

GOOD PICTURES MAKE GOOD PROFITS

JUST TO REASSURE any industryite who gets "the shakes" over the announced Warner Brothers loss of \$2,684,202 in nine months, as compared to a \$3,174,020 profit in the corresponding period a year ago, we would like to draw attention to the Thomas W. Pryor column in The New York Times of July 27. Referring to a certain Jerry Wald, and to his successes, Mr. Pryor states:

*"In the two years, come next month, since the producer organized his own company and affiliated with 20th Century-Fox, he has announced plans for at least 25 pictures. Of these, five have been completed and are making the rounds of the theatres; two are currently before the cameras; five others are scheduled for filming by year's end; seven more are projected to be started, at least, by December 31, 1959. * * **

*"He is making movies and, what is more, his movies are making money. Four out of five have scored financially for Fox, which is an enviable batting average. * * **

"Looking over the latest reports from the Fox auditing department on his pictures, Mr. Wald asked, 'What's all this talk about movie business being depressed?' The report, which covered only gross earnings in the United States as of July 12, showed:

- 1, "PEYTON PLACE" earned \$10,100,000 in only 4,185 theatre engagements. It cost \$1,800,000 to produce.
- 2, "THE LONG HOT SUMMER" grossed \$2,853,700 from 2,837 theatres. Production cost \$1,500,000.
- 3, "AN AFFAIR TO REMEMBER" grossed \$3,120,000 from 10,963 theatres. Production cost \$1,800,000.
- 4, "NO DOWN PAYMENT" grossed \$925,000 from 8334 theatres. Production cost \$700,000.
- 5, "KISS THEM FOR ME" grossed \$1,065,400 from 8183 theatres. Production cost \$1,800,000.

"That's one sure loser out of five," the producer beamed, 'Fox is sure to get its money back on all of them. I don't have figures yet on foreign business, or from Canada.'"

All of which proves that there is plenty of life, plenty of patron acceptance, and plenty of boxoffice dollars in this movie business of ours, if you just make the kind of pictures that people want to see—and sell them for every dime that is in them.

And we don't doubt that Warner Brothers can get into the heavy profit columns again, if they will just stop making dramatic changes and settle down to making good pictures. Good pictures make good profits!

Best wishes!

WALTER PUBLICATIONS

J. A. Small, Publisher

THE OLD WEST AS IT REALLY WAS—ALL STORIES TRUE

**TRUE
WEST**

WESTERN PUBLICATIONS

**FRONTIER
TIMES**

JOE AUSTELL SMALL, Publisher
P. O. BOX 5008, AUSTIN 31, TEXAS

February 5, 1959

Mr. Gordon McLendon
KLIF RADIO STATION
Dallas, Texas

Howdy, Mr. McLendon!

I note that you are preparing a Western series and I am glad to see you believe the Westerns will be popular for another long while.

We are making a tremendous expansion in our two magazines--adding pages, color nation-wide newsstand distribution (through Kable News Company of New York) and have a total print order of 480,000. I think the time is very right for a true Western television series from our magazines. I cannot explain the possibilities in a letter but we mentioned this briefly in an editorial recently and we have stacks of letters that excited us. I'd be glad to show you these letters.

I can send any potential sponsor from 30,000 to 50,000 letters in 90 days as a nation-wide poll on what type Western TV Show will be popular in the future. When he reads a cross-section of those letters, he will know--for it is the American public speaking!

Our material is unlimited! We have published 32 issues of TRUE WEST. Our files for future issues are brimming with good material. FRONTIER TIMES was started in 1923 and there are 500 issues of it to date! This old material represents a gold mine in TV potentialities--the actual facts, the true, raw drama as it really happened!

Walt Disney bought two stories from us, Warner Bros., one and several lesser companies have bought material recently and have started coming back for more. However, I don't wish to place too much of this material for I think we can have a TV show built around TRUE WEST that would be a tremendous show.

Such people as J. Frank Dobie, Dr. Walter Prescott Webb and an entire battery of experts on every phase of the Old West would back us strongly. What names to be able to add to the prestige of a show!

If you are interested, let me know immediately and I'll give you the whole story. Honestly, I think we could sell a sponsor for you on our own!

Best wishes!

WESTERN PUBLICATIONS

J. A. Small
J. A. Small, Publisher

JAS:gac

THE OLD WEST AS IT REALLY WAS--ALL STORIES TRUE

The Film Estimate Board of National Organizations Presents Joint Estimates Of Current Entertainment Films

December 1, 1958

AAUW American Association of University Women, N. Y. State, Mrs. Alfonso Gaimari, P. Ch.
AJC American Jewish Committee, Mrs. Herbert Langner, Nat'l M.P. Chairman; Mrs. Lillie S. Mayer, Mrs. Louis Alexander, Co-Chairmen.
ALA American Library Association, Miss Marilla Waite Freeman, Ch., M.P. Sub Comm. of the Audio-Visual Comm.; Mrs. J. L. Speicher, Co-Ch.
CLIC Children's Film Library Committee, Mrs. Michael J. Covello, Representative.
DAR National Society Daughters of the American Revolution, Mrs. Herbert G. Nash, Nat'l M.P. Ch.; Mrs. J. W. R. Cooper, P. Ch.
FMC National Federation of Music Clubs, Sigmund Spaeth, Nat'l M.P. Chairman.
FMP Federation of Motion Picture Councils, Inc., Mrs. Dean Gray Edwards, Nat'l M.P. Ch.; Mrs. Julian S. Colyer, P. Ch.
GFWC General Federation of Women's Clubs, Mrs. Charlotte Baruth, Nat'l M.P. Ch.; Mrs. Harold McGowan, P. Ch.
NCW National Council of Women of the U.S.A., Miss Maxine Harrison, Nat'l M.P. Ch.; Mrs. W. J. Donald, Co-Chairman
PMPC Protestant Motion Picture Council, Mrs. Jesse Bader, Nat'l Chairman; Mrs. John W. Bradbury, P. Ch.
PTA United Church Women, Mrs. Henry H. Ropitz, Chairman, Films and Visual Aids; Mrs. Claire H. Brower, Vice Chairman.
NPCT National Congress of Parents and Teachers, Mrs. Louise S. Walker, National Motion Picture Ch.; Mrs. Louis L. Bucklin, P. Editor.
SMPC Schools Motion Picture Committee, Mrs. Marie Hamilton, Director.

A—Adults. Over 18 years **A(T)—Adults.** Matter of Taste **MYP—Mature Young People** **YP—Young People.** Over 12 years **F—Family.** All Ages
CPR—Children's Programs Recommended (8-12 years) **CPA—Children's Program's Acceptable** (8-12 years)
* A star indicates an outstanding picture of its type **FR—Family Recommended** Note: No feature-length picture is advised for children under 8
Ratings represent suggested audience classification rather than recommendation

★ BELL, BOOK AND CANDLE (Col) (Technicolor)

Producer: Julian Blaustein. Director: Richard Quine. Photography: James Wong Howe. Music: George Dunning. Source: Screenplay by Daniel Taradash. Based on the play by John Van Druten. Leading Players: JAMES STEWART, Kim Novak, Elsa Lanchester, Jack Lemmon, Hermione Gingold, Eric Kovacs. 103 min. ESTIMATES AGREE.

This rollicking romantic fantasy has been developed from the late John Van Druten's gentle comedy about modern witchcraft. Though to the casual observer Kim Novak seems to be a young woman who sells primitive African art, she is really a witch, and when she decides to have publisher Jimmy Stewart, who has an apartment upstairs from her shop, he hasn't got a chance. Caught up unsuspectingly in the pixillated activities of her set, he frequents their haunt, the Zodiac Club, has a fine time with bibulous author Ernie Kovacs and other habits of the place, and then is outraged to discover that that old black magic has him in its spell. The scene in which he employs super-sorceress Hermione Gingold to de-witch him is a film highlight. There are many others, as might be expected with this cast and the delightfully funny script. Elsa Lanchester, as Kim's aunt, is a minor witch who uses her limited talent irresponsibly, opening locked doors and hexing telephones. Jack Lemmon, bongo player at the club, though also less gifted than his sister, has plenty of boyish fun messing with traffic lights or embarrassing parked couples by setting the horns in their cars to blowing. Kim herself is no comedienne, but here she has uncanny beauty, and her familiar, a gorgeous Siamese cat, does enough acting for both of them. The sets are eye-catching and there is an enchanting use of light and color. Even sworn foes of fantasy will relish this. *A-YP

THE HORSE'S MOUTH (UA) Technicolor

Producer: John Bryan. Director: Ronald Neame. Photography: Arthur Ibbetson. Music: Kenneth V. Jones. Source: Screenplay by Alec Guinness. Based on the novel by Joyce Carey. Leading Players: ALEC GUINNESS, KAY WALSH, Mike Morgan, Robert Coote, Arthur McAra, Veronica Turleigh. 97 min. ESTIMATES AGREE.

Alec Guinness has pieced together episodes from Joyce Carey's novel to make the most unorthodox of films, shifting from drama to slapstick, from fantasy to philosophy. Aging Gully Jimson, a raffish English artist, has a ruthless dedication to his vision that enables him (entitles him, he thinks) to ignore the conventions of society. His ex-wife has sold his paintings to pay his debts, and most of his time is spent trying to get more money from the fashionable art dealer who bought them, or looking for walls on which to paint his murals. Each episode finds him in some mad stage of advance or failure in these two purposes, and for the most part the film is wildly funny, satirizing rich and poor, patrons and ignorers of the arts, the calculating and the innocent. Mr. Guinness plays the tragic-comic artist with intense personal identification, somehow bringing reality to the most incongruous situations. Starting with Kay Walsh and Renee Houston, the two women in the painter's life, each of the supporting actors is memorable. The London settings are a pleasure in themselves—misty views of the Thames, the elegant homes of the artist's rich victims, the vulgar comfortable lodgings of his middle-class friends. Admirably arranged excerpts from Prokofiev's "Lt. Kije" make a fine score. The film is another Guinness field day. A-MYP

IN LOVE AND WAR (Fox) CinemaScope; DeLuxe Color

Producer: Jerry Wald. Director: Philip Dunne. Photography: Leo Tover. Music: Hugo Friedhofer. Source: Screenplay by Edward Anhalt. Based on the novel "The Big War" by Anton Myrer. Leading Players: ROBERT WAGNER, DANA WYNTER, Jeffrey Hunter, Hope Lange, Bradford Dillman, Sheree North, France Nuyen. 126 min. ESTIMATES AGREE.

The drama of men on their last visit home before action, of the women they love and must leave, and the hell they go into is frankly portrayed in this story of three marines who ship out from San Francisco. Their divergent backgrounds and temperaments motivate what they do both at home and in combat. One lad, a rich intellectual, quarrels with his beautiful, disipated fiancée in his new realization of the actualities of life. Another goes to war only because he must. The third, a seasoned soldier, is newly and happily married and must choose between an easy assignment and coming back to his bride, or risking death with the men he has trained. During the nerve-tearing attack on the island they all achieve heroism in spite of the hysteria of doubt and fear, and the witnessing of utter horror. The action cuts back and forth from the men at war to the women at home, integrating the reactions of both. Although there is nothing particularly new in the account itself, it is effectively and believably told with a fresh young cast, and remarkably vivid battle sequences. A-MYP

MURDER REPORTED (Col)

Producer: Guido Coen. Director: Charles Saunders. Photography: Brendan Stafford. Music: Reg Owen. Source: Screenplay by Doreen Montgomery. Based on the novel "Murder for the Million" by Robert Chapman. Leading Players: PAUL CARPENTER, MELISSA STRIBLING, John Laurie, Peter Swannick, Maurice Durant. 58 min. ESTIMATES AGREE.

In one crowded hour, this British importation shows the finding of a woman's body in a trunk, the disappearance of a town

councilman and the commission of a second murder. The mystery takes place in a small English town, involving a pair of newspaper reporters, a local realtor, a private detective, police, and sundry other chintzy British characters for local color. The plot thickens steadily, but when romance blooms for the reporter and his assistant, they lose interest in the crime and bring about an ending that leaves considerable unfinished business in the mildly exciting whodunit. A-YP

PARTY GIRL (MGM) CinemaScope; MetroColor

Producer: Joseph Pasternak. Director: Nicholas Ray. Photography: Robert Bronner. Music: Jell Alexander. Source: Screenplay by George Welles. Leading Players: ROBERT TAYLOR, Cyd Charisse, Lee J. Cobb, John Ireland. 99 min. ESTIMATES AGREE.

It's not so much the party girl as it is the shyster lawyer who is the central figure in this competent but dated reconstruction of the bad old days of Chicago gangsterism in the 1930's. Robert Taylor plays a notoriously successful courtroom mouthpiece for a racketeer who befriended him as a penniless, crippled boy. What he knows and what he can do make his powerful client unwilling to part with him, when he wants to start a new life with regenerated nightclub entertainer, Cyd Charisse. The underworld story of the mobsters and their party girls is broken into by the crippled attorney's romance, a European trip and two dances by Miss Charisse, but it ends in traditional gangster melodrama style in a machine-gunning, acid-throwing climax. Lee Cobb, sentimental and sinister, keeps up suspense with his moody orders for personal mayhem or wholesale murder. A

THE RESTLESS YEARS (U-I) CinemaScope

Producer: Ross Hunter. Director: Helmut Kautner. Photography: Ernest Laszlo. Source: Screenplay by Edward Anhalt. Based on the play "Teach Me How to Cry" by Patricia Joudry. Leading Players: JOHN SAXON, SANDRA DEE, Luana Patten, Teresa Wright, Margaret Lindsay. 86 min. ESTIMATES AGREE.

Living in a suburban community can be difficult for those who seem different from their neighbors. The teenage daughter of an unmarried mother has to contend with the snubs of her schoolmates and their elders. When she wins the lead in the school play ("Our Town," incidentally) she is accused by a jealous classmate of having an affair with a boy who is being treated as shabbily as she. The lives of all of these adolescents are disturbed by thoroughly maladjusted parents, a socially ambitious, malice-filled lot, compared by one of their victims to a school of sharks. Sandra Dee and John Saxon, the two youngsters who are the town's targets, make an attractive pair, and get some dimension by their relationship with their parents—Theresa Wright, the girl's neurotic, possessive mother, and James Whitmore, using his son in a desperate attempt to sell himself to the town's "best" people. The unpretentious film, though somewhat overplayed by the parents, gives an interesting picture of hidden small town tensions. A-MYP

TARAWA BEACHHEAD (Col)

Producer: Charles H. Schneer. Director: Paul Wendkos. Photography: Henry Freulich. Source: Screenplay by Richard Alan Simmons. Leading Players: RAY DANTON, KERWIN MATHEWS, Julie Adams, Karen Sharpe, Onslow Stevens. 77 min. ESTIMATES AGREE.

A story of war in the South Pacific divides itself into Marine Corps fighting to take Japanese strongholds, and the personal conflict between two members of the Corps. A captain who has ordered an unnecessary attack that wipes out a group of marines, kills one of the two survivors for denouncing him, and orders the other to keep the matter secret. Through the remainder of the war, the two men nurse a hatred for each other, intensified when they fall in love with the widow and sister of the murdered marine. In the final bloody taking of the Tarawa beachhead, the captain displays a heroism that makes his steadfast enemy realize he has never understood him—"nobody knows anybody." The performances have interest, Kerwin Mathews as the soldier who does his duty but whose heart isn't in it, Ray Danton as the captain who sees this job as a way to advancement. The prolonged battle sequences gain the impact of authenticity from a competent use of striking war footage. A-MYP

ADVANCE RATINGS ON FORTHCOMING PICTURES

CITY OF FEAR (Col)	A-YP
FORBIDDEN ISLAND (Col)	A-MYP
NICE LITTLE BANK THAT SHOULD BE ROBBED (Fox)	A-YP
PATHER PANCHALI (Harrison)	*A-YP
7TH VOYAGE OF SINBAD (Col)	F

Address all communications to: Joint Estimates of Current Entertainment Films, 28 West 44th St., New York 36, N. Y.

Recent and Forthcoming MOTION PICTURES BASED ON BOOKS AND PLAYS

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THE MOTION PICTURE ASSOCIATION OF AMERICA

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December, 1958

From Books and Stories

- *THE ANGRY HILLS (MGM) by Leon Uris. Stars: Robert Mitchum, Gia Scala.
- *BEN-HUR (MGM) by Lewis Wallace. Stars: Charlton Heston, Stephen Boyd.
- *THE BLESSING (MGM) by Nancy Mitford. Stars: Deborah Kerr, Rossano Brazzi.
- *BLOOD AND SAND (TCF) by Vicente Blasco Ibanez. Star: Sophia Loren.
- THE BUCCANEER (Para) Based on the novel "Laffite, the Pirate" by Jeanie MacPherson. Cast: Yul Brynner, Charlton Heston, Charles Boyer, Claire Bloom, Inger Stevens, Henry Hull, E. G. Marshall.
- *THE CHISELERS (Col) by Marvin H. Albert. Star: Alan Ladd.
- ENCHANTED ISLAND (WB) Based on the book "Typee" by Herman Melville. Stars: Dana Andrews, Jane Powell.
- *FLOODS OF FEAR (J. A. Rank) by John and Ward Hawkins. Stars: Howard Keel, Anne Heywood.
- *THE FBI STORY (WB) by Don Whitehead. Stars: James Stewart, Vera Miles.
- GIDGET (Col) by Frederick Kohner. Star: Sandra Dee.
- *GREEN MANSIONS (MGM) by W. H. Hudson. Stars: Audrey Hepburn, Tony Perkins.
- *GUNS OF THE TIMBERLAND (WB) by Louis L'Amour. Star: Alan Ladd.
- *THE HANGING TREE (WB) by Dorothy M. Johnson. Cast: Gary Cooper, Karl Malden, Virginia Gregg, Carl Swenson, Ben Piazza, King Donovan.
- IMITATION OF LIFE (U-I) by Fannie Hurst. Stars: Lana Turner, John Gavin.
- *INNOCENT SINNERS (J. A. Rank) Based on the book "An Episode of Sparrows" by Rumer Godden. Cast: Flora Robson, David Kossoff, Susan Beaumont, June Archer, Christopher Hey.
- LONELYHEARTS (UA) Based on the book "Miss Lonelyhearts" by Nathanael West. Stars: Montgomery Clift, Robert Ryan.
- *THE MATING GAME (MGM) Based on the book "The Darling Buds of May" by H. E. Bates. Star: Debbie Reynolds.
- NEVER LOVE A STRANGER (AA) by Harold Robbins. Stars: Lita Milan, Robert Bray.
- A NIGHT TO REMEMBER (J. A. Rank) by Walter Lord. Stars: Kenneth More, David McCallum, Jill Dixon.
- *NOR THE MOON BY NIGHT (J.A. Rank) by Joy Packer. Stars: Victor McLaglen, Luciana Paluzzi.
- *THE NUN'S STORY (WB) by Kathryn Hulme. Cast: Audrey Hepburn, Mildred Dunnock, Lee Patrick, Peter Finch, Dean Jagger, Coral Browne, Rosalie Crutchley, Beatrice Straight.
- *OPERATION AMSTERDAM (J. A. Rank) Based on the book "Adventure In Diamonds" by David E. Walker. Stars: Peter Finch, Eva Bartok.
- *THE PHILADELPHIAN (WB) by Richard Powell. Stars: Diane Varsi, Paul Newman.
- RALLY ROUND THE FLAG, BOYS! (TCF) by Max Shulman. Stars: Joanne Woodward, Paul Newman.
- *RETURN TO KING SOLOMON'S MINE (MGM) Based on characters from H. Rider Haggard's novel. Stars: Taina Elg, David Farrar.
- ROCKETS GALORE (J. A. Rank) by Compton MacKenzie. Stars: Jeannie Carson, Donald Sinden.
- *THE SCAPEGOAT (MGM) by Daphne du Maurier. Stars: Alec Guinness, Bette Davis.
- SOME CAME RUNNING (MGM) by James Jones. Stars: Frank Sinatra, Dean Martin, Shirley MacLaine.
- *THE SOUND AND THE FURY (TCF) by William Faulkner. Stars: Yul Brynner, Joanne Woodward.
- *SPARTACUS (U-I) by Howard Fast. Stars: Laurence Olivier, Kirk Douglas, Charles Laughton.
- *STORM IN JAMAICA (J. A. Rank) Based on the novel "The Shadow And The Peak" by Richard Mason. Cast: Virginia McKenna, Bill Travers, Yvonne Mitchell, Ellen Barrie.
- *#STRANGER IN MY ARMS (U-I) Based on the book "And Ride a Tiger" by Robert Wilder. Stars: Jeff Chandler, June Allyson.
- *A SUMMER PLACE (WB) by Sloan Wilson. Star: Natalie Wood.
- *THE SUNDOWNERS (WB) by Jon Cleary. Stars: Gary Cooper, Deborah Kerr.
- *THIS EARTH IS MINE (U-I) Based on the novel "The Cup and the Sword" by Alice Tisdale Hobart. Stars: Rock Hudson, Jean Simmons.
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- *TUBIE'S MONUMENT (Col) by Peter Keveson. Star: Sal Mineo.
- *UP PERISCOPE (WB) by Robb White. Stars: James Garner, Tab Hunter.
- *THE WIND CANNOT READ (J. A. Rank) by Richard Mason. Stars: Dirk Bogarde, Yoka Tani.

From Plays

- ANNA LUCASTA (UA) by Philip Yordan. Stars: Sammy Davis, Jr., Eartha Kitt.
- AUNTIE MAME (WB) by Jerome Lawrence and Robert E. Lee. Based on the novel by Patrick Dennis. Cast: Rosalind Russell, Forrest Tucker, Yuki Shimoda, Peggy Cass, Patric Knowles, Roger Smith, Connie Gilchrist.
- *THE DIARY OF ANNE FRANK (TCF) by Albert Hackett and Frances Goodrich. Cast: Millie Perkins, Joseph Schildkraut, Shelley Winters, Ed Wynn, Richard Beymer, Gusti Huber, Lou Jacobi.
- THE DOCTOR'S DILEMMA (MGM) by George Bernard Shaw. Stars: Leslie Caron, Dirk Bogarde.
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- *THE MIRACLE (WB) by Max Reinhardt. Stars: Carroll Baker, Richard Burton.
- NEVER STEAL ANYTHING SMALL (U-I) by Maxwell Anderson and Rouben Mamoulian. Stars: James Cagney, Shirley Jones.
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- SEPARATE TABLES (UA) by Terrence Rattigan. Cast: Burt Lancaster, Deborah Kerr, Rita Hayworth, David Niven, Wendy Hiller, Rod Taylor.
- *SUMMER OF THE 17TH DOLL (UA) by Ray Lawler. Stars: Anne Baxter, Ernest Borgnine.
- WITCHES OF SALEM (Kingsley-International) Based on the play "The Crucible" by Arthur Miller. Stars: Yves Montand, Simone Signoret.

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Mr. Gordon B. McLendon
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Joint Estimates Of Current Entertainment Films

January 1, 1959

AAUW	American Association of University Women, Mrs. Y. State, Mrs. Alfonso Galtman, Pres.
AJC	American Jewish Committee, Mrs. Herbert Langner, Nat'l M.P. Chairman, Mrs. Lilly S. Mayer, Mrs. Louis Alexander, Co-Chairman
ASA	American Society of Authors, Mrs. J. L. Spiecher, Co-Chairman, Mrs. J. L. Spiecher, Co-Chairman
CLC	Children's Film Library Committee, Mrs. Michael J. Corvelli, Representative.
DAF	National Society Daughters of the American Revolution, Mrs. J. W. R. Cooper, Pres. Ch.
DMC	Daughters of the Most Excellent Order of the Eastern Star, Mrs. J. W. R. Cooper, Pres. Ch.
FMC	Federation of Motion Picture Councils, Inc., Mrs. Dean Gray Edwards, Nat'l M.P. Ch., Mrs. Julian S. Colyer, Pres. Ch.
GMPC	General Motion Picture Council, Nat'l M.P. Ch., Mrs. J. W. R. Cooper, Pres. Ch.
NCWP	National Council of Women of the U.S.A., Miss Maxine Harrison, Nat'l M.P. Ch., Mrs. W. J. McDonald, Co-Chairman
OPC	Order of the Picture Camera, Mrs. J. W. R. Cooper, Pres. Ch.
UPC	United Church Women, Mrs. Henry H. Rogatz, Chairman, Films and Visual Aids; Mrs. Claire H. Brewer, Vice Chairman
PTA	National Congress of Parents and Teachers, Mrs. Louise S. Walker, National Motion Picture Ch., Mrs. Louis L. Bucklin, Jr., Editor.

A—Adults. Over 18 years A(T)—Adults. Matter of Taste MYP—Mature Young People YP—Young People. Over 12 years F—Family. All Ages
CPB—Children's Programs Recommended (8-12 years) CPA—Children's Programs Acceptable (8-12 years)

* A star indicates an outstanding picture of its type FR—Family Recommended Note: No feature-length picture is advised for children under 8
 Ratings represent suggested audience classification rather than recommendation

ANNA LUCASTA (UA)

Producer: Sidney Harmon. Director: Arnold Laven. Photography: Lucien Ballard. Music: Elmer Bernstein. Source: Screenplay by Philip Yordan. Based on the play by Philip Yordan. Leading Players: EARTHA KITT, SAMMY DAVIS, JR., Rex Ingram, Henry Scott, Frederick O'Neal. 100 min.

ESTIMATES AGREE:

Philip Yordan has made his own screen adaptation of his successful play about conflicts in a Negro family, retaining most of the form of his original version. Anna's old father, who has driven her out of their respectable home, is forced by scheming relatives to bring her back from her waterfront life, hoping that she may capture the son of an old friend, a moneyed young man who is ignorant of her past and is looking for a wife. Most of the action takes place in a dingy San Diego rooming house, with the headquarters and the Lucasta home in Los Angeles, where Anna's brother runs a junk and antique shop and where the family bickers, loves, talks incessantly and scrounges for a living. Their main problem besides Anna is the elderly man (Rex Ingram) whose irrational violence — a combination of love, ranting religion and alcoholism — triggers all of his wayward daughter's troubles. Motives are as mixed and as murky as in life; moods swing wildly from gaiety to rage and despair in a plot that is not as believable as the individuals involved in it. But the play lives. Anna lives, and so do Sammy Davis and Sammy Davis Jr. It makes a vivid personality of a loose-living, jizzed-up sailor who wants her without marrying her. The rest of the all-Negro cast is forceful in minor character roles.

★ THE BUCCANEER (Para)

THE DOCKWATERS (Rank)
VistaVision; Technicolor
 Producer: Henry Wilcoxon. Director: Anthony Quinn. Photography: Loyd Griggs.
 Music: Elmer Bernstein. Source: Screenplay by Jesse L. Lasky Jr. and Berenice
 Mosk. Based on the book "Lafitte the Pirate" by Lyle Saxon. Leading Players:
 YUL BRYNNER, CLAIRE BLOOM, CHARLES BOYER, Charlton Heston. 125 min.

ESTIMATES AGREE WITH TWO EXCEPTIONS:

Little known aspects of great historical events often make good entertainment, and this romantic version of the part played by pirate Jean Lafitte in the Battle of New Orleans during the War of 1812, turns out particularly well. Lafitte's love for the daughter of Louisiana's governor prompts him to risk giving up his life and the large fortune he has made in the Gulf, while New Orleans is endangered by a strong British attack. He comes to the rescue of hard-pressed General Andrew Jackson with men and bullets, and helps to save the city. The battle, naturally the film's high spot, is splendidly re-created. British regiments in unbroken ranks marching through the morning mist, their bagpipes skirling, their glowing red coats making a splendid target, are impressive. So are the disordered ranks of American troops, the pirates, Indians, local civilians, trappers, and a handful of soldiers, shooting from whatever vantage points seem best behind their cotton-bale barricade. The photography here is outstanding. Much is made, too, of the pirate's stronghold, or the governor's mansion and the new Louisiana state capitol, and the film's attention to the historical costumes and settings that is in keeping with the spectacular character of the picture. At the forefront of the big cast, Yul Brynner has the dash and authority of a pirate chief, in no way weakened by his concern with love and honor. Charles Boyer is picturesque as his lieutenant, and Charlton Heston towers on as Andrew Jackson, a fearless and resourceful leader. In a film that is so good, the large number of inaccuracies and liberties taken with accuracy become secondary to the color and excitement of historical drama.

THE HOT ANGEL. (Para)

Producer: Stanley M. Kallis. Director: Joe Parker. Photography: Karl Struss. Music: Robert Drasnin. Source: Screenplay by Stanley M. Kallis. Leading Players: JACKIE LOUGHERY, EDWARD KEMMER, MASON ALAN DINCHART. 78 min. ESTIMATES AGREE.

An ex-Korean War ace hired to prospect for uranium in the Grand Canyon is threatened with harm from an unknown claim-jumper who has a small band of juvenile delinquents working with him. Reforming one of these lads and trapping the claim-jumper are accomplished after some dare-devil motor-cycle racing and lengthy stunt flying. The climax that brings all this about involves a fight in a plane the young hoodlums have sabotaged and the radio-directed rescue of a youthful pilot from the floor of the Canyon. A group of young newscasters is largely in evidence in the cast of the contrived little melodrama. A-YE

★ THE INN OF THE 6TH HAPPINESS (Fox)

CinemaScope; DeLuxe Color
 Producer: Buddy Adler. Director: Mark Robson. Photography: F. A. Young.
 Music: Malcolm Arnold. Source: Screenplay by Isobel Lennart. Based on the
 book "The Small Woman" by Alan Burgess. Leading Players: INGRID BERGMAN,
 CURT JURGENS, Robert Donat. 118 min.

ESTIMATES AGREE WITH THREE EXCEPTIONS.

WOMEN RIDE WITH THREE EXTERMINATORS.

Whom? The three are the experiences of "The Small World of China." Gladys, always been somewhat fictionalized, is here a young English servant, whose call to go to China and serve God through her fellow men carries her unswervingly on an impossible journey across Europe and Siberia. In an isolated northern Chinese village through which the mule trains pass and an elderly woman missionary run an inn for the muleteers, hoping that they will carry away the Gospel, after they have been comforted by good food and lodging, and stories of a babe born in Bethlehem. Gradually through her devoted service to the villagers, she wins their trust, and in the widespread acceptance of the name they give her—the one who loves people—the village sheds its antagonisms, and even quells its violent prison riot. Finally, after the village has been destroyed her village, she leads a great band of starving little orphans through enemy-held mountains to safety. The absorbing panorama is crowded with colorful characters—from her stuffy London admirer to the bandit chief and the convict who become her firm allies, and the Eurasian colonel in the Chinese army (Curt Jurgens) who brings her romance. The most appealing of them is the local worldly-wise, very oriental mandarin, whose farewell gift to his beloved friend when she separates them forever, is the adoption of her religion. Robert Donat plays the official, with elegance and sensitivity, and this final scene in his last role, becomes infinitely touching. Ingrid Bergman, who plays Gladys, is superbly expressive. Her values throughout the big film are superbly convincing. A delightful feeling for the quality of individual scenes, whether of a girl riding her shaggy pony in the wild mountains, or the ceremony of a dinner in the mandarin's palace. This is a film filled with riches—deep humor and sentiment, the fascination of

places, the goodness of simple people, the exciting example of a full life that has found its happiness in helping others. *F

LONELYHEARTS (UA)

Producer: Dore Scharf. Director: Vincent J. Donohue. Photography: John Alton. Music: Conrad Salinger. Source: Screenplay by Dore Scharf. Based on the novel "Miss Lonelyhearts" by Nathanael West and the play by Howard Teichmann. Leading Players: MONTGOMERY CLIFT, ROBERT RYAN, MYRNA LOY, DOLORES HART, Maureen Stapleton. 102 min.

In a conflict between the attitudes of an idealist and a cynic, towards life, neither wins, but each influences the other. A disillusioned newspaper publisher assigns his son, the idealistic Montgomery Clift, to a story, the reporter, maliciously aware that it will crack the younger man's faith in the integrity of human nature. Tortured by the misery in the letters and goaded by the publisher to prove that any one of these unfortunates is not a faker, the reporter puts himself in a position that proves cruelly painful to all concerned. Montgomery Clift is ideally cast as the wide-eyed young crusader whose unhappy childhood has left him over-sensitive to the real and imagined poverty of the world. He is a sensitive, idealistic, and at times, the sadly, tragically destructive publisher, who cannot forgive his wife for a long ago betrayal, and who gets a bitter satisfaction out of the drunkenness, adultery and violence around him, that confirms his idea of mankind. The writing throughout is witty, adult, and thoughtful to a point where it sounds occasionally like something better read than heard. Maureen Stapleton, as self-pitying, faithful wife, stands out in an excellent cast. In itself, the story of the falling away of a faith in a corruption or indecency of humanity, the film is sometimes uncomfortable, but it is always telling.

A NICE LITTLE BANK THAT

SHOULD BE ROBBED (Fox)
CinemaScope
Producer: Anthony Muto. Director: Arthur Lubin. Photography: Leo Tower. Source: Screenplay by Sydney Boehm. Based on an article by Ivan Wylie. Leading Players: TOM EWELL, MICKEY ROONEY, Dina Merrill, Mickey Shagnessy, Madge Kennedy. 89 min.

Soft-hearted garage owner Tom Ewell stages two plain little bank robberies, in order to help out Mickey Rooney, one of his no-good cronies, with the thought that he'll pay back the money when things get better. Mickey's plan to buy a race horse and accrue huge winnings seems feasible enough to accomplish this, but somehow the project misfires. Although haphazardly plotted, the farce has amusing lines and situations. The three very competent comedians who are involved in this — naïve Tom Ewell, friend of man and beast, ambitious, free-loading Mickey Rooney and Runyunesque bookie Mickey Shaughnessy — work hard to make it funny. A-^Y

★ NINE LIVES (de Rochemont)

Producer: Nord Films. Director: Arne Skouen. Photography: Ragnar Sørensen.
Music: Gunnar Sonstevold. Source: Screenplay by Arne Skouen. Based on the
book "We Die Alone" by David Howarth. Leading Players: JACK FJELDSTAD
HENNY MOAN, Alf Malland, J. Holst-Jensen. 90 min

This record of Norwegian hero Jan Baalsrud's escape from the Nazis in occupied Norway during World War II is an account of a man's courage. A member of a resistance group stationed in England, he is the first of a cadre of men who are sent to Norway to help the resistance. Baalsrud's mission is to lead a group of men to a munitions ship in a northern fjord, and he is the only one to survive. The film follows Baalsrud's escape through arctic Norway across the towering Lyngen Alps to neutral Sweden. His own superhuman daring and hardiness are contrasted with the helplessness of the other men who carry him part way, but snowblinded and lamed while still far from safety, he becomes utterly dependent on a handful of his countrymen in the isolated hamlets along his terrible journey. The humble courage and goodness of these people who chance their lives to help a man escape, and the courage of the man who escapes, are contrasted with the brutality of the Nazi execution to save the patriot is as inspiring as it is thrilling. The simple story of human gallantry and of an extraordinary man who survives as real as ice and snow, cold and death can be. English subtitles and occasional narration translate the film into the language of a good Norwegian cast. The film-makers have used the same terrain covered in the escape in 1943, snowbound fjords, mountains and forests that have an awesome beauty.

AAUW EMPC GEWC withhold star ratings

★ TOM THUMB (MGM)

(MetroColor)

Producer and Director: George Pal; Photography: Tom Howard, George Perinal; Music: Muir Mathieson. Source: Screenplay by Ladislav Fredor. Based on a tale by the Brothers Grimm. Leading Players: RUSS TAMBLYN, JUNE THORNBURN, Bernard Miles, Terry-Thomas, Peter Sellers.

ATTITUDES AGREE: Estimates of all ages will be made happy by this delightful telling of the story of the Fairy Queen. The Queen of the Forest grants the wish of an honest woodcutter and his wife for a child and sends them on a thimble-sized journey, just big enough to take them for a ride in a donkey's ear or use a button for a plate. However, torn as is sturdy and brave as any other boy, from the moment his small voice is heard at the door of the woodcutter's hut, through his adventures at the village fair and in the Black Swamp, his good nature is rewarded in a robbery of which his good parent are accused, and his is the only one of two bad men who really took the gold. There is a not too romantic ending, but the beautiful Fairy Queen and torn's friend the second woodwind in the village band, but it appears only often enough to give little people who aren't especially interested in that sort of thing a chance to relax. Engaging Russ Tamblin, as the tiny hero, is a superb, acrobatic dancing come alive to other feats, reaching its liveliest expression in the scene of his fight with him. His neighbors are all pleasant, but the only bad ones are comies, whose slapstick villainy shouldn't frighten anyone. George Pal's wonderfully clever combination of live players and animated puppets, and his use of the magic of tritron, finally achieves triumphs of make-believe. Wonder, color, fun, humor, and charming imaginative detail make "The Thumb" a real holiday picture. In addition to the films that become dear to people everywhere.

CPI

ADVANCE RATINGS ON FORTHCOMING PICTURES

CITY OF FEAR (Col)	A-YP
THE LAST BLITZKRIEG (Col)	A-YP
THE REMARKABLE MR. PENNYPACKER (Fox)	A-MYP
SENIOR PROM (Col)	A-YP
STEP DOWN TO TERROR (U-I)	A-MYP
THE TWO-HEADED SPY (Col)	A-MYP

INDEX—JULY 1, 1958 THROUGH DECEMBER 15, 1958

Letter "D" denotes a difference of opinion as to audience classification.

Title	Audience	Issue	Title	Audience	Issue
ANDY HARDY COMES HOME (MGM)	F	Oct. 1	LIFE BEGINS AT 17 (Col)	A-MYP	Aug. 1
APACHE TERRITORY (Col)	A-YP	Oct. 15	LITTLEST HOBO, THE (AA)	F	Oct. 1
APPOINTMENT WITH A SHADOW (U-I) CinemaScope	A-YP	Oct. 1	LONE RANGER AND THE LOST CITY OF GOLD, THE (UA)	A-YP	July 1
AS YOUNG AS WE ARE (Para)	A-YP	Nov. 1	MAN INSIDE, THE (Col) CinemaScope	A-YP	Nov. 15
BADLANDERS, THE (MGM)	A	Sept. 1	MARDI GRAS (Fox) CinemaScope	F	Dec. 15
★BARBARIAN AND THE GEISHA, THE (Fox) CinemaScope	F	Nov. 1	*MATCHMAKER, THE (Para) VistaVision	A-YP	Aug. 15
★BELL, BOOK AND CANDLE (Col)	A-YP	Dec. 1	**ME AND THE COLONEL (Col)	A-YP	Sept. 15
BIG COUNTRY, THE (UA) CinemaScope	A-YP	Oct. 1	MONSTER ON THE CAMPUS (U-I)	A-MYP	Dec. 15
BLOB, THE (Para)	A-YP	Oct. 15	MONEY, WOMEN AND GUNS (U-I) CinemaScope	F	Nov. 15
BLOOD OF THE VAMPIRE (U-I)	A	Nov. 15	MURDER REPORTED (Col)	A-YP	Dec. 1
BRAVADOS, THE (Fox) CinemaScope	A	July 15	NAKED AND THE DEAD, THE (WB)	A	Aug. 15
BUCHANAN RIDES ALONE (Col)	A-YP	Sept. 1	NAKED EARTH, THE (Fox)	A-MYP	July 15
CAMP ON BLOOD ISLAND, THE (Col) MegaScope	A	July 1	*NO TIME FOR SERGEANTS (WB)	F	July 1
**CAT ON A HOT TIN ROOF (MGM)	A	Oct. 15	OLD MAN AND THE SEA, THE (WB)	A-YP	Aug. 15
CERTAIN SMILE, A (Fox) CinemaScope	A	Sept. 1	ONCE UPON A HORSE (U-I) CinemaScope	A-YP	Sept. 1
CHINA DOLL (UA)	A-MYP	Oct. 1	ONIONHEAD (WB)	A-MYP	Nov. 1
COLOSSUS OF NEW YORK (Para)	A-YP	July 15	PARTY CRASHERS, THE (Para)	A-MYP	Oct. 15
COP HATER (UA)	A	Nov. 1	PARTY GIRL (MGM) CinemaScope	A	Dec. 1
★DAMN YANKEES (WB)	A-YP(D)	Nov. 1	PERFECT FURLOUGH, THE (U-I) CinemaScope	A	Nov. 15
DECKS RAN RED, THE (MGM)	A-MYP	Oct. 15	RAW WIND IN EDEN (U-I) CinemaScope	A-MYP	Sept. 1
★DEFIANT ONES, THE (UA)	A-MYP	Sept. 15	**RELUCTANT DEBUTANTE, THE (MGM) CinemaScope	A-YP	Sept. 1
DESERT HELL (Fox)	A-YP	Aug. 1	RESTLESS YEARS, THE (U-I) CinemaScope	A-MYP	Dec. 1
DUNKIRK (MGM)	A-YP	Oct. 1	REVENGE OF FRANKENSTEIN (Col)	A	Aug. 1
EDGE OF FURY (UA)	A	Aug. 1	RIDE A CROOKED TRAIL (U-I) CinemaScope	A-MYP	Oct. 1
ENCHANTED ISLAND (WB)	A-YP	Dec. 15	ROCK-A-BYE BABY (Para) VistaVision	F	July 15
FIEND THAT WALKED THE WEST, THE (Fox) CinemaScope	A	Sept. 1	ROOTS OF HEAVEN, THE (Fox) CinemaScope	A-MYP	Nov. 15
FIEND WITHOUT A FACE, THE (MGM)	A	July 15	B MURDER (Fox) CinemaScope	A-YP	Sept. 1
FLAMING FRONTIER (Fox) RegalScope	A-YP	Sept. 1	SAGA OF HEMP BROWN, THE (U-I) CinemaScope	A-YP	Sept. 15
FLY, THE (Fox) CinemaScope	A-MYP	Aug. 1	**SEPARATE TABLES (UA)	A	Dec. 15
FROM THE EARTH TO THE MOON (WB)	A-YP	Nov. 15	SHE PLAYED WITH FIRE (Col)	A-YP	July 1
FRONTIER GUN (Fox) RegalScope	A-YP	Nov. 15	SHOWDOWN AT BOOT HILL (Fox)	A-YP	Aug. 15
GEISHA BOY (Para) VistaVision	F(D)	Dec. 15	7TH VOYAGE OF SINBAD, THE (Col)	F(D)	Dec. 15
GHOST OF THE CHINA SEA (Col)	A-YP	Sept. 15	SIERRA BARON (Fox) CinemaScope	A-YP	July 15
GIDEON OF SCOTLAND YARD (Col)	A-YP	Aug. 15	SILENT ENEMY, THE (U-I)	F	Dec. 15
GOD'S LITTLE ACRE (UA)	A	July 15	SNORKEL, THE (Col)	A-MYP(D)	July 15
GUNMAN'S WALK (Col) CinemaScope	A-MYP	Aug. 1	SNOWFIRE (AA)	F	July 15
GUN RUNNERS, THE (UA)	A-MYP	Nov. 1	★SOUTH SEAS ADVENTURE (Cinerama)	F	Aug. 1
HARRY BLACK AND THE TIGER (Fox) CinemaScope	A-YP	Oct. 1	SPACE CHILDREN, THE (Para)	A-YP	July 15
HAUNTED STRANGLER, THE (MGM)	A	July 15	SPACE MASTER X7 (Fox)	A-YP	Aug. 15
HIGH SCHOOL CONFIDENTIAL (MGM) CinemaScope	A-MYP	July 1	TANK FORCE (Col) CinemaScope	A-YP	Sept. 1
HOME BEFORE DARK (WB)	A(D)	Nov. 15	TARAWA BEACHHEAD (Col)	A-MYP	Dec. 1
HORROR OF DRACULA (U-I)	A-MYP	July 1	TARZAN'S FIGHT FOR LIFE (MGM)	F	Aug. 15
HORSE'S MOUTH, THE (UA)	A-MYP	Dec. 1	THE THING THAT COULDN'T DIE (U-I)	A-YP	July 15
HOT SPELL (Para)	A	Aug. 15	TORPEDO RUN (MGM) CinemaScope	A-YP	Nov. 1
HOUSEBOAT (Para) VistaVision	A-YP	Oct. 15	TUNNEL OF LOVE, THE (MGM) CinemaScope	A	Nov. 15
HUNTERS, THE (Fox)	A-YP	Sept. 15	TWILIGHT FOR THE GODS (U-I)	A-MYP	Aug. 15
I BURY THE LIVING (UA)	A-YP	Sept. 1	VIKINGS, THE (UA)	A-YP	July 1
I MARRIED A MONSTER FROM OUTER SPACE (Para)	A-YP	Oct. 15	VILLAL (Fox) CinemaScope	A-MYP	Oct. 15
I MARRIED A WOMAN (U-I)	A-YP	July 1	VOICE IN THE MIRROR (U-I) CinemaScope	A-MYP	July 15
I WANT TO LIVE! (UA)	A	Nov. 15	WHEN HELL BROKE LOOSE (Para)	A-YP	Nov. 1
IMITATION GENERAL (MGM) CinemaScope	A-YP	Aug. 1	★WHITE WILDERNESS (Buena Vista)	F	Sept. 15
IN LOVE AND WAR (Fox) CinemaScope	A-MYP	Dec. 1	WHOLE TRUTH, THE (Col)	A-MYP	Sept. 15
INDISCREET (WB)	A	Aug. 1	WILD HERITAGE (U-I) CinemaScope	F	Aug. 15
ISLAND WOMEN (UA)	A	July 1	WIND ACROSS THE EVERGLADES (WB)	A-YP	Oct. 1
**KEY, THE (Col) CinemaScope	A	July 15	WINK OF AN EYE (UA)	A-YP	July 15
KILL HER GENTLY (Col)	A-MYP	Oct. 15	WOLF DOG (Fox) RegalScope	A-YP	Aug. 15
KING CREOLE (Para) VistaVision	A	July 1			
*KINGS GO FORTH (UA)	A-MYP	Aug. 1			
LA PARISIENNE (UA)	A	Aug. 15			
**LAST HURRAH, THE (Col)	A-YP	Nov. 1			
LAST OF THE FAST GUNS (U-I) CinemaScope	A-YP	Aug. 1			
LAW AND JAKE WADE, THE (MGM) CinemaScope	A	July 1			

* A minority accorded a star rating to this picture.

** A minority withheld a star rating from this picture.

FILMS FOR CHILDREN'S PROGRAMS

CPR — Recommended

THE LITTLEST HOBO (AA)
tom thumb (MGM)
WHITE WILDERNESS (Buena-Vista)

The Film Estimate Board of National Organizations

Presents

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December 15, 1958

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ALA American Library Association, Miss Marilla Waite Freeman, Ch., M.P. Sub Comm. of the Audio-Visual Comm.; Mrs. J. L. Speicher, Co-Ch.
CFLC Children's Film Library Committee, Mrs. Michael J. Covello, Representative.
DAR National Society Daughters of the American Revolution, Mrs. Herbert G. Neah, Nat'l M.P. Ch.; Mrs. J. W. R. Cooper, Pr. Ch.
FMC National Federation of Music Clubs, Sigmund Spaeth, Nat'l M.P. Chairman.
FMPC Federation of Motion Picture Councils, Inc., Mrs. Dean Gray Edwards, Nat'l M.P. Ch.; Mrs. Julian S. Colyer, Pr. Ch.
GFWC General Federation of Women's Clubs, Mrs. Charlotte Smith, Nat'l M.P. Ch.; Mrs. Harold McGowan, Preview Chairman.
NCW National Council of Women of the U.S.A., Miss Maxine Harrison, Nat'l M.P. Ch.; Mrs. W. J. Donald, Co-Chairman.
PMPC Protestant Motion Picture Council, Mrs. Jesse Bader, Nat'l Chairman; Mrs. John W. Broadway, Pr. Chairman.
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ENCHANTED ISLAND (WB)

Technicolor

Producer: Benedict Bogeaus. Director: Allan Dwan. Photography: George Stahl.
Music: Paul LaVista. Source: Screenplay by James Leister and Harold Jacob Smith. Based on the novel "Typee" by Herman Melville. Leading Players: DANA ANDREWS, JANE POWELL, DON DUBBIN, ARTHUR FIELDS. 94 min.

ESTIMATES AGREE:

The film version of Herman Melville's first book "Typee" is faithful in many ways to the original, although plot and characters have been shifted somewhat. In the 1840's, two sailors desert a whaling ship when it puts into a South Pacific island for provisions, and stagger half-starved through the jungle into a village of the supposedly cannibalistic Typees. The slow-moving story is concerned with the seamen's life among these people, a gentle existence for the most part, but so filled with taboos that they are virtually prisoners. There is considerable use of Melville's dialogue, and the performances seem to conform to its mannered style. The best of the film lies in the island settings, the sea and the lush jungle, the colorful Typee life and tribal rituals.

A-YP

GEISHA BOY (Para)

VistaVision; Technicolor

Producer: Jerry Lewis. Director: Frank Tashlin. Photography: Haskell Boggs.
Music: Walter Scharf. Source: Screenplay by Frank Tashlin from a story by Rudy Makoul. Leading Players: JERRY LEWIS, MARIE McDONALD, NABU MCCARTHY, ROBERT HIRANO. 95 min.

ESTIMATES AGREE WITH ONE EXCEPTION:

Jerry Lewis carries his antics to Japan, as a fumbling magician touring the Orient with a USO unit because he can't get a job state-side. He and his assistant Harry, a talented but willful white rabbit, get into one hilarious mess after another, with the star of the troupe (Marie McDonald), with a gigantic baseball player and with army brass and regulations. Though rejected as a performer even in the Korean foxholes, he wins love and appreciation from a pretty Japanese girl and her orphaned six year old nephew, who wholeheartedly adopts Jerry as his father and becomes his shadow. The child, played by Robert Hirano, is thoroughly endearing, and the relationship between him and his hero is pleasantly touching as well as amusing. Except for a couple of episodes involving a somewhat unclad Miss McDonald, this is innocent merriment that occasionally hits some wonderfully lunatic peaks. Jerry Lewis sticks closely to the mannerisms that have made him popular, and his fans will find him in good form. The Japanese settings have their usual picturesque interest.

PTA rates this

A-MYP

MARDI GRAS (Fox)

CinemaScope; DeLuxe Color

Producer: Jerry Wald. Director: Edmund Goulding. Photography: Wilfrid M. Cline. Music: Lionel Newman. Source: Screenplay by Winston Miller and Hal Kanter. Based on a story by Curtis Harrington. Leading Players: PAT BOONE, CHRISTINE CAREE, TOMMY SANDS, SHEREE NORTH, GARY CROSBY. 107 min.

ESTIMATES AGREE:

This musical gets off to a rousing start at Virginia Military Institute, where cadet Pat Boone wins a raffle that will get him to the Mardi Gras with enough spending money to entertain the screen star who is its queen. The meeting in New Orleans is a whirl of misunderstandings and mistaken identities that fits right into the Mardi Gras revelry — masked roistering crowds, parades, floats and parties. Discipline and drills at the Institute show up in orderly contrast, even to the graduation ball, where the story of young love reaches a happy ending. Pat Boone, as the lucky cadet, has frequent chances to sing about love and the blues in his wholesome, boyish way. The pretty French film star of the script is winsomely played by pretty French film star Christine Carere. Pat's V.M.I. roommates — Tommy Sands, Gary Crosby, Dick Sargent — win charmers of their own at the Mardi Gras, and otherwise occupy their time in wise-cracking and putting over songs about Texas, college life and loyalty. Any resemblance to reality in the escapism fun is frankly coincidental, and every wish comes true with fairy tale neatness.

F

MONSTER ON THE CAMPUS (U-I)

Producer: Joseph Gershenson. Director: Jack Arnold. Photography: Russell Metty. Source: Screenplay by David Duncan. Leading Players: ARTHUR FRANZ, JOANNA MOORE, JUDSON PRATT, NANCY WALTERS, TROY DONOHUE. 77 min.

ESTIMATES AGREE:

A popular professor in a college science department prepares for laboratory research on a newly-acquired coelacanth, a species of prehistoric fish that has resisted evolution. Contact with the creature, which has been preserved with gamma rays, causes both men and beasts to revert temporarily to their savage primitive forms, and the friendly professor comes to realize that he's leading two lives, in one of which he is a terrifying killer. This routine addition to the mounting list of horror films rouses a fair degree of suspense with its science fiction version of "Dr. Jekyll and Mr. Hyde." Arthur Franz is capable as the unfortunate teacher, and the rest of the cast is made up mostly of the young people on the campus.

A-MYP

★ SEPARATE TABLES (UA)

Producer: Harold Hecht. Director: Delbert Mann. Photography: Charles Lang, Jr. Music: David Raksin. Source: Screenplay by Terence Rattigan and John Gay. Based on the play by Terence Rattigan. Leading Players: BURT LANCASTER, RITA HAYWORTH, DAVID NIVEN, DEBORAH KERR, WENDY HILLER. 98 min.

ESTIMATES AGREE WITH TWO EXCEPTIONS:

Terence Rattigan has interwoven his two successful one act plays into a single effective film drama, retaining his original setting and characters. During the "off" winter season, a small English seaside hotel offers a drearily genteel refuge for a group of people who are hiding from the realities of life. They are as isolated from each other as the separate tables in the chilly dining room. Between dusk of one day and breakfast of the next, two very different couples among them run headlong into the sort of crises they have been trying to avoid: hard-drinking American writer Burt Lancaster and his divorced wife Rita Hayworth, an aging beauty; neurotic, mother-dominated Deborah Kerr and a bogus major, David Niven. Their moment of desperation draws out a merciful understanding from most of the others, played expertly by a fine English cast. These lonely individuals, caught up in a fear of their inadequacy, are revealed largely through Mr. Rattigan's brilliant dialogue. The absorbing study of their tensions and their reactions to each other is shot through with the humor of human weakness as well as its pathos. Thoroughly adult in theme and interpretation, the film treats delicate material with courage and good taste, and grants a dignity to these people who have lost the battle but have come to win some small share of the peace.

*A

DAR, PMPC withhold star rating.

THE 7TH VOYAGE OF SINBAD (Col)

Technicolor

Producer: Charles Schnoor. Director: Nathan Juran. Photography: Wilkie Cooper. Source: Screenplay by Kenneth Kolb. Leading Players: KERWIN MATHUEWS, KATHERYN GRANT, RICHARD EYER, TORIN THATCHER, ALEC MANGO. 89 min.

ESTIMATES AGREE WITH THREE EXCEPTIONS:

This fairy tale draws on many other sources besides the Arabian Nights for its constant action. Sinbad the sailor is now a prince, whose beautiful princess has been reduced to finger length by a wicked magician. To restore her to her normal size, Sinbad becomes embroiled in death-defying adventures with a man-eating Cyclops, a fire-breathing dragon, a giant two-headed Roc, a skeleton swordsman and other fearsome creatures. And if things seem about to quiet down for a moment, there's always the evil magician on hand with a bit of destructive devilry. Against these dangers, Sinbad's chief weapon is a magic lamp, whose boy genie is fairly helpful though there are times of stress when it does seem as if he could do more. Trick photography, vivid color, huge, horrible puppet monsters and sustained uproar ensure never a dull moment in the fantastic adventures. Sinbad as Kerwin Mathews presents him is handsome, stalwart and fearless, and Kathryn Grant as his tiny princess gives him aid and encouragement out of all proportion to her size.

F

AJC,DAR, PTA rate this picture A-YP because of its frightening aspects.

THE SILENT ENEMY (U-I)

Producer: Jimmy Woolf. Director: William Fairchild. Photography: Otto Heller. Music: William Alwyn. Source: Screenplay by William Fairchild. Based on the book "Commander Crabb" by Marshall Pugh. Leading Players: LAURENCE HARVEY, DAWN ADAMS, JOHN CLEMENT, MICHAEL CRAIG, GIANNINA MARCA CANALE. 92 min.

ESTIMATES AGREE:

In 1941 the Royal Navy gives famous British frogman Lionel Crabb the job of tracking down the mysterious enemy action that is destroying Allied transports in Gibraltar. With the team of frogmen he has organized he finds the hidden Spanish base of a fleet of Italian "chariots," torpedo-like underwater vessels ridden by two men in bombing raids on ships anchored in the Straits. Crabb's mission of discovery and destruction is accomplished with a high degree of suspense, intensified by the extreme intelligence and bravery of the enemy. Much of the action is under water, and the shots of the strange submarine war are outstanding. Filmed on location in Gibraltar and Malta with an excellent British and Italian cast, the picture has a semi-documentary flavor befitting an account of actual exploits of an almost legendary man. Laurence Harvey plays Commander Crabb with the dash and daring that must have characterized the British hero.

F

ADVANCE RATINGS ON FORTHCOMING PICTURES

CITY OF FEAR (Col)	A-YP
FORBIDDEN ISLAND (Col)	A-MYP
THE LAST BLITZKREIG (Col)	A-YP
MURDER BY CONTRACT (Col)	A
A NICE LITTLE BANK	
THAT SHOULD BE ROBBED (Fox)	A-YP
PATHER PANCHALI (Harrison)	*A-YP
SENIOR PROM (Col)	A-YP

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THE HOLLYWOOD REPORTER

Vol. CLIV, No. 7

Hollywood, Calif., Wednesday, March 11, 1959

Price 10 Cents

20TH STREAMLINING DISTRIB'N



• WE'VE known Billy Wilder for 20 of the 22 or 23 years he's been in Hollywood, and, whether a good or bad picture (and he's had both); with tough or happy times, he's always had as much enthusiasm for picture-making as anyone we have known.

Wilder started as a writer here, when he couldn't even speak English, but his enthusiasm either in French or German, was translated into scripts in English the studios bought. After a quick mastering of our language, he landed over at Paramount and the long collaboration with Charlie Brackett started and resulted, probably, in more good pictures by two fellows working together than have been turned out by any other duo.

There has been a lot of whooping and praise for Billy's latest, "Some Like It Hot," and we'll bet, if you ask him, that this was the toughest assignment he ever accomplished. First, because it's a comedy, coming at a time in the industry when most everyone connected with the creation of pictures thinks comedy is a dirty word. Secondly, he had all those delays with Marilyn Monroe, and when she did get to the studio, shooting was slow, what with her dragging all that heft around. Plus a lot of other things to augment the worry of any director on any picture. But Wilder came through and brought the whole package through with him and we join the others in the belief that it will make plenty of dough.

If you thumb back over the years and note the directorial accomplishments of Billy Wilder (which must include a lot of his writing), you'll come up with "Ninotchka," which is still playing throughout the world and giving audiences more laughs now than when it was originally made. You'll find "The Lost Weekend," which made a star for Paramount and brought in plenty of dough. Then "Stalag 17," "Love in the Afternoon," "Sunset Blvd." "Witness for the Prosecution" and 15 or 20 other solid hits with little regard whether they were comedies, dramas, farce or tragedy. It makes no difference to a director of the calibre of Wilder, because he IS a director with a knowledge of writing that any writer would be happy to sit in and work with on the creation of a good picture. Long may he last.

Eliminating District Mgrs., Giving Branches Autonomy; No Effect On Production

New York.—Twentieth-Fox will reorganize its distribution completely to meet changing conditions in the industry, Alex Harrison, general sales manager, disclosed yesterday. All field supervision will be eliminated, with district managers to be reassigned as branch managers, who will be given local autonomy subject to directives from the general sales manager. Approval from the home office will be required only under special conditions.

Spyros Skouras, 20th president, has decided to put this policy into operation throughout the world, Harrison revealed. Effect will be to invest in each manager the authority to represent the company as he sees fit.

"These changes in distribution policy will not in any way affect our production policy," Harrison stated. "We (Continued on Page 10)

Producers and their pictures, notified (Continued on Page 4)

Mature's Pic May 'Escape' UA, Too

United Artists may not finance and release Victor Mature's indie company production of "Escape From Andersonville," after all. It appears a budget snarl has developed.

Originally the deal drawn up by UA (Continued on Page 4)

U-I Plant Manager E. P. (Bud) Ward Resigns

Emmett P. (Bud) Ward has resigned as U-I plant manager, post he held for six years and recently occupied for Revue after MCA's purchase of the studio. Prior to becoming U-I plant manager, Ward was in charge of labor relations at Universal for 10 years and had been with the company altogether for 25 years.

Castro's Cuba Refuses To 'Cooperate' With Yanks Planning 'Fidel' Biopic

Havana.—Just how much so-called "cooperation" the new Fidel Castro political regime in Cuba will give American film companies in the making of pictures here remains moot. Although four different outfits have reps here seeking "assistance" in basing features on the recent revolution, all are cooling their heels so far.

Leisen 'Bold' Director

Mitchell Leisen has signed to direct his first legit, "The Bold Approach," new play by Peter R. Brooke, which Harry Bernsen Jr. of Famous Artists agency is arranging for a west coast premiere in late summer.

Disney Cancels 'Gold'

Walt Disney yesterday cancelled plans to film "Gold," following various production problems which popped up. Film was to have rolled March 23, Harry Keller directing and James Pratt producing. Announced to topline "Gold" had been Robert Loggia, Tom Tryon and Guy Williams, a trio of Disney TV pactees.

UA Sues Postoffice For Refusing To OK Naked Ads for Mails

Washington.—United Artists yesterday brought suit against the U.S. Post Office over the mailing of reproductions of Francisco Goya's nude masterpiece, "The Naked Maja." The painting is the subject of the affidavit, filed in the U.S. District Court here by UA v-p Max E. Youngstein, averring that the decision of a N.Y. postal official that the painting "would not meet the statutory requirements of mailability" has literally crippled the ad campaign being mounted for UA's (Continued on Page 10)

Jos. Lewis 'Fat' Director

Joseph Lewis has been signed by producer E. J. Rosenberg to direct Screen Gems' hour-long pilot for its "The Fat Man" series for ABC-TV fall sales. The pilot rolls Monday at Screen Gems.

Live Web TV Shows From H'wood Hit Alltime Low; Only Nine Left

Hollywood is currently suffering its severest cutback of network live originations in its 10-year web TV history. Where last fall's live originations numbered 17 primetime shows, axings and switches since the first of the year will see a total of only nine primetime originations here by all three webs as early as mid-May.

Of the nine survivors, CBS' Jack Benny is on only on alternate weeks, Playhouse 90 this year originates some in New York (currently, "For Whom the Bell Tolls") and is soon expected (Continued on Page 10)

'Peyton,' 'Long Summer' 45G In 9 Nabs Here; Nat'l Reissuance Results

Combo of "Peyton Place" and "Long Hot Summer" rolled up more than \$45,000 in nine subsequent hardtops and drive-ins for the week ended last night, according to Morris Sudmin, branch manager of the Los Angeles 20th-Fox exchange.

The exchange here gave the two revivals a trial run here and as a result 20th will reissue them generally across the country as a dual bill, cued by the hefty take here.

Boverman Quits Para

New York.—Sam Boverman, head of Paramount's New York and foreign production legal activities, has resigned after a 29-year association with the company. A copyright specialist, Boverman will continue his law practice on a full-time basis with his own firm.

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Set Deb Reynolds For Col 'Lady' Role

Debbie Reynolds has been set for the femme lead with Dean Martin and Tony Curtis in "Who Was That Lady?" with Norman Krasna and George Sidney co-producing for Columbia as an Ansark-George Sidney production. Sidney also will direct.

Screenplay by Krasna is from his Broadway play. Filming begins May 20.

Astor, Franchot Tone In 'Impossible' Leads

May Astor and Franchot Tone will co-star in "The Impossible Dream," rolling today at Revue as a Hitchcock Presents segment for CBS-TV. Robert Stevens will direct the segment as his 48th and final megging for Hitchcock under his present contract. Meanwhile, Stevens has signed to direct the Tad Mosel story, "Corner of the Garden," set for April 23 beaming on Playhouse 90.

Fowler, Lyon Seek AA Release For 'Patrol'

"Patrol" has been earmarked for April production, Gene Fowler Jr. directing and Earle Lyon producing the indie. Signed to star has been Chuck Courtney. An Allied Artists release is being dickered.

'War Birds' Taking Wing

California National Productions, NBC-TV film subsidiary, will roll "War Birds" this week, new Al Simon creation under his production banner which stars Joe Maross, Brian Kelly and Joe Flynn as pilots in the World War I period. The pilot will be produced by Robert Stillman and directed by Jean Yarbrough.

Drexel Plans 'Papa' Pic

Film rights to the new Frederick Kohner novel, "Cher Papa," were sold yesterday to Dick Clark's Drexel Films, with Clark himself to star. Deal was handled through the William Morris Agency. Kohner's "Gidget" was filmed recently by Columbia.

Academy Screenings

Today

- 1:30—"Cowboy"
- 3:10—"Torpedo Run"
- 7:30—"A Certain Smile"
- 9:25—"A Time to Love"

RAMBLING REPORTER

MIKE CONNOLLY

Word from the Windy City has Ruth Stolkin slinging a \$7,000,000 divorce suit at ex-RKO rajah Ralph Stolkin... David Niven will play lecherous old "Humbert Humbert" and Writers Guild gagmen are nudging Natalie Wood to limn "Lolita" at the Guild's Friday the 13th fling... Bob Hope, Chuck Connors & Julie London will essay "World, Flesh & Devil" types (as the last three people on earth!) on Bob's Friday TVenture... Ski-Nose's sawbones said sure to his Paddy's Day p.a. for Holy Name Adoption's "Jesse James" preem... Ex-Paramount pactee Mara Lane will ball-&-chain with multi-millionaire Guenther Sachs von Opel in June... Herr von Opel being the 27-year-old bobsled champ from Munich whose dad died last fall and left him the Opel Motor Works. Bitte wiederholen Sie—The Works!... Tony Curtis is tied up, so's Dean Martin, so Bob Evans is dusting off his dancing pumps for Allied's "George Raft Story"... George Stevens is resurrecting Millie Perkins from "Anne Frank" for "Greatest Story"... Susans Kohner, Oliver & Strasberg are slugging it out for "The Best of Everything"... MGMmoviemakers are tripping over all those telepilots on the Culver lot (15 by next Monday and mostly rental deals) trying to scare up stage space... Oscar-nominee Peggy Cass, upset over her minuscule "Auntie Mame" billing, lost her contact lenses in her bean sprouts & egg foo yung at Don the Beachcomber's and switched from MCA to WM... Josh Logan is all for pushing "Parrish" back and doing "Dark at the Top of the Stairs" (with Jane Fonda as the daughter) first... Don Bailer's "Red Skelton Story" starts unreeling in next week's Her-Ex... The evening mist melted away at LaScala for Phyllis Kirk & John Ryan... Barrie Chase joins Sinatra & Monroe for a "Can-Can" pavane as floorplanned by Hermes Pan... Pan is also choreographing May Britt's screen-test—as the courtesan who upsets Curt Jurgens' sedan in "The Blue Angel"... Shuddered at the Chez Paulette: "What's it like, being a star? Possession is nine points of ennui!"

Cornel Wilde winged SF-ward to enter the Bay City's Children's Hospital. They're working wonders on his detached retina in the Kiddie Clinic, Cornel contends, with a new Swiss retinoscope... Al Zugsmith & syndicate have a deal dangling to dispose of KRKD to auto dealer Bob Yeakel for \$1,200,000... Zugsmith bagged a Bob Smith original, "The Platinum High School," about an academy for RICH juvenile delinquents... With Mickey Rooney as delinquent Dean Stockwell's sire and Dick Widmark as headmaster... Bob Roark roped Brian Donlevy & Desilu Workshopper Magel Barrett for Brigadier's "Purple Gang" at California. Ron Rondeau directs... Happy Birthday, Bob Lippert, Dorothy Gish, Lawrence Welk, Raoul Walsh, Janet Lake, Albert Salmi, Myrna Fahey... Lance Reventlow quit sportscaracing five minutes to gift Jill St. John with the gold ID bracelet his mother gave him in '42... Jill spilled it to us across a Fox commissary table yesterday: Her divorce from Neil Dubin finalizes Independence Day... Will Jill wed the speedster?... "I don't think so," said she. "I wouldn't want to be a widow before I'm a bride"... Saying which, Jill bought a box of Monastery of the Angels benefit bonbons from Jane Wyman for Lance—"to sweeten him up"... Café Califano celebrates its first birthday on St. Pat's Day with green lasagna... The long-green scene looks evergreen for "Green Mansions" too—an everlovin' writing chore by Dorothy Kingsley on the same Paul Gregory project CBS-TV vetoed in '57 because it wasn't "commercial"!... Irish McCalla & Brett Halsey aren't speaking again... June Blair rebuffed Lori Nelson's vacated "How to Marry a Millionaire" chair... Rag-Tag'd in the Rocket Room: "I'm married too, honey—I KNEW we had something in common!"

Fox releases \$12,000,000 worth of footage in the next 30 days—"Compulsion," "Sound & Fury," "Anne Frank," "Warlock"... Warren Berliner, her Broadway "Blue Denim" beau, re-flanks Carol Lynley in the film... Carol conked out of her UCLA abnormal Psych course because of hopping right from "Holiday for Lovers" into "Blue"... Joanna Barnes embarked on a UCLA class in German... That "Goldilocks" foldo now—it spelled a \$300,000 loss, and on a \$350,000 investment!... Richard Boone removes his "Rivalry" pantaloons in June to gun 26 more "Gun" segments... Neither Alan Ladd nor Jim Arness can be had for the FBI agent in Desilu's two-part Al Capone "Playhouse." Regardless, "The Untouchables" rolls Friday... Hal Wallis jotted Joan Blackman... Elsa Lanchester lammed out of the Oscarcast's "British Broads" skit... "It'll do for Dana Wynter but not for this chick," Elsa explained, "because I'm a new citizen"... Sinatransfer to messenger bearing Sammy Davis Jr.'s olive branch: "No soap and let's not even discuss it"... All stemming from Sammy's Windy City interview re Frank: "His talent is no excuse for his bad manners"... Ergo, Sammy signed the papers releasing him from "Ocean's 11" and "Never So Few"... Lux Playhouse's "Boy on a Fence," Richard Eyer, fenced first place honors in the altar boy contest at St. Paul the Apostle... All of which makes Richard master of ceremonies and eligible to carve on the high

TOA Issues Call To Battle Against Film Censorship

New York.—Theatre Owners of America issued a call yesterday to the industry to "vigorously protest and fight the infringements on their constitutional rights," threatened in censorship bills pending in at least seven states.

President George Kerasotes at the same time released the text of a resolution, adopted at the recent midwinter meeting of the TOA board and executive committee, condemning "these fallacious attempts of infringements on personal liberties." Text is now being sent to all TOA members.

Ben Fox To Produce 2 Series For Official

Deal for Ben Fox Prods. to produce two new teleseries for Official Films, for possible network sale, has been set between Fox and Official prexy Harold Hackett. Fox, who created formats for both "Anchorage" and "Criminal Lawyer," plans to shoot pilots on March 16 and April 6, respectively, and is dickering shooting space at Paramount Marathon lot. Official is financing, with properties to be jointly owned by Official and Fox.

John Meredyth Lucas will direct "Anchorage," in which \$250,000 yacht "Celeste" will play a prominent part. Fox will continue his duties as producer of "The Veil," starring Boris Karloff, for Hal Roach Jr. This series already has been sold to Guild Films.

N.Y. To Have 9 Directors On Actors Guild Board

New York.—Screen Actors Guild branch here will receive representation for the first time on the union's national board to the extent of nine directors. By-laws of the national guild will have to be revised as a result.

Representation was set in discussions held here last week by national board members, led by president Howard Keel, with the joint committee and council of the New York branch.

'80 Days' To Continue At Carthay Till 'Porgy' Bows

Deal for Samuel Goldwyn's "Porgy and Bess" to go into the Carthay Circle Theatre for a roadshow run beginning late June, is being wrapped up. "Around the World in 80 Days," now in its 117th week and rolling at a profitable gait of around \$14,000 weekly, will continue in the house until "Porgy" opens. "Porgy" already has been set for the Rivoli Theatre, New York.

Mac Carey In 'Denim'

Macdonald Carey has been signed by 20th-Fox for the starring role of the father in "Blue Denim," Charles Brackett production for which Carol Lynley, Brandon DeWilde and Warren Berlinger previously have been set.

Filming begins March 23 under the direction of Philip Dunne, who also wrote the screenplay with Edith Sommer. The play was written by James Leo Herlihy.

Milt Gordon En Route

New York.—Milton A. Gordon, president of Galaxy Attractions, planes

GILDA

Hayworth = Glenn Ford

I

"Are You Decent?"
 "No? Sure, I'm Decent"

II I Can Never get a ripper to close? maybe that's
 stands for something, eh --

Doesn't it bother you all that you're married?
 What I want to know is - does it bother you?

{ I hate him
 hate is a very exciting emotion...
 it wants you, etc.

III

"What have you got under that dress?"

"Bathing suit" Wants see

I taught Gilda everything she knows

IV

"Nobody could ever dance like you, Johnny...
 a part of you (dancing seeds)"

"There isn't anybody here but us you know...
 everybody else is celebrating carnival"

Get you alone out. We're gettin' out of here

Hate is a very exciting emotion... haven't you
 noticed? I think I'm going to die from it..."

V

Johnny, that's not even decent etc - to that sounds
 funny coming out of you...

She went to Monte Carlo... started divorce
 proceedings... and met a man...

Amanta Mia - good

IV } Last of Five : Put the blame on Home, Boys ...

VI } I'm not very good at zippers, but maybe if
I had some help
"I'll help you"

get Rita Hayworth
"father" "book"



Oct. 28, 1958

Dear Ken:

This idea just struck me night before last so I thought I'd get it off to you. Barb is getting a copy to Ray. If you like this one - send it on it to Gordon. Good luck in THE HORSE SHREWS!

Best

Jay

M E M O

To: Gordon, Ken and Ray

From: Jay

Re: THE DEADLY PETS

Date: Oct. 27, 1958

The human race was unable to begin developement of our present day technology until it had solved the problem of day to day survival. The immediacy of starvation had to be removed before reason could begin to supplant instinct.

Through the use of our horizontally opposed thumbs, we fashioned tools and weapons to allow surcease from hunger long enough to organize the climb that has taken over 40,000 years. As we solved the problems for our own race, digging handholds in the solid rock of the future with our bare fingernails - we, incidentally, solved problems for all mammals.

Considering that only 700 years ago the Indians, and 300 years ago the negroes, were living under cultural standards passed thousands of years before by other member of our species and, that rapidly, caught up, it is not too surprising what happened to the animals.

Some 15,000 years ago the first beasts were domesticated. They were fed, housed, otherwise cared for and assigned only manual labor, leaving them time to think - and to learn to reason. Their training was to emanulate their masters in order more effectively do their chores. Our medical advances carried over to them and they were bred to be stronger, healthier and smarter.

Smarter they became over the years - and smart enough to keep their intelligence to themselves. Of course, there were some showoffs, like the talking horses of Elberfeld, but not many. Loquacious parakeets fell before silent cats. We were blythly unaware of the plot. The pets had decided to take over.

Did ever an army have such a monstrous advantage? Such a pervasive fifth column? Infiltration was complete - spies and soldiers of the enemy were dearly loved members of the family - petted, fondled, cared for. We bragged on Roulette's tricks and the poodle looked at us with eyes smiling and sardonic. We moved 800 miles away and left Old Tom but he duly turned up. We had scarcely settled before we were reported by some unknown means, Old Tom picked up our new address and set out.

The tight organization, the impersonal viciousness of the attack left only the conclusion that the cats were in charge of operations. The smallest animals constituted the first wave.

The ease with which they escaped their cages showed their imprisonment had been self imposed. Of course, the parakeets returned to the cages in several days and we welcomed them warmly, not knowing that in the interim they had been with battalions imported from south America and now had carefully infected themselves with psittacosis. The hamsters returned but not until they had nested with wharf rats carrying the lice of typhus and the fleas of the black plague. Others of the suicide squadrons allowed themselves to be infected with rabies and their tiny nips on their masters went unheeded.

Cats and small dogs formed a harrassing project. They ran, apparently recklessly into the streets but always turned back after cars and been forced to swerve into collision patterns. They managed to get poison into the their families food. It was timed so that all plagues struck at the same time. The human population isolated by families and communications broke down. Not so with the animals. The birds forsook their migratory and flitted back and forth with messages in a code that was not broken.

The seas fared a little better. Whales, porpoises, seals had been forced to face daily survival but they were contacted and instructed. They were less intelligent but numerous enough or large to prove fairly efficient and wipe out small shipping and fishing.

Of many of the families that barricaded themselves in thir homes - they had large dogs as pet and collies and police dogs, standard poodles and boxers made short shrift of their benefactors. Horses and cattle burst from their pens and stampeded to keep people out of the street. Wild animals - bears, lions etc. were taught like the sea going mammals. And they were almost successful.

Naturally, mankind with the many resources and weapons available could sooner or later have destroyed the animals but that only implied subsequent starvation in a vegetarian world or, at best, the creation of an imbalance of nature that would equally prove terminal.

We barely perfected the air guns in time. Operating on CO₂ they propelled a narcotic pellet that acted immediately, causing temporary paralysis until a tranquillizing drug could be administered. Other drugs, borrowed from the field of psychiatry reduced the beasts to their original state of mind - tame, domesticated, satisfied with thier lot. They are still safe but occasionally one does not react to the drugs and goes on a rampage. They are destroyed. In several thousand years they will breed back to their original state. Meanwhile, we must be more careful.

IN THIS ISSUE:

BOXOFFICE



ACADEMY AWARD WINNER!

ACADEMY AWARD WINNER!

ALBERT SCHWEITZER

Albert Schweitzer (Louis De Rochemont Associates) has been previously reviewed in these columns. This is to note that since winning an Academy Award as the best documentary of the year, it is being more widely booked for showing in conventional theaters. It's worth driving some distance to see and worth requesting at your nearby theater.

—J. C. WYNN

Reprinted from Presbyterian Life, July, 1, 1958

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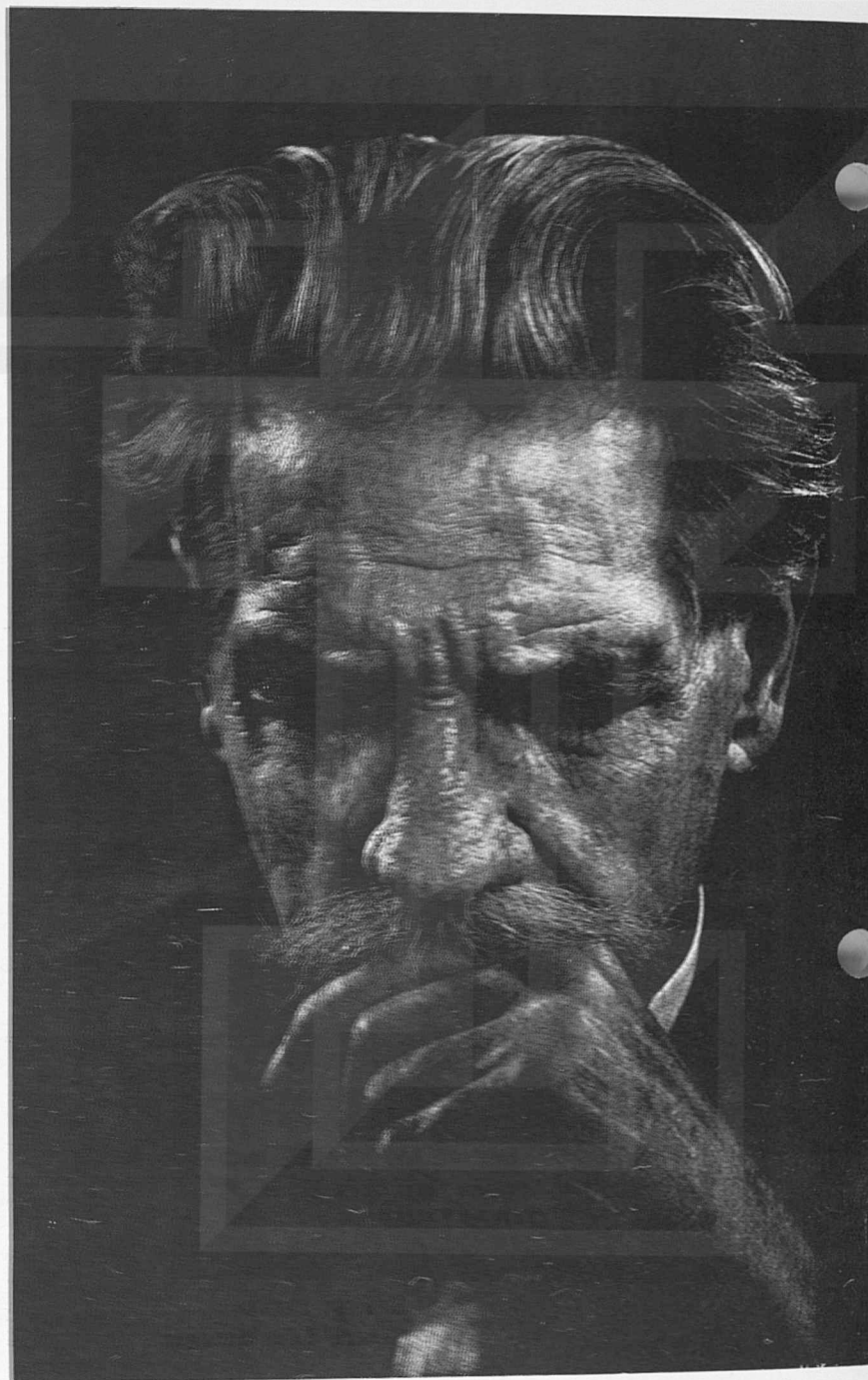
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BARNEY PITKIN
General Sales Manager

IN THIS ISSUE:

ROXOFFICE



ALBERT SCHWEITZER

*Condensed from
The Atlantic Monthly*

Yousuf Karsh

SO WIDELY known is the legend of Albert Schweitzer that I approached him with feelings of complete inadequacy. How should I record a personality so complex, a master of so many crafts, a student of the world who has left the world behind to pursue the craft of healing alone in the African jungle?

It had taken me a long time to catch up with "le Grand Docteur," but by good luck I found myself in France when he happened to visit his home town, Gunsbach, in Alsace, before going to Sweden to receive the Nobel Peace Prize. When one has read all Schweitzer's works and long admired him from a distance, one fears that the actual man will fall below the imagined image. Not so with Schweitzer. I felt at once the presence of an immense wisdom, the stronger for its utter simplicity.

What struck me from the beginning was this man's power to concentrate totally on the business at hand. While I changed film, he went back to his writing as if he were alone in the room, and then, when I was ready, he gave me his full attention.

As I worked I was watching Schweitzer closely, especially his hands, for they are often more revealing even than a face. These were the fine hands of a musician and a healer. It was not my intention to make the portrait that Schweitzer might desire but to catch him, if possible, off his guard when perhaps my camera might seize something of those qualities which have made him great as a doctor, musician, philosopher, humanitarian, theologian and writer. The picture printed here was taken in a moment of meditation when Schweitzer thought I was adjusting my camera. I had deceived him, but he will forgive me. This is a forgiving man.

Remembering his almost Christ-like ministrations to the African natives, I asked him how he thought Christ would be received if He were to appear in our time. Schweitzer replied quietly: "People would not understand Him at all."

Which, then, did he consider the most important of the Ten Commandments? Schweitzer's granite face was at once illuminated, the man behind the legend suddenly visible. "Christ gave only one Commandment," he said. "And that was Love."

Reprinted from Reader's Digest, July 1958

LOUIS de ROCHEMONT ASSOCIATES, INC.
380 Madison Avenue, New York 17, N. Y.
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BARNEY PITKIN
General Sales Manager



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EDITORIAL

The "Albert Schweitzer" Story

The writer was privileged to view the movie, "Albert Schweitzer," at a private, advance screening Tuesday afternoon along with educators, ministers, and other interested guests. The movie is not a Western, murder, musical, horror, or any other type of film that is common on our motion picture theatre screens of today. Nor does it have a plot. Instead, the movie, "Albert Schweitzer," is an eighty-minute documentary film that reveals the overall patterns of human service and Christian example in the career of this great scholar.

Dr. Albert Schweitzer has achieved world renown as a missionary, philosopher, theologian, physician, biographer, organist, and above all, a man who has devoted his life to the direct service of mankind.

In recognition of his unique achievements, he was awarded the Nobel Prize in 1952.

This writer wholeheartedly recommends the "Albert Schweitzer" movie to everyone — young and old — for the movie conveys the magnitude of the simple motto of this great doctor, "Reverence for life."

*The York, Nebraska
Daily News-Times*

LOUIS de ROCHEMONT ASSOCIATES, INC.
380 Madison Avenue, New York 17, N. Y.
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BARNEY PITKIN
General Sales Manager

IN THIS ISSUE:

BOXOFFICE



ACADEMY AWARD WINNER!

One of the most remarkable films ever made!



ALBERT SCHWEITZER

A NEW DIMENSION IN FILM BIOGRAPHY
IN COLOR

Produced by JEROME HILL

Photographed by ERICA ANDERSON

Narrated by
FREDRIC MARCH and BURGESS MEREDITH

Musical Score by ALEC WILDER

Now Booking

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General Sales Manager

IN THIS ISSUE:

1958's ACADEMY AWARD NOMINATION

JEROME HILL - ERICH ANDERSON PRODUCTION OF

ALBERT SCHWEITZER

(You can use this copy
in your newspaper ads)

SCOOP

AN OPEN
LETTER TO
JOHN ROSENFELD
VIRGIL MIERS
and ALL
MOVIEGOERS
who want the
"unusual" in screen
entertainment!

The Coronet wishes to thank
you and the Greater Dallas
Council of Churches for your
gracious and unstinted co-
operation in making the cur-
rent showing of "ALBERT
SCHWEITZER" the most-talked-
about, most-satisfying, and
best-attended picture in the
theatre's ten-year history.

Happily We Announce:

**"Albert
Schweitzer"**
WILL BE HELD OVER
FOR 3rd BIG WEEK!

Today: 6:45 - 9:45

1-9489
Coronet
FITZHUGH AT CAPITOL

VARIETY
Wednesday, February 19, 1958

Nobel Prize Noble B.O.
Dallas, Feb. 18.

The color film of the life of
Albert Schweitzer, Nobel
Peace Prize winner and medi-
cal missionary in Africa, has
given the Coronet the biggest
weekend business in the his-
tory of the theatre.

Manager Alfred Sack said
the picture had capacity audi-
ences at all showings Saturday
and Sunday. Groups from as
far away as Tyler, Corsicana
and Grand Saline were among
the patrons.

Distributed By:

LOUIS de ROCHEMONT ASSOCIATES, INC.
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OXFORD 7-0350

BARNEY PITKIN .. Gen. Sales Mgr.

SACK AMUSEMENT ENTERPRISES

FOUNDED 1919

FILM EXCHANGE BUILDING

DALLAS 1, TEXAS

February 18, 1958

Mr. Barney Pitkin
Louis de Rochemont Associates, Inc.,
380 Madison Avenue
New York 17, N. Y.

Dear Mr. Pitkin:

I cannot resist the impulse to tell you how very delighted
we are on all counts with your film ALBERT SCHWEITZER, which
is just finishing its second week of outstanding business at
our Coronet Theatre in Dallas.

We are opening our third week tomorrow, and from all indications
I would predict a long and profitable run.

All of which is the more impressive since you will recall I
was very skeptical about the picture at all and was afraid even
to commit the theatre for a firm single week.

We have had magnificent cooperation from the Greater Dallas
Council of Churches, and our attendance at the theater has
been made up almost entirely of people who rarely attend
pictures of any kind. Our regular patrons have also been
pleased, and both Dallas newspapers have given us enthusiastic
coverage.

It has certainly been a pleasure to work with you and your
organization.

With my kindest personal regards, I am

Yours very cordially,

Alfred N. Sack
ALFRED N. SACK

The Dallas
Morning News

Tuesday,
February 18, 1958

CASTS & FORECASTS:

**'Albert
Schweitzer'**
Sets

**New Record
at Coronet**

The filmed life of Albert
Schweitzer has broken its own
record at the Coronet Theater.

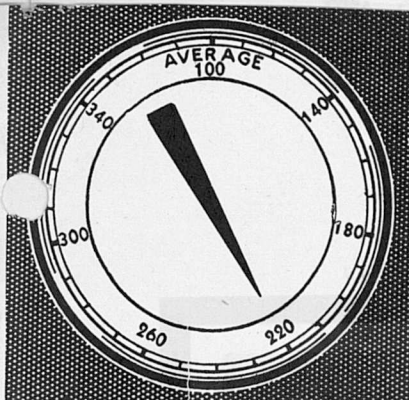
Coronet owner Alfred Sack said
Monday that the crowds which
jammed the theater Sunday to
see the color motion picture bio-
graphy of the world-renowned hu-
manitarian had set a record for
the Coronet.

The same picture had set a
Coronet top the previous Sunday.
The new high mark bested the
earlier one by 350 persons, Sack
said.

Sack said the film, now in its
second week at the Coronet, the
would be given a third week at
the neighborhood theater starting
Wednesday.

Chicago

195



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.

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MILWAUKEE	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PITTSBURGH	SAN FRANCISCO	SEATTLE	AVERAGE
Around the World in 80 Days (UA)	300	400	175	350												200				400	301
Attack of the Crab Monsters (AA)	90												110					80	100		121
Bachelor Party, The (UA)																170			150		142
Beast of Hollow Mountain, The (UA)													80	100							84
Big Boodle, The (UA)																125					85
Blonde Sin											45					115			80		102
Boy on a Dolphin (20th-Fox)											240	100	120		200	100	90	180			154
Brave One, The (UA)											200	120	100	95	100	115	90		90	116	
Crime of Passion											60			95	120				90	93	
Designing Woman											235	150	200	160			110	80	180	150	158
Doctors, The (King)																110					116
Duel at Apache Wells															95						96
Fear Strikes Out (Para)											90	100			120		55	90			100
Four Girls in Town (U-I)													150	100	115	85		100	75	110	
Funny Face (Para)											100	100	200	175	175	80	90	150	175	153	
Fury at Showdown (UA)															195						126
Gold of Naples, The (DCA)															190						163
Great Man, The (U-I)													95	115	200	100					148
Gun Brothers (UA)																		75	100	91	
Gun the Man Down (UA)																					94
Guns of Fort Petticoat, The (Col)	100															100					94
Lizzie (MGM)	90																				94
Man in the Vault, The (U-I)	100																				94
Men of Sherwood Forest (Astor)	80																				94
Mister Cory (U-I)	125																				94
Oedipus Rex (MPD)	100																				94
Pharaoh's Curse (UA)																					94
Ride the High Iron (Col)																					94
River's Edge (20th-Fox)																					94
Rock, Pretty Baby (U-I)	90	90	130																		94
Snow Was Black, The (Cont'l)	130																				94
Spirit of St. Louis, The (WB)	150	100	135	235																	94
Spring Reunion (UA)																					94
Storm Rider (20th-Fox)																					94
Tall T, The (Col)	100																				94
Tarzan and the Lost Safari (MGM)	95																				94
Tattered Dress, The (U-I)	90	125	105	205		110	120	100					120	90	90	120			90		101
True Story of Jesse James (20th-Fox)																					101
12 Angry Men (UA)	175	110	215																		101
Undead, The (AIP)																					101
Voodoo Island (UA)																					101
Voodoo Woman (AIP)	110	120																			101

ALBERT SCHWEITZER
Tops in Chicago

'Bachelor' Opening Sturdy in Chicago

CHICAGO—"The Bachelor Party" was a spritely opener at the Garrick, and "Abandon Ship" grossed fairly well in its first week at the State Lake. Business for Albert Schweitzer" at the Carnegie showed an increase over the opening week.

Carnegie—Albert Schweitzer (DeRochemont), 2nd wk. 225
Chicago—The Spirit of St. Louis (WB), 4th wk. 195
Esquire—The Young Stranger (U-I), 1st wk. 215
Garrick—The Bachelor Party (UA), 1st wk. 220
Grand—On the Waterfront (Col); Al Jennings of Oklahoma (Col), 5th wk. 185
Loop—Cinderella (BV), 5th wk. 310
McVickers—The Ten Commandments (Para), 2nd wk. 180
Monroe—Invasion U.S.A. (SR); 1,000 Years from Now (SR), reissues, 2nd wk. 190
Oriental—Boy on a Dolphin (20th-Fox), 2nd wk. 315
Palace—Seven Wonders of the World (Cinerama), 2nd wk. 195
Roosevelt—The Oklahoman (AA); The Tail T (Col), 2nd wk. 200
State Lake—Abandon Ship (Col), 2nd wk. 190
Surt—The Baby and the Battleship (DCA), 2nd wk. 190
Today's CineStage—Around the World in 80 Days (UA), 5th wk. 350
United Artists—Funny Face (Para), 4th wk. 205
Woods—Edge of the City (MGM), 4th wk. 190
World Playhouse—Spell of Ireland (SR), 2nd wk. 200
Ziegfeld—The Miracle of Marcelino (UMPO), 12th wk. 195

TOP HITS — OF — THE WEEK

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

1. Albert Schweitzer (Hill-Anderson)
Chicago220
2. Oklahoman, The (AA)
Chicago210
3. Guns of Fort Petticoat, The (Col)
Chicago205

4. Boy on a Dolphin (20th-Fox)
Chicago200
5. Smiley (20th-Fox)
Chicago195
6. Strange One, The (Col)
Chicago195

'Bachelor' Opening Sturdy in Chicago

CHICAGO—"The Bachelor Party" was a sprightly opener at the Garrick, and "Abandon Ship" grossed fairly well in its first week at the State Lake. Business for "Albert Schweitzer" at the Carnegie showed an increase over the opening week.

2nd wk. Carnegie—Albert Schweitzer (DeRochemont), 225
Chicago—The Spirit of St. Louis (WB), 4th wk. 195
Esquire—The Young Stranger (U-I), 200
Garrick—The Bachelor Party (UA), 215
Grand—On the Waterfront (Col); Al Jennings 185
of Oklahoma (Col), 5th wk. 220
Loop—Cinderella (BV), 5th wk. 310
McVickers—The Ten Commandments (Para), 180
24th wk. 190
Monroe—Invasion U.S.A. (SR); 1,000 Years 195
from Now (SR), reissues 200
Oriental—Boy on a Dolphin (20th-Fox), 2nd wk. 315
Palace—Seven Wonders of the World (Cinerama), 195
22nd wk. 200
Roosevelt—The Oklahoman (AA); The Tall T 190
State Lake—Abandon Ship (Col) 350
Surf—The Baby and the Battleship (DCA), 2nd wk. 205
wk. 190
Todd's Cinescape—Around the World in 80 Days 200
(UA), 5th wk. 195
United Artists—Funny Face (Para), 4th wk. 190
Woods—Edge of the City (MGM), 4th wk. 200
World Playhouse—Spell of Ireland (SR), 2nd wk. 195
Ziegfeld—The Miracle of Marcelino (UMPO), 12th wk. 195

THE General Board of Education *The Methodist Church*

THE DIVISION OF THE LOCAL CHURCH

LEON M. ADKINS, EXECUTIVE SECRETARY

AUDIO-VISUAL SERVICES
B. F. JACKSON, JR., DIRECTORPOST OFFICE BOX 871
NASHVILLE 2, TENNESSEE

September 30, 1957

Mr. Barney Pitkin,
Louis de Rochemont Associates, Inc.,
380 Madison Avenue,
New York 17, N.Y.

Dear Mr. Pitkin:

It was very nice to have your letter of September 20 and to receive the film ALBERT SCHWEITZER in plenty of time to take with us for our showing which we had this past Saturday morning.

The theater in which we used the motion picture was a small country town one which I suppose would not seat more than 150 people; however, the projection was good, and the sound very clear and distinct. We had the theater more than half full with our staff members and their wives. We had to drive some 15 miles from the place where we were holding our annual retreat in order to see this picture Saturday morning. However, the trip was worth it a hundred times over to all of us.

I believe that I have not had the privilege of showing any picture to a group of people in which there was so nearly one hundred per cent enthusiastic response. Actually the enthusiasm in this case was evident by the fact that the entire group sat completely still and silent in their seats for some sixty to one hundred seconds after the end of the show. Actually it seemed like several minutes and this was the kind of ovation even though silent which I felt was most satisfactory.

During the remainder of the two days which we were together, I believe that not less than two thirds of our staff spoke to me personally in appreciation of the fine film, asking such questions as, "Will this be distributed to commercial theaters across the country?" "Is there a possibility it will come to Nashville any time soon?" "Will it be available in 16mm sooner or later?" and such questions as these came thick and fast showing the anticipation which the individuals had for future viewings of this picture by themselves, their friends, and others across the country. I think that when it comes to Nashville that you can be assured that a large number of our staff will return and see it the second time.



Nearly all of us felt that it is very artistically made, with a great depth of insight into the life and contribution which Albert Schweitzer has lived and continues to live. Many of us have read his books and perhaps read and reread his autobiography so that the film was covering familiar ground to us, but nevertheless, in fact because of this I think it was appreciated all the more. I am not in the habit of going into ecstasy over a film; however, I think it is only fair that you have the above report in order to know how we did feel about the viewing of this film. It also became a common ground reference point to which our speakers and people in informal groups referred to a number of times during the weekend in order to make a point or illustrate what they might be talking about.

Incidentally you will be interested to know that I read through rather carefully the promotional material which you sent me and since I had occasion to, I used this freely in brief informal introduction which I made to the film. Whereas this may not have been necessary, I think it helped our staff appreciate what they were seeing.

Please know that I appreciate the effort which you made to make it possible for us to see this film and I trust that it will be possible for our paths to cross again in various ways, but particularly I hope it will be possible to make your acquaintance at some future time. Rest assured that we would be more than happy to have you stop by our office at 1001 19th Ave. So. here in Nashville.

Sincerely yours,

B.F. Jackson Jr.

B. F. Jackson, Jr.

BFJ:MR

IN THIS ISSUE:

- ALPHABETICAL INDEX
- ADLINES & EXPLOITIPS
- EXHIBITOR HAS HIS SAY
- FEATURE REVIEW DIGEST
- REVIEWS OF FEATURES
- SHOWMANDISING IDEAS

BOXOFFICE

Showmandiser

THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING

Promoting a Run of Two Weeks for Special Type Picture

Albert
Enthusiasm Spurs C. E. Keeling in Selling 'Schweitzer' Through Churches, Schools

Charles E. Keeling, manager of the Tower, a moveover house of the Cooper Foundation circuit in Oklahoma City, had a very valuable asset in selling "Albert Schweitzer," which he played first run on an exception of policy. That asset was enthusiasm! Its value is proven by the results — a two-week run instead of the planned one week!

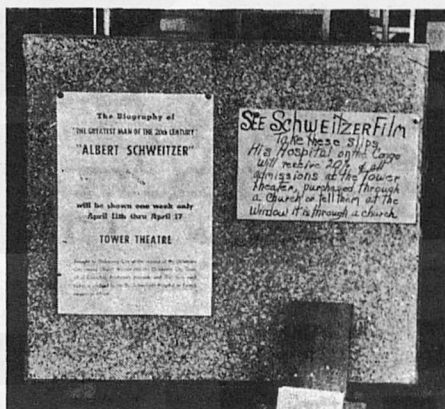
Keeling's campaign is well worth emulating wherever this special picture is exhibited.

First, admission was raised from the regular 90 cents adults, 20 cents children, and 75 for students with ID cards to \$1.25 adults, 75 cents students with special discount coupons.

AROUND CHURCHES, SCHOOLS

Next, his promotion was built around, and with the cooperation of churches and schools. His success here is a tribute to Keeling's enthusiasm and persistence. A list of the contacts he made follows:

1. The Oklahoma City Council of Churches.
2. The Oklahoma City United Churchwomen.
3. Prissy Thomas, a member of United Churchwomen as well as head of public relations for WKY-TV.
4. Phillips University, Dr. Briggs, president.
5. Dr. Glishman, film chairman of the Norman, Okla., Film Society.
6. Dr. Fred Shelabarger, Dr. Feaver, Dr. Mars, Dr. Berenda, Dr. Smallwood and Dr. Johnson of the philosophy department of Oklahoma University at Norman.
7. The following school paper editors: Oklahoma City University, Oklahoma University, Oklahoma State University at Stillwater, Central State College, Oklahoma Baptist University at Shawnee and all high schools in Oklahoma City.
8. The following radio and TV stations:



This display of bulletin matter and banner on "Albert Schweitzer" in the lobby of Oklahoma City's huge, modernistic Church of Tomorrow is similar to other displays put up in virtually all the churches of the capital city area in behalf of the film and the special Schweitzer hospital coupon donation arranged by Manager Charles Keeling of the Tower Theatre there. The Rev. Bill Alexander is pastor of the Church of Tomorrow, which boasts 3,500 members. Alexander also made several announcements on the film from the pulpit.

KOCY, WKY, KOMA, KTOK, WKY-TV, KWTW, Channel 13, Channel 5.

9. A 1,000-piece mailing went to all churches, coupons enclosed. Many churches were contacted in person by Keeling; the remainder were contacted by the United Churchwomen and Council of Churches.
10. The following newspapers were petitioned for free news breaks: The Oklahoman and Times, Advertiser, Black Dispatch, as well as all school newspapers.

INVITES THE RIGHT PEOPLE

11. The medical schools of Oklahoma University, as well as several hospitals. Getting the right people interested was started a month in advance with a screening for ministers, school principals, college presidents and representatives of the press, radio and TV. Some 300 attended, and Keeling had special coupons and special literature ready to distribute to them.

The main gimmick for the church people was a special coupon which pledged a do-

nation by the theatre of 20 cents to the Dr. Schweitzer Hospital in French Equatorial Africa on payment of the \$1.25 adult admission. The donation was to be made in the name of the Oklahoma City Council of Churches. Some 50,000 of these coupons were apportioned to the churches of Oklahoma City.

For schools, special student discount cards (regular paper) were sent out, entitling the bearers to a 75-cent admission. The colleges and high schools received 45,000 of these.

250 BANNERS IN SCHOOLS

Thus Keeling was able to get 250 banners in the schools and churches for use on their bulletin boards, since the United Church Women and the Council of Churches had been sold on sponsoring the film. In fact, most ministers and principals were cooperative enough to make special announcements in person as well as in church bulletins and school papers.

The contacts were well prepared. Keeling had special letterheads printed, about 1,000, featuring a bust etching of Schweitzer and his name in large type at the top—ALBERT SCHWEITZER—with this in small type above; "Flash: Albert Schweitzer wins an Oscar as this year's best film documentary."

On this letterhead, this message was sent to all churches:

Dear Friend:

We are happy to inform you that the motion picture "Albert Schweitzer" will play a one week engagement at the Tower Theatre starting April 11th.

More than 300 Church and Civic leaders were present at the special screening held last week, and the comments were just wonderful. Never has a film been received in such a manner. It appears that the humanitarian spirit of the Nobel prize winning jungle doctor has prompted most of us to want to do something to help this man in his great work. NOW is our chance.

BENEFIT TO SCHWEITZER

In keeping with the spirit of Dr. Schweitzer the management of the Tower Theatre, with the cooperation of the Oklahoma City Council of Churches and the Department of United Churchwomen, has decided to offer a unique plan which will benefit the wonderful work now being done by Dr. Schweitzer.

Enclosed, you will find 200 coupons which are to

(Over)

ALBERT SCHWEITZER

Acclaim from the Press

"YOU SHOULD NOT MISS IT!"

Norman Vincent Peale

"A colorful, exciting film!"

Mark Barron, Associated Press

"Beyond the power of critical words to assess!"

Archer Winsten, Post

"Bound to absorb!"

Newsweek Magazine

"A truly inspiring story!"

Alton Cook,
World-Telegram & Sun

Endorsed by Religious and Educational leaders..

"You should not miss the portrayal of this great personality who is bringing health and hope to backward people in Africa."

---DR. NORMAN VINCENT PEALE, author of "Look Up And Live", and Minister, Marble Collegiate Church, New York City.

"The Film 'ALBERT SCHWEITZER' will help millions of Americans get to know one of the truly great personalities of this century."

---REV. T. K. THOMPSON, Executive Director of the National Council of Churches of Christ in The U.S.A.

"Every organization in the churches should see this film. Sunday School classes, Missionary organizations and Fellowship groups --- in fact, every member of every congregation --- will feel a sense of inspiration from this man. Doctor Albert Schweitzer is indeed one of the most eloquent sermons ever lived."

---REV. DAN POTTER, Executive Director, Protestant Council of the City of New York.

---DR. HENRY ENDRESS, Executive Director of the Lutheran Laymen's Movement for Stewardship United Lutheran Church of America.

"Rating - A 1"

---LEGION OF DECENCY.

"A picture, you shouldn't miss....The entire film radiates Schweitzer's philosophy of 'Reverence For Life'."

---CATHOLIC PREVIEW OF ENTERTAINMENT

Distributed By:

LOUIS DE ROCHEMONT ASSOCIATES

380 MADISON AVENUE, NEW YORK CITY

BARNEY PITKIN .. Gen. Sales Mgr.

Now Booking

THE GREATEST MAN of the 20th CENTURY

A RECORD-SHATTERING TRIUMPH!



ALBERT SCHWEITZER

ALBERT SCHWEITZER

Produced and directed by JEROME HILL
Photographed by ERICA ANDERSON
in EASTMAN COLOR, on location in French Equatorial Africa and in France
Written by ALBERT SCHWEITZER
Narrated by FREDRIC MARCH and BURGESS MEREDITH
Music composed by ALICE WILDER - Orchestra conducted by LEON BAKZIN

MORE AND MORE
ACCLAIM
FOR ONE OF THE
MOST REMARKABLE
FILMS EVER MADE!

Early Pre-Release Runs

- ★ GUILD - New York
- ★ EXETER ST. - Boston
- ★ CARNEGIE - Chicago
Indefinite Run
- ★ BELLVUE - Upper Montclair, N.J.
Indefinite Run
- ★ TOWER - Oakland, Calif.
Indefinite Run
- ★ MIAMI - Miami, Florida
- ★ CAMEO - Miami Beach, Florida
- ★ MAYFAIR-ART - Miami, Florida
- ★ SUNSET - Miami, Florida
Indefinite Run
- ★ CLAY - San Francisco, Calif.
Indefinite Run
- ★ ELRAY - Los Angeles, Calif.
Indefinite Run
- ★ SHADY OAK } St. Louis, Missouri
Day and Date
- ★ RICHMOND } Indefinite Run
- ★ DU PONT - Washington, D. C.
Indefinite Run

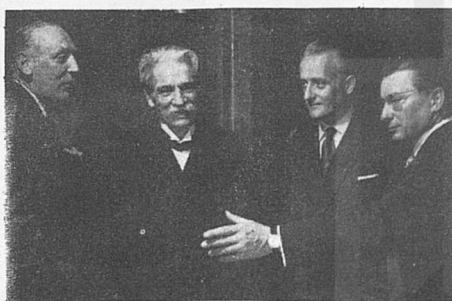
...and many more!

his own intimate,
revealing life story!

First a great musician, philosopher, theologian... then a jungle doctor, surrendering his career to battle terror and death amidst Africa's superstition and violence. Told in his own words, and featuring Albert Schweitzer himself... his warm, exciting story becomes a vivid screen experience for you!



Meeting with an old friend—Madame Weich from Mulouse, one of the many people who help to support the work of Dr. Schweitzer's Lambaréné hospital in French Equatorial Africa.



Dr. Schweitzer's nephew, Dr. Ehretsmann-Nicolai, presents Rotarian Dr. Langs (left) and F. Gerst, General Secretary of the Upper Alsace government.



Nephew and grandniece: two of many relatives and friends who follow Albert Schweitzer's career with keen interest.



Producer Jerome Hill and photographer Erica Anderson took six years to film the cinema biography of Dr. Schweitzer. Proceeds go to support the Lambaréné hospital in Africa.



Rhena Eckert, Hélène and Dr. Schweitzer's only child, was born in Europe after World War I, before he made his return to Africa.



Among the officials who gathered to honor Dr. Schweitzer was Lt. Colonel Petit, staff assistant of the Colmar Military Commandant.



Not far down this road that leads into the village of Günsbach, France, is the home of Dr. Albert Schweitzer. The spire is that of the village church, where Schweitzer played the organ as a boy and where his father preached. The town has changed little.

live for science and art until he was 30 and after that to give his talents to the service of humanity. He became principal of the Theological College of St. Thomas in Strasbourg, but resigned his post when the 30-year mark was reached to plunge into medical studies. That was in 1905, and the date he published his biography of Bach, which is still the classic work on the great composer. In 1906 he published *The Quest of the Historical Jesus*, which has been termed the most influential book of theology published in this century. And in this same period, while he was struggling to learn all he could about medicine, he published a book on the Apostle Paul, thrilled audiences with his Bach organ concerts, wrote a book on organs and organ building, and published an edition of Bach's organ works.

After completing his final examination in medicine, he married; wrote his doctoral thesis, *The Psychiatric Study of Jesus*; and prepared for his trip to Africa. In 1913, on the money from his organ concerts, book royalties, and small gifts from friends, he sailed with Madame Schweitzer for Africa with 70 packing cases of medical supplies and equipment.

Clearing the jungle, he established his first rude



A painting of Albert Schweitzer at the organ, done 30 years ago when he was 53, hangs above the harmonium in his Günsbach home. Still one of the great masters of the console, he practices daily. Profits from his concerts were used to finance his work in Africa.



Young Dr. Daniel Friedman, who spent six months at the African hospital, chats with Dr. Schweitzer and photographer Erica Anderson.

hospital on the banks of the Ogowe River at Lambaréné, 50 miles below the equator, near the Western coast of French Equatorial Africa. Dr. Schweitzer picked the site when he heard that there was not a doctor within a radius of 500 miles.

Since that time, interrupted once by a seven-year period in Europe when he replenished finances by practicing medicine, preaching, giving organ concerts, lecturing, and writing books, the jungle hospital has been his life. To it, from as far away as 200 miles and more, dugout canoes bring

the victims of leprosy, elephantiasis, sleeping sickness, hernia, and dysentery. Here Dr. Schweitzer, now 83, heals the sick, superintends his staff of European doctors and nurses and native helpers, directs the construction of new buildings, gives brief sermons on Sundays, and by his writings and example teaches a watching world the meaning of selflessness. For, just as he is to the natives of deepest Africa and to the pleasant folk of the Münster Valley, Albert Schweitzer is friend and neighbor to mankind.

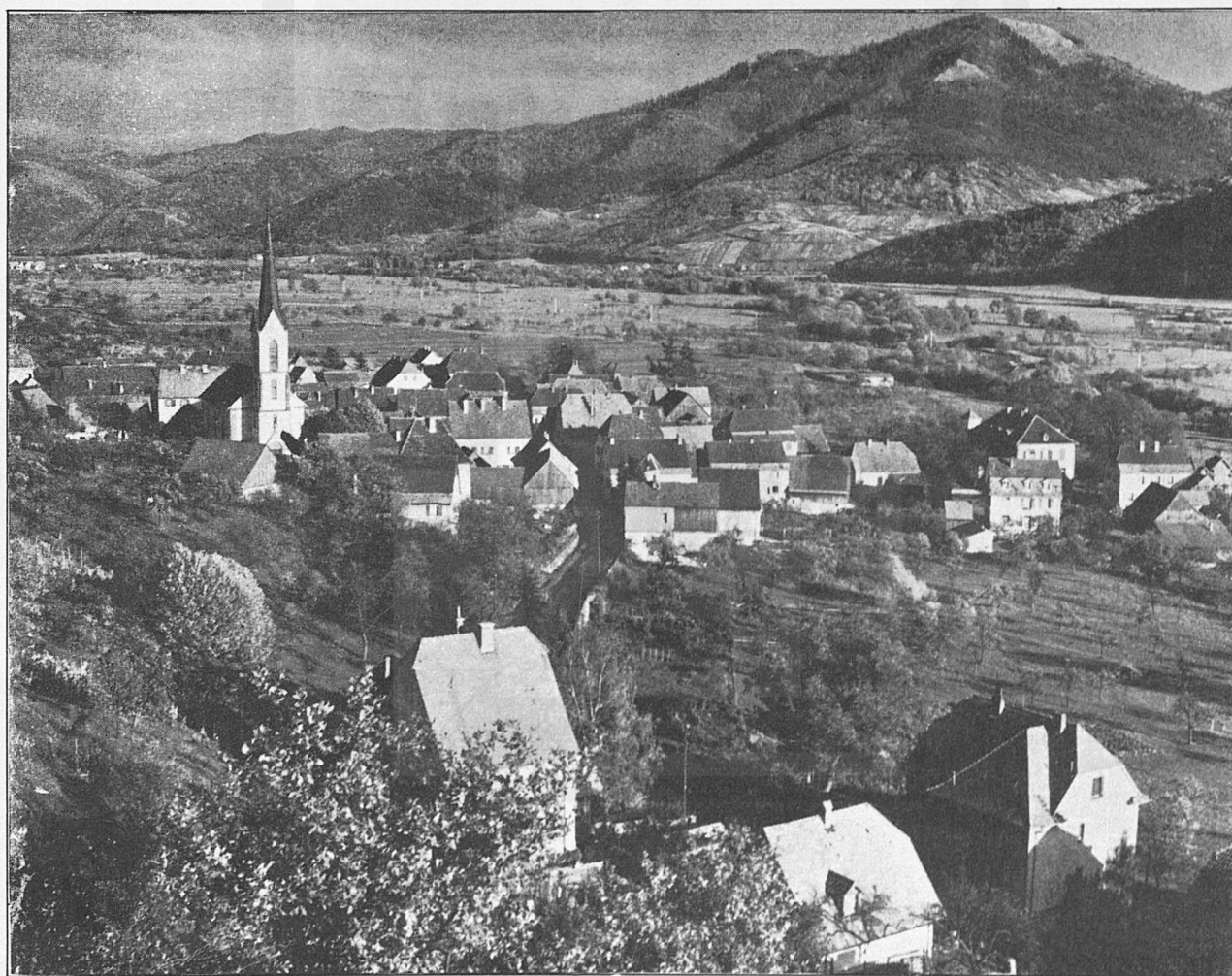
A VISIT WITH Albert Schweitzer and Friends in GÜNSBACH and COLMAR

THE people of the Münster Valley of Alsatian France know Albert Schweitzer as one of the world's great men. But they also know him as the son of Louis Schweitzer, the Günsbach village pastor, and as their friend and neighbor.

It was in their valley that Albert Schweitzer grew up, and it is here that he has his European home—a home that also serves as a headquarters to funnel aid and supplies to the famous jungle hospital he operates on the Ogowe River in French Equatorial Africa. To Günsbach he returns each year.

It was fitting, then, that the first European showing of the biographical motion picture *Albert Schweitzer*, produced by Jerome Hill and filmed over a period of six years by Erica Anderson in Günsbach and Africa, should be here in the Münster Valley.

The theater was in Colmar, from Günsbach just 12 miles down the valley, where young Schweitzer had long ago been drawn to the statue of an African native. "In the attitude and features of this black giant," he wrote later, "there was a certain melancholy which aroused my compassion and led



Here, in the peaceful Alsatian village of Günsbach—now part of France, then held by Germany—Albert Schweitzer grew up. To it he returns almost every Summer. The three-story home he built almost 30 years ago may be seen in the extreme right foreground.



Albert Schweitzer: medical missionary, musician, philosopher; honorary Rotarian, world symbol of selflessness.

me to reflect upon the fate of the Negroes. . . . I often stayed in Colmar. I came to know the town and its inhabitants really well, and I particularly admired the incomparable carillon of St. Martin's church; but I remained faithful to my rendezvous with the African Negro. It was this statue of Bartholdi which summoned me, at the age of 30, to live and work in Africa."

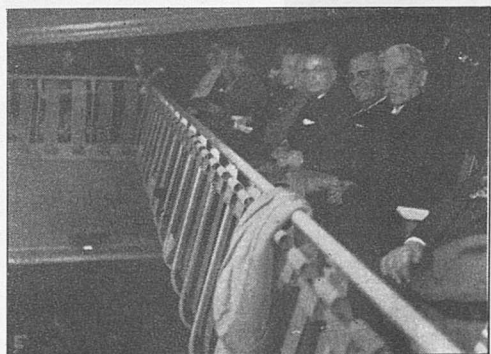
It was fitting, too, that the sponsor of the premiere should be the Rotary Club of Colmar, for Albert Schweitzer has been an honorary member of it for six years. "I feel," he has told his Rotary friends, "that I am in a sympathetic group. I feel that I am among men who sincerely desire to give

to our civilization more *spiritualité*, a deepening of thought and of human ideals, and a will to save the world from ruin. I am, therefore, one of you and I believe in your great and splendid goal."

To see their famous neighbor again in one of his rare public appearances, to view the film of his life and work, and afterward to chat and joke with him in the old Maison des Têtes restaurant of medieval Colmar, friends came from near and far. There were Paul Blum, owner of a Colmar department store and President of the Rotary Club; Madame Weich, a long-time friend and supporter of his work; numerous officials, including the General Secretary of the Upper Alsace government, F.



The Pfisterhaus is one of many medieval buildings in quaint Colmar, where Albert Schweitzer holds Rotary membership. Günsbach has no Rotary Club.



Surrounded by Rotary friends in a Colmar theater, Albert Schweitzer prepares to view the European premiere of the film depicting his life and work.

Inside the Maison des Têtes, an after-theater reception.



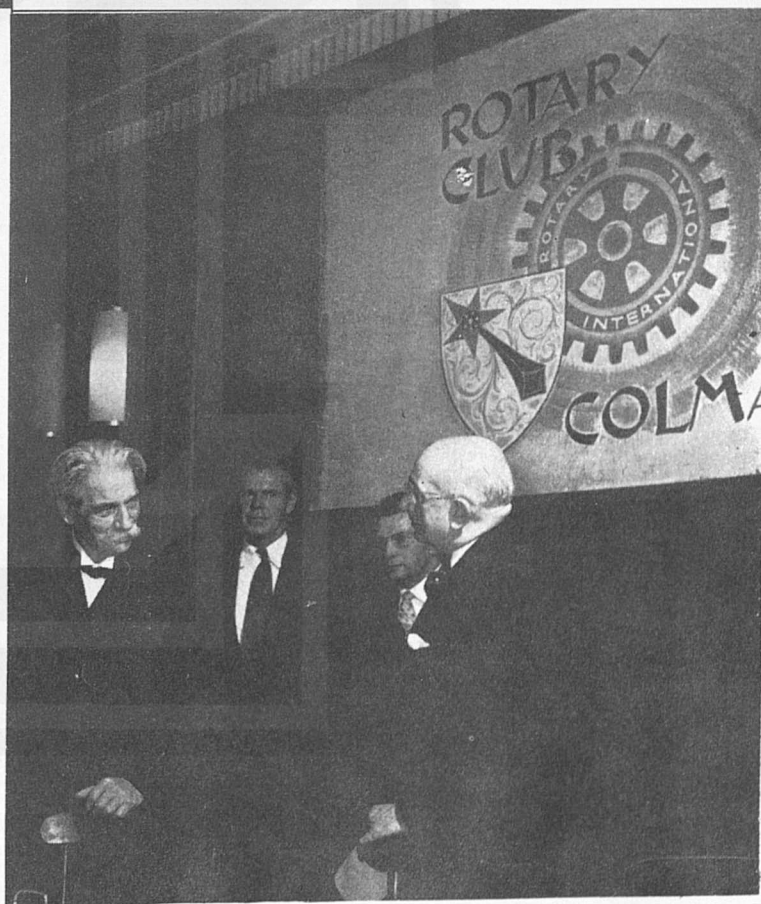
Gerst; Dr. Schweitzer's daughter, Rhena Eckert, and his Rotarian nephew, Dr. Ehretsmann-Nicolai; an American doctor who had worked with him in Africa; and the entire membership of the Rotary Club of Colmar.

The film they watched refreshed their memories of the pastor's son who balked at wearing clothes that other children could not afford; who at the age of 9 substituted in his father's church for the regular organist; whose dominating philosophy of

reverence for life began with a prayer he formulated as a child, asking heavenly protection and blessing for "all things that have breath."

The child who was to become a doctor four times over—in philosophy, theology, music, and medicine—was precocious only in music at first. Daydreaming slowed his schoolwork, but in the Lycée de Mulhouse, a preparatory school, he began to show great interest in history and natural science and literature. During his university years at Strasbourg he went often to Paris to study the organ, but his doctorate in philosophy was in theology.

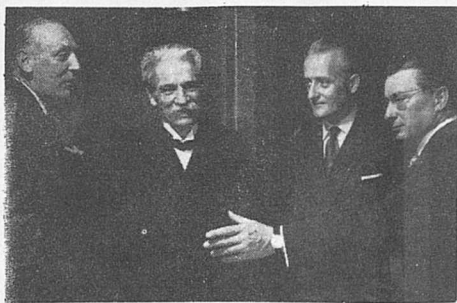
At the age of 21 he made his famous resolve to



The guest of honor takes his place at the after-theater reception in the Maison des Têtes restaurant. With him: film producer Jerome Hill; Colmar Rotarian Ehretsmann-Nicolai, Dr. Schweitzer's nephew; Club President Blum.



Meeting with an old friend—Madame Weich from Mulouse, one of the many people who help to support the work of Dr. Schweitzer's Lambaréné hospital in French Equatorial Africa.



Dr. Schweitzer's nephew, Dr. Ehretsmann-Nicolai, presents Rotarian Dr. Langs (left) and F. Gerst, General Secretary of the Upper Alsace government.



Nephew and grandniece: two of many relatives and friends who follow Albert Schweitzer's career with keen interest.



Producer Jerome Hill and photographer Erica Anderson took six years to film the cinema biography of Dr. Schweitzer. Proceeds go to support the Lambaréné hospital in Africa.



Rhena Eckert, Hélène and Dr. Schweitzer's only child, was born in Europe after World War I, before he made his return to Africa.



Among the officials who gathered to honor Dr. Schweitzer was Lt. Colonel Petit, staff assistant of the Colmar Military Commandant.

White Star... Packaging Core

PICTURE SUPPORT

A couple of ideas that have occurred to me that might well be included in our motion picture campaign when we go into it on a percentage basis.

- a. A live tag to the spots in which the Jockey says words to the effect:
"The High & The Mighty" rated by James Foster's cinema survey a Five-Star Feature. (rings bell five times) Classified as entertainment for the entire family." Four Stars could be adults only - three stars recommended for young people, etc., etc.
- b. In agreement in the percentage deal involving our stations - the bottom line on the theater marquee reads "As advertised on KILT". This has a couple of advantages that I can think of right now. One being our call letters in front of the public and the other having possible recall value, ie., "Oh yes, I didn't remember the title but that's the movie that has those good commercials on KILT. Let's go see it - I had forgotten about it".

Don Keyes

Build a program around
romantic songs from about

- 1) Song by A Dolphin
- 2) Souvenir by Helen
- 3) Helen Merrill song
- 4) Song we started KAKI with.

PICTURE BUDGET DETAIL

TITLE "PEOPLE LIKE US"

DATE PREPARED March 9th, 1954

PREPARED BY BEN CHAPMAN

	Units	Rate Per Unit	Detail Deferred	Totals Cash
I — STORY, PRODUCER, DIRECTOR & CAST				
A. STORY				
1. Rights <u>HUGH BROOKE</u>				8,000.00 <i>ok</i>
2. Original Story				
3. Title Purchase				
B. CONTINUITY AND TREATMENTS				
1. Writer <u>HAGAR WILDE</u>			5,000.00	5,000.00 <i>ok</i>
2. Writer <u>GINA KAUS</u>		500.00		3,000.00
3. Writer				
4. Writer's Accumulated Costs				
5. Writer's Secretary				
6. Reader & Synopsis Writer				
7. Research Expenses				
8. Mimeograph & Typists				
9. Misc. Writer's Expense				
C. PRODUCERS SALARY				
1. Producer <u>HUGH BROOKE</u>			10,000.00	5,000.00
2. Producer <u>ALLAN DOWLING</u>			10,000.00	
D. ASSOCIATE PRODUCERS - DIRECTOR'S SALARY				
1. Associate Producer				
2. Assistant to Producer				
3. Director's Salary <u>STUART HEISLER</u>				25,000.00
4. Second Unit Director <u>P. BAILEY</u>		2080.00		
E. STARS SALARIES				
1. Star <u>VIDA - LINDA DARNELL</u>			25,000.00	50,000.00
2. Star <u>EVELYN - FAITH DOMERGUE</u>				10,000.00
3. Star <u>MURRAY - DAN DURYEA</u>			12,500.00	17,500.00
4. Star <u>GLENN - STEVE COCHRAN</u>			15,000.00	25,000.00
<u>GLENN - RICK JASON</u>		1,000.00		5,000.00
F. CAST SALARIES				
CHARACTER	PLAYER			
1. <u>EDDIE - HAL BAYLOR</u>	4 4/6	500.00		2,333.00
2. <u>HARRY - KAM TUNG</u>		250.00		750.00
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				
11.				
12.				
CAST OVERTIME \$		@	%	

	Units	Rate Per Unit	Detail Deferred	Totals Cash
I — STORY, PRODUCER, DIRECTOR & CAST (Continued)				
G. OTHER "ABOVE THE LINE" COSTS				
1.				
2.				
3.				
TOTAL — STORY, PRODUCER, DIRECTOR & CAST			77,500.00	151,583.00
II — PRODUCTION ORGANIZATION				
A. PRODUCTION DEPARTMENT				
1. Production Supervision	13 wks.	500.00		6,500.00
2. Unit Manager				
3. Business Manager				
4. Production Secretary	15 wks.	85.00		1,275.00
5. Prod.'s & Dir.'s Secretary				
6. Production Messenger				
7. Technical Adviser				
8. Location Manager				
B. EXTRA TALENT & BIT				
1. Bit Players				4,500.00
a. MARY YOUNG	1,250.00			
b. MAX WAGNER	300.00			
c. FRANK KRIEG	150.00			
d. STEVE WAYNE	300.00			
e. MORT THOMPSON	300.00			
2. Stunts CARL SWITZER	196.88			
a. ART GILMORE	178.13			
b. CORINE VAN LIASSEL	150.00			
c. KATH MALBON	196.88			
3. Overtime on Bits & Stunts GIL FRYE	337.50			
4. Stand-ins DAVID McMAHAN	600.00	3959.39		
a.				
b.				
c.				
d.				
5. Extras	2709.00			3,000.00
a. Dress Extras				
b. Riders				
c. Street Extras				
d. Musicians				
6. Overtime on Bits & Extras				
7. Cast Animals				
8. School Teachers & Wel. Work.				
9. Dancers				
C. CASTING OFFICE				
1. \$3,000.00@ 10 %				300.00
2. Casting Director	10 wks.	250.00		2,500.00
3. Casting Director Secretary				

coll sheets
daily
reports
time cards
help acct.
typed acct.
sheets

	Units	Rate Per Unit	Detail	Totals
II — PRODUCTION ORGANIZATION (Continued)				
D. DIRECTOR'S ASSISTANTS				
1. First Asst. Director	7 wks.	350.00		2,450.00
2. First Asst. Director				
3. Second Asst. Director	7 wks.	200.00		1,400.00
4. Second Asst. Director				
5. Script Clerk	7 wks.	185.00		1,295.00
6. Dialogue Director				
7. Instructor or Coach				
8. Dance Director				
E. CAMERAMAN & ASSISTANTS				
1. First Cameraman	5 wks.	1,250.00	Normal 600	6,250.00
2. First Cameraman				
3. Camera Operator				
4. Camera Operator	4 4/6 "	359.81	359.81	1,679.00
5. First Asst. Cameraman	5 wks.	254.86	same	1,274.00
6. First Asst. Cameraman				
7. Second Asst. Cameraman	4 4/6 "	217.20	same	1,014.00
8. Second Asst. Cameraman				
9. Still Cameraman	5 wks.	250.37	same	1,252.00
10. Laboratory Man				
11. Camera Mechanic				
12. Process Cameraman				
F. GRIPS				
1. First Company Grip	5 wks.	307.20		1,536.00
2. Second Company Grip	5 wks.	248.39		1,242.00
G. PROP MEN				
1. First Company Prop	7 wks.	291.75		2,042.00
2. Second Company Prop	5 wks.	205.88		1,029.00
3. Second Company Prop				
4. Animal Trainer				
H. WARDROBE				
1. Designer				
2. Shopper				
3. Wardrobe Man-Head	7 wks.	218.50		1,530.00
4. Wardrobe Man	4 4/6 "	150.00		700.00
5. Wardrobe Woman — First	7 wks.	200.00		1,400.00
6. Wardrobe Woman — Second	4 4/6 "	150.00		700.00
7. Seamstress or Tailor				
8. Extra Wardrobe Staff				

more asst
help for
Director
Call should
production
reports

4 camera
1 camera
photo
10 person
2 assts.
(1 a leader)

grip +
best boy
(his asst)

wardrobe
person
should be
man

inside:

grip
best boy
1 company grip
outside
best boy
probably 4 elec.
(maybe 3)

	Units	Rate Per Unit	Detail	Totals
II — PRODUCTION ORGANIZATION (Continued)				
I. HAIRDRESSERS & MAKE-UP				
1. Head Make-Up Man	6 wks.	350.00		2,100.00
2. Key Make-Up Artist				
3. Extra Make-Up Man				
4. Head Hairdresser	6 wks.	250.00		1,500.00
5. Extra Hairdresser				
6. Body Make-Up				
J. SET DRESSING				
1. Set Dresser	7 wks.	275.00		1,925.00
2. Asst. Set Dresser				
3. Outside Set Man				
K. GAFFER SALARY				
1. Gaffer	5 wks.	300.00		1,500.00
2. Gaffer's Asst.				
L. CUTTERS				
1. Film Editor	24 wks.	450.00		6,300.00
2. Film Editor				
3. Assistant Film Editor	24 wks.	300.00		4,200.00
4. Assistant Film Editor				
5. Music Cutter	4 wks.	240.00		960.00
6. Sound Effects Cutter	4 wks.	240.00		960.00
7. Negative Cutter	8 wks.	100.00		800.00
8. Negative Cutter				
M. ART DEPARTMENT				
1. Art Director	8 wks.	500.00		4,000.00
2. Asst. Art Director				
3. Sketch Artist				
4. Draftsman	4 wks.	200.00		800.00
5. Draftsman	2 wks.	180.00		360.00
6. Model Maker				
N. SPECIAL EFFECTS DIRECTOR				
1. Special Effects Head	4 wks.	350.00		1,400.00
2. Special Effects Assistant				
3. Special Drivers (Pilots, etc.)				
O. FIRST AID				
1. First Aid Man	1 wk.	160.00		160.00
P. VACATION PAY — CREW — SEE 5 U				
1. \$ @ %				
Q. RETROACTIVE PROVISION				
1. \$ @ %				
TOTAL — PRODUCTION ORGANIZATION				71,839.00

1 makeup man

(1)

Editor and one

one

1 man

on location

	Units	Rate Per Unit	Detail	Totals
III — PRODUCTION EXPENSE				
A. PROPS, RENTALS, PURCHASES & EXPENSE				
1. Action Props — Expendable				250.00
2. Autos, Wagons, Trains			Truck - Glenn's Car - 1 Wk.	240.00
3. Hand Props				1,250.00
4. Misc. Prop Purchases				
5. Prop Box, Rental				
6. Livestock				
7. Livestock Feed				
8. P.A. System				
9. First Aid Eqpt.				
10.				
B. WARDROBE — RENTALS, PURCHASES & EXPENSE				
1. Wardrobe Rentals				1,500.00
2. Wardrobe Purchases				2,000.00
3. Wardrobe Made				
a. Materials				
b. Tailors				
c. Seamstress				
4. Accessories Rentals				
5. Maintenance				
C. MAKE-UP & HAIR — RENTALS & PURCHASES				
1. Make-Up Purchase				150.00
2. Hairdress Purchase				100.00
3. Hairdress Rentals				
D. VARIOUS RENTALS EXPENSE & PURCHASES				
1. Art Depart. Supplies & Exp.				100.00
2. Cutting Room Supplies & Exp.				500.00
3. Blueprints				
4. Special Effects Eqpt. (Wind, Snow Machines, etc.)				50.00
5. Miscellaneous (Dressing Rms. Heaters, etc.)				
E. GREENS				
1. Greens Rentals and Labor				1,000.00
2. Greens — Purchases				
F. PROCESS SHOTS				
1. Equipment Rental				1,875.00
2. Labor				
G. LOCATION EXPENSE				
1. Survey				
2. Location Fees				1,000.00
3. Land Rights — Fire Wardens				
4. Room & Board				
5. Meals to & from Location				800.00

	Units	Rate Per Unit	Detail	Totals
III — PRODUCTION EXPENSE (Continued)				
G. LOCATION EXPENSE (Continued)				
6. Transportation	1 Captain	6 wks.	224.14	1,345.00
a. Cast & Crew — Busses & Cars	7 Drivers	4/6 wk.	181.08	845.00
b. Grip & Camera Eqpt. — Truck				
c. Prop & Wardrobe Truck	2 Drivers	6 wks.	181.08	2,173.00
d. Livestock Trucks				
7. Gratuities	2 Pic. Car Drivers	4/6 wk.	181.08	241.00
H. STILLS				
1. Still Camera Rental		6 wks.	50.00	300.00
2. Still Negative Purchase	}			
3. Still Laboratory Work				1,500.00
4. Misc. Expense				
I. MISCELLANEOUS				
1. Studio Meals				
2. Picture Dialogue & Continuity				185.00
3. S.P.C.A. Services				
4. Studio Party				
5. Film Vaults				
6. Telephone, Stationery, etc.				750.00
7. Miscellaneous				
J. INSURANCE				
1. Pre-Production				
2. Cast				9,827.00
3. P.L. & P.D.				225.00
4. Workman's Compensation				1,250.00
5. Negative				1,000.00
6. Prop Floater				300.00
7. Use and Occupancy				
8. Life Insurance on Principal				
9. Other				
K. UNEMPLOYMENT & OLD AGE TAXES				
1. \$	@	%	4,510.00	7,672.00
			3,162.00	
L. MESSENGER SERVICE & LIMOUSINES				
1. Limousines — Principals				
2. Other Limousines				
3. Messengers				100.00
M. MUSICIANS				
1. Leader — Scoring & Composing				5,000.00
2. Musicians — Scoring				7,500.00
3. Leader & Musicians — Pre-Scoring				

must
have
driver
and car

	Units	Rate Per Unit	Detail	Totals
III — PRODUCTION EXPENSE (Continued)				
N. ORCHESTRATIONS, COPYING & RENTALS				
1. Contract				1,000.00
2. Instrument Rental				100.00
O. MUSIC RIGHTS				
1.				
P.				
1.				
TOTAL — PRODUCTION EXPENSES				52,028.00
IV — FILM AND LABORATORY				
				Deferred:
A. PICTURE NEGATIVE				
1. Negative Purchase	70,000 ft. Color	.12½		8,750.00
B. SOUND NEGATIVE				
1. Negative Purchase — Shooting	70,000 ft.	.0175		1,225.00
2. Negative Purchase — Editing	50,000 ft.	.0175		875.00
C. DEVELOPING				
1. Picture Developing	70,000 ft.	.05	3,500.00	
2. Sound Developing	70,000 ft.	.0208	1,456.00	
D. PICTURE PRINTS				
1. Print Dailies	B. & W. 50,000 ft.	.05	2,500.00	
2. Reprints				
3. Prints from Dupe Neg. (Opticals)				
4. Print Dupes				
5. Color - Daily	5,000 ft.	.15	750.00	
E. SOUND PRINTS				
1. Print Dailies	50,000)			
2. Reprints	5,000)	.0422	3,165.00	
3. Music Scoring Dailies	10,000)			
4. Dubbing Print Sound Track	10,000)			
5.				
F. COMPOSITE AND MASTER PRINTS				
1. Fine Grain Duplicating Master				
2. Composite Print for New York				
3. Composite Print for Producer	P.O. 7500'	.47	3,525.00	
4. Master Print for Distributor				
5. Master for Dissolves				
6. Splicing & Blooping				
7. Answer Print	7500'	.47	3,525.00	

35 mm. trial answer print 8 ft.

negative developing
printed dailies
fine grain opticals
(dissolves & fades)
protective fine grain

34 ft.
6 ft.
8 ft.
7 1/2 ft.

release print - \$175 for 72 mins.
 color 390 " " "

8

	Units	Rate Per Unit	Detail Deferred	Totals
IV — FILM AND LABORATORY (Continued)				
G. LAPS, FADES & DISSOLVES			2,000.00	
1.				
2.				
H. TITLES AND TRAILERS				
1. Titles 1,000 Ft.		.15	150.00	1,500.00
2. Trailers 3,000 Ft.		.15	450.00	2,500.00
I. FILM SALES TAX				
1. \$ @ %				
J. STOCK SHOTS & PROCESS PLATES				
1. Stock Shots Purchase				1,000.00
2. Process Plates 5,000		.15	750.00	
3. Leader & Other Misc. Stock				500.00
K. INSERTS & MONTAGE				
1. 5,000		.15	750.00	
2.				
L.				
1.				
TOTAL — FILM AND LABORATORY			22,521.00	16,350.00
V — STUDIO AND FACILITIES ALL FACILITIES EXCLUDING LABOR AND MATERIALS				
A. STAGE RENTALS				
1. Studio Stages OFFICE SPACE - CUTTING ROOM				
2. Other Stages SCORING & DUBBING 28 Da.		1,250.00		35,000.00
B. CAMERA RENTALS AND EXPENSE				
1. Camera Rentals				
2. Camera Eqpt. Rentals & Exp.				
3. Diffusion Rentals				
4. Camera Car Rentals				
5. Camera Crane & Boom Rentals				
C. MISCELLANEOUS RENTALS & EXPENSE				
1. Prop Mfg. — Labor				1,000.00
2. Prop Mfg. — Materials				
3. Set Dressing Contract				2,500.00
4. Other Set Dressing Rentals				
5. Set Dressing Purchase				350.00
6. Set Dressing Breakage				200.00
7. Backings				1,500.00
8. Backings Made				
9. Grip Equipment Rentals				
10. Grip Box Rental				
11. Grip Equipment Purchases				
12. Spec. Eff. Dress. (Snow, Water, Etc.) and Labor				2,000.00
13. Set Dressing Craft Labor				
14. Miscellaneous & Materials				

13 ft.
for Stock
Purchase

	Units	Rate Per Unit	Detail	Totals
V — STUDIO AND FACILITIES (Continued)				
D. SET CONSTRUCTION				
1. Labor				
2. Material				18,000.00
3. Purchases & Rentals				
E. LIGHT PLATFORMS				
1. Labor				
2. Materials				1,500.00
3. Purchases & Rentals				
F. OPERATION — STAND-BY LABOR				
1. Grip Gang Boss				
2. Grips 3 Company	5 wks.	219.00		3,285.00
3. Painters 1	5 wks.	232.54		1,163.00
4. Carpenters				
5. Laborers 1	5 wks.	175.52		878.00
6. Set Watchman	5 wks.	136.11		680.00
7. Whistlemen				
8. Nurse				
9. Wranglers				
10. Livestock Foreman				
11. Playback Operator				
12. Set Moving Grip Crew				
13. Greensmen				
14. Special Effects Men				
15. Crane Labor				
16. Miscellaneous & Materials				350.00
G. STRIKING				2,700.00
1. Labor				
2. Materials				
H. ELECTRICAL LABOR — OPERATION				
1. Best Boy	5 wks.	232.54		1,163.00
2. Chief Set Electrician				
3. Maintenance Electrician				
4. Lamp Operators — Special 1	5 wks.	223.74		1,119.00
5. Lamp Operators — Regular 5	5 wks.	212.48		5,312.00
6. Generator Operator 2	5 wks.	235.18		2,352.00
7. Dimmer Man 1	5 wks.	223.74		1,119.00
8. Still Gaffer				
9. Heat & Air Conditioning Lab.				
10.				
I. ELECTRICAL RENTALS & EXPENSE				
1. Rigging & Striking Electrical				1,000.00
2. Power				
3. Electrical Equipment Rental Breakage & Supplies				750.00
4. Generator Rental				
5. Air Conditioning Rental				
6.				
7.				

	Units	Rate Per Unit	Detail	Totals
V — STUDIO AND FACILITIES (Continued)				
J. SET DRESSING LABOR				
1. Prop Dept. Foreman	5½ wks.	176.40		970.00
2. Set Dressing Prop Labor-Prd.				
3. Set Dressing Prop Labor — Pre and Post Production	2	5½ wks.	157.50	1,732.00
4. Checker				
5. Drapery Construction				
a. Draper	1	2 wks.	202.08	404.00
b. Upholsterer				
c. Seamstress	1	2 wks.	104.21	208.00
6. Drapery Hanger				
K. PROJECTION				
1. Projection Room Rental				
2. Projectionist	10 wks.			1,250.00
3. Process Projectionist				
4. Sneak Preview Projection				
L. TESTS AND RETAKES				3,000.00
1. Tests Prior to Production				
2. Tests During Production				
3. Retakes after Princ. Photo.				
M. TRUCKING				
1. Studio Pick-Up Rentals (Wardrobe, Props, etc.)				
2. Set Hauling (Trucks, Tractors, etc.)				
3. Clean-Up Truck Rentals				
4. Stand-by Auto Rentals				
5. Misc. Mileage Allowances				500.00
N. SCORING AND DUBBING				
1. Pre-Scoring — Room & Crew				
2. Scoring — Room & Crew	1 Day	847.00		847.00
3. Dubbing — Room & Crew	2 Days	795.00		1,590.00
4. Extra Scoring Eqpt. Rentals				
5. Re-recording				
6.				
O. STUDIO SURCHARGE				
1. Flat Deal				
2. \$ @ %				
3. \$ @ %				
P. STUDIO COMPENSATION INSURANCE SER 3 J				
1. \$ @ %				
Q. SOUND ROYALTIES				
1. Picture Royalties	9 Reels			1,215.00

	Units	Rate Per Unit	Detail	Totals
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V — STUDIO AND FACILITIES (Continued)

R. SOUND CREW AND FACILITIES

1. Regular 4 Man Crew (Mixer, Recorder, Boom, Cable)	4 4/6 Wks	398.85		1,861.00
2. Extra Boom Man	4 4/6 Wks	262.61		1,226.00
3. Extra Cable Man	4 4/6 Wks	261.96		1,223.00
4. Additional Sound Dept. Help	4 4/6 Wks	261.96		1,223.00
5. Sound Track Rental				
6. Mike Boom Rental				
7. Other Sound Eqpt. Rentals				

S. UNEMPLOYMENT AND OLD AGE TAXES SEE 3 K

1. \$	@	%				
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T. CUTTING ROOM EQUIPMENT & RENTALS

1. Cutting Room Rentals						
2. Additional Equipment Rentals						

U. VACATION & RETROACTIVE PAY — STUDIO

1. Vacation Pay \$	@	%	4,112.00			
2. Retroactive \$	@	%	1,392.00			5,534.00
TOTAL — STUDIO AND FACILITIES						106,704.00

VI — INDIRECT EXPENSES @

A. GENERAL OVERHEAD

1. Legal Expense — Fees 1%	417,229.00			4,172.00
2. Legal Expenses — Misc.				
3. Office Rent				
4. Telep. & Teleg. — Rntls. & Exp.				500.00
5. Add. Secretaries & Typists				
6. Auditor & Accounting Dept.				2,500.00
7. Stationery & Office Supplies				400.00
8. City Business License				125.00
9. Society Dues				1,000.00
10. Censorship Certificate				1,000.00
11. Personal Property Tax				500.00
12. Travel Expense — Executives				
13. Interest 6%	421,401.00			25,284.00
14. Sundry Unclassified Expenses				1,000.00

B. PUBLICITY

1. Publicity Man	15 Wks.	250.00		3,750.00
2. Publicity Secretary				
3. Trade & Newspaper Subscripns.				50.00

	Units	Rate Per Unit	Detail	Totals
VI — INDIRECT EXPENSES (Continued)				
B. PUBLICITY (Continued)				
4. Trade & Newspaper Advert.				750.00
5. Fan Mail Expense				
6. Entertainment <u>Press</u>				500.00
7. Press Preview Expense				150.00
8. Miscellaneous <u>Transp. - Hotels, T.V. Time</u>				1,500.00
C. NEW YORK OFFICE				
1.				
2.				
3.				
TOTAL - INDIRECT EXPENSES				43,181.00

	<u>DEFERRED</u>	<u>CASH</u>
I STORY, PRODUCER, DIRECTOR & CAST	77,500.00	151,583.00
II PRODUCTION ORGANIZATION		71,839.00
III PRODUCTION EXPENSES		52,028.00
IV FILM AND LABORATORY	22,521.00	16,350.00
V STUDIO & FACILITIES		106,704.00
VI INDIRECT EXPENSES		43,181.00
	<u>\$ 100,021.00</u>	<u>\$ 441,685.00</u>
GRAND TOTAL		\$ 541,706.00

APR 24 1959

Rental Lots Yen B.O. Producers; Stepped-Up Romancing Aims To Lure Indies From United Artists

By FRED HIFT

The independent, particularly the one with a proven record, is the most popular man in the industry today.

With the major studios turning more and more into financing institutions and rental lots, the battle for the indies is at its height and they're being offered all kinds of inducements to make deals. There's an unabashed attempt to wean producers away from United Artists and bring them into the fold of other majors.

Final beneficiary of this intense courtship, of course, are the producers, who're now being offered some very favorable terms by such outfits as Columbia, Warner Bros. and others. The argument generally runs like this: UA is a fine outfit, but we'll offer you a setup under which, if the picture makes any money at all, you can be sure of seeing extra dough.

Among the benefits offered are changes in the ratio of the profit splits, from 50-50 to anywhere around 80-20. The major agrees to absorb the interest payments on the bank loan and provides an extended series of services. Also, there's a provision for the employment of sales reps, etc.

Columbia Pitch

At Columbia, a producer who brings in a package is offered the studio facilities, and though he must take on the overhead, it does provide him with a working organization and helps those who aren't hep to the details of setting up physical production facilities. Even studio overhead today is a negotiable item.

"Competition for independents has grown so hot that one executive in N. Y. last week, in a kidding-on-the-square mood, said: 'If this keeps up we'll run out of independents.'"

The UA setup, still far and away the largest indie stable, intrigues the independents not only because the company has an open mind on themes and treatments, but also because it's considered an energetic and progressive outfit when it comes to selling. Held against this is the problem the individual producer has in seeing much money beyond his regular producer's fee, which can run anywhere up to \$50,000. Some of the indies also say that, with so much product to handle, UA doesn't have either the time or the inclination to waste much effort on films that don't shape as grossers from the start.

The other majors, aware of the assortment of indie gripes against UA, are trying to cash in by offering deals that give the producer a better final break. They're also pointing out to the stars-turned-producers that, in the long run, they're on the losing end of the deal. Reasoning is that a star will accept \$100,000 plus a deferment. If the picture doesn't click, or else if his deal is such that it's difficult to see profits, the star is out the difference between his base fee and the \$200,000 to \$300,000 he might have gotten by signing up on a salary.

Shifting Economics of Screen-Time In Overseas Areas Worrisome

With small pictures dropping off at the boxoffice, and American films generally getting less screen-time in some of the key territories abroad, the film companies are facing a tougher problem than ever in trying to pick their releases overseas.

Situation is, of course, particularly acute in the quota territories, but it applies also in places where the license allocation is comparatively liberal, or in countries like West Germany where there's no "official" limitation on imports.

What bothers the companies is the comparatively large number of small or mediocre pictures which are released in places like Germany and Italy, which are needed to keep the present setups running, but which tend to lose money or—at best—to break even.

In Italy, for example, it's figured that a film must gross \$15,000 if it's black-and-white and \$30,000 if it's color in order to recoup its costs, i.e. dubbing, prints, etc. A surprising number of pictures aren't able to do this.

Though they're eager to put on the release schedules pictures which, by past precedent, would interest local audiences, the distributors often are in a curious fix. Most of them, in the light of the product situation, must release films "in sequence," i.e. pretty much the way they come through and without particular reference to their suitability for a given market.

"It'd be different if we had a good backlog that would permit us to pick and choose," a foreign exec commented last week. "There've been a number of occasions where we would have liked to withhold a given picture in preference to one coming through later, but we couldn't do it because our local organization needed the product and we had to give them films which, on hindsight anyway, weren't ideal for that market."

In addition to this, the large number of independents now releasing through the majors tend to bring pressure on the companies to have their films go into certain territories. Though a certain amount of precedent has been established, the pattern of foreign preference is impossible to establish to any degree of certainty. The same is true the other way 'round, too.

A surprising number of films which have failed abroad are acclaimed as artistic masterpieces in the States, and conversely several successful pictures abroad have failed to show any strength in the U. S.

ROGER CORMAN SETS 10 TO NOURISH FILMGROUP

Hollywood, Feb. 17.

Ten films already are skedded for release by Roger Corman's new international distribution outfit, The Filmgroup, formed to handle producer's own indie features and, later, others' product. First year's releases will be held to exploitation pix-packages, with plans calling for entry into other fields and higher-budgetted foreign co-productions after initial year.

Filmgroup will launch operations March 15 with "High School Big Shot" and "T-Bird Gang," both produced by Stanley Bickman and purchased by company. Second package will go out May 1, "The Wasp Woman" and "Creature of the Cavern." Third combo is set for release June 15: "Task Force 38" and "Battlefield"; fourth: "Fraternity Hell Week" and "Stock Car Champ," July 15. Slated for Fall release are "Last Woman on Earth" and "Invasion from Galaxy 97."

Starting this summer Filmgroup will be open for outside pix which Corman either hasn't produced or purchased.

Domestic releases will be handled by franchise owners with indie exchanges, and in England product will be distributed through Eros Films Ltd. Charles Kranz, a former United Artists homeoffice distribution manager, is sales manager of new company. Gene Corman is vp-treasure; John Guerin, secretary; Roy Besser, advertising chief.

Despite Shortage, Double-Bills Flourish

Psychology of Two Features—Fans Want 'Full Evening,' Especially Spooning Couples

Though logic would appear to dictate otherwise, double billing continues as a theatre institution in many parts of the country, unaffected by the shortage of product and the lengthy running time of the top pictures.

As a matter of fact, where business is down, the tendency has been to introduce triple bills, sometimes combining two "A"s and a "B" picture.

Exhibitors privately tend to deplore the situation, and they acknowledge plenty of beefs from customers who have to suffer through a minor entry in order to see the feature attraction. Yet, double features seem here to stay, partly because they represent a tangible expression of the "more for your money" approach to selling, and partly because they meet a "social" need. Tied in with this is a competitive factor, i.e. one exhibitor watches the other and none wants to cut back to single billing unless the competitor does so first.

To the distributors, who now have fewer "little" pictures to sell, double billing represents a boon of sorts. At 20th-Fox, for instance, which figures there are some 13,251 CinemaScope possibilities throughout the country, a good many of the 1954 and 1955 C'Scopers have racked up between 17,000 and 18,000 dates. That can mean only one thing. The theatres, to fill out their bills, are re-running oldies.

The 'Top' Feature

Gradually stepping into this gap during the past year have been dubbed foreign films which in this type of mass circulation still stand to do better than via limited art runs.

Here and there, exhibitors are trying to switch schedules so as to accommodate patrons who'd like to see a film without having to sit through the second feature. The Century circuit in N. Y. has met with considerable success in putting on the main feature at 8:40 p.m. and slotting the supporting bill after that. But Century wouldn't go as far as cutting out the double bill.

One reason is that the double bill serves a social purpose. "A young couple go out to get away from home. They come to the theatre. They don't want to be out two hours later. They may not absolutely want to see two pictures, but it makes them feel good to know they're getting two for the price of one, and it occupies the whole evening for them. That's much more important than most people realize." This the comment from an exhibitor last week.

APR 24 1958

SMART AUDIENCES TOMORROW'S KEY

There are fewer pictures coming out of Hollywood, to be sure, but, importantly, those being made appear to be of greater stature. This in turn adds up to longer per-picture running time to the extent of more than compensating for the numerical reduction.

This is the observation of Russell V. Downing, president of Radio City Music Hall, New York, and goes hand in hand with the views of many highly-placed film industry individuals. The trend is obvious, they believe, toward extended runs throughout the trade, first-runs and neighborhood houses alike.

Downing states he's "only a local operator" but believes it's to the advantage of exhibition generally to have fewer productions but better ones. Reflecting the improvement in quality, he adds, is the fact that in 1958 the Hall ran only 10 features (an average of more than five weeks for each) compared with the 11 and 12 that have been programmed in previous years. Fewest pix on a full year's lineup came about in the lush prosperity of 1946 which had a schedule of eight.

The customers are coming "not out of habit, but by selection," according to Downing, and the fact that they're getting more of what they want is shown in the Hall's business. Grosses in 1958 ran ahead of 1957.

As for other theatremen, Downing says they should feel called upon, if the size of their towns permits, to run a picture four days instead of the conventional two, a full week instead of the usual four days, and so on.

The head man of the country's biggest money theatre is high on the upcoming product. He hasn't seen all the new pictures, of course, but "on paper" (meaning cast and credits) they look good. For one, he hasn't onceovered Metro's "Green Mansions" but figures it as the likely candidate for the Hall's Easter booking. ("The Journey," also from M-G, follows the current tenant, "Some Came Running.")

Impressive, too, to Downing "on paper" are Warners' "Nun's Story" and M-G's "Count Your Blessings," "North by Northwest" and "Mating Game."

Literary Market: Nominal or Big, No So-So Novels

"Big Man, Big River," upcoming novel by Thomas Duncan, has been purchased by 20th-Fox for \$200,000. Contract has an escalator clause that could bring the price to \$300,000, depending on book sales.

Book, with an Oregon lumber camp background, will be published by J. B. Lippincott Co. in the fall.

In the light of competition for top literary properties for the screen, authors of potentially successful novels are getting good prices for their work from the film companies these days. Hollywood has always paid big money for stories, but never before have so many books brought six figures.

According to one story department in N.Y., the studios now either buy "biggies" or "cheapies," bringing their author between \$5,000 and \$15,000. There's been a dropoff in the \$20,000 to \$50,000 category, and a sharp rise in the number of unpublished manuscripts sold for \$50,000 and over. The big figures come when the companies want to snap up a novel that's "hot," particularly if it's written by a wellknown author.

Number of original stories written for the screen continues to dwindle as Hollywood seeks out "presold" properties, i.e. the potential bestseller material.

Ritz (M-G) (42: 50-51.30) — "C
Fair \$2,300, following prev
West End season and General
lease.
Studio One (APT) (600: 30-51.3
—"Secret of Life" (BV) (5th v
and "Lady and Tramp" (BV) (5
nc-
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APR 24 1950

Room at the Top (BRITISH)

First-class emotional drama with standout direction. Uncompromising dialog and adult plot offer fine opportunity for impressive performances; big b.o. entry.

London, Jan. 20.

British Lion release of a Remus (John and James Woolf) production. Stars Simone Signoret, Laurence Harvey, Heather Sears. Directed by Jack Clayton. Screenplay, Neil Paterson; from novel by John Braine; editor, Ralph Kempen; camera, Freddie Francis; music, Mario Nascimbene. At Plaza Theatre, London. Running time, 117 MINS.

Joe Lampton	Laurence Harvey
Alice Aisgill	Simone Signoret
Susan Brown	Heather Sears
Mr. Brown	Donald Wolfit
Mrs. Brown	Ambrosine Phillips
Charles Soames	Donald Houston
Mr. Hoyle	Raymond Huntley
Jack Wales	John Westbrook
George Aisgill	Allan Cuthbertson
June Samson	Mary Peach
Elspeth	Hermione Baddeley
Miss Breith	Thelma Ruby
Janet	Anne Leon
Joan	Wendy Craig
Miss Gilchrist	Avril Elgar
Aunt	Beatrice Varley
Gertrude	Miriam Karlin
Teddy	Richard Pasco
Mavis	April Olrich
Mayor	John Welsh
Mayoress	Everley Gregg
Priest	Basil Dignam
Man at Bar	Paul Whitson-Jones
Girl at Window	Yvonne Buckingham
High Stepping Girl	Doreen Dawn

"Room at the Top," based on John Braine's best-selling novel, suddenly establishes Jack Clayton as a major British director. Some three years ago, he directed "Bespoke Overcoat," a Venice fest award-winning short feature. Since then he has concentrated on producing. Now, with his first important directorial chore, Clayton has made an indelible impression with an adult, human picture. Neil Paterson's literate, well-molded screenplay has been enhanced by subtle, intelligent direction and a batch of topnotch performances. The film should be a winner with all adult British audiences.

The occasionally raw dialog and frank approach to sex has earned it an "X" certificate which means that children under 16 may not see it. Even the localized North country accent is unlikely to mar U.S. appreciation of a film solid in story-line and emotional values.

Laurence Harvey takes a job as an accountant in the local government offices of a North Country town. He is an alert young man with a chip on his shoulder because of his humble background. He is partly determined to be true to himself, but even more eager to be on the make. He quickly finds that the small town is riddled with snobbishness. It is virtually controlled by a self-made millionaire and is dominated by those with money and power. Harvey is determined to break down this class-consciousness and sets his cap at the millionaire's daughter. At the same time he is irresistibly drawn to an unhappily married Frenchwoman with whom he has a violent affair.

In this relationship...

ZINNEMANN RUES 'PERFECTIONISM'

By JOE SCHOENFELD

Hollywood, Nov. 25.

Fred Zinnemann is the latest Hollywood creator to express an opinion that "in Europe it's better"—meaning motion picture-making. Zinnemann, who recently completed "The Nun's Story," starring Audrey Hepburn, abroad, is now busy at Warner Bros. editing the film down to "reasonable" length. It was previewed a few weeks ago at three hours and 11 minutes.

Zinnemann's preference for shooting outside of Hollywood is based strictly on economics and, more importantly, an escape from Hollywood's "technical perfection." As the producer-director puts it, "technical perfection has become a fetish in Hollywood and it's a dangerous one. As a result, every picture has a factory gloss. All attempts to do something new or different are stopped by the 'perfection' standards that have been set up."

From the standpoint of economics, certain aspects of shooting abroad represent far less expenditure of money than is possible in Hollywood for the same eventual results on the screen. In the "Nun's Story," for instance, Zinnemann said, he needed 200 nuns for the Mother House scenes shot in Rome. It was not possible to get real nuns, Zinnemann said, since it would take a special dispensation from the Pope to permit nuns to change their habits to that worn by the Belgian order in the film. Thus, Zinnemann had to call for 200 extras, to be coached by two actual nuns who were acting as technical advisers. The turnout was fabulous, Zinnemann said, with many of the women from some of the finest families in Rome. They rehearsed for a month, worked untiringly from early morning to late evening; many of them arrived at the set in chauffeur-driven cars; most of them donated their pay to charity.

Extras' Costly

The point Zinnemann makes is that such a number of extras in the U. S., worked so consecutively, would have been at least three times as costly.

He also illustrated the economics of shooting abroad via the chapel set that was built for the picture in Rome. To have used a real chapel, Zinnemann said, would have been far more costly, after installation of lights and shooting around and between the regular services ("you can't shout 'cut!' in the middle of a prayer") than building a set from the ground up. "Particularly," Zinnemann pointed out, "when the cheapest flooring material you can buy in Rome is marble, and it photographs terrifically."

As far as Zinnemann is concerned, any tax advantages to be gained by working abroad are secondary to his desire to make the best possible pictures in the most attractive manner possible. In this respect he is himself a perfectionist—as illustrated by the fact that he has no intention of rushing "The Nun's Story" into release in time to qualify for this year's Academy Award nominations. As he puts it, the picture couldn't be made ready for a pre-Dec. 31 showing in L. A. unless it went out in a less-than-perfect state.

COLUMBIA PUTS UP ITS O'SEAS INFO

By HY HOLLINGER

As a new service to its affiliated independent producers, Columbia has established a budgeting department for the producers who want to make films abroad. The new 10-man department, headed by overseas production supervisor William Graf, is part of Col's production setup in Great Britain, headed by Mike Frankovich.

In addition to supplying the budgeting service for producers who desire it, Col's British operation, one of the most active of American companies, provides all the necessary spadework for the establishment of a U.S. film unit in a foreign country. According to Graf, Col's services in no way usurp the creativeness or functions of the independent producer, but are aimed to give "advice when it is required" and, at the same time, to protect Columbia's investment. On the basis of Col's experience in filming pictures in England as well as in other parts of the world, Graf noted, the company can come up with a more realistic and practical budget than a producer who has never made a film overseas. Moreover, he said, Col's assumption of many of technical functions relieves a producer of many complicated details and leave him free to devote himself to the creative aspects of the film.

Know-How

In association with an independent producer or one of his staffers, Col's overseas unit will scout the locations, select the necessary technicians, provide for the housing of the cast and crew, obtain the necessary local Government permits, arrange for the rate of pay of local workers, etc. Everything that is required for a production unit is ready and waiting on the day the producer arrives with his unit, Graf pointed out.

As part of his duties, which have seen him visit almost every country in Europe, Graf frequently must obtain the approval of the script from local government authorities. In some instances, countries express the fear that a certain story might offend its own nationals or a nation with which it has friendly relations. For example, when "The Bridge on the River Kwai" was set for filming in Ceylon, local authorities feared that the picture might offend the Japanese. It was Graf's task to see to it that the Japanese ambassador would notify the Ceylon government to the contrary.

Arranging of the technical and physical facilities is only a small part of foreign location filming, Graf pointed out. It requires, in addition, long and frequently complicated negotiations with local government officials, including prime ministers and ministers of finance, commerce and labor. Indie producers, he noted, more than likely do not have the time or the experience to handle these details and therefore turn over these functions to Col's specialists, Graf declared.

Graf has headed Col's production unit in England for the past seven years. He stopped over in New York last week on his way back from Havana where he scouted locations for Carol Reed's production of Graham Greene's "Our Man in Havana," which Col is financing and releasing.

APR 24 1959

'Redhead,' Show Snubbed for 10 Years, To Pay Off Its Investment by June

"Redhead," Broadway's newest musical smash, is due to recover its investment by the first week in June. That's on the basis of an anticipated operating profit of \$12,000 a week and an opening-night cost of \$216,000. The latter figure is unusually modest for a musical show, by contemporary standards.

The Robert Fryer & Lawrence Carr presentation was financed at \$300,000 and according to general manager Ben Stein's tentative figuring, involved a production cost of \$225,000. That was reduced \$19,000 by operating profit on its five-week tryout tour, but involved about \$10,000 preliminary and opening-week expenses at the 46th Street Theatre, N. Y., where it premiered last Thursday night (5).

Although "Redhead" can ultimately gross about \$63,000 a week with standees, theatre party commissions will limit the receipts to around \$61,000 for the first several months. The show breaks even at about \$39,000, with the production retaining about 55% of the difference between the break-even and the gross.

The royalty setup calls for a theatre rental of 30% of the gross to \$20,000 and 25% thereafter, plus 8½% to the authors (Herbert and Dorothy Fields, Sidney Sheldon and David Shaw, book; Albert Hague, music; Dorothy Fields, lyrics), 7½% to the star (Gwen Verdon), 3% to the director-choreographer (Bob Fosse) and 1% to the producers. (Co-librettist Herbert Fields, Dorothy's brother, died a year ago.)

When the show pays off, Fosse's royalty goes to 3¼%, while Miss

(Continued on page 74)

Scandinavians Don't Co-Produce

Norway's Jan S. Baalsrud Deplores Failure of Norsemen to Help Each Other

Lack of coproduction among the Scandinavian countries was termed "ridiculous" last week in N. Y. by Jan S. Baalsrud, an official of Nordsjofilm of Norway which produced the picture "Nine Lives."

Film, released in the U. S. by the Louis de Rochemont organization, in part relates the harrowing experiences of Baalsrud and his colleagues during the war, when—as British-trained saboteurs—they were landed on the coast of Norway. Story was written in book-form by David Howarth and became an international bestseller.

Baalsrud, an instrument maker by profession and a film producer by preference, said Norway was the "little boy" among the Scandinavian countries. It produces four to seven pictures annually, with Government subsidy and in two local studios, one Government-owned and the other private.

"I have never been able to understand why there should not be more coproduction between Norway, Denmark and Sweden," Baalsrud said. "The language barrier isn't serious and our people like the Swedish films. In any case, in Norway we depend on advance guarantees from Swedish and Danish distributors."

He said his outfit was hoping to put together a coproduction this year with Denmark and Sweden and Nordsjofilm is also working on another war picture, dealing with the tensions in Oslo during the war. The average Norwegian film costs \$50,000, Baalsrud said. His own picture not only recouped, but actually showed a profit within the small Norwegian market.

Baalsrud said he hoped for coproduction with the U. S. "I think some very attractive pictures could result," he said.

Martin's Tea-Leaf Reading Of Early Biz: 'Invitation' Potential, \$7,000,000

On the basis of early returns, Universal anticipates a domestic gross of more than \$7,000,000 for "Invitation of Life," according to sales chief Henry H. "Hi" Martin. He expects that both the domestic and foreign gross will exceed "The Glenn-Miller Story," U's previous top grosser. As a result of the b.o. power of the film, which is scoring heavily despite lukewarm reviews, it's figured that Lana Turner will emerge with the largest fee ever received by a femme performer. Miss Turner's deal gives her 50% of the profits.

Surveys have indicated, according to Martin, that 70% of audience for "Life" consists of women in the 24 to 48 age bracket. To reach the total audience potential, the film company is adding a teenage sell, taking advantage of the presence in the cast of Sandra Dee, Susan Kohner and John Gavin. Martin disclosed that U is following a flexible policy in selling the picture and is not demanding locked bookings, but will allow theatres to play the picture as long as business holds up.

In commenting on the business being racked up by "Life," Martin declared that it's important to have a number of big pictures around at the same time. He said each of the films displaying b.o. power at this time—"Rio Bravo," "Shaggy Dog," "Some Like It Hot" and "Life"—were each contributing to the other by getting people to a show.

APR 24 1959

Masked Distrib Exec Tells Exhibs They Ought to Join Production Act

An expression of surprise over the failure of exhibitors to do something about the serious product shortage came this week from an unexpected source—a highly-placed executive of a major film company.

The exec, who for the usual reasons chooses to remain anonymous, agrees with the complaints of the theatremen that the production cutback could well result in disaster for a large number of the nation's theatres.

Although placing some of the blame for the shortage on the film companies—not his own, for it is one of the most active of the production-distribution firms—he feels that the problem can only be solved if exhibitors take the matter in their own hands.

Several of the majors, he contends, are producing as many pictures as is feasible under present market conditions and cost factors. Others, he acknowledges, are not pulling a full load and are the ones that are contributing to the serious shortage.

These, he points out, are a well known set of circumstances which theatremen have faced for several years. Although they've talked a great deal about "causing" films to be made, he notes that so far it has been mere lip service and that no one has come up with a workable plan.

For what it's worth, he said, he's offering exhibitors a suggestion on how they can meet and solve the product shortage. His idea, in short, consists of the following:

Each exhibitor in the U.S. should put aside two or three cents of his share of each admission for the establishment of a production fund. The exec believes that this system of collection could result in a production bankroll of some \$15,000,000, and he sees it as a sort of private enterprise version of Britain's Eady Plan. The coin, he contends, can be employed either to finance independent producers or, for that matter, for the formation of a new production-distribution company.

Despite the present status of the existing major film companies, the exec, a veteran in production and distribution, frankly states that he feels that the time is now ripe for the organization of a new major film company, if it is put together properly and is cognizant of the ailments afflicting the going concerns. A new company, he argues, can fill the void created by the disappearance of RKO and Republic and the half-hearted efforts of some of the "living" firms.

Alumni of Morris and MCA Shops, Jurow-Shepherd See Properties Magic That Baits Elusive Stars

Diversity in story material and flexibility in operation are the aims of the new, young production team of Martin Jurow and Richard Shepherd who are perhaps representative of the "new faces" slowly moving into the film-making end of the business.

Having delivered their first production, an offbeat western, "The Hanging Tree," starring Gary Cooper and Maria Schell to Warner Bros., pair is preparing to launch "The Fugitive Kind," film version of Tennessee Williams' "Orpheus Descending." Film, starring Marlon Brando and Anna Magnani, will be filmed in New York starting in late April. United Artists will release.

The casting of such salable and sought-after names marks something of a coup for the new production team. They attribute their success on this score to the properties, with Jurow observing: "It's easy to get the stars if you have the story they want to do."

As a further example of their approach to film-making, their production company has on its drawing board a spectacle, "The Fabulous Showman," dealing with the life of P. T. Barnum; a film version of Truman Capote's "Breakfast at Tiffany's," and a mystery dealing with Richard Prather's Shell Scott stories.

The last three projects will be made as part of their six-picture deal with Paramount, calling for the delivery of the pix over a three-year period. The agreement with Par represents a sort of settling down for the ambitious team. "It's hard to move from one company to another," Jurow said in N. Y. this week. The association with one distribution firm over an extended period, he pointed out, allows the four projects simultaneously with indie company to work on three or out the necessity of worrying about individual financing.

Experience of the pair in the agency field—Jurow having been with William Morris and Shepherd

(Continued on page 20)

UA Thinks Color Ads Neglected In Newspapers

On the theory that the industry has so far neglected to make full use of color in newspapers and supplements, United Artists has just completed the first part of a general survey of the use of color in U.S. and Canadian papers. Poll covers 33 publications in 21 cities and is being expanded.

In a "know-your-tools" mood, UA is also surveying the potential uses of television to plug pictures.

UA's newspaper study is being placed in the hands of its field men to provide them with a specific guide to who uses what. Point is made that UA has made an effort to improve its color coverage on the big pictures and that color in newspapers cumulatively reaches more readers than the top national magazines. Apart from this, each paper can be hit two or three times up to the release of a given film.

UA plans to expand its domestic newspaper color survey and to add to it a study of the use of black-and-white stills. A similar survey is being undertaken abroad.

Though most of the big pictures are being shot in color, the quality of tint stills hasn't kept pace. Very often there's a reluctance to release color until a film has completed shooting, which is partly due to economy reasons since the studio prefers to develop all the color in one batch. It's felt at UA that use of color stills on pictures

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American International's 'Big Singles' While Still Double-Packaging Gore

Universal's Tight Reins Policy: No United Artists-Type Deals; Ed Muhl Credit on All Titles

Universal, last of the majors to welcome independent producers, plans to maintain tighter reins on its partners than do other film companies. Some of the majors, particularly United Artists, give many of their associated filmmakers something like carte blanche. They approve the script, and cast, put up the coin and wait for the delivery of the pictures. In many cases, the indie producer can make the picture wherever he chooses.

Universal, on the other hand, is demanding a full partnership basis and will require the indies to employ U contracts layers and U studio facilities. The indies, in a sense, will be merely partners and not completely "independent." Universal will have studio chief Edward Muhl share in production authority. While the credits for each picture will list the independents as the producers, they will also note that Muhl is the executive producer for Universal.

Although Johnny-come-lately in the independent field, U was actually one of the first to launch a participation system with performers. It started with Harold Hecht and Burt Lancaster with "Kiss the Blood Off My Hands" and reached its height with a multi-picture deal with James Stewart. These deals were made at the time when William Goetz was production chief and were conceived by Goetz and MCA topper Lew Wasserman.

Goetz Exit

When Goetz exited the studio because he could not obtain a participation arrangement for himself, several of the percentage arrangements with stars remained but few new ones were made. Thus, at a time when the other majors were busily involved in lining up performers on participation deals,

(Continued on page 14)

FIXATION STILL 'EASTER MOP-UP'

Judging by the release schedules set by the major companies, the period between late January and early March is going to be a toughie for exhibitors and particularly the first-run operators.

With the exception of the holiday releases, which will be filtering down the theatre line, the cupboards will be quite bare until Easter, when top pictures are traditionally bunched for release. There's very little evidence as of the moment of distributors heeding the call for "orderly release" to provide a continuous flow of box-office product.

Several companies openly admit that the first quarter lineup isn't equivalent to a product powerhouse. As a matter of fact, New York has made it plain to the Coast in several cases that it's plenty concerned with the way things are going. This concern has been heightened by the unusually sharp dropoff in theatre business right after New Year's.

Distributors are continually in a quandary over whether to hold the top pix for the holidays, and then face the competition for playing time, or whether to chance it via the release of top product in a normally slack season, which can result either in a loss or in spectacular success.

What concerns the distributors, too, is the unpredictability of the playoff pattern. "The Geisha Boy," for instance, is very strong in some situations and just as disappointing in others, with all other factors being apparently equal. "Inn of the Sixth Happiness" had all the earmarks of a hit, but isn't living up to expectations. "The Buccaneer" also is erratic.

Feeling generally is that, if this situation continues, the foreign films, particularly in dubbed version, will get more of a break as times goes by since the pinch is bound to become more severe between the product "boarding" and the general drop in output, which isn't balanced off by longer runs.

Las Vegas, April 7.

Quality single bill features, increase in the use of color and CinemaScope and a full diversification of product will highlight American International Pictures' new change of policy, company heads James H. Nicholson and Samuel Z. Arkoff told delegates at firm's first international convention here.

The standard double bill packages by which company has made its name will not be ignored, it was pointed out, but there will be fewer such bills and they will be designed to meet the changed tastes of the public. Company existed in the past on horror and teenage films in double doses, but "the public isn't buying them that way any more," execs reported.

Since only major horror pix do profitable biz, according to its tabulations, outfit will release two such films, both in single bill category, during the next year, according to firm toppers. These are "Horrors of the Black Museum," CinemaScope in England by Herman Cohen, and "The House of Usher." Each will feature AIP's recently completed in color and new gimmick, Hypnovista.

Reporting that distribution and co-production deals with Italian firms for several spectacles had been closed during toppers' recent trip to Rome, first of these will be "The Last Days of Rome," starring Anita Ekberg and filmed in wide-screen and color, it was disclosed. Second Italian film, "The Barbarians," will be a co-production with Standard Productions of Rome. Steve Reeves and Bruce Cabot will be costarred and pic will be shot in color and wide-screen.

Three other AIP co-production deals in Italy will add two Biblical spectacles and one based on Greek mythology to the company's sked. Italian productions will not be dubbed but will be filmed in English dialog.

On next year's slate, seven will be in color and widescreen, with two both in color and Hypnovista.

Company prexy Nicholson put at rest rumors which had AIP negotiating for a major releasing arrangement for its production arm. Company will continue with its present releasing pattern via indie distribbs, he said, because it provides flexibility, has worked well and offers every possibility of continuing success.

Detroit Radio Station WJR to End 23-Year Affiliation With CBS

Official Blames Network's "Time-Barter" Plan, Says WJR Would Lack Control Over It

By a WALL STREET JOURNAL Staff Reporter

DETROIT—Radio station WJR, a 50,000-watt station here, will end its 23-year affiliation with the Columbia Broadcasting System, Inc.'s radio network next spring.

John F. Patt, WJR president, blamed a network "time-barter" plan, announced three weeks ago, for the move.

Under the new plan, which was endorsed by CBS affiliates at their convention and goes into effect January 1, the network will furnish affiliates some 8½ hours of news programs each week for which they can sell advertising without payment of fees to the network. In return, the stations will carry, without compensation, some 30 hours of weekly programming which the network will offer for sale. At present, affiliates receive payments from the network for carrying network programs which amount to about 40% of the rate the stations get for local advertising sales.

"The plan of the network to barter for the time of its affiliates that it would then sell to advertisers under its own prices and policies—a plan over which we would have virtually no control—leaves no alternative," Mr. Patt said. He said the station values its facilities

too highly "to permit our station time to be handled on a brokerage basis."

CBS has about 200 affiliated stations, of which 114 were represented at the affiliates' recent convention. A CBS spokesman said 84% of those attending the convention approved the plan, with seven abstaining and eight voting against it.

The spokesman said the network had no indication that any other stations planned to drop their affiliation over the program plan.

It has been estimated CBS' total radio program service will be cut from approximately 90 hours a week to about 50 a week under the plan.

"We feel pretty confident this plan will put

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us in the black before long," the CBS spokesman said. The network will be able to reduce costs by cutting programming time, and will keep all the revenue from the sale of advertising on the 30 hours which the stations will carry free.

Station WJR reported net income of \$254,238, or 44 cents a share, on sales of \$2,352,011 for the nine months ended September 30. In the like period a year ago, WJR reported net of \$370,148, or 64 cents a share, on sales of \$2,639,422.

Count Blessings To Come at 20th

Product, the quality and the continuous flow of it, was top on the agenda this week (19) as the 20th-Fox brass headed by president Spyros P. Skouras and production chief Buddy Adler met at the studio.

20th is going, at the moment, through a somewhat anxious period. Several of its top pictures have failed to do the expected business. They've been expensive productions, like "The Roots of Heaven," which cost over \$3,000,000 and probably won't do much more than \$1,500,000 to \$2,000,000 domestically. It needs \$7,000,000 to break even.

What's more, the homeoffice, considerably buoyed by the expectancy of such films as "The Diary of Anne Frank" and "Compulsion," nevertheless scans the production charts with concern. 20th execs believe they need about 27 films from the studio itself and maybe another 15 or so from the outside. They've got the feeling that they may not get the required 27 from the studio.

Also, the homeoffice is looking to the summer period and wonders what top product the company will have to offer at that time. So far, the release schedule has been set only through Easter, and 20th salesmen know from bitter experience during the last 1958 quarter what it means not to have top films available.

In New York, the griping about (Continued on page 24)

Weintraub, Rank Team on Telefilms; \$5,000,000 Budget

Hollywood, Nov. 11.

Entry of J. Arthur Rank into television production through a coproduction and co-financing deal with Sy Weintraub's Sol Lesser Productions was set last week. Deal involves production of four series of at least 39 films each, plus additional pilots and possibly feature film coproduction.

Deal marks Weintraub's return to telepix for the first time since purchasing the Lesser organization. Besides the four Rank coproductions, he's starting production on his own with an "Our Town" telefilm series, for which he's signed Jerry Stagg as executive producer. "Town" is one of the properties he purchased with the Lesser company, and author Thornton Wilder will advise on scripts for the series.

Rank deal, involving a minimum \$5,000,000 investment to be shared equally between the two companies, is actually with Sydney Box TV, the British producer acting in behalf of Rank. The Rank company will put up coin and facilities, but Box will handle their telefilm production, since they don't have any tv staff yet. James Swann, Rank exec, negotiated the deal for the British company.

Two of the four properties are set, "The Man from Lloyds," which Box will produce at Rank's Pine-wood Studios starting in January and for whom Edmond O'Brien is being dickered as the lead, and a still untitled situation comedy created by Phil Rapp, which Rapp will produce in both England and America. Third property is a toss-up between an outdoor adventure series and a science-fiction series called "Project X," based on a

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ALLIED ARTISTS SETS 36, SIX BIG BUDGETS

Allied Artists has blueprinted a 1959 production slate of some 36 films, six of which will be earmarked for budgets of \$1,000,000 or more. Schedule, which includes both studio productions as well as pix to be filmed by independent producers in association with studio, represents AA's most ambitious program to date.

First big-budgeter revealed for AA is Irwin Allen's "The Big Circus" which currently is before the cameras. Several important properties went into production during 1958 and still are being prepared for release, with list including "Al Capone," "P.O. Box 303," "Face of Fire" and "Crime and Punishment, U.S.A."

William Castle, who filmed "Macabre" and "House of Haunted Hill," both AA releases, now is preparing "The Confessions of an Opium Eater," which will be based on the Thomas De Quincy tome. Also being repped are "79 Park Avenue," which Harold Robbins will produce, and "Man of Montmartre," Stephen and Ethel Longstreet biog of Maurice Utrillo.

DISNEY TO FINANCE OUTSIDE PRODUCERS

Walt Disney Productions is branching out, a new enterprise being that of financing and distributing other independent productions.

It was disclosed this week that Disney is participating in the financing of "The Big Fisherman," which is being made by Rowland V. Lee.

Further, Disney will release the feature through its distribution subsidiary, Buena Vista.

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DYMLING GLOOMY SCREEN SEX-CAST

By FRED HIFT

Television has begun to seriously affect the Swedish film business and, to make things worse, the tv stations have been and are being built by the state from funds supplied via the high tax on film theatre admissions.

This unhappy picture was painted in N.Y. last week by Carl A. Dymling, president of Svensk Filmindustri, the leading production outfit in Sweden. Company also is in distribution and runs about 100 theatres. Latter are the ones which show a profit and keep the whole setup alive, so that any serious drop in attendance actually threatens the complete structure.

Dymling, whose company made "The Seventh Seal," which just wound a run at the Paris Theatre and is being released nationally by Cy Harvey's Janus Films, said attendance at the Stockholm theatres alone had dropped 20% for the year ended last month. "Television is entirely to blame," he said, even though no Swedish pictures are being shown on the air.

Terming the situation a "big crisis," Dymling said the admissions tax ran to 33%. Out of this, the government returns to the producers 15% of the gross on Swedish films as a production subsidy. Total kickback runs to only about \$50,000 for the entire Swedish industry. Dymling maintained.

"It is ironic," he held, "that two countries which have contributed so much to the development of the art of the film—Sweden and Denmark—should be taxed so heavily. And now, we see the state building the television network which could put us out of business altogether. By next year, video will cover the entire country. I am already resigned to the possibility of having to cut our output about 50% if theatre income keeps dropping."

Svensk Filmindustri produces between six to eight pictures annually. Out of the total Swedish output, however, only between five or six films a year are suitable for the international market. "We're always surprised if we get some money from abroad," Dymling said. "As for the U.S., the cost of maintaining a continuous effort for our films, which is really what is needed, is just too high."

Turning To 'Sex'

Dymling said that the only way to meet the tv competition, or rather to overcome its results, was to turn to making sex exploitation films with an eye to the American market. "I would regret very much if we had to do this," he observed. "It would make our local audiences unhappy. I think I'd rather withdraw from production."

The Svensk Filmindustri topper said, the Swedes didn't care for dubbed pictures, and that this was one of the handicaps preventing foreign coproduction. "In any case, I myself don't believe in dubbing," he commented. "It's artistically important that actors talk their own language. If they don't, then half of their performance is lost."

Dymling came to N.Y. from the Mexican Film festival where Sweden showed "On the Brink of Life" and "Wild Strawberries." He's discussing further deals with Harvey, but said he had no intention for the moment of establishing a permanent representation in the States. As for "Seventh Seal," directed by Ingmar Bergman, Dymling said it cost only \$150,000 to make. Film is unusual, he explained, because it actually reflects strongly the director's own, personal feelings.

"Bergman uses the film much as an author does his book," he said. "As a rule, one can't afford to be too explicit about one's own feelings in making a picture. But Bergman does it. And," he added with a chuckle, "I'm crazy enough to let him do it!"

The Black Orchid (VISTAVISION)

Warm story of Italian-Americans, with Sophia Loren and Anthony Quinn.

Hollywood, Jan. 22.

Paramount release of a Carlo Ponti-Marcello Girosi production. Stars Sophia Loren and Anthony Quinn; features Mark Richman; introduces Ina Balin. Directed by Martin Ritt. Screenplay, Joseph Stefano; camera, Robert Burks; editor, Howard Smith; music, Alessandro Cicognini. Previewed Jan. 19, '59. Running time, 94 MINS.

Rose Bianco	Sophia Loren
Frank Valente	Anthony Quinn
Noble	Mark Richman
Alma Gallo	Virginia Vincent
Henry Gallo	Frank Puglia
Ralph Bianco	Jimmy Baird
Guilia Gallo	Naomi Stevens
Mr. Harmon	Whit Bissell
Pirest	Robert Carriacart
Joe	Joe Di Reda
Tony Bianco	Jack Washburn
Luisa	Majel Barrett
Paul	Scott Vito
Consuello	Zolya Talma

"The Black Orchid" is a fine picture, substantially plotted and legitimately peopled, bearing a blend of conflict and warmth that has been potentially filmed. Sophia Loren and Anthony Quinn, who star in the Carlo Ponti-Marcello Girosi production, will attract filmgoers, but Paramount also will have to bank on word-of-mouth to overcome a title that, for this story of Italian-Americans, is a misnomer.

"Orchid" is an original story and screenplay by Joseph Stefano, his first dramatic writing. There's a flavor of "Marty," a touch of "Wild Is the Wind" to season what primarily is an intelligent non-imitation, and with this work, Stefano gives more than promise of joining the rank of first-class screenwriters.

The story threads and changing emotions are securely locked in through Martin Ritt's honest direction. Without pushing, he tells an intricately drawn story with a smooth, authoritative hand. Many scenes—particularly the card-playing and proposal sequences—are masterful pieces of film, part of an expert whole.

As the widow who falls in love with the pretty widow, Quinn is excellent, uniting charm with strength and creating a role that will be thoroughly appealing and memorable to filmgoers of all genre. Miss Loren plays with notable feeling and turns in her most impressive acting job to date, while convincingly portraying the mother, the widow and the bride. Mark Richman tops the supporting cast and is a stand-out, as is Ina Balin in her first film role. Also tops are Virginia Vincent, young Jimmy Baird, Frank Puglia, Naomi Stevens, Joe Di Reda and Zolya Talma.

The black orchid literally is a white rose—Rose Bianco—who is the late widow of a man she helped turn to crime to satisfy her own desires. Played by Miss Loren, she mourns her husband and mourns what she has done when a widower (Quinn), with a daughter about to be married, comes along with a joyous manner and serious intentions. They fall in love, but complications exist in his daughter's not approving of "that gangster's wife." When the daughter locks herself in her bedroom for days at a time, Quinn fears she will lose her mind as did her mother. Miss Loren's son, on the other hand, is on a work farm for having stolen, is told he will be able to go home when his mother remarries and finally runs away with disappointment when he hears the marriage is off.

The film technically is excellent. Robert Burks' photography standing out adeptly in black-and-white VistaVision. Hal Pereira and Roland Anderson created authentic settings which were nicely decorated by Sam Comer and Robert Benton. Sound by Hugo Grensbach and Winston Loverett, costumes by Edith Head and tight editing by Howard Smith also are assets. The musical score by Allesandro Cicognini is an interesting one that aptly points up contrasts in the story.

Ron.

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BETTER STUFF THIS CHRISTMAS

Come Christmas this year and, for the first time in quite a while, some good films for children will be available at the theatres. They're not pictures specifically made for youngsters, but rather films with an appeal for the entire family, which makes 'em attractive holiday fare.

There still exists a great scarcity of features for the under-10 set, a group which Hollywood appears to have abandoned almost entirely to television. Virtually no one in the U. S. today is making—or can afford to make—film entertainment for the small fry.

The result is that either parents don't take their youngsters to the theatres at all, or else they go and expose the child to a film that is 80% ideal and 20% tailored to generate adult interest, which usually means that it's either "sexy" or else of the "scare 'em to death" variety.

Two good examples of this are "The 7th Voyage of Sinbad," a wonderful adventure tale which also qualifies as a horror thriller in spots, and "Geisha Boy," in which Jerry Lewis clown and then gives way to a strip act.

Suitable Features

Titles which will be available this Christmas, and which should make excellent fare for the juve set, include "Tom Thumb" from Metro, "Tonka" from Walt Disney, "Geisha Boy" from Paramount, "7th Voyage of Sinbad" from Columbia, "The Buccaneer," also from Par, "Inn of the Sixth Happiness" and "Mardi Gras" from 20th-Fox, and the English-dubbed version of "Mon Oncle" from Continental Distributing. That's the film starring Jacques Tati.

The need for suitable film fare for children is generally recognized, though so far little has been done about it. The companies at one time were able to call on their libraries, which contained "classics" made specifically with the child audience in mind. These pictures now have been sold to television and aren't available to theatres.

At the Motion Picture Assn. of America, this lack of pictures has strangled the Children's Film Library. However, Margaret Twyman, the MPAA's community relations director, is currently working on a "Recommended Children's Service" which will advise exhibitors on how to put together a good children's program.

The exhibitor interest in such shows is there. RKO Theatres at Christmas time, on Dec. 20 to be exact, will run a Christmas cartoon show in most of its houses in the metropolitan area. "We'd much rather have had a feature, but there just isn't anything good to be had," a spokesman for the chain said. It's pretty much the same story all over the country.

Some individuals are working on solutions. Cinema 16 has its children's shows at the Beekman Theatre in N. Y. Walter Reade Jr. is putting together his "Adventure" series, which will be built around British and other European features for youngsters. Some of these films will be dubbed for the purpose. The package will be sold by Oscar Morgan starting early in 1959.

Making A Case For TV Sell

By TERRY TURNER

I read, "Bureau of Missing Business" of Variety with great interest, not only from a personal standpoint but because I have been fooling around in the television exploitation business for the past seven or eight years. If I wasn't the first to use it, then I was among the first. So, I assure you, I read every word of your article.

While I have used television mainly for pictures such as "King Kong," "Beast of 20,000 Fathoms," "War of the Worlds" and others of this type, I believe the major point to consider regarding television exploitation is that the motion picture industry, as a whole, has limited it to only this type of "freak" picture or cheap melodramas and has made very little effort to find the right technique to apply it to the so-called "big" pictures and get bigger and better results. I cannot understand, for the life of me, how all the smart men in this industry—and there are a number of them—cannot see the many advantages of television exploitation over the other media.

One advantage is that television offers the best chance of your "ad" being seen by a potential customer. For example, in New York there are seven television channels; in Chicago, 4; and in Los Angeles, 6. This means that the chances of your television advertisement being seen in New York are 7 to 1; in Chicago, 4 to 1; and in Los Angeles, 6 to 1. An ad in a newspaper or magazine with 60 or more pages, stands a 60 or more to 1 chance of a reader seeing it. In other big cities, where there are only two or just one station, the odds are 2 to 1 or even money, an overwhelming advantage, circulation-wise, over any one or two newspapers.

A second advantage is the greater number of potential customers in the television audience. A single station in New York, WCBS-TV, has a potential audience of 4,800,000 SETS; Chicago's WBBN-TV, 2,670,000 SETS; and in Los Angeles, the number totals 2,575,000 SETS. Using a very conservative figure of two persons to a set, the total number of potential customers in the television audience easily surpasses the circulation of any newspaper in any of those areas.

A third advantage, which I believe the industry is overlooking, is the effectiveness of television in selling product. The days of putting a sign on a donkey or in a window display, or using fake gorillas, which I have, are all, I freely admit, passe in the business of motion picture promotion. The Country and the industry have grown up—and so have the costs. You must now hit the greatest number of people at one time to get results. And, equally important, is the way in which you get your message to the people. Here I think you will agree with me, that the most effective approach is the personal message. If the exploiter could go into the living rooms of 20 million people and personally talk to them about his picture, and try to convince them they should go see it, it couldn't be beat for effectiveness. Of course, we know that this cannot be done; but the closest thing to it—that I know of—is the television screen. For 10, 20 or 60 seconds you have the television audience all to yourself—a really "captive" audience—and, if your message is good, you couldn't get better "circulation." On the other hand, I might add, if your message is a badly produced trailer or a slide, I don't know of a quicker way to kill your box-office.

The very "big" pictures, like "The Ten Commandments" could use a slide pointing up where the picture is playing and the cost of the ticket—as a 60-second spot would crucify it. However, I don't think any picture is too big that television exposure couldn't help—and considerably—if the right approach and technique were used.

It, therefore, appears to me that the industry has been lax in trying to find this right technique, and planning to use it during the production period of the picture. Today, the cost of producing the big block-busters is so high—running

into the millions—there is very little money left for this type of exploitation—even if the right technique was found. That is one of the reasons why television has been used primarily for the reissues, "freak" and cheap melodramas. With little or no production costs, they can afford to spend a sizeable amount on television exploitation.

In spite of the great success television has had in exploiting these pictures—90% of the time—the industry has argued that it is only good for that type. I believe this is an argument for, and not against, and indicates that, if the right technique could be found, and a sufficient amount of money put aside when the pictures are produced to handle this phase of the advertising campaign, television can be employed with the "big" pictures and with even greater success.

Speaking of "big" and "freak" pictures and the way in which we classify them, I'm reminded of what Martin Beck once told me. He said that the vaudeville bookers would pick what they thought were the headliners and then the audience would proceed to make liars of them.

Television is the medium that gets to the greater number of people in the most effective way. The newspapers and Sunday supplements are excellent media but it is a combination of the right technique in television plus the newspapers and Sunday supplements that does the job. And, if the magazines could be brought up-to-date to carry the story at the same time, so much the better.

Another point overlooked is that the motion pictures are in a unique position in regard to television. Anyone with a dollar is a potential customer—man, woman or child—for a motion picture. In selling cigarettes, beer or cosmetics, you are limited to an adult audience. Therefore, in exploiting a motion picture, you can buy "across-the-board" schedules—morning, noon, afternoon or mid-afternoon, and evening spots—and regardless of their rating, and do a saturation job that has always brought back money at the boxoffice for me. Program ratings are pretty good guesses, I admit, at how many people are watching at a given time; but they are still guesses and no one actually knows. And, irrespective of the rating, no one is going to tell me that I'm not going to convince Mr. and Mrs. John Q. Public at 8 a.m. that they should go see my picture.

"Across-the-board" buying may not be the orthodox way of buying time but it has been very successful for me. When motion picture companies have decided to pick their spots, the campaigns have never been quite as successful at the boxoffice.

Now, I have heard of the many plans that have been offered to create a better atmosphere for pictures and help them at the box-office; but the best way I believe it can be done is for five of the major companies to pick two of their pictures during the coming year, exercise great care in making the television spots for them, and then blast the pictures to a fare-thee-well both on television, as well as in the newspapers. Television is where they are going to find the people, more and more every year—and where you should hit them is in their living rooms. In doing so, each company would help the entire motion picture industry. I know that we would find a great difference in the national grosses at the end of the year, and our business, as a whole, would be on a more stable footing.

The producers might be more willing to do this, if the exhibitors in general would go along and pay for part of this, which they do not do at present. I know that the leading television stations in the Country, and I have worked with practically all of them, would go along with such a plan. Not only because it would mean money to them, but also because it is in character with their own business and they could do promotions with such a plan that they could not do

with an out and out commercial product.

This is how I believe the "Missing Business" of the motion picture industry will be reclaimed to a large extent.

* * *

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Again Hollywood Told: Stars Not a Make-Break, But the Screenplay Is

Hollywood, April 7.

Too much emphasis is being placed on the casting of top names in Hollywood films when actually the story should be the primary concern in making pix.

This is opined by William Goetz, one of filmland's top producers who also heads his own indie production unit at Columbia. The statement was somewhat surprising considering that Goetz just completed a multi-million dollar pic, "They Came To Cordura" with an all-star cast headed by Gary Cooper, Rita Hayworth, Van Heflin and Tab Hunter. But to this the vet-producer replies, "Of course I want top names when needed because they are an added plus, but the story still remains the important factor and should be stressed as such."

"Stars don't make or break a film," he contends, with this in mind he is now prepping "A Magic Flame," biopic of Franz Liszt, and has cast English thesp Dick Bogarde in the title role. Goetz believes the "Flame" property will stand on its own merit of importance and should payoff just as well as if it had been cast with a bigger name. Other castings for the pic will include several unknowns.

"The story, or the play, was the big objective in Shakespeare's day and that theory holds very true today. Yes, a star name does contribute but it certainly can't pull an inferior story off the ground and place it in the hit category," he said. On the other hand, Goetz adds, "a good story content can make a mediocre actor look better than he really is."

The producer also said that the (Continued on page 19)

prevailing conditions in the film industry are separating the men from the boys and the quality of entertainment turned out by the individuals will determine what classification they fall into.

As for the future of the film industry, Goetz concluded with "It's better than it was two years ago and that's due to the increase in filming great properties. One thing is for sure—I'm not pessimistic, not by a long shot. But 'Sayonara' has already grossed \$15 million—and I expect 'Cordura' to do as well or better."

Producer-Created Best-Sellers Disturb Pix Trade; See Mediocrity Oversold

Some industryites believe the picture business is creating a new monster by artificially hypoing books into the best-seller lists. Almost every company is currently involved with a project whereby it takes a book prior to publication and by special promotion, advertising and publicity attempts to transfer the tome into a popular best-seller. Theory behind this effort is that it will enhance the book as a film property.

The catch behind this, according to those who oppose this technique, is that the film, although there are exceptions, does not always turn out to be a hit. In many instances, it's claimed, a book lacking intrinsic literary value is made a best-seller by dint of the efforts of the film companies and the true worth of the story is not revealed until it is made into a picture.

Moreover, it's pointed out that the film companies by making a book a best-seller are actually inflating the cost of the property. In most of the pre-publication deals, the contracts contain an escalator clause which gives the book publisher and the author added coin for the film rights if the book moves into the best-seller class. According to one pub-ad chief who feels that the building up of a book should remain in the domain of the publisher, it is quite simple for a film company to place a book on a best-seller list. "All we have to do," he said, "is have our fieldmen buy a dozen copies and send them out to their local newspaper contacts. Then what happens. We make the book a best-seller and we have to pay more for it. If we didn't bother with this kind of a buildup, we could have probably picked up the book for a song."

What is also irritating filmites is the cooperative advertising efforts with the book publishers. On the pre-buildups, each outfit puts up about \$10,000 each for the additional promotion. "This puts us in the book business," said the pub-ad chief. "Why should we pay to create business for the publisher? I think it would be better if we waited and put the money into the completed picture instead of having this advance money come out of the production's budget."

Things have gotten to such a state, it's said, that film promotion men cannot sit down to plan a campaign without consulting the original publishers of a book as well as the paperback reprint publishers. Some film-men are of the opinion that the book industry is getting a free ride on the coat tails of the picture business. It's noted that the pixites do the bulk of the spending while the book people, at comparatively little cost, are getting all the gravy.

Point stressed by those opposing this method of picture-book promotion is that the book is not a true best-seller, but one that is

artificially pushed into that category. It's stated that the book publisher has absolutely nothing to lose while the film company stands to suffer considerably if the completed picture turns out to be a flop.

Kirk Douglas Plotting Future Productions; Big Cash Investment

Hollywood, Nov. 4.

Kirk Douglas' Bryna Productions, with a forward look, has earmarked 11 features and three telepix series during the next three to four years, and allocated a company record of \$30,000,000 for combined program—\$25,000,000 for theatrical releases and balance for tv.

Company has added four features, which reps a 60% boost, to elevate it into the position of one of Hollywood's top indie outfits. Ambitious plans are predicated in great measure on success of "The Vikings," its seventh film, which

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"Vikings" and "Report from Space" in its electronic pitch.

Douglas, who heads company, won't appear in more than five of the 11 features. Many of the scripts are being tailored to fit other stars. While firm has non-exclusive distribution deals with United Artists and Universal, it is open to deals with other releasing companies, according to Douglas.

With "Vikings" brought in for \$4,000,000 and "Spartacus" next on the firm's sked, some \$9,000,000 will have been laid out for a pair of productions filmed back to back. "Spartacus," with Douglas, Tony Curtis, Laurence Olivier, Charles Laughton and Peter Ustinov to top-line, rolls Jan. 5 with Anthony Mann directing for producer Edward Lewis. Curtis also will star in "A Most Contagious Game," with screenplay by Sydney Boehm and Samuel Grafton from a novel by Grafton. Rock Hudson is set for a co-starring role with Douglas in "Viva Gringo," with pic to roll next summer.

Douglas declared he will shoot as many of the films in the United States as possibly can be done here. Major move will take place if current negotiations with the Soviet Union are finalized for filming in Russia of Jules Verne's "Michael Strogoff." When filmed, budget is expected to exceed \$7,500,000.

APR 24 1950

48-A-YEAR LOOKS DUE FOR A CUT

By FRED HIFT

Because its books show that many of the programmers are running in the red, United Artists is set to drop this type of product off its release roster. However, what with current commitments and as yet unreleased backlog, the cutback won't take effect until 1960.

UA this year released some 48 films and likely will put out the same number of films in 1959. After that, however, its sked is likely to shrink to between 24 and 30 features, most of them in the "A" category. This is still considered sufficient to keep the UA release channel full, but it'll then be less cluttered with unprofitable "B" pictures which have trouble racking up bookings.

The UA experience with small films definitely points to a need for an overhaul. The "filler" type product, brought in at between \$100,000 and \$300,000, just isn't getting the breaks from exhibitors. These pictures may gross \$300,000 or \$400,000 domestic and they're a drug on the market overseas. Ironically, some of the more important action entries, like UA's "The Indian Fighter," for instance, have been hitting the 17,000 and 19,000 booking level, indicating a healthy number of replays.

Battle of 'B's'

Conclusion to be drawn from this is that a lot of theatres actually prefer rebooking oldies to making room for lowbudget pix of more recent vintage.

UA actually is one of the last holdouts in the "B" field, at least in terms of volume. 20th-Fox, of course, had its Regal films, but they're being reduced. Columbia still has minor entries, and so does Universal. But, more and more, the swing is away from the routine and towards the big, important film which stands to turn up a big and important gross.

What bothers some at UA is that the "little" picture, brought in at a small negative cost, on occasions still can be important. "Marty" established that, and so have a couple of pictures since. For instance, producer William Castle brought in "Macabre" (for Allied Artists release) at \$100,000. The picture will do an international gross of a little over \$2,000,000. Trick is to draw the line between what's "routine" and what is "offbeat" enough to catch the public's fancy.

At UA, the intention is to keep a sharp eye out for inexpensive films that, by virtue of theme and values, can follow in the "Marty" pattern. Slated for the axe, once the decks are cleared, are the run-of-the-mill programmers for which there now appears to be so little room left.

Feldman: New Film World A-Comin'

Spinoff Will Finish What Divorcement Began — Future Talent Will Share Risks With 'Naked' Studios

By ABEL GREEN

APR 24 1959

There will always be a picture business, in the opinion of vet Hollywood agent and independent producer Charles K. Feldman, but he envisions that the inevitability of a spinoff of the post-1948 pictures "within five years" will create a new concept in picture-making that should boom Hollywood — producers and talent — to new peaks.

As a prime talent agent he predicated his reasoning on the divorcement and spinoff so that when "the naked companies no longer have physical really assets to guarantee the stars, on deferred payments, as they do now, the talent will start from scratch, gamble with the producers and the 'naked studios' even more than they are today. And we all know now how every star worth his marquee-power is in business for himself."

Feldman has no illusions on the deferred deals with studios because, he argues, "it's a plus, too, for them not to have to pay off in lump sums. They, like the insurance companies, gamble on the

actuarial rates, so it is a two-way-street—the talent doesn't want its money in a lump sum and that loot is laying in the company's treasury for use elsewhere."

The keynote will always be "the words," meaning the script, Feldman right now, says he, has \$1,000,000 tied up in scripts, novels, properties and ideas, as detailed below. But if the star likes "the words," he or she will take less on the promise it will enhance their careers and, of course, their ultimate economic gain.

"As the production picture changes, and it is even now, so must distribution patterns change," he continues. "Why should Sam Goldwyn risk \$5,000,000-\$7,000,000 and give away a big slice to some distributor for the privilege of selling something he created—and with his own money! That's why Columbia will get only 10% when the film goes into its initial roadshow engagements. That 17-18% dis-

(Continued on page 14)

Feldman

Continued from page 1

tribution comes later for the general releases and worldwide handling.

"Dave Selznick had the right idea—only a handful of key sales experts to sell his product but, unfortunately, at that time he didn't have strong enough product to back it up. Incidentally, I can think of only a handful of producers who are really 'independents'. By that I mean, who put up their own money. Goldwyn does. Eddie Small does. Selznick is another. Maybe Sol Lesser did when he was more active. But as we know an 'independent' today usually means that the studio is still advancing his financing."

An inveterate globetrotter, Feldman knows the European technique of financing. It's SOP for a producer to sell off the Italian or the French or the Scandinavian or the Spanish rights even before a foot of film is shot. "Each distributor gambles on that producer, and handles his selling in individual manner, attuned to his own territory. There's no reason why a national campaign should be as good in New York as what they might go for in Texas. Maybe we'll also see territorial rights coming back, a sort of super-states' rights, where some group of theatres or distributors will buy the exhibition rights to a film and handle it as they see fit."

Better Quality

This changing pattern will result in better quality want-to-see pictures, the kind that will drag the people out of their houses and away from their television sets, he observes. He feels that, as time progresses, the film backlogs will become more valuable. Warners' \$22,000,000 backlog deal was a "steal" for the telefilm people, in his opinion, and Feldman feels that Paramount's \$50,000,000 package sale too is also a "steal" for MCA. There again he points to Goldwyn's unwillingness to sell-off; there will always be time for that, and with time the values will pyramid.

Feldman's current properties include the new Sam Behrman play, "Cold Wind and the War," for \$150,000 advance plus 10% of the gross of every week the show runs on Broadway; Sam Locke's "Fair Game," last season's Sam Levene play, which may become a Kim Novak-Doris Day package at Columbia; Irwin Shaw's novelette, "Voyage Out, Voyage Home," for which he paid \$50,000; Charles Morgan's new novel, "Sparkenbroke," which may be a Cary Grant-Stanley Donen property; Ladzso Bush-Fekete's "Lot's Wife," which I.A.L. Diamond is adapting and which Jean Negulesco is producing; a three-play deal with Jed Harris; a \$75,000 buy of Nelson Algren's "Walk on the Wild Side," which Merle Miller is adapting; a \$150,000 western for John Wayne.

Feldman returned to Hollywood over the weekend. He came east chiefly to huddle with Darryl F. Zanuck when the latter was east attendant to the launching of "Roots of Heaven" at the RKO Palace, on Broadway. edit to two re

AD, O'SEAS ITEMS BESET INDUSTRY

With an eye to sharply rising costs, producers today are revising the formula under which a picture's breakeven point is established. It's now almost triple of negative cost on color films and double on the black-and-whites.

In other words, if a picture costs \$1,000,000, and it's in color, the producer normally won't start to see any money until his film has grossed about \$2,750,000. On a black-and-white picture, brought in at the same cost, the break-even point would be about \$2,100,000.

Whereas on the tilters the formula now is 2.75 times of negative cost as the line between red and black, it used to be 2.50 not long ago. On the black-and-white films it used to be about 1.9 times of negative cost.

Reason for the rise is twofold: (1.) the larger amounts spent on advertising, and (2.) upped expenses abroad. Overall formula takes in distribution expenses, prints, advertising-promotion costs, salaries, etc. The recoupment formula varies somewhat according to the negative cost and it's somewhat lower as the negative cost goes up beyond the \$2,000,000 and \$3,000,000 levels.

Example was cited last week by Harold Mirisch. His "Love in the Afternoon" cost \$1,900,000. It needs \$4,200,000 to \$4,300,000 to break even. Yet, the picture was in black-and-white. United Artists bought "Parisienne" for \$500,000. Brigitte Bardot starrer is in color. UA won't see any money until the film has earned \$1,500,000.

Jackter Expounds Gospel Of an Updated Columbia; Love Those Independents

Rube Jackter, v.p. and general sales manager of Columbia, is continuing his private Chautauqua to preach the gospel of the "new" Columbia. He's hitting regional sales centers to convey to division and branch managers of the company the "new formula" under which Col will operate since the team of prexy Abe Schneider took over the management of the company on the death of Harry Cohn. Basically, Col's "new formula" consists of the following:

It is dropping program pictures and will concentrate on bigger entries. The aim being to handle 30 to 36 pix annually with total budgets of between \$58,000,000 and \$70,000,000.

The studio is open to all types of independent producers, the "independent independents," as for example, Sam Goldwyn and Otto Preminger who need no technical or other aid from Col, and the lesser independents, whom Col will aid with casting, facilities, technicians, etc.

The company is giving high priority to a new talent development program and will sign and nurture new performers under contract conditions. If Col can't cast

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Telecast and Theatre Film, Looks

The Magic Ingredient is Money; Lloyd Isn't Burning His Bridges

Hollywood, Nov. 4. Continuing television exposure doesn't harm an actor's chances at choice motion picture assignments; in fact, it enhances them, in the opinion of Lloyd Bridges, who's never had it so good since starting his "Sea Hunt" series for Ziv Television Programs.

Now into his second year of production on "Sea Hunt," Bridges states he's never had so many feature film offers, for one thing. For another, he's completing arrangements for his first indie film production, "Beatsville," to be produced with and released through Allied Artists via his own Lloyd Bridges Enterprises. Latter would not have been possible without his tv coin and exposure, Bridges points out.

Fact is, Bridges states, his television cushion has enabled him to assure his standing as an actor by allowing him to turn down picture roles he didn't like, whereas without the television work he'd normally have accepted them. Main point, however, is that "Sea Hunt" has made a name out of him and giving him a following that must spell boxoffice, or else why all the offers?

Day when stars viewed tv as distasteful is just about over, with only a handful of top name hold-outs left. Bridges recalls that he too, had reservations about enter-

ing telefilms on a regular basis (he's done plenty of live tv, though), figuring it might hurt his stature as an actor. But the combination of the comfortable financial cushion, the possibilities of capital gain and most of all, the tremendous public reaction make it a must for actors.

Bridges winds up 26 "Sea Hunt" episodes in November, then lays off till April, when he starts the final 13 segments of the second year cycle. He'll do a "U.S. Steel Hour" in December, and of course, complete "Beatsville" in the interval. Probability is that "Sea Hunt" will be renewed for a third year, on the basis of its current sales record. Ziv ordered second-year production last July, even though the first year's product won't be played off until January next.

Actor is on a percentage of the gross, per the customary Ziv deal with stars on syndicated series. He begins to collect a percentage after the gross reaches \$40,000 per episode, then climbs to 10% of the take on anything after \$50,000. He's currently in the 10% bracket under the deal, and formation of Lloyd Bridges Enterprises is one result. One investment of the new company is a piece of the Whispering Waters Hotel outside Palm Springs, in partnership with seven other tv stars.

As If '12 Angry Men' May Reap Most Dough as Legit Play

By HY HOLLINGER

A unique show biz twist whereby a legit play adapted from a film stands a chance of outgrossing the picture involves Reginald Rose's "12 Angry Men." The conversion of a film into a play after the picture has been played off is in itself a departure from the usual pattern.

Originally presented as an hour-long teleplay on Studio One in Sept., 1954, "12 Angry Men" was subsequently made into a motion picture. It was co-produced by Rose and Henry Fonda under the banner of Orion-Nova Productions and was released by United Artists in the spring of 1957. The film, completely shot in New York, was brought in at a cost of \$337,000, with both Rose and Fonda agreeing to deferments.

Although well received critically, the picture did not get off the ground boxoffice-wise in domestic release. It fared much better abroad and it's expected that it will emerge with a profit. So far, however, Rose and Fonda have received a little less than half of their deferred payments.

Nevertheless they have a good opportunity of snaring some tall coin from legit royalties. European legit producer Lars Schmidt has acquired the dramatic rights of the film for France, Spain, Italy, Holland, Denmark, Sweden, Norway and Finland. The play, in an adaptation by Andre Obey, is currently one of the top hits in Paris and a national company for France is being organized. Two companies—in Munich and Frankfurt—are successfully presenting Horst Buchholz's German version. In addition, three other companies are being organized for Germany.

Rose recently completed arrangements for planned legit productions in Switzerland, Iceland, East Germany, Poland, Yugoslavia, Greece, Turkey and Austria. Next week the legit version opens in the four Scandinavian countries and productions in Italy and Spain are pending momentarily. Rose has reserved the British rights for himself and a Broadway production is in the planning stage for 1960.

Both Rose and Fonda, as partners in the film production, will share in the legit royalties. UA, however, does not get a share of this source of income.

Curiously, "12 Angry Men" is currently being offered by amateur groups in the United States. However, the amateur version is based on Rose's original teleplay and not on a legit adaptation of the film which Rose will do for the Broadway production.

What, apparently has made "12 Angry Men" so much in demand as a play, in addition to its dramatic values, is the ease with which the film can be adapted for a proscenium outing. Almost all the action of the film takes place inside a jury room.

Sense of Humor on World Ropes

Jacques Tati Cites Hazards of Screen Comedy— Deplores Europe's American Market Phobia

The world, lamented French comedian Jacques Tati in N. Y. last week, is rapidly losing its sense of humor. And since this trend has reflected itself in films, that's probably one reason why his "Mon Oncle" has turned up as a top grosser in France and other European countries.

Tati is in Gotham to help launch "Mon Oncle" at the Baronet Theatre. Picture, which has been cut about five minutes from the original, is being distributed in the States by Walter Reade's Continental Distributing. Starring Tati in a wordless, Chaplinesque role, it's a takeoff on gadgetry and an well-organized, modern life in general.

"It's the first time that a different picture of this type really has caught on in Europe," Tati said. "Frankly, I'm just delighted, because when I started it, everyone said it just can't succeed. The trouble is everyone gets to be too big. Now, I live in a little house. I do everything myself, and they laughed at me and said I couldn't

do it. And now I've got a hit, and I still live in the little house, and the big boys are worried."

In "Mon Oncle," Tati said he had tried to avoid the film producers' ordinary tendency to express themselves too much in terms of technique. "I am for motion," he declared. "That's what the screen is for—motion. Also, I try to tell my story in terms of color, and that's very important in this film."

Trouble in France today, he said, is that the French producers try so hard to please every foreign country. "It's no good for the industry," he opined. Tati worked two years on "Mon Oncle." There was a long interruption due to injuries he suffered in an automobile accident. "Mon Oncle" has a very distinctive musical background, and the producer-director-star said he hoped it would catch on big in the States. Tati said he may put in an appearance at the French Film Week in Montreal and he also plans to go to the Coast where he's never been.

APR 24 1960

Sweden's Film Industry Faces Woes

Production Down 40%, Boxoffice 10%—Domestic Market Increasingly Insufficient

Stockholm, Dec. 2.

While Swedish motion pictures are gaining an artistic reputation abroad, particularly as a result of the attention director Ingemar Bergman's films have been receiving at festivals, the industry is having a difficult time on the home market. This season a total of 17 movies will be released. This figure represents a production drop of about 40%. Ticket sales show a less than 10% decrease. The industry's ailments are claimed to result from the increase purchase of television sets and cars and rising production costs.

A leading producer says that he feels that most companies feel compelled to go in for larger and more careful films. He goes on to say: "Swedish films can no longer afford to experiment." The more expensive films, however, tend to be too costly for the Swedish market alone with its high entertainment tax, which takes up 33% of boxoffice incomes. With these things in mind, future plans are for more expensive features, but fewer and hopes of increased sales abroad.

Statistics show Sweden to be one of the most film-minded countries in the world. There are some 2,500 houses, seating 622,500 people, in this country with a total population of about seven million. Although a larger number of these houses show films only a couple of nights a week, it is estimated, however, that a million tickets are sold each week.

In most cases, Swedish companies own houses, studios, laboratories and rental services. Rune Waldecrantz, production chief of one of the major companies, claims that this is a necessary combination to make ends meet. On an average a Swedish feature costs about \$100,000 and as a result of the limited language area direct incomes don't cover these expenses. But as the production companies own the theatres they cover the loss through ticket sales.

Now, the right to experiment is only given to Ingemar Bergman. His films are often quite expensive and a large number of them have not broken even domestically. But as his releases are shown abroad and have gained considerable and favorable publicity, producers here took to him with a hope of breaking into foreign markets. He is rated mediocre script writer, but his direction often covers up the short-comings of his manuscripts. Bergman has an amazing ability to get the most out of his actors; he regularly discovers new talent and makes stars out of mediocrities. Some critics have called him "the Strindberg of the screen."

Anglo-Soviet Coproduction Angles

Desmond O'Donovan Details New Cooperative Spirit Of Russians—But Practical Hurdles Numerous

Because, for the first time, they are not afraid of exposing their contemporary scene to western view, the Russians today are eager for cultural contact with the west and very receptive to film coproduction proposals, Desmond O'Donovan of London said in N. Y. last week.

O'Donovan, who's a legit and film producer as well as a writer, said he had one film—"Operation Ice Breaker"—all set with the Soviets, and probably would do a second Anglo-Soviet coproduction after that. It's tentatively called "The Island."

"Ice Breaker" will be done in widescreen and color (either Todd-AO or Technirama) and O'Donovan said that, after the roadshow dates, he'd want an American distributor to handle the film worldwide.

As for the financial arrangements, O'Donovan said the Soviets would pay for everything pertaining to their sequences in the film, i.e. for about one-third of the picture. His own share of the budget would come to about \$5,000,000 estimated, claiming that "I've already got a good part of the money" from private sources. The Russians get the negative for the Soviet orbit. O'Donovan's company gets it for the rest. Neither party shares in the other's profits.

There'll be two versions, one Russian and one English. O'Donovan, who's paging John Huston to do the directing job on the British side, said one of the big problems would be to piece together the footage done in and outside Russia and not come up with a clash in style, pacing, etc. "It'll require close co-operation," he observed. "The Russians fully understand this." He said it was his job in the picture "to show the west in the best possible light."

"Ice Breaker" has a scientist's plane lost in the Arctic region, with both a British and a Soviet ham (boy and girl) picking up the faint signals, only nobody will believe them. Eventually, the group is discovered and taken off the iceberg just in time. The British and Russian heart specialists operate on the scientist on board a British submarine and save him. Much of the Soviet footage will deal with the Russian girl's voyage from Odessa on the Black Sea to Moscow, where she wants to convince the Soviet president that she's heard the distress signals. She gets to him by hiding in the Kremlin.

O'Donovan said his agreement with the Russians allowed him to take cameras into the Kremlin for the first time. The Soviet girl may be played by the Russian actress Tatiana Samoilova. Gregory Peck may play the explorer-scientist.

The British producer, whose outfit recently completed the film "The Boy and the Bridge," said there was a good deal of pressure inside Russia for more information from the west. He said the newly-established Uri Zhukov committee for cultural relations with foreign countries was as important today as the officials in the Ministry of Culture, where the film department now is headed by I. Koslov and G. Posner.

"The Island," second coproduction planned by O'Donovan with the Soviets, deals with an independent state on an island off the Coast of Africa. Since the government is in trouble, it asks both the U.S. and the Russians to send missions. Both countries do, and the emissaries are eventually "converted" to local culture.

APR 24 1950

Exorbitant Costs Cut Down Number of Yank Pix Prods. in France

Paris, Dec. 30.

Although Yank pic production abroad is still burgeoning, France has been passed up of late. Main reason for this is the exorbitant cost outlay which top those of any other Continental country. U.S. producers mainly use France for necessary exteriors and local color, but are now leery of actual full production.

Metro's "The Blessing" did exteriors in France but interiors in England; same was true of "The Scapegoat." In 1958, "The Roots of Heaven" was shot in French studios with exteriors in Africa and some near Paris. The French union demands for hiring French technicians for key spots, even if an American is on the spot including standby equipment, is another deterrent.

French studios are modern, crews are good, and working hours are acceptable. But the equipment is sometimes not up to par, according to some Yanks who claim there is not a decent crane in all of France. A French film director told VARIETY that French pix could match the technical skill of most other countries and had to rely on candor, frankness and adult treatment for their main international prestige. French crews still lacked the adaptive, cohesive qualities of the average American ones, this director contended.

However, it is hoped that with the Common Market the growth of big-scale internationally slanted coproductions will lead to building up the technical scene here. They have the knowhow, and the needed funds might give them the necessary production setup.

Yanks are investing more in French pix for distrib rights and also putting up production cdm. But there are no American pix skedded for French lensing in the near future except for some scenes in Darryl Zanuck's forthcoming "De Luxe Tour."

'Middle of Night' Shoots in East

George Justin Decries 'Long Distance Bungling' By Coast Guards Who Hereafter Bum-Rap Manhattan

Film production, New York style, received a significant boost with the naming of George Justin as the full-fledged producer of "Middle of the Night," the Kim Novak - Fredric March starrer which will be filmed completely in Gotham. Justin is a product of Gotham film-making and one of the staunchest advocates of N.Y. as a film production centre.

All of Justin's training, which started about nine years ago, has been acquired in N.Y., starting with documentaries, moving on to telepix and feature film production. During that period he has served as production manager on such Manhattan-filmed pictures as "On the Waterfront," "A Face in the Crowd," "12 Angry Men," "Across the Everglades" and "The Goddess." The latter saw him move up to an associate producer status and "Middle of the Night," which Columbia is financing and releasing, marks his debut as a full producer.

During his years as a production manager, Justin has developed a crew of N.Y. technicians who work with him on the pictures made in Gotham. Similar to Justin, these associates started in minor jobs and have since moved up to become department heads. They include assistant director Charles McGuire, chief property man Lou Toth, chief electrician Buddy Fortune and chief grip Tommy Brown.

"Middle of the Night," based on Paddy Chayesfsky's legit play, is budgeted at \$1,000,000. Justin has scheduled a 25-day shooting schedule at the Gold Medal Studios in the Bronx which he is determined to keep. Rehearsals started Monday (15) under the guidance of director Delbert Mann, at the Palladium Ballroom in midtown Manhattan. Actual production begins Jan. 5.

Justin, who has long insisted that N.Y. production is three times as inexpensive as Hollywood, aims to prove his point with "Middle of the Night." He maintains that expenses will be kept to a minimum and that the extras usually associated with film production will be eliminated. For example, he insisted that there will be no limousine service from Manhattan to the studio for the stars. He said they would have to come by subway or taxi at their own expense.

Disputing Hollywoodites who rap N.Y. production facilities and costs, Justin—terming them hit runners—contends they come to Gotham without the proper preparation. "They choose the wrong

Wants to Sink Doomed Ile de France as Part Of 'The Last Voyage'

Hollywood, Jan. 13.

Andrew L. Stone, who produces, writes and directs his indies for Metro, will put his next feature, "The Last Voyage," before the cameras in March on location off the coast of England.

Pic will be in color and Cinema-Scope and will feature the actual sinking of a big ocean liner. Stone is now dickering for the Ile de France, French Line luxury vessel which has been retired from service and is set to be broken up as scrap.

"The Last Voyage" will observe the dramatic unities. Its 90-minute length will also be the time of the action in the screenplay, concerned with the problems, decisions, and actions of a ship captain faced with a sinking ship.

Before getting around to the feature (Continued on page 86)

NEW-TYPE INVESTORS: BUY UP 'RESIDUALS'

Hollywood, Jan. 13.

Producer Sol Lesser and investment banker Joseph D. Shane have formed Principal Securities Corp., new California corporation dedicated to buying up residuals in show biz packages (feature pix, telepix, plays, etc.) or financing same.

First such deal concluded by new setup was purchase of 75% residuals held in "Indiscreet," Warner release, by Cary Grant (50%), Norman Krasna (12½%) and Stanley Donen (12½%) for over \$1,000,000.

Warners retains its 25% ownership of "Indiscreet," plus distribution of the film, for remainder of its seven-year deal, at which time entire film will revert to Principal Securities, since under original financing-distribution deal, Warners agreed that the negative would then revert to Grant-Krasna-Donen.

Lesser explains that formation of Principal Securities is not only for the purpose of buying in negatives or participations in negatives of features and telepix, but also any investor's interests in stage productions, electronics developments, or any other phase of the amusement industry. Principal Securities will finance any show biz venture on basis of potential value of package submitted.

Lesser is prexy of Principal; Shane, v. p. and secretary. Legal counsel is Mendel Silberberg.

Columbia's Annual Pace: 30-36 Pix

Washington, Jan. 13.

Columbia is geared to handle 30 to 36 pictures a year which will be made by independent producers at a cost of \$58,000,000 to \$70,000,000, according to sales v.p. Rube Jackter.

Stressing the policy of "the new Columbia," as represented by the management team of prexy Abe Schneider, Jackter told division and branch managers from eastern states and Canada at the first four regional meetings this week that following the death of prexy Harry Cohn, the top management held a series of meetings to determine the company's future course.

From these meetings, Jackter said, came a reorganized and re-oriented distribution system and a program consisting mainly of blockbuster films to be made by indie producers with Col financing. He added that "the key to the Columbia formula is flexibility" with reference to the number of pix per year and the cost of each film. Col, he noted, "encourages every type of independent producer..." He indicated that the formula "is elastic enough to embrace those who want a minimum of direct aid from us in production and also those who want to use our production facilities and personnel both in Hollywood and abroad. It excludes no producer and has proved inviting to many of the greatest.

THE SCENES OF THE FILM

et with 20th

Yanks Fast-Good

Though the American sense of editing is probably better than that of the Europeans, there exists a faulty impression that most Continental films are "slow" when—actually—they simply stress a different set of values, Peter Glenville, British legit and film director, said in N.Y. last week.

Glenville, who directed "Me and the Colonel" for Columbia, said there was a tendency to "confuse with what is good with what's past and what is bad with what's slow." Trouble in Britain, he added, was that some many of the local stars with "electric" personalities had emigrated to Hollywood. "That kind of electric quality automatically makes for a 'faster' pictures, whereas the milder temperaments make for film seem slower," he opined. "Actually, 'speed' isn't always of the essence. Take 'The Big Country,' for instance. It's certainly a slow film, but still an excellent one."

Director, who did "The Prisoner" with Alec Guinness and staged "Separate Tables" in London and on Broadway, said the Continental films had the advantage over Hollywood pictures in that they're still interested in the "what" and not only in the "how." "U.S. technicians, certainly the most advanced anywhere, tend to look to technique as an end in itself," Glenville said. "Actually, the end really is to give the audience an emotional experience. Expert technique, the use of a well-oiled machinery, never has produced a great film. The technique always must be the servant of the story teller."

Mounting Detail

Glenville observed that, with the tendency to take the cameras outdoors, to achieve huge scope, the screen was robbing itself of the opportunity to achieve sharp tension. "What is tension, after all?" he asked. "It's nothing more than the cumulative pressure of mounting de'ail. It's the confinement of tense."

Commenting on the status of the British industry, Glenville said the hunt now was on for the international audiences for "big budget" films. "Our producers now look to that international market and they search for subjects which will interest the U.S. because that's the only way they can recoup," he observed. Films on medium budgets and with local stars are being made for the home market and for Europe, but not for the States, he added.

Market For 'Gob'

Director said he was completely convinced that there was an audience in the States for intelligent, "dialog" pictures, and that this wasn't confined to big cities alone. "The trouble is that most of the time and effort are devoted to try and sell the big, expensive productions," he said. "The question isn't so much whether people would like intelligent films that say something, because I'm certain they would. The problem is how to get such pictures before the wide public in the first place." In the theatre he had proved, Glenville said, that a good, cultural play can make out just as well as low-standard plays.

Discussing the problem of bringing plays to the screen, Glenville stressed the film's potential for "silent visuals" which are virtually impossible on the stage. On the other hand, he said, "if you bring a superb piece of stage craftsmanship, in which the play is the heart of the matter, to the screen and turn it into a series of action sequences—as sometimes happens—then you've in fact bought nothing. The great danger in filming a play is that, by 'merging' the two media, you may end up with nothing, sitting between two stools, so to speak. In many plays the value of the show is in the subtleties of the dialog and in the confinements of the enclosed area. You can't disguise that in a motion picture." He cited "Me and the Colonel" which he called "a sort of half-way house. We had to keep some of the dialog even at the expense of seeming a little wordy. But at least the play lent itself to filming because there was room to take the camera out and exploit the 'visuals' on which the screen thrives."

NOTE BACK

Couret Brothers Say All Europe Save Spain 'Spoiled' for Yanks

Hollywood, Dec. 16.

Italy has been ruined for U.S. feature and tv film production, and so has most of the rest of Europe, with costs now as high as they are in this country, but Spain is still cheap and will remain that way if the situation is handled realistically—by Spanish production companies for U.S. producers.

So say top executives of a Spanish film concern, the Couret Organization, currently here to present advantages of Spanish production to U.S. feature and film producers.

"The situation in Spain today is about the same as it was in Italy 10 years ago," said one of them, Pierre Couret, with his brother, Charles, one of the directors of the Couret Organization, a production-distribution-exhibition combine with subsidiary companies in France, Italy and Portugal, as well as Spain.

"Costs soared in Italy when it was swamped with U.S. production companies. We want to avoid this in Spain," Couret said. "And it can be avoided with local companies—such as ours—handling production."

Roth Couret and his associates, Jose G. Maesso, general manager of Tecisa (Television y Cine, S.A.), one of the Couret subsids, and Henri Leiser, Tecisa executive producer, are here to line up U. S. coproductions. Couret has been for seven years Paramount distributor and representative in Spain, and Leiser is acquainted with U.S. methods through former residence here.

The Couret Organization's companies in four European countries permit other advantages for U.S. producers than those of cost. The setup permits Americans to take advantage of government subsidies and import licenses. With Couret companies in more than one country, double subsidies can be collected.

Couret will put up 100% financing for the production against a share in distribution and/or exhibition. There are good shooting facilities now in Spain, they said, but they plan to expand interior space and construct a western village for features and tele-series.

"Five minutes from Madrid there is country that absolutely duplicates Arizona and California," Leiser said, "and our weather is even more reliable than here."

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APR 24 1959

'Demand' Producers and Directors Rival Compensation Paid To Stars

Payments demanded and paid to the top-ranked film stars, though the film industry is, overall, in trouble, have been increasingly stressed by producers and other spokesmen. Yet producers and directors on the "demand talent" list are compensated on a similar high-coin reckoning.

Among these high priests of film-making are such names as George Stevens, John Ford, John Huston, William Wyler, Billy Wilder, Cecil B. DeMille, Otto Preminger and Stanley Kramer. Sam Spiegel and Jerry Wald would be included among those who strictly produce and Samuel Goldwyn, of course, would be prominent on the list if he did not completely finance his own pictures.

An analysis of the some of the recent deals involving Stevens as a producer-director gives a clear picture of the financial standing and value of these behemoth film creditors. To produce and direct "The Greatest Story Ever Told,"

20th-Fox's upcoming mammoth production of the story of Christ, Stevens, according to reports, will receive \$1,500,000 plus 25% of the gross after double negative recoupment. He will receive this payment over a 10-year period.

'Ann Frank' Terms

For "The Diary of Ann Frank," which he recently produced as an indie in association with 20th, Stevens will receive \$600,000 plus 25% of the gross after double negative recoupment. Stevens, as well as his colleagues in the king-sized league, can command deals of 75% of the net or 50% of the gross after double negative recoupment. They can also be choosy and select only those properties they care to work on. William Wyler, another member of the top-money echelon, is reportedly receiving \$1,000,000 over an extended period for handling the directorial assignment on Metro's "Ben-Hur." In addition, these film-making giants are often lured by other

inducements, including real estate deals, long-term capital gains stock arrangements and various other inducements.

How can the film companies afford to give away so much and still emerge with a profit? A study of Stevens' recent unblemished track record may perhaps provide the clue. Three of his most recent blockbusters — "A Place in the Sun" (Par), "Shane" (Par) and "Giant" (WB)—racked up the first time around a combined total gross of approximately \$50,000,000, of which \$21,000,000 represents film rental and \$16,000,000 the profit to the production-distribution companies and the various participating partners.

Last year Warner Bros. depended on "Giant" for almost its entire net profit of \$4,500,000. All but \$500,000 came from "Giant," which grossed \$15,000,000 of WB's total earnings of \$75,000,000. It's figured that the picture has since picked up an additional \$5,000,000 in gross earnings.

Directors as Own Cutters Just Won't Shorten Pet Sequences

APR 24 1959

Distributors are complaining that the "big" pictures, the ones that shape as important and expensive properties but fall short of blockbuster stature, are running too long.

Films like "Inn of the Sixth Happiness," "The Big Country," "The Buccaneer," "Roots of Heaven," "The Last Hurrah," etc. constitute good merchandise, but could be edited more tightly both for better results and for a considerable saving in print costs, the sales people complain.

Feeling is that, with costs up sharply, production is loath to lose footage that's been shot. Also, directors of renown, names like Mark Robson, John Huston, William Wyler, John Ford and others are being given more leeway on the Coast today under the independent setups, and most of them go to work editing their own films after they've finishing shooting.

"Once a director falls in love with a shot it's almost impossible to talk him out of it, particularly if a lot of work was involved getting it," observed a sales exec this week. Part of the reason for this is that the screen values with the accent on scope, have become so much more important and a good deal of the action is taken up with visuals which may not be vital to the story itself but tend to dazzle the spectator.

A good deal of back-and-forth argument is going on between New York and the Coast re the subject of length. The homeoffices can see the importance of running time in the roadshows, where it makes customers feel they're getting their money's worth (although both "Old Man and the Sea" and "Sleeping Beauty" are comparatively short features). But they're down on the ordinary "big" film which runs around two hours and drags in the doing.

Trying to get the Coast, or the independent, to make cuts once work print has been seen in New York and the picture has been judged as being too long, is almost as difficult very often as trying to get the director to part with his credits. The "creative" argument is that films should run as long as it takes to tell their story and that, anyway, the longer features would lead the way towards single-billing.

New York doesn't argue that point, but many are aware that nothing can spoil the enjoyment of a picture more than stretches of boredom. Furthermore, there's a suspicion at homeoffices that production costs could be reduced with better pre-planning so that the volume of footage actually exposed can be reduced. Finally, with today's expensive prints, that extra 15 or 20 minutes can add up to a tidy sum when a company puts out 300 or more copies.

FRANCE ALONE ALOOF TO U.S. CO-PRODUCTION?

Hollywood, Dec. 9.

Film companies in all parts of the world want co-production deals with American producers, providing their internal and subsidy laws permit, according to Roger Corman, just returned from a global tour in which he checked production facilities wherever he went.

As a result of this junket, he says, he will make five pix abroad next year, comprising one-half of his 1959 slate. Foreign films will all be in the high budget category, he explains, since there's no reason to go overseas to make cheap pix. Producer notes it would be difficult to go to any reasonably civilized country in the world and not find adequate shooting facilities.

While on his world tour, Corman was offered deals in Japan, Honk Kong, Singapore, Thailand, and India, and interest in such deals was expressed in balance of countries visited with exception of France. France is the only country visited where co-production deals are not sought, he says.

Most of the foreign facilities have been built since World War II and therefore are newer than the majority of Hollywood facilities, producer points out. "Without exception, I found they have excellent equipment—brand new in many places," he declares.

Only drawback to foreign shooting according to Corman, is that foreign crews can't match Americans. "But they are willing to learn and there's nothing better that an American producer can do for his country than to take key crew members for foreign shooting to work with and teach the foreign technicians."

ROGER CORMAN SEEKS OWN DISTRIBUTION

Hollywood, Jan. 13.

Roger Corman, who in a span of only three years has become one of the top smaller indie producers, is branching out into distribution.

While no comment is forthcoming, it's understood Corman has already lined up domestic outlets throughout the U.S., similar to setup of American International Pictures, with which he was formerly allied. Project calls for Corman to distrib both his own program and possibly product of other film-makers.

On his recent global tour, he closed a number of foreign distrib deals.

Directors Recoup Their Prestige

The motion picture director, once top dog in the profession, is making a "comeback" in Hollywood.

Not only are directors' names taking on a certain importance with the public, but they're looming as kingpins with the independents since many stars frequently will decide whether or not to go into a picture depending who directs it.

This accounts, in part, for the fact that so many directors have turned producers and, in a double capacity, are making films for release through the majors. Latest to plan such a move is Martin Ritt, a comparative newcomer who has such pix as "Long, Hot Summer," "Black Orchid" and now "The Sound and the Fury" under his belt. "Top directors are as much in demand today as top stars," he noted recently. "The director with a name can ask a high price because he acts like a magnet for other creative personnel."

In Europe, directors have always rated high with the public, partly because their scope of responsibility on a film has been so much greater. Men like Rene Clair and Jean Renoir are boxoffice names in France and elsewhere since they're billed as the "creators," responsible for all facets of a given picture.

In the States, once the Cecil B. DeMille era of riding boots and megaphone had passed, directors more or less sank into the background, obscured by the stars. Gradually, in recent years, certain names again have come to the fore. A George Stevens has become closely identified in the public's mind with such pictures as "Shane," "Giant" and now "Diary of Anne Frank," and studio publicity has focussed on him as much as it has on the stars.

To a greater or lesser degree the same is true of Elia Kazan, DeMille, William Wyler, Billy Wilder, John Huston, Mark Robson, Anthony Mann, King Vidor, John Ford, Joshua Logan, Alfred Hitchcock, etc. With the decline of the star system, and Hollywood's general tendency to bare its production "secrets," film company publicity has begun to take cognizance of the directors as the most "glamorous" of the technicians. This in turn has been reflected in the amount of copy that is written about the men behind the camera.

Certain directors, of course, are identified with given "styles." Hitchcock obviously is the man for mystery, and a goodly segment of the population will be attracted to a film simply because he directed it. Kazan and Huston are meat for the intelligencia. Ford and Stevens are identified with great workmanship and an eye for the visual, and DeMille of course is in a class in himself as the "master" interpreter of the Bible.

The director in Hollywood today is a more important man than he ever was, particularly if he has sufficient stature to throw his weight around. Even when he's not

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"Quinhead" did over 3G on Sat + Sun in Astoria in SA... original length of "Giant" 15 hrs, 10 mins... shot in 1-1:75, should have been 1:33.... Rackin says should shoot about 4 feet of run film for every one in can on low budgeter - about 32,000 for 8,000 feet... says don't try for more than 75 or 80 mins... blue-pencil it... says John Huston an idiot... Horse Soldiers digitized at 5 million... says should learn most mistakes in first film... says be sure and check with code beforehand... just shoot + shoot and let cutter do the rest... be sure proper unit manager stays the script... let them act naturally...

MP 66 L

Bill Perlberg on Boxoffice Values Of Broadway Legit Vs. Pictures

By ABEL GREEN

William Perlberg who, with George Seaton, was in Gotham last week on business, including an o.o. of "The Pleasure of His Company" which opened (to solid notices) on Broadway at the Longacre Theatre—they own the film rights on a pre-production deal—has some thought on the exhibitors' constant griping and the spiraling film costs.

Utilizing the Samuel Taylor-Cornelia Otis Skinner script, Perlberg cites the difference between the legit public and the filmgoing public. The Broadway audiences, admittedly more selective than the average film fan, will pay \$6.90 top for a competent-cast play, or even a play with unknowns, but the film fans want top marquee names. He cites Cyril Ritchard vis-a-vis Cary Grant, to prove his point.

Ritchard created the role in the Taylor-Skinner play, he staged it (and virtually every critic kudosed him for the legit production direction), he costars with Miss Skinner, and the support includes Walter Abel and Charles Ruggles, and yet, complains Perlberg, "the exhibitors will tell me never mind Ritchard, a fine competent trouper, and 'insure' it with somebody like Cary Grant or William Holden.

"I say no. No. 1, if the play is that good, and as you now know by the reviews it's really the first real click of the new legit season, why gild the lily? No. 2, what happens if we do engage a name of that potent marquee power who gets \$350,000 to \$500,000 a picture against 10% of the gross; you know that must put a bigger burden on all concerned. Somebody's got to pay. Eventually it's the public. The exhibitor is the middle-man between us and the public, so he's got to pay higher terms. Yet the exhibitor will fight us on this logic, he'll want to know 'what have you got in the cast?', and it's the same old ratrace all over again."

"Maybe, for a change, let the exhibitor find a solution to some of our problems. The theatre men haven't a copyright on 'em; Hollywood has its woes—plenty.

"We're trying to cope with them

somehow. For one thing George and I (Perlberg-Seaton Productions, via Paramount release) will start to sign up players again. We all have to. It's silly to sit back and shop for a name, and then have to give away the works. We have had four scripts that we have had to sit on because we couldn't cast 'em. When we do, the agents have invented a new thing—after seven years the negative reverts to the star, so they can sell it to television.

"Let's emulate the Broadway pattern and build up good players for our own benefit. I have to wait until Sept. 15, 1959 before I can get Tony Curtis for Garson Kanin's 'The Rat Race,' for example. That's because of the one-picture deals. Now we've got Gable for one and Paramount has a commitment for two. I have to wait till 1960 before Cary Grant is free for us.

"Let the star have story approval. They're all smart and have smart people surrounding them, like their agents or business managers, and their judgment on a script is valuable too. That was oldhat about ignoring the star or fluffing him off if he or she didn't like a part; it's good business to insure both the player and the picture with a strong script.

"Now take the exhibitors' inadequacies and wanting the package delivered on a built-in box-office basis. I'll give you a for instance. I know an exhibitor on the Coast, who could only agree with me that some inept drive-in manager just wasn't using elementary values when he had a readymade package with 'Kings Go Forth.' You know how big a drive-in marquee is—you can virtually spell out the plot on some of them, which are a block wide, but all this character had was Frank Sinatra in 'The Kings Go Fourth' billed. Nothing about Tony Curtis, who also gets 10% of any picture deal, so you know he's hot. Nary a word that Natalie Wood, currently a teenagers' favorite, is in the cast; nothing but Sinatra! The owner was sore, too, and thanked me, but he's as much to blame as the no-brains guy on the local scene."

crowd, et al., were stealing the scene by making with the show-

should have been a camera on this party to shoot stock footage. The outsized shindig was pre-

Sex-Kitten Unravels Film 'Art'

[Bikini-Blindness Attacks Foreign Product]

Has the French sex-kitten, Brigitte Bardot, singly in her own little Bikini, ruined the slowly-built, once-discriminating, habitual clientele for quality foreign films in the United States?

Some Manhattan importers and handlers of such features tend to feel that the whole market has been confused, if not blinded, by her boxoffice success. Bardotism has afflicted the film producers in Europe, their distributors in America and the theatre-men on this side who once selected their releases with the utmost care.

Bardot success has been of fantastic proportions but with paradoxes following in the wake. One of the oddities is the tendency of American newspapers to deplore what they had so much to do with building—the Bardot emphasis on sex, sex, sex.

The art theatres of America were until recently the most carefully planned and managed of outlets, with their own highly special and intelligent followings. But since Bardot came along the let's-all-

climb-into-the-same-bed psychology has developed into an obsession.

The effects of Mlle. Bardot's "God Created Woman," easily the top foreign grosser in the U. S. (over \$4,000,000), are being felt like shock waves all the way from the little theatre in Phoenix back to the producers in France, Italy and Germany. The message comes through loud and clear: *The public in the States wants to see sex. So let's give 'em sex!*

With this in mind, European producers pick and choose their subjects to conform with what they conceive to be a trend in the U. S., i.e. sexploitation themes. This is considered smart in the light of the considerable success such films have enjoyed. After years of frustration via their inability to dent the U. S. mart, European producers now feel they've finally discovered the magic formula.

In the States, the indie distributors, also quick to latch on to a trend, have been drawing their own (Continued on page 19)

PICTURES

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Sex-Kitten Unravels Film 'Art'

Continued from page 1

balances. If pictures like "Ordet," "A Condemned Man Escapes," "We Are All Murderers" and even "Gervaise" have a tough time, and imported bosoms and thigh frivolities do the business, the fast-buck, short-term credo becomes: European charm needs translation into European sex, which is more readily understood and furthermore isn't as prevalent in Hