouble," the 20th-Fox film completed last November starring comics Tommy Noonan and Peter Marshall.

Lippert, who reportedly was given \$150,000 by the studio to revamp the unreleased film, has changed the title of the picture to "Swingin' Along," and will add scenes and performers to the feature produced by Jack Leewood. To date, the Ray Charles Singers and vocalist Bobby Vee have joined the cast, and it's understood that other singers will be added.

'Rich Boy' Rights to Lumet; Three Other Story Buys

Story buys were of interest in the week past, with both major companies and independent filmmakers announcing purchase of vehicles for future production.

Rights to F. Scott Fitzgerald's "The Rich Boy" were acquired by Sidney Lumet for a reported \$50,000 plus a percentage of the picture's net. Continental Distributing Co. will finance and distribute the film which Lumet will produce and direct in New York

this summer starring Gloria Vanderbilt and Richard Burton in the screenplay by Walter Bernstein.

Walt Disney has bought "The Incredible Journey," novel by Sheila Burnford, also at a reported \$50,000 price . . . Robert Edmond Alter's tome, "Swamp Sister," has been acquired for filming by Sidney Biddell and writer Fred Frank, who will script and package the novel independently . . . Stanley Frazen has purchased screen rights to "The Long Ride," a novelette by James McKinney which appeared in Cosmopolitan magazine.

Three More Commitments Set for Judy Garland

Following her return to the screen with a role in Stanley Kramer's "Judgment at Nuremberg," Judy Garland has agreed to play opposite Bing Crosby in "By the Beautiful Sea," to star in "The Lonely Stage," initial feature of the recent four-picture contract signed between Stuart Millar and Lawrence Turman with United Artists, and to dub the voice for "Gay Purr-ee," a musical cartoon which United Productions of America will make.

"Beautiful Sea," produced on Broadway in 1955 toplining Shirley Booth, will see Miss Garland recreating the Booth role of a vaudevillian who runs a boarding house. Roger Edens will produce and Charles Walters will direct the Dorothy Fields-Arthur Schwartz musical, which will mark the return of Miss Garland to Metro-Goldwyn-Mayer for the first time since 1950 when she made "Summer Stock."

"Lonely Stage" is being written by Robert Dozier and is slated for lensing in London this fall. The UPA cartoon will have music by Harold Arlen and Yip Harburg, who are writing six songs for Miss Garland.



WARNER PRODUCER HONORED
—Picture of the Month Award is presented to Joshua Logan, left, producer-director of "Fanny" for Warner Bros., by Edwin Miller, entertainment editor of Seventeen Magazine, which selected the film for June. Leslie Caron, Maurice Chevalier, Charles Boyer and Horst Buchholz star in the Technicolor film, which will have its world premiere at Radio City Music Hall.

Millar and Turman in New 4-Picture Deal With UA

A new four-picture financing and distribution deal has been completed with United Artists by Stuart Millar and Lawrence Turman, heads of Millar-Turman Productions. The four pictures must be delivered within two years, under the terms of the contract.

Millar and Turman recently completed "The Young Doctors" for UA and are associated with writer Abby Mann in a separate UA-financed deal to produce "Cast the First Stone."

Their initial project will be Robert Dozier's "The Lonely Stage," which will be shot in London with Judy Garland starred and Ronald Neame directing. The second and third pictures will be based on originals. The fourth property has not been determined.

MGM Schedules to Start 5 Comedies Before 1962

Five comedies will be put into production by the end of 1961 by Metro-Goldwyn-Mayer, according to plans disclosed by studio head Sol C. Siegel.

Currently filming is "Bachelor in Paradise," starring Bob Hope and Lana Turner, with Ted Richmond producing and Jack Arnold helming.

"The Honeymoon Machine," produced by Lawrence Weingarten, directed by Richard Thorpe and starring Steve McQueen and Brigid Bazlen, is completed for summer release.

Joseph Pasternak will produce "Jumbo" and "The Horizontal Lieutenant," with Thorpe assigned to meg the latter.

Fifth comedy is "Over the Rainbow," to be produced by Anatole de Grunwald.

Several Castings Listed; Also Miscellaneous

Casting and assignment highlights: Clifton Webb has been set to costar in "The Devil Never Sleeps," a Leo McCarey 20th-Fox production . . . Bernard Wolfe will write the story and screenplay for Curtleigh Productions' initial film, "Playboy," . . . As his first assignment under his Warner Bros. contract, Frank Perkins will do the musical score for "The Couch" . . . Neville Brand will guest star as Al Capone in Allied Artists' "The George Raft Story" . . . Troy Donahue has been inked as the romantic-minded American in WB's "Lovers Must Learn," a drama of youth on a European spree.

Edvard Grieg Biography Is Planned by Disney

Walt Disney has announced plans to film the life story of Edvard Grieg, 19th Century Scandinavian composer, with filming blueprinted at an early date in Europe.

According to Disney, the picture will combine the dramatic life of the composer with his masterly musicianship which stirred his native Norway and all Europe in a century past.

MPAA and MPEA Protest 2 Major Tax Proposals

WASHINGTON—Opposition to two of President Kennedy's tax proposals was filed with the House Ways and Means Committee June 9 by the Motion Picture Ass'n of America and the Motion Picture Export Ass'n. The two associations stated that the proposed elimination of tax deferral privileges in developed countries and the revision of the credit allowance for foreign income taxes on dividends should not be enacted into law.

In their statements to the House group, the associations said the industry "opposes any changes in the deferral for developed countries which would tax the industry's legitimate retention of funds abroad for valid business reasons."

The statements said the industry had been faced with competition from foreign producers whose governments had granted subsidies, given tax deferrals or in some instances even imposed no tax or given other benefits which never had been considered by the United States. Therefore, it was stated, every dollar earned by a foreign producer was a full dollar free to be reinvested in further production.

In summary, the two associations said: "The most recent figures available show that the nine member companies of the MPEA have about 100 subsidiaries operating in the developed countries. After foreign taxes, almost 20 per cent of the total profit of these subsidiaries could not be remitted due to foreign exchange restrictions, 70 per cent was in fact remitted to the United States and about ten per cent was not remitted by the subsidiaries, being needed to carry on operations in that country."

Montreal's Second Festival To Be Held August 11-17

MONTREAL—Montreal's second annual international film festival will be held here from August 11 through August 17. Of the 15 features to be presented, more than half have been confirmed. A special feature of this year's festival will be a three-day international seminar on the creative aspects of film production, to which 20 directors from the United States and Europe have been invited.

The festival, which has been approved by the International Federation of National Film Producers Ass'ns, is non-competitive, but all pictures screened will receive a certificate of participation.

More than 25 short subjects will be screened, in addition to films devoted entirely to scientific and educational subjects.

Film Frontiers Acquires Auschwitz Film Feature

NEW YORK—Film Frontiers, Inc., has acquired the distribution rights to "The Museum and the Fury," an hour-long film written and directed by Leo Hurwitz dramatizing the "Museum" of works of art and the "Fury" of the acts committed at Auschwitz.

Hurwitz, who is now in Israel directing the videotape of the Eichmann trial for Capital Cities Broadcasting, leads Film Frontiers with Manfred Kircheimer, filmmaker, and Stanley Faulkner, lawyer.

London Report

By ANTHONY GRUNER

THE Walt Disney Organization over here is, in the words of Cyril Edgar, managing director of the company, "riding on the crest of a wave with a tremendous line-up of boxoffice hits." This is not just another cheer-leading slogan of the trade but an objective assessment of the strong position of this company both in production and distribution. "Swiss Family Robinson" will be, without a doubt, one of the greatest boxoffice pictures in Britain for this year, "One Hundred and One Dalmatians" is scoring successes on prerelease and every-one prophesies even greater achievements when it goes on general release. Other pictures lined up for this country include "Greyfriars Bobby," "The Absent-Minded Professor" and "The Parent Trap."

Apart from this, the Walt Disney Organization intended to spend at least £4 million on filming in Europe during the next 12 months, said Edgar. Among these pictures were "The Prince and the Pauper," now in production at Shepperton; "The Castaways," "The Vienna Boys Choir," a picture based on the life of Leonardo da Vinci and "Spanish Riding School." No major independent company has such a high production record as Disney nor such a warm reaction from exhibitors over here with their Hollywood as well as British product.

* * *

James Woolf will produce his first film for Warner Bros., the title of which is "Term of Trial," based on a new British novel written by James Barlow. Sir Laurence Olivier will star in the picture which is about a schoolmaster whose life takes a surprising turn when a pretty teenage girl becomes infatuated with him and unwittingly involves him in a court case. Peter Glenville directs and Gavin Lambert is writing the screenplay.

* * *

Harold Mirisch and Walter Mirisch, accompanied by Marvin Mirisch, arrived in town last week and spoke to the trade press about the company's third anniversary and its £45 million program of 14 pictures for 1961. After mentioning such subjects as "Irma La Douce," Robert Wise's production of "West Side Story," Fred Zinnemann's

Revive Old Chaplin Films For Showings in Cuba

HAVANA—They're hauling old Charlie Chaplin films out of the vaults in Havana for reshewing because of their "sincere revolutionary flavor," the Cuban government has announced.

But there was no mention as to what the government would do with one of Chaplin's epics entitled "The Dictator." It was banned from Cuban Theatres early in 1959 after Fidel Castro displaced Fulgencio Batista as head of the government.

The notice was part of the government's announcement that it has seized six U. S. film distributing companies in the country "because they abandoned their business" and because they had "not adjusted to standards set by the revolution."

Besides, said Alfredo Guevara, who is

"Hawaii" and the productions involving Shirley MacLaine, Harold Mirisch spoke of the great business done by "The Magnificent Seven" in Great Britain. He estimated that the company received from the United Kingdom approximately 7 per cent of the world gross of their films. There were no firm plans as yet to go into production regularly in the UK, but discussions were taking place with a view to mounting at least one major coproduction to be shot in England.

* * *

The new production team of Leigh Vance and John Lemont have just finished making a hard-hitting, fast-moving crime film for Anglo Amalgamated, "The Frightened City," dealing with the continual gang warfare that still goes on in London's underworld. The picture, at a budget rumored to be less than £200,000, stars John Gregson, Alfred Marks, Herbert Lom, Sean Connery and Yvonne Romain. The picture has yet to be released over here but already the recordings of its title and theme song, "The Frightened City," has hit the top ten. Vance and Lemont, who have previously worked for other directors and producers (Lemont directed "Konga," Vance scripted "The Flesh Is Weak" and "Piccadilly Third Stop") have now combined forces as script writer and director respectively, while the production is jointly produced by these two newcomers to the industry.

* * *

The Rank Organization has purchased for £20,000 the film rights of "Celebration," a new comedy written by Keith Waterhouse and Willis Hall. The story is about a typical industrial family attending a wedding and funeral. Many of the original cast of the play, now at the Duchess Theatre, will be used in the picture. Hugh Stewart will produce "Celebration" later this year at Pinewood studios. Waterhouse and Hall will write the screenplay. The two writers recently sold the film rights of their play, "Billy Liar," to producer Joseph Janni. This starred Albert Finney, whose part will be taken in the film by Anthony Newley. The speed of the Rank purchase astounded many in the trade as the play just opened in the west end.

head of the Cuban film institute, American films carry political messages aimed at undermining the work of those who have "struggled for the liberation of people oppressed by Yankee imperialism."

The government made a concession to theatregoers who have been seeing nothing but old U. S. films and Soviet "specials." Admission prices have been cut from one peso to 70 centavos in the government's 40 nationalized theatres.

New TOA Members

NEW YORK—Four additional theatres signed up for membership in Theatre Owners of America last week. The new members are George Teitel's World Theatre in Chicago, Charles Gilmour's Rialto in Loveland, Colo., and Grand, Rocky Ford, Colo., and Wade Allen's Rodeo Drive-in, Phoenix, Ariz.

'Don't Begrudge Money Spent to See A Good Movie,' Columnist Advises

CHICAGO—"Don't begrudge the money you spend to see a good movie," Chicago American columnist Ann Marsters advised a complaining reader recently. "It's the best bargain in the world today."

Mrs. William M. Moeller had written to the columnist, asking, "How can Balaban & Katz have the nerve to charge \$1.80 (after 5 p.m.) for the reissue showing of 'Gone With the Wind' and 'Giant'? Surely if B&K charges the same price for first-run movies then the reissues should be less."

"No first-rate downtown theatre ever charges less than its regular price for a reissue—because it does not reissue second-rate films," Miss Marsters wrote in her reply through the column. "The rental fee on the big picture, such as 'Gone With the Wind' and 'Giant' is still high; they are big, important pictures—and the theatres simply could not afford to show them at cut rates."

Miss Marsters' column continued:

Those of you who complain about the high cost of movie tickets, should stop to consider that the price of just about everything—transportation and rents, for instance—has increased far more, in the last several years, than the price of a movie ticket.

The cost of film production, along with the cost of living, has zoomed to a towering height—yet the price of theatre admissions has remained remarkably low, proportionately.

Here is the price scale of most downtown houses: Morning, 90 cents; afternoon, \$1.25 to \$1.50; evenings, \$1.80. Children up to 12, 50 or 60 cents at all times.

I can assure you, Mrs. Moeller, that motion picture theatres have a pretty tough struggle, these days. And if lowering their admission prices would bring larger grosses, they would be thrilled to do so.

In New York City, incidentally, tickets sell for \$2 and up in all first run houses.

Don't begrudge the money you spend to see a good movie. It's the greatest bargain in the world today.

But if you cannot afford the downtown rates, you can always wait until the films reach your neighborhood theatre. The Evanston theatre, for example, charges 60 cents for matinees, 85 cents for evenings, and only 25 cents for children at all times.

New 'Ben-Hur' Promotions Ready for Drive-In Dates

NEW YORK — Metro-Goldwyn-Mayer has prepared a new "Ben-Hur" campaign to accommodate the drive-in engagements slated for June, July and August. A full list of new accessories and exploitation ideas will be available, along with a new scene trailer designed for drive-in audiences through National Screen Service.

Balloons, imprinted with a two-color "Ben-Hur" logo and stamped with theatre and playdate information are being distributed in recreation centers, supermarkets, playgrounds, ball parks and other locations. King size posters, measuring 12 by two and a half feet for exterior bus advertising, bumper strips, 24-sheets and other material will be available for the outdoor theatre engagements.

M. K. Murphy Managing Drive-In at Young 82

BIG STONE GAP, VA. — M. K. Murphy Day, observed June 15 at the Powell Drive-In, brought out an overflow crowd to pay tribute to an outstanding exhibitor whose industry experience began as a theatre owner in 1911 and who at 82 continues as active manager of the drive-in. Murphy owned the Powell Valley airer up until last year, when he sold it to O. G. Roaden, who arranged the special show day to pay community honors to the manager.

Murphy has been in the theatre exhibition since July 15, 1911, when he purchased the Hippodrome in Bluefield, W. Va. He gradually expanded that initial industry property into a circuit of Virginia and West Virginia theatres. He still is a theatre owner, too, having only recently acquired the Car-Lee Theatre in Cumberland, Ky.

Although Murphy, who was born July 19, 1879, recalls the past with pleasure, he is far more interested in the future. He is slim, alert and energetic. He handles his own advertising and his Powell Valley Drive-In sound truck is a familiar sight in the area. Murphy and his tractor keep the 600-car drive-in field clean and attractive and nightly he polices the ramps. He and Roaden recently visited Filmrow in Cincinnati and are planning to make similar booking visits soon to filmrows in Washington and Atlanta.

George P. Heller Dead; Founder of DIT-MCO

KANSAS CITY—Funeral services were held Wednesday (14) for George P. Heller, 60, founder of Drive-In Theatre Manufacturing Co., who died June 11 at St. Luke's Hospital of cancer. A life-long resident of Kansas City, he was the retired chairman of the board of the DIT-MCO Co., the original name of Drive-In Theatre Manufacturing Co. which he formed in 1948. In 1954, DIT-MCO began manufacturing electronic instruments and testing equipment and this part of the business was separated from the manufacture of drive-in theatre equipment.

Heller, prior to forming his own business, had been a salesman for the Paper Supply Co. and the Weber Paper Co. He was a member of the Independence Boulevard Christian Church, the Bigelow Gun Club and an honorary member of the Boy Scouts Council.

Surviving are his wife, Mrs. Florence O. Heller, four sisters, a half brother, and a stepbrother.



George P. Heller

Senator Keating to Speak At Hospital Dedication

NEW YORK—Sen. Kenneth B. Keating of New York will be the principal speaker at the dedication ceremonies of three new buildings at Will Rogers Memorial Hospital and Research Laboratories at Saranac Lake, N. Y., on June 23. The buildings are under construction preliminary to making a major expansion in the laboratories.

Full television, radio and newsreel coverage, in addition to the press, is scheduled for the program which will be part of the annual three-day inspection tour of the hospital by the board of directors and guests. Approximately 150 executives of the entertainment industry and state and local government representatives will make the trip.

The hospital's research work has been under active development since 1955 and has reached such stature in the field of pulmonary-cardio-vascular diseases that the enlargement is needed.

Later in the day, George Jessel will unveil the William Morris niche. Morris was a motivating figure on the original hospital board and a prominent friend of the hospital until his death.

Astor's Bruder Calls For 'Oscar' Rules Revision

NEW YORK—Franklin A. Bruder, chairman of Astor Pictures, which is distributing two Italian-language films, "La Dolce Vita" and "Rocco and His Brothers," in the U. S., has called for a change in the rules of the Academy of Motion Picture Arts and Sciences to permit more than one imported film to be nominated for an "Oscar" by a foreign country.

While "La Dolce Vita" is being hailed in the U. S. as a certain Italian entry, Bruder pointed out that "Rocco and His Brothers," which won Italy's version of an "Oscar," cannot be nominated this year by Italy for voting by the Academy.

Because "La Dolce Vita" is a Riama production of Rome, coproduced by Pathe Cinema and Gray Film of Paris, and "Rocco" is a co-production of Titanus of Rome and Les Films Marceau of Paris, Bruder said both films are international productions and should be voted on as general entries.

Roach to England to Make Series of MGM Comedies

NEW YORK—Hal Roach will make a series of comedies for Metro-Goldwyn-Mayer at the company's Elstree studios in England and he left for his commitment on Wednesday (14). The first picture on Roach's schedule as yet untitled, will start production on September 1.

According to MGM, Roach will seek to bring back the type of "unadulterated" comedy which established him as one of the top comedy producers, having made the first Laurel and Hardy pictures, the Harold Lloyd and the "Our Gang" subjects.

Roach said the star of this first picture in England had not yet been found but the one requirement would be that he be grounded in pantomime. Although not seeking imitators of Charles Chaplin and others, Roach said that such a school of visual comedy could still be the fountainhead for the funniest and most enduring kind of screen laughter.

Spectacle, Scope and Excitement Underscore Potential for 'Sodom'

By HENRY MANCHENELLI

The absolute need for top-quality pictures aimed at the broadest possible audience has never been more pronounced than it is today. The truly "big" pictures, the ones that capture the imagination and enthusiasm of the man in the street, are unfortunately few and far between. In the past decade there has been only a handful of such outstanding boxoffice attractions, though the exhibitors' call for a continued supply has been loud and constant.

So, when a new giant comes along with all the makings of boxoffice with a capital B, loaded with the spectacle, scope and excitement of which top grosses and long-run engagements are made, it is an occasion for exhibitor rejoicing and optimism.

Joseph E. Levine's Biblical spectacle, "The Last Days of Sodom and Gomorrah," telling in human and epic terms the dramatic story of the destruction of the legendary cities, is being power-packed with all the sock selling qualities and built-in promotion values that have become Levine's trademark.

Representing the producer-showman's most ambitious and expensive production to date, the \$5,000,000 Eastman Color and CinemaScope attraction is headed by an international cast of players including Stewart Granger, Pier Angeli, Rossana Podesta, Stanley Baker and Anouk Aimee, and is being directed by Robert Aldrich on the desert locations of Morocco.

With the picture more than half completed, Aldrich is highly confident and optimistic about its boxoffice potential, basing his opinion on the footage he has seen, the performances of starring players



THE LAVISH THRONE ROOM SET of "The Last Days of Sodom and Gomorrah" at the Titanus Studios in Rome is visited by Joseph E. Levine, president of Embassy Pictures. Flanking Levine are director Robert Aldrich, left, and executive producer Maurice Lodi-Fe. Seated at the table, from left, are stars Rossana Podesta, Pier Angeli, Stewart Granger, Anouk Aimee and Mitsuko. Filming in Rome and Morocco, the Embassy International Pictures-Titanus Films coproduction is in CinemaScope and Eastman Color.

and the immediate impact a production of this size and scope, abounding in built-in selling and promotion values, is certain to have on exhibitors and audiences alike throughout the world.

"As never before," the director states, "motion picture audiences are ripe, eager and waiting to support the big, truly outstanding entertainment spectacle that can only be provided by the widescreen of the movie theatre. Current boxoffice reports in America and in other markets of the world are ample evidence of the public's

growing taste for quality movies on a big canvas," according to Aldrich.

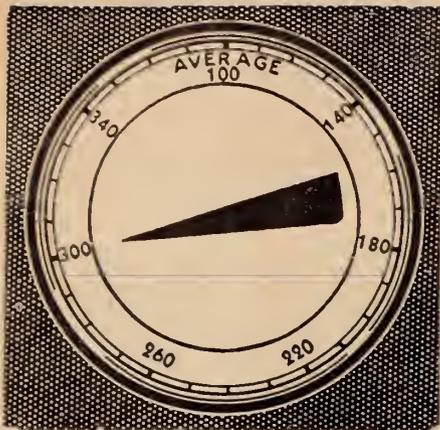
Exhibitors will be pleased to note that the boxoffice potential will be further enhanced by a \$4,000,000-plus global promotion campaign, now in work and described, in Levine's own words as "the biggest and most comprehensive Embassy Pictures has ever undertaken." Coming from a man who has built an industry reputation on promises unstintingly fulfilled, these are indeed encouraging and heartening words for the nation's theatremen.



Director Aldrich goes over a scene with Pier Angeli, as Stewart Granger looks on . . .



. . . and rehearses another in which Granger, Rossana Podesta and Miss Angeli appear.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Absent-Minded Professor, The (BV)	160	275	180		425	350	300	165		550	250	400	200	270	100	175	350	175	200	375	272
Alamo, The (UA)	140	200	120	250	140	200	300		250	500	320	300	300	300	160			200	250	250	246
Angry Silence, The (Valiant-Vitalite)				190	85								70	80	150					100	113
Atlantis, the Lost Continent (MGM)	100		200				100			125	105	100			80	150	120	145	220		131
Between Time and Eternity (U-I)				165			100	100	90						100			100			109
Beyond the Time Barrier (AIP)			105								85	90	100	125	80				100		98
Big Show, The (20th-Fox)			80	210	80	80		100			50	100		50		125	90		110		98
Black Sunday (AIP)		160	125			200		125		150	150	200	125	300	65				175		161
Breathless (F-A-W)	120	225						120							120	200					157
Cage of Evil (UA)				135				100	100	100			50								97
Circle of Deception (20th-Fox)		175	115			100	75	80			65	115	100	140	90	145	75	150		90	108
Days of Thrills & Laughter (20th-Fox)				120	85				100					100	90	175					112
Desert Attack (20th-Fox)				120			100	85		100							100	100			101
Entertainer, The (Cont'l)	130	200		150	100	175			100		160		150	150	145	160					147
Esther and the King (20th-Fox)	125	125	110	225	90	125	160	130	125	115	100		135	140	100	175	100	125	100	80	126
Facts of Life, The (UA)	125	250	115	215	120		200	125	200	200	200	150	200	300	105	220		165	175		180
Ferry to Hong Kong (20th-Fox)			65					85			95		100					100			89
Fever in the Blood, A (WB)		150		115	85	80	110	110		100	95	90	125	65	90		90	135	90	75	100
Fiercest Heart, The (20th-Fox)		125			80	90		80	75		100		150						90		99
For Members Only (SR)	130	300		190					125						85			100		95	146
Foxhole in Cairo (Para)					90		100		100	100	75	100			70		85		90		89
Freckles (20th-Fox)			90				90	100	100	100	100		100								97
Gambler Wore a Gun, The (UA)							100		100		100				90			100			98
Goddess of Love, The (20th-Fox)				120				80				100			80			100			96
Gorgo (MGM)	135	175	140		120	150	150	275	125	105	115	200	100	135	80		95		140	100	138
Great Impostor, The (U-I)	150	375		190	95	120	150		115	200	150	150	200	110	115	195	130			100	159
Hand in Hand (Col)	120				100		100			200	175		100			175					133
Heroes Die Young (AA)			95	100			100		90	100	100		100		95			100	75		96
Hoodlum Priest, The (UA)	95	220	120	225	95	140	200	125		125	65	100	150	130	110	185			90		136
One-Eyed Jacks (Para)	170	200	160	225	100	80	325	130	150	250			125	160	120	195			200		173
Pleasure of His Company, The (Para)				160			125				210					175			170		168
Portrait of a Mobster (WB)	100	160	115		80	100		100		90		70	90		90		75		90	70	95
Private Property (Citation)	100		90	165			115		100		65	150			115	125			90		112
Raisin in the Sun, A (Col)			125		90			170			160				145	195			125	90	138
Return to Peyton Place (20th-Fox)	170	275	250	200	125	300	110	120	200	400	105	180	300		110	185	140		150		195
Savage Eye, The (Trans-Lux-Harrison)		175					200		115		100	150				175			250		166
Secret Partner, The (MGM)	130		90	165		100	100		100		50	80		125	80			100		70	99
Secret Ways, The (U-I)	100		85			100							90		120	135			80		101
Trapp Family, The (20th-Fox)				200	90	85					125	100	300	120			120				142
Tunes of Glory (Lopert)	150	200		160	85				115		300	175	150	200	140	250			300		185
Two Loves (MGM)				150		125		100	110		50	100		190							118
Young Savages, The (UA)	120	225	100	200	85	200	150	140	100	215	135	125	100	90	90	190			100	80	136

TOP HITS

— OF —

THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

- Return to Peyton Place (20th-Fox)
Milwaukee300
- Last Sunset, The (U-I)
Chicago215
- David and Goliath (AA)
Kansas City.....175

- Pleasure of His Company, The (Para)
New York.....175
- Master of the World (AIP)
Los Angeles.....150
- Tunes of Glory (Lopert)
Milwaukee150

'Return,' 'Homicidal' Are Mill City Hits

MINNEAPOLIS—"For Members Only," a back-to-nature film, did the best business this past week with a big 250 per cent. The picture opened at the neighborhood Avalon Theatre. Other new attractions which did top business were "Return to Peyton Place" at the Mann with a rating of 220 per cent and "Homicidal" at the Orpheum with a rating of 200 per cent.

(Average Is 100)

Academy—Exodus (UA), 20th wk.	90
Avalon—Far Members Only (Union).....	250
Campus—Private Property (Citation);	
The Savage Eye (Trans-Lux), 2nd wk.	125
Gopher—The Secret Ways (U-I)	80
Lyric—One-Eyed Jacks (Para), 4th wk.	90
Mann—Return to Peyton Place (20th-Fox) ..	220
Orpheum—Homicidal (Col)	200
St. Louis Park—General dello Rovere (Cant'l)...	90
State—The Last Sunset (U-I)	100
Suburban World—The Cousins (F-A-W)	90
Uptown—Tiger Boy (Cant'l)	90
World—The Last Time I Saw Archie (Col)	175

'Spartacus' Continues to Draw Packed Houses in Omaha

OMAHA—The Dundee Theatre continued with packed performances the third week of "Spartacus." Other first-runs varied, with most showing less strength as outdoor activities and the Ak-Sar-Ben races, high school commencements and other attractions cut into the gate.

Cooper—This Is Cinerama (Cinerama), 16th wk.	125
Dundee—Spartacus (U-I), 3rd wk.	400
Omaha—The Secret Ways (U-I); Posse	
From Hell (U-I)	80
Orpheum—A Raisin in the Sun (Cal).....	95
State—The Absent-Minded Professor	
(BV), 3rd wk.	175

Scores Slide Downhill In Slower Milwaukee

MILWAUKEE—Business wasn't exactly up to par here, although Cinerama's "Seven Wonders of the World" and "Exodus" were holding up well. The neighborhoods, however, were still showing good grosses with their holdovers.

Dawner—Tunes of Glory (Lopert), 2nd wk.	125
Palace—Seven Wonders of the World	
(Cinerama), 7th wk.	200
Riverside—One-Eyed Jacks (Para), 2nd wk.	125
Strand—Exodus (UA), 10th wk.	175
Tower—Return to Peyton Place	
(20th-Fox), 2nd wk.	150
Times—Upstairs and Downstairs (20th-Fox) ..	150
Tawne—Angel Baby (AA)	135
Uptown—Gone With the Wind (MGM),	
reissue, 7th wk.	150
Warner—Konga (AIP); Sword of Sherwood	
Forest (Cal)	80
Wisconsin—The Young Savages (UA); Operation	
Bottleneck (UA), 2nd wk.	100

Honors for Schine Man

GLOVERSVILLE, N.Y.—Chris D. Pope, Schine Circuit booker for the Washington and Buffalo territories, has been elected to a three-year term on the Gloversville Chamber of Commerce. Pope, who joined the Schine chain in 1941, has been a resident of Gloversville since 1945, except for a four-year period when he supervised the Buffalo territory bookings from that city.

Century Promotes Grant

NEW YORK—Allen Grant, Brooklyn district manager for Century Theatres, has been named assistant to Martin H. Newman, treasurer of the company, by Leslie R. Schwartz, president. Melvin Aaronson, manager of Century's Kingsway Theatre, will take over Grant's former post in Brooklyn.

Theatres in Two Cities Profit From TV Spots

SPRINGFIELD — Recent experimental cooperative advertising on two Dayton television stations was termed very successful in attracting audiences to houses in both Dayton and Springfield for screenings of Buena Vista's "One Hundred and One Dalmatians" and "The Absent-Minded Professor." The experiment was conducted by Robert Keyes, operator of the Victory in nearby Dayton, and the Chakeres theatres of this city, with the films being shown at the Regent here.

The cooperative advertising will be repeated in July during the screening at both houses of Buena Vista's "The Parent Trap."

Blakely Adventure Series Contracted by Jack Zide

DETROIT—Jack Zide of Allied Film Exchange has signed contracts to distribute the Gene Blakely Productions' "World of Adventure" series of two reel shorts in color through Zide's two offices, Allied of Detroit and Imperial Pictures Corp. of Cleveland.

The initial release is "Conquest of Izalco," the story of a man who climbs a live volcano in El Salvador and photographs the eruption of the volcano from the beginning. The second short will deal with the trip by fibreglass boat over the rapids of the Colorado river in Arizona.

Harold Hecht's "The Young Savages," a UA release, stars Burt Lancaster.

Milwaukee Council Cites Louis Orlove

MILWAUKEE—More than 200 members of the Better Films Council of Milwaukee County attended the recent 30th anniversary luncheon at the Elks Club. Several motion picture industry folk were guests.

A citation was presented to Louis W. Orlove, director of publicity for 20th-Fox here, in appreciation of his efforts down through the years in behalf of the council.

Another part of the program was the colorful models who tripped about the hall wearing gowns which adorned six screen stars in various films. As each model entered the hall, Mrs. Irwin Haus gave a description of the gown, who wore it, and the film in which it was worn. Jack Lorentz, manager for 20th-Fox here, and Orlove were applauded for having been responsible for the occasion, and the gifts for door prizes.

Each representative from the motion picture industry was asked to take a bow. As each arose, a short resume of his efforts was given for the benefit of council members. The council takes advantage of the anniversary each year to recognize and honor certain showmen who have gone out of their way to help the cause of the Better Films Council in this area.

Three-and-a-half-year-old Laurie Sheridan and 4-year-old Michael Blake have been assigned roles in WB's "House of Women."



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- Durable 5½' weatherproof underwriter approved cable.
- Enclosed volume control, clean, trouble-free operation.
- Specially designed louvers that effectively deflect rain yet permit maximum transmission of un-muffled sound.
- Cones vulcanized to housing to withstand all vibrations and prevents fluttering and distortion of sound.
- Built under rigid construction, inspection and quality controls. Built to engineered perfection not price.
- Cones and spiders permanently fixed into place with thermosetting cement. Pots and frames firmly assembled.

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Al Palladino, U-I publicist who has been busy in this area, wound up his promotion of "The Last Sunset" with a press luncheon for Regis Toomey, star of the film. The photographer didn't show up until nearly everyone had left, and Palladino didn't get the shots he planned, but did receive a stiff bill. It was one of his bad days.

Dennis Morgan will star in the Circus Days celebration at Baraboo June 29 through July 1. Morgan was born at Prentice, and attended Carroll College in Waukesha. The Circus Museum in Baraboo was opened in 1959 with a big parade featuring Rhonda Fleming, whose picture, "The Big Circus," opened at the same time in the Ringling Theatre there.

A movie fan wrote a letter to the Milwaukee Journal's People Forum. He said some people were always wailing about the low moral standards portrayed in motion pictures, and added that no one forced people to attend these shows. He concluded with the thought that if those same people would attend the family pictures they were constantly yelling for, Hollywood no doubt would come through with more of them.

Bob Groenert, for the past two years the manager at the Downer, is now managing the Varsity. Wally Rieck, for three and a half years manager at the Varsity, has been shifted to the Downer. At the Varsity, Groenert found a new canopy, sound system and air conditioning, so he figures there's something "in the wind" . . . Eddie Gavin, manager for AIP here, made the rounds the other night of theatres playing his pictures. At the Times Theatre, he had two running, "Beware of Children," and "Portrait of a Sinner." Mighty good turnout too, as the writer happened to drop in in making his rounds, also. Veteran showman Gene Van Norman (85) was on the job, as peppy as ever.

He's the oldest exhibitor in point of service in this area. "McWilliams, then me," says Van.

Martin F. Brueggmann, 95, tour guide and goodwill ambassador at the Schlitz brewery, died at his home here recently. He led thousands through the brewery, and apparently had thousands of friends . . . Danny Kaye was featured at a benefit performance Thursday (15) at the Riverside theatre, sponsored by the local Variety Club. Tickets were 50 bucks a copy, with all proceeds going to the epilepsy center at Mt. Sinai Hospital, the club's main charity. Invitations were sent to 500 civic leaders. The event began with a dinner at the Wisconsin Club, where the speakers were Kaye, Ben Marcus of the chain bearing his name, chairman of the event, and Bernie Strachota, chief barker of the Variety Club. After the dinner, patrons were taken in chauffeur driven limousines to the Riverside for a preview of Kaye's new movie, "On the Double."

Columbia Contract Offer As Contest Grand Prize

MIAMI—Sonny Shepherd, vice-president of Wometco Enterprises, and Ted Zalles, sales promotion manager of Food Fair Stores, have announced they will jointly sponsor a contest with a variety of awards.

The grand prize will afford an opportunity for a local person to win a Columbia Pictures movie contract or for someone he designates to appear in the Jerry Bresler production, "Diamond Head," and includes a trip for two via United Air Lines DC-8 jet to live with the stars in Hawaii, where the film is to be made.

The contest is in connection with the Columbia picture, "Gidget Goes Hawaiian," which has opened at the Carib, Miami, Miracle, 163rd Street theatres here and the Gateway in Fort Lauderdale. James Darren also was here for the ballyhoo of the picture in which he stars.

In addition to the main prize, 2,088 other prizes will include an expenses-paid vacation for two at the Sheraton's Hawaiian Hotel in Honolulu, an acre of land in Norman Inaba's Royal Gardens on the island of Hawaii, Boya guitars, Halli-crafter short wave radio receivers, Rose Marie Reid swimsuits, ukeleles and long-playing albums.

Shepherd and Zalles pointed out that every effort has been made to keep the contest details simple so as to enable anyone to enter. All that is required is to complete the last line of "Gidget Goes Hawaiian" jingle. Official entry blanks are available to everyone at all Food Fair Stores and are to be deposited at the theatres anytime during the engagement of the film.

Industry Trio Visits Hartford

HARTFORD—Harry Kalmine, general manager of Stanley Warner Theatres; Robert M. Sternburg, president of New England Theatres, and Sperie P. Perakos, general manager of Perakos Theatres Associates, were local visitors.

Six-year-old Tracy Stratford will play a role in MGM's "Bachelor in Paradise."

New Holiday Drive-In Opens in Washington

LYNDEN, WASH.—The Holiday Drive-In, just off Highway 99 at the corner of the Birch Bay-Lynden and the Haynie roads, is the latest addition to the long list of entertainment spots to be found in Whatcom County.

Construction was started in May 1960 using local workmen and materials whenever possible, and neither time nor money has been spared to make this theatre a place of entertainment of which the whole community may be proud.

The Holiday owners, Mr. and Mrs. Phillip Cook and Mr. and Mrs. Wallace Dent, announce appointment of Edward J. Bowling as manager of the theatre.

The projection and sound equipment is the most modern that could be obtained.

Ramps provide excellent viewing from any position on the spacious 500-car parking area. The screen, one of the largest north of Seattle, will accommodate wide-screen films. The surface is especially treated to show a clear and glare-free picture to patrons. The screen is slightly tilted to provide the proper optical angle.

A space 60 by 65 feet is occupied by the main building which houses the snack bar and the restrooms on the main floor and the offices and projection booth on the upper floor. The snack bar is pleasingly lighted and decorated and will provide a variety of snacks and soft drinks and confections for all ages. Bottle warmers will be available for the very young guests.

Joy Houck, L. D. Powers Open Joy in Texarkana

TEXARKANA, ARK.—Texarkana moviegoers are enjoying the latest in theatre seating comfort since the formal opening of the new Joy Theatre in the 300 block on Olive street by owners Joy Houck and L. D. Powers. The owners have equipped their new theatre with velveteen upholstered rocking-chair seats. There are 520 of these seats in the richly carpeted theatre.

The screen is 38x16 feet and the stage drapes are electrically controlled. The exterior is faced with Formica; the lobby is paneled, being considerably larger than that of the old Leo Theatre, which the Joy replaces. Carpeted and smartly furnished with leatherette upholstered chairs and divans, the lobby has a gold plastic-covered column in the center.

To the right of the entrance is a modern concession stand with the latest in drinking fountains for theatres. The Joy Theatre has its own ice machine for the cold drinks sold there along with popcorn and candies. Behind the concession stand are Powers' office and the storage rooms.

To the left of the entrance are the restrooms. The women's lounge is furnished in decor similar to that in the lobby.

Art House in Middletown

HARTFORD — Mike Adorno, general manager of the Adorno Theatres, has reopened the long-shuttered Middlesex Theatre, Middletown, on an art film policy Thursdays through Sundays.



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awaits you when
you play

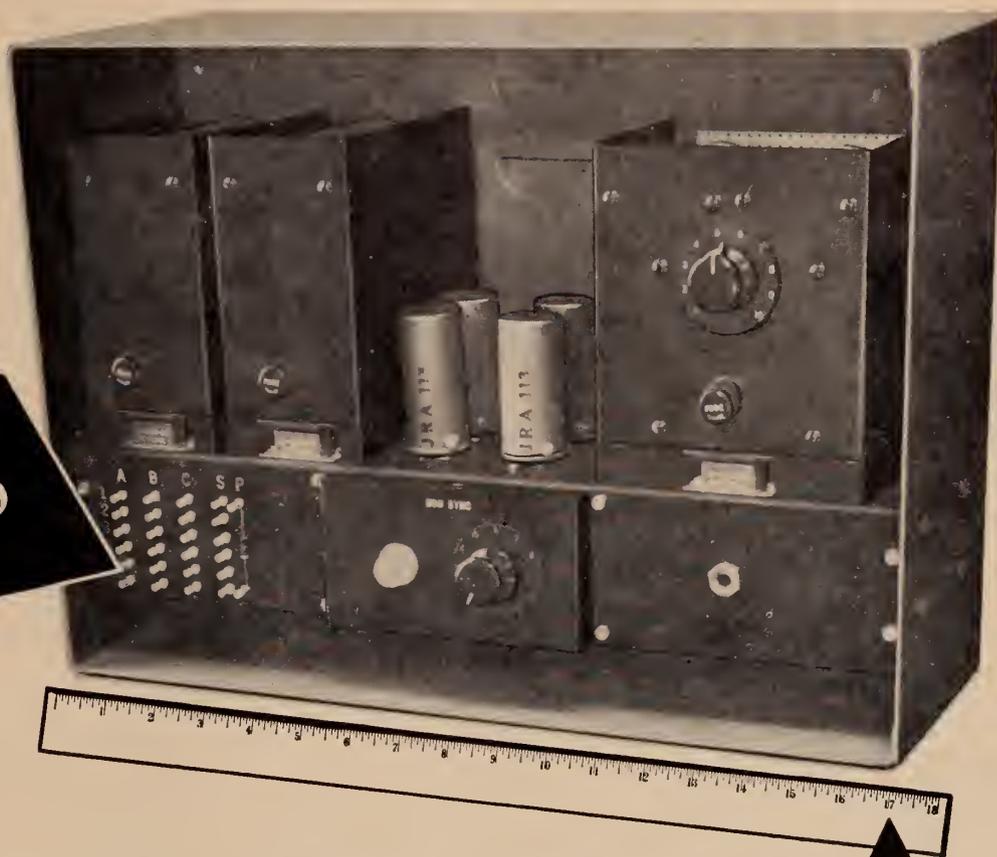
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MINNEAPOLIS

Bob Titus, former house manager of the St. Louis Park Theatre, is now manager of the Cedar. **Jim Johnson**, formerly manager of the Cedar for 13 years, is now manager of the Nile, replacing Ed Hamlet, who resigned . . . **Bob Branton**, booker at Columbia, vacationed at Brainerd . . . **Irene Frazer**, office manager at National Screen Service, vacationed in North Dakota and Canada.

Exhibitors on the Row included M. W. Long, Lansing, Iowa; Jake Musich, Duluth; Al Smith, Winona; Harold Schlais, Rib Lake, Wis.; Howard Underwood, Brainerd, and John Rohr, Pine River, who was setting up bookings for his circuit of outdoor theatres . . . **William Castle**, producer of "Homicidal," which opened at the Orpheum, was in promoting the picture along with Harry Hollander, Columbia exploiter.

Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, was in Friday (16) with his assistant for a routine early summer conference with officials of Minnesota Amusement Co., local AB-PT affiliate . . . **Burton Gaines**, shipper at U-I, injured his knee and has been confined to his home . . . **Bob Wilkinson**, U-I divisional sales manager, was in from Dallas.

Mary Max, biller at MGM, vacationed in Washington state . . . **Chet LeVoor**, salesman at U-I, spent a week's vacation at a lake in northern Minnesota . . . **Paramount Weeks**, July 12-25, are getting good support from exhibitors, according to **Forrie Myers**, Paramount sales manager. "We're trying to put some Paramount service on every screen in the area sometime during that period," Myers said.

Actor Regis Toomey was in town to promote Universal's "The Last Sunset," which opened at the State . . . **Ralph Green**, operator of the East Lake Theatre and part owner of drive-ins in Rochester and in Iowa, was the subject of a recent Reporting at Large column of **Bob Murphy** in the Minneapolis Star. The column described another venture of Green—the

Milaca Underwear Co. at Milaca, manufacturer of lingerie, pajamas and other women's apparel.

Dr. James Reid of St. Paul purchased the West Twins theatre, St. Paul, from the W. R. Frank Co., effective Wednesday (14). The first picture being presented by the new owner is "Ben Hur," booked for three weeks. Theatre Associates, Minneapolis, will continue to do the buying and booking for the house.

Jim Goggin, Exhibitor At Wheaton, Minn., Dies

WHEATON, MINN.—**James P. Goggin**, 49, owner and operator of the Gopher Theatre here, died recently. He entered the theatre field in 1946, operating a theatre at Park Rapids for eight years. He purchased the local Gopher August 1, 1953. Goggin also conducted a daily newscast over radio station KMRS in Morris from a studio in the theatre. He was stricken just prior to going on the air with his morning show and died shortly after. Survivors include his wife; three children, Maureen, Dennis and Kathleen; his mother, Mrs. Leona Goggin of Benson; and three brothers, Lawrence and Edwin, Benson, and Patrick, Wahpeton, N. D.

Jack Greenberg Resigns At Minneapolis NSS

MINNEAPOLIS—**Jack Greenberg**, manager of National Screen Service, has resigned effective June 30, to become sales manager of the Jerrold Stephan Co. of this city, manufacturer of TV tables, lamps and chairs. Greenberg has been manager at National Screen since Dec. 15, 1960, when he replaced Jay MacFarland, who retired. Previously to that he was sales manager of NSS here, having been transferred to Minneapolis from New York. No successor to Greenberg has been named.

"The Tiger Among Us," a Columbia release, is based on the best-selling novel by Leigh Brackett.

Astral Appointments Made by Mrs. Allen

TORONTO—Mrs. Sophie Allen, new president of Astral Films, has announced several appointments which she said are designed to strengthen the company's coast-to-coast activities in Canada.

Jerry H. Solway becomes managing director, responsible for coordinating the company's overall operation. **Martin Bockner**, formerly Toronto branch manager, has been promoted to general sales manager. **Paul Hanner** joins the company as director of public relations and will handle all matters pertaining to advertising and publicity.

Mac McDonald is to be director of exchange operations, a new position in the Astral organization. His duties will include supervision of the company's accounting operation as well as liaison of the exchanges.

Bill Elman, who has been Astral's exchange manager in Montreal, will also take over supervision of the Maritimes, with the title of eastern division manager, continuing to be in charge of the Montreal exchange.

Bert Frank joins the company as Montreal sales representative. He has many years of distribution experience, including service with Rank and Empire-Universal. **Harry Ginsler** becomes manager of the company's new 16mm division.

With Hanner's appointment, Astral is able to offer outstanding advertising and publicity service for such American International Pictures as Jules Verne's "Master of the World," Edgar Allen Poe's "The Pit and the Pendulum" and the 70mm Technirama production, "Ali Baba and the 7 Miracles of the World."

Robert Tirrell Promoted To L&G District Post

HARTFORD—**Doug Amos**, general manager of Lockwood & Gordon Enterprises, has announced promotion of **Robert Tirrell** to Hartford district manager, supervising metropolitan Hartford hardtops and drive-ins, plus drive-in operations in the Torrington region.

Tirrell, who has been tentatively assigned to the post some months ago, was formerly manager of the L&G East Windsor (Conn.) Drive-In. He will work under direct supervision of **William Daugherty**, who continues as L&G Connecticut division manager.

William F. Murphy, managing director of the Cine Webb, Wethersfield, the circuit's first-run art situation in metropolitan Hartford, will continue to temporarily supervise the Art Theatre, Hartford.

Bardwell, Ky., Drive-In Leased to Sikeston Men

BARDWELL, KY.—The Bardwell Drive-In, formerly the Beardsley Drive-In, one-half mile north of town on Highway 51, is being operated under lease this season by **Dean Traw** and **Earl Ferrell**, both of Sikeston, Mo.

The drive-in has been operated for the past two seasons by **Beardsley Bros.**, who owns the property.

Please
send me



2 years for \$5 1 year for \$3 3 years for \$7
 Remittance Enclosed Send Invoice

THEATRE.....
STREET ADDRESS.....
TOWN..... ZONE..... STATE.....
NAME..... POSITION.....

BOXOFFICE

THE NATIONAL FILM WEEKLY

52 issues a year

825 Van Brunt Blvd., Kansas City 24, Mo.

- ADLINES & EXPLOITIPS
- ALPHABETICAL I N D E X
- EXHIBITOR HAS HIS SAY
- FEATURE RELEASE CHART
- FEATURE REVIEW DIGEST
- SHORTS RELEASE CHART
- SHORT SUBJECT REVIEWS
- REVIEWS OF FEATURES
- SHOWMANDISING IDEAS

BOXOFFICE Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

College Advertising Teams Sell 'Archie'

Miami U. and Advertising Club Sponsor Successful Competition Arranged by Florida State Office

One of the most unusual plans for the merchandising of a motion picture took place at the University of Miami from May 10 through May 24, through the cooperation of the principles of marketing class of Prof. Frank Dunbaugh, associate professor of marketing; the Florida State Theatres southeastern region, and the Advertising Federation of America's Greater Miami chapter.

As a project in team effort, Dunbaugh's class saw the film, "The Last Time I Saw Archie" at a special screening in the Gables Theatre May 10. The class then split into teams of five students each—an account executive, media man, art director, copywriter and a radio and TV director on each team. Their duties included:

ACCOUNT CHIEF ON TEAM

Account executive—act as chairman at planning board meetings, make final decisions, introducing other members of team for oral presentations, and write and give orally at the end of presentation a short summary of what the campaign does for the client.

Media man—pick media and make up budget and schedules for newspaper, radio and TV advertising.

Art director—responsible for layout for newspaper advertising, aided TV director with story board layout.

Copywriter—write copy for newspaper advertisements, be responsible for choosing main appeal or keynote idea for campaign and principles of AIDCA.

Radio and TV director—prepare scripts for radio and story board for television with help of copywriter and art director, and aid media man in choice of stations, and times.

On May 22, each team was required to have its complete presentation ready for preliminary judging and the overall contest was narrowed to four final teams. These teams had until May 24 to make final adjustments before their presentation to a committee of judges.

Judges for the final competition, members of the AFA, were James LeGate, promotion director for the Miami News; A. I.



Harry Batwick, southeastern Florida regional supervisor, greets Prof. Frank Dunbaugh (left photo) and several class members in front of the Gables Theatre, where "The Last Time I Saw Archie" was screened for Miami University teams competing in a promotion project. At right, Professor Dunbaugh, center, comments on some of the special material furnished his principles of marketing class. At left is Ralph Puckhaber, special promotions director for FST, and at right is Howard Pettengill, FST advertising and publicity director.

Salzman, who has his own public relations firm; Duke Zimmerman of WCKR, and Curt LeWald of the William Spire agency.

Formal presentation of awards to the winning team by the AFA and special awards from Florida State Theatres were made at the monthly meeting held May 24 at the Biscayne Terrace Hotel.

In order to assist the students in the preparation of their campaigns, each team was given a kit consisting of a synopsis of the story, the cast and credits, a manual prepared by United Artists, and a selection of photographs. In addition, the complete final shooting script, a tape recording of the complete film, biographies, background stories and additional photographs were available in Dunbaugh's office.

CONSIDERS A SCHOLARSHIP

The overall project was such an overwhelming success that Florida State Theatres has proposed an annual scholarship to the university to encourage students in their advertising research.

In addition, exhibitor circuits and film distributors from the entire country have watched the development and progress of the experiment with great interest and it is expected that similar projects will be encouraged elsewhere.

The winning team included Arthur Kal-kin, art director; Mike Janay, media director; Leonard Goldstein, copywriter; Allen Hart, radio director; Gary Lashinsky, account executive.

Lobby Giveaway to GIs On 'Archie' Opening

The opening day of "The Last Time I Saw Archie" at the Victoria Theatre on Broadway was a giveaway day in the lobby. WINS disc jockey Stan Burns was on hand from noon to 3 p.m. disposing of savings bonds, free admissions to the theatre and GI haircuts.

The free admissions went to the first 100 veterans who showed up in their World War II uniforms. Bonds were presented to the former GIs whose Army togs fit them the best and the worst, and to the veteran who related over the radio the best gold-bricking story out of his own Army experiences. Uniformed veterans could obtain GI crewcuts in the lobby for the asking.

In addition, a group of pretty girls presented passersby in the Duffy Square area on opening day copies of the "Daily Goldbrick," a mock newspaper dealing with "the progress of the war against sad movies" which an all-girl army led by France Nuyen launched that morning. The girls also signed up honorary members of Archie's army, awarding them official membership cards in the Goldbrick Club!

In MGM's "Bachelor in Paradise," Lana Turner will have a wardrobe featuring 28 changes.

How to Keep Audience Decorum

The following brochure on how to maintain decorum in the theatre auditorium and at the same time not lose any friends has been distributed to managers and staffers by the Interstate circuit of Texas.

A reasonably still and peaceful auditorium is vital to the enjoyment of a good show. Children and young people are our best customers, but contribute almost 100 per cent of the "static." Thus, we have the delicate problem of maintaining audience decorum and at the same time not losing friends. In an effort to hit a happy medium, we list the following most common causes of auditorium "static" and suggest a cure for each.

MOTHER WITH CRYING CHILD:

As nicely as possible, ask the mother if she would like to take the baby into the restroom or into the lobby until it can be quieted. If she does so, and if the baby cannot be quieted, then offer a pass (or passes) so she may return at a later time. If the mother declines to leave her seat in the auditorium, and if the baby does not quiet, then offer her a refund and suggest that in deference to the other patrons, she might prefer to leave the theatre and return another time. If she does not then leave the auditorium, we do not recommend any further action or pressure. Retire from the situation and hope for the best.

SMALL CHILDREN WITHOUT PARENTS:

If after warnings these children continue to disturb and annoy your audience, ask them into the manager's office. Tell them if they cannot be quiet it will be necessary for the manager to call their parents and ask them to come and get them. If this fails to cure the matter, then do call the parents. When they, the parents, arrive, explain the matter in a very

kind and courteous manner. Offer the children passes, and hope the parents will administer a reprimand. If a call to the home fails to contact a parent, then insist that the offenders remain in the lobby to await their parents. Meanwhile, you should refund their money or give them passes as they prefer.

PRE-TEENAGERS AND OLDER CHILDREN:

If, after several warnings, these young people continue to disturb and annoy your audience, they should be invited to the manager's office and refund made of the admission price. It is also suggested they be asked for their names. In this way, chronic offenders may become known to the management and, in some instances, the manager may decide to refuse to sell them tickets to the theatre for a certain period of time. If this decision is taken, it may be made known to the individual or individuals involved and, to the parents. If any of these trouble-makers hold a Discount Card, you may choose to relieve them of it and refund the original cost of \$1.

GENERAL:

There are certain MUST items we must keep constantly in mind when dealing with patrons; whether children, teenagers or adults:

1. Under no circumstances, should a theatre employ lay hands on a patron at any time.
2. If any patron is invited into the manager's office to discuss problems, under no circumstances is the door to be closed. This eliminates the possibility

- that the patron may say that he or she was held against his or her will.
3. It may be necessary on rare occasions to call the police. In this event, the problem should be explained to the officer and the decision as to any action is to be left to him. **YOU WILL NOT MAKE ANY CHARGES.**

P.S. These suggestions do not have any particular reference to KID SHOWS, but rather to your regular performance where adults are in the majority attendance.

Eastman Kodak Tiein For Drive-In Theatres

The popular appeal of photography and an idea of the Eastman Kodak Company have been tied together in a complete promotion designed to boost attendance and concessions sales at drive-in theatres.

The promotion plan is built around Kodak's popular Brownie Bullet camera, available in a price bracket well within the premium range, and is now available to all theatre managers. Kodak's complete promotional kit includes display banners, advertising mats, publicity for newspaper, radio and TV, product photographs and a television product slide.

CAMERA CLUB PLAN

Instructions for running a successful theatre "camera club" promotion are included. The first time a child attends a theatre after the promotion has started, he is given a membership card in the "club." Each time he attends while the promotion is on, the doorman punches the card. When it is completely punched, the holder is given a free camera.

Advertising material has been prepared which encourages young patrons to attend regular "club" meetings and earn camera credits. Adult patronage is encouraged by offering to punch membership cards for youngsters accompanied by an adult to midweek performances.

Figures indicate that the promotion has an extremely sound financial base. Ticket revenue on children's admissions, plus concession sales, plus ticket sales to children who do not qualify for cameras but start the program, and a possible 20 per cent adult attendance with a child can add up to a minimum revenue of \$19 with tickets priced in a 25 to 50-cent range—still more at a higher price.

FREE CAMERA AS BONUS

It is suggested that the theatre offer a free camera as a bonus for 25 attendances. With each adult admission, a special camera bonus ticket is issued and when patrons accumulate 25 of these tickets, they can exchange them for a camera at the concession stand.

It is also possible to add admission and concession revenue from a considerable number of patrons who will be influenced to attend several performances, but who will not complete the required number. Experience has shown that total revenue per camera actually given away will probably be in excess of \$50, Kodak reports.

Special Kit A10-400C is available to the drive-in theatre operator from the Eastman Kodak Co., Advertising Department, 343 State St., Rochester 4, N. Y.



The lobby of the RKO Keith Theatre in Syracuse, N. Y., took on a new look of significance with the advent of a new season, with "Big Showtime in the Springtime" gonfalons hanging clear across the top. Note the special display on "One-Eyed Jacks." Other "Big Showtime" attractions were "The Sins of Rachel Cade," "White Warrior" and "Operation Eichmann." A Steve Reeves weight guessing contest, sponsored by a radio station, got good response on "Warrior."

'Cimarron' Passes Go To Schools and Radio

Since "Cimarron" was given the Legion of Decency A-1 rating, Ed Linder, Gopher Theatre manager at Minneapolis, sent six



passes each to 14 parochial schools there, asking the Sisters to award them to outstanding students.

His letter accompanying the passes noted the top family rating given the film, suggested the passes be awarded on the basis of excellence in American history (or other subject), or for excellent conduct, and referred to "Cimarron" as an outstanding bit of early American history regarding expansion of the west. Each letter included a poster, which Linder suggested be put up at each school.

HORSES FOR CHILDREN

One parochial principal, in a letter of response noted that there are many horses in the film, that all children like horses and would want to see "Cimarron."

A display on "Cimarron" was the first tieup made by Minneapolis' new main library. Special display cards made by Biederman Studio were used in the entire library system. Linder also had Biederman make up the signs for displays in 21 music store windows, based on the MGM "Cimarron" record.

After considerable inquiry and several want ads, Linder found a real oldtime stagecoach, which gave a real bang as a street ballyhoo. He had to settle, though, for mules instead of horses for motive power.

About 200 displays in windows and interior of stores handling Quaker Oats products appeared in the Minneapolis area as a result of the national tieup.

Twenty five passes were presented to each of three Minneapolis radio stations for prizes in contests. The results were "terrific," Linder says. Doug Moon, account executive for WLOL, in a thank-you letter to Linder, said:

A TERRIFIC RESPONSE

"The passes that you issued for the contest on 'Who's Who' in this great picture were won by the most enthusiastic group of listeners. . . . The response was terrific, the contest was exceptional and WLOL's phone system was lit up constantly throughout the contest.

"Not only has WLOL made many new friends but your enthusiasm has assured us that 'Cimarron' is enjoying a great opening at the Gopher Theatre."

BOXOFFICE Showmandiser

Citation Winners for May 1961

LES H. TAYLOR, *owner of the Temple Theatre in Petoskey, Mich.* After 45 years operating the Temple, exhibitor Taylor still strives to keep the "forward look" in his attractive advertising.

HENRY KRATZ, *manager, Uptown Theatre, Milwaukee.* For his successful promotion of "The Flaming Star," marking the shift of this theatre to first run.

DON KINLOCH, *manager, Roxy Theatre, Barrie, Ont.* For his fine promotion of "The Canadians."

JOE BROWN, *Cowway Theatre, Cowway, Ark.* Outstanding street ballyhoo.

FRANK PATTERSON, *owner of the Mausfield Theatre and DeSoto Drive-In at Mausfield, La.* For ingenuity in improving newspaper advertising.

ELMER DEWITT, *manager for the Armstrong circuit at Defiance, Ohio.* For his several sponsored show programs developed at the Defiance Drive-In.

KARL HEMLEBEN, *manager, Capitol Theatre, Aberdeen, S. C.* Meritorious endeavor in promoting "The Trapp Family."

DON BAKER, *manager Loew's 170th Street Theatre, Miami Beach, Fla.* A lobby "CavalCADE" montage of star faces was an outstanding piece of promotion for "The Sins of Rachel Cade."

DURAL GOODWIN, *assistant manager, Capri Theatre, Paupa, Tex.,* For striking street ballyhoo in behalf of "The Great Impostor."

C. V. MITCHELL, *manager, State Theatre, Fostoria, Ohio.* This alert showman is helping show how some small town theatres can use television to their advantage.

Formula for Successful Car Giveaway

The Miracle Mile Drive-In at Toledo, Ohio, has promoted car giveaways with enormous success, according to Fred Lentz, manager, who said the "secret" is getting enough merchants to sponsor the event.

Lentz said he tries to line up from 20 to 40 merchants, including the car agency which sells the car to the sponsors at cost, to go in on the promotion. Every merchant receives equal mention in all advertising, an exclusive sponsorship in his line, and a roll of 10,000 coupons to give to his customers, as well as handbills and window cards to promote the giveaway. Each \$1 worth of business entitles a customer to a ticket. If a merchant needs more than the initial 10,000 coupons, he may buy more at cost, which is \$1 a thousand.

Each sponsoring retailer gets the car and an attendant in front of his store for three days, with a public address system attached to the car to promote the giveaway. Each sponsor has a depository for the stubs, which are filled out by the customer with his name and address.

In order to be eligible to win the car at the Miracle Mile Theater, the customer who has deposited stubs in the sponsor stores must be present at the drive-in theatre when the actual drawing is made, or have registered at the drive-in by signing an attendance card during any one of the four days preceding the actual drawing. Registration for eligibility was possible from 10 a.m. to midnight on those four days, and each person was able to register by paying for a theatre admission and obtaining a theatre ticket good any time.

So successful has this promotion been, that four cars have been given away by this method in the past six years. Last year, a cement-mixing truck was needed to mix all the tickets, and the mayor of the city was enlisted to pull out the winner.

Hands Distributed For 'Hands on Deck'

Geneva Wood's teenage daughter, along with two girl cashiers, joined in the promotion for "All Hands on Deck" at the Fine Arts Theatre in Denton, Tex.

The daughter and cashiers put on sailor uniforms and distributed "All Hands on Deck" cutout "hand" heralds around Denton and in the smaller towns around the country. The diecut heralds in the shape of a hand capitolized on Pat Boone's attendance at college in Denton. Copy was, "Denton's Own Pat Boone in 'All Hands on Deck' Now . . . Fine Arts."

Mrs. Wood started the campaign with a 24-sheet spotlighted at the theatre. Three-sheets were dated and pasted on the sidewalk in front. There was a count the navy beans in a jug contest with a local merchant. Copy:

"Ahoy! Win a Prize! Go to the Town Shop and guess the number of navy beans in the jug. You could win a six-month or three-month FREE PASS, or a \$10 gift certificate."

The winners were announced on the Fine Arts stage on the last day of "All Hands on Deck." Newspaper ads plugged the contest. The newspaper editor put the beans in a jug, and was the only person who knew the exact number. The Record Chronicle published a photo of the jug of beans with two representatives from the paper and the store owner.

The "All Hands on Deck" recording was played on the speaker from the top of the marquee just prior and during the run. Geneva reports an excellent run.

Shipboard Signals On Radio for 'Deck'

Increased newspaper lineage, radio and television saturation and a Naval Reserve rally at the theatre on opening night were the main parts of the campaign put on by Fred McHam, manager of the Strand in Wichita Falls, Tex., for "All Hands on Deck."

The ad schedule totaled 108 inches in three days.

The local Navy recruiting chief made up five minutes of tape of sounds aboard ship—bosun's whistle, ship's bell and the various calls over the intercom—and this tape made very attractive spots.

Outside promotion includes signal flags on the theatre front, bannered jeeps and paper on all the Navy A-boards.

A picture of the Navy Reserve members in uniform at the theatre on opening night was reproduced in the newspaper. New trucks were bannered and displays used in music and bookstores.

The Knights at Drive-In

Brooks LeWitt of the Berlin (Conn.) Drive-In presented the Saturday Knights, radio station WPOP combo, in the concession area on a recent Friday and Saturday.

A Weekend Laff Festival

Four British comedies and two slapstick silent films headlined a Weekend Laff Festival at the Clark Theatre in the Chicago Loop. Shown were "Doctor in the House," "Doctor at Sea," "Big Time Operators," "Lucky Jim," "An Old Spanish Custom" and "Cured in the Excitement."

As It Looks To Me

By KROGER BABB

A Showman's Views on Merchandising Motion Pictures

HIGH UP IN THE Hollywood Hills, north of our home, sit many other houses. Each day, when we are working on our patio, one particular house seems to stand out up there among all the others. One Sunday, we yielded to temptation and determined to drive up there and have a look around. That morning, we had written a couple of columns about showmanship being enthusiasm, energy and determination. We figured it might do us good to have some! It was only about a mile up to this house and it was easy to find. Its tasty pastel colors made it stand out among the others.

WE DROVE AROUND first, having a good look at three of its sides. A fence or windbreaker shielded the view of a swimming pool. As we started down the mountain something kept saying, "Go back, fool!" So we did. We made a "U" turn and nary a cop whistled, not even a blonde. We parked in front of this stand-out home and rang the doorbell. We had figured out that we would pretend to be interested in buying a mountaintop place. A very thin, attractive woman, apparently in her late 30s, opened the door. She smiled and said, "I've been expecting you, won't you come on in!" Immediately, we figured that this might be one of them thar places. But it wasn't. We soon learned that she was an artist and she soon learned that we had come, not for a painting, but perhaps to buy a house. We both laughed and she urged that we have a look around. This artist had enthusiasm, personality and umph!

SOME PAINTINGS WERE marked "sold." Others were for sale. Some were nearly finished, others just beginning to take shape. Her enthusiasm was hypnotic as she quickly sketched the story or incident behind each or its locale. If we had been loaded we would have bought all her canvases, her home and providing she went with it, moved in. What a gal! Finally, she took us by the hand and led us outside by her beautiful swimming pool. She began to choke up, hidden tears filled her eyes.

"Don't let my place fool you," she began. "I'm broke, hungry, desperate. Which painting did you like best—the western landscape or the Little Leaguer?" she asked.

We thought. Finally, "They are all wonderful but that little boy—that Little Leaguer—says more than 10,000 words."

She smiled. "I want you to have it and give it a good home," she said. Then a pause. "I should get \$1,000 for that canvas, but I'll sell it to you for just ten bucks!"

CONVERSATION BROUGHT OUT that she had painted it nearly three years ago. A friend took her to a Little League baseball game one evening. Among all the unusual things she observed, next morning she awakened seeing only the heart-breaking look on one little boy's face sitting on a

box, alone. He had been taken out of the game for a loss of temper and a miscue. His lesson was being well learned. The woman told us probably 300 art dealers and purchasing agents had looked at this painting without making a sensible offer. Why didn't it sell, we wondered.

"It's simply because no one shows any enthusiasm for it," she explained.

ON MONDAY MORNING we picked up a telephone, dialed a magazine representative whom we know. In 15 minutes he was at the door. We gave him "the pitch." We drove up the mountain and he was introduced and the artist sketched the incident that created the scene. Finally, he had a look at her painting of this down-in-the-dumps kid. "Terrific!", was his reaction. He dialed his boss in New York direct. He gave the man a tub-thumping about the painting available for \$5,000 that would have sold anything. Then he hung up. "We are to pack it carefully and ship it to New York tonight, air express. The boss says that if it's what I say, you'll have your check by the end of the week!" We had told this man, in the artist's presence, that she wanted \$5,000 for this canvas—no more, no less!

THE FOLLOWING THURSDAY the woman phoned us. She had the magazine's check. The Little Leaguer would be the magazine's cover art for an April issue, she said. The woman insisted upon sending us half. We flatly refused. Then she asked, "Don't you think I should send Mr. Larry at least a thousand dollars?" "Certainly not," we replied. "Men with his sales ability don't need money as much as they need appreciation. Phone him and invite him up for a drink. Turn on all your charm and let him know how much you appreciate what he did. This is something a man can't buy and every salesman badly needs." That evening, Larry phoned.

"Krog," he said, "Let's go in the art business. These old washed-up jerks selling art today, with their striped pants, are for the birds!" That's the way the ball bounces, men. Every theatreman in the nation is faced today with selling a new kind of picture with new stars. Try some enthusiasm, tomorrow!

Elephant Into Theatre For 'Big Show' Publicity

Maggie Daly, columnist for the Chicago American, rode an elephant into the Oriental Theatre as a publicity stunt for "The Big Show." Sol Gordon, 20th-Fox, got Look magazine to cover the fanfare.

Airer Issues Bonus Coupons

The Park Drive-In at Clarksburg, W. Va., issues "Bonus Coupons" one for each paid admission. Five of the coupons entitle the holder to one free admission.

THE WEST'S MOST VIOLENT STORY... THE WEST'S MOST VALLANT HOUR!

Land
of the
Comanche
where
the
white
women
captives
face
a fate
worse
than
death
...land
of the
angry men
where the
gun was
law and
the lynch
rope was
justice.

COLUMBIA
PICTURES
presents

A **JOHN
FORD**
PRODUCTION

**JAMES
STEWART**
**RICHARD
WIDMARK**
**SHIRLEY
JONES**



'TWO RODE TOGETHER'



In
exciting
Eastman
COLOR

From the stirring
Saturday Evening Post story

co-starring

LINDA CRISTAL / ANDY DEVINE / JOHN McINTIRE

Screenplay by FRANK NUGENT / Based on a novel by WILL COOK / Produced by STAN SHPETNER / Directed by JOHN FORD

Academy
Award
Winner



Ad No. 402—652 Lines (including imprint space)

Also Available as Ad No. 303—375 Lines (including imprint space)

COLUMBIA PRESSBOOK

Copyright © 1961, Columbia Pictures Corporation. All Rights Reserved

Official Billing	25%
COLUMBIA PICTURES	25%
presents	
A JOHN FORD PRODUCTION	100%
JAMES STEWART • RICHARD WIDMARK	
SHIRLEY JONES	100%
in	
TWO RODE TOGETHER	100%
co-starring	
LINDA CRISTAL	
ANDY DEVINE	50%
JOHN McINTIRE	50%
Screenplay by FRANK NUGENT	25%
Based on a novel by WILL COOK	10%
Produced by STAN SHPETNER	25%
Directed by JOHN FORD	25%
EASTMAN COLOR	25%

TOGETHER...

they had found the Comanches...
 freed a love slave...faced a thousand dangers...
 but the worst was yet to come...
 when they finally
 faced each other!

COLUMBIA PICTURES presents
A JOHN FORD PRODUCTION
JAMES STEWART | RICHARD WIDMARK
SHIRLEY JONES  Academy Award Winner
'TWO RODE TOGETHER'
 From the stirring Saturday Evening Post story in exciting Eastman **COLOR**

co-starring
 LINDA CRISTAL / ANDY DEVINE / JOHN McINTIRE Screenplay by FRANK NUGENT / Based on a novel by WILL COOK / Produced by STAN SHPETNER / Directed by JOHN FORD

MISSION VALLEY COTTONS

Mission Valley Cottons, whose creations are sold in leading stores throughout the country, has tied in with the "Two Rode Together" promotion campaign through a series of advertisements in the New York Times Sunday Magazine section. Photographs for the promotion were made on the set of "Two Rode Together" and the picture is credited in the ads. Contact your local Mission Valley outlet for mutual cooperation in:

- Newspaper, radio/TV advertising
- Window displays with stills from "Two Rode Together" and main credits
- Fashion show

THE STARS

In James Stewart, Richard Widmark and Shirley Jones, "Two Rode Together" has an imposing array of stars. In addition to fan club support, planting of star stills and portraits in windows, newspapers, etc., try the following:

JAMES STEWART: Stewart has always registered strongly in Westerns. Try a contest naming other of his outdoor adventure dramas. Examples: "Broken Arrow," "Winchester 73," "Destry Rides Again," "Man From Laramie," etc.

- Stewart's highly individualistic voice is almost a trademark. Stage a contest on your stage or on radio/TV outlet asking imitation of the star's voice.
- Letter-writing contest along the lines of "I prefer to see James Stewart in a Western like 'Two Rode Together,' because..."

RICHARD WIDMARK: A dependable performer who is now producing his own films, Widmark has a wide acting range. His recent films include "The Secret Ways," his own production, the comedy, "Tunnel of Love," and "The Alamo."

- Contest naming greatest number of Widmark films, with guest tickets to winners.
- Widmark look-alike!

SHIRLEY JONES: An Academy Award winner for her work in "Elmer Gantry," Miss Jones has blossomed from a musical singer to dramatic actress and now leading lady in a large-scale Western.

- Set up a display of Miss Jones' albums including the "Okla-homa" soundtrack album and "Pepe." Work stills and credits on "Two Rode Together" into such a display.
- Using fact that Shirley Jones, a singer, has become a dramatic actress, stage a contest listing other singers and dancers who also have achieved fame as dramatic stars: Fred Astaire, Doris Day, Frank Sinatra, etc.

WESTERN MAGS

Contact distributors and dealers who handle Western magazines and books and arrange for the posting of signs promoting your engagement and such publications on delivery trucks, newsstands and in windows.



THE BOOK

A special movie edition of "Two Rode Together," originally published as "Comanche Captives," is being issued by Bantam Books. The new edition's front cover is in full color and refers to "John Ford's major new motion picture." The back cover is illustrated with a scene from the film with full screen credits. Work the following:

- Contact your local Bantam Book distributor, who has been alerted to the "Two Rode Together" release, for mutual cooperation.
- Provide stills for window and in-store display.
- Make up a book mask, using a one-column pressbook ad.
- Make up a wrap-around, with full credits, for presentation to book reviewers, radio-TV personalities, or contest prizes, etc.

DRIVE-IN'S

- Play "Wax Cries" record referred to elsewhere on this page over your p. a. system.
- During engagement of "Two Rode Together," give free pony rides to the kiddies.
- Giveaway of painted leathers or, better still, Indian head-dresses imprinted with the title.
- As a cameo, admit first five couples free who come to your theatre in a two-seater sports car. "Two Rode Together To See 'Two Rode Together!'"

STREET BALLY

Send two horsemen dressed in Western garb through your downtown streets. Have them carry the following signs on their backs: "Two Rode Together thru Hostile Indian Country! See 'Two Rode Together' State Theatre Now! Starring James Stewart, Richard Widmark and Shirley Jones."

SATURDAY EVENING POST

Since "Two Rode Together" was originally serialized in the "Saturday Evening Post" as "Comanche Captives," let the fact be your efforts to set up a cooperative promotion with the local representative of the Curtis-Litton Co., circulation arm of the Curtis Publishing Company's publications. Working with the local Curtis representative, try to arrange for point-of-sale material including window streamers, newsstand back cards, truck posters, etc. Obtain copies of the issues in which "Comanche Captives" was serialized in the "Saturday Evening Post" and blow them up for out-front and lobby display. Try these:

- Guest admit patrons who bring to your theatre the complete serialization of "Comanche Captives" in the "Post." The serial ran from March 14 to April 25, 1959.
- Run a letter-writing contest in which readers of the "Post" must give "Two Rode Together" and compare the serial to the movie version. "Post" subscription might be the prize.
- Lobby display the serial pages from the magazine, with ribbons leading to stills from the picture.
- James Stewart was interviewed by Pete Martin for a Saturday Evening Post feature which ran in the issues from Feb. 11 through March 11, this year. Use this "Post" material, too, in your publicity and displays!

ACADEMY AWARDS!

Two of the stars, James Stewart and Shirley Jones, and John Ford, the director, of "Two Rode Together," have between them garnered a substantial number of Academy Awards. Stewart won his "best actor" Oscar for his rumbly playing in "The Philadelphia Story," and has been nominated on at least five other occasions. Miss Jones won her Academy Award for "best supporting actress" for her work in "Elmer Gantry." Ford has been honored four times with "best director" Oscars for such features as "The Informer," "The Grapes of Wrath," "How Green Was My Valley" and "The Quiet Man," and twice for outstanding World War II documentaries. From your own files and from newspaper files, obtain stills from their pictures as well as stills of all three. Set up a lobby display, along the lines: "Academy Award Winners All! Working Together For Another Great Film—'Two Rode Together!'"

USE THE TITLE!

The title, "Two Rode Together," may be adapted to a variety of showmanship uses. For instance, using "Two Go Together," cooperate with a department store in a fashion display of casual clothing, or separates: "Two Go Together, See 'Two Rode Together,' State Theatre Now." Also, tie-up with automobile dealer who specializes in two-seater sports car: "Two Rode Together in an MG! See 'Two Rode Together,' State Theatre!"

SELLING AIDS

TV FEATURING

A unique, entertaining and useful TV featurette, "John Ford's Acting Family," is available for use in your "Two Rode Together" campaign. Filmed on location, the featurette presents some of the little known, but familiar, player-director John Ford uses in many of his films. Featurette will be sent with your credits, direct to cooperating TV station. Order from Exploitation Dept., Columbia Pictures Corp., 711 Fifth Ave., N.Y. 22, N.Y.

TRAILERS

Perfect for your TV campaign, with space for local announcer to add on theatre and playdate information. Also a final freeze for super-imposed usual credits, if desired. Order direct from: Exploitation Dept., Columbia Pictures Corp., 711 Fifth Ave., N.Y. 22, N.Y.

TEASER TRAILER

For use in theatre, in advance of regular trailer, and for cross plugs. Order through your Columbia exchange.

TRANSCRIPTIONS

A variety of spot announcements, all open end for local commentator to add theatre credits. Available on a single disc. Order through your Columbia exchange. Transcription will be mailed from New York.

TWO TALKERS

Style A, theatre and station identification. Style B, theatre advertising only. Prices, \$5.00 without imprint, \$7.50 with imprint, \$2.00 for each additional slide or telep. Specify style and copy desired when you order direct from QQ Title Card Co., 247 West 46th St., N.Y. 36, N.Y.

PHOTO STORY

Story of film in stills and captions. Sent with your credits direct to cooperating newspaper or TV program. Order from: Columbia Pictures Publicity Dept., 711 Fifth Avenue, New York 22, N.Y.

DISPLAYS

9x12" Flag: single face, \$45.00, double face, \$75.00. Badge, 40: Streamer, 17" long, \$15.00 each. Volante, \$1.50 per running foot, minimum length, 10 feet. 12 pennant string, 30" long, \$3.50. Bumper strip, \$1.00 each, minimum order 15. Order from National Flag Co., 43 West 21st St., N.Y. 10, N.Y. In Canada: Theatre Poster Service, 227 Victoria St., Toronto.

INDIAN RELICS

If there is a museum, public or private, containing Indian relics, or if there are private collectors with an extensive collection, arrange for a lobby display of Indian blankets, arrows, headgear, etc. In addition try for a department store display, in conjunction with a special sale of Western goods, which can be extensively advertised and publicized.

INDIAN ANGLES

Exploit the Indian elements of the story through the following stunts and tie-in promotions:

- Archery contest run in cooperation with sporting goods store and local newspaper.
- Hold a special matinee for kids in complete Western garb, cowboy or Indian. Publicize the show through stores selling children's Western merchandise, with prizes for best costumes.
- Place a pair of Indian war drums out front and invite the public to: "Beat the War Drums!"

ACCESSORIES

- 6 SHEET
- 3 SHEET
- 1 SHEET
- COMPOSITE MAT
- FIVE STILL SETS (25 horizontal, 20 uprights, or 1 set, pressbook set, 12 colored stills)
- 40 x 60, 24 x 60 and 24 x 82 SPECIALTY DISPLAYS
- TRAILER
- SLIDE
- 22 x 28 A
- 8 11 x 14's
- WINDOW CARD
- 22 x 28 B
- INSERT CARD



• 6 SHEET



• 3 SHEET



• 1 SHEET

All Accessories Are Available
at Your Columbia Exchange



Crystal Devine-McIntire - Screenplay by Frank Nugent - Based on a novel by Will Cook - Produced by Stan Shpetner - Directed by John Ford
IN EASTMAN COLOR





Cristal Devine McIntire - Screenplay by Frank Nugent - Based on a novel by Will Cook - Produced by Stan Shpetner - Directed by John Ford
IN EASTMAN COLOR

Ad No. 301—285 Lines (including imprint space)



LINDA CRISTAL ANDY DEVINE JOHN MCINTIRE
Screenplay by FRANK NUGENT / Based on a novel by WILL COOK / Produced by STAN SHPETNER / Directed by JOHN FORD

Ad No. 203 70 Lines

Ad No. 501
760 Lines
(Including imprint space)



Cristal Devine McIntire - Screenplay by Frank Nugent - Based on a novel by Will Cook - Produced by Stan Shpetner - Directed by John Ford
Eastman COLOR



Blazing a trail across the grazing grounds of hell where the wicked thrived and evil was the code men lived by...where a sheriff would kill his friend for a dollar...where it was whiskey at suauap and death after dark...where a womaa was torn betweena her Comaache lover and the call of her kind...where gun-slingers shot redmen ia cold blood...where a lynch mob striags up a boy...evea as they pray for his soul...this was the way of the west. This is the way you will see it in a filat that is as immease as the west itself...



Cristal Devine McIntire - Screenplay by Frank Nugent - Based on a novel by Will Cook - Produced by Stan Shpetner - Directed by John Ford - Eastman COLOR - A COLUMBIA PICTURES RELEASE

Ad No. 502—720 Lines (including imprint space)

UTILITY MAT NO. 1

contains the following ad and publicity mats

Ad No. 101	Ad No. 203
Ad No. 102	Ad No. 205
Ad No. 103	Publicity Mat 1-A
Ad No. 105	Publicity Mat 2-A

THE WEST'S MOST VIOLENT STORY
...filmed with rawhide realism!



LINDA CRISTAL / ANDY DEVINE / JOHN MCINTIRE
Screenplay by FRANK NUGENT / Based on a novel by WILL COOK / Produced by STAN SHPETNER / Directed by JOHN FORD / A COLUMBIA PICTURES RELEASE

Ad No. 302—309 Lines (including imprint space)

(Review)

In the great Western tradition of "stagecoach" and "Hired Hand," John Ford's production of "Two Rode Together" proves to be another memorable outdoor adventure drama by a master craftsman who has made the outdoor a twin film in its very own right. "Two Rode Together" stars two great acts performers James Stewart and Richard Widmark and a young lady Shirley Jones who has proved to be a revelation as a dramatic actress of intellect and power. A Columbia release in Eastman Color. "Two Rode Together" opened yesterday at the Theatre in Eastman Color.

Ford has chosen for his present dramatic material the embittered tale of a feud that existed between the Indians and the pioneers who pushed back the frontier at a dreadful cost in lives ranging of the land and uprooting the tribes.

"Two Rode Together" is concerned with an expedition into Comanche territory, led by hard-bitten Texas marshal Stewart and idealistic Army officer Widmark, detached from active duty to rescue white held captive in the Indians. Miss Jones plays an untamed daughter of the West who has guilt feelings concerning her brother, blaming herself for the Indian capture. The story unfolds before the Eastman Color cameras and the empty ranges and vast deserts of Texas.

Stewart and Widmark achieve their objectives in part. Stewart even finds one prisoner of the Indians, Miss Crystal, attractive enough to fall in love with. But a tragic incident of the whole affair is Miss Jones' Indian mounted brother who rebels against the white man's civilization and dies at the hands of his brother, the self same people who wanted to civilize him.

"Two Rode Together" was written for the screen by Frank Nugent and is based on Will Cook's novel. Ford directed and Stan Shpetner produced the Columbia release.

(Together Again)

Andy Devine, the natural character actor, is teamed with John Ford, for the first time since the Academy Award winning "Stagecoach," in Ford's current "Two Rode Together." Devine co-stars with James Stewart, Richard Widmark and Shirley Jones, as a grizzled Army man who helps Stewart and Widmark rescue captives from the Comanches in the Columbia release now at the Theatre in Eastman Color.

(Opening Notice)

James Stewart, Richard Widmark and Shirley Jones star in John Ford's production of "Two Rode Together," a Columbia release in Eastman Color, opening at the Theatre. The new outdoor adventure drama co-stars Linda Cristal, Andy Devine and John McIntire, Frank Nugent penned the screenplay, based on a novel by Will Cook. "Two Rode Together" was directed by Ford and produced by Stan Shpetner.

(General Advance)

John Ford whose Academy Award winning Western, "Stagecoach," is making a big water mark for a number of directors to show at, joins forces in "Two Rode Together" with such old Western hands as James Stewart and Richard Widmark. Peter Stanley Jones also stars in the new Ford production at the Theatre. Filmed in Eastman Color, "Two Rode Together" co-stars Linda Cristal, Andy Devine and John McIntire.

Stewart is a veteran of the Western wars in such top-rank productions as "Broken Arrow," "Winchester 73" and "The Man From Laramie," and Widmark recently was seen to advantage in "The Man." They are said to make an outstanding adventure team in "Two Rode Together," backed by Ford's brilliant creative talents and technical skill. Shirley Jones, who mined the dramatic diggings with her performance as a girl in "Elmer Gantry," to win an Academy Award for best supporting actress, plays an untamed girl of the West.

Frank Nugent's screenplay, based on Will Cook's novel, covers a rarely known aspect of the bloody warfare that raged intermittently in the West between redskin and white, the taking of captives by the Indians, and the efforts made to rescue them.

Stewart and Widmark lead the rescue expedition into Comanche territory, Miss Jones plays a girl whose brother has been taken prisoner by the Indians and raised by them. Miss Cristal, a beautiful captive with whom Stewart falls in love, Devine plays a veteran Army man, while McIntire is the officer who leads up the fight.

John Ford directed.



(Mat 1A) Her first picture since her "Elmer Gantry" Academy Award, Shirley Jones stars with James Stewart, above, and Richard Widmark in "Two Rode Together," John Ford's Eastman Color production for Columbia.



(Mat 2A, Still No. 46) James Stewart, right, battles Woody Strode, as a Comanche, in order to rescue Indian captive Linda Cristal. It's a scene from Columbia Pictures' new John Ford production, "Two Rode Together," which stars Stewart, Richard Widmark and Shirley Jones, and co-stars Miss Cristal, Andy Devine and John McIntire. "Two Rode Together" is in Eastman Color.

(Richard Widmark)

Richard Widmark prefers to let his private life remain private, that, he wants to be judged solely on his merits, which are considerable, as an actor. Recently, Widmark stars with James Stewart and Shirley Jones in John Ford's production of "Two Rode Together," a Columbia release in Eastman Color co-starring Linda Cristal, Andy Devine and John McIntire at the Theatre.

In "Two Rode Together," Widmark, fresh from his triumph in "The Man," plays an ambitious, idealistic, U.S. Army lieutenant who joins with Stewart, a hard-bitten Texas marshal, in leading an expedition against the Comanches in an effort to rescue a number of white captives.

In the 13 years Widmark has been a motion picture star, he has kept consistently busy, he cannot remember a time when he had more than a month between films. With the exception of one or two past contractual requirements, he has never starred in a film, he has not appeared of wholeheartedly, today he is in the happy position of doing only those pictures he wants to do. "Two Rode Together" was, for Widmark, a labor of love.

The screenplay for "Two Rode Together" was written by Frank Nugent, based on a novel by Will Cook. John Ford directed and Stan Shpetner produced the Columbia release, a John Ford production.

(John McIntire)

Vocal character actor, John McIntire, co-stars with James Stewart, Richard Widmark and Shirley Jones in John Ford's production of "Two Rode Together," a Columbia release in Eastman Color at the Theatre. McIntire is seen as an Army major whose order sends a rescue party into Comanche territory to free Indian captives.

(John Ford)

Hollywood knows and relishes the fact that only a few of the men who work behind the camera mean anything to the picture-going public. John Ford, one of the industry's most honored directors, most certainly merits inclusion in this select group.

Ford's newest screen production, "Two Rode Together," stars James Stewart, Richard Widmark and Shirley Jones, and co-stars Linda Cristal, Andy Devine and John McIntire. A Columbia release in Eastman Color, the outdoor adventure drama is now at the Theatre, it tells of an expedition into Indian territory to rescue white prisoners of the Comanches.

Ford has six times won the coveted Oscar for outstanding motion picture achievement as a director. His Oscar-winning features are "The Informer," "The Grapes of Wrath," "How Green Was My Valley" and "The Quiet Man." Two of his documentaries made during World War II, "The Battle of Midway" and "Derringer Seventh," also won the cherished gold statue.

This gifted filmmaker has so stamped each of his films with his unique personality that the public as well as the critics sit up and take notice when a John Ford production is chosen. "Two Rode Together" is no exception.

Frank Nugent's screenplay is based on a novel by Will Cook. Ford, at once, directed the outdoor adventure drama which was produced for Columbia release by Stan Shpetner.

(Linda Cristal)

Linda Cristal, fiery Latin actress, co-stars with James Stewart, Richard Widmark and Shirley Jones in John Ford's production of "Two Rode Together," a Columbia release now at the Theatre in Eastman Color. McIntire is seen as an Army major whose order sends a rescue party into Comanche territory to free Indian captives.

(James Stewart)

James Stewart one of Hollywood's all-time favorite greats, Academy Award winner and frequent nominee for the best acting laurels, returns to the Theatre screen in John Ford's production of "Two Rode Together," a Columbia release in Eastman Color. "Two Rode Together," Stewart's first Western adventure in several years, also stars Richard Widmark and Shirley Jones, and co-stars Linda Cristal, Andy Devine and John McIntire.

In his current acting assignment, Stewart plays a tough, hard-bitten Texas marshal who leads an expedition into Comanche territory to rescue white prisoners of the Indians. While there, he falls in love with a girl captured by the Comanches years earlier.

"Two Rode Together" is Stewart's first outdoor action drama in seven pictures and four years. Since his last such film, "Night Passage," he has starred in comedies, mysteries and dramas, including "Anatomy of a Murder," "The Moonman Road," "The FBI Story," "Bell, Book and Candle" and "Vertigo."

Stewart, who plays a Westerner in the best tradition of that famous breed, helped at the Theatre to work with director John Ford, holder of six Academy Awards, "Two Rode Together" is their first picture together.

Frank Nugent's screenplay is based on a novel by Will Cook. "Two Rode Together" was directed by Ford and produced by Stan Shpetner for Columbia release.

(Shirley Jones)

You never know when lightning is going to strike in show business.

Shirley Jones achieved a fair measure of prominence as a singing star in the film version of "Oklahoma!" and "Carousel," but things really began to hum for Shirley, picture-wise, when she was cast as a lady of ear culture in "Elmer Gantry." Her performance in the role won the Academy Award as best supporting actress.

New doors were opened for Miss Jones as the result of her work in "Elmer Gantry." In addition to her upcoming popular and critical approval, the role's co-starring role opposite Castrillon in "Pepe," and then as a young girl in the West, co-starring with James Stewart and Richard Widmark, in John Ford's production of "Two Rode Together," outdoor adventure drama in Eastman Color, a Columbia release at the Theatre. "Two Rode Together" also co-stars Linda Cristal, Andy Devine and John McIntire.

Now, with her Academy Award and "Two Rode Together," she feels she is on her way professionally to where she wants to be. Where she wants to be, Miss Jones explains, is at a point where she's known as an actress, she acts, she sings rather than a singer who acts. Being directed by Ford in "Two Rode Together" provides Miss Jones, she feels, the opportunity to establish this once and for all.

Frank Nugent penned the screenplay, based on a novel by Will Cook. The Columbia release was directed by Ford and produced by Stan Shpetner.

THE CAST

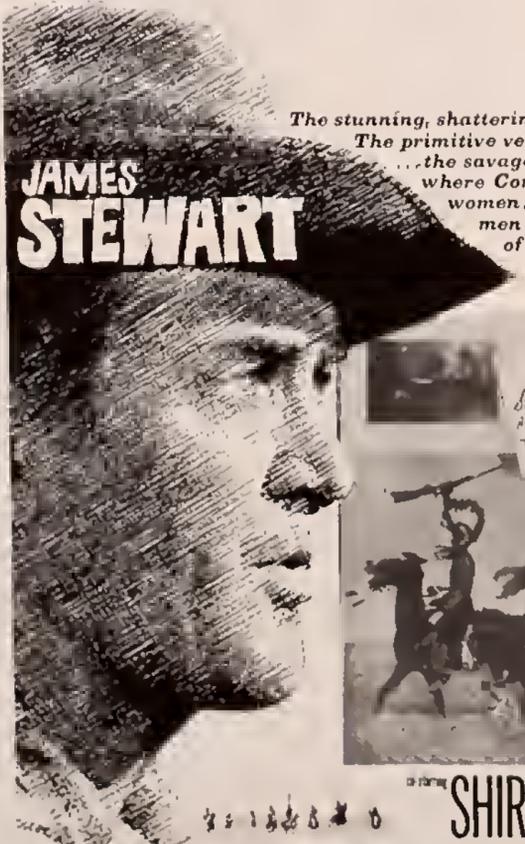
- | | |
|-----------------------|------------------|
| Guthrie McCabe... | James Stewart |
| Jim Gary | Richard Widmark |
| Marty Parrill | Shirley Jones |
| Elena | Linda Cristal |
| Sgt. Darius P. Prosen | Andy Devine |
| Major Frater | John McIntire |
| Edward Purcell | Paul Birch |
| Mr. Wringle... | Willis Buncher |
| Quannah | Henry Brandon |
| Jackson Clay | Boris Carto, Jr. |
| Aldo Frizer | Oliver Carter |
| Bonnie Clay | Ken Curtis |
| Ward Fisher | Chet Douglas |
| Belle Aragon... | Annette Harris |
| Running Wall | David Kent |
| Mrs. Malaptrap | Anna Lee |
| Mrs. McLandless | Jeanette Nolan |
| Ole Kumbien | John Qualen |
| Henry Clar | Earl Ramsey |
| Stine Call | Woody Stride |
| Oliver... | O. Z. Whitehead |
| William McCaill... | Chiff Layne |
| Hanna Clay | Mae Marsh |
| Capt. Malaptrap | Frank Baker |
| Woman... | Ruth Clifford |
| Ed Chase... | Fred Knight |
| Foot Doctor | Major Sam Hinton |

THE CREDITS

Screenplay by Frank Nugent, based upon the novel by Will Cook, Directed by John Ford, Assistant Director, Wingate Smith, Music, George Dunning; Director of Photography, Charles Lorton, Jr., A.S.C., Eastman Color by Pathé; Art Director, Robert Peterson; Film Editor, Jack Murray; Set Designer, James M. Crow; Make-Up Supervisor, Ben Lane, S.M.A.; Sound Supervisor, Charles J. Rice; Sound, Harry Mills; Orchestration, Arthur Martin; Produced by Stan Shpetner, A John Ford Production, A Columbia release.

THE STORY

(NOT FOR PUBLICATION) Texas-matched Guthrie McCabe and U.S. Army Lieutenant Jim Gary, detached from duty, lead a wagon train of settlers into Comanche territory, to rescue white captives held by the Indians. McCabe and Gary are taken prisoner, but they convince the chief that they have come to trade. For two rifles, they get Running Wall, a white boy raised as an Indian who is determined to return to the tribe, and Elena, a white woman taken captive years earlier. McCabe is forced to fight, and kill, the warrior who regards her as his woman. The boy is lynched by the settlers when he murders the woman who claims him as her son; before he dies he reveals he actually is the younger brother of spirited Matt Purcell, lovely young settler who is attached to Gary. McCabe, in love with Elena, rides off with her to start a new life together.

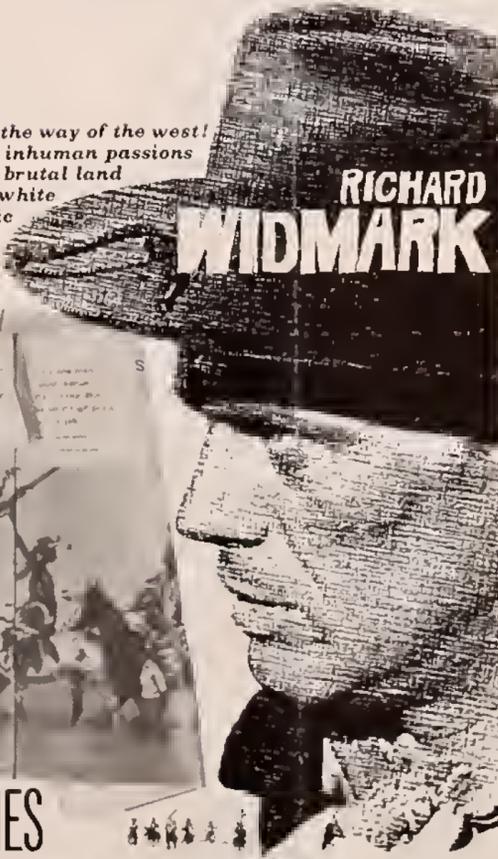


JAMES STEWART

The stunning, shattering truth about the way of the west!
The primitive vengeance... the inhuman passions... the savage detail... of a brutal land where Comanches stole white women... where heroic men blazed trails of terror in hot pursuit!



SHIRLEY JONES



RICHARD WIDMARK

JOHN FORD TWO RODE TOGETHER IN Eastman COLOR

Cristal-Devine-McIntire - Screenplay by Frank Nugent - Based on a novel by Will Cook - Produced by Stan Shpetner - Directed by John Ford - A COLUMBIA PICTURES RELEASE

Ad No. 503-590 Lines (including imprint space)

COLUMBIA PICTURES presents
JOHN FORD Production
JAMES STEWART
RICHARD WIDMARK
SHIRLEY JONES
'TWO RODE TOGETHER'

where the gun is law... and the lynch rope is justice!

In exciting Eastman COLOR

LINDA CRISTAL / ANDY DEVINE / JOHN MCINTIRE / Screenplay by FRANK NUGENT
Based on a novel by WILL COOK. Produced by STAN SHPETNER / Directed by JOHN FORD

Ad No. 205-206 Lines (including imprint space)

JOHN FORD Production
JAMES STEWART **RICHARD WIDMARK** **SHIRLEY JONES**
TWO RODE TOGETHER
A COLUMBIA PICTURES RELEASE / In exciting Eastman COLOR

Ad No. 201-32 Lines

THIS IS THE ANGRY WEST!

JOHN FORD
PRODUCTION

JAMES STEWART · RICHARD WIDMARK
SHIRLEY JONES

'TWO RODE TOGETHER'

In Eastman **COLOR**



A COLUMBIA PICTURES RELEASE

co-starring
LINDA CRISTAL / ANDY DEVINE / JOHN McINTIRE
Screenplay by FRANK NUGENT / Based on a novel by WILL COOK
Produced by STAN SHPETNER / Directed by JOHN FORD

Ad No. 104—70 Lines

COLUMBIA PICTURES presents

JOHN FORD Production

'TWO RODE TOGETHER'

In exciting Eastman **COLOR**

Ad No. 101—14 Lines

'JOHN FORD Production

JAMES STEWART · RICHARD WIDMARK
SHIRLEY JONES

IN
'TWO RODE TOGETHER'

In
Eastman
COLOR
A COLUMBIA PICTURES RELEASE



co-starring
LINDA CRISTAL / ANDY DEVINE / JOHN McINTIRE
Screenplay by FRANK NUGENT / Based on a novel by WILL COOK / Produced by STAN SHPETNER / Directed by JOHN FORD

Ad No. 103—46 Lines

'JOHN FORD Production

JAMES STEWART
RICHARD WIDMARK
SHIRLEY JONES

TWO RODE TOGETHER

In exciting Eastman **COLOR**
A COLUMBIA PICTURES RELEASE

Ad No. 102—30 Lines

COLUMBIA PICTURES presents

JOHN FORD Production

JAMES STEWART
RICHARD WIDMARK
SHIRLEY JONES

'TWO RODE TOGETHER'

In
exciting
Eastman **COLOR**

co-starring
LINDA CRISTAL
ANDY DEVINE / JOHN McINTIRE
Screenplay by FRANK NUGENT / Based on a novel by WILL COOK
Produced by STAN SHPETNER / Directed by JOHN FORD



Ad No. 105—88 Lines

VALIANTS OF THE WEST!

COLUMBIA PICTURES presents

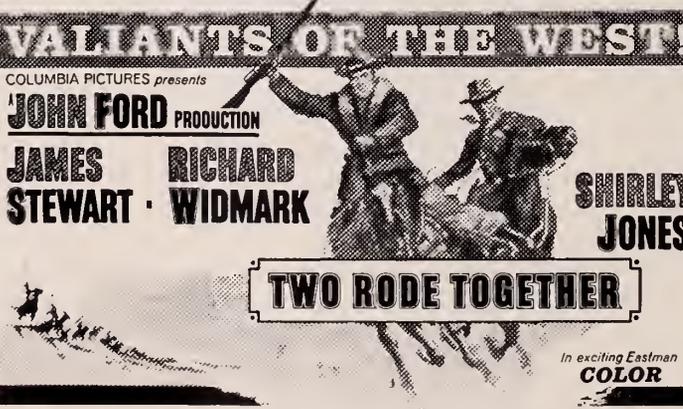
JOHN FORD PRODUCTION

JAMES STEWART · RICHARD WIDMARK
SHIRLEY JONES

TWO RODE TOGETHER

In exciting Eastman
COLOR

co-starring
LINDA CRISTAL / ANDY DEVINE / JOHN McINTIRE / Screenplay by FRANK NUGENT / Based on a novel by WILL COOK / Produced by STAN SHPETNER / Directed by JOHN FORD



Ad No. 202—68 Lines

Printed in U. S. A.

An interpretive analysis of lay and trade press reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. This department also serves as an ALPHABETICAL INDEX to feature releases. © is for CinemaScope; ① VistaVision; ② Superscope; ③ Naturama; ④ Regalscope; ⑤ Technirama. Symbol ⊕ denotes BOXOFFICE Blue Ribbon Award; ⊙ color photography. For listings by company in the order of release, see FEATURE CHART.

REVIEW DIGEST
AND ALPHABETICAL INDEX

⊕ Very Good; + Good; ± Fair; - Poor; = Very Poor.

In the summary ⊕ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's	Variety	Film Daily	Hollywood	Reporter	Parents'	New York	Summary
2506	⊕ Absent-Minded Professor, The (97) Comedy Drama		BV		2-27-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	13+
2473	⊕ Alamo, The (162) Historical Drama		UA		10-31-60	⊕	+	+	⊕	⊕	⊕	⊕	⊕	12+
2516	⊕ All Hands on Deck (98) Farce-Comedy		20th-Fox		4-17-61	±	±	±	±	±	±	±	±	6+4-
2514	⊕ All in a Night's Work (94) Comedy		Para		3-27-61	⊕	+	+	+	+	+	+	+	8+
2509	Amazing Mr. Callaghan, The (82) Adventure Melodrama		Atlantis		3-13-61	±								1+1-
2524	Angel Baby (98) Drama		AA		5-15-61	⊕		±	⊕	+	±			7+2-
2489	Angry Silence, The (95) Dr.		Valiant		12-26-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	14+
2496	Another Sky (83) Melod.		Harrison		1-23-61	+								3+1-
2518	⊕ Atlantis, The Lost Continent (91) Science-Fiction		MGM		4-24-61	⊕	+	±	+	⊕	⊕	⊕	⊕	8+1-
-B-														
2517	Behind the Mask (85) Dr.		Showcorp		4-24-61	+								1+
2382	⊕ Ben-Hur (212) Biblical Drama		MGM		11-30-59	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	14+
2517	Bernadette of Lourdes (91) Religious Drama		Janus		4-24-61	±				+				2+1-
2526	⊕ Beyond All Limits (100) Dr.		Omat		5-15-61	⊕								2+
2531	Beware of Children (80) Com.		AIP		6- 5-61	+				+				2+
2528	⊕ Big Show, The (113) Dr.		20th-Fox		5-22-61	⊕	+	±	⊕	⊕	⊕	⊕	⊕	10+1-
2520	⊕ Bimbo the Great (87) Circus Dr.		WB		5- 1-61	+	±	±	+	-				4+3-
2504	Black Sunday (84) Horror Dr.		AIP		2-20-61	+	+	+	⊕	⊕	⊕	⊕	⊕	7+
2516	Blast of Silence (77) Drama		U-I		4-17-61	±	±	⊕	⊕	±				7+3-
2496	Blueprint for Robbery (88) Cr.		Para		1-23-61	+	⊕	⊕	⊕	⊕	⊕	⊕	⊕	8+1-
2474	⊕ Breath of Scandal, A (98) Comedy		Para		10-31-60	+	±	±	±	±	±	±	±	7+3-
2473	⊕ Butterfield 8 (109) Drama		MGM		10-31-60	⊕	⊕	+	⊕	⊕	⊕	⊕	⊕	10+1-
-C-														
2485	Caltiki, The Immortal Monster (76) Sc.-F'n		AA		12- 5-60	±				+	±	-	-	3+4-
2512	⊕ Canadians, The (85) Dr.		20th-Fox		3- 20-61	±	-	+	+	+	±	±	±	6+4-
2494	Carry On, Constable (86) Com.		Gov'n'r		1-16-61	+		+		+				3+
2495	⊕ Carthage in Flames (111) Spectacle Drama		Col		1-23-61	±	±	±	+	±	±	±	±	7+6-
2488	⊕ Cimarron (140) Dr.		MGM		12-19-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	13+
2482	⊕ Cinderella (88) Comedy		Para		11-28-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	9+2-
2497	Circle of Deception (100) Dr.		20th-Fox		1-30-61	+	⊕	⊕	⊕	⊕	⊕	⊕	⊕	7+1-
2491	Code of Silence (75) Melodrama		Sterling World-SR		1- 9-61	+								1+
2474	College Confidential (90) Melo.		U-I		10-31-60	±	-							2+4-
2487	Crazy for Love (80) Com.		Ellis		12-19-60	±								1+1-
2494	⊕ Cry for Happy (110) Com.		Col		1-16-61	+	+	+	⊕	⊕	⊕	⊕	⊕	9+1-
2521	⊕ Cry Freedom (90) Dr.		Parallel		5- 8-61	±		+	+					3+1-
2521	⊕ Curse of the Werewolf, The (91) Horror Drama		U-I		5- 8-61	⊕		⊕	⊕	⊕	⊕	⊕	⊕	7+
-D-														
2486	Date Bait (71) Melo.		Filmgroup		12-12-60	±								1+1-
2528	⊕ David and Goliath (93) Biblical Spectacle		AA		4-22-61	+		+	⊕	⊕	⊕	⊕	⊕	6+1-
2512	Days of Thrills and Laughter (93) Comedy Compilation		20th-Fox		3-20-61	⊕	+	+	⊕	±	⊕	⊕	⊕	10+1-
2514	⊕ Dead One, The (70) Horror		SR		4- 3-61	±								1+1-
2491	Desert Attack (76) Melo.		20th-Fox		1- 9-61	+		+		+	±	±	±	4+1-
2503	Devil's Commandment (71) Ho.		RCIP		2-20-61	±								1+1-
2484	Dog, a Mouse and a Sputnik A (90) Comedy		F-A-W		12- 5-60	+	-				±	+	±	3+2-
2508	⊕ Don Quixote (110) Classic Dr.		MGM		3- 6-61	⊕	⊕		⊕	-	⊕	⊕	⊕	10+1-
2499	Dondi (100) Comedy		AA		2- 6-61	±					±	+		3+2-
2527	⊕ Dr. Blood's Coffin (92) Ho.		UA		5-22-61	-	±	-	+					2+3-
-E-														
2469	Entertainer, The (98) Dr.		Cont'l		10-17-60	+	⊕	⊕	⊕	⊕	⊕	⊕	⊕	10+1-
2482	⊕ Esther and the King (109) Adventure Drama		20th-Fox		11-28-60	+	±	±	±	±	±	±	±	8+4-
2490	⊕ Exodus (212) Super-Panavision 70 Drama		UA		12-26-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	14+
-F-														
2520	Fabulous World of Jules Verne, The (82) Novelty Adv.		WB		5- 1-61	⊕	+	+	+	+	⊕	⊕	⊕	8+
2479	Facts of Life, The (103) Com-Dr.		UA		11-21-60	+	⊕	⊕	⊕	⊕	⊕	⊕	⊕	12+
2526	⊕ Ferry to Hong Kong (103) Adventure Drama		20th-Fox		5-15-61	+	-	+		-	+			3+2-
2496	Fever in the Blood, A (117) Dr.		WB		1-23-61	⊕	+	+	⊕	⊕	⊕	⊕	⊕	9+
2516	⊕ Fiercest Heart, The (91) Outdoor Drama		20th-Fox		4- 3-61	+	±	±	±	±	±	±	±	6+3-
2531	Five Golden Hours (90) Comedy		Col		6- 5-61	+		±	±	±	±	±	±	5+3-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's	Variety	Film Daily	Hollywood	Reporter	Parents'	New York	Summary
2507	Five Guns to Tombstone (71) W'n		UA		3- 6-61	±	±	±	±	±	±	±	±	6+5-
2489	⊕ Flaming Star (101) Outdoor Drama		20th-Fox		12-26-60	+	⊕	+	⊕	⊕	⊕	⊕	⊕	10+
2478	⊕ Flute and the Arrow, The (78) Documentary Drama		Janus		11-14-60	+								7+
2483	Four Desperate Men (105) Melo.		Cont'l		12- 5-60	⊕								2+
2498	Foxhole in Cairo (68) Dr.		Para		1-30-61	+	⊕	-	+	±	±	±	±	7+4-
2495	French Mistress, A (91) Com.		F-A-W		1-23-61	±	+	+	+					5+1-
2507	Frontier Uprising (68) W'n		UA		3- 6-61	+	+	±	±	±	±	±	±	6+3-
-G-														
2523	Gambler Wore a Gun, The (67) W'n		UA		5-15-61	±	±							4+4-
2531	Get Outta Town (65) My...		Sterling W'id		6- 5-61	±								1+1-
2472	⊕ G. I. Blues (104) Com/Mus.		Para		10-24-60	+	+	±	⊕	±	⊕	⊕	⊕	8+2-
2533	⊕ Gidget Goes Hawaiian (102) C/M		Col		6-12-61	+	-	+	⊕	⊕	⊕	⊕	⊕	7+1-
2468	Girl of the Night (83) Dr.		WB		10-10-60	+	⊕	⊕	⊕	⊕	⊕	⊕	⊕	8+3-
2495	⊕ Go Naked in the World (103) Drama		MGM		1-23-61	+	⊕	+	⊕	±	±	±	±	9+2-
2491	⊕ Goddess of Love, The (68) Spectacle		20th-Fox		1- 9-61	+	-							2+2-
2500	Gold of the Seven Saints (88) Outdoor Drama		WB		2- 6-61	±	⊕	+	⊕	⊕	⊕	⊕	⊕	9+1-
2490	⊕ Goliath and the Dragon (90) Costume Spectacle		AIP		12-26-60	+	+	-	+	±	-	±	±	5+4-
3498	⊕ Gorgo (78) Adv. Dr.		MGM		1-30-61	⊕	±	+	+	+	⊕	⊕	⊕	9+2-
2486	⊕ Grass Is Greener, The (105) Comedy		U-I		12-12-60	+	⊕	+	⊕	⊕	-	+	⊕	9+1-
2481	Great Impostor, The (112) Dr.		U-I		11-28-60	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	12+
2529	Gun Fight (68) Western		UA		5-29-61	±								3+1-
2533	⊕ Guns of Navarone, The (157) War Adventure		Col		6-12-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	12+
-H-														
2515	Hand, The (61) Melodrama		AIP		4-17-61	+								1+
2488	Hand in Hand (75) Dr.		Col		12-19-60	+	⊕	⊕	⊕	⊕	⊕	⊕	⊕	13+
2475	⊕ Heaven on Earth (84) Documentary Drama		JB-SR		11-14-60	+	±	+	+			±	±	6+2-
2473	Hell Is a City (96) Action		Col		10-31-60	+	⊕	⊕	⊕	⊕	⊕	⊕	⊕	9+
2487	⊕ Herod the Great (93) Costume Spectacle		AA		12-19-60	+					±	±	±	6+3-
2478	Heroes Die Young (76) Melodrama		AA		11-14-60	+	±							4+3-
2486	High School Caesar (72) Melo.		Filmgroup		12-12-60	+								1+
2513	⊕ Hippodrome (96) Action, (English-dubbed)		Cont'l		3-27-61	+	+		+					4+
2499	Home Is the Hero (83) Dr.		Showcorp		2- 6-61	⊕	+							5+
2506	Hoodlum Priest, The (101) Dr.		UA		2-27-61	⊕	⊕	⊕	⊕	⊕	⊕	⊕	⊕	10+
2530	⊕ House of Fright (80) C Ho.		AIP		5-29-61	+								4+2-
-I-														
2467	It Happened in Broad Daylight (97) Dr. (Eng.-dubbed)		Cont'l		10-10-60	+	⊕		⊕			+	+	7+
2503	It Takes a Thief (94) Melo.		Valiant		2-20-61	+								1+
-J-														
2481	Jazz Boat (96) Dr/Music		Col		11-2									

REVIEW DIGEST AND ALPHABETICAL INDEX

In the summary ++ is rated 2 pluses, = as 2 minuses.

++ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2468	Magnificent Seven, The (128)												
	Outdoor Dr. (Panavision)			UA	10-10-60	++	++	++	++	++	++	++	12+
2492	Make Mine Mink (101)		Com.	Cont'l	1-9-61	++	++	++	++	++	++	++	9+
2501	Mania (85)		Ho. Dr.	Valiant	2-13-61	+	+	+	+	+	+	+	2+
2512	Mailbag Robbery (70)		Ac.	Tudor	3-20-61	+	+	+	+	+	+	+	1+
2503	Mark of the Devil (73)		Melo.	RCIP	2-20-61	±	±	±	±	±	±	±	1+1-
2484	Marriage-Go-Round, The (99)		Comedy	20th-Fox	12-5-60	+	+	±	++	++	++	++	10+1-
2525	Master of the World (104)		Science-Fiction Drama	AIP	5-15-61	++	++	±	++	++	++	++	9+1-
2532	Matter of Morals, A (90)		Drama	UA	6-5-61	+	+	+	+	+	±	±	5+1-
2518	Mein Kampf (121)		Documentary	Col	4-24-61	+	++	+	+	+	++	++	9+
2469	Midnight Lace (108)		Dr.	U-I	10-17-60	++	+	++	++	++	++	++	12+
2504	Mighty Crusaders, The (87)		Spectacle	Falcon-SR	2-20-61	±	±	±	±	±	±	±	1+1-
2502	Millionairess, The (90)		G. B. Shaw Comedy	20th-Fox	2-13-61	+	++	+	++	++	±	+	9+1-
2523	Minotaur, The (92)		Adv.	UA	5-15-61	+	±	±	+	+	±	±	4+2-
2500	Misfits, The (124)		Drama	UA	2-6-61	+	++	++	++	++	++	++	13+
2499	More Deadly Than the Male (60)		Crime Melodrama	Schoenfeld	2-6-61	++	++	++	++	++	++	++	2+
-N-													
2470	Natchez Trace (80)		Adv.	Panorama-SR	10-17-60	+	+	+	+	+	+	+	1+
2519	Nature Girl and the Slaver (70)		Adv.	UPRD	5-1-61	±	±	±	±	±	±	±	1+1-
2470	Never on Sunday (97)		Com-Dr.	Lopert-UA	10-17-60	++	++	++	++	++	++	++	10+
2478	North to Alaska (122)		Action Comedy	20th-Fox	11-14-60	+	±	+	++	++	++	++	10+1-
-O-													
2514	One-Eyed Jacks (141)		Dr.	Para	3-27-61	++	++	++	++	++	++	++	13+
2497	One Hundred and One Dalmatians (80)		Animated Feature	BV	1-30-61	+	++	++	++	++	++	++	12+
2527	On the Double (92)		Panavision Comedy	Para	5-22-61	++	±	+	++	++	++	++	12+1-
2510	Operation Bottleneck (78)		Ac.	UA	3-13-61	+	±	±	+	+	±	±	4+3-
2509	Operation Eichmann (92)		Drama	AA	3-13-61	++	+	-	++	±	+	+	8+2-
-P-													
2523	Parent Trap, The (124)		Comedy	WB	5-15-61	++	++	++	++	++	++	++	11+
2510	Parrish (137)		Drama	WB	3-13-61	++	±	±	++	++	++	++	11+1-
2509	Passport to China (75)		Ac.	Col	3-13-61	+	±	+	±	±	±	±	5+3-
2492	Pepe (157)		Comedy/Music	Col	1-9-61	++	+	++	++	++	±	±	12+1-
2520	Pharaoh's Woman, The (88)		Costume Drama	U-I	5-1-61	±	±	±	+	-	±	±	4+4-
2469	Pleasure Turn Over (86)		Farce	Col	10-17-60	+	++	++	++	++	++	++	10+
2519	Pleasure of His Company, The (114)		Comedy	Para	5-1-61	++	+	++	++	++	++	++	10+
2477	Plunderers, The (94)		Adv. Dr.	AA	11-14-60	+	++	++	++	++	±	±	8+1-
2501	Police Dog Story (61)		Crime Drama	UA	2-13-61	+	±	±	±	±	±	±	6+6-
2515	Portrait of a Mobster (108)		Crime Drama	WB	4-3-61	++	++	++	++	++	±	+	10+1-
2522	Portrait of a Sinner (96)		Dr.	AIP	5-8-61	++	+	+	+	+	+	+	3+
2511	Posse From Hell (89)		W'n	U-I	3-20-61	±	+	+	++	±	±	±	7+2-
2477	Price of Silence, The (72)		Melodrama	Exclusive-SR	11-14-60	+	+	+	+	+	+	+	1+
2530	Primitive Paradise (66)		Documentary	Excelsior	5-29-61	++	++	++	++	++	++	++	4+
2508	Prisoners of the Congo (90)		Adventure Drama	Atlantis	3-6-61	±	±	±	±	±	±	±	1+1-
-Q-													
2516	Question 7 (110)		Dr.	DeRochemont	4-3-61	++	++	++	++	++	++	++	4+
-R-													
2516	Raisin in the Sun, A (125)		Dr.	Col	4-3-61	++	++	++	++	++	++	++	12+
2522	Return to Peyton Place (122)		Drama	20th-Fox	5-8-61	++	+	++	++	++	-	+	9+1-
2529	Revolt of the Slaves (99)		Action Spectacle	UA	5-29-61	+	+	+	+	±	±	±	3+1-
2526	Right Approach, The (92)		Drama/Music	20th-Fox	5-15-61	+	-	±	+	-	±	±	5+5-
2519	Ring of Fire (119)		Outdoor Action	MGM	5-1-61	+	++	++	++	++	±	±	8+1-
2490	Ritual of Love, The (72)		Documentary	Pacemaker-SR	12-26-60	+	+	+	+	+	+	+	1+
2511	Rocket Attack, U.S.A. (66)		Melodrama	Exploit-Brenner	3-20-61	±	±	±	±	±	±	±	1+1-
2524	Romanoff and Juliet (112)		Com.	U-I	5-15-61	++	+	++	++	++	++	++	9+
2485	Royal Ballet (131)		Ballet	Lopert	12-12-60	++	++	++	++	++	++	++	4+
-S-													
2506	Sanctuary (90)		Drama	20th-Fox	2-27-61	+	+	++	++	++	++	++	8+
2515	Saturday Night and Sunday Morning (90)		Drama	Cont'l	4-17-61	++	++	++	++	++	++	++	9+
2464	Savage Innocents, The (89)		Adv. Dr.	Para	9-26-60	++	++	++	++	++	++	±	11+1-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2476	Secret of the Purple Reef (80)		Action Drama	20th-Fox	11-7-60	±	±	±	+	+	±	±	5+3-
2511	Secret Partner, The (91)		My.	MGM	3-20-61	+	+	±	++	++	++	++	8+2-
2513	Secret Ways, The (112)		Dr.	U-I	3-27-61	+	+	-	+	+	+	+	5+1-
2467	September Storm (99)		Documentary (Stereovision)	20th-Fox	10-10-60	±	±	±	+	+	±	+	6+3-
2522	Serengeti (84)		Documentary Adventure	AA	5-8-61	++	++	++	++	++	++	++	6+
2474	Sex Kittens Go to College (93)		Comedy	AA	10-31-60	+	-	-	±	-	-	-	2+3-
2516	Shadows (87)		Drama	Lion Int'l	4-17-61	+	++	++	++	++	++	++	9+
2521	Shadow of the Cat, The (79)		Horror Drama	U-I	5-8-61	+	±	±	+	+	±	±	4+1-
2475	Shakedown, The (91)		Action	U-I	11-7-60	+	+	+	+	+	+	+	3+1-
2472	She Walks by Night (85)		Melo.	Woolner	10-24-60	+	+	+	+	+	+	+	1+
2479	Sinners of Paris (81)		Melodr.	Ellis	11-21-60	+	+	+	+	+	+	+	1+
2505	Sins of Rachel Cade, The (123)		Drama	WB	2-27-61	++	+	+	++	±	++	+	10+1-
2504	Sins of Youth (82)		Dr.	Janus	2-20-61	±	±	±	±	±	±	±	1+2-
2528	Snake Woman, The (68)		Horror	UA	5-22-61	±	-	-	±	±	-	±	3+5-
2502	Sniper's Ridge (61)		Dr.	20th-Fox	2-13-61	-	+	±	±	±	±	±	5+4-
2530	Snow White and the Three Stooges (93)		Comedy	Fant'y	20th-Fox	5-29-61	++	±	-	++	+	+	7+2-
2470	Spartacus (189)		Super Technirama-70 Adventure Spectacle	U-I	10-17-60	++	++	++	++	++	++	++	14+
2485	Spring Affair (69)		Comedy	SR	12-12-60	±	+	±	±	±	±	±	4+2-
2480	Squad Car (60)		Melodrama	20th-Fox	11-21-60	±	±	±	±	±	-	±	1+4-
2525	Steel Claw, The (96)		Ac.	WB	5-15-61	±	+	-	+	±	±	±	5+4-
2476	Sundowners, The (133)		Dr.	WB	11-7-60	++	++	++	++	++	++	++	14+
2466	Sunrise at Campobello (143)		Drama	WB	10-3-60	++	++	++	++	++	++	++	14+
2477	Swiss Family Robinson (128)		Adv. Classic, Panavision	BV	11-14-60	++	+	±	++	++	++	++	12+1-
2488	Sword and the Dragon (83)		Folklore Spectacle	Valiant	12-19-60	+	+	+	+	+	+	+	2+
2494	Sword of Sherwood Forest (80)		Adventure Drama	Col	1-16-61	+	±	+	±	±	±	±	8+3-
-T-													
2515	Teacher and the Miracle, The (88)		Religious Drama	President	4-17-61	+	±	±	±	±	±	±	4+2-
2465	Ten Who Dared (92)		Adv.	BV	10-3-60	+	+	±	+	+	++	++	7+1-
2514	Terror of the Tongs, The (80)		Ac.	Col	3-27-61	+	±	±	+	+	±	±	5+2-
2493	Tess of the Storm Country (84)		Melodrama	20th-Fox	1-16-61	+	+	+	+	+	+	+	6+
2485	3 Worlds of Gulliver, The (100)		Superdynamation, Fantasy	Col	12-12-60	+	+	++	++	++	++	++	11+
2498	Tomboy and the Champ (92)		Comedy-Drama	U-I	1-30-61	+	±	±	+	+	+	+	4+1-
2481	Tormented (75)		Horror Drama	AA	11-28-60	+	+	+	+	+	+	+	3+
2480	Touch of Flesh, The (76)		Drama	Amity Films-SR	11-21-60	±	±	±	±	±	±	±	1+1-
2510	Trapp Family, The (106)		Comedy-Drama	20th-Fox	3-13-61	+	+	±	+	±	±	±	6+2-
2493	Tunes of Glory (106)		Dr.	Lopert	1-16-61	++	++	++	++	++	++	++	13+
2525	Two Loves (100)		Drama	MGM	5-15-61	++	++	++	++	++	++	++	10+
2501	Two-Way Stretch (87)		Com.	Showcorp	2-13-61	+	++	++	++	++	++	++	9+
-U-													
2505	Underworld, U. S. A. (98)		Cr.	Col	2-27-61	+	±	+	+	+	±	±	7+3-
2492	Unfaithful, The (89)		Melodrama	AA	1-9-61	+	±	±	±	±	±	±	2+2-
-V-													
2472	Village of the Damned (78)		Horror Drama	MGM	10-24-60	+	++	++	++	++	++	++	10+
-W-													
2483	Wackiest Ship in the Army, The (99)		Comedy	Col	12-5-60	+	±	++	++	++	++	++	11+1-
2471	Walk Tall (60)		Western	20th-Fox	10-24-60	±	±	±	+	+	±	±	6+4-
2527	Warrior Empress, The (89)		Action-Adventure	Col	5-22-61	±	±	±	+	+	±	±	5+3-
2515	Watch Your Stern (88)		Com.	Magna	4-3-61	+	±	++	++	++	++	++	6+1-
2484	Where the Boys Are (99												

FEATURE CHART

ALLIED ARTISTS	AMERICAN INT'L	COLUMBIA	M-G-M	PARAMOUNT	
Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	
Heroes Die Young (76) D. .6014 Erika Peters, Scott Borland ⊗Serengeti Shall Not Die (84)Doc. .6013	⊗Journey to the Lost City (90)Ad. .508 Debra Paget, Paul Christian	I Aim at the Stars (107) Bi. .512 Curt Jurgens, Victoria Shaw I'm All Right, Jack (104) C. .515 Ian Carmichael, Peter Sellers, Terry-Thomas, Dennis Price ⊗Song Without End (130) ©Bi/M. .511 Dirk Bogarde, Capucine, Genevieve Page	Key Witness (81) © D. .103 Jeffrey Hunter, Pat Crowley		OCTOBER
The Plunderers (94) Ad. .6008 Jeff Chandler, John Saxon, Dolores Hart, Ray Stricklyn	⊗Goliath and the Dragon (90) ©Ad. .509 Mark Forest, Broderick Crawford	Let No Man Write My Epitaph (106)D. .513 Burl Ives, Shelley Winters, James Darren, Jean Seberg Surprise Package (100) C. .514 Yul Brynner, Mitzil Gaynor, Noel Coward Hell Is a City (96) © . . Cr. .516 Stanley Baker, John Crawford	Where the Hot Wind Blows (120)D. .104 Gina Lollobrigida, Yves Montand ⊗Butterfield 8 (109) © . . D. .106 Elizabeth Taylor, Laurence Harvey, Eddie Fisher, Dina Merrill	⊗G.I. Blues (104) . . CD/M. .6005 Elvis Presley, Juliet Prowse ⊗A Breath of Scandal (98) VC. .6006 John Gavin, Sophia Loren, Maurice Chevalier	NOVEMBER
⊗Herod the Great (95) . . Ad. .6016 Edmund Purdom, Sylvia Lopez		⊗The 3 Worlds of Gulliver (100) SuperDynamation . . Ad. .517 Kerwin Mathews, Jo Morrow Please Turn Over (86) C. .518 Ted Ray, Jean Kent Jazz Boat (95) © CD/M. .519 Anthony Newley, Anne Aubrey	⊗Where the Boys Are (99) ©C. .110 Dolores Hart, George Hamilton, Yvette Mimieux, Connie Francis	⊗CinderFella (91) C. .6007 Jerry Lewis, Ed Wynn, Anna Maria Albergbetli	DECEMBER
Look in Any Window (87) D. .6101 Ruth Roman, Alex Nicol, Paul Anka		⊗The Wackiest Ship in the Army (99) ©C. .521 Jack Lemmon, Ricky Nelson ⊗Sword of Sherwood Forest (80)Ad. .522 Richard Greene, Peter Cushing	⊗Go Naked in the World (103) ©D. .111 Gina Lollobrigida, Ernest Borgnine, Anthony Franciosa, Luana Patten	Blueprint for Robbery (87) Ac. .6009 Jay Barney, J. Pat O'Malley Foxhole in Cairo (68) D. .6013 James Robertson Justice, Niall MacGinnis, Adrian Hoven	JANUARY
	Portrait of a Sinner (96)D. .507 Nadia Tiller, Tony Britton, William Bendix Black Sunday (84) Ho. .602 Barbara Steele, John Richardson	Hand in Hand (75) D. .523 John Gregson, Sybil Thorndike Passport to China (75) Ac. .527 Richard Basehart, Lisa Gastoni ⊗Carthage in Flames (93) TAd. .528 Anne Heywood, Jose Suarez ⊗Cry for Happy (110) © CD. .529 G. Ford, Miiko Taka, D. O'Connor Underworld, U.S.A. (99) Cr. .525 Cliff Robertson, Dolores Dorn ⊗Pepe (157) © C/M. .520 Cantinflas, D. Dalley, Shirley Jones	Village of the Damned (77) Ho. .109 George Sanders, Barbara Shelley ⊗Gorgo (76)Ad. .105 Bill Travers, Vincent Winter	⊗World of Suzie Wong (126)D. .6008 William Holden, Nancy Kwan, Sylvia Syms ⊗The Savage Innocents (89) TD. .6004 Anthony Quinn, Yoko Tani, Anna May Wong	FEBRUARY
Dondi (100)C. .6102 David Janssen, Patti Page, David Kory Operation Eichmann (92) D. .6103 Werner Klemperer, Ruta Lee, Donald Buka, John Bonner	The Hand (61)Ho. .601 Derek Bond, Ronald Lee Hunt ⊗Konga (90) ©Ho. .603 Michael Gough, Jess Conrad, Margo Johns		⊗Cimarron (147) © D. .108 Glenn Ford, Marla Schell The Secret Partner (91) . . D. .115 Stewart Granger, Hays Harareet	⊗Blood and Roses (84) . . My. .6003 Mel Ferrer, Annette Vadim, Elsa Martinelli	MARCH
Time Bomb (92)D. .6104 Curt Jurgens, Mylene Demongoot	Beware of Children (80) . . C. .606 Leslie Pbillips, Geraldine McEwan, Julia Lockwood	A Raisin in the Sun (125) . . D. .533 Sidney Poitier, Claudia McNeil The Terror of the Tongos (80)Ac. .530 Geoffrey Toone, Christopher Lee	The Green Helmet (88) . . Ac. .116 Bill Travers, Ed Begley, Nancy Walters	⊗All in a Night's Work (94)C. .6010 Shirley MacLaine, Dean Martin, Cliff Robertson	APRIL
Angel Baby (98)D. .6105 Joan Blondell, George Hamilton, Mercedes McCambridge, Salome Jens ⊗David and Goliath (93) ©Bib D. .6106 Orson Welles, Ivo Payer, Pierre Cressoy	⊗House of Fright (80) . . Ho. .604 Paul Massie, Dawn Addams Operation Camel (65) C. .605 Nora Hayden, Louise Renard	Mad Dog Coll (88) Cr. .534 K. Doubleday, B. Hayward Five Golden Hours (90) D. .539 Ernie Kovacs, Cyd Charisse Stop Me Before I Kill (105) ©D. .535 Claude Dauphine, Diane Cilento Mein Kampf (121)Doc. .538 ⊗Warrior Empress (89) ©Ad. .524 Kerwin Mathews, Tina Louise	⊗Atlantis, the Lost Continent (90)Ad. .113 Joyce Taylor, Anthony Hall ⊗Two Loves (100) © D. .117 Shirley MacLaine, Laurence Harvey, Jack Hawkins	⊗One-Eyed Jacks (141) OD. .6014 Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer	MAY
King of the Roaring 20's (106)Cr. .6107 David Janssen, Dianne Foster, Jack Carson, Diana Dors, Mickey Rooney Brainwashed (102) D. .6108 Curt Jurgens, Claire Bloom	⊗Master of the World (104)SF. .607 Vincent Price, Charles Bronson, Henry Hull, Mary Webster	Homicidal (87)Ho. .540 Glenn Corbett, Patricia Breslin Most Dangerous Man Alive (82)Ac. .541 Ron Randall, Debra Paget, Elaine Stewart	⊗Ring of Fire (91) © Ac. .119 David Janssen, Joyce Taylor, Frank Gorshin	⊗Love in a Goldfish Bowl (88) ©C/M. .6018 Tommy Sands, Fabian, Jan Sterling	JUNE
Armored Command (105) . . Ac. .6109 Howard Keel, Tina Louise		⊗Gidget Goes Hawaiian (102) ©C. .601 James Darren, Deborah Walley, Michael Callan, Vicki Trickett ⊗The Guns of Navarone (157) ©D. .603 Gregory Peck, David Niven ⊗Two Rode Together (108)OD. .602 James Stewart, Richard Widmark, Shirley Jones, Linda Cristal	⊗Morgan the Pirate (97) ©Ad. .120 Steve Reeves, Valerie Lagrange ⊗The Honeymoon Machine (.)C. .122 Steve McQueen, Paula Prentiss, Brigid Bazlan, Jim Hutton	JUNE-JULY-AUG. ⊗The Pleasure of His Company (115)CD .6017 Fred Astaire, Debbie Reynolds ⊗The Ladies Man (106) . . C. .6015 Jerry Lewis, Helen Traubel ⊗On the Double (92) T C. .6016 Danny Kaye, Dana Wynter	JULY

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	
OCTOBER	<p>High Time (103) © C/M..036 Bing Crosby, Fabian, Tuesday Weld Desire in the Dust (105) © D..046 Raymond Burr, Martha Hyer The Captain's Table (90) ©..040 John Gregson, Peggy Cummins The Secret of the Purple Reef (80) ©Ac..047 Jeff Richards, Margia Dean Sept. Storm (99) S's'n Ac..025 Mark Stevens, Joanne Dru</p>	<p>The Magnificent Seven (128) Panavision .....Ad..6027 Yul Brynner, Steve McQueen, Horst Buchholz, Eli Wallach Walking Target (74).....Ac..6024 Ron Foster, Joan Evans, Merry Anders</p>	<p>Spartacus (196) Super- Technirama-70 .....D..6070 Kirk Douglas, Laurence Olivier, Jean Simmons, Tony Curtis (Special release)</p>	<p>Girl of the Night (93)....D..004 Anne Francis, John Kerr The Dark at the Top of the Stairs (124) .....D..005 Robert Preston, Dorothy McGuire, Angela Lansbury, Eve Arden</p>	<p>ALLIED ARTISTS The Big Wave .....Ad.. Sessue Hayakawa Twenty Plus Two .....D.. David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead AMERICAN-INT'L The Pit and the Pendulum (Panavision) .....Ho.. Vincent Price, John Kerr Reptilicus .....SF.. Bodil Miller COLUMBIA The Devil at 4 O'clock ©..D.. Spencer Tracy, Frank Sinatra Scream of Fear .....D.. Susan Strasberg, Ronald Lewis Mysterious Island.....Ad.. (Super-Dynamation) Michael Craig, Joan Greenwood Greengage Summer .....D.. Kenneth More, Danielle Darrieux, Susannah York Barabbas ©D.. Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine Walk on the Wild Side .....D.. Laurence Harvey, Capucine, Anne Baxter, Jane Fonda The Tiger Among Us .....D.. Alan Ladd, Rod Steiger Sail a Crooked Ship .....C.. Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs The Notorious Landlady.....C.. Jack Lemmon, Kim Novak, Fred Astaire</p>
NOVEMBER	<p>Goddess of Love (68) © D..039 Belinda Lee, Jacquesernas North to Alaska (122) .....Ad..051 John Wayne, Capucine, Fabian Desert Attack (76) .....Ac..053 John Mills, Sylvia Syms Tess of the Storm Country (84) .....D..050 Diane Baker, Lee Phillips</p>	<p>Inherit the Wind (126)...D..6026 Spencer Tracy, Fredric March, Gene Kelly, Florence Eldridge</p>	<p>Midnight Lace (108)....D..6101 Doris Day, Rex Harrison, John Gavin, Myrna Loy</p>	<p>Sunrise at Campobello (143) .....D..002 Ralph Bellamy, Greer Garson, Hume Cronyn, Jean Hagen</p>	<p>MGM Four Horsemen of the Apocalypse ©D.. Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb Ada ©D.. Susan Hayward, Dean Martin Bridge to the Sun .....D.. Carroll Baker, James Shigeta Mutiny on the Bounty (Ultra Panavision-70) .....Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita Magic Boy (83) .....An..107 Feature-length cartoon The Secret of Monte Cristo (80) ©Ad..121 Rory Calhoun, Patricia Bredin</p>
DECEMBER	<p>Wizard of Baghdad (92) ©Ad..054 Dick Shawn, Diane Baker, Barry Coe Flaming Star (92) ©...W..056 Elvis Presley, Barbara Eden Esther and the King (109) ©D..057 Joan Collins, Richard Egan Legions of the Nile (94) ©Ad..037 Linda Cristal, Ettore Manni</p>	<p>Police Dog Story (61)...Doc..6029 James Brown, Merry Anders The Facts of Life (104)...C..6104 Bob Hope, Lucille Ball</p>	<p>The Private Lives of Adam and Eve (87) partly in color .....CD..6102 Mickey Rooney, Mamie Van Doren</p>	<p>The Sundowners (133) D..007 Robert Mitchum, Deborah Kerr, Peter Ustinov, Glynn Johns</p>	<p>PARAMOUNT Breakfast at Tiffany's .....CD.. Audrey Hepburn, George Peppard Summer and Smoke .....D.. Laurence Harvey, Geraldine Page Halari! .....Ad.. John Wayne, Red Buttons Hell Is for Heroes .....D.. Bobby Darin, Bob Newhart, Fess Parker My Geisha .....C.. Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson</p>
JANUARY	<p>Marriage-Go-Round (99) © C..101 Susan Hayward, James Mason, Julie Newmar Little Shepherd of Kingdom Come (108) ©D..102 Jimmie Rodgers, Luana Patten Can-Can (131) ©M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse The Long Rope (61) .....W..113 Hugh Marlowe, Alan Hale</p>	<p>Five Guns to Tombstone (71) .....W..6102 James Brown, Della Sharman</p>	<p>The Grass Is Greener (105) ©C..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons</p>	<p>A Fever in the Blood (117) .....D..008 Efrem Zimbalist jr., Angie Dickinson</p>	<p>20th-FOX The Big Gamble ©.....Ad.. Juliette Greco, Stephen Boyd, David Wayne Francis of Assisi ©D.. Bradford Dillman, Stuart Whitman, Dolores Hart Madison Avenue ©.....D.. Dana Andrews, Eleanor Parker Marines, Let's Go .....Ac.. Tom Tryon, David Hedison</p>
FEBRUARY	<p>The Millionaire (90) © C..104 Sophia Loren, Peter Sellers Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker Upstairs and Downstairs (100) .....C..125 Michael Craig, Mylene Demongeot The Canadians (85) © OD..105 Robert Ryan, John Dehner</p>	<p>The Misfits (124) .....D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift Operation Bottleneck (78)....6106 Ron Foster, Milko Taka</p>	<p>The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman The Shakedown (91) .....Cr..6105 Hazel Court, Terence Morgan</p>	<p>Gold of the Seven Saints (88) .....OD..009 Clint Walker, Leticia Roman (Filmed in sepia)</p>	<p>UNITED ARTISTS Exodus (212) (Panavision 70) .....D..6101 (Special release). Paul Newman, Eva Marie Saint, Peter Lawford Season of Passion .....D.. Ernest Borgnine, Anne Baxter Something Wild .....D.. Carroll Baker, Ralph Meeker Birdman of Alcatraz .....D.. Burt Lancaster, Karl Malden The Explosive Generation.....D.. Patty McCormack, Lee Kinsolving Paris Blues .....D.. Paul Newman, Joanne Woodward The Naked Edge .....D.. Gary Cooper, Deborah Kerr Goodbye Again .....D.. Ingrid Bergman, Yves Montand, Anthony Perkins</p>
MARCH	<p>The Trapp Family (106) D..117 Ruth Leuwelk, Hans Holt Sniper's Ridge (61).....Ac..116 Jack Gung, Stanley Clements</p>	<p>The Alamo (162) Todd-AO .....Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone The Hoodlum Priest (101) D..6107 Don Murray, Cindi Wood, Larry Gates Frontier Uprising (68)...W..6103 Jim Davis, Nancy Hadley</p>	<p>Wings of Chance (76)...OD..6111 James Brown, Frances Rafferty</p>	<p>The White Warrior (86) Ad..010 Steve Reeves, Georgia Moll</p>	<p>UNIVERSAL-INT'L Back Street .....D.. Susan Hayward, John Gavin Come September Panavision CD.. Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin</p>
APRIL	<p>All Hands on Deck (93) ©M..112 Pat Boone, Barbara Eden, Buddy Hackett Ferry to Hong Kong (103) ©Ad..110 Orson Welles, Curt Jurgens, Sylvia Syme The Fiercest Heart (91) ©OD..120 Stuart Whitman, Juliet Prowse</p>	<p>The Minotaur (92) © Ad..6115 Bob Mathias, Rosanna Schiaffino A Matter of Morals (90)...D..6108 Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback</p>	<p>Tomboy and the Champ (92) .....OD..6110 Candy Moore, Ben Johnson, Rex Allen The Secret Ways (111) ..D..6109 Richard Widmark, Sonja Ziemann</p>	<p>The Sins of Rachel Cade (123) .....D..003 Angie Dickinson, Peter Finch, Roger Moore Portrait of a Mobster (103) .....Ac..011 Vic Morrow, Ray Danton</p>	<p>WARNER BROS. Splendor in the Grass.....D.. Natalie Wood, Warren Beatty Susan Slade .....D.. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan Merrill's Marauders.....Ac.. Jeff Chandler, Ty Hardin The Music Man ©.....M.. Robert Preston, Shirley Jones A Majority of One.....C.. Rosalind Russell, Alec Guinness</p>
MAY	<p>Return to Peyton Place (122) ©D..126 Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld The Right Approach (92) ©D/M..127 Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby The Big Show (113) © Ad..123 Esther Williams, Cliff Robertson, David Nelson</p>	<p>The Young Savages (103)...D..6114 Burt Lancaster, Shelley Winters, Dina Merrill The Gambler Wore a Gun (67) .....W..6109 Jim Davis, Merry Anders Gun Fight (62) .....W..6113 James Brown, Joan Staley</p>	<p>Posse From Hell (89)...W..6112 Audie Murphy, John Saxon, Zohra Lampert The Pharaoh's Woman (88) ©Ad..6113 Linda Cristal, John Drew Barrimore Ole Rex (40) Featurette..6114 Rex (dog star), Billy Hughes, William Foster</p>	<p>The Steel Claw (96) ..Ac..012 George Montgomery, Charlio Luna</p>	<p>WARNER BROS. Parrish (137) .....D..015 Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens Fanny (...)D/M.. Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz</p>
JUNE	<p>Battle at Bloody Beach (80) ©Ac..128 A. Murphy, G. Crosby, D. Michaels Wild in the Country (114) ©D/M..129 E. Presley, H. Lange, T. Weld Snow White and the 3 Stooges (107) ©C..130 Carol Heiss, Stooges</p>	<p>Snake Woman (68) ....Ho..6112 John McCarthy, Susan Travers Dr. Blood's Coffin (92) Ho..6111 Kieron Moore, Hazel Court Revolt of the Slaves (100) ©Ad..6117 Rhonda Fleming, Lang Jeffries</p>	<p>Romanoff and Juliet (112) .....C..6106 P. Ustinov, S. Dee, J. Gavin Curse of the Werewolf (81) .....Ho..6115 Clifford Evans, Yvonne Romain The Shadow of the Cat (79) .....Ho..6116 Barbara Shelley, Andre Morell The Last Sunset (115) OD..6117 Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten</p>	<p>The Fabulous World of Jules Verne (82) .....Ad..013 Ernest Revere, Louis Locke Bimbo the Great (87)...Ad..014 Charles Holm, Mary Ann Shields</p>	<p>WARNER BROS. Splendor in the Grass.....D.. Natalie Wood, Warren Beatty Susan Slade .....D.. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan Merrill's Marauders.....Ac.. Jeff Chandler, Ty Hardin The Music Man ©.....M.. Robert Preston, Shirley Jones A Majority of One.....C.. Rosalind Russell, Alec Guinness</p>
JULY	<p>Misty (92) ©OD..131 David Ladd, Arthur O'Connell Voyage to the Bottom of the Sea (...) ©Ad..133 Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon</p>	<p>By Love Possessed (116) Panavision .....D..6119 Lana Turner, Efrem Zimbalist jr., Jason Robards jr., Geo. Hamilton The Last Time I Saw Archie (98) .....C..6118 Robert Mitchum, Jack Webb, Martha Hyer, France Nuyen When the Clock Strikes (72) .....My 6116 James Brown, Merry Anders</p>	<p>Trouble in the Sky (76)...Ac..6118 Michael Craig, Elizabeth Scal Tammy Tell Me True (97) .....CD..6119 Sandra Dec, John Gavin</p>	<p>Parrish (137) .....D..015 Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens Fanny (...)D/M.. Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz</p>	<p>WARNER BROS. Splendor in the Grass.....D.. Natalie Wood, Warren Beatty Susan Slade .....D.. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan Merrill's Marauders.....Ac.. Jeff Chandler, Ty Hardin The Music Man ©.....M.. Robert Preston, Shirley Jones A Majority of One.....C.. Rosalind Russell, Alec Guinness</p>

FEATURE CHART

MISCELLANEOUS

BUENA VISTA

①Jungle Cat (70)...Doc...Oct 60
 True-Life Adventure
 ②Ten Who Dared (92) Ad...Nov 60
 John Beal, Brian Keith
 ③Swiss Family Robinson
 (128) Panavision...Ad...Dec 60
 Dorothy McGuire, John Mills,
 James MacArthur, Tommy Kirk
 ④One Hundred and One
 Dalmatians (80)...An...Mar 61
 ⑤The Absent-Minded Professor
 (97)...C...May 61
 Fred MacMurray, Nancy Olson,
 Keenan Wynn, Tommy Kirk
 ⑥The Parent Trap (123)...C...Jul 61
 Maureen O'Hara, Brian Keith,
 Hayley Mills

CONTINENTAL

School for Scoundrels (94) C...Jul 60
 Ian Chermichael, Terry-Thomas
 Four Desperate Men
 (105)...D...Aug 60
 Aldo Ray, Heather Sears
 It Happened in Broad
 Daylight (97)...D...Sep 60
 Heinz Ruhman, Michel Simon
 The Entertainer (97)...D...Oct 60
 Laurence Olivier, Joan Plowright
 The Mirror Has Two Faces
 (98)...O...Nov 60
 (Eng-dubbed) Michele Morgan
 Make Mine Mink (101) C...Dec 60
 Terry-Thomas, Athene Seyler
 ⑦Hippodrome (96)...Ac...Mar 61
 (Eng-dubbed)...Gerhard Reidmann,
 Margit Nanke
 Saturday Night and Sunday
 Morning (90)...D...Apr 61
 Albert Finney, Shirley Ann Field

EDWARD HARRISON

Another Sky (83)...D...Jan 61
 Victoria Grayson, Tayeb

FILMS-AROUND-THE-WORLD

A French Mistress (91)...C...Dec 60
 Cecil Parker, Jas. H. Justice

FILMGROUP

The Girl in Lover's Lane
 (78)...D...Jun 60
 Joyce Meadows, Brett Halsey
 The Wild Ride (63)...D...Jun 60
 Jack Nicholson, Georgianna Carter
 ⑧Last Woman on Earth
 (71)...D...Sep 60
 A. Carbone, Betsy Jones-Moreland
 Little Shop of Horrors
 (70)...HoC...Sep 60
 Jonathan Haze, Jackie Joseph
 High School Caesar (72) D...Nov 60
 John Ashley, Gary Vinson
 Date Bait (71)...D...Nov 60
 Gary Clark, Mario Ryan

GOVERNOR

Carry On, Nurse (89)...C...
 Kenneth Connor, Shirley Eaton

Carry On, Constable (86) C...Feb 61
 Ken Connor, Leslie Phillips

KINGSLEY-UNION

Come Dance With Me!
 (94)...My C...Aug 60
 Brigitte Bardot, Henri Vidal
 The League of Gentlemen
 (113)...CD...Feb 61
 Jack Hawkins, Nigel Patrick

K. GORDON MURRAY

⑨Santa Claus (94)...F...Nov 60
 Narrated by Ken Smith
 ⑩Little Angel (90)...CD...Jan 61
 Maria Gracla, J. M. de Hoyos

LOPERT PICTURES

Never on Sunday (91)...C...Nov 60
 Melina Mercouri, Jules Dassin
 ⑪Tunes of Glory (106)...O...Jan 61
 Alec Guinness, John Mills

RCIP

The Devil's Commandment
 (71) ©...Ho...Jan 61
 Gianna Maria Canale, Carlo
 D'Angelo, Charles Fawcett
 Mark of the Devil (73) D...Jan 61
 Maria Felix, Crox Alvarado

SHOWCORPORATION

The Man Who Wouldn't Talk
 (91)...D...Oct 60
 Anna Neagle, Anthony Quayle
 Home Is the Hero (83) D...Feb 61
 Arthur Kennedy, Walter Macken
 Two-Way Stretch (87) C...Apr 61
 Peter Sellers, Wilfrid Hyde White

STERLING WORLD DIST'RS

The Half Pint (73)...C...Oct 60
 Pat Goldin, Tommy Blackman
 ⑫The Last Rebel (83)...Ac...Dec 60
 Carlos Thompson, Ariadna Welter
 Code of Silence (75)...Cr...Feb 61
 Terry Becker, Elisa Loti

UNITED PRODUCERS (UPRO)

Black Pit of Or. M.
 (72)...Ho...Mar 61
 Ralph Bertrand, Gaston Santos
 Siege of Sidney Street
 (93)...Ad...Mar 61
 Peter Wyngarde, Dmald Sinden
 ⑬Nature Girl and the Slaver
 (70)...Ad...May 61
 Marlan Michael, Adrian Hoven

VALIANT

⑭Sword and the Dragon
 (83)...Ad...Nov 60
 Russian cast (Eng-dubbed)
 The Angry Silence (95)...D...Jan 61
 R. Attenborough, Pier Angeli
 The Young One (103)...D...Feb 61
 Zachary Scott, Bernie Hamilton
 Mania (85)...Ho...Feb 61
 Peter Cushing, June Laverick
 It Takes a Thief (94)...D...Feb 61
 Jayne Mansfield, Anthony Quayle

WOOLNER BROS.

She Walks by Night (85)...D...
 Belinda Lee, Walter Rilla

FOREIGN LANGUAGE

ARGENTINA

End of Innocence (74)...9-19-60
 (Kingsley)...Elsa Daniel

FRANCE

⑮Belles and Ballets (92)...8-1S-60
 (Excelsior)...French ballet stars
 Breathless (89)...3-6-61
 (F-A-W)...Jean Seberg, Jean-
 Paul Belmondo
 ⑯Eye for an Eye, An
 (93) ©...10-5-60
 (Manhattan)...Curt Jurgens
 Love Game, The (85)...2-13-61
 (F-A-W)...Jean-Pierre Cassel,
 Genevieve Cluny, Jean-Louis Maury
 Modigliani of Montparnasse
 (110)...3-6-61
 (Cont'l)...Gerard Philippe, Lilli
 Palmer, Anouk Aimee, L. Padovani
 No Morals (77)...11-14-60
 (Mishkin)...Jeanne Moreau
 Ostrich Has Two Eggs, The
 (89)...11-21-60
 (Janus)...Pierre Fresnay, Simone
 Renant
 Port of Desire (85)...12-5-60
 (Kingsley-Union)...H. Neff
 Rules of the Game (104) 4-17-61
 (Janus)...Jean Renoir, Pauline
 Lhobst
 Rue de Paris (90)...12-12-60
 (Lopert)...Jean Gabin

GERMANY

Confess, Dr. Corda! (102) 12-5-60
 (President)...Hardy Kruger, E.
 Mueller
 Glass Tower, The (104)...10-3-60
 (Ellis)...Lilli Palmer
 Rest Is Silence, The (106)...10-3-60
 (F-A-W)...Hardy Kruger, P. Van
 Eyck
 Three-Penny Opera, The
 (113)...11-21-60
 (Brandon)...Lottie Lenya, Rudolph
 Forster

GREECE

Counterfeit Coin (120)...10-3-60
 (Atlantis)...K. Logothetides
 Moussitsa (75)...6-5-61
 (Greek Pictures)...A. Vouyouklaki
 288 Stourarna St. (90)...2-27-61
 (Atlantis)...Orestis Makris,
 Sophia Vembo

ITALY

Big Deal on Madonna St.,
 The (91)...1-30-61
 (UMPO)...V. Gassman, Toto
 Holiday Island (105)...11-14-60
 (Brandon)...Vittorio de Sica
 La Dolce Vita (175)...4-24-61
 (Astor)...Marcello Mastroianni,
 Anita Ekberg, Anouk Aimee, Alain
 Cuny
 See Naples and Die (80) 9-19-60
 (Crown)...Gianna Maria Canale
 Wild Love (86)...5-1-61
 (Ellis)...Franco Interlegghi
 L'Aventura (145)...6-5-61
 (Janus)...Monica Vitti, Gabriele
 Ferzetti, Lea Massari

JAPAN

⑰Rikisha Man, The (105) 5-8-61
 (Cory)...Toshiro Mifune
 Road to Eternity (181)...2-27-61
 (Beverly)...Tatsuya Nakadal

SWEDEN

Dreams (86)...8-8-60
 (Janus)...E. Dahlbeck, H. Ander-
 sson
 Virgin Spring, The (88)...12-12-60
 (Janus)...Max von Sydow,
 Birgitta Pettersson
 Unmarried Mothers (79)...3-13-61
 (President)...E. Etberg, B. Logart

U.S.S.R.

Ballad of a Soldier (89)...1-31-61
 (Kingsley)...Vladimir Ivashov,
 Sbnana Prokhorenko (also Eng-
 dubbed)

Short subjects, listed by company, in order
 of release. Running time follows title.
 Date is national release month. Color and
 process as specified.

SHORTS CHART

COLUMBIA

ASSORTEO & COMEDY FAVORITES
 (Reissues)
 5423 Hold that Monkey
 (16)...Dec 60
 5433 Bride and Gloom (16)...Dec 60
 5424 French Fried Frolic
 (16 1/2)...Feb 61
 5434 Hectic Honeymoon
 (17)...Jan 61
 5425 Should Husbands
 Marry? (17)...Apr 61
 5435 Aim. Fire, Scoot (16)...Mar 61
 5426 He Flew the Shrew
 (16 1/2)...May 61
 5436 Man or Mouse (18)...Jun 61

CANDID MICROPHONE

(Reissues)
 5551 No. 1, Series 2 (9)...Sep 60
 5552 No. 2, Series 2 (11) Nov 60
 5553 No. 3, Series 2 (10 1/2) Jan 61
 5554 No. 4, Series 2 (10 1/2) Feb 61

COLOR SPECIALS

5501 Polygamus Polonius (9) Nov 60
 5502 Rooftops of New York
 (10)...May 61

COLOR FAVORITES

(Technicolor Reissues)
 5693 Spare That Child
 (6 1/2)...Oct 60
 5604 Way of All Pests
 (7 1/2)...Nov 60
 5605 Four Wheels, No
 Brakes (6 1/2)...Nov 60
 5606 Skeleton Frolic (7 1/2)...Dec 60
 5667 Babie Boogie (6)...Jan 61
 5608 Pickled Puss (6 1/2)...Jan 61
 5609 Christopher Crumpe's
 Playmate (6 1/2)...Feb 61
 5610 Swiss Tease (6)...Mar 61
 5611 The Rise of Outon
 Lang (6 1/2)...Mar 61
 5612 Coo-Coo Bird Dog (6) Apr 61
 5613 The Jaywalker (6 1/2) May 61
 5614 Topsy Turkey (6 1/2)...Jun 61

FILM NOVELTIES

(Reissues)
 5851 Canine Crimebusters
 (10)...Oct 60
 5852 Push Back the Edge
 (10)...Dec 60
 5853 Community Sings
 No. 1, Ser. 13 (10)...Mar-61
 5854 Yukon Canada (10)...Apr 61

LOOPY de LOOPY

(Color Cartoons)
 5701 No Biz Like Show
 Biz (6 1/2)...Sep 60
 5702 Here Kiddie Kiddie
 (6 1/2)...Dec 61
 5703 Countdown Clown
 (6 1/2)...Jan 61
 5704 Haapy Go Loopy (6 1/2) Mar 61
 5705 Two-Faced Wolf (6 1/2) Apr 61
 5706 This Is My Ducky
 Day (6 1/2)...May 61
 5707 Fee Fie Foe (6 1/2)...Jun 61

MR. MAGOO REISSUES

(Technicolor)
 5751 Dog Snatcher (7)...Sep 60
 5752 When Magoo Flew
 CinemaScope (7)...Sep 60
 5753 Pink and Blue Blues
 (7)...Nov 60
 5754 Magoo Makes News (6)
 (Both © and standard)...Dec 60
 5755 Hotsy Footsey (7)...Feb 61
 5756 Magoo's Canine Mutiny
 (Both © and standard)...Apr 61
 5757 Captain Outrageous
 (7)...May 61

SPECIAL COLOR FEATURETTES

5441 Wonderful Hong Kong
 (19 1/2)...Jan 61
 5442 Splendors of Paris
 (19)...May 61
 5443 Wonderful Greece (19) Jun 61

SERIALS

(15 Chapter-Reissues)
 4160 King of the Congo...Jun 60
 5120 Son of Geronimo...Nov 60
 5140 The Great Adventures of
 Captain Kidd...Mar 61

STOOGES COMEDIES

(Reissues)
 5401 Income Tax Sappy
 (16 1/2)...Sep 60
 5402 Pardon My Backfire
 (16)...Oct 60
 5403 Musty Musketeers
 (16)...Nov 60
 5404 Pals and Gals (16)...Jan 61
 5405 Knutsy Knights
 (17 1/2)...Feb 61
 5406 Shot in the Frontier
 (16)...Apr 61
 5407 Scotched in Scotland
 (15 1/2)...May 61

THRILLS OF MUSIC

(Reissues)
 5951 Ray Anthony & His
 Orchestra (10 1/2)...Oct 60

COLUMBIA

5952 Shorty Sherlock & His
 Orchestra (8 1/2)...Dec 60
 5953 Skitch Henderson & His
 Orchestra (10)...Feb 61
 5954 Boyd Raeburn & His
 Orchestra (11)...May 61

WORLD OF SPORTS

5801 Rasslin' Champs (10) Dec 60
 5802 Hip Shooters (9 1/2)...Feb 61
 5803 Water-Sports Champs
 (...)...Apr 61

M-G-M

GOLD MEDAL REPRINTS

(Technicolor Reissues)
 All 1.7S-1 Ratio
 Tom and Jerry
 W261 Pet Peeve (7)...Sep 60
 W262 Mice Follies (7)...Sep 60
 W263 Touche Pussy Cat (7) Sep 60
 W265 Southbound Duckling
 (7)...Sep 60
 W266 Neapolitan Mouse (7) Sep 60
 W267 Pup on a Picnic (7) Sep 60
 W269 Downhearted Duckling
 (7)...Sep 60
 W272 Mouse for Sale (7)...Sep 60
 W273 Cat Fishin' (8)...Sep 60
 W274 Part Time Pal (8)...Sep 60
 W275 Cat Concerto (7)...Sep 60
 W276 Dr. Jekyll and Mr.
 Mouse (7)...Sep 60

TEX AVERYS

W264 Farm of Tomorrow (7) Sep 60
 W268 The Flea Circus (7) Sep 60
 W270 Dixieland Droopie (8) Sep 60
 W271 Field and Scream (7) Sep 60

PARAMOUNT

CARTOON CHAMPIONS

Herman and Katnip
 S20-1 Rail Rodents (7)...Sep 60
 S20-2 Robin Rodenthood (7) Sep 60
 S20-3 A Bicep Built for
 Two (7)...Sep 60
 S20-4 Mouse Trapeze (7)...Sep 60

NOVELTOONS

S20-5 Fido Beta Kappa (7) Sep 60
 S20-6 No ifs, Ands or
 Butts (6)...Sep 60
 S20-7 Candy Cabaret (7)...Sep 60
 S20-8 The Oily Bird (7)...Sep 60

COLOR SPECIALS

(2 Reels)
 B20-1 Carnival in Quebec
 (16)...Sep 60
 B20-2 Boats a-Poppin' (18)
 (Anamorphic)...Sep 60
 B20-3 Lifeline to Hong Kong
 (17) Anamorphic...Apr 61

MODERN MADCAPS

(Technicolor)
 M20-1 Galaxia (7)...Oct 60
 M20-2 Bouncing Benny (6) Nov 60
 M20-3 Terry the Terror (6) Dec 60
 M20-4 Phantom Moustacher
 (6)...Jan 61
 M20-5 The Kid From Mars
 (6)...Mar 61
 M20-6 The Mighty Termite
 (6)...Jun 61

NOVELTOON

(Technicolor)
 P20-1 Northern Mites (6)...Nov 60
 P20-2 Miceniks (6)...Dec 60
 P20-3 The Lion's Busy (6)...Mar 61
 P20-4 Goodie the Gremlin
 (6)...Apr 61
 P20-5 Alvin's Solo Flight (7)...Apr 61
 P20-6 Hound About That (6) Jun 61

SPORTS ILLUSTRATED

(Anamorphic-Color-1 Reel)
 D20-1 Kings of the Keys
 (9)...Sep 60
 D20-2 Big "A" (9)...Sep 60
 D20-3 A Sport Is Born
 (10)...Nov 60
 D20-4 Ten Pin Tour (9)...Apr 61
 D20-5 Speedway (10)...May 61

THE CAT

(Color Cartoons)
 C20-1 Top Cat (8)...Sep 60

SPECIAL

A-21 Abner the Baseball. 2 Reel
 (12 1/2)...Jul 61

TRAVELRAMA

(Anamorphic-Color-1 Reel)
 T20-1 Porpoise Posse (10)...Mar 61

20th CENTURY-FOX

MOVIEZONE CINEMASCOPES

(Color)
 7009 Assignment Thailand
 (10)...Oct. 60
 7010 Underwater Demolition
 Team (9)...Nov 60
 7011 Assignment Turkey (9) Dec 60
 7012 Down the Road (10)...Dec 60
 (1961)

AUSTRALIAN WATER SPORTS

(9)
 7102 Assignment Mexico (10) Feb 61
 7103 Adventure in Rhythm
 (9)...Mar-61
 7105 Algonquin Holiday
 (9)...Mar 61
 7103 Adventure in Rhythm
 (9)...Apr 61

7104 Assignment Egypt (9) May 61

7106 Assignment Singapore & Malaysia (10) Jun 61

SPECIALS

7054 Tiger in the Tea (10)
 C'Scope. De Luxe color...Jul 60
 7055 Call of the Holy Land
 (19) 2D (B&W)...Nov 60

TERRYTOON 2-D's

All Ratios-Color
 5121 The Mysterious Package
 (6)...Jan 61
 5122 Cat Alarm (6)...Feb 61
 5123 Drum Roll (7)...Mar 61
 5124 Railroaded to Fame
 (7)...May 61
 5125 The First Fast Mail
 (6)...May 61

TERRYTOONS

(Color-CinemaScope)
 5101 Night Life in Tokyo
 (6)...Feb 61
 5102 So-Sorry, Pussycat (6) Mar 61
 5103 Son of Hashimoto (7) Apr 61
 5104 Strange Companion (6) Apr 61
 5105 Honorable Cat Story (6) Jun 61
 5106 Crossing the Delaware
 (6)...Jun 61

UNIVERSAL-INT'L

COLOR PARADE

4171 Valley of the Mekong
 (9)...Nov 60
 4172 The Lion City (9)...Dec 60
 4173 Treasure of Istanbul (9) Jan 61
 4174 Down Jamaica Way (9) Feb 61
 4175 Sidetracked (9) ©...Mar 61
 4176 Puerto Rican Playland
 (8)...Apr 61

WALTER LANTZ CARTUNES

(Technicolor...Can be projected in
 the Anamorphic process, 2.35-1)
 (All run between 6 and 7 min.)
 4111 Southern Fried Hospitality
 (Woody Woodpecker)...Nov 60
 4112 Fowled Up Falcon
 (Woody Woodpecker)...Dec 60
 4113 Poop Deck Pirate
 (Woody Woodpecker)...Jan 61
 4114 Rough and Tumble-Weed Jan 61
 4115 Eggknapper (9)...Feb 61
 4116 The Bird Who Came to
 Dinner (W. Woodpecker) Mar 61
 4117 Gabby's Diner (Woody
 Woodpecker)...Mar 61
 4118 Papoose on the Loose...Apr 61
 4119 Clash and Carry...Apr 61

WALTER LANTZ REISSUES

(Color Cartunes...Can be projected in
 the Anamorphic process, 2.35-1)
 4131 Helter Shelter (6)...Nov 60
 4132 Witch Crafty (6)...Dec 60
 4133 Private Eye Pooch (6) Jan 61
 4134 Bedtime Bedlam (6)...Feb 61
 4135 Squareshootin' Square
 (6)...Mar 61
 4136 Bronco Busters (6)...Apr 61

SPECIAL

4104 Football Highlights of
 1960 (10)...Dec 60
 2-REEL COLOR SPECIALS
 4101 Pacific Paradise (14) Nov 60

WARNER BROS.

BLUE RIBBON HIT PARADE

(Technicolor Reissues)
 8301 Room & Bird (7)...Sep 60
 8302 Cracked Quack (7)...Oct 60
 8303 His Hare Raising
 Tale (7)...Oct 60
 8304 Gift Wrapped (7)...Nov 60
 8305 Little Beau Pepe (7) Dec 60
 8306 Tweet Tweet Tweety
 (7)...Dec 60
 8307 Bunny Hugged (7)...Jan 61
 8308 BUNNY SPECIALS
 (Technicolor)

MERRIE MELODIES

LOONEY TUNES
 (Technicolor)
 8701 The Dixie Fryer (7)...Sep 60
 8702 Hopalong Casualty (7) Oct 60
 8703 Trip for Tat (7)...Oct 60

Time Out for a Big Pat on the Back

We don't mind blasting the many poor films we have shown and we sure want to give praise to the wonderful and top money makers we have all put on the screen. Played Disney's "Swiss Family Robinson" after our big competitors to the biggest weekend since taking over the house two years ago. How can they knock the industry and movie theatres when there is an increasing abundance of product of this type? Still, some think a movie house is a naughty place showing naughty films, no matter what is screened. We had one lady ask if "The Ten Commandments" was good for her children to see.

RAY BORISKI, AL ZARZANA

Galena Theatre,
Galena Park, Tex.

ALLIED ARTISTS

Raymie (AA)—David Ladd, John Agar, Julie Adams. Okay for kids and also family. However, families don't always come, but kids do. Played Thurs., Fri., Sat. Weather: Foggy and cool.—Terry Axley, New Theatre, England, Ark. Pop. 2,136.

Tormented (AA)—Richard Carlson, Susan Gordon, Lugene Sanders. Our ticket sales were "tormented." We doubled this with "The Unfaithfuls," also from AA. Played Fri., Sat. Weather: Okay.—J. Wilmer Blincoe, Owensboro Drive-In, Owensboro, Ky. Pop. 33,600.

COLUMBIA

Cry for Happy (Col)—Glenn Ford, Donald O'Connor, Miiko Taka, Miyoshi Umeki. A cute little show, nothing exceptional but good entertainment. We played it too long, though, on first sub-break and had a pretty rough week. Perhaps due to the bad season. Still good film fare.—Ray Boriski, Al Zarzana, Boulevard Theatre, Houston, Tex.

Enemy General, The (Col)—Van Johnson, Jean-Pierre Aumont, Dany Carrel. An absolute waste of film. Skip it. Played Thurs., Fri., Sat. Weather: Clear and cool.—Terry Axley, New Theatre, England, Ark. Pop. 2,136.

METRO-GOLDWYN-MAYER

Home From the Hills (MGM)—Robert Mitchum, Eleanor Parker, George Peppard, George Hamilton. If you can find a better picture than this, tell me about it. Monday night did better than all day Sunday, which I can't understand. The three new young stars in this are wonderful. If you haven't played this, pick it up, for it should do business in any situation. Played Sun. through Wed.—Larry Thomas for G. J. Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

Please Don't Eat the Daisies (MGM)—Doris Day, David Niven, Janis Paige. This picture had every kind of competition here you could name, still turned in the second best gross of the year. It was big. The picture wasn't up to expectations, but Doris Day is wonderful. Played Sun., Mon., Tues.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

PARAMOUNT

Five Branded Women (Para)—Van Heflin, Silvana Mangano, Vera Miles. Very disappointing picture with some of the stars very well known completely wasted in minor roles. It drew okay but when people come out and say, "I hated that picture," it's no good for business. Played Tues., Wed.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Greatest Show on Earth, The (Para), reissue—Charlton Heston, James Stewart, Cornel Wilde, Betty Hutton. Played Christmas to top boxoffice for the month. One of the all-around greats for a small town. Sure makes the new product look sick, boxoffice-wise—and otherwise. Thanks, Paramount.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 968.

Rat Race, The (Para)—Tony Curtis, Debbie Reynolds, Jack Oakie. Nothing but praise on this wonderful picture, but, as in many cases, failed to draw. Tony and Debbie at their best. Played Sun., Mon., Tues. Weather.—Larry Thomas for G. J. Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

Tarzan the Magnificent (Para)—Gordon Scott, Jack Mahoney, Betta St. John. One of the better Tarzan movies. Only lack was Cheeta and a comedy vein. A little too adult in spots. Gave us the biggest kid trade since the idiot box came to our area. And was the top Tarzan grosser in past nine years! Played Fri., Sat. Weather: Warm to stormy.—Ken Christianson, Roxy Theatre, Washburn, N. D. Pop. 8,600.

20th-CENTURY FOX

Crack in the Mirror (20th-Fox)—Orson Welles, Juliette Greco, Bradford Dillman. This feature is even more sordid and disgusting than "Suddenly, Last

Summer." People here want to be entertained, not sickened to death. Zanuck's earlier "How Green Was My Valley," "The Snake Pit" and "The Man in the Gray Flannel Suit" were much better pics than this. No business at all here. Leave it in the can.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Esther and the King (20th-Fox)—Joan Collins, Richard Egan, Denis O'Dea. The story was just fair; it was a little slow in places. But of course Fox's 'Scope and color is hard to match. Although it's worth a playdate, our business took a dip. Weather was a continuous rain. Also a band concert and roller skating party hurt business. Played Fri., Sat., Sun.—Harold J. Smith, Wilson Theatre, Wilson, N. Y. Pop. 1,100.

From the Terrace (20th-Fox)—Paul Newman, Joanne Woodward, Ina Balin. Excellent picture which failed to do good business even though Fox cruelly charged us 10 per cent more for rental. Isn't this the exchange that was advocating aid to small exhibitors? How, by increasing their rental? Played Wed. through Sat.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

High Time (20th-Fox)—Bing Crosby, Fabian, Tuesday Weld. Just right for the small town. Bing does another fine job of acting. The chemistry professor is quite a comedian. Let's see some more of him. Make more of this type, Fox! Played Sun., Mon.—James Hardy, Shoals Theatre, Shoals, Ind. Pop. 1,555.

Masters of the Congo Jungle (20th-Fox)—Documentary. This was okay and doubled with "Key Witness" from MGM we had a swell double bill that showed a small profit. Either one of these will stand on its own feet. Played Fri., Sat. Weather: Cold.—Mayme P. Musselman, Roach Theatre, Lincoln, Kas. Pop. 1,636.

Millionaire, The (20th-Fox)—Sophia Loren, Peter Sellers, Vittorio de Sica. With the cast, director and material available, this one was most disappointing. It definitely lacked punch. Too many lapses between the little fun and action there was. It just looks as if the G. B. Shaw play was a little too much for the film boys to put over. Small situations, lay off! Played Wed. through Sat. Weather: Fine.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, N. Rhodesia, Africa. Pop. 13,000.

UNITED ARTISTS

Apartment, The (UA)—Jack Lemmon, Shirley MacLaine, Fred MacMurray. Played this before Awards, but it did okay. Guess advance publicity helped. Played Sun., Mon. Weather: Clear and cool.—Terry Axley, New Theatre, England, Ark. Pop. 2,136.

Facts of Life, The (UA)—Bob Hope, Lucille Ball, Ruth Hussey. Bob Hope will always do extra business, and this is a good show. Played Sun., Mon., Tues. Weather: Good.—Leo A. Backer, Valley Theatre, Browns Valley, Minn. Pop. 1,117.

UNIVERSAL INTERNATIONAL

Portrait in Black (U-I)—Lana Turner, Anthony Quinn, Sandra Dee, John Saxon. This one I enjoyed fully, but the people of the town of Fayetteville didn't seem to appreciate it so much. As is the story most of the time nowadays, I lost my shirt after paying for it. Played Sun., Mon., Tues. Weather: Cool.—Larry Thomas for G. J. Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

Public Pigeon No. 1 (U-I)—Red Skelton, Vivian Blaine, Janet Blair. This is an old picture that I picked up from U-I, who is releasing a number of RKO pictures in Canada now and no new pictures are being released. This is a very good comedy that went over very well here. The folks enjoyed it and I made a little money so I liked it also.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

WARNER BROS.

Rio Bravo (WB)—John Wayne, Dean Martin, Ricky Nelson, Angie Dickinson. Played late, late, late and did better than most Warner pictures of the past couple of years, but too much rental. Played Sun., Mon. Weather: Warm and rainy.—Terry Axley, New Theatre, England, Ark. Pop. 2,136.

Summer Place, A (WB)—Richard Egan, Dorothy Malone, Troy Donahue, Sandra Dee. Another example of a good picture played too late. No extra business, but good show for adults. Played Sun., Mon. Weather: Clear and cold.—Terry Axley, New Theatre, England, Ark. Pop. 2,136.

Won't Get Skinned On This Combo

If you play "Hideout in the Sun" you won't have to hide out from the bill collectors. This one, plus "Naked Venus," (both from Howco in this territory) make up a program that would make a blind man throw away his glasses.

J. WILMER BLINCOE

Owensboro Drive-In,
Owensboro, Ky.

FOREIGN LANGUAGE FEATURE REVIEWS

Two Women

A Ratio: War Drama
1.85-1

Embassy Pictures 105 Minutes Rel. June '61

Sophia Loren, after a dozen Hollywood pictures, mostly in glamorous, dressed-up roles, returned to her native Italy to give her finest screen portrayal to date as an earthy peasant girl in World War II. Miss Loren's recent Cannes Film Festival award as "best actress," Vittorio De Sica's fame (this time as director only), and the best-selling novel by Alberto Moravia, will insure strong grosses in the art spots for this Italian-language entry. Later, the picture might play selected key city first runs on the strength of Miss Loren's name. It is Joseph E. Levine's first art house release. An Italian-French co-production, produced by Carlo Ponti (Miss Loren's husband), the screenplay by Cesare Zavattini has been brilliantly directed by De Sica, who builds interest slowly but steadily until he reaches a truly-startling rape climax, in which Miss Loren reaches histrionic heights. Excellent, too, are Eleonora Brown, as a 13-year-old suddenly shocked into womanhood, and Raf Vallone, in the brief role of a virile Italian. Jean-Paul Belmondo, who attracted attention as the amorous killer in "Breathless," is less effective in the contrasting part of a timid intellectual. The story has Sophia leaving bombed-out Rome with her young daughter and returning to her native southern village, where she meets a young, bespectacled youth who falls in love with her. Fleeing the retreating Germans, Sophia and her daughter are mass-raped in a church by a group of Moroccan soldiers. Sophia's innocent daughter is now a thing of the past. Black-and-white photography is first-rate.

Sophia Loren, Jean-Paul Belmondo, Raf Vallone, Eleonora Brown, Renato Salvatori.

Stefanie

F Ratio: Comedy
1.85-1

Bakros Int'l 98 Minutes Rel.

The anticipated antics of an attractive teenager, no longer a child and not yet quite a woman, provide the setting of this U.F.A. production (German dialog, English titles), based on the Gitta von Getto novel of the same title. Arrival of South American architect Carlos Thompson sets off a tense infatuation for Sabine Sinjen, the leading lady, much to consternation of her two older brothers, Peter Vogel, unsuccessful musician, and Rainer Penkert, far from famous architect. Of course, the happy ending is telegraphed far ahead, and not long after mid-way point, what amounts to easy humor shrivels out to only a light touch. Released by Bakros International. Josef von Baky directed.

Carlos Thompson, Sabine Sinjen, Rainer Penkert, Peter Vogel, Mady Rahl.

Columbia Film Shortened

The running time of Columbia's "Stop Me Before I Kill" has been shortened from 105 minutes to 93. A review of the feature appeared in **BOXOFFICE** for June 12.

'Majority of One' for New Year's

LOS ANGELES—Warner Bros. sales manager Charles Boasberg has announced "A Majority of One" will be the studio's New Year's release. The policy of the release has not been decided for the picture, he said.

Symbol © denotes color; © CinemaScope; ⑤ Vistavision; ⑥ Superscope; ⑦ Naturomo; ⑧ Regolscope; ⑨ Technirama. For story synopsis on each picture, see reverse side.

Two Rode Together

F Ratio: Outdoor Drama
1.85-1 ©

Columbia (602) 109 Minutes Rel. July '61

Take director John Ford, two top male stars, James Stewart and Richard Widmark, and a period-drama laid in Texas in the 1880s, and the result cannot fail to be a realistic, engrossing outdoors film in the Ford tradition of "The Quiet Man," "The Searchers," "The Horse Soldiers" and other heroic epics. Additional name value is supplied by Shirley Jones, an Academy Award winner, and Linda Cristal, recently in "The Alamo," who supply feminine charm and the romantic interest for Widmark and Stewart, plus such Ford regulars as Andy Devine and Ken Curtis, Anna Lee, Harry Carey jr, John Qualen, and Mae Marsh (of "Birth of a Nation" fame) who contributes a vivid character bit. Produced by Stan Shpetner with fine Eastman Color photography, the screenplay by Frank Nugent, based on a Will Cook novel, starts slowly but Ford builds interest steadily and includes shooting, fisticuffs and Indian warfare, as well as his customary heart-warming and comic touches. The startling hanging climax leads into a rather tame finale. Stewart is ideally cast as a laconic Texas marshal and Widmark is equally good as a fiery U. S. Cavalry lieutenant. Miss Cristal is striking as a white captive of the Indians.

James Stewart, Richard Widmark, Shirley Jones, Andy Devine, Linda Cristal, John McIntire, Henry Brandon.

Misty

F Ratio: Children's Classic
2.55-1 © ⑤

20th-Fox (131) 92 Minutes Rel. July '61

Millions of the young-in-heart who have delighted in Marguerite Henry's best-selling tale of pre-adolescent youth and horses should be a most receptive audience for this meticulous adaptation by the same talents responsible for another children's winner, "A Dog of Flanders." In CinemaScope and De Luxe Color, this represents the combined forces of director James B. Clark, writer Ted Sherdeman, market-wise producer Robert B. Radnitz, and the capable young star David Ladd, the latter joined by 11-year-old Pam Smith, one of the nation's foremost child models. Moreover, for the adults, it has Academy Award winner Arthur O'Connell and veteran actress Anne Seymour, playing the grandparents of the two children, being raised on the tiny island of Chinco-teague, Va. The little boy and girl take a liking to a wild mare pony, called Phantom, and her foal, Misty. How they work to earn money to own the pony, then lose it, and finally regain the handsome animal is the theme of the Sherdeman script, admirably brimming over with the warmth and color of childhood emotions. Miss Smith, a pig-tailed charmer if there ever was one, provides a sincere and enchanting delineation of the little girl. This was filmed on location off the Virginia coast.

David Ladd, Arthur O'Connell, Pam Smith, Anne Seymour, Duke Farley.

Most Dangerous Man Alive

F Ratio Science-Fiction
1.85-1

Columbia (541) 82 Minutes Rel. June '61

A science-fiction thriller with suspenseful situations and exploitable angles, this Benedict Bogeaus production is made-to-order for the action enthusiasts and that takes in most of the teenage element. Ron Randell, the rugged Australian actor who has made many British and Hollywood pictures, has fair marquee value, and two Hollywood glamor girls, Debra Paget and Elaine Stewart, are familiar names generally. Bogeaus, who has produced many action films, and Allan Dwan, a veteran director who dates back to silent films, kept audience interest alive during the somewhat incredible screenplay by James Leicester and Phillip Rock, based on the latter's story written with Michael Pate. Randell plays a deposed gang lord escaping from prison who accidentally wanders into a blast area and, although he survives the explosion, his body turns to steel making him immune to gun fire—fantastic enough for avid thriller fans. From then on there is excitement and gunplay aplenty, plus some sexy moments. Randell is excellent as the gangster as is Anthony Caruso, always dependable in villainous roles, who plays a rival racketeer in forceful fashion. Miss Stewart turns in a fine performance in a sympathetic role while Miss Paget is no more than adequate.

Ron Randell, Debra Paget, Elaine Stewart, Anthony Caruso, Gregg Palmer, Morris Ankrum, Tudor Owen, Steve Mitchell.

Wild in the Country

A Ratio Drama
2.55-1 © ⑤

20th-Fox (129) 114 Minutes Rel. June '61

After a half-dozen light, inconsequential screen roles which stressed his singing ability, Elvis Presley gets his teeth into an intensely dramatic part and comes through with a highly creditable portrayal, which should win him new adult fans. Jerry Wald's production, beautifully filmed in CinemaScope and De Luxe Color in small town and outdoors locations, also give the lovely Hope Lange her most mature role, which she handles superbly. For Presley's teenage fans, he sings the title song over the credits and snatches off two others during the action. Clifford Odets' screenplay, based on a novel by J. R. Salamanca, is melodramatic fare with touches of "The Corn Is Green" as a widowed psychiatric consultant (Miss Lange) attempts to rehabilitate a rebellious country youth and turn his talents toward writing while the boy falls in love with her. Other facets of the story deal with a tramping girl with an illegitimate baby, colorfully played by Tuesday Weld, and several trysts in roadside motels—meaning the picture is not for the kiddies. Well directed by Philip Dunne, who maintains audience interest in the many skeins of the complicated plot. Millie Perkins, in her first film since "Anne Frank," fails to register while Rafer Johnson, Olympic champion, and Christina Crawford, daughter of Joan, have bits. Elvis Presley, Hope Lange, Tuesday Weld, John Ireland, Millie Perkins, Gary Lockwood, William Mims, Rafer Johnson.

Follow a Star

F Ratio: Comedy
1.85-1

Rank-Zenith Int'l 102 Minutes Rel. June '61

It has been all too long since America's considerable corps of comedy fanciers last saw a Norman Wisdom British import. And let it be recorded that he's gained, if such be the phrase, even more lovable traits in the five-year hiatus (last import screened on these shores was "Trouble in Store") This time out, he's the droll, little fellow of old, yearning for recognition in this sternly competitive world of ours, yet, humanly reluctant to bestir himself from fancied or implied comfort, to strike resolutely out for a firm place in the sun. But hark! yonder strolls music-hall star Jerry Desmonde, who doesn't seem to mind getting Wisdom's voice onto tape recordings and then presenting same through loudspeakers as his own. In time, as all comedy format with happy thoughts prominent would have it, the public discovers Our Hero, and there's joy for him, his girl friend, June Laverick, and his voice instructor, Hattie Jacques (best-remembered in the U. S. for her domineering delineation of the hospital matron in "Carry On, Nurse"). Principal selling factor, understandably, is Wisdom, and Wisdom all the way down the line. He is a master mimic, a superb conveyor of timed circumstances. Robert Asher has directed the J. Arthur Rank production with practiced precision.

Norman Wisdom, June Laverick, Jerry Desmonde, Hattie Jacques, Richard Wattis, Eddie Leslie.

The Little Shepherd of Kingdom Come

F Ratio Romantic
2.35-1 © ⑤

20th-Fox (102) 108 Minutes Rel. Jan. '61

Inevitably, perhaps, Jimmie Rodgers, riding the crest of a tremendous teenage popularity wave, has turned to motion pictures as still another facet of a fabulous career, and, in the main, he provides his role—an orphaned boy given maturity, love and understanding by a succession of true friends in the American South just immediately prior, during, and after the Civil War—with the just right amounts of boy-ish wonderment, vitality and youthful exuberance, as the sharply defined screenplay by Barre Lyndon—based on the best-selling novel by John Fox jr.—suggests. Director Andrew McLaglen is to be congratulated for getting a natural delineation from his youthful charge. For the teenagers, this should be a naturally solid commodity. Luana Patten, herself of considerable importance to the same market category, adequately handles the romantic interest, and Chill Wills is in there scene-stealing as of old, playing a Confederate widower who gives Rodgers educational benefits. George Kennedy is the sadistic foster parent from whom Rodgers and his faithful dog flee. In the home of Robert Dix and Shirley O'Hara, Rodgers finds peace and contentment and romance, in the person of Miss Patten. Maury Dexter produced. Jimmie Rodgers, Luana Patten, Chill Wills, Linda Hutchings, Robert Dix, George Kennedy, Shirley O'Hara.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and dolly business record sheets, may be obtained from Associated Publications, 825 Von Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploits; Adlines for Newspaper and Programs

THE STORY:

"Misty" (20th-Fox)

Two orphans, 12-year-old David Ladd and his younger sister, Pam Smith, come to live with their grandparents, Arthur O'Connell and Anne Seymour, on a pony ranch in the tiny island of Chincoteague, Va. O'Connell raises and sells the famous ponies which run wild on the near island of Assateague. Once a year these fleet and beautiful animals are rounded up and swum across the channel for a community auction. David and Pam fall in love with a mare, called Phantom because she has always eluded the roundup. They earn \$100 with which to buy her. During an exciting roundup David brings in both Phantom and her foal, Misty. Later Misty is lost to another bidder, then won back. After being released into the wilderness, Misty returns to live with the children rather than his own kind.

here
hear

EXPLOITIPS:

20th-Fox has a special Pat Boone endorsement trailer, aimed especially at the family audience. Tie up with libraries—both public and school—for displays and mentions on Marguerite Henry's novel.

CATCHLINES:

The Warm, Wonderful Story Adored by Millions Bursts Into Life on the Screen! . . . The Memorable Adventures . . . the Strange, Little Island of Chincoteague . . . Misty the Rebel Colt—and the Two Little Orphans Who'd Do Anything To Own Her!

THE STORY:

"Wild in the Country" (20th-Fox)

After seriously injuring his brother in a fight, Elvis Presley, a farm boy, is brought before the court and paroled into the custody of his uncle and told to report once a week to Hope Lange a sympathetic psychiatric consultant. The uncle hopes to marry off his daughter (Tuesday Weld) who has an illegitimate baby, to Presley although the boy is seeing his childhood sweetheart, Millie Perkins. Hope, who is widowed and affianced to John Ireland, a lawyer, takes an interest in Presley and develops his natural talent for writing. Presley falls in love with Hope while Tuesday tries to persuade him to run away with her. He turns to Hope for advice and, after an innocent night in a motel with her, the townspeople gossip. Elvis gets into a fight with Ireland's worthless son and the boy accidentally dies. Elvis is finally cleared when Ireland testifies and Hope is able to get him a college scholarship by which he can start a new life.

Gay.
Guest
Wer

EXPLOITIPS:

For his teenage following, stress Elvis' songs and record albums but for the adults, play up his fine dramatic role and Hope Lange's new maturity, as well as the first appearance of Millie Perkins since her starring role in "The Diary of Anne Frank."

CATCHLINES:

Elvis Sings of Love to Hope Lange, Tuesday Weld and Millie Perkins . . . A Lonely Man, a Loving Man, a Singing Man Who "Slipped, Stumbled and Fell."

THE STORY: "Little Shepherd of Kingdom Come" (20th-Fox)

Chad (Jimmie Rodgers), the "Little Shepherd of Kingdom Come," is a Kentucky mountain boy in his late teens. His family has been wiped out by sickness and he's bound over to Nathan Dillon (George Kennedy), to work out the family's debts. He escapes with his dog, Luke, only to run into Dillon again in the small town of Kingdom Come, where he is rescued by Caleb Turner (Robert Dix), blacksmith and schoolmaster, and taken to live at the Turner home, where he soon forms an attachment for Turner's daughter, Melissa (Luana Patten). Later, he begins college studies in Lexington, Ky., living in the home of wealthy widower Maj. Buford (Chill Wills). He falls in love with Margaret (Linda Hutchings), daughter of General Dean (Neil Hamilton). The Civil War begins and Chad surprisingly joins the Northern forces. Maj. Buford and Caleb are killed in action. Chad and a reunited Melissa return to the battle scene after the war and place a joint tombstone over the graves of Caleb and Buford; on it is engraved the legend, "Every man on both sides was in the right who did his duty."

EXPLOITIPS:

Make up a giant book for lobby display, using a one-sheet poster as cover to provide cast and credits.

CATCHLINES:

The Civil War Centennial Picture! . . . The Thrilling Adventure of the Kentucky Mountain Lad Who Fought . . . and Captured the Heart of the South!

ideo

THE STORY:

"Two Rode Together" (Col)

James Stewart, a Texas marshal in the 1880s, is relieved when Richard Widmark, U. S. Cavalry officer, rides into town with orders to take him to Fort Grant. There, Stewart is persuaded by John McIntire and a group of immigrants to attempt to rescue all the white prisoners taken by the Comanches over a long period. Stewart, who has traded with the Indians, insists on a salary and a fee for every captive brought back. Accompanied by Widmark, Stewart bargains with the Comanches and brings back one white youth and Linda Cristal, a Mexican girl forced to become the chief's squaw. At the fort, the wild youth is disowned by the settlers and Linda is rebuffed by all the women, while Stewart befriends and then falls in love with her. Mob hysteria prevails when the recaptured youth kills an emotionally disturbed woman and he is hanged for it. Stewart returns to his post only to find that his deputy has been elected in his place and he is free to ride away with Linda.

EXPLOITIPS:

Play up John Ford as director of "The Quiet Man," "Stagecoach," "Mr. Roberts" and a score of outstanding films. Give tickets as prizes for patrons with the longest list of Ford films, or those of James Stewart, who has been starred in many

CATCHLINES:

Only One Man Could Rescue the White Captives of the Indians—But He Set a High Price for the Job . . . From the Saturday Evening Post Story That Shocked the Nation.

THE STORY:

"Most Dangerous Man Alive" (Col)

Ron Randell, a convicted racketeer escaping from prison, wanders handcuffed into a desert blast area where Tudor Owen is conducting an experiment in mutation. Randell survives the explosion but discovers his body is capable of absorbing steel. He then goes after Anthony Caruso, who had framed him in order to take over his mob and his girl, Debra Paget. Caruso flees when his bullets take no effect on Randell. Realizing he is slowly turning to steel, Randell seeks comfort from Elaine Stewart, a girl he had formerly befriended, and she hides him from the police. Randell finally kills Caruso, after the latter had shot Debra. Before Randell's body turns to dust when a flame thrower is turned on him, he manages to save Elaine.

EXPLOITIPS:

The title suggests a letter-writing contest with tickets as prizes for the patron who names Khrushchev, Castro or whoever as today's "Most Dangerous Man Alive." Ron Randell has been starred in "The Story of Esther Costello" and is in the forthcoming "King of Kings" while Debra Paget was featured in "The Ten Commandments," "Broken Arrow," "Princess of the Nile," etc.

CATCHLINES:

Hunted, Betrayed, Desperate—Deadly Weapons Cannot Stop Him . . . Nothing on Earth Could Destroy Him . . . Steel in His Flesh—Hate in His Heart—Trapped in the Heart of an Atomic Testing Area.

THE STORY:

"Follow a Star" (Rank-Zenith Int'l)

Norman Wisdom, a genial Cockney with a forceful singing voice, doesn't seem to mind when a top music-hall singing star, without a farethewell, manages to get his voice onto tape recordings and then presents same through loudspeaker as the star's "own." Hattie Jacques, his voice instructor, and June Laverick, his girl friend, eventually lend an assist for Wisdom, the public discovering and then clamoring for the rightful performer. There is happiness anew in London and the provinces.

EXPLOITIPS:

The foregoing stresses, certainly, that this depends, to a great measure, upon Wisdom's fantastically wide range of individualism—he can pout, leer, guffaw. In short, a one-man show, and his legion of fans in this country should be alerted to spread the word. Hattie Jacques was the massive matron in the Peter Rogers "Carry On, Nurse."

CATCHLINES:

Norman Wisdom's First Picture Since "Trouble in Store" Five Years Ago . . . The Pride of British Comedy Cavorts Anew! . . . A Little Guy Against the World—and Winning!

Sur

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Wanted Immediately: Theatre Manager. Give four references and complete background, first letter. Address Box 907, Mission, Kansas.

Experienced Projectionist: Single, sober. Permanent job. Write or call O. L. Smith, Marlow, Oklahoma.

HOUSEMANAGER or experienced assistant that knows theatre operation for Eastern Virginia and North Carolina. Prefer young man in twenties or thirties. Air-mail previous experience, salary, draft status and marital details. All replies will be kept confidential. Write Boxoffice 9307.

PROJECTIONIST for medium size operation that knows booth equipment. Located in eastern North Carolina. Air-mail qualifications, salary, draft and marital status and references. Write Boxoffice 9308.

POSITIONS WANTED

Projectionist: 11 years experience, needs steady work. Hubert Singleton, 240 South 13th East, Springville, Utah.

Projectionist: 17 years sound and repair. Prefer southeast but will go anywhere. Sober, reliable, family man. References furnished. Boxoffice, 9302.

BUSINESS STIMULATORS

Bingo, more action! \$4.50M cards. Other games available, on, off screen. Novelty Games Co., 106 Rogers Ave., Brooklyn, N. Y.

Build attendance with real Hawaiian orchids. Few cents each. Write Flowers of Hawaii, 670 S. Lafayette Place, Los Angeles 5, Calif.

Bingo Cards. Die cut 1, 75-500 combinations. 1, 160-200 combinations. Can be used for KENO, \$4.50 per M. Premium Products, 346 West 44th St., New York 36, N. Y.

Midget Bibles. \$50/thousand. 1x1 1/2", 224 pages. Samples, prices 10c. Johnson-Smith, D-951, Detroit 7.

Pack Your Drive-In: \$1 brings ad-mats and complete campaign. Proven. Mack Enterprises, Centralia, Illinois.

Bumper Strips 9c each per M. Large 4"x18"—2 colors. Beautiful Day-Glo and they stick! Fast 5 day service. Specify colors. Send copy and check. Avon Signs, Avon, Conn.

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MISCELLANEOUS

Intermission Slides for coming attractions, merchant ads etc. Whitley, Box 11292, Fort Worth, Texas.

THEATRES WANTED

Wanted: To buy or lease drive-in theatres, 500-car capacity or larger. Boxoffice 9238.

Will lease a theatre or run on a percentage basis. Missouri or Kansas area. Boxoffice 9313.

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Modern. 750 seats, central location, low rent, equipment optional. Available now. Write Marion Echols, 201 Lenox Avenue, Norfolk, Virginia.

THEATRES FOR SALE OR LEASE

York Theatre, Athol, Mass., 1200 seats, national release, excellent condition. To settle estate. Write Abe Garbose, 8 Parker St., Gardner, Mass.

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WEEKLY TAPE SERVICE: Intermission tapes that sparkle . . . guaranteed to sell . . . customized . . . free sample. Commercial Sound Service, P. O. Box 5, Sulphur Springs, Texas.

THEATRES FOR SALE

West Coast theatres for sale. Write for list. Theatre Exchange Company, 260 Kearny Street, San Francisco 6, California.

Theatre For Sale: North Central Minnesota, county seat, resort area, 600 seats, newly redecorated, large drawing territory. Excellent family opportunity. Boxoffice 9298.

Modern Theatre Building—including 2 small store rooms, fully equipped, stereophonic sound, 550 upholstered seats, nice concession stand, town of 5,000 in northern Indiana. Total rental per month, \$272. Can be bought at a bargain to settle estate. Midwest Business Brokers, 1123 South Clinton Street, Fort Wayne, Indiana.

For Sale—Ritz Theatre, Ft. Worth, Texas. Modern 550-seat conventional theatre. Reason for selling, chain operated, too distant from office for efficient operation. Current weekly gross \$600. Price, \$35,000, including equipment, real estate. Reply to Boxoffice, 9303.

Four Hundred-seat theatre in Colorado mountain city. RCA equipped with CinemaScope including real estate. Boxoffice, 9304.

356 car drive-in, population 7,500. No other within 75 miles. Excellent equipment-CinemaScope. Always a money maker. CASH ONLY, \$29,000. Owner has other interests. Jet Drive-In, Truth or Consequences, New Mexico.

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350 car drive-in, E. Washington. Six acres. Scenic location, good building and equipment. Boxoffice 9311.

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For Sale: 500 Irvin seats, spring edge. \$2.00 each. Wayzata Theatre, Wayzata, Minnesota.

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BOXOFFICE

The Pulse of the Motion Picture Industry



At the New Orleans stop on his promotion tour across the nation, Irwin Allen, producer-director, outlines to theatremen the promotion and exploitation plans for "Voyage to the Bottom of the Sea," a 20th Century-Fox production. Exhibitors from Louisiana, Mississippi, Alabama, Texas and Florida were in attendance at this forum. On the dais (l. to r.): G. S. Kennedy, 20th-Fox sales manager, New Orleans; J. F. "Jimmy" Gillespie, 20th-Fox field exploitation manager for New Orleans, Dallas and Oklahoma City; Dan Coursey, branch manager at Memphis; W. A. Briant, branch manager, New Orleans; and Allen. A picture report of the tour on page 19.

**Dedicate Three New
Will Rogers Memorial
Hospital Buildings**

—Page 15

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JUNE 26, 1961
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ATTENDANCE RISE FORESEEN

THE current fiscal report by Sindlinger & Co., market analysts, on patronage at motion picture theatres in the United States in 1960 contains figures that may prove surprising to those who have been calling this "a dying industry." Despite the studio strike last year that impaired the output of product, and the recession that was general, total motion picture attendance in 1960 was down only two per cent from 1959. About two and one-sixth billion theatre tickets were purchased for a total of one billion, four hundred and eighty-three million dollars.

Even more encouraging are the figures that Sindlinger reports for the current season, beginning last October. With the exception of February, which was one of the worst weather months in decades, movie attendance for eight months in succession ran ahead of the same month a year ago. The average gain is six per cent. And, concludes Albert Sindlinger, president of the market analyst firm, "If this trend continues and the boxoffice qualities of the pictures released are sustained, total motion picture theatre gross may reach an all-time record high in 1961."

The Sindlinger Company's surveys and predictions have shown a very high degree of accuracy over the years. It is recalled that they have called the shots virtually on the button, as comparison with U. S. Department of Commerce figures has proved.

We know, of course, that there are some industry soft spots; that unseasonable weather, what with floods and other freaks of nature, has caused a drop in attendance in several areas. Those places should show improvement as the summer (which just began officially a few days ago) wears on. So, with the qualifications that Mr. Sindlinger makes about product quality, his prediction for the ensuing year is encouraging.

★ ★

Heartwarming Event

A heartwarming event took place at Saranac Lake, N. Y., last Friday. It was the formal dedication of three new buildings which serve as a mark of further progress in the development of the Will Rogers Memorial Hospital. This remarkable institution now will be able to have the space and facilities for increasing its already extensive research program. While the new buildings will house the staffs of the hospital, the space they will vacate will be utilized by the research department.

Those in the industry who have contributed to and participated in raising funds for the hospital's operation, will be pleased to read the report of the financial progress made in the last year. As reported by Eugene Picker, chairman of the fund-raising and finance committee, Audi-

ence Collections and the Christmas Salute drives showed an encouraging increase over the previous year. This was made possible by the fact that the number of circuits participating in the Audience Collections in 1960 increased from 218 to 328. A proportionate increase in the number of individual theatres taking part in this worthy work this year will make assurance doubly sure that the hospital's needs for its enlarged program will be well taken care of.

A salute to the men who have given such devotion to this worthy cause: Abe Montague, president of the hospital; Eugene Picker, S. H. Fabian, Ned E. Depinet, James Velde, Maurice Goldstein, Charles Kurtzman, Herman Robbins, Murray Weiss, William German, and all those who have rendered yeoman service in the field!

★ ★

Laying on the Line

The following letter was published in the letters column of the June 17 issue of the Akron (Ohio) Beacon Journal, under a two-column display heading, "Family Films Scheduled."

This is written in response to the numerous letters which have recently appeared in the "Voice Of The People" deploring the type of movies which are being shown at drive-in theatres, as not being suitable for children and young adults.

Within the next week certain outdoor theatres have arranged to exhibit pictures such as "The Trapp Family," "Swiss Family Robinson," "The Absent-Minded Professor," "The Sundowners," "The Alamo," "Sunrise At Campobello," "Pepe," "One Hundred and One Dalmatians," and other fine motion pictures of the same type which are certainly suitable for the so-called family trade.

However, we have found that whenever this type of picture is shown, the family patronage is at its very lowest. As a result theatre owners have been discouraged from exhibiting this type of picture.

With the showing of the aforementioned pictures I must point out that in order for the theatre owners to continue the exhibition of the family-type picture you must indicate your interest by giving tangible support, in other words, your patronage.

If your theatres are not patronized when the so-called family pictures are shown we will be compelled to continue to consider the adult patronage who also have the right to the showing of the type of movie suitable to their desire and taste.

The writer on a previous occasion informed the members of the Akron area PTA the reasons for the preference, in that every picture which was recently acclaimed by the Motion Picture Academy Awards, including the outstanding song, portrayed a theme relating to sex and was suitable for adults only.

It is my earnest belief that you are sincere in your intelligent criticism. However, our efforts will depend upon your interest, patronage and cooperation.

EDWARD J. RABB

The writer of that letter, the owner of the Ascot and Starlight Drive-In Theatres in Akron, points a way for other exhibitors to get "The Message" across to their townspeople.

Ben Shlyen

At Arkansas Pay TV Hearings

Reade and Harling Hit Talent, Product Loss

LITTLE ROCK, ARK.—“Free television and pay television cannot exist together,” Walter Reade jr., president of Walter Reade Theatres, declared at a hearing last week before the Arkansas Public Service Commission on the pay TV question. He also brought out that pay TV would pose a threat to theatre owners due to the limited talent available. He contended that pay TV has been promoted as a bonanza and a pot of gold at the end of the rainbow for producers.

Phil Harling of the Theatre Owners of America and chairman of the Joint Committee Against Pay TV, said that toll television has no moral right to exist because theatre owners and exhibitors made the producers what they are today. He and Reade both emphasized that theatre owners are not afraid of competition as such, but only in the loss of talent and of product it would bring.

DROP IN TV INTEREST

Frank C. Raichle of Buffalo, N. Y., attorney for International Telemeter, cross-examined Harling for a half hour. A variety of subjects was covered, including what it takes to develop a starlet into a movie star and whether the theatres had any moral right to oppose television.

Frank E. Elliott, head of Elliott-Haynes, Ltd., a marketing and research firm in Toronto, has completed three surveys of television ratings in the pay TV situation in Canada—first in October 1960, second in March of this year and third, June 9 this year showed that 34 per cent of families owning pay TV did not watch any programs at all.

Attorneys for Rowley United Theatres, United Theatres, Inc., and Independent Theatre Owners of Arkansas also presented arguments before the Commission, linking pay TV failures in Palm Springs, Calif., and Bartlesville, Okla., with the proposed Little Rock plan. Midwest Video Corp. is seeking to install pay TV as a test in a section of Little Rock for about 16,000 homes. Midwest has asked the PSC to require Southwestern Bell Telephone Co. to install cables for the transmission of the Midwest programs.

TELEMETER PLAN OUTLINED

Howard Cockrill, representing the theatre owners, questioned William Rubenstein, vice-president of International Telemeter in Los Angeles, which has franchised Midwest to handle the pay TV for Little Rock consumers.

The company's experience in Palm Springs was outlined by Rubenstein, who claimed the experiment of less than a year as a success. He said the service in Bartlesville was entirely different from the Little Rock setup. The service in Bartlesville was sold on a flat monthly basis and customers had no choice of programs, the Telemeter official said. In contrast he brought out that Little Rock customers would pay on a per show basis.

Regular customers likely would have to

New 3D Needs No Glasses Or Special Equipment

New Castle, Ind.—A new process of “natural 3D” called Stereovision has been developed by the Pictorial Co. here, it was announced by L. E. Thomas, president. By this process perceptible third dimension is obtained photographically on a single film in either black and white or color negatives. And any standard 35mm projector can be used, with no special equipment required. Thomas also claims that no glasses are needed to view the screen to obtain the depth dimensional effect.

Thomas also said that he is working on a feature to be made in this process and he expects to have it ready for showing later this year.

pay for a prospective failure of the experiment in case the Midwest plan did not prove profitable, Cockrill explained. He said that cables are still dangling unused on telephone poles in Bartlesville. The Little Rock test would require 60 or 70 miles of cable at an estimated cost of \$3,000 a mile. About \$15,000 would be spent on studio equipment by Midwest.

Coin boxes on top of the home television sets, which would show what movies are available and the price, are planned for installation by Midwest. Rubenstein said that Telemeter in Palm Springs tore into TV sets to make expensive installations.

Paul Leird, Midwest vice-president, said his firm hoped to start off with 1,000 subscribers out of the 10,000 homes and to work up to a saturation point of 5,000 in the early part of the third year. He admitted the company would be losing money at the beginning, but said the firm hoped to start expanding into nearby areas within six months after it starts operations. He said that with 10,000 customers out of an area of 20,000 homes the company would be operating at a profit. Charge to the subscribers for the service had not been decided yet, Leird said, but that it very possibly would be \$5 for installing the coin box and a minimum of \$3 worth of programs a month.

Current movies, which will constitute the major fare to start with, probably would cost \$1, Leird said. He estimated that the average family would view \$5 worth of programs a month or the equivalent of five movies. More than 80 per cent of the general public doesn't see the movies which play at the local theatres, Leird said. “That will be our market,” he added.

Football games and other sporting events not available on free television also are planned for toll TV showing, Leird said.

Anti-Pay TV Drive To Start This Fall

BILOXI, MISS.—A nationwide, grass roots campaign against pay television will be launched by the Joint Committee Against Pay TV in the fall, Phil Harling, committee chairman, told a joint convention of Mississippi and Louisiana exhibitors here Monday.

Harling told the delegates that the first step would be to inform the Interstate Commerce Committees of both the House and Senate why toll television was not in the public interest.

In January, Harling said, the committee will extend the campaign to the full membership of the House and Senate and ask that the solons give favorable action when the anti-toll TV bills come to the floor for vote.

Harling said money would be needed for the campaign and that the funds would be used for the most effective and “slam bang” drive in order to combat pay TV on every front, in the courts and the legislative halls.

A review of the activities to date on the fight against the medium was presented by Harling who said that a public relations firm must be retained to tell the public “our side of the story.”

“Only when Congress enacts legislation to make it illegal to charge a fee for viewing a TV program in the home will we have the complete protection we seek,” Harling said.

New Distributing Firm Organized by Pathe

HOLLYWOOD—Sutton Pictures Corp. is a new wholly owned subsidiary of Pathe Laboratories, Inc. formed to acquire completed features for worldwide distribution. Budd Rogers is president of Sutton, James S. Burkett, vice-president and Paul Connelly is secretary-treasurer.

Pathe last year formed Pathe-America Distributing Co., Inc., to finance, produce and release feature productions previously approved by a special committee of exhibitors located around the U. S. First such film, “The Deadly Companions,” starring Maureen O'Hara, Brian Keith, Steve Cochran and Chill Wills, premiered in Tucson early this month and is now in general release.

First completed feature acquired by Sutton is “The Unstoppable Man,” an Argo Production starring Cameron Mitchell, produced by Jack Lamont, which will be released in July. Additional feature acquisitions are under consideration, according to Rogers.

Howard F. Olds Is Elected Alexander Film Co. V-P

COLORADO SPRINGS, COLO.—Howard F. Olds, creative director of Alexander Film Co., advertising and industrial film producer-distributor, has been appointed to the newly created position of resident producer in New York and has been elected a vice-president of the company.

Keith Munroe, Alexander president, who made the announcement, said that prior to his promotion, Olds had served in Alexander's Colorado Springs studio.

Eugene Picker Named Vice-President of UA

NEW YORK—Eugene Picker, former president of Loew's Theatres, has been appointed a vice-president of United Artists, effective July 10.

Arthur Krim, UA president, said that Picker's duties would be of an "overall" nature with special emphasis on new acquisitions and widening of the company's activities in the entertainment field. He added that Picker's experience as one of the industry's leaders would help UA in its growth and expansion program.

Picker joined Loew's in 1920 and, in 1945, was placed in charge of the circuit's operations in the New York City area. Nine years later, he was appointed vice-president of Loew's Theatres and was named to the board of directors in 1956. He was appointed executive vice-president in 1958 and president the following year.

Last week, Arthur Krim announced the appointment of Arnold M. Picker as executive vice-president in charge of domestic as well as foreign distribution and the overall operation of the company.

A brother of Eugene Picker, Arnold started his film career with Columbia Pictures in 1935 as assistant to the foreign manager and became vice-president of the international subsidiary in 1945. He resigned in 1951 to assume the UA vice-presidency in charge of foreign distribution.

He spent two years with the Office of War Information during World War II. He will take over his new combined posts on July 7, at which time William J. Heineman will relinquish his post as head of domestic distribution.

Heineman remains as UA vice-president, board member and a principal stockholder.

Universal 26-Week Profit Is \$1,835,322; Below '60

NEW YORK—Universal's net earnings from operations for the 26 weeks ended April 29 amounted to \$1,835,322, a drop from the corresponding period last year when the net amounted to \$3,695,194.

Provision for federal income tax this year totaled \$1,685,000. After dividends on preferred stock, the consolidated net earnings were equal to \$1.98 per share on 888,390 shares of common stock outstanding, excluding shares held in the treasury.

In the 1960 period, \$3,875,000 was provided for income taxes. After allowing for dividends on the preferred stock, the net was equal to \$4.04 per share on the outstanding common stock, excluding treasury-held shares.



Eugene Picker



Arnold M. Picker

Pickus Clarifies TOA's Stand on Classification

BILOXI, MISS. — Theatre Owners of America's stand on classification has been misunderstood and Albert Pickus, president, sought to clarify and "set the record straight" here Tuesday (20) at a joint convention of Louisiana and Mississippi exhibitors.

Addressing the combined conclaves of the Mississippi Theatre Owners Ass'n and the Louisiana Theatre Owners Ass'n in the Buena Vista Hotel, Pickus summed up TOA's position as follows:

"First, we don't like the word 'classification' itself; it connotes a form of regulation which we abhor. We would prefer something that would be advisory.

"Secondly, we are just as adamantly opposed to regulatory, statutory or 'outside' classification of our product as we are against censorship.

"Thirdly, we do not advocate voluntary rating of pictures by the MPAA, the Production Code, TOA or any other organization. We believe that if the individual theatre owner feels that the voluntary rating of pictures is necessary in his own community, that is his decision to make. TOA's obligation to him is to help him compile the information that will enable him to intelligently rate his pictures, if he wishes to."

Pickus has prefaced his explanation with data on TOA's forthcoming program of providing information on pictures to mem-

bers. He said that by July 1, TOA would begin furnishing members, with every mailing, reports on upcoming pictures which the association had screened. Members will be told what a picture is about and whether it contains scenes dealing with sex or violence, which members should check to decide whether the scenes would cause adverse reactions from patrons.

Pickus stressed, however, that the report in no way will classify the film, review it from a critical standpoint or attempt to assess its boxoffice potential. That was not in the mandate from the board of directors, Pickus added, stating that was a function which belonged to the individual theatre owner.

"With this information," the TOA president said, "you should be in a position to advise your patrons in any way you wish about the content of forthcoming films. If used, the information should enable parents to decide—based on the knowledge of the picture you have supplied—whether to permit their children to see the film."

Pickus said that he, in his own theatre, practiced voluntary ratings, not because conditions dictated it but because he felt his patrons were entitled to it. He said he told his patrons, through newspaper ads and lobby displays, how the MPAA's Green Sheet rated the pictures he played. He said many other independent exhibitors and circuits also were voluntarily rating their pictures in the same manner. He admitted that many exhibitors disliked voluntary ratings, expressing fear that it would establish a pattern into which a censor board could fit.

"This difference in opinion is not confined to exhibition," he said. "It exists in production and distribution as well. Until there is unanimity of thought on a self-administered voluntary rating program, neither TOA as an organization nor I as its president will advocate it."

Pickus said he hoped the service would be of assistance to exhibitors, adding that TOA would welcome suggestions and comments after the first reports were received. He warned that the problem would continue in all states at each legislative session, "so we must never become too complacent as the pressure may temporarily ease."

The TOA chief also brought the delegates up to date on association and industry activities.

Distributors Promise Relief On Bids Before Screenings

New York—Despite complaints that some film companies have been asking for bids on pictures before the films were available for screening, all distributors have disclaimed so-called "blind-selling" as a practice. Most of the companies, according to a survey by Albert Pickus, president of Theatre Owners of America, have given assurance that they will ask for bids prior to screenings only in the most extenuating circumstances.

Following complaints to TOA by members over the apparent practice, Pickus contacted every film company and had personal talks with top executives of most of them.

The current TOA bulletin quoted the following letter from a major company executive as being typical of the responses:

"As I pointed out to you, we have offered only a handful of pictures in this manner since 1954. We prefer not to do so even though the procedure is perfectly legal, but sometimes this preference is outweighed by more important considerations. If the occasion should arise again, we will be happy to go along with your suggestion to furnish bidding exhibitors with the maximum of information available for the picture involved, including a story synopsis."

California Legislation Asks Heavy Penalties for Smut

SACRAMENTO, CALIF.—A legislative bill increasing penalties for distributing pornography awaits the signature of Gov. Edmund Brown. The proposed measure labels a work obscene if it is "utterly without redeeming social importance."

A fine up to \$1,000 and six months in jail plus \$5 and one day for each unit of obscene matter distributed is asked in the bill. The maximum penalty for first offenders would be a \$10,000 fine and 360 days in jail. Second offenders could face a maximum \$25,000 fine and a year in jail.

Iowa Exhibitor Meets Challenge Of Censorship at PTA Forum

NEW YORK — When the Parent-Teachers Ass'n of Creston, Ia., called a public forum on censorship and invited the state's attorney general to attend, John Newcomer, manager of the Commonwealth circuit's theatre in the town, was faced with a problem. Every school child was sent home with a note to the parents urging them to attend the meeting because "movies emphasize sex, adultery, rape, prostitution and extreme brutality . . . and that the forecast is that coming Hollywood movies are more sick and morbid than ever."

Newcomer's participation in the forum is regarded as a "primer on localized procedure in such a hot spot" by Theatre Owners of America which received Newcomer's report on the proceedings which is reprinted in the current issue of its bulletin. Here it is:

"I wasn't too concerned until the committee announced, only four days in advance, that the state attorney general would also be on the panel. At first I thought of asking for some outside help, but after due consideration I decided I would be in a much better light if I went it alone. And such was the case.

"Each member of the panel was asked to give a five-minute opening discussion. I was the only member to receive applause. Most of the questions from the floor were directed to other members of the panel.

"During the question period, I was able to correct and clarify a number of mis-statements and wrong impressions. For one thing, I explained that the double feature program at the drive-in which was mentioned by one person was not what it sounded. 'Wild Heritage' is rated A-1 by the Legion of Decency and 'The Careless Years' A-2. This, I said, I considered a rather good combination.

"The moderator allowed only about 30 minutes of discussion. If it had continued another 30 minutes, it would have been even more to our advantage. The majority of persons left the meeting feeling that while some movies go too far, it is basically a parental problem to see that their children do not see adult pictures.

"The PTA met a few days later and was unable to decide what to do next; then ended up by referring the question back to committee for further study. Everyone I have talked to since the meeting has said they thought the theatres had gained prestige and sympathy from the discussion."

William E. Roberts Named Ampex Corp. President

REDWOOD CITY, CALIF. — William E. Roberts has been named president and chief executive officer of Ampex Corp., succeeding George I. Long jr., who will resign from the top management post, but will continue as a director. Roberts, formerly executive vice-president of Bell & Howell Co., will take over his new duties August 1.

Roberts joined Bell & Howell in 1936 and became operations vice-president and a member of the board of directors in 1950. He was named executive v-p in 1953.

Sindlinger Sees Rise In Theatre Attendance

NORWOOD, PA.—A total of 2,166,000,000 people spent \$1,483,000,000 going to the movies in the U. S. in 1960, according to a recent report from Sindlinger & Co. Almost 159,242,000 of those who attended got in free, the rest paid an admission price of 69 cents.

In commenting on this report, Albert E. Sindlinger, president of the market analyst firm said: "The recent recession did not even dent the motion picture business. The total motion picture attendance for 1960 was down only two per cent from 1959 and, beginning in October 1960, for eight months in succession, stormy February excepted, motion picture attendance has run ahead of the same month a year ago."

"The average is up about six per cent, almost exactly the figures that television viewing is down. If this trend continues and the boxoffice quality of the pictures released is sustained, total motion picture theatre gross may reach an all-time record in 1961," Sindlinger said.

Columbia Film Outlay Biggest in History

NEW YORK—Although figures were not given, A. Schneider, president of Columbia Pictures, announced that the company would make the greatest production investment in its history during the next two years. Schneider and other executives returned from top-level studio conferences which covered a wide range of plans. Emphasis was laid on production and financing, implementation of a growth pattern, further diversification and a survey of the future.

The results of the meetings, Schneider said, reaffirmed the company's confidence in its independent production policy.

At the studio parleys Samuel J. Briskin, head of west coast activities for the company, announced that Columbia will undertake a multi-million dollar investment in the development of young stars. He said the plan would start with Robert Cohn's production of "The Interns." He further pointed out that in addition to Columbia's own list of personalities, young thespians from different countries throughout the world will be given opportunities to fill leading roles in the picture, with an intensive talent search to start immediately in Hollywood and in New York and London.



A. Schneider

Court 'Blue Law' Rule Not a 'Death Knell'

NEW YORK—Although the U. S. Supreme Court, in its recent "blue laws" decision, did not deal specifically with the subject of motion picture theatres, it did hold that such laws were constitutional. This was pointed out by Herman M. Levy, general counsel of Theatre Owners of America, in an analysis of the high court ruling.

Levy expressed the opinion that the court verdict upholding the blue laws of Maryland, Massachusetts and Pennsylvania should not be considered the death knell of further attacks on Sunday legislation, whether the attacks were pending or planned.

The TOA counsel said that the decisions handed down by the court should not be taken as final and conclusive on the question of constitutionality of the Sunday laws in other states.

The strong and incisive dissents from the majority opinions are an asset of value in future cases, in this field, before the Supreme Court, Levy said. He said another fact which could be considered heartening to opponents of blue laws was that the decisions were limited to those issues brought to the court which did not pass on all issues involved in Sunday legislation.

Levy said it was to be hoped that those interests now at work on the testing of Sunday legislation will not be deterred by the "explosive" effect of these decisions, but will continue with their efforts and take comfort and courage from the favorable aspects of the decisions.

Supreme Court Upholds Validity Of South Carolina 'Blue Laws'

COLUMBIA, S.C.—The U. S. Supreme Court has upheld the validity of South Carolina's Sunday "blue laws" by dismissing an appeal from a State Supreme Court ruling.

Att'y.-Gen. Daniel R. McLeod said he was informed by U.S. Supreme Court Clerk James R. Browning of the high court's ruling in a telegram sent Monday afternoon (19).

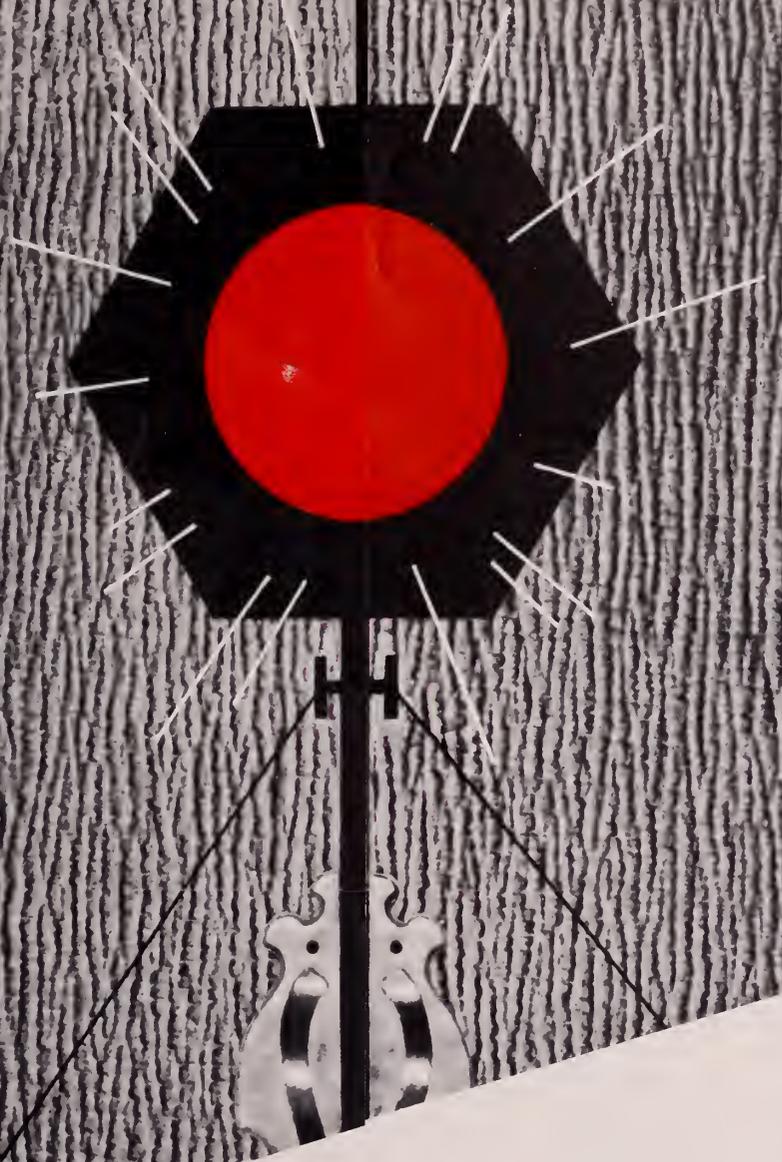
Browning wired McLeod the high court had dismissed the appeal of the Carolina Amusement Co. from the South Carolina Supreme Court order.

McLeod said the decision handed down a few days ago by the U.S. Supreme Court in cases involving three other states apparently determined the decision in the South Carolina case. A high court then held business activities on Sunday were illegal, and violation of so-called blue laws in those states.

It will affect Sunday movie operations in some localities, while others will not be affected. Special legislation allows the showings in certain population areas, including the three largest cities, Columbia, Greenville and Charleston.

Columbia Stock Dividend

NEW YORK—A 2½ per cent stock dividend on Columbia Pictures' common stock and voting trust certificates for common stock has been declared by the board of directors, payable in common stock July 31 to stockholders of record on June 30.



GENTLEMEN!

The doors of your theatre
**MUST REMAIN
CLOSED!**

**NO ONE -
ABSOLUTELY
NO ONE -
SEATED DURING
THE LAST
13 MINUTES!**



THE RED DANGER WARNING LIGHT

will key the vigorous advertising, publicity and exploitation campaign which is being employed to make **THE NAKED EDGE** a sensational audience pleaser and, thereby, a sensational money-maker.

Everything we can do with this device to direct public attention to, curiosity in and discussion about this enormously intriguing shocker will be done, and no one surpasses United Artists when it comes to making the machinery of publicity pay.

We know we can do it! We respectfully solicit your help by asking you to close your doors to the public during the final 13 minutes of the picture. The Press Book will suggest to you how you can exploit this into highly satisfactory returns — in audience reaction, in word-of-mouth and in box-office results.

The campaign will not, of course, be limited to the warning device alone, because . . .

THE NAKED EDGE has *everything* it needs to make it one of the year's most powerful box-office contenders!

The screenplay is by **JOSEPH STEFANO** who brought **PSYCHO** to the screen!

Its magnificent cast is headed by **GARY COOPER** and **DEBORAH KERR**.

It was directed by **MICHAEL ANDERSON** who directed **AROUND THE WORLD IN 80 DAYS**.

Its impressive supporting cast includes **ERIC PORTMAN**, **DIANE CILENTO**, **HERMIONE GINGOLD**, **PETER CUSHING** and **MICHAEL WILDING**.

It is a **WALTER SELTZER-GEORGE GLASS** production, adapted from the Max Ehrlich best-seller *First Train to Babylon*.

It's a **UNITED ARTISTS** Release!

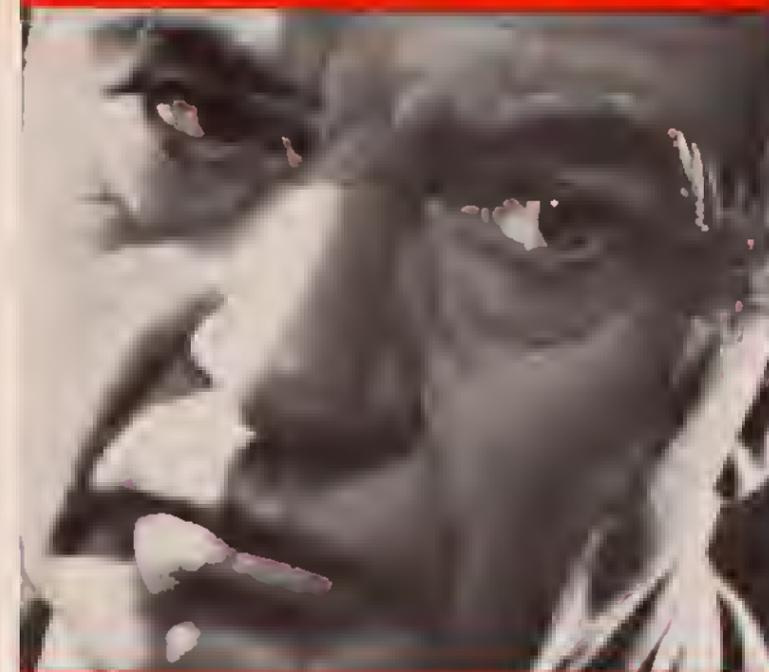


This Red Light
Means

**DANGER -
UNBEARABLE SUSPENSE!**

When it begins to blink in the lobby it means that the jolting, shocking final 13 minutes of **THE NAKED EDGE** has begun. No one — **ABSOLUTELY NO ONE** — will be admitted when the light is on!

GARY COOPER



DEBORAH KERR



**THE
NAKED
EDGE**



ONLY THE MAN WHO WROTE "PSYCHO" COULD JOLT YOU LIKE THIS!

United Artists Corporation

729 SEVENTH AVE.
NEW YORK

TELEPHONE CIRCLE 5-6000

Office of
W. J. Heineman
Vice President
In Charge of Distribution

May 19th, 1961

Glass-Seltzer Productions
1456 North Bronson
Hollywood 28, Calif.

Dear George and Walter:

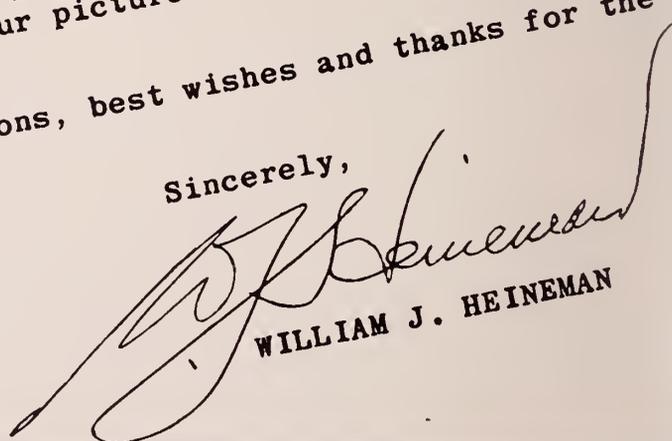
I have just caught **THE NAKED EDGE** in the projection room and I can't wait to rush both of you my heartiest congratulations upon the production of one of the most suspenseful, gripping and thoroughly satisfying mystery-melodramas ever produced and because its climax is so downright shattering we are basing our entire approach to the public on the idea that "No one---but absolutely no one---will be seated during the final 13 climactic minutes" of this bombshell. And just wait 'til you see how we're going to sell that!

Because of those 13 final dynamite minutes you gave this picture, I want to assure you again that we agree completely that the film will **NOT BE SHOWN AT PREVIEWS OF ANY KIND, TO THE PRESS OR CRITICS**--until it is shown in the nation's theatres.

My enthusiasm for **THE NAKED EDGE** is shared by everybody in UA advertising, publicity, exploitation and sales and you may be assured that we will all give it everything that's in us to make your picture the resounding success it deserves to be.

Again, my congratulations, best wishes and thanks for the delivery of a winner.

Sincerely,


WILLIAM J. HEINEMAN

PENNEBAKER-BARODA Productions Present

GARY COOPER-KERR

DEBORAH KERR



THE NAKED EDGE

also starring **ERIC PORTMAN** **DIANE CILENTO** **HERMIONE GINGOLD** **PETER CUSHING** and **MICHAEL WILDING**

Screenplay by **JOSEPH STEFANO** From the novel "First Train To Babylon" by **MAX EHRlich** Executive Producer **MARLON BRANDO, SR.**

Produced by **WALTER SELTZER** and **GEORGE GLASS** Directed by **MICHAEL ANDERSON**

THRU
UA

Printed in U.S.A.



NEW WILL ROGERS HOSPITAL BUILDINGS—Architectural rendering is shown above of three new buildings of the Will Rogers Memorial Hospital at Saranac Lake, N. Y., which were formally dedicated on Friday (23) at the annual inspection tour of the board of directors. When completed, the new structures will house the staffs of the hospital. The new buildings were erected in order to have adequate space for research in

the main buildings. Approximately 8,500 square feet of space will be available for expansion of the research program in cardiovascular diseases. Senator Keating of New York was the principal speaker at the dedication ceremonies which were covered by radio, television and newsreels. Later, George Jessel unveiled a memorial niche to the memory of William Morris, one of the top benefactors of the hospital.

Rogers Hospital Board Hears Report On Progress at Annual Meeting

SCHROON LAKE, N. Y.—Progress in all facets of the Will Rogers Memorial Hospital and Research Laboratories was reported by various committee chairmen to the board of directors at its annual meeting here Saturday (24), following an inspection tour of the hospital at Saranac Lake.

Approximately 150 board members, guests and representatives of the press made the trip to the hospital and the subsequent meeting at the Edgewater Motel here as the guests of the Robbins family.

Eugene Picker, chairman of the fund raising and finance committee, reported that the 1960 Audience Collection and Christmas Salute topped all previous drives, the combined total being \$652,030, an increase of \$17,733 over the previous year. Breaking down the two units, the figures showed that the Audience Collections produced \$520,004, or \$6,317 more than the prior drive, while the Christmas Salute brought in \$132,025, which beat the 1960 drive by \$11,425.

Picker cited the campaigns as an "excellent job," but expressed the opinion that in view of the great work which the hospital and laboratories were doing, "we must do still better" . . . and "we must strive to get a bigger lead over last year."

The overall campaign was headed up for the fourth consecutive year by S. H. Fabian and Ned E. Depinet, with James Velde and Maurice Goldstein as national distributor co-chairmen and Charles Kurtzman leading the national exhibitor committee.

Large and small circuits totalling 328 participated in the Audience Collections and produced \$488,558. In 1959, 218 circuits brought in \$479,373. Of the major circuits, Loew's provided a combined total (Collections and Salute) of \$115,322; Fabian-Rosen Theatres, including Stanley Warner, \$80,812; American Broadcasting-Paramount Theatres, \$72,999, and RKO Theatres, \$47,804.

Picker reported that all sponsored rooms at the hospital were up to date, with an in-

come for the year of \$32,000. Sponsors of the rooms, he said, were Herman Robbins, W. J. German, A. Montague and Associates, Stanley Warner Club, IATSE, Stanley Warner Corp., American Guild of Variety Artists, Women of the Motion Picture Industry, Jack Beresin, Si Fabian and Sam Rosen, Radio City Music Hall and one anonymous.

The IATSE ran \$4,200 ahead this year in its contributions, due largely to the influence of Richard Walsh, president, who carried the Will Rogers message to many locals throughout the country, Picker reported. The Scrap-N-Drippings drive, while still in its infancy, related to its potential, almost doubled last year's yield and incentive plaques were awarded to Locals 150, Los Angeles, and 224-A, Washington, D. C.

Walsh made personal presentations to the hospital appeal to the Permanent Charities Committee at the studio in an effort to gain an increase of allocation from the PCC. Picker announced that he had been notified that the hospital's portion of the PCC fund had been increased from \$9,000 to approximately \$20,000.

Picker said that radio and television co-operation was becoming stronger and that more public service announcements were being broadcast in the hospital's interest. Spot radio announcements were planted in local stations by the exchange area chairmen. A number of television stations were supplied with 16mm prints of the Shirley MacLaine trailer.

A. Montague, president of the hospital, made two visits to San Francisco in 1960 to activate the Will Rogers program. As a result, San Francisco almost doubled its returns, Picker said.

In the annual operations report, the committee announced that for the year ended June 1, the hospital had a record number of admissions and discharges: 72 admittances, 48 discharges and 25 deaths. Of the 72 admissions, 25 were TB patients and 47 were non-TB. Of the 48 discharges,

21 were TB and 27 were non-TB and of the 25 deaths, ten were TB and 15 non-TB.

The committee reported that the hospital was admitting more patients with various chest diseases other than TB. This was expected after the program was enlarged in 1958 to accept patients having non-TB chest diseases, such as heart, lung cancer, etc. The committee said it was anticipated that with the completion of new buildings, there will be more rooms on the third floor of the main building to take care of patients who are non-tubercular.

The length of stay of patients at Will Rogers continues to be reduced, it was reported. The average length of stay of TB patients has dropped to 224 days; the average length of stay of the non-tubercular patients is 76 days.

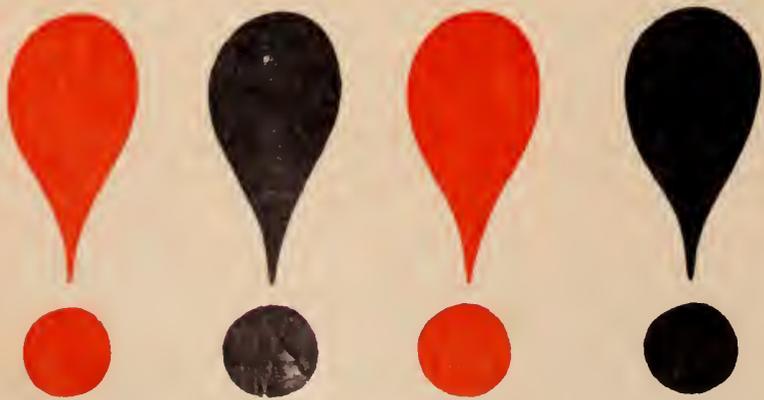
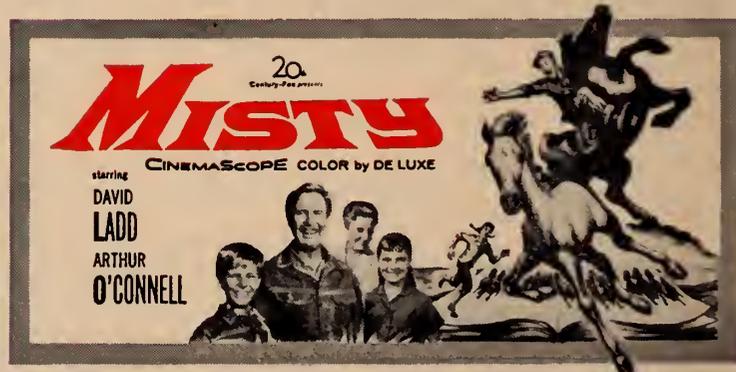
Monthly operating costs increased approximately \$4,000, to about \$27,000, as against \$23,000 for the prior year. This was due largely to the adjustment of salaries to meet the requirements of the Minimum Wage Law, additions to the nursing staff and an increase in the number of non-TB patients, thus, too, requiring a general increase in food, drugs, housekeeping supplies, etc.

During the last year, Goddard Lieberman, president of Columbia Records, contributed 300 albums of Columbia hi-fidelity recordings, all recent releases. Other companies, notably MGM and Decca, also contributed recordings of recent releases during the year. Irwin (Bucky) Freedman has been responsible for obtaining the records for the patients' enjoyment and was congratulated for his work.

Several book distributing companies continue to supply the hospital with new books while the Coca-Cola Co., as in the past, supplied the hospital with Coke and hundreds of packs of playing cards throughout the year. The Gevaert Co. of America, through Freedman, kept the hospital supplied with yearly requirements of X-ray film, or more than 1,000 sheets in varying sizes.

Last year, Abe Montague, hospital president, appointed a building committee to develop plans for the expansion. This group consisted of Eugene Picker, chairman; Herman Robbins, Murray Weiss, William German and Montague, the latter as an ex-officio member.

FOR **JUNE,**
JULY
 & **AUGUST**
 FROM 20TH





Hollywood Report

By IVAN SPEAR

Wald Budgets \$20,000,000 On 8 Films for 20th-Fox

An anticipated \$20,000,000 will be spent on eight pictures Jerry Wald has lined up for 20th-Fox between now and 1963. The producer-director is currently in Europe for conferences with directors and writers concerning the upcoming vehicles.

In Italy, Wald meets with director Martin Ritt and writer A. H. Hotchner, who are paired on "Adventures of a Young Man," budgeted at \$3,000,000. He then goes to Dublin for parleys with Jack Cardiff who will helm "Ulysses" there for \$750,000. In London, Wald meets with writer Nunnally Johnson, who is now scripting "Mr. Hobbs Takes a Vacation," to be directed by Henry Koster. James Stewart will star in the film, budgeted at \$3,000,000.

While abroad, Wald will make further preparations on "Celebration," which he plans to lens at \$2,500,000. The remaining films are "Enemy Within," budgeted at \$2,000,000; "Of Human Bondage," \$3,000,000; "Let It Come Down," \$2,500,000; "Lost Girl," \$2,000,000.

Producer-director Stanley Kramer has budgeted "Something a Little Less Serious" at \$6,000,000 and has slated the film to roll next June in England. Kramer will produce and helm the feature from a William Rose screenplay.

Roger Corman Will Finance 'Intruder' Independently

Roger Corman, who asserts he lost several financing deals because of the storyline of "The Intruder," Charles Beaumont screenplay treating with Southern school integration problems, will now finance it independently with Beaumont on a percentage deal.

July 17 has been penciled as the starting date for the feature, which rolls under the Filmgroup banner with Corman pro-

ducing on a \$500,000 budget.

Included on Corman's schedule to mid-1962 is "X" for American International; "Confederates" for Edward Small and United Artists release; "When the Sleeper Wakes," H. G. Wells yarn for AIP, and "The Premature Burial," another Beaumont screenplay to be made for Filmgroup in England. All films except "Intruder" will be budgeted between \$250,000-\$500,000 each.

Anthony Quinn Gets Rights To 'Lonely Boy Blues'

Anthony Quinn, currently in Italy in the title role of the Dino De Laurentiis production, "Barabbas" for Columbia release, has acquired film rights to "Lonely Boy Blues," a novel by Alan Kapelner, which he plans to make in association with David Susskind.

Kapelner and Robert St. Aubrey have done a screen treatment and Quinn will star in the vehicle following completion of "Requiem for a Heavyweight," which he also will make for Susskind.

Further literary acquisitions include Alan Ladd's purchase of "End of the Season," a dramatic adventure tale by Robert Segal. Ladd will star in the filmization for his Jaguar Productions late next summer. And Albert J. Cohen has optioned film rights to the Samuel Richards' "A Husband Should Be Married" for his Albert Jay Productions.

Two New Independent Units Formed to Make Films

New independent production companies for the making of theatrical films continue to be announced, one of the most recent being Bronze, Ltd., formed by actor Robert Horton while on a month-long personal appearance tour in England. Bronze has purchased "The Morning," a story by Wil-

liam Fay Glenn, which soon will be published in novel form. Horton will bow out of his starring role in the TV series, "Wagon Train," next year to concentrate on motion picture production under the banner of his new company.

Director Richard Donner has organized Donner Productions, which he will head with Alexander Mann as vice-president. Donner recently helmed "X-15" for Frank Sinatra's Essex Productions, and has one more commitment to that company before he starts shooting under the Donner Productions' canopy.

Leo A. Handel Will Produce Three Films During Year

More new anent independent filmmakers concerns producer-director Leo A. Handel, head of Impact Films, who has disclosed a schedule of three more important productions to be made during the coming year to follow his currently shooting "The Case of Patty Smith" at Republic Studios.

A comedy, "The Seventh Sense," is blueprinted for an August 1 start, to be followed by an outdoor action film, "Fire at Will." The third project will be a high-budget drama, "The Cross in White" slated to roll in December. Handel will produce and direct all three future films here in Hollywood.

Paramount to Coproduce 'Sylvia,' Suspense Novel

"Sylvia," the E. V. Cunningham novel, will be coproduced for Paramount release by Martin Ritt Co. and Martin Poll, with Newman to star, Poll producing and Ritt directing from a screenplay by Howard Fast.

The suspense yarn is slated to go before the cameras in December, following "The Iron Men," which Poll will lense in Italy for Paramount.

The Ritt-Poll outfit recently inked a five year, one-picture-a-year pact at Paramount, but "Sylvia" reportedly is a separate deal.

New Non-Exclusive Pact For Tony Curtis at U-I

Universal-International has signed Tony Curtis to a new non-exclusive pact. Terms call for an unspecified number of pictures, with no vehicles named as yet. The deal, however, does not include the thespian's upcoming independent feature, "Playboy," to be lensed under his Curtleigh banner.

Curtis, who has commitments for "Taras Bulba" for Harold Hecht, and the still involved "Lady L" for MGM, (he is suing MGM, claiming breach of contract), will not be free for a U-I film until the middle of next year.

Eddie Fisher to Produce Four Films for Warners

A production deal whereby Eddie Fisher will make four features for Warner Bros. under his newly formed New Frontier Productions banner has been set by studio production head William T. Orr. Fisher's wife, Elizabeth Taylor, will star in two of the projected films. Fisher moves onto the Burbank lot July 1.



YOUNGSTEIN VISITS LOCATION SITE—United Artists vice-president Max E. Youngstein (second from right) was a recent visitor to Kanab, Utah, location of Essex Productions' "Soldiers 3," filming in Panavision and Technicolor for UA release. Director John Sturges (left) and costars Dean Martin, Frank Sinatra, Sammy Davis Jr. and Peter Lawford took time off between scenes of the multi-million dollar western to give the visiting executives some new camera pointers.

A PRODUCER TAKES TO 'THE ROAD'

To Conduct a Series of Merchandising Forums

Completed Tuesday (27), the merchandising tour headed by Irwin Allen, producer-director, covered 11 key exchange cities from coast to coast and was attended by an estimated 2,000 theatremen. Allen presented kits containing the pressbook and other special material for point-of-sale use in promoting "Voyage to the Bottom of the Sea," and in outlining the campaign the 20th Century-Fox advertising-publicity department had developed for this film. At every one of these gatherings, 20th-Fox field exploitation men and branch heads were present and, at some, there were executives from the home office. In Kansas City Friday (23), Allen expressed great satisfaction with the turnout of exhibitors at these forums and the interest and enthusiasm shown therein.



FIRST ROW (photo at left): Irwin Allen, producer-director of "Voyage at the Bottom of the Sea," opens the kick-off merchandising meeting at Philadelphia; (photo at right): Allen addresses the assemblage at Boston.

SECOND ROW (photo at left): On the dais at Philadelphia: Nat Rosen, Pittsburgh 20th-Fox branch manager; Sam Diamond, Philadelphia branch manager; Allen; David Milgram, Fox Theatre, Philadelphia; and Al Gail, assistant to Allen; (photo at right): At Boston meeting: Bennett Goldstein, New Haven branch manager; John Wilhelm, Albany branch manager; Clayton Pantages, home office executive; Al Levy, Boston branch

manager; Ray Schmertz, Cleveland branch manager; and John Peckos, Boston sales manager.

THIRD ROW (photo at left): Ted Solomon, president of Gulf States Theatres, congratulates Allen at New Orleans meeting; W. A. Briant, New Orleans branch manager is at right; (photo at right): Receiving Allen's advertising kits from a "Voyage" mermaid in New Orleans (l. to r.): Ed Ludman, president, United Theatres, Inc.; Earl Kroper, booker United Theatres; Anita Gibson, head booker, 20th-Fox branch, New Orleans; Clair Woods, general manager, United Theatres; and Bert Kiern, owner, Happy Hour Theatre, New Orleans.

UA Demonstrates Living Pressbook On 'Naked Edge' in 12 Key Cities

NEW YORK—More than 100 metropolitan area exhibitors and the New York trade press attended the first of United Artists' "The Naked Edge" living pressbook demonstrations at Loew's Sheridan Square Theatre Tuesday (20). A similar demonstration was held the same day at the Viking Theatre, Philadelphia; Loew's Grand, Atlanta; the Village, Los Angeles; the Penn. Pittsburgh; the Orpheum in Boston; the Majestic, Dallas; the Palm State, Detroit; the Roxy, Kansas City; the Paramount in Denver and the Odeon in Toronto.

"The Naked Edge" living pressbook demonstration was held at the Carnegie Theatre, Chicago, Wednesday (21).

Fred Goldberg, UA director of advertising, publicity and exploitation, and his publicity and exploitation personnel took over the Sheridan in New York's Greenwich Village in early morning and equipped the house with "The Naked Edge" posters and marquee and lobby material as though the picture were already playing there.

Inside the Sheridan, Goldberg addressed the audience and told them about the flashing red suspense light which signals the start of the final 13 minutes of "The Naked Edge," during which no patrons will be seated, a stunt similar to Paramount's highly successful "Psycho" stunt in 1960. He then showed the several types of TV teaser trailers, the longer theatre trailer and, then, the short radio spots, all of which played up the suspense light and

the "no one seated during the final 13 minutes." This procedure was followed in the other demonstration points.

Exhibitors attending were also handed a pressbook supplement which told how to adapt the living pressbook ideas on "Edge" for drive-in showings during the summer months. "The Naked Edge," which stars Gary Cooper and Deborah Kerr, will open in New York at the Victoria Theatre in Times Square and the east side Trans-Lux 85th Street June 30 and will be released nationally in July.



Loew's Promotes Baker As Aide to Emerling

NEW YORK—Don Baker, manager of Loew's 170th Street Theatre, Miami Beach, Fla., since the theatre opened in 1958, has been promoted to serve as special assistant to Ernie Emerling, national director of advertising and press relations for Loew's Theatres and Hotels. He will be succeeded by Joel Poss, presently assistant manager of Loew's 170th Street.



Don Baker

Baker, who began with Loew's in 1950 as a floorman at Loew's State in St. Louis, later became manager of Loew's Orpheum in that city. In his new assignment, Baker will work with Russ Grant, who is in charge of publicity for Loew's out-of-New York operations. Ted Arnow continues as ad-publicity director for the New York metropolitan area.

More Companies to Offer 'Operation Big Screen'

NEW YORK—Columbia Pictures' "Guns of Navarone" trailer which tells audiences that they can get the greatest enjoyment out of pictures by seeing them on the big theatre screen may have set the pattern for similar trailers by other companies. The "Operation Big Screen" trailer was advocated by Theatre Owners of America.

According to TOA, five other distributors have expressed interest in providing similar trailers; namely, American International, Metro-Goldwyn-Mayer, Warner Bros., Paramount and 20th Century-Fox.

TOA expects to announce the next one in its project shortly so that on a relatively sustained basis, and using scenes from a forthcoming picture, exhibitors can tell their patrons of the advantages of seeing pictures on a big screen instead of on the "postage stamp" of television.

Special 'Navarone' Radio Spots Available Gratis

NEW YORK—Special radio spots for "The Guns of Navarone" have been prepared for Columbia Pictures by the Gordon McLendon Organization of Texas and will be made available to exhibitors at no charge.

The radio spots are in 15, 30 and 60-second recordings and feature the McLendon voice, excerpts from the sound track and the music.

Prometheus to Produce 'Magic' in Chicago

NEW YORK—Prometheus Productions, which produced "Something Wild" for United Artists release, has purchased "Magic," an original screenplay by Alex Karmel, for its second picture, to start shooting in Chicago in March.

"Something Wild" was produced for Prometheus by George Justin and directed by Jack Garfein with the latter also doing the screenplay with Karmel.



KANSAS CITY IS AN EXAMPLE—Using the lobby and foyer of the Roxy Theatre, Ralph Amacher, UA branch manager, shown partly at extreme right, and Bernie Evens, UA field representative, at left center, displayed the materials provided for the unusual exploitation campaign for the Gary Cooper-Deborah Kerr starrer and set forth the ways to use them. Shown in the photo (l. to r.): Shelby Bourne, Commonwealth Theatres, Columbia, Mo.; Elmer Bills sr, Bills Circuit, Salisbury, Mo.; Don Ireland (partly hidden), Fox Midwest Theatres booker for Wichita, Kas.; Evens; Ralph Buhrmester, manager Roxy Theatre, Kansas City; Everett Seibel (partly hidden), Minnesota Amusement Corp., Minneapolis, Minn.; Matthew Plunkett, Richard Durwood, Durwood Theatres, Kansas City; M. B. Smith, advertising director, Commonwealth Theatres, Kansas City; James Lewis, general manager, Fulton Theatres, Kansas City, Kas.; Hugh Siverd, manager, Fox Plaza Theatre, Kansas City; Ralph Adams, film buyer, Fox Midwest Theatres; and Amacher. Photo in upper right shows how marquee and front was dressed for the occasion.

Services for Jeff Chandler; Starred in Many Films

HOLLYWOOD—Services were held at Temple Isaiah in West Los Angeles for Jeff Chandler, 43, who died June 17 of blood poisoning following surgery at Culver City Hospital.

The actor, who had returned recently from the Philippines where he locationed with Warner Bros.' "Merrill's Marauders," suffered a serious back ailment during shooting of the picture for which he underwent corrective surgery at the hospital.

Discovered through radio for motion pictures, Chandler appeared in such top pictures as "Broken Arrow," "Away All Boats," "The Lady Takes a Flyer," "The Jayhawkers" and "Raw Wind in Eden." He also had a leading role in "Return to Peyton Place." He was term-pacted by Universal-International for seven years on an exclusive basis, but formed Earlmar Productions as an independent unit under which banner he made "Drango" for United Artists release.

He is survived by two daughters, Jamie and Danan, and his parents, Mr. and Mrs. Philip Grossel. He was divorced from his wife, former actress Marjorie Hoshelle, in 1959. In lieu of flowers, the family requested donations be made in Chandler's name to the United Jewish Appeal.

Arch Reeve

HOLLYWOOD—Funeral services were held Saturday (17) for Arch Reeve, 71, at St. Vincent's Hospital following a heart attack. Services were held in Wee Kirk o' the Heather, Forest Lawn, for the pioneer studio publicity director.

Reeve joined Famous Players-Lasky Studios as assistant publicity director in 1920 and took over the top spot three years later, holding that position until 1932, when he moved into a similar position at Fox Studios. He developed many top stars and a number of his staff graduated to executive positions in the industry.

Moving to New York in 1933 as national advertising manager for Fox, he returned to Hollywood in 1940 to become public relations director for the Association of Motion Picture Producers. After a ten-year term he retired in 1950. He was a founding member and second president of WAMPAS which was named for its annual Baby Star event.

Surviving are his wife, three sons, five grandchildren and two great-grandchildren.

Eddie Polo

HOLLYWOOD—Eddie Polo, 86, early film serial stunt star, died of a heart attack Wednesday (14). After a stage and circus career, he joined Universal in 1914 and appeared in eight action serials. Among the best known was "King of the Circus." He retired in 1930, but appeared in several films since that time. A brother and a daughter survive.

Daniel C. Collins

NEW ROCHELLE, N. Y.—Daniel C. Collins, patent expert for studios in the early sound days, died at his home here. He was a former director of Universal Pictures and an executive of Western Electric, Electrical Research Products, Westrex and Altec. Recently he was a director of Talking Pictures Service of New York.

FEATURE REVIEW

'Fanny'

Warner Bros.

By IVAN SPEAR

WHEN a motion picture possesses the indefinable quality that enables it to tug at the heartstrings and tickle the risibility at one and the same time, that photoplay easily earns evaluation as being extraordinarily superb. Those kind of films are—and always have been—rare. One such is Josh Logan's production of "Fanny" which will go proudly forth under the banner of Warner Bros. It is virtually impossible to foresee a ceiling to the amount of praise and patronage the offering will encounter.

Comparably insuperable is it to single out any one—or two, for that matter—phases of the ensemble to credit for the feature's excellence. Writing, acting, photography, direction and contributions of lesser importance all subscribe their respective shares to the overall superiority. This being the case, it is probably a good idea to start with the foundation—the screenplay.

Julius J. Epstein wrote it, basing his scribbling on the musical of the same name for which S. N. Behrman and Logan wrote the book and which in itself found initial genesis in the Marseilles trilogy by Marcel Pagnol. During the 30 years since debuting, the characters of this trilogy have become French legend and the basis for plays, comic strips, records and radio shows. Wisely, Logan and scripiter Epstein elected to reduce the screen version to straight comedy-drama, eschewing the musical facets. The hyper-critical, scraping barrel's bottom for something over which to cavil, may opine that the first half hour of the picture is too slow. True, opening sequences are leisurely paced, which tempo was unavoidable so that atmosphere and backgrounds (much of the film was shot on location at the old port of Marseilles) and characters could be firmly established; which establishment was accomplished with consummate charm.



Charles Boyer, Leslie Caron and Maurice Chevalier in a noisy scene from "Fanny."

Once the groundwork is completed, even the carpers will be so occupied in rapidly vacillating between tears and laughs that they will completely forget early-footage gripes.

So exquisite are performances that selecting one for ranking kudos must be a matter of individual tastes. Leslie Caron is toplined and her delineation is as ethereally fine-grained as any she has brought to the screen—and that covers a lot of territory and top-grossing photoplays. Even so, she is pressed for acting honors from several quarters. Youthful, promising Horst Buchholz, her lover and father of her child, is excellent. Incidentally, the subject of a pregnant, unwed teenager is treated with refreshing good taste and cannot possibly subject the film to mentoring. Delightful are Maurice Chevalier and Charles Boyer, both great romantic actors in their days. Herein, they, although given costarring billing, are cast in character roles, a pair of Cohen-Kelly-ish, irascible, aging men who love each other dearly but are constantly engaged in bickering. One dare not say which is the better—it's a tossup. Then there are a half dozen supporting performances that are comparably as praiseworthy, especially those by Georgette Anys as Fanny's mother, Raymond Bussieres as the addle-pated "Admiral" and Baccaloni as Escartifique.

The story is so well-known that it requires but slight telling. Leslie and Horst, two waterfront youngsters, are passionately in love. They sin. Horst is torn between his love for the girl and a craving to go to sea. Making great sacrifice, she urges him to accept a proffered berth aboard a sailing vessel bound on a five-year scientific voyage. After he is gone, she discovers she is pregnant. Chevalier, widowed, childless, aging, prosperous merchant marries her, although he is familiar with all of the facts, because he desires to perpetuate his name. A son is born. Horst returns and quickly realizes he is the real father. Suffering, he stays in the background until Chevalier dies. Then Leslie and Horst are married.

Much of the credit for the picture's limitless magnificence goes to the sensitive and sure-handed direction of Logan and the distinctive Technicolor photography by Jack Cardiff, which reflects its eminence in the closeups in which the feature abounds and the breathtakingly beautiful backgrounds which accord the overall reaction of a series of masterful paintings.

In toto, it's the kind of picture that will permit theatremen of all situations to drag their fannies to their banks, loaded down with brimming deposit bags.

Warner Bros. Pictures

presents

Joshua Logan's

Production of

"FANNY"

Technical

Ratio: 1.85-1

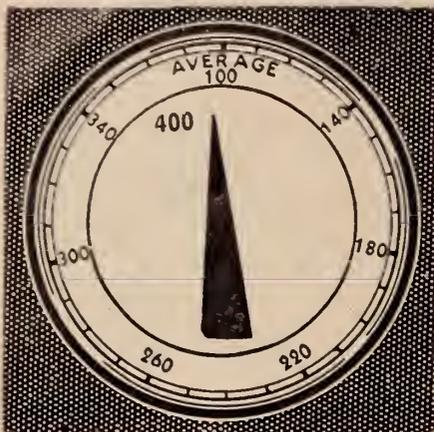
Running time: 133 minutes

CREDITS

Produced-directed by Joshua Logan. Associate producer, Ben Kadish. Screenplay by Julius J. Epstein, based on the play "Fanny" by S. N. Behrman and Joshua Logan. Director of photography, Jack Cardiff. Art director, Rino Mondellini. Film editor, William H. Reynolds. Music by Harold Rome; supervised and conducted by Marris Stoloff. Adaptation by Harry Sukman. Costume designer, Anne-Marie Marchand. Set decorator, Robert Turlure. Sound by Jean Monchablan and Richard Vorisek. Special photo art, Zinn Arthur. Assistant director, Michael Romonoff. A Monsfield Production.

THE CAST

Fanny Leslie Caron
 Panisse Maurice Chevalier
 Cesor Charles Boyer
 Marius Horst Buchholz
 Escartifique Baccaloni
 Monsieur Brun Lionel Jeffries
 Admiral Raymond Bussieres
 and Victor Francen, Georgette Anys, Jael Floteau.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PORTLAND	SAN FRANCISCO	SEATTLE	AVERAGE
Big Show, The (20th-Fox)	95		80	210	80	80		100			50	100		50	80	125	90		110		96
Canadians, The (20th-Fox)			85					75			50				80				90		76
Cousins, The (F-A-W)	125			165	80		75		100					90	95	185			225		127
Curse of the Werewolf (U-I)	120					100						200	115	100	75						118
Days of Thrills & Laughter (20th-Fox)				120	85				100		95			100	90	175					109
Five Golden Hours (Col)	120		75	155			100													100	110
For Members Only (SR)	130	300		190					125					250	85			100		95	159
General della Rovere (Cont'l)	125	200		130		80					150			90	160	195					141
Hand in Hand (Col)	120				100		100			200	175		100			175					133
Hell Is a City (Col)				100				100			115		100		80			100	200		114
Herod the Great (AA)		75	115					100			105		100					100	90		98
Hippodrome (Cont'l)		175									60	100	150		90				125		117
Ikiru (Brandon)	100	100		180		80					135			85	90	150					115
Konga (AIP)		130	130			50				175	95		80	100	100				100		107
Last Rebel, The (Sterling World)				130				100		100	85		100								103
Last Sunset, The (U-I)	160		115	215		100				200				100							148
Last Time I Saw Archie, The (UA)	125					150				135				175		175			85	125	139
Last Woman on Earth (Filmgroup)			100								100				75			100	100		95
League of Gentlemen (Kingsley)		275	125	190				100		150	210	100		135	165	195			350		181
Little Shep'd King'd'm Come (20th-Fox)			65				100	80	110	120		90	100					145			101
Look in Any Window (AA)			105					120			65			125						90	101
Make Mine Mink (Cont'l)	150	200		165	125	150			115				200	175	145	190					162
Mania (Valiant-Vitalite)	105	150		100		90		70			100										103
Mein Kampf (Col)	160	225	200	200	125	200		165	110	175	170		200	530	140	200	140	175			195
Millionairess, The (20th-Fox)	115	150	125	150		175	150	110	90		95	100	150		80	200	85	135	125	125	127
Nature Girl and the Slaver (UPRO)				125				100		145	120			80					100	100	110
Never on Sunday (Lopert)	150	275	400	185		310				225	300	175	200	250		225				110	255
Next to No Time (Showcorp)	100			155					100						90	125					114
One-Eyed Jacks (Para)	170	200	160	225	100	80	325	130	150	250			125	160	120	195			200		173
Operation Eichmann (AA)		160	85	125		100		85			95	125		105					70		106
Raisin in the Sun, A (Col)			125	200	90	150		170			160				145	195	95		125	90	140
Return to Peyton Place (20th-Fox)	170	275	250	200	125	300	110	120	200	400	105	180	300	220	110	185	140		150		197
Secret Ways, The (U-I)	100		85		80	100							90	80	120	135	80		80		95
Shadow of the Cat, The (U-I)	100					100						100	100	100	75						96
Sword of Sherwood Forest (Col)				100							100		80		80			100			92
Tiger Bay (Cont'l)	130			165			100	75			50			90	85	150					106
Tunes of Glory (Lopert)	150	200		160	85	250			115		300	175	150	200	140	250			300		190
Two Loves (MGM)	125		90	150	90	125		100	110		50	100		190					100		112

TOP HITS — OF — THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

- Never on Sunday (Lopert)
Buffalo400
- Ladies Man, The (Para)
Memphis300
- Gidget Goes Hawaiian (Col)
Kansas City.....270
Seattle200
- Tunes of Glory (Lopert)
Cleveland250
- Return to Peyton Place (20th-Fox)
Minneapolis220
- Curse of the Werewolf (U-I)
Memphis200
- Homicidal (Col)
Minneapolis200
- La Dolce Vita (Astor)
Chicago200
- Last Sunset, The (U-I)
Kansas City.....200
- Raisin in the Sun, A (Col)
Chicago200

'Master' Rings Up 190 In Minneapolis Bow

MINNEAPOLIS—"For Members Only" stacked up another big 250 per cent in its second week at the neighborhood Avalon Theatre. Closest runnerup was the 190 per cent recorded by "Master of the World," which opened at the St. Louis Park Theatre. However, business at many first-run situations was just average or below for the week.

(Average Is 100)

Academy— A Raisin in the Sun (Col)	100
Avalon— For Members Only (Union), 2nd wk.	250
Century— Windjammer (Cinemirocle), reissue	95
Edino— Atlantis, the Last Continent (MGM)	100
Gopher— Wild in the Country (20th-Fox)	150
Lyric— One-Eyed Jacks (Porro), 5th wk.	70
Monn— Return to Peyton Place (20th-Fox), 2nd wk.	125
Orpheum— Homicidal (Col), 2nd wk.	85
St. Louis Park— Master of the World (AIP)	190
Stote— The Last Sunset (U-I), 2nd wk.	70
Suburban World— Dentist in the Chair (Ajoy)	100
Uptown— Tiger Boy (Cont'l), 2nd wk.	135
World— The Last Time I Saw Archie (UA), 2nd wk.	100

Omaha Visitor Has Wide Film Choice

OMAHA—A full menu of film fare will be set before Omahans and visitors to the city this summer, bidding for the patron's dollar. Last week "Exodus" opened for an extended run at the Admiral Theatre in West Omaha under a no-reserved-seat policy. The Cooper ran through its 17th week with "This Is Cinerama" and the receipts showed continued strength. The Cooper Foundation's Dundee Theatre in West Omaha had another 400 per cent week with "Spartacus." Other downtown offerings ranged from fair to plus average.

Cooper—**This Is Cinerama** (Cineroma), 17th wk. 130
 Dundee—**Spartacus** (U-I), 3rd wk.400
 Omaha—**The Fabulous World of Jules Verne**
 (WB); **Bimba the Great** (WB)

New Product Is Mild In Good Milwaukee

MILWAUKEE—"Seven Wonders of the World" and "Gone With the Wind" were the best grossers of the week here. "Return to Peyton Place" and "Exodus" came next in line. Business in general was good, though not sensational.

Downer— Tunes of Glory (Lopert), 3rd wk.	100
Polace— Seven Wonders of the World (Cinerama), 8th wk.	175
Riverside— One-Eyed Jacks (Porro), 3rd wk.	110
Strand— Exodus (UA), 11th wk.	150
Times— Upstairs and Downstairs (20th-Fox), 2nd wk.	125
Tower— Return to Peyton Place (20th-Fox), 3rd wk.	150
Towne— Picnic (Col); Twinkle and Shine (Col), reissues	125
Uptown— Gone With the Wind (MGM), reissue, 8th wk.	175
Worner— The Last Sunset (U-I)	125
Wisconsin— The Last Time I Saw Archie (UA) ..	125

Dr. James W. Reid Buys West St. Paul Theatre

SOUTH ST. PAUL, MINN.—Dr. James Wilson Reid now has a new activity to add to the busy life provided by his practice of medicine.

He has purchased the West Twins Theatre in West St. Paul for his first experience as a theatre owner. Dr. Reid, who resides here, has subscribed to the North Central Edition of **BOXOFFICE**.

M I L W A U K E E

Comedian Danny Kaye was here June 15, 16 for a plugging combination. His name was drawn out of a hat at Miami Beach, and he being one of the stars who agreed to appear in any Variety Club city to plug the local charity, flew in to help promote the fund-raising campaign of Tent 14's Epilepsy Clinic at Mount Sinai Hospital. In addition, his picture, "On the Double," opening at the Riverside, and his personal appearance on stage, helped the promotion materially. Kaye's plane developed trouble and he landed in Cleveland, Ohio; taking a plane from there he arrived two hours late here.

Estelle Steinbach, managing director of the Strand Theatre here, was re-elected for the tenth consecutive term as president of the Brace Fund board of the Advertising Women of Milwaukee. Brace Fund is a nonprofit organization that pays for wheel chairs, artificial limbs, braces, and orthopedic aids of all kinds for underprivileged children and adults in the county. Since 1950, more than \$15,000 has been raised for the fund. Miss Steinbach holds more records for promoting long-run movies, than any exhibitor in Wisconsin. We're not certain about the nation.

Bill Doll, widely known New York theatrical publicist, was in town to awaken the folks to the fact that "La Dolce Vita" will open at the Strand July 17. Accompanying Doll to Milwaukee, was Mario de Vecchi, vice-president of Astor Pictures International, the firm distributing the film. Doll is also publicist for "A Taste of Honey," a drama scheduled at the Pabst Theatre here next season. He said although many people think the theatre is dying, if the show is good, people will come. However, he said he thought the theatre is kind of over-pricing itself.

Schultz (Ann B. Davis) of Bob Cummings' TV show, drove here from her home in West Hollywood to star in the comedy, "Fallen Angels," opening at the Fred Miller Theatre here. She sported a deep tan acquired by driving alone in her open sports car. She has appeared in "Pepe," "All Hands on Deck," and will be seen in "Lover Come Back" with Rock Hudson and Doris Day. Schultz is a bachelor girl, living alone in a Spanish-type home with her dog.

Jon Jory, son of movie actor Victor Jory, has joined the summer Court Theatre, which will open at Beloit College, June 27 and continue through August 26, with a new play to be offered each week for nine weeks.

Mrs. Irwin, preview chairman of the Better Films Council of Milwaukee County, announced the following film ratings: Family: outstanding—Seven Wonders of the World; good—Wings of Chance; All Hands on Deck; The Big Chief. Adults and young people: very good—It Happened in Broad Daylight, Blueprint for Robbery; good—Posse From Hell, Secret Ways, The Fiercest Heart, The Right Approach; fair—Ferry to Hong Kong, Curse of the Were-wolf, Shadow of the Cat, The Minotaur, Gorgo. Adults: good—Hippodrome, Young Jesse James, The Young Savages, The Angry Silence; fair—The Private Lives of

Adam and Eve, The Pharaoh's Women, Mein Kampf, Underworld U.S.A., Legions of the Nile, Portrait of a Mobster, One-Eyed Jacks, La Dolce Vita, A Matter of Morals and Angel Baby.

A movement is on foot, according to an announcement made by Mrs. Ralph Koenig, president of the mayor's motion picture commission, to boost the salary of Valentine Wells, executive secretary of the commission, from \$600 per year, to an annual salary of \$3,000. The request for the raise was sent to the common council's finance committee, claiming that Wells, who has held his position for the past 11 years is underpaid, and that his workload has increased 200 per cent since 1956. On a parttime basis, he processes 350 motion pictures annually and attends a large number of meetings.

A documentary film on Milwaukee County government (county offices, parks, institutions, expressways, stadium, the new zoo and the airports) taken by Supervisor Lane was shown to members of the county board. They have shown considerable interest in it. Strange an enterprising commercial film company never got around to doing a film of this type. Lane intends adding a sound track with commentary and music.

Tax Base Revisions Fail In Nebraska Legislature

LINCOLN, NEB.—Movie industry people and others in the entertainment world generally hailed the action of the Nebraska Legislature which laid to rest the sales tax issue for another session.

Last to get the ax in a series of bills fashioned to add a sales tax to the Nebraska tax base was a measure which would have placed a five per cent levy on hotel and motel lodgings costing over \$2 a day and a three per cent tax on meals costing over \$1.50.

For a number of preceding sessions, efforts have been made to broaden the state's tax base now consists primarily of a levy on property. The state has no income tax or sales tax.

Before the meals and lodging bill, LB 567, was tossed out, Senator Theodore McCosh of Gering in western Nebraska attempted to tack on an amendment which would have made the bill an out-and-out three per cent sales tax bill.

Earlier, the unicameral legislature killed a straight sales tax bill and a proposal for a sales and income tax.

The last major bill coming up in the Legislature is the budget for 1961-62. The budget committee last week slashed the governor's proposed budget and it is generally felt that the cuts made by the committee will be backed up on the floor of the Legislature.

Acquires Spicer Drive-In

SPICER, MINN.—Richard R. Henderson has purchased the Green Lake Drive-In from D. A. Olson. To assist him in efficient operation of his new property, Henderson has entered a long term subscription to **BOXOFFICE**.

MINNEAPOLIS

Unable to get a booking for "Rachel Cade" at a first-run house because of crowded schedules, Warner Bros. played the picture first run at four area drive-ins—the Hilltop, Starlite, Flying Cloud and Bloomington. A similar playoff was made last month for Warners' "White Warrior." With "Rachel Cade" originally scheduled nationally for April release and "White Warrior" for March release, an exchange official's comment was that it was necessary to get the pictures played off. MGM opened its "Atlantis, the Lost Continent" at six 28-day neighborhood and suburban houses—the Terrace, River-view, Edina, Hollywood, Hopkins and Richfield. In the past the company has been reluctant to play a picture first-run outside the downtown area.

Both the Academy and Mann theatres have discarded their hard-ticket, reserved-seat policies for the summer and are presenting shows at popular prices. The Academy began its new policy with "A Raisin in the Sun" and the Mann, last fortnight with "Return to Peyton Place" . . . Avron Rosen, Buena Vista exchange manager, called on exhibitors in northern Minnesota.

Outstate exhibitors on the Row were James Darling, Rolette, N. D.; Martin Holzman, Whitehall, Wis.; John George, Sioux Drive-In, Rapid City, S. D.; Walt

Lower, Moose Lake; Fred Schnee, Litchfield; Mike Guttman, Aberdeen, S. D., and Art Johnson, Galesville, Wis. . . . Harold Schneider, office manager at Paramount, is recuperating at Swedish Hospital from a heart ailment.

Kermit Wested is the new owner of the Arrow at Parkers Prairie. The house formerly was operated by Lauren Clark. Northwest Theatres is doing the buying and booking . . . Charles Caligiuri, Paramount manager in Des Moines, was in to call on the Pioneer Theatres home office. Pioneer has a circuit of conventional houses and outdoor theatres in Iowa.

Burton Gaines, Universal head shipper, is recuperating in Deaconess Hospital from an injury . . . Dick Kolling, United Artists booker, vacationed in Duluth and along the north shore of Lake Superior . . . Warren Branton has resigned as salesman at American-International . . . Most neighborhood and suburban theatres upped their kids admission price for "One Hundred and One Dalmatians" to 50 cents.

Wendy Raudenbush, daughter of Webb Raudenbush of Raudenbush Theatre Service, won the regional Bryn Mawr college alumnae scholarship. Wendy, who recently was graduated from Northrop Collegiate School, also won prizes for excellence in English and science . . . Ray Jennison has been named manager of the Skyline Drive-In in Duluth. Jennison has been a theatre manager in Wisconsin and Iowa for 17 years.

Remodeling of the Suburban World Theatre, operated by Ted Mann, has been postponed until fall, according to Jim Payne, manager . . . O. K. Butts has reopened the Open House Drive-In at Mott, N. D. . . . Andy Nehring has reopened the Floodwood Theatre at Floodwood and is managing it . . . James Gough has reopened the Casino Theatre at Kimball, S. D. . . . Bob Martin, MGM press representative, vacationed at Brainerd for a weekend . . . Don Smith, general manager of Pioneer Theatres, made a tour of the circuit's situations in Iowa and called on the exchanges in Des Moines and Omaha.

Robert Taylor Assigned To Beaver Dam Theatre

BEAVER DAM, WIS.—Robert Taylor, owner and operator of a theatre at Cumberland and connected with the motion picture theatre industry for the past 15 years, has taken over his new duties as manager of the local Wisconsin and Outdoor theatres. He succeeds Mervin Otto, who had managed the two theatres for several years.

Taylor is a native of Cumberland and has managed theatres in Rice Lake, Chippewa Falls and Menomonie. While at Menomonie, he was employed by the Marcus Theatre Management Co., which operates the two local theatres.

He and his wife and three daughters expect to move here soon. Taylor is a member of the Kiwanis Club and the American Legion.

DES MOINES

Earl Nansel has been named manager of the Council Bluffs Broadway Theatre, which had its grand opening recently after being closed since late last summer. Nansel has been employed by Byron Hopkins Theatres for a year and a half. Prior to that he was associated with the Hopkins Theatre at Bellevue, Neb. . . . Mr. and Mrs. Vern Partlow have leased their theatre in Manson to Mr. and Mrs. Milton Dahlene. The Partlows will continue to make their home in Manson and plan to do many things in their retirement they have not had time to do before.

Two veteran theatremen have died in Iowa hospitals recently. Milton C. Mansfield, 91, former owner of the Rivoli and Strand theatres and builder of the King Theatre in Belle Plaine, died in a Marengo hospital. Henry E. Rehfield, 76, owner of the Iowa Theatre in Bloomfield since 1928, died in the Davis County Hospital after a long illness.

J. Louis "Doc" Smith, manager of the Iowa Theatre in Jefferson, was presented with a \$50 savings bond by United Pictures for the best promotion campaign on "The Magnificent Seven" and "The Apartment" . . . Lakeside Presbyterian church will again sponsor drive-in church services at the Corral Drive-In in Storm Lake throughout the summer months . . . The Sac City Drama Club and the Sac Theatre are again sponsoring a series of eight motion pictures for children in the Sac City area. The series will run for eight weeks on consecutive Wednesdays and the movies have been specifically selected for appeal to the youngsters.

Mr. and Mrs. S. R. Nothem, operators of the Vogue Theatre in Remsen, have closed the theatre for the summer and will reopen early in September . . . The city council in Waterloo has reversed a decision and revoked permits for two drive-way curb cuts on Progress avenue granted the Starlite Drive-In. The action was taken after a petition objecting to the curb cuts had been filed by residents of the neighborhood.

"S. S. Phedra" has been selected by Jules Dassin as his next production for United Artists.

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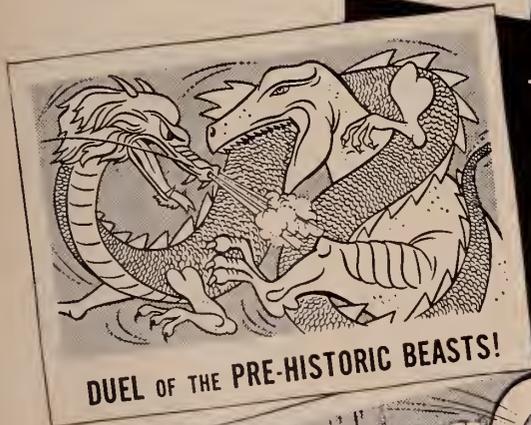
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Janesville Theatre Dark Four Years Being Updated as De Luxe First Run

JANESVILLE, WIS.—After being closed nearly four years, the Myers Theatre will be reopened after renovation of the building's interior. William Lalor, manager of the Jeffris Theatre here for Wisconsin Amusement Corp., Milwaukee, also will manage the Myers for the circuit. The Elks Club owns the Myers building, but has given the circuit a longterm lease to operate the theatre.

The Myers has a seating capacity of 645, with 312 downstairs and 333 in the balcony. The theatre will be converted into a first-run, de luxe situation operating on a full-time schedule.

"Basic features of the Myers will be retained," Lalor said. "We're starting a general refurbishing program which will be completed as soon as possible so that we can open at an early date."

OMAHA

Ernest Van Wey, veteran exhibitor at the Sun Theatre at Gothenburg, has been elected deputy grand master of the Masonic Grand Lodge of Nebraska. He has long been an active worker in the state's Masonic circles and affairs of the film industry . . . Bob Hirz, Warner Bros.' city manager, and his family are taking a vagabond vacation trip. They headed for Yankton, S. D., a visit to Lewis and Clark Lake at Gavins Point Dam, then planned to visit Fort Randall Reservoir, the Dakota Badlands, Estes Park and Denver.

Carl White of Quality Theatre Supply reports that his son Carl jr. will return to Elkhorn High School next fall as its principal. The Whites went to St. Louis to see their son receive his master's degree in science and mathematics. Young Carl taught at Elkhorn before going to St. Louis last year for graduate work under a National Education Science grant.

Nettie Akromis, formerly of the Universal-International staff, has set her wedding date for July 15 . . . Bill Doebel, 20th-Fox

booker, hit two for three with the Carter Lake baseball team last week but it was not enough as his team bowed to the South Omaha Eagles, 3-2.

S. R. Nothem of the Vogue Theatre at Remsen, Iowa, has been closed for the summer but has set a reopening date of September 3 . . . The Norika Theatre at Akron, Iowa, has installed CinemaScope . . . Charles Vickers of the Maple Theatre at Mapleton, Iowa, and his family spent a week at Lake Okoboji . . . Jean David, formerly of the 20th-Fox and now a resident of California, was in Omaha with her husband and visited old friends on Film-row.

Don Shane, Omaha city manager for Tri-States, has been assisting at the Paramount Theatre in Kansas City via seven league boots. Harold Lyon, Paramount, has been hospitalized and Don has been flying to Kansas City once a week to help with advertising and other managerial chores.

Tony Goodman, 20th-Fox salesman and a veteran city public links top-flight performer, has been giving up league activity to give some pointers to his two sons. Tony, Johnny and Goodie are regulars at the Dodge Park course in Council Bluffs every Saturday.

Mrs. Fred Ballantyne of the drive-in theatre at Denison is recuperating in good shape after a serious illness . . . Exhibitors on the Row included Nebraskans Otto Leise, Bloomfield; Mr. and Mrs. Fred Schuler, Humboldt; Clarence Frasier, Havelock; Sid Metcalf, Nebraska City, and Iowans John Rentfle, Audubon; Al Haals and S. J. Backer, Harlan.

ITOO Board Making Fair And Convention Plans

COLUMBUS—President Marshall Fine of the Independent Theatre Owners of Ohio has called a regular meeting of the board of directors for Tuesday (27) at noon at the Deshler-Hilton Hotel to complete plans for the association's participation in a motion picture display at the Ohio State Fair August 27-September 1. Plans for the association's annual convention also will be made. The convention will be held October 25, 26 at the Deshler-Hilton.

The association, after a statewide investigation, reports that the recent U.S. Supreme Court decision on blue laws will have no effect on the operation of Ohio theatres on Sundays. Theatres and other entertainments were eliminated from Ohio blue law restrictions several years ago.

'The Naked Edge' Trailer Scripted by Jos. Stefano

HOLLYWOOD—Joseph Stefano has completed writing on a trailer for "The Naked Edge," Pennebaker-Baroda production costarring Gary Cooper and Deborah Kerr, scheduled for UA release in July.

National Screen Service produced the trailer, narrated by William Forman. Stefano also penned the screenplay for "Naked Edge."

LINCOLN

Dean Zittlow, Cooper Foundation's city manager, is filling in for Charles Kroll, manager of Cooper's Colorado Springs Theatre, while the latter is on vacation this month. Where are Kroll and his wife vacationing? In Lincoln, where their families reside!

Dan Flanagan, 84th and O Drive-In manager, and his family are bemoaning the fact that Channel 13 is not seen in Lincoln. Their Navy-career son, Dan jr., was one of four Nebraskans appearing on Dick Clark's American Bandstand show of June 5, broadcast from the missile carrier, Dalgren, from its base in Philadelphia. Young Dan, assigned to this ship, told his folks he did some plugging for his hometown, at any rate.

"The Trapp Family" at Cooper's Nebraska Theatre in Lincoln is reported doing good business by George Gaughan. The Nebraska is back on a first-run basis, since the closing of the Lincoln Theatre after its sale to the First Continental National Bank. Gaughan also notes a late-spring-early-summer lag in moviegoing throughout the midwest. However, he looks for a fast pickup in attendance about the time this issue of **BOXOFFICE** appears. "By now the lure of the backyard is becoming old stuff," said Gaughan, "and folks have given up on the grass as the sun pours down."

June crowds are reported good, however, at the 84th and O Drive-In by Manager Dan Flanagan. Lots of cars are coming to the outdoor theatre over its new black-top entrance. "The Wackiest Ship in the Army" was the drive-in's fare this week, to be followed by "The World of Suzie Wong."

The West O Drive-In, one of the Dubinsky Bros.' Lincoln airers, is on a nightly schedule now, but there is a daily show, too, for those who like to watch Interstate construction in action. Manager Robert Kassebaum says the Interstate exchange just 2½ blocks west of the drive-in should increase show activity.

One and a half miles east of the drive-in on O is the scene of more construction—a man-made lake for boating and other water sports near Capitol Beach. The new owners of the 650-acre area, the S. E. Copple family of Lincoln, see a future motel in the modern recreation center, which Kassebaum believes will be another source for drive-in customers. A major clientele now is residents of the nearby Lincoln Air Force Base housing area.

Veronica Cartwright To Cast of 'Infamous'

HOLLYWOOD—Twelve-year-old Veronica Cartwright has been selected by William Wyler to portray the key role of Rosalie in "Infamous," starring Audrey Hepburn, Shirley MacLaine and James Garner in a Mirisch Co. presentation for United Artists release. Veronica and Karen Balkin, previously cast in the film, are the two youngsters in the picture, whose lies damage the reputations of Miss Hepburn and Miss MacLaine.



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THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Hitler Bust, Swastika Blare 'Mein Kampf'

Theatre displays built around bust cut-outs of Hitler and good countywide coverage via a soundtruck and one-sheets led to one of the biggest opening days in the history of Fine Arts Theatre in Denton, Tex. The attraction was "Mein Kampf"; the manager was Geneva Wood.

A three-sheet on the display board next to the theatre, up three weeks in advance; another one on the back bar of the concession stand, ten days in advance, and a standee from a three-sheet in front of the boxoffice, from opening day on, all highlighted the Hitler bust.

Swastika signs were prominently displayed on the front of the theatre during the run.

Particularly effective in the advance promotion was a 20-ton Army personnel carrier with posters prominent on all sides. This was stationed by the local National Guard unit in front of the Fine Arts, starting on the Friday before opening and during the entire run.

To carry advertising countywide, Mrs.



A 20-ton Army personnel carrier, stationed in front of the Fine Arts Theatre in Denton, Tex., starting Saturday in advance and during the entire run, liberally decorated with signs, was particularly helpful in selling "Mein Kampf."

Wood sent out a soundtruck with one-sheets on it to all communities surrounding Denton on Saturday before opening day. One-sheets with playdate were posted all over the county.

Free Fire Engine Rides

Robert Tirrell, Hartford, Conn., district manager for Lockwood & Gordon Theatres, arranged free fire engine rides for kiddy patrons at the East Windsor Drive-In.

Talk Is Best Promotion for 'Hand' So Promotion Job Is to Start It

In ads, as elsewhere, the religious angle was passed over in the Toronto promotion for "Hand in Hand." Shown here is a 4 cols., 4½ inch layout.

CANADIAN PREMIERE
TOMORROW
Another magnificent triumph from Philip Leacock the director of "The Little Kidnappers"

COLUMBIA PICTURES presents
HELEN WINSTON'S production of
HAND IN HAND
starring
JOHN GREGSON
SYBIL THORNDIKE
FINLAY CURRIE
and introducing
LORETTA PARRY
PHILIP NEEDS

"The children are delightful. They enact their roles with charming naturalness under the deft direction of Philip Leacock" Clyde Gilmour Telegram

The NEW home for the unusual
Nortown
A FAMOUS PLAYERS THEATRE

TODAY ONLY "WHERE THE BOYS ARE" ALSO "SOMETHING OF VALUE" adult

EGLINTON AVE. AT BATHURST ST.

The best way; in fact, the only way to sell "Hand in Hand" is by word of mouth. This was the conclusion of Tiff Cook and his colleagues of the Famous Players Canadian exploitation department, Toronto, Ont. The opening at the Nortown Theatre was a Canadian premiere.

"Every now and then we run across a picture that is exceptional, a truly fine film with no star names, no selling angles but still a picture that you know people will like and talk about if you can only get them to come out," thus the FPC showmen analyzed this story from Britain which stars two subteen youngsters.

Of first importance at Toronto, of course, was the fact that "Hand in Hand" was produced by Helen Winston, former Toronto girl. She came back to her old hometown a full week, and it goes without saying that she was given a productive schedule of radio, newspaper and television interviews and other appearances, winding up with her departure for New York.

Among her appearances was one at a special screening at the Columbia exchange for her father and newspaper critics, covered by a reporter and photographer.

A series of advance screenings for individual groups and opinion makers were held to get the word-of-mouth going.

Special ads were designed, all of which passed over the religious angle and played up the name of Philip Leacock and "The Little Kidnappers." This was carried through all ads and in theatre displays.

Naturally, in theatre and window displays Helen Winston's name was played up. Everything was kept as plain as possible, with the heads of the two kids ap-

pearing with just the title, no other copy.

Cook reports he found the selection of special stunts or gimmicks a tough one, but he came up with several. One was a sign set up beside the doors to catch the eyes of patrons as they were leaving. It read:

"If You Enjoyed This Motion Picture . . . Don't Tell Us . . . Tell Your Friends . . . Thank You."

The other gimmick was a postcard deal. Special cards were printed by FPC, on one side featuring the two kids in the picture and on the other side noting the title, theatre and playdate with space for address, message, etc., in regular postcard design. These were available at a desk in the lobby. A sign read that the theatre would pay the postage if patrons wished to send the cards to friends.

Another promotion was with a restaurant, a tieup based on a play with the title thus:

"Good Food and Good Entertainment Go 'Hand in Hand' . . . Make It a Night Out With a Dinner and a Movie Soon!"

Cook took this line to the Canadian Restaurant Ass'n, whose officers liked it so well that they had 350 window cards designed with it for display in leading restaurants throughout the Toronto area. Letters were sent out to all member restaurants, asking that the cards be placed in prominent spots, by Max Zuchter, chairman of the association's public relations committee. The window cards showed caricatures of a couple dining out in a restaurant and a couple entering a theatre.

At the time Cook forwarded a report on the campaign, "Hand in Hand" was in its third week at the Nortown.



Here is seen a part of the lineup of several hundred children waiting for admission to the 1,000-seat Fairborn Theatre for a Wednesday afternoon summertime matinee. The matinees have become so popular in the last six years that two screenings are held each Wednesday. Incidentally, the films titled on the marquee were not for the kiddy show, since these programs at Fairborn are approved by the American Legion and a parents group.

Formula Perfected Through Six Years Packs 'em in at Summer Kid Shows

For six years, the 1,000-seat Fairborn Theatre in the small southwestern Ohio town of that name has been "packing 'em in" at two matinee kiddy screenings every Wednesday afternoon during the summer vacation period.

The Fairborn's simple and profitable procedure may be of interest to operators of other motion picture theatres who have found matinee screenings unprofitable, during the summertime.

FREE TO CHILDREN

Perhaps the most unusual part of the Fairborn operation is the fact that the kiddy matinee screenings are free to the children, and also to the parents. The free tickets, however, are never issued to children, but are given only to parents through purchases of merchandise or services at any one or more of the 12 cooperating business establishments.

Through the years, the promotion has been so successful that there always is a list of merchants waiting to replace those who drop out for one or another reason.

The theatre is assured of a steady weekly income, that is more than sufficient to cover the overhead, by selling blocks of special matinee tickets at \$15 a 100. These tickets are given, of course, only to adults after they have purchased merchandise in the store of a cooperating merchant.

USES CIRCULARS

Because it has been found that children in the lower school grades do not read newspaper amusement ads, the Fairborn uses heralds as the most effective method of getting their attention, passing out the inexpensively printed sheets at playgrounds, swimming pools and other places where the children congregate.

However, the local daily newspaper is used to inform parents about the special weekly kiddy screenings. To insure parental approval, all the films shown to the children are carefully selected cartoons and longer subjects, the titles of which are

approved by the parents at the time they purchase items in the cooperating stores.

An interesting—and important—feature of the kiddy matinees is the vast quantities of candy, soda pop and related merchandise that are purchased at these screenings, thus providing a substantial added income for the house.

The Fairborn kiddy matinee program

Sixth Great Summer Series

FREE KIDDIE SHOW

—EVERY—

Wednesday Matinee

STARTS JUNE 4th thru SEPT. 3rd
2 Matinees at 12:30 & 2:45



WEDNESDAY, JUNE 4th

15 CARTOONS

All in Color

A NEW SHOW EACH WEEK
All Selected for The Fun Filled Enjoyment
Of Our Young Patrons
Programs Shown At Matinee Only!
Westerns - Comedies - Thrills

**HOW TO GET
YOUR FREE TICKET**

Have Mother, Dad or a neighbor visit the following Merchants each week and Request Kiddie Show Tickets . . . Each Merchant has a Limited Number So Shop Early!

TICKETS GIVEN TO ADULTS ONLY!

GET FREE TICKETS FROM

- BEN'S CLEANERS
- FAIRBORN CAMERA STORE
- FAIRBORN DEPARTMENT STORE
- FAIRBORN HOBBY CENTER
- F. and L. SHOES STORE
- FINKE FURNITURE AND APPLIANCES
- FIRST NATIONAL BANK
- HULS WINE HOUSE
- JOHN'S SHELL SERVICE
- LAND CHEVROLET SALES
- RANLY'S
- RUBIN'S PHARMACY

Free Tickets . . . Are A Gift To You . . . From These Merchants . . . In Appreciation Of Your Patronage
Tickets May Be Used By Adults Too

Thousands of these inexpensively printed heralds are distributed each spring and early summer to children in Fairborn, Ohio. They are 7½ by 13 inches, printed on one side.

has been developed through the years by Grant Frazee, house manager, who recently was promoted to assistant to Michael Chakeres, general manager of Chakeres Theatres, headquartered in Springfield, Ohio, which owns and operates the Fairborn. Similar summer matinee screenings are now being successfully promoted in all of the 25 Chakeres roofed houses.

Your Spots Tiresome? Here's a Pep Recipe

Feeling that his radio spot announcements on the coming attractions were getting tiresome because of the unchanging delivery by the radio station announcers, C. V. Mitchell, manager of the State Theatre in Fostoria, Ohio, changed the format and added a personal touch which he is sure eliminates the same old tired mentions! This is how his new idea works:

The radio station announcer or disc jockey, depending on the time of the State Theatre's scheduled spot, interrupts whatever he's doing at that time and says:

"I have to make a phone call now. Would you please excuse me? You may listen if you wish."

He then dials the theatre's phone number. Mitchell answers with:

"Good afternoon (or evening). State Theatre here in Fostoria."

"What is playing?" the announcer asks.

Mitchell then mentions the title of his current or opening attraction, and gives a little spiel about it.

"What time do the doors open and what are the times of the features?" the announcer asks.

Mitchell gives the times, the announcer thanks him, and Mitchell closes the phone conversation with, "Thank you for calling and I will see you at the movies."

Mitchell reports this is one of the many ways he and his Armstrong Theatres staffers are trying to reach the moviegoing public.

For "All in a Night's Work" Mitchell put over the towel gag in a truly effective way. First he promoted 25 "duplicate costumes" like that worn by Shirley MacLaine in the picture. Then he played up in ads (both the theatre's and the merchant's), on the radio and in a lobby display that these "duplicate costumes" would be given away at the opening of "All in a Night's Work."

On opening day, the first 25 women in line received coupons, and after the first showing these were called to the stage and presented brightly wrapped boxes. Mitchell then asked the 25 women to show the audience their "duplicate costumes."

"You can imagine the reaction from my audience when they saw the towels," Mitchell relates. "The giveaway brought a lot of word of mouth, plus a nice story in the local newspaper as well as mention on the news program of local station WFOB."

'Happy' Bread Wrappers

Trying for a handle to sell "Cry for Happy," Fox Intermountain Manager Bob Sweeten tied up with the Denver Happy Home Bread Co. for distribution of 125,000 bread wrapper coupons whereby Happy Home offered customers a reduced price on midweek nights of the run. Bakery reimbursed theatre for discount on coupons used at boxoffice.

Money-at-Boxoffice Ideas From Arkansas ITO

A boy with a sandwich sign was used on the streets to advertise an attraction in a town of 10,000; in a similar situation a dummy on wheels was used. It was moved at intervals.

Douglas Lightner, Kansas City, Commonwealth Theatres general manager of theatre operations, reported the above at a session held at the recent convention of the Independent Theatre Owners of Arkansas at Little Rock, and he asked, "Which caused the most draw?"

"The dummy, of course," was the answer.

He related that in a good farm town the theatre owner booked a good family picture, printed some special tickets and got the 4-H Club to sell them on a commission. The mayor proclaimed the playdate as 4-H Day. This gimmick really paid off.

Richard Fenwick of Camden, Ark., who was presented the Arkansas ITO's Showman of the Year award, asked the theatre-men how many times they had made purely friendly calls on their newspaper editors.

"Inviting your editor on a little fishing trip at times brings results," he said, and related that the front page of the Camden paper contained nothing but illustrations and stories on "Ben-Hur" when that picture came to Fenwick's theatre.

K. K. King of Searcy, Ark., reported he sells canes with the bottoms painted red at his Dixie Drive-In. He gets \$1; they cost him 50 cents. He uses the canes for promotions, too. Anyone with a red cane is admitted free on special nights. Then the canes can be numbered and \$5 given to the holder of a lucky number on a draw-



Jimmie Payne, physical culture devotee who acted as emcee, left, and Jack McDougall, manager of the Fox Theatre in Oakland, Calif., present an engraved trophy to Gale Richardson, who won the Miss Feminine Pulchritude title in a combined male weight-lifting and female glamor contest held on the Fox stage in behalf of "White Warrior." The weight contest was called the Steve Reeves event after the husky star of the picture. The winner lifted 540 pounds from a dead weight start. The man at the mike in the background, far left, is a radio station announcer who emceed the program, which was broadcast. McDougall likes to get the muscle boys on stage when his film is right, but also manages to add the bathing suit girls as an extra attraction to add glamor.

ing. If the person is not present, add the \$5 to a jackpot.

Dick Wommack of Fayetteville, where the University of Arkansas is situated, cautioned that students compare the university town theatres with what they have back home.

He told of the theatregoer who, like the person that goes to church only on Easter, buys a ticket only for some certain picture or picks some holiday to go. These are the people who should get the most attention and be led to think they are especially welcome. An impression should be left always that will induce a wife, on leaving the theatre, to tell her husband that they should hurry and come back, Wommack said.

Watson Davis, Malco Theatres, Memphis, said he uses horror shows "with a special promotion angle" to perk up business.

W. P. Florence, Magnolia, Ark., reported he employs a direct mail gimmick he picked up from Robin Wightman, manager for Rowley Theatres in Arkansas.

Postcards, with "Having a good time," etc., copy on them, are addressed to "people you know and people you don't know." Later on the card copy goes, "Dropped into Whosis Theatre and Saw 'So-and-So.'" The cashier, concessions girl, all staffers can write these cards. Give them names from the telephone directory. When finished, bundle up a pack and mail to a postmaster in a different state and ask him to mail them. Florence advised that each mailing be timed to arrive just a few days ahead of the picture.

An award sponsored by Commonwealth Theatres was presented to Howard Johnson of Fayetteville.

Rice Bowl Contest

More than 2,000 entries were submitted in the guessing contest as a part of the "Cry for Happy" promotion at Wometco's Miami, Miracle and 163rd Street theatres. A bowl of rice, displayed in each of the theatre lobbies, was the subject of the contest in which entrants guessed how many grains were in the bowls. First prize was a Japanese Yashica camera and case with six rolls of film. Second prize was a \$25 savings bond and the next ten prizes were two tickets each.

A Flying Theatre Manager

Promotion-minded Eddie Holland, flying manager of the Rialto Theatre in North Little Rock, Ark., doesn't overlook any publicity bets. During the recent fourth annual Arkansas Air Show held in Little Rock (the part of the metropolitan area across the river), he arranged to pick up two reporters at Adams Field there and fly them to North Little Rock for a coffee break. They were back on the job in 25 minutes.

Nurse-Patient Bally

A street bally that really paid off was used by North Hollywood manager, Bob Hall, for his record run of "Carry On, Nurse," recently. Bob employed a uniformed "nurse" to wheel a smiling "patient," with placard plugging the picture, all over town. Sign read: "I split my stitches laughing at . . ." Like?

Cable Car Wedding Great for 'Pleasure'

San Francisco keeps its famed cable car, a relic of bygone days, for sentimental and tourist reasons. It's a great attraction. This



Here's the wedding on the cable car. An accordionist provided the music.

in itself is a challenge to a live-wire publicist. Larry Blanchard of the RKO Golden Gate Theatre staff knew it would take the right ingredients to come up with a stunt involving the famed cable car, tasty enough to impress the blase newspaper and photo services.

When "The Pleasure of His Company" was dated in at the Golden Gate, Larry knew he had the right ingredients.

1. A wedding, to connect with a part of the plot of the picture.
2. A couple of visitors—recently arrived from St. Louis—who were planning to get married, to interest the city tourist promotion officials.
3. A preacher of unusual accomplishments to perform the ceremony.
4. The place for the ceremony? On the cable car, of course.

Blanchard knew of the preacher, one just right for the job, the Rev. Fred Busher, locally famed for the many unusual and strange places where he has performed some 7,000 weddings—in Reno, on the Golden Gate bridge, on horseback, in an airplane, most anywhere you can name.

So Susan Beltrand and Patrick Gregory, St. Louis, left the St. Francis Hotel at noon, boarded a Powell-Hyde cable car, and were joined by a wedding party of photographers, reporters and newsreel cameramen. The cable car proceeded to the turntable at Hyde and Beach streets where the ceremony was performed. Al Ward, gripman, was best man; Nora Jewel was bridesmaid, and there was an accordionist, George Ceruti, to supply the music.

Returning to the hotel in cable car style, the couple was interviewed by photographers and reporters from three city newspapers and two wire services, five television photographers and Fox Movietone Newsreel cameraman.

It was about the most photographed wedding since Grace Kelly was married to Rainier in Monaco!

Don't Try to Put Lemon Over as Super Film

The "wonderful" cooperation extended by the newspapers in the Hartford, Conn., area was cited by Sperie P. Perakos, general manager of Perakos Theatre Associates, and manager of the de luxe Elm at Hartford, following a meeting held to coordinate promotion for the opening of "Spartacus."

Attending were John D'Amato, resident manager of the Elm; Peter P. Perakos, circuit head; John Perakos, assistant general manager; Peter P. Perakos Jr., office manager, and Maurice "Bucky" Harris of U-I. "When I went to the newspapers and told them about our booking, all I got were raves from perceptive staff people who had attended screenings in New York or Boston. They wanted to know, in effect, what they could do to help spread the word," Sperie Perakos said.

"Now this is the type of cooperation for which a showman is constantly striving. Here in Hartford, we don't have to; I repeat, we don't have to enter a newspaper office with our hat in our hand and mumble something about a favor. Because our relationships are on a fine level, we can walk into the newspapers and ask what could be done. I believe firmly this situation is attributable solely to the fact that no local theatre manager has ever consciously tried to sell a lemon of a film as superlative entertainment, and, hence, there is no mistrust in the newspaper office. This is vitally important, particularly when we've gone, on the Perakos organization, to considerable expense to equip the Elm with 70mm."

Sperie Perakos feels the introduction of "Spartacus" via opinion-making promotion levels will go a long way towards revitalization of showmanship on the primary local level.

"We must remind our patrons and our potential patrons," he said, "that the motion picture theatre is, indeed, in business seven days a week, 52 weeks a year, and with attractions of this scope and caliber, we bring impact of a dimension unparalleled in film industry history."

Several advance "opinion-maker" screenings were planned. In addition, Perakos has authored a guest column for the Hartford Times. Special newspaper layouts are slated.

Living Doll Ballyhoo

A living doll did missionary work (heralding the good news) for "Pollyanna" in Sulphur, La. Willard Smith, manager of the Fox Theatre, had one of the female staffers don a dotted dress and pantalet outfit identical to the doll in the film and make the rounds daily for a week in advance. Sulphur is a small town, so imagine the attention a young woman in pantalets received.

A Caricature TV Contest

At Hartford, Conn., Ray McNamara, Allyn Theatre, set up a contest with WHCT-TV on "Dondi," offering a \$25 savings bond, plus guest tickets to runners-up, for best-rated caricatures of David Kory, principal player.

As It Looks To Me

By KROGER BABB



A Showman's Views on Merchandising Motion Pictures

EXHIBITOR CONVENTIONS are wonderful. They provide an audience for many to let off steam, afford the vital opportunities to relax, chit-chat and relive the good ole days. We have no quarrel with either their agendas or their panels. Some speakers are better talkers than others, yet often the man who finds it difficult to tell it, gives out with the most important points. Convention programs for most part are given over to explanations of what was done, where, by whom and a review of present aches and pains and proposals of some sort of blueprints for the future. This is all good. However, the average convention chairman makes the mistake of trying to incorporate showmanship into this mess. He allots to some exploitation man in the news 30 minutes of time with a warning that the exhibitors probably won't assemble on time, so if possible to be even more brief. He's right!

IT'S THE MAN WHO accepts such an invitation who's wrong! He has a hole in his head, as Arthur Lee Simpkins says. Arthur, in case you don't know, is a fine singer who has a fantastic voice and range. He sings everything from Bach to boogie better than most anyone you've ever heard. But like the man who knows exploitation and showmanship, Arthur can't belt 'em in a three-minute spot on the Ed Sullivan show. But Arthur is smart and that's why only night clubbers who have plenty of time to listen ever hear of this guy. He once agreed to work in a film. They promised him a spot for five songs. When it was finally edited, Arthur Lee Simpkins was singing one chorus of the worst of the five numbers, one some would-be song writer had put together to fit the story. He politely said, "Forget me, take it out!"

AFTER EACH EXHIBITOR convention, a lot of extra money could be made by theatremen if they'd only return home, fill up the car with gas, put some folding money in the paws of their managers or assistant managers, and send them right back to the same scene. With all the industry's white papers, trials, tribulations, aches and pains out of the way, the men who must sell our pictures, who want to sell their programs day after day and who are charged with this immensely important assignment would get down to business and learn how. Showmanship is so simple, yet actually it is very difficult to understand. It takes time and able teachers to make showmen out of the daily, run-of-the-mill theatremen. It's like teaching someone to fly. The best of pilots (and the law) require you take a minimum of ten hours of instructions before you try it yourself. You can get killed, you know—and that's what's happening to so many good pictures today that are being piloted by novices who have no business risking boxoffice deaths because they're anxious to do campaigns. Give us that 4,000,000-mile pilot with four gold stripes around his sleeve denoting 20

years or more of flying and airplanes are safe anywhere.

THIS MAY SOUND LIKE we're seeking a job, but that's not true. It took an intelligent man ten years to teach us how to sell pictures, and yet we came to school with the benefits of a kindergarten course in every phase of newspaper work. After ten years of newspaper work, ten years of showmanship schooling and ten years of wonderful and bitter experiences, only yesterday we found out much about selling a movie that we had never learned, observed or heard of before! Showmanship is like Greek, Latin or French. It comes easy for some and it's simply impossible for many. But you don't learn a thing in 30 minutes or less!

TOO MANY THEATREMEN today are like boys reaching high school. They've ducked classes, refused to listen, observe or study, failed to learn their arithmetic. Now, algebra with its fractions and square roots baffle them. That's why countless good pictures are grossing little more than their trailers cost at your boxoffice some days. We were in a theatre recently in a city of 6,000,000 potential moviegoers, which with two fine, big films and plenty of stars, had a sensational six-hour matinee total take of exactly \$6! The manager admitted that he was ashamed, and he should be! With \$5,000,000 worth of product to sell for a buck, he had made six sales out of six-million potentials. When we chatted a few minutes with him, it was obvious that he had never even been to school. Yet he is the type that arrives at the convention sessions late and becomes fidgety when Bill Doll talks longer than ten minutes!

WHILE WE SO PROUDLY raise money to fight TB, aid the Heart fund and fight the wars on cancer, this corner thinks it might be wise to raise a few shillings for a traveling showmanship school. It doesn't make much sense to spend millions and years creating a plane that could fly to the moon, unless simultaneously men are trained to fly them. Theatres need their own special kind of astronauts. Just call us, "ham."

Penny Cartoon Matinee A Retarded Kids Benefit

Intriguing his kiddy trade with a Penny Cartoon Matinee, Illinois livewire Phil Hill packed his Lincoln Theatre with Belleville youngsters. Stunt banks on tag line: "25 Cartoons for 25¢," to augment the "Penny Cartoon" billing. Phil used special trailer and radio spots in addition to his regular newspaper ad.

A Benefit by DeMolay

Ronald Ashcroft, manager for Wilson Theatres in Tyrone, Pa., arranged a profitable benefit show with the DeMolay at the El Patien Theater there.

REVIEW DIGEST AND ALPHABETICAL INDEX

In the summary + is rated 2 pluses, = as 2 minuses.

+ Very Good; + Good; ± Fair; - Poor; = Very Poor.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2492	Make Mine Mink (101)	Com.	Cont'l		1-9-61	+	+	+	+	+	+	+	9+
2501	Mania (85) Ho. Dr.		Valiant		2-13-61	+							2+
2512	Mailbag Robbery (70)	Ac.	Tudor		3-20-61	+							1+
2503	Mark of the Devil (73)	Melo.	RCIP		2-20-61	±							1+1-
2484	Marriage-Go-Round, The (99)	Comedy	20th-Fox		12-5-60	+	+	±	+	+	+	+	10+1-
2525	Master of the World (104)	Science-Fiction	Orama	AIP	5-15-61	+	+	±	+	+	+		9+1-
2532	Matter of Morals, A (90)	Drama		UA	6-5-61	+	+	+	+	+	±		7+1-
2518	Mein Kampf (121)	Documentary		Col	4-24-61	+	+	+	+	+	+		9+
2469	Midnight Lace (108)	Or.	U-I		10-17-60	+	+	+	+	+	+		12+
2504	Mighty Crusaders, The (87)	Spectacle		Falcon-5R	2-20-61	±							1+1-
2502	Millionaire, The (90)	Comedy	20th-Fox		2-13-61	+	+	+	+	±	+		9+1-
2523	Minotaur, The (92)	Adv.	UA		5-15-61	+	±	±	+				4+2-
2500	Misfits, The (124)	Orama	UA		2-6-61	+	+	+	+	+	+		13+
2537	Misty (92)	Youth Classic	20th-Fox		6-19-61	+	+	+	+	+	+		9+
2535	Morgan the Pirate (97)	Adv.	MGM		6-12-61	+	+	+	±	±			6+2-
2499	More Deadly Than the Male (60)	Crime Melodrama		Schoenfeld	2-6-61	+							2+
2538	Most Dangerous Man Alive (82)	5F.	Col		6-19-61	+			±	-			2+3-
-N-													
2470	Natchez Trace (80)	Adv.	Panorama-5R		10-17-60	+							1+
2519	Nature Girl and the Slave (70)	Adv.	UPRO		5-1-61	±							1+1-
2470	Never on Sunday (97)	Com-Dr.	Lopert-UA		10-17-60	+	+	+	+	+	+		10+
2536	Nikki, Wild Dog of the North (73)	Outdoor Drama		BV	6-12-61	+	+	+	+	+			5+
2478	North to Alaska (122)	Action Comedy	20th-Fox		11-14-60	+	±	+	+	+	+	+	10+1-
-O-													
2514	One-Eyed Jacks (141)	Or.	Para		3-27-61	+	+	+	+	+	+	+	13+
2497	One Hundred and One Dalmatians (80)	Animated Feature		BV	1-30-61	+	+	+	+	+	+	+	12+
2527	On the Double (92)	Panavision Comedy		Para	5-22-61	+	±	+	+	+	+	+	12+1-
2510	Operation Bottleneck (78)	Ac.	UA		3-13-61	+	±	±	+	-			4+3-
2509	Operation Eichmann (92)	Orama	AA		3-13-61	+	+	-	+	±	+	+	8+2-
-P-													
2523	Parent Trap, The (124)	Comedy		BV	5-15-61	+	+	+	+	+	+		11+
2510	Parrish (137)	Orama	WB		3-13-61	+	+	±	+	+	+		11+1-
2509	Passport to China (75)	Ac.	Col		3-13-61	+	±	±	+	±	±		5+3-
2492	Pepe (157)	Comedy/Music		Col	1-9-61	+	+	+	+	+	±	+	12+1-
2520	Pharaoh's Woman, The (88)	Costume Drama		U-I	5-1-61	±	±	±	+	-			4+4-
2469	Please Turn Over (86)	Farce		Col	10-17-60	+	+	+	+	+	+		10+
2519	Pleasure of His Company, The (114)	Comedy		Para	5-1-61	+	+	+	+	+	+		11+
2477	Plunders, The (94)	Adv.	AA		11-14-60	+	+	+	+	±			8+1-
2501	Police Oog Story (61)		UA		2-13-61	+	±	±	±	±	±		6+6-
2515	Portrait of a Mobster (108)	Crime Drama		WB	4-3-61	+	+	+	+	±	+		10+1-
2522	Portrait of a Sinner (96)	Or.	AIP		5-8-61	+							3+
2511	Posse From Hell (89)	W'n	U-I		3-20-61	±	+	+	+	±			7+2-
2530	Primitive Paradise (66)	Documentary		Excelsior	5-29-61	+			+				4+
2508	Prisoners of the Congo (90)	Adventure Orama		Atlantis	3-6-61	±							1+1-
-Q-													
2516	Question 7 (110)	Or.	DeRochemont		4-3-61	+					+		4+
-R-													
2516	Raisin in the Sun, A (125)	Dr.	Col		4-3-61	+	+	+	+	+	+		12+
2522	Return to Peyton Place (122)	Drama	20th-Fox		5-8-61	+	+	+	+	+	-	+	9+1-
2529	Revolt of the Slaves (99)	Action Spectacle		UA	5-29-61	+	±	±	+	±			4+1-
2526	Right Approach, The (92)	Orama/Music		20th-Fox	5-15-61	+	-	±	+	-	±		5+5-
2519	Ring of Fire (119)	Outdoor Action		MGM	5-1-61	+	+	+	+	+	±		8+1-
2511	Rocket Attack, U.S.A. (66)	Melodrama		Exploit-Brenner	3-20-61	±							1+1-
2524	Romanoff and Juliet (112)	Com.	U-I		5-15-61	+	+	+	+	+	+		9+
2485	Royal Ballet (131)	Ballet	Lopert		12-12-60	+			+				4+
-S-													
2506	Sanctuary (90)	Com.	20th-Fox		2-27-61	+	+	+	+	+	+		8+
2515	Saturday Night and Sunday Morning (90)	Orama	Cont'l		4-17-61	+	+		+	+	+		9+
2464	Savage Innocents, The (89)	Adv. Or.		Para	9-26-60	+	+	+	+	+	±		11+1-
2476	Secret of the Purple Reef (80)	Action Drama		20th-Fox	11-7-60	±	±	+	+	±			5+3-
2511	Secret Partner, The (91)	My.	MGM		3-20-61	+	+	±	±	±	+		8+2-

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Report	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
2513	Secret Ways, The (112)	Dr.	U-I		3-27-61	+	+	-	+	+	+	+	6+1-
2467	September Storm (99)	Action		20th-Fox	10-10-60	±	±		+	+	±	+	6+3-
2522	Serengeti (84)	Jungle		AA	5-8-61	+	+	+	+	+	+		6+
2474	Sex Kittens Go to College (93)	Comedy		AA	10-31-60	+	-				±	-	2+3-
2516	Shadows (87)	Drama	Lion Int'l		4-17-61	+	+	+	+	+	+		9+
2521	Shadow of the Cat, The (79)	Horror Drama		U-I	5-8-61	+		±	+	+	±		5+2-
2475	Shakedown, The (91)	Action		U-I	11-7-60	+	+						3+1-
2479	Sinners of Paris (81)	Melodrama	Ellis		11-21-60	+							1+
2505	Sins of Rachel Cade, The (123)	Drama		WB	2-27-61	+	+	+	+	±	+	+	10-1-
2504	Sins of Youth (82)	Or.	Janus		2-20-61	±							1+2-
2528	Snake Woman, The (68)	Horror	UA		5-22-61	±	-	±	+	-	+		3+5-
2502	Sniper's Ridge (61)	Dr.	20th-Fox		2-13-61	-	+	±	±	±			5+4-
2530	Snow White and the Three Stooges (93)	Fant'y	20th-Fox		5-29-61	+	±	-	+	+	+		7+2-
2470	Spartacus (189)	Super Technirama-70		U-I	10-17-60	+	+	+	+	+	+	+	14+
2485	Spring Affair (69)	Comedy		5R	12-12-60	±			+	±	+		4+2-
2480	Squad Car (60)	Melodrama		20th-Fox	11-21-60	±	=						1+4-
2525	Steel Claw, The (96)	Ac.	WB		5-15-61	±	+	-	+	±			5+4-
2536	Stop Me Before I Kill! (93)	Suspense Dr.		Col	6-12-61	+	+	+	±	+	+		6+1-
2476	Sundowners, The (133)	Dr.	WB		11-7-60	+	+	+	+	+	+	+	14+
2466	Sunrise at Campobello (143)	Drama		WB	10-3-60	+	+	+	+	+	+	+	14+
2477	Swiss Family Robinson (128)	Adv. Classic, Panavision		BV	11-14-60	+	+	±	+	+	+	+	12+1-
2488	Sword and the Dragon (83)	Folklore Spectacle		Valiant	12-19-60	+							2+
2494	Sword of Sherwood Forest (80)	Adventure Orama		Col	1-16-61	+	±	+	±	±	±		8+3-
-T-													
2515	Teacher and the Miracle, The (88)	Religious Drama		President	4-17-61	+			±	±	+		4+2-
2514	Terror of the Tongs, The (80)	Ac.	Col		3-27-61	+	±		+	+	±		5+2-
2493	Tess of the Storm Country (84)	Melodrama		20th-Fox	1-16-61	+	+	+	+	+	+		6+
2534	Three Blondes in His Life (73)	Mystery		Cinema Assoc	6-12-61	±		-	±				2+3-
2485	3 Worlds of Gulliver, The (100)	Superdynamation, Fantasy		Col	12-12-60	+	+	+	+	+	+		11+
2498	Tomboy and the Champ (92)	Comedy-Drama		U-I	1-30-61	+	±		+	+			4+1-
2481	Tormented (75)	Horror Orama		AA	11-28-60	+					+		3+
2480	Touch of Flesh, The (76)	Drama		Amity Films-5R	11-21-60	±							1+1-
2510	Trapp Family, The (106)	Comedy-Orama		20th-Fox	3-13-61	+	+	±	+	±	+		6+2-
2493	Tunes of Glory (106)	Dr.	Lopert		1-16-61	+	+	+	+	+	+		13+
2525	Two Loves (100)	Comedy	MGM		5-15-61	+	+	+	+	+	+		10+
2538	Two Rode Together (109)	Dr.	Col		6-19-61	+							3+
2501	Two-Way Stretch (87)	Com.	Showcorp		2-13-61	+	+	+	+	+	+		9+
-U-													
2505	Underworld, U. S. A. (98)	Cr.	Col		2-27-61	+	±	+	+	±	±		7+3-
2492	Unfaithful, The (89)	Melodrama		AA	1-9-61	+							2+2-
-V-													
2472	Village of the Damned (78)	Horror Orama		MGM	10-24-60	+	+	+	+	+	+		10+
-W-													
2483	Wackiest Ship in the Army, The (99)	Comedy		Col	12-5-60	+	±	+	+	+	+		11+1-
2527	Warrior Empress, The (89)	Action-Adventure		Col	5-22-61	±	±	±	+	+	±		6+4-
2515	Watch Your Stern (88)	Com.	Magna		4-3-61	+	±	+	+	+			6+1-
2484	Where the Boys Are (99)	Com.	MGM		12-5-60	+	+	+	+	+	+		13+
2532	When the Clock Strikes (72)	Mystery		UA	6-5-61	±		±					2+2-
2500	White Warrior (86)	Adv. Or. (Eng. dubbed)		WB	2-6-61	+	+	-	+	±	±		7+4-
2537	Wild in the Country (114)	Dr./Songs		20th-Fox	6-19-61	+	±	±		±			4+3-
2475	Wild Rapture (68)	Documentary		Exclusive-5R	11-7-60	+							1+
2508	Wings of Chance (7												

FEATURE CHART

ALLIED ARTISTS	Type	Rel. No.	AMERICAN INT'L	Type	Rel. No.	COLUMBIA	Type	Rel. No.	M-G-M	Type	Rel. No.	PARAMOUNT	Type	Rel. No.
Heroes Die Young (76)D. .6014 Erika Peters, Scott Borland			ⓈJourney to the Lost City (90)Ad. .508 Debra Paget, Paul Christian			I Aim at the Stars (107) BiD. .512 Curt Jurgens, Victoria Shaw			Key Witness (81) ⓈD. .103 Jeffrey Hunter, Pat Crowley					
ⓈSerengeti Shall Not Die (84)Doc. .6013						I'm All Right, Jack (104) C. .515 Ian Carmichael, Peter Sellers, Terry-Thomas, Dennis Price								
The Plunderers (94)Ad. .6008 Jeff Chandler, John Saxon, Dolores Hart, Ray Stricklyn			ⓈGoliath and the Dragon (90) ⓈAd. .509 Mark Forest, Broderick Crawford			Let No Man Write My Epitaph (106)D. .513 Burl Ives, Shelley Winters, James Darren, Jean Seberg			Where the Hot Wind Blows (120)D. .104 Gina Lollobrigida, Yves Montand			ⓈG.I. Blues (104) . CD/M. .6005 Elvis Presley, Juliet Prowse		
The Unfaithful (89)D. .6015 Gina Lollobrigida, May Britt, Pierre Cressoy						Surprise Package (100)C. .514 Yul Brynner, Mitzl Gaynor, Noel Coward			ⓈButterfield 8 (109) ⓈD. .106 Elizabeth Taylor, Laurence Harvey, Eddie Fisher, Dina Merrill			ⓈA Breath of Scandal (98) VC. .6006 John Gavin, Sophia Loren, Maurice Chevalier		
ⓈHerod the Great (95)Ad. .6016 Edmund Purdom, Sylvia Lopez						Hell Is a City (96) ⓈCr. .516 Stanley Baker, John Crawford			ⓈWhere the Boys Are (99) ⓈC. .110 Dolores Hart, George Hamilton, Yvette Mimieux, Connie Francis			ⓈCinderella (91)C. .6007 Jerry Lewis, Ed Wynn, Anna Maria Albergheggi		
Look in Any Window (87) D. .6101 Luth Roman, Alex Nicol, Paul Anka						ⓈThe Wackiest Ship in the Army (99) ⓈC. .521 Jack Lemmon, Ricky Nelson			ⓈGo Naked in the World (103) ⓈD. .111 Gina Lollobrigida, Ernest Borgnine, Anthony Franciosa, Luana Patten			Blueprint for Robbery (87) Ac. .6009 Jay Barney, J. Pat O'Malley		
			Portrait of a Sinner (96)D. .507 Nadja Tiller, Tony Britton, William Bendix			ⓈSword of Sherwood Forest (80)Ad. .522 Richard Greene, Peter Cushing						Foxhole in Cairo (68)D. .6013 James Robertson Justice, Niall MacGinnis, Adrian Hoven		
			Black Sunday (84)Ho. .602 Barbara Steele, John Richardson			Hand in Hand (75)D. .523 John Gregson, Sybil Thorndike			ⓈVillage of the Damned (77) Ho. .109 George Sanders, Barbara Shelley			ⓈWorld of Suzie Wong (126)D. .6008 William Holden, Nancy Kwan, Sylvia Syms		
			The Hand (61)Ho. .601 Derek Bond, Ronald Lee Hunt			Passport to China (75)Ac. .527 Richard Basehart, Lisa Gastoni			ⓈGorgo (76)Ad. .105 Bill Travers, Vincent Winter			ⓈThe Savage Innocents (89) ⓈD. .6004 Anthony Quinn, Yoko Tani, Anna May Wong		
			ⓈKonga (90) ⓈHo. .603 Michael Gough, Jess Conrad, Margo Johns			ⓈCry for Happy (110) Ⓢ CD. .529 G. Ford, Milko Taka, D. O'Connor			ⓈCimarron (147) ⓈD. .108 Glenn Ford, Marta Schell			ⓈBlood and Roses (84)My. .6003 Mel Ferrer, Annette Vadim, Elsa Martinelli		
			Operation Eichmann (92) D. .6103 Werner Klemperer, Ruta Lee, Donald Buka, John Bonner			Underworld, U.S.A. (99) Cr. .525 Cliff Robertson, Dolores Dorn			The Secret Partner (91)D. .115 Stewart Granger, Haya Harareet					
						ⓈPepe (157) ⓈC/M. .520 Cantinflas, D. Dalley, Shirley Jones								
						A Raisin in the Sun (125)D. .533 Sidney Poitier, Claudia McNeil						ⓈAll in a Night's Work (94)C. .6010 Shirley MacLaine, Dean Martin, Cliff Robertson		
						The Terror of the Tongs (80)Ac. .530 Geoffrey Toone, Christopher Lee								
						Mad Dog Coll (88)Cr. .534 K. Donohedy, B. Hayward			ⓈAtlantis, the Lost Continent (90)Ad. .113 Joyce Taylor, Anthony Hall			ⓈOne-Eyed Jacks (141) OD. .6014 Marlon Brando, Karl Malden, Katy Jurado, Pina Pellicer		
						Five Golden Hours (90)D. .539 Ernie Kovacs, Cyd Charisse			ⓈTwo Loves (100) ⓈD. .117 Shirley MacLaine, Laurence Harvey, Jack Hawkins					
						Stop Me Before I Kill (105) ⓈD. .535 Claude Dauphine, Diane Cilento								
						Mein Kampf (121)Doc. .538								
						ⓈWarrior Empress (89) ⓈAd. .524 Kerwin Mathews, Tina Louise								
						Homicidal (87)Ho. .540 Glenn Corbett, Patricia Breslin			ⓈRing of Fire (91) Ⓢ Ac. .119 David Janssen, Joyce Taylor, Frank Gorshin			ⓈLove in a Goldfish Bowl (88) ⓈC/M. .6018 Tommy Sands, Fabian, Jan Sterling		
						Most Dangerous Man Alive (82)Ac. .541 Ron Randall, Debra Paget, Elaine Stewart			The Green Helmet (88)Ac. .116 Bill Travers, Ed Begley, Nancy Walters					
						ⓈMaster of the World (104)SF. .607 Vincent Price, Charles Bronson, Henry Hull, Mary Webster								
						ⓈHouse of Fright (80)Ho. .604 Paul Massie, Dawn Addams								
						Operation Camel (65)C. .605 Nora Hayden, Louise Renard								
						ⓈDavid and Goliath (93) ⓈBib D. .6106 Orson Welles, Ivo Payer, Pierre Cressoy								
						King of the Roaring 20's (106)Cr. .6107 David Janssen, Dianne Foster, Jack Carson, Diana Dors, Mickey Rooney								
						Brainwashed (102)D. .6108 Curt Jurgens, Claire Bloom								
						ⓈAlakazam the Great (85) An. .608 Cartoon feature, with voices of Frankie Avalon and others								
						ⓈGidget Goes Hawaiian (102) ⓈC. .601 James Darren, Deborah Walley, Michael Cullin, Vicki Trickett								
						ⓈThe Guns of Navarone (157) ⓈD. .603 Gregory Peck, David Niven								
						ⓈTwo Rode Together (108)OD. .602 James Stewart, Richard Widmark, Shirley Jones, Linda Cristal								
									ⓈMorgan the Pirate (97) ⓈAd. .120 Steve Reeves, Valerie Lagrange			ⓈThe Pleasure of His Company (115)CD. .6017 Fred Astaire, Debbie Reynolds		
									ⓈThe Honeycomb Machine ()C. .122 Steve McQueen, Paula Prentiss, Brigid Bazlan, Jim Hutton			ⓈThe Ladies Man (106)C. .6015 Jerry Lewis, Helen Traubel		
									ⓈMagic Boy (83)An. .107 Feature-length cartoon			ⓈOn the Double (92) Ⓢ C. .6016 Danny Kaye, Dana Wynter		
									ⓈThe Secret of Monte Cristo (80) ⓈAd. .121 Rory Calhoun, Patricia Bredin					

FEATURE CHART

The key to letters and combinations thereof indicating story type: (Ad) Adventure Drama; (Ac) Action Drama; (An) Animated-Action; (C) Comedy; (CD) Comedy-Drama; (Cr) Crime Drama; (DM) Drama with Music; (Doc) Documentary; (D) Drama; (F) Fantasy; (FC) Farce-Comedy; (Ha) Horror Drama; (Hi) Historical Drama; (M) Musical; (My) Mystery; (OD) Outdoor Drama; (SF) Science-Fiction; (W) Western.

	20TH-FOX	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	COMING
	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.	
OCTOBER	<p>High Time (103) © C/M..036 Bing Crosby, Fabian, Tuesday Weld Desire in the Dust (105) © D..046 Raymond Burr, Martha Hyer</p> <p>The Captain's Table (90) ©..040 John Gregson, Peggy Cummins</p> <p>The Secret of the Purple Reef (80) © ..Ac..047 Jeff Richards, Margia Dean</p> <p>Sept. Storm (99) S's'n Ac..025 Mark Stevens, Joanne Dru</p>	<p>The Magnificent Seven (128) Panavision ..Ad..6027 Yul Brynner, Steve McQueen, Horst Buchholz, Eli Wallach</p> <p>Walking Target (74)....Ac..6024 Ron Foster, Joan Evans, Merry Anders</p>	<p>Spartacus (196) Super-Technirama-70 ..D..6070 Kirk Douglas, Laurence Olivier, Jean Simmons, Tony Curtis (Special release)</p>	<p>Girl of the Night (93)....D..004 Anne Francis, John Kerr</p> <p>The Dark at the Top of the Stairs (124) .....D..005 Robert Preston, Dorothy McGuire, Angela Lansbury, Eve Arden</p>	<p>ALLIED ARTISTS The Big Wave .....Ad.. Sessue Hayakawa Twenty Plus Two .....D.. David Janssen, Jeanne Crain, Dina Merrill, Agnes Moorehead</p> <p>AMERICAN-INT'L The Pit and the Pendulum (Panavision) .....Ho.. Vincent Price, John Kerr</p> <p>Reptilicus .....SF.. Bodil Miller</p> <p>COLUMBIA The Devil at 4 O'clock ©..D.. Spencer Tracy, Frank Sinatra Scream of Fear .....D.. Susan Strasberg, Ronald Lewis</p> <p>Mysterious Island .....Ad.. (Super-Dynamation) Michael Craig, Joan Greenwood</p> <p>Greengage Summer .....D.. Kenneth More, Danielle Darrieux, Susannah York</p> <p>Barabbas ① .....D.. Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine</p> <p>Walk on the Wild Side .....D.. Laurence Harvey, Capucine, Anne Baxter, Jane Fonda</p> <p>13 East Street .....D.. Alan Ladd, Rod Steiger</p> <p>Sail a Crooked Ship .....C.. Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs</p> <p>The Notorious Landlady.....C.. Jack Lemmon, Kim Novak, Fred Astaire</p>
NOVEMBER	<p>Goddess of Love (68) © D..039 Belinda Lee, Jacques Sernas</p> <p>North to Alaska (122) .....Ad..051 John Wayne, Capucine, Fabian</p> <p>Desert Attack (76).....Ac..053 John Mills, Sylvia Syms</p> <p>Tess of the Storm Country (84) .....D..050 Diane Baker, Lee Phillips</p>	<p>Inherit the Wind (126)....D..6026 Spencer Tracy, Fredric March, Gene Kelly, Florence Eldridge</p>	<p>Midnight Lace (108)....D..6101 Doris Day, Rex Harrison, John Gavin, Myrna Loy</p>	<p>Sunrise at Campobello (143) .....D..002 Ralph Bellamy, Greer Garson, Hume Cronyn, Jean Hagen</p>	<p>MGM Four Horsemen of the Apocalypse ©D.. Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb</p> <p>Ada ©D.. Susan Hayward, Dean Martin</p> <p>Bridge to the Sun .....D.. Carroll Baker, James Shigeta</p> <p>Mutiny on the Bounty (Ultra Panavision-70) .....Ad.. Marlon Brando, Trevor Howard, Hugh Griffith, Tarita</p> <p>A Light in the Piazza .....D.. Rossano Brazzi, Olivia de Havilland, George Hamilton, Yvette Mimieux</p>
DECEMBER	<p>Wizard of Baghdad (92) .....Ad..054 Dick Shawn, Diane Baker, Barry Coe</p> <p>Flaming Star (92) ©...W..056 Elvis Presley, Barbara Eden</p> <p>Esther and the King (109) .....D..057 Joan Collins, Richard Egan</p> <p>Legions of the Nile (94) ©Ad..037 Linda Cristal, Ettore Manni</p>	<p>Police Dog Story (61)....Doc..6029 James Brown, Merry Anders</p> <p>The Facts of Life (104)....C..6104 Bob Hope, Lucille Ball</p>	<p>The Private Lives of Adam and Eve (87) partly in color .....CD..6102 Mickey Rooney, Mamie Van Doren</p>	<p>The Sundowners (133) D..007 Robert Mitchum, Deborah Kerr, Peter Ustinov, Glynnis Johns</p>	<p>PARAMOUNT Breakfast at Tiffany's .....CD.. Audrey Hepburn, George Peppard</p> <p>Summer and Smoke .....D.. Laurence Harvey, Geraldine Page</p> <p>Hatari! .....Ad.. John Wayne, Red Buttons</p> <p>Hell Is for Heroes .....D.. Bobby Darin, Bob Newhart, Fess Parker</p> <p>My Geisha .....C.. Shirley MacLaine, Yves Montand, Robt Cummings, Edw. G. Robinson</p>
JANUARY	<p>Marriage-Go-Round (99) © C..101 Susan Hayward, James Mason, Julie Newmar</p> <p>Little Shepherd of Kingdom Come (108) ©D..102 Jimmie Rodgers, Luana Patten</p> <p>Can-Can (131) ©M..103 Frank Sinatra, Shirley MacLaine, Louis Jourdan, Juliet Prowse</p> <p>The Long Rope (61) ...W..113 Hugh Marlowe, Alan Hale</p>	<p>Five Guns to Tombstone (71) .....W..6102 James Brown, Della Sharran</p>	<p>The Grass Is Greener (105) ① .....C..6103 Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons</p>	<p>A Fever in the Blood (117) .....D..008 Efrem Zimbalist Jr., Angie Dickinson</p>	<p>20th-FOX The Big Gamble ©.....Ad.. Juliette Greco, Stephen Boyd, David Wayne</p> <p>Francis of Assisi ©D.. Bradford Dillman, Stuart Whitman, Dolores Hart</p> <p>Madison Avenue .....D.. Dana Andrews, Eleanor Parker</p> <p>Marines, Let's Go .....Ac.. Tom Tryon, David Hedison</p>
FEBRUARY	<p>The Millionaire (90) © C..104 Sophia Loren, Peter Sellers</p> <p>Circle of Deception (100) © D..111 Bradford Dillman, Suzy Parker</p> <p>Upstairs and Downstairs (100) .....C..125 Michael Craig, Mylene Demongeot</p> <p>The Canadians (85) © OD..105 Robert Ryan, John Dehner</p>	<p>The Misfits (124) .....D..6105 Clark Gable, Marilyn Monroe, Montgomery Clift</p> <p>Operation Bottleneck (78)....6106 Ron Foster, Milko Taka</p>	<p>The Great Impostor (112) CD..6104 Tony Curtis, Joan Blackman</p> <p>The Shakedown (91) ....Cr..6105 Hazel Court, Terence Morgan</p>	<p>Gold of the Seven Saints (88) .....OD..009 Clint Walker, Leticia Roman (Filmed in sepiá)</p>	<p>UNITED ARTISTS Exodus (212) (Panavision 70) .....D..6101 (Special release) Paul Newman, Eva Marie Saint, Peter Lawford</p> <p>Season of Passion .....D.. Ernest Borgnine, Anne Baxter</p> <p>Something Wild .....D.. Carroll Baker, Ralph Meeker</p> <p>Birdman of Alcatraz .....D.. Burt Lancaster, Karl Malden</p> <p>The Explosive Generation.....D.. Patty McCormack, Lee Kinsolving</p> <p>Paris Blues .....D.. Paul Newman, Joanne Woodward</p> <p>The Naked Edge .....D.. Gary Cooper, Deborah Kerr</p> <p>Goodbye Again .....D.. Ingrid Bergman, Yves Montand, Anthony Perkins</p>
MARCH	<p>Sanctuary (90) ©D..115 L. Remick, Y. Montand, B. Dillman</p> <p>Days of Thrills & Laughter (93) Compilation .....C..114</p> <p>The Trapp Family (106) D..117 Ruth Leuwertik, Hans Holt</p> <p>Sniper's Ridge (61)....Ac..116 Jack Ging, Stanley Clements</p>	<p>The Alamo (162) .....Hi..6028 John Wayne, Laurence Harvey, Richard Widmark, Richard Boone</p> <p>The Hoodlum Priest (101) D..6107 Don Murray, Cindl Wood, Larry Gates</p> <p>Frontier Uprising (68)....W..6103 Jim Davis, Nancy Hadley</p>	<p>Wings of Chance (76)....OD..6111 James Brown, Frances Rafferty</p>	<p>The White Warrior (86) Ad..010 Steve Reeves, Georgia Moll</p>	<p>UNIVERSAL-INT'L Back Street .....D.. Susan Hayward, John Garin</p> <p>Come September Panavision CD.. Rock Hudson, Glna Lollobrigida, Sandra Dee, Bobby Darin</p>
APRIL	<p>All Hands on Deck (93) ©M..112 Pat Boone, Barbara Eden, Buddy Hackett</p> <p>Ferry to Hong Kong (103) ©Ad..110 Orson Welles, Curt Jurgens, Sylvia Syms</p> <p>The Fiercest Heart (91) ©OD..120 Stuart Whitman, Juliet Prowse</p>	<p>The Minotaur (92) ©..Ad..6115 Bob Mathias, Rosanna Schiaffino</p> <p>A Matter of Morals (90)....D..6108 Maj-Britt Nilsson, Patrick O'Neal, Eva Dahlback</p>	<p>Tomboy and the Champ (92) .....OD..6110 Candy Moore, Ben Johnson, Rex Allen</p> <p>The Secret Ways (111) ..D..6109 Richard Widmark, Sonja Ziemann</p>	<p>The Sins of Rachel Cade (92) .....D..003 Angie Dickinson, Peter Finch, Roger Moore</p> <p>Portrait of a Mobster (103) .....Ac..011 Vic Morrow, Ray Danton</p>	<p>WARNER BROS. Parrish (137) .....D..015 Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens</p> <p>Fanny (133) .....D/M..016 Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz</p>
MAY	<p>Return to Peyton Place (122) ©D..126 Carol Lynley, Eleanor Parker, Jeff Chandler, Tuesday Weld</p> <p>The Right Approach (92) ©D/M..127 Frankie Vaughan, Juliet Prowse, Martha Hyer, Gary Crosby</p> <p>The Big Show (113) © Ad..123 Bethel Williams, Cliff Robertson, David Nelson</p>	<p>The Young Savages (103)....D..6114 Burt Lancaster, Shelley Winters, Dina Merrill</p> <p>The Gambler Wore a Gun (67) .....W..6109 Jim Davis, Merry Anders</p> <p>Gun Fight (62) .....W..6113 James Brown, Joan Staley</p>	<p>Posse From Hell (89)....W..6112 Audie Murphy, John Saxon, Zohra Lampert</p> <p>The Pharaoh's Woman (88) ©Ad..6113 Linda Cristal, John Drew Barrymore</p> <p>Ole Rex (40) Featurette..6114 Rex (dog star), Billy Hughes, William Foster</p>	<p>The Steel Claw (96) ..Ac..012 George Montgomery, Charlto Luna</p>	<p>WARNER BROS. Splendor in the Grass.....D.. Natalie Wood, Warren Beatty</p> <p>Susan Slade .....D.. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan</p> <p>Merrill's Marauders .....Ac.. Jeff Chandler, Ty Hardin</p> <p>The Music Man ① .....M.. Robert Preston, Shirley Jones</p> <p>A Majority of One.....C.. Rosalind Russell, Alec Guinness</p>
JUNE	<p>Battle at Bloody Beach (80) ©Ac..128 A. Murphy, G. Crosby, D. Michaels</p> <p>Wild in the Country (114) ©D/M..129 E. Presley, H. Lange, T. Weld</p> <p>Snow White and the 3 Stooges (107) ©C..130 Carol Heiss, Stooges</p>	<p>Snake Woman (68) ....Ho..6112 John McCarthy, Susan Travers</p> <p>Dr. Blood's Coffin (92) Ho..6111 Kieron Moore, Hazel Court</p> <p>Revolt of the Slaves (100) ©Ad..6117 Rhonda Fleming, Lang Jeffries</p>	<p>Romanoff and Juliet (112) .....C..6106 P. Ustinov, S. Dee, J. Gavin</p> <p>Curse of the Werewolf (91) .....Ho..6115 Clifford Evans, Yvonne Romain</p> <p>The Shadow of the Cat (79) .....Ho..6116 Barbara Shelley, Andre Morell</p> <p>The Last Sunset (115) OD..6117 Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten</p>	<p>The Fabulous World of Jules Verne (82) .....Ad..013 Ernest Revere, Louis Locke</p> <p>Bimbo the Great (87)....Ad..014 Charles Holm, Mary Ann Shields</p>	<p>UNIVERSAL-INT'L The Devil at 4 O'clock ©..D.. Spencer Tracy, Frank Sinatra</p> <p>Scream of Fear .....D.. Susan Strasberg, Ronald Lewis</p> <p>Mysterious Island .....Ad.. (Super-Dynamation) Michael Craig, Joan Greenwood</p> <p>Greengage Summer .....D.. Kenneth More, Danielle Darrieux, Susannah York</p> <p>Barabbas ① .....D.. Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine</p> <p>Walk on the Wild Side .....D.. Laurence Harvey, Capucine, Anne Baxter, Jane Fonda</p> <p>13 East Street .....D.. Alan Ladd, Rod Steiger</p> <p>Sail a Crooked Ship .....C.. Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs</p> <p>The Notorious Landlady.....C.. Jack Lemmon, Kim Novak, Fred Astaire</p>
JULY	<p>Misty (92) ©OD..131 David Ladd, Arthur O'Connell</p> <p>Voyage to the Bottom of the Sea (105) ©Ad..133 Walter Pidgeon, Joan Fontaine, Barbara Eden, Frankie Avalon</p>	<p>By Love Possessed (116) Panavision .....D..6119 Lana Turner, Efrem Zimbalist Jr., Jason Robards Jr., Geo. Hamilton</p> <p>The Last Time I Saw Archie (98) .....C..6118 Robert Mitchum, Jack Webb, Martha Hyer, France Nuyen</p> <p>When the Clock Strikes (72) .....My 6116 James Brown, Merry Anders</p>	<p>Trouble in the Sky (76)....Ac..6118 Michael Craig, Elizabeth Seal</p> <p>Tammy Tell Me True (97) .....CD..6119 Sandra Dee, John Gavin</p>	<p>The Music Man ① .....M.. Robert Preston, Shirley Jones</p> <p>A Majority of One.....C.. Rosalind Russell, Alec Guinness</p>	<p>WARNER BROS. Splendor in the Grass.....D.. Natalie Wood, Warren Beatty</p> <p>Susan Slade .....D.. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan</p> <p>Merrill's Marauders .....Ac.. Jeff Chandler, Ty Hardin</p> <p>The Music Man ① .....M.. Robert Preston, Shirley Jones</p> <p>A Majority of One.....C.. Rosalind Russell, Alec Guinness</p>

FEATURE CHART

Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.

SHORTS CHART

MISCELLANEOUS

BUENA VISTA

Ⓢ Ten Who Dared (92) Ad. Nov 60
 John Beal, Brian Keith
 Ⓢ Swiss Family Robinson
 (128) Panavision Ad. Dec 60
 Dorothy McGuire, John Mills,
 James MacArthur, Tommy Kirk
 Ⓢ One Hundred and One
 Dalmatians (80) An. Mar 61
 Ⓢ The Absent-Minded Professor
 (97) C. May 61
 Fred MacMurray, Nancy Olson,
 Keenan Wynn, Tommy Kirk
 Ⓢ The Parent Trap (123) C. Jul 61
 Maureen O'Hara, Brian Keith,
 Hayley Mills
 Ⓢ Nikki, Wild Dog of the
 North (73) Ad. Jul 61
 Jean Contu, Nikki (dog star)

CONTINENTAL

It Happened in Broad
 Daylight (97) D. Sep 60
 Heinz Ruhman, Michel Simon
 The Entertainer (97) D. Oct 60
 Laurence Olivier, Joan Plowright
 The Mirror Has Two Faces
 (98) D. Nov 60
 (Eng-dubbed) Michele Morgan
 Make Mine Mink (101) C. Dec 60
 Terry-Thomas, Athene Seyler
 Ⓢ Hippodrome (96) Ac. Mar 61
 (Eng-dubbed) Gerhard Reldmann,
 Margit Nunkie
 Saturday Night and Sunday
 Morning (90) D. Apr 61
 Albert Finney, Shirley Ann Field

EDWARD HARRISON

Another Sky (83) D. Jan 61
 Victoria Grayson, Tayeb

FILMS-AROUND-THE-WORLD

A French Mistress (91) C. Dec 60
 Cecil Parker, Jas. H. Justice

FILMGROUP

The Girl in Lover's Lane
 (78) D. Jun 60
 Joyce Meadows, Brett Halsey
 The Wild Ride (63) D. Jun 60
 Jack Nicholson, Georgianna Carter
 Ⓢ Last Woman on Earth
 (70) D. Sep 60
 A. Carbone, Betsy Jones-Moreland
 Little Shop of Horrors
 (70) HoC. Sep 60
 Jonathan Haze, Jackie Joseph
 High School Caesar (72) D. Nov 60
 John Ashley, Gary Vinson
 Date Bait (71) D. Nov 60
 Gary Clark, Marlo Ryan

GOVERNOR

Carry On, Nurse (89) C. May 61
 Kenneth Connor, Shirley Eaton
 Carry On, Constable (86) C. Feb 61
 Ken Connor, Leslie Phillips

KINGSLEY-UNION

The League of Gentlemen

(113) CD. Feb 61
 Jack Hawkins, Nigel Patrick

K. GORDON MURRAY

Ⓢ Santa Claus (94) F. Nov 60
 Narrated by Ken Smith
 Ⓢ Little Angel (90) CD. Jan 61
 Maria Gracla, J. M. de Hoyos

LOPERT PICTURES

Never on Sunday (91) C. Nov 60
 Melina Mercouri, Jules Dassin
 Ⓢ Tunes of Glory (106) D. Jan 61
 Alec Guinness, John Mills

PATHE-AMERICA

Ⓢ The Deadly Companions
 (90) Panavision W. Jul 61
 Maureen O'Hara, Brian Keith,
 Steve Cochran, Chill Wills

RCIP

The Devil's Commandment
 (71) Ho. Jan 61
 Gianna Maria Canale, Carlo
 D'Angelo, Charles Fawcett
 Mark of the Devil (73) D. Jan 61
 Maria Felix, Crox Alvarado

SHOWCORPORATION

Home Is the Hero (83) D. Feb 61
 Arthur Kennedy, Walter Macken
 Two-Way Stretch (87) C. Apr 61
 Peter Sellers, Willard Hyde White

STERLING WORLD DIST'RS

The Half Pint (73) C. Oct 60
 Pat Goldin, Tommy Blackman
 Ⓢ The Last Rebel (83) Ac. Dec 60
 Carlos Thompson, Arladna Welter
 Code of Silence (75) Cr. Feb 61
 Terry Becker, Elisa Loti

UNITED PRODUCERS (UPRO)

Black Pit of Dr. M.
 (72) Ho. Mar 61
 Ralph Bertrand, Gaston Santos
 Siege of Sidney Street
 (93) Ad. Mar 61
 Peter Wyngarde, Donald Sinden
 Ⓢ Nature Girl and the Slaver
 (70) Ad. May 61
 Marlan Michael, Adrian Hoven

VALIANT-VITALITE

Ⓢ Sword and the Dragon
 (83) Ad. Nov 60
 Russian cast (Eng-dubbed)
 The Angry Silence (95) D. Jan 61
 R. Attenborough, Pier Angel
 The Young One (103) D. Feb 61
 Zachary Scott, Bernie Hamilton
 Mania (85) Ho. Feb 61
 Peter Cushing, June Laverick
 It Takes a Thief (94) D. Feb 61
 Jayne Mansfield, Anthony Quayle
 Hitler's Executioners
 (78) Doc. Jun 61

FOREIGN LANGUAGE

ARGENTINA

End of Innocence (74) 9-19-60
 (Kingsley) Elsa Daniel

FRANCE

Breathless (89) 3-6-61
 (F-A-W) Jean Seberg, Jean-
 Paul Belmondo
 Ⓢ Eye for an Eye, An
 (93) V. 10-5-60
 (Manhattan) Curt Jurgens
 Love Game, The (85) 2-13-61
 (F-A-W) Jean-Pierre Cassel,
 Genevieve Cluny, Jean-Louis Maury
 Modigliani of Montparnasse
 (110) 3-6-61
 (Cont'l) Gerard Philippe, Lilli
 Palmer, Anouk Aimee, L. Padovani
 No Morals (77) 11-14-60
 (Mishkin) Jeanne Moreau
 Ostrich Has Two Eggs, The
 (89) 11-21-60
 (Janus) Pierre Fresnay, Simone
 Renant
 Port of Desire (85) 12-5-60
 (Kingsley-Union) H. Neil
 Rules of the Game (104) 4-17-61
 (Janus) Jean Renoir, Pauline
 Lubost
 Rue de Paris (90) 12-12-60
 (Lopert) Jean Gabin

GERMANY

Confess, Dr. Corda! (102) 12-5-60
 (President) Hardy Kruger, E.
 Mueller
 Glass Tower, The (104) 10-3-60
 (Ellis) Lilli Palmer
 Rest Is Silence, The (106) 10-3-60
 (F-A-W) Hardy Kruger, P. Van
 Eyck
 Three-Penny Opera, The
 (113) 11-21-60
 (Brandon) Lotte Lenya, Rudolph
 Forster
GREEK
 Counterfeit Coin (120) 10-3-60
 (Atlantis) K. Logothetides

Moussitsa (75) 6-5-61
 (Greek Pictures) A. Vouyouklaki
 288 Stournara St. (90) 2-27-61
 (Atlantic) Orestis Makris,
 Sophia Vemho

ITALY

Big Deal on Madonna St.
 The (91) 1-30-61
 (UMPO) V. Gassman, Toto
 Holiday Island (105) 11-14-60
 (Brandon) Vittorio de Sica
 La Dolce Vita (175) 4-24-61
 (Astor) Marcello Mastroianni,
 Anita Ekberg, Anouk Aimee, Alain
 Cuny
 L'Avventura (145) 6-5-61
 (Janus) Monica Vitti, Gabriele
 Ferzetti, Lea Massari
 Two Women (105) 6-19-61
 (Embassy) Sophia Loren,
 Jean-Paul Belmondo
 Wild Love (86) 5-1-61
 (Ellis) Franco Interlenghi

JAPAN

Ⓢ Rikisha Man, The (105) 5-8-61
 (Cory) Toshiro Mifune
 Road to Eternity (181) 2-27-61
 (Beverly) Tatsuya Nakadal

SWEDEN

Dreams (86) 8-8-60
 (Janus) E. Dahlbeck, H. Anders-
 son
 Unmarried Mothers (79) 3-13-61
 (President) E. Ethberg, E. Logart
 Virgin Spring, The (88) 12-12-60
 (Janus) Max von Sydow,
 Birgitta Pettersson

U.S.S.R.

Ballad of a Soldier (89) 1-31-61
 (Kingsley) Vladimir Ivashov,
 Shanna Prokhorenko (also Eng-
 dubbed)

COLUMBIA

ASSORTED & COMEDY FAVORITES

(Reissues)
 5424 French Fried Frolic
 (16 1/2) Feb 61
 5434 Hectic Honey-moon
 (17) Jan 61
 5425 Should Husbands
 Marry? (17) Apr 61
 5435 Aim. Fire, Scoot (16) Mar 61
 5426 He Flew the Shrew
 (16 1/2) May 61
 5436 Man or Mouse (18) Jun 61

CANDID MICROPHONE

(Reissues)
 5553 No. 3, Series 2 (10 1/2) Jan 61
 5554 No. 4, Series 2 (10 1/2) Feb 61
 5555 No. 5, Ser. 2 (11) Mar 61
 5556 No. 6, Ser. 2 (10 1/2) Jul 61

COLOR SPECIALS

5501 Polygamus Polonius (9) Nov 60
 5502 Rooftops of New York
 (10) May 61

COLOR FAVORITES

(Technicolor Reissues)
 5604 Way of All Pests
 (7 1/2) Nov 60
 5605 Four Wheels, No
 Brakes (6 1/2) Nov 60
 5606 Skeleton Frolic (7 1/2) Dec 60
 5667 Babie Boogie (6) Jan 61
 5608 Pickled Puss (6 1/2) Jan 61
 5609 Christopher Crumpet's
 Playmate (6 1/2) Feb 61
 5610 Swiss Tease (6) Mar 61
 5611 The Rise of Dutton
 Lang (6 1/2) Mar 61
 5612 Coo-Coo Bird Dog (6) Apr 61
 5613 The Jaywalker (6 1/2) May 61
 5614 Topsy Turkey (6 1/2) Jun 61
 5615 PUNCHY de Leon (6 1/2) Jul 61

FILM NOVELTIES

(Reissues)
 5851 Canine Crimebusters
 (10) Oct 60
 5852 Push Back the Edge
 (10) Dec 60
 5853 Community Sings
 No. 1, Ser. 13 (10) Mar 61
 5854 Yukon Canada (10) Apr 61

LOOPY de LOOP

(Color Cartoons)
 5702 Here Kiddie Kiddie
 (6 1/2) Dec 61
 5703 Countdown Clown (6 1/2) Jan 61
 5704 Happy Go Loopy (6 1/2) Mar 61
 5705 Two-Faced Wolf (6 1/2) Apr 61
 5706 This Is My Ducky
 Day (6 1/2) May 61
 5707 Fee Fie Foes (6 1/2) Jun 61
 5708 Zoo Is Company (6 1/2) Jul 61

MR. MAGOO REISSUES

(Technicolor)
 5754 Magoo Makes News (6)
 (Both © and standard) Dec 60
 5755 Hotsy Footsyt (7) Feb 61
 5756 Magoo's Canine Mutiny
 (Both © and standard) Apr 61
 5757 Capt. Outrageous (7) May 61
 5758 Magoo Goes West (6) Jul 61

SPECIAL COLOR FEATURETTES

5441 Wonderful Hong Kong
 (19 1/2) Jan 61
 5442 Splendors of Paris
 (19) May 61
 5443 Wonderful Greece (19) Jun 61

SERIALS

(15 Chapter-Reissues)
 4160 King of the Congo Jun 60
 5120 Son of Geronimo Nov 60
 5140 The Great Adventures of
 Captain Kidd Mar 61

STOOG COMEDIES

(Reissues)
 5401 Income Tax Sappy
 (16 1/2) Sep 60
 5402 Pardon My Backfire
 (16) Oct 60
 5403 Musty Musketeers (16) Nov 60
 5404 Pals and Gals (16) Jan 61
 5405 Knutsy Knights
 (17 1/2) Feb 61
 5406 Shot in the Frontier
 (16) Apr 61
 5407 Scotched in Scotland
 (15 1/2) May 61
 5408 Fling in the Ring
 (16) Jul 61

THRILLS OF MUSIC

(Reissues)
 5951 Ray Anthony & His
 Orchestra (10 1/2) Oct 60
 5952 Shorty Sherlock & His
 Orchestra (8 1/2) Dec 60
 5953 Skitch Henderson & His
 Orchestra (10) Feb 61
 5954 Boyd Raeburn & His
 Orchestra (11) May 61
WORLD OF SPORTS
 5801 Rassin' Champs (10) Dec 60
 5802 Hip Shooters (9 1/2) Feb 61
 5803 Water-Sports Champs
 (10) Apr 61

M-G-M

GOLD MEDAL REPRINTS

(Technicolor Reissues)
 All 1.75-1 Ratio
 Tom and Jerry
 W261 Pet Peeve (7) Sep 60
 W262 Mice Follies (7) Sep 60
 W263 Touche Pussy Cat (7) Sep 60
 W265 Southbound Duckling
 (7) Sep 60
 W266 Neapolitan Mouse (7) Sep 60
 W267 Pup on a Picnic (7) Sep 60
 W269 Downhearted Duckling
 (7) Sep 60
 W272 Mouse for Sale (7) Sep 60
 W273 Cat Fishin' (8) Sep 60
 W274 Part Time Pal (8) Sep 60
 W275 Cat Concerto (7) Sep 60
 W276 Dr. Jekyll and Mr.
 Mouse (7) Sep 60
 Tex Avery's
 W264 Farm of Tomorrow (7) Sep 60
 W268 The Flea Circus (7) Sep 60
 W270 Dixieland Droopie (8) Sep 60
 W271 Field and Scream (7) Sep 60

PARAMOUNT

CARTOON CHAMPIONS

Herman and Katnip
 S20-1 Rail Rodents (7) Sep 60
 S20-2 Robin Rodenthood (7) Sep 60
 S20-3 A Bicep Built for
 Two (7) Sep 60
 S20-4 Mouse Trapeze (7) Sep 60
NOVELTOONS
 S20-5 Fido Beta Kappa (7) Sep 60
 S20-6 No Ifs, Ands or
 Butts (6) Sep 60
 S20-7 Candy Cabaret (7) Sep 60
 S20-8 The Oily Bird (7) Sep 60

COLOR SPECIALS

(2 Reels)
 B20-1 Carnival in Quebec
 (16) Sep 60
 B20-2 Boats a-Poppin' (18)
 (Anamorphic) Sep 60
 B20-3 Lifeline to Hong Kong
 (17) Anamorphic Apr 61

MODERN MADCAPS

(Technicolor)
 M20-1 Galaxia (7) Oct 60
 M20-2 Bouncing Benny (6) Nov 60
 M20-3 Terry the Terror (6) Dec 60
 M20-4 Phantom Moustacher
 (6) Jan 61
 M20-5 The Kid From Mars
 (6) Mar 61
 M20-6 The Mighty Termite
 (6) Jun 61

NOVELTOON

(Technicolor)
 P20-1 Northern Mites (6) Nov 60
 P20-2 Micniks (6) Dec 60
 P20-3 The Lion's Busy (6) Mar 61
 P20-4 Goodie the Gremlin
 (6) Apr 61
 P20-5 Alvin's Solo Flight (7) Apr 61
 P20-6 Hound About That (6) Jun 61

SPORTS ILLUSTRATED

(Anamorphic-Color-1 Reel)
 D20-1 Kings of the Keys
 (9) Sep 60
 D20-2 Big "A" (9) Sep 60
 D20-3 A Sport Is Born
 (10) Nov 60
 D20-4 Ten Pin Tour (9) Apr 61
 D20-5 Speedway (10) May 61

THE CAT

(Color Cartoons)
 C20-1 Top Cat (8) Sep 60

SPECIAL

A-21 Abner the Baseball. 2 Reel
 (12 1/2) Jul 61

TRAVELRAMA

(Anamorphic-Color-1 Reel)
 T20-1 Porpoise Posse (10) Mar 61

20th CENTURY-FOX

MOVIE-TONE CINEMASCOPES

(Color)
 7101 Australian Water Sports
 (9) Jan 61
 7102 Assignment Mexico (10) Feb 61
 7105 Algonquin Holiday
 (9) Mar 61
 7103 Adventure in Rhythm
 (9) Apr 61
 7104 Assignment Egypt (9) May 61
 7106 Assignment Singapore
 & Malaya (10) Jun 61

SPECIALS

7054 Tiger in the Tea (10)
 C-Scope, De Luxe color Jul 60
 7055 Call of the Holy Land
 (19) 2D (B&W) Nov 60
TERRYTOON 2-D's
 All Ratios-Color
 5121 The Mysterious Package
 (6) Jan 61
 5122 Cat Alarm (6) Feb 61
 5123 Drum Roll (7) Mar 61
 5124 Railroaded to Fame
 (7) May 61
 5125 The First Fast Mail
 (6) May 61

TERRYTOONS

(Color-CinemaScope)

5101 Night Life in Tokyo
 (6) Feb 61
 5102 So-Sorry, Pussycat (6) Mar 61
 5103 Son of Hashimoto (7) Apr 61
 5104 Strange Companion (6) Apr 61
 5105 Honorable Cat Story (6) Jun 61
 5106 Crossing the Delaware
 (6) Jun 61

UNIVERSAL-INT'L

COLOR PARADE

4171 Valley of the Mekong
 (9) Nov 60
 4172 The Lion City (9) Dec 60
 4173 Treasure of Istanbul (9) Jan 61
 4174 Down Jamaica Way (9) Feb 61
 4175 Sidetracked (9) Mar 61
 4176 Puerto Rican Playland
 (8) Apr 61
WALTER LANTZ CARTOONS
 (Technicolor. Can be projected in
 the Anamorphic process, 2.35-1)
 (All run between 6 and 7 min.)
 4111 Southern Fried Hospitality
 (Woody Woodpecker) Nov 60
 4112 Fowled Up Falcon
 (Woody Woodpecker) Dec 60
 4113 Poop Deck Pirate
 (Woody Woodpecker) Jan 61
 4114 Rough and Tumble-Weed Jan 61
 4115 Eggknapper (6) Feb 61
 4116 The Bird Who Came to
 Dinner (W. Woodpecker) Mar 61
 4117 Gabby's Diner (Woody
 Woodpecker) Mar 61
 4118 Papoose on the Loose Apr 61
 4119 Clash and Carry Apr 61

WALTER LANTZ REISSUES

(Color Cartunes. Can be projected in
 the Anamorphic process, 2.35-1)
 4131 Helter Shelter (6) Nov 60
 4132 Witch Crafty (6) Dec 60
 4133 Private Eye Pooch (6) Jan 61
 4134 Bedtime Bedlam (6) Feb 61
 4135 Squareshootin' Square
 (6) Mar 61
 4136 Bronco Busters (6) Apr 61
SPECIAL
 4104 Football Highlights of
 1960 (10) Dec 60
2-REEL COLOR SPECIALS
 4101 Pacific Paradise (14) Nov 60

WARNER BROS.

BLUE RIBBON HIT PARADE

(Technicolor Reissues-7 min.)
 8301 Room and Bird Sep 60
 8302 Crooked Quack Oct 60
 8303 His Hare-raising Tale Oct 60
 8304 Gift Wrapped Nov 60
 8305 Little Beau Pepe Dec 60
 8306 Tweet Tweet Tweety Dec 60
 8307 Bunny Hugged Jan 61
 8308 Wearing of the Grin Feb 61
 8309 Bear Deep Mar 61
 8310 Rabbit Fire Apr 61
 8311 Feed the Kitty Apr 61
 8312 The Lion's Busy May 61
 8313 Thumb Fun Jun 61
 8314 Corn Plastered Jul 61
 8315 Kiddin' the Kitty Aug 61
 8316 Ballot Box Bunny Aug 61

BUGS BUNNY SPECIALS

(Technicolor-7 min.)
 8721 From Hare to Heir Sep 60
 8722 Lighter Than Hare Dec 60
 8723 The Abominable Snow
 Rabbit May 61
 8724 Compressed Hare Jul 61

MERRIE MELODIES

LOONEY TOONS

(Technicolor-7 min.)
 8701 The Dixie Fryer Sep 60
 8702 Hopalong Casualty Oct 60
 8703 Trip for Tat Oct 60
 8704 Doggone People Nov 60
 8705 High Note Dec 60
 8706 Cannery Woe Jan 61
 8707 Zip 'n Snort Jan 61
 8708 Hopsy Daze Feb 61
 8709 Mouse on 57th St. Feb 61
 8710 Strangled Eggs Mar 61
 8711 Birds of a Feather Apr 61
 8712 D'Fightin' Ones Apr 61
 8713 Lickety-Splat Jun 61
 8714 A Scent of the
 Matterhorn Jun 61
 8715 Rebel Without Claws Jul 61
 8716 The Pied Piper of
 Guadalupe Aug 61

WORLD-WIDE ADVENTURE

SPECIALS

(Color Reissues)
 (Two Reel)
 8001 Enchanted Is. (20) Oct 60
 8002 The Man From New
 Orleans (20) Mar 61
 8003 Winter Wonders (18) Jul 61
 (One Reel)
 8501 Riviera Days (10) Nov 60
 8502 Alpine Champions (10) Feb 61
 8403 Kings of the Rockies
 (10) Apr 61
 8404 Grandad of Races (10) May 61
 8505 Snow Frolics (9) Jun 61
 8506 Hawaiian Sports (9) Aug 61

THE EXHIBITOR HAS HIS SAY

ABOUT PICTURES

FOREIGN LANGUAGE FEATURE REVIEWS

Poor Man's 'King Kong' Great for Ballyhoo

We did great with "Konga" from American-Int'l. Rented an ape uniform and ballyhooed the film around the schools. This type of advertising did better than all of the co-op ads we ever ran—and it was much cheaper. The film, to us, was a real drop. We expected more of a modern "King Kong." Still regard that old classic as the best of its type. The paper is good on this one as is the trailer—so watch out for the kids, and the adults too.

RAY BORISKI, AL ZARZANA
Boulevard Theatre,
Haustan, Tex.

ALLIED ARTISTS

Bot, The (AA)—Vincent Price, Agnes Moorehead, John Sutton. Excellent mystery, plenty of suspense and spooky surroundings. Acting by Price and Moorehead good. Fine double-feature material. Played with "I Passed for White" to good business. Played Thurs., Fri., Sat. Weather: Cool.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

BUENA VISTA

Pollyonna (BV)—Jane Wyman, Richard Egan, Hayley Mills. Was a good show, but it took too long to make a deal, so I didn't do any extra business. Played Sun., Mon., Tues. Weather: Good.—Leo A. Backer, Valley Theatre, Browns Valley, Minn. Pop. 1,117.

Ten Who Dared (BV)—Brian Keith, John Beal, Ben Johnson. Man, what a scenic exhibition. I'd looked at the Canyon from the top and was glad to see what I hadn't seen. The picture has a lot of action, but it just drew average or less on a double bill that didn't pay out. But what does? Played Fri., Sat. Weather: Very nice.—Mayme P. Musselman, Roach Theatre, Lincoln, Kas. Pop. 1,636.

COLUMBIA

Wild One, The (Col), reissue—Marlon Brando, Mary Murphy, Lee Marvin. Here is a reissue with Brando that did okay business on a double bill. Sorta rough and tough, if your crowd likes it that way. Played Thurs., Fri., Sat. Weather: Cold and rainy.—Terry Axley, New Theatre, England, Ark. Pop. 2,136.

METRO-GOLDWYN-MAYER

Butterfield 8 (MGM)—Elizabeth Taylor, Laurence Harvey, Eddie Fisher. It's a show you must play, if you care for some extra money! Played Sun., Mon., Tues. Weather: Good.—Leo A. Backer, Valley Theatre, Browns Valley, Minn. Pop. 1,117.

Forbidden Planet (MGM)—Leslie Nielsen, Walter Pidgeon, Anne Francis. This science-fiction film (1956) still is timely and did excellent business on our Thurs.-Sat. change. Jack Kelly, who is Maverick of TV, helped this one. Robby the Robot stole the show. Doubled with Paramount's "Ulysses" for an excellent gross. If you are stuck for a Saturday date, I fully recommend this one.—Lorry Thomas for G. J. Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 2,000.

Key Witness (MGM)—Jeffrey Hunter, Pat Crowley, Dennis Hopper. It's okay. Better than average business. Play it. Played Thurs., Fri., Sat. Weather: Fair.—Leo A. Backer, Valley Theatre, Browns Valley, Minn. Pop. 1,117.

PARAMOUNT

Blueprint for Robbery (Para)—Jay Barney, Robert Wilkie, J. Pat O'Malley. A waste of film. This is the first time in all our exhibiting that the popcorn sales have outgrossed the boxoffice. People tell us that they see the same thing on television, only it's better on TV. Business "way below average. Can't Hollywood bring better pictures than this? Played with "Jack the Ripper," also from Paramount. Played Sun., Mon. Weather: Beautiful.—Leslie Berg, asst. mgr., Royal Princess Theatre, Elwood, Ind. Pop. 15,000.

CinderFella (Para)—Jerry Lewis, Anna Maria Alberghetti, Ed Wynn. Did okay Drew lots of kids. Candy sales very good—and so was the show. Played Sun., Mon., Tues. Weather: Fair.—Leo A. Backer, Valley Theatre, Browns Valley, Minn. Pop. 1,117.

CinderFella (Para)—Jerry Lewis, Anna Maria Alberghetti, Ed Wynn. This one ranks "first from the rear." Jerry Lewis sure missed the boat this time, and we missed the cash customers. Played Sat., Sun., Mon. Weather: Nice.—Carl P. Anderka, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Circus Stars (Para)—Documentary. Played this with "The Big Night" (also from Para. with Randy Sparks,

Venetia Stevenson, Dick Foran) for a pretty fair program. Didn't make any money. All I did was liquidate two pictures. "Circus Stars" is a Russian production and they can keep them, as far as I am concerned. Played Wed., Thurs. Weather: Good.—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

20th CENTURY-FOX

High Time (20th-Fox)—Bing Crosby, Fabian, Tuesday Weld. There wasn't a thing wrong with this but the business we did and the profits were nil; in fact, we are behind on the take, so will have to hit the sock to balance the budget. Nothing wrong with the picture, it is just the fact that business just ain't here. Played Sun., Mon. Weather: Nice.—Mayme P. Musselman, Roach Theatre, Lincoln, Kas. Pop. 1,636.

Murder, Inc. (20th-Fox)—Stuart Whitman, May Britt, Peter Falk. Simply terrible. The only real excitement the picture had was the hoodlum, at the end, falling down from a hotel window. Your patrons will be terribly mad at you if you serve them this one. Especially after the trailer promised something real hot. Played Thurs., Fri., Sat.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

North to Alaska (20th-Fox)—John Wayne, Capucine, Fabian. If you want to do your public a favor, book this rip-roaring adventure yarn. Not since "The Quiet Man" have there been fight scenes like this. The cast combined wonderfully to give you some of the best entertainment seen for some time. We did excellent business and see no reason why all other houses should not do likewise. Played Tues. to Sat. Weather: Rain.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, N. Rhodesia, Africa. Pop. 13,000.

When Comedy Was King (20th-Fox)—Compilation. Played this one with another feature. It seems that this old-timer took the credit. Played to an average house, but it's good to hear that laughter again. Believe me, it makes you feel good. If we had actors like those of yesteryear . . . Played Fri., Sat., Sun.—Harold J. Smith, Wilson Theatre, Wilson, N. Y. Pop. 1,100.

UNITED ARTISTS

Horse Soldiers, The (UA)—John Wayne, William Holden, Constance Towers. One of the best pictures of the war between the North and the South I have played so far. A fast moving picture with never a dull moment. Color and scenery very good and the stars did a great job of acting. The story is founded upon facts and is a good yarn. Did good boxoffice business, too.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

UNIVERSAL-INTERNATIONAL

Great Impostor, The (U-I)—Tony Curtis, Edmond O'Brien, Joan Blackman. A real fine show. Something different, and it had Tony Curtis. We suffered from a real bad print with a horrible "drive-in scorch" which resulted in several refunds. Those who saw at least a portion of it really had a ball. Play it. We are getting some good product. Wouldn't it be nice if the preachers and civic clubs would help ballyhoo the good instead of condemning the bad? And, incidentally, coming out and seeing these fine films.—Ray Boriski, Al Zarzana, Galena Theatre, Galena Park, Tex. Pop. 10,000.

Midnight Lace (U-I)—Doris Day, Rex Harrison, John Gavin. Terrific. Loved every minute of it. The plot, stars, color, costumes, everything adds up to a good feature. Only complaint—I wish we had booked it a week, as word-of-mouth brought them in. Played Wed. through Sat.—Paul Gamache, Welden Theatre, St. Albans, Vt. Pop. 8,600.

WARNER BROS.

Gold of the Seven Soints (WB)—Clint Walker, Roger Moore, Leticia Roman. You see plenty of westerns on TV. Just three days wasted. Played Thurs., Fri., Sat. Weather: Good.—Leo A. Backer, Valley Theatre, Browns Valley, Minn. Pop. 1,117.

High and the Mighty, The (WB), reissue—John Wayne, Robert Stack, Jan Sterling. This oldie did very well with another Wayne—"Blood Alley" also from WB. I understand it's on TV in some areas. Played Fri., Sat. Weather: Okay.—J. Wilmer Blincoe, Owensboro Drive-In, Owensboro, Ky. Pop. 33,600.

Ocean's 11 (WB)—Frank Sinatra, Dean Martin, Peter Lawford, Angie Dickinson. This might have done okay in some situations, but not so hot in my small town. Played Sun., Mon. Weather: Clear and cool.—Terry Axley, New Theatre, England, Ark. Pop. 2,136.

For Some Real Profit...

Pick up MGM's oldie, "The Long, Long Trailer," with Lucille Ball and make some real profit. Did well for us on Mon., Tues. date with U-I's "Twilight of the Gods."

J. WILMER BLINCOE

Owensboro Drive-In,
Owensboro, Ky.

Fidelio

Brandon Films 90 Minutes Rel. May '61

F Ratio: Opera Film
1.66-1

The dyed-in-the-wool opera devotees and avid music lovers will delight in this German-made film based on Beethoven's only opera with its glorious music played by the Vienna Philharmonic Orchestra, but regular moviegoers will find it dull and slow-moving fare. By stressing Beethoven, the music and Claude Nollier, Comedie Francaise star, who acts the leading role, this will make a good change-of-pace bill for the art spots but the film will have tough sledding elsewhere. While the singing by Magda Laszlo in the title role is splendid, the role is enacted by Miss Nollier with no attempt to synchronize the latter's mouth to the singing. Except for Richard Holm, who both acts and sings Florestan, the hero, all the other roles are acted and sung by different people, which opera fans will condone even if regular moviegoers might find this annoying. The story of a loyal wife's rescue of her husband, who had been condemned to a dungeon to die by a political tyrant, is depressing and often photographed so darkly that some of the action is lost. The lyrics and dialog are in German with English subtitles. Directed by Walter Felsenstein. Fritz Lehmann conducted the Vienna Orchestra. An Akkord production.

Richard Holm, Claude Nollier, Erwin Gross
with Magda Laszlo and Alfred Poll.

Torna!

A Ratio: Romantic Drama
1.85-1

Amedo Nazzari, whose well-groomed looks have graced many a fine-grossing Italian import over the years, is costarred here in a conventional enough melodrama, acted with considerable attention to emotional components by an all-Italian cast. (There are no English titles). Senor Nazzari, one of two nephews (the other is stiffnecked, overbearing Enrica Dyrell) of a wealthy shipbuilder, takes as his bride a young girl, Yvonne Sanson, who had lived with the elderly gentleman since her childhood. Dyrell goes his snarling way, preferring to gamble his inheritance in company of Lilianna Gerace, his mistress. By extraordinary good luck, Dyrell becomes a very rich chap, and tries to woo Senora Sanson away from Nazzari. To drive the wedge still further, he stoops to blackmail and lies. At the end, Nazzari and Yvonne, however, are firmly reunited. Dyrell dies conveniently. This should pay off handsomely, particularly in the Italian-speaking sections. Released by Casolaro-Giglio Films, New York, in the U. S. The color process is Ferraniacolor.

Amedo Nazzari, Yvonne Sanson, Enrica
Dyrell, Lilianna Gerace, Giovanna Scotto.

Warner Bros. Releasing 12 Shorts in Summer

NEW YORK—Warner Bros. will release nine Technicolor cartoon short subjects during June, July and August, in addition to three World Wide Adventure specials during the summer months.

"Winter Sports" is a two-reeler while "Snow Frolics" and "Hawaiian Sports" are one-reelers, all three adventure shorts in color. The nine cartoons are "The Rebel Without Claws," "Thumb Fun," "Compressed Here," "Lickety-Splat," "A Scent of the Matterhorn," "The Pied Piper of Guadalupe," "Corn Plastered," "Kiddin' the Kitty" and "Ballot Box Bunny."

Opinions on Current Productions

FEATURE REVIEWS

Symbol © denotes color; © CinemaScope; ④ Vistavision; ⑤ Superscope; ⑥ Naturama; ⑦ Regalscope; ⑧ Technirama. For story synopsis on each picture, see reverse side.

Voyage to the Bottom of the Sea F Adventure Drama Ratio: 2.55-1
 20th-Fox (133) 105 Minutes Rel. July '61

A typically Jules Verne adventure thriller, but in a modern topical setting of an atomic submarine, this Irwin Allen production has elements to please every type of moviegoer, thus its boxoffice success is assured. The youngsters and action-minded males will relish the underwater dangers and thrills, recording favorite Frankie Avalon (who sings the title tune over the credits) will attract teenagers, and Walter Pidgeon, who returns to the screen after several years on Broadway, and Joan Fontaine, are established favorites with mature patrons. In addition, Robert Sterling, Barbara Eden and Michael Ansara each star in popular TV series. Allen, who also directed and co-wrote the screenplay with Charles Bennett, keeps the entire action underwater, after a brief introductory sequence to establish the research project, where the group aboard the submarine, two of them women, encounter boulders crashing down from the surface, diminishing water supply, entangling with a World War II mine field and even an attack by a giant squid, in addition to intrigue and a dash of romance, before a massive missile is finally launched. The underwater photography and special photographic effects are enhanced by CinemaScope and De Luxe Color. Pidgeon and Sterling make convincing Navy men.

Walter Pidgeon, Joan Fontaine, Robert Sterling, Barbara Eden, Frankie Avalon, Peter Lorre, Michael Ansara.

The Green Helmet F Ratio: 1.85-1 Drama
 MGM (116) 88 Minutes Rel. June '61

The hazardous profession of auto racing is the theme of this production from MGM's British studios and it features the gruelling 24-hour Le Mans race in France, the notoriously dangerous Italian Mille Miglia, the Sebring 12-hour race in Florida and England's Silverstone circuit. It has its action-packed moments and a few dull spots, but all-in-all the picture stacks up as good fare for the action fans. There are some hair-raising crashes, possibly stock shots, and a nice sprinkling of romance to satisfy those patrons who don't go for racing. Bill Travers, as a professional racer, and Nancy Walters carry the love interest, she the daughter of an American tire manufacturer, Ed Begley, who wants to get his tires recognized as the acme of perfection for racing cars. As a guest star, Jack Brabham, known as the world's champion racing driver, has a minor role. The picture builds up to an exciting climax in the 1,000-mile Italian road race, a real thriller. Produced by Charles Francis Vetter and directed by Michael Forlong, the picture is based on a book by Jon Cleary who also wrote the screenplay.

Bill Travers, Ed Begley, Sidney James, Nancy Walters, Ursula Jeans, Megs Jenkins, Sean Kelly, Tutte Lemkow.

King of the Roaring '20s F Ratio: 1.85-1 Drama
 Allied Artists (6107) 106 Minutes Rel. June '61

This is not the bullet-riddled, blood-splattered, violence-laden mobster picture that is suggested by its theme character and circa. Rather, it is a thoughtful, expertly-documented biography of a man and an analysis of his unsavory credo and the lawless era in which he lived and which made possible his high-rolling machinations. The man was Arnold Rothstein, authoritatively portrayed by David Janssen, one of the most ruthless high-stakes gamblers this country has ever known. Many spectators—most especially those who have been decrying the alleged excessive use of violence in modern screenfare—will welcome and praise the picture's comparatively calm but convincingly realistic treatment of its subject. Janssen's performance is paralleled by several members of the carefully selected cast, one that boasts a saleable quotient of marquee bait. Mickey Rooney, in one scene, commits grand larceny on the acting honors. Samuel Bischoff and David Diamond produced the feature from Jo Swerling's screenplay based on Leo Katcher's novel, "The Big Bankroll," and it is testimony to their expertness that a minimum of stock footage was used. Joseph M. Newman directed with restraint and understanding. Shrewdly exploited, this film could be a winner.

David Janssen, Dianne Foster, Jack Carson, Diana Dors, Mickey Rooney, Dan O'Herlihy, Keenan Wynn.

Tammy Tell Me True F Ratio: 2-1 Comedy Drama
 Univ.-Int'l. (6119) 97 Minutes Rel. July '61

The sequel to Universal's successful "Tammy and the Bachelor" is a gay and heart-warming picture with Sandra Dee in the title role and John Gavin providing the love interest. It's the story of a shantyboat girl without much formal education who manages to get into a college as a special student and eventually wins her professor of public speaking. Miss Dee's problems of maintaining the status of a coed and her involvement with an elderly and wealthy lady, to whom she becomes a companion as a source of income, provide the ingredients of a rollicking yarn designed for laughs and some pathos. If the first "Tammy" was a money-maker, this one should do as well and even better. It is good, solid family entertainment, a welcome entry for the summer trade, or any season. Producer Ross Hunter and director Harry Keller have surrounded Miss Dee and Gavin with a fine supporting cast, including Julia Meade, well known to television viewers. Oscar Brodney's screenplay was based on a novel by Cid Ricketts Sumner. Eastman Color enhances the picturesque river and campus backgrounds.

Sandra Dee, John Gavin, Charles Drake, Virginia Grey, Julia Meade, Beulah Bondi, Cecil Kellaway, Edgar Buchanan.

Homicidal F Ratio: 1.85-1 Mystery Thriller
 Columbia (540) 87 Minutes Rel. June '61

William Castle, the producer who has long specialized in built-in "gimmicks" which spelled boxoffice for his "House on Haunted Hill," "13 Ghosts" and "The Tingler," uses what he calls "a fright break" to intrigue audiences for his latest mystery thriller dealing with a psychotic killer. The film is stopped just before the climax and Castle's voice urges patrons who are too terrified to watch to leave the theatre and get a refund all while a huge second hand ticks on. It's a sure-fire exploitation stunt for a shuddery film which has only-mild marquee value. The story is so weird and mystifying that even avid whodunit fans will not be able to guess the outcome. Castle, who directed as well as produced, has a story which is similar to, and no more preposterous, than "Psycho" and he effectively employs a striking blonde newcomer, Jean Arless, as the key to the melodramatic and murderous situation. Also extremely effective is Eugenie Leontovich, as a paralytic who conveys terror through her eyes and numb lips. Glenn Corbett and Patricia Breslin make a personable romantic pair—which is about all that the script requires of them. While Robb White's screenplay is completely implausible, the film will fascinate the majority of moviegoers.

Glenn Corbett, Patricia Breslin, Eugenie Leontovich, Alan Bunce, Jean Arless, Richard Rust, James Westerfield.

The Silent Call F Ratio: 2.55-1 Drama
 20th-Fox (119) 63 Minutes Rel. July '61

Perhaps the most noteworthy quality of this Associated Producers, Inc. contribution to 20th-Fox's lower echelon lineup is the fact that it is the first productional effort of Leonard A. Schwartz, son of Sol Schwartz, industry veteran and currently high in the executive ranks of Columbia studio. Considering the unusually limited budget allocated to the feature, young Schwartz did all right by his kickoff venture, which is qualified for the supporting niche on the less important tandem bills. The story is one as old as movies themselves—the love of a lad for a dog—and has been done on countless previous occasions. This one undertakes a sally into parental-child relations, which has a slight tendency to break the monotony of the principal theme. Under the hobbled direction of John Bushelman, performances leave much to be desired. Nor are there any names in the cast to decorate a magnetic marquee. Perhaps the most potent draw lies in "Pete," the exceptionally well-trained canine star who had the title role in "Dog of Flanders." He and his tricks might attract some of the young fry. Even though CinemaScope was employed photography is amateurish.

Roger Mobley, David McLean, Gail Russell, Joe Besser, Jack Younger, Rusty Wescoatt, Roscoe Ates.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for \$1.00, postage paid.

FEATURE REVIEWS Story Synopsis; Exploits; Adlines for Newspaper and Programs

THE STORY: "Tammy Tell Me True" (U-I)

When shantyboat-bred Sandra Dee's college boy friend fails to answer her letters, she decides to go to college herself. She ties up her craft near Seminola College and gets accepted as a special student. Although she has had no formal education, her unspoiled character attracts John Gavin, a professor. To help pay expenses, Sandra gets a job as a companion to Beulah Bondi, an eccentric and wealthy woman, whose niece is after her money. Miss Bondi decides to join Sandra on the shantyboat where she actually is in hiding and a search is started for her. When found, Sandra is arrested. But her simple testimony on the stand causes the judge to dismiss the case. And Gavin and the girl realize they are hopelessly in love.

EXPLOITIPS:

Follow the same pattern as used on the first "Tammy" picture. If near a body of water, put banners on boats calling attention to the picture. Inasmuch as Tammy's companion is a goat, tie a goat in front of the theatre with a suitable sign on his back. Tie up with stores selling coed frocks. Promote a "How I Worked My Way Through College" essay contest.

CATCHLINES:

She Was Just a Shantyboat Gal from an Old Shanty Town . . . She Had Little Book-Learning, But She Learned About Life the Hard Way . . . He Was Her Professor But She Taught Him a Thing or Two . . . You Loved the First "Tammy," You'll Adore This One.

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THE STORY: "Voyage to the Bottom of the Sea" (20th-Fox)

Aboard the U.S.O.S. Seaview, a giant, glass-nosed experimental submarine built by the Bureau of Marine Science for its maiden voyage under the Polar Ice-cap are Walter Pidgeon, the commander; his assistant, Robert Sterling; his niece, Barbara Eden; Joan Fontaine, a scientist, and an assorted crew that includes a young officer, Frankie Avalon. En route, a huge fire leaps from the burning belt of radiation above the ice cap, which turns the earth into a roasting globe. Repercussions are felt miles beneath the sea and Pidgeon decides to launch a giant missile to seed the flames with an overdose of radiation and thus save humanity. Some of the crew attempt to sabotage this wild experiment and Miss Fontaine is killed before she can stop the firing of the missile. But Sterling manages to set the detonator and the missile is on its way.

EXPLOITIPS:

Selling points include Frankie Avalon's hit recording, a paperback edition of the book, a new "Voyage" game, a submarine model, a comic book and a tieup with a skin-diving equipment firm. Robert Sterling is starred in TV's "Topper," Michael Ansara is starred in TV's "Broken Arrow" and Avalon is a teenage favorite.

CATCHLINES:

Race From Outer Space to Seven Miles Below the Sea With Amazing Aquanauts of the Deep . . . Voyage to Atomic Adventure on Land, in Outer Space and Under the Sea.

THE STORY: "Homicidal" (Col)

Jean Arlets, a beautiful young woman who lives in a gloomy house where she acts as nurse to Eugenie Leontovich, an elderly, paralyzed mute, manages to get away long enough to pay a motel bellboy to marry her and, after the ceremony, stabs the justice of the peace. Later, Patricia Breslin, who had been cared for by Eugenie as a child, learns that Jean is actually married to her half-brother. Jean continues her crimes by murdering Eugenie when the latter is on the verge of attempting to tell the police about the previous murder. Apparently worried about Eugenie, Patricia's half-brother enters the old mansion and, when he fails to come out, Patricia also goes in only to be attacked by the psychotic killer, knife in hand—whose identity will surprise all moviegoers. But the police arrive in time to shoot the killer and rescue Patricia.

EXPLOITIPS:

William Castle's gimmick of a "Fright Break," during which the picture is stopped to permit "cowards who are afraid to stay for the ending" to leave the theatre, should be exploited to the fullest. Patrons entering the theatre should be handed Money Back guarantee slips, etc.

CATCHLINES:

A Word of Warning! Please Don't Reveal the Ending of This Picture or Your Friends Will Kill You! . . . Your Shocked Eyes Will See It—Your Stunned Mind Won't Believe It.

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THE STORY: "The Green Helmet" (MGM)

When Bill Travers, a racing driver, crashes his car during a race, he figures he is washed up but a tire manufacturer, Ed Begley, offers him a deal to exploit his tires. He accepts, partly because of the money and partly because of Begley's pretty daughter, Nancy Walters. Travers tries to dissuade his younger brother, Sean Kelly, from becoming a racer because of his own smashups and also because his father had been killed in a crash. But apparently racing gets in the blood and their mother knows it. In various races, Begley's tires prove to be unsafe. When his mechanic and car designer is killed in a crash, Travers feels he cannot enter the 1,000-mile Italian race. But he does, with his brother as mechanic, and, using his former mechanic's designed car and Begley's tires, he wins. But the thrill of racing is over and he seeks happiness with Miss Walters.

EXPLOITIPS:

Spot ads on the sports pages. Promote a soap box derby tying in the picture. Decorate a racing car with suitable banners and send it through the streets. Send a man on the street wearing a green helmet. Tie up with tire dealer, stressing the fact that durable tires are needed for safety as proven by racers.

CATCHLINES:

The Men Who Love Speed and the Girls Who Love Them . . . All the Thrills of the World's Greatest Races . . . The Greatest Sports Car Racing Ever Filmed.

THE STORY: "The Silent Call" (20th-Fox)

The family of David McLean, consisting of his wife, Gail Russell, his son, Roger Mobley, and "Pete," the boy's beloved dog, migrate from Nevada to Los Angeles where McLean has been offered a better job. Because of limited room in the small family car it is necessary to leave "Pete" behind with a neighbor. He is to be sent for later. He breaks away, tries to follow the car, and, of course, gets lost. When the youngster learns this he is heartbroken and becomes embittered toward his parents. Meanwhile, "Pete," guided by instinct, starts trotting and hitch-hiking toward Southern California, and after a number of experiences and adventures arrives so that the whole family can be happily reunited.

EXPLOITIPS:

Hold a pet show, inviting boys under 12 years of age to bring their dogs to the theatre where a judge will name the winner (based on tricks or training of the canine). Give nominal prizes to first and second place and free ducats to third winner. Hire a young boy to walk neighborhoods with his dog, accompanied by signs giving theatre information, etc.

CATCHLINES:

The Tender, Heartwarming Tale of a Lad and His Dog . . . See the Pooch Who Hitch-Hiked From Nevada to California!

THE STORY: "King of the Roaring '20s" (AA)

Born to decent religious Jewish parents, from childhood David Janssen displayed a propensity toward crooked connivance and gambling. He grew into the most powerful and richest gambler New York has ever known. En route to that life, he falls in love with showgirl Dianne Foster. She weds him, but their marriage is never more than lukewarm, because Lady Luck always remains his first love. The biggest fly in his ointment of success is Dan O'Herlihy, corrupt police official and Janssen's lifetime enemy. He brings about O'Herlihy's execution, although to accomplish his ends he sacrifices Mickey Rooney, his boyhood pal and early partner. Because of the double-cross, the underworld turns against him. His career goes downhill and he is ultimately slain in typical gangster fashion.

EXPLOITIPS:

Invite local police officials to a special matinee for teenagers, asking them to address the youngsters following the screening on the perils and pitfalls of a life of crime, or similar subjects. Play down violence in the film and stress the documentary, biographical aspects of Rothstein's story. Janssen may be touted as the former star of TV's popular "Richard Diamond" series.

CATCHLINES:

The Dramatic Story of Our Country's Top Gambler . . . He Lived, Loved and Died in the Roaring '20s.

RATES: 20¢ per word, minimum \$2.00, cash with copy. Four consecutive insertions for price of three. CLOSING DATE: Monday noon preceding publication date. Send copy and answers to Box Numbers to BOXOFFICE, 825 Van Brunt Blvd., Kansas City 24, Mo. •

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HELP WANTED

Experienced Projectionist: Single, sober. Permanent job. Write or call O. L. Smith, Marlow, Oklahoma.

HOUSEMANAGER or experienced assistant that knows theatre operation for Eastern Virginia and North Carolina. Prefer young man in twenties or thirties. Air-mail previous experience, salary, draft status and marital details. All replies will be kept confidential. Write Boxoffice 9307.

PROJECTIONIST for medium size operation that knows booth equipment. Located in eastern North Carolina. Air-mail qualifications, salary, draft and marital status and references. Write Boxoffice 9308.

SALESMAN WANTED: Profitable, exclusive territory available for selling cooperative advertising in conjunction with theatre outdoor frame service. Theatre contacts beneficial but not essential. A good opportunity. Write or wire Romar-Vide Company, Chetek, Wisconsin.

POSITIONS WANTED

Projectionist: 11 years experience, needs steady work. Hubert Singleton, 240 South 13th East, Springville, Utah.

Projectionist: 17 years sound and repair. Prefer southeast but will go anywhere. Sober, reliable, family man. References furnished. Boxoffice, 9302.

Manager available for class first-run and art theatre. Anywhere east coast including Florida. Rush. Boxoffice, 9315.

Business Building Opportunity Wanted: Young man, experienced ten years in major first runs, hard-ticket, advertising manager for chain, distribution. Presently managing two drive-ins, city over million. Went chance to move up with aggressive firm, large city, Detroit, Cleveland, Cincinnati exchange areas. Boxoffice, 9314.

BUSINESS STIMULATORS

Bingo, more action! \$4.50M cards. Other games available, on, off screen. Novelty Games Co., 106 Rogers Ave., Brooklyn, N. Y.

Build attendance with real Hawaiian orchids. Few cents each. Write Flowers of Hawaii, 670 S. Lafayette Place, Los Angeles 5, Calif.

Bingo Cards. Die cut 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO, \$4.50 per M. Premium Products, 346 West 44th St., New York 36, N. Y.

Midget Bibles. \$50/thousand. 1x1 1/2", 224 pages. Samples, prices 10c. Johnson-Smith, D-951, Detroit 7.

Pack Your Drive-In: \$1 brings ad-mats and complete campaign. Proven. Mack Enterprises, Centralia, Illinois.

Bumper Strips 9c each per M. Large 4"x18"—2 colors. Beautiful Day-Glo and they stick! Fast 5 day service. Specify colors. Send copy and check. Avon Signs, Avon, Conn.

Balloons—Imprinted for openings, anniversaries, special pictures, kid matinee. Samples. Southern Balloons, Box 246, Atlanta 1, Ga.

DRIVE-IN THEATRE EQUIPMENT

DRIVE-IN EQUIPMENT, Time Payments. Rebuilt E-7 Projectors, Heavy Pedestals, RCA Soundheads, Lenses, Enarcs, Generator, new 200W Amplification, all for \$2,995. S.O.S., 602 W. 52nd, New York, 19.

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Sacrifice 1000 seats, good condition, all or part, also wide screen (CinemaScope), booth, stage, theatre equipment and supplies. Building being demolished due to redevelopment. Harris, 1610 Asylum Ave., West Hartford, Conn., or Phone ADams 3-6421 mornings or evenings.

Wonderful Values Always! Griswold splicers, new \$19.95; Magnarc lamphouses, excellent, \$350.00 pair; DeVry 12000 projectors, rebuilt, \$975.00 pair; Century intermittents, rebuilt, \$79.50; Lenses at lowest prices. Star Cinema Supply, 621 West 55th Street, New York 19.

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SAVE WITH MASONITE MARQUEE LETTERS, fit Wagner, Adler, Bevelite. Black or red. 4", 40c; 8", 60c; 10", 75c; 12", \$1.00; 14", \$1.50; 16", \$1.75; 17", \$2.00; 24", \$3.00 (10% discount 100 letters or over \$60 list). S.O.S., 602 W. 52nd, New York 19.

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EXHIBITORS, PROJECTIONISTS & REPAIRMEN: You need this Loose-Leaf Maintenance Manual on servicing all makes of sound and projection equipment. The only maintenance text book now available on projection and sound. Additional service sheets every month for a year. Trouble-shooting charts, wiring diagrams, schematics, simplified repairing data and a gold mine of other helpful data, all for only \$7.50, with a binder. (Data on 16, 35 and 70mm equipment.) Written by practical engineer. Cash or P.O. Order. No CODs. Order Now! Wesley Trout, Engineer, Box 575, Enid, Oklahoma.

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Modern, 750 seats, central location, low rent, equipment optional. Available now. Write Marion Echols, 201 Lenox Avenue, Norfolk, Virginia.

THEATRES FOR SALE OR LEASE

York Theatre, Athol, Mass., 1200 seats, national release, excellent condition. To settle estate. Write Abe Garbose, 8 Parker St., Gardner, Mass.

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Wanted: To buy or lease drive-in theatres, 500-car capacity or larger. Boxoffice 9238.

Will lease a theatre or run on a percentage basis. Missouri or Kansas area. Boxoffice 9313.

Wanted: Drive-in theatre of 500 cars or near. Full details as to grosses and competition. Reasonable down payment. Send photos. Boxoffice, 9316.

THEATRES FOR SALE

West Coast theatres for sale. Write for list. Theatre Exchange Company, 260 Kearny Street, San Francisco 5, California.

For Sale—Ritz Theatre, Ft. Worth, Texas. Modern 550-seat conventional theatre. Reason for selling, chain operated, too distant from office for efficient operation. Current weekly gross \$600. Price, \$35,000, including equipment, real estate. Reply to Boxoffice, 9303.

Four Hundred-seat theatre in Colorado mountain city. RCA equipped with CinemaScope including real estate. Boxoffice, 9304.

356 car drive-in, population 7,500. No other within 75 miles. Excellent equipment-CinemaScope. Always a money maker. CASH ONLY, \$29,000. Owner has other interests. Jet Drive-In, Truth or Consequences, New Mexico.

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350 car drive-in, E. Washington. Six acres. Scenic location, good building and equipment. Boxoffice 9311.

For Sale: Modern Theatre, parking lot, Terms-Trade. Nellie Robbins, Realtor, Anderson, Indiana.

225-car drive-in, good equipment, CinemaScope. Owner retiring. \$20,000. Terms. Box 645, Timberline Drive-In, Bemidji, Minnesota.

Theatre: Fully equipped in Chattanooga, Tenn., for sale or lease. Air-conditioned with 700 seats in 90% downtown location, fireproof construction. Wonderful opportunity. Write or call Mae Crabtree, P.O. Box 167, or phone AM 6-5923.

For Sale: 400-seat theatre, brick building, good equipment, CinemaScope. \$10,000. Box 123, Bearden, Arkansas.

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Good used late model chairs available, rebuilt chairs. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Parts for all makes of chairs. Sewed covers made to your size, also leatherette 25"x25", 55c ea.; 27"x27", 65c ea. Chicago Used Chair Mart, 829 South State Street, Chicago. Phone WE 9-4519.

Chairs rebuilt in your theatre, re-spacing, sewed covers. Arthur Judge, 2100 E. Newton Avenue, Milwaukee, Wisconsin.

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SENSATIONAL SEATING SAVINGS! American, Heywood, Ideal chairs from \$8.45. Send for Chair Bulletin. S.O.S., 602 W. 52nd, New York 19.

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MOTION PICTURE DAILY

"Operation Big Screen," a new project in showmanship designed to acquaint the public with the superiority of the visual entertainment available only in motion picture theatres, was announced yesterday by Theatre Owners of America.

Albert M. Pickus, TOA president, said that the first of what he expects will soon be a monthly series of screen trailers citing the great advantage of big screen motion picture entertainment, will be offered, without charge, to all the nation's theatres in early May.

"We exhibitors," Pickus said, "have long felt that we have not been taking full advantage of our screens to emphasize that the huge picture, the sharp definitions, the magnificent color, and the superb stereophonic sound to be found in theatres, particularly on the big spectacle films, can never be equalled by any other media."

TRAILER BEST WAY

"After study and conversations with leaders in our industry, we concluded that a short trailer stressing the superiority of theatre presentation would be the simplest and most effective means of portraying this message. We believe that today's big quality pictures must be seen in a motion picture theatre for maximum entertainment value, and that by utilizing scenes from these major pictures, we could dramatically and concisely point this out.

"The trailer program will also emphasize to the public that they can obtain the greatest impact from new movies, by seeing them in the medium for which they were produced—namely—the motion picture theatre."

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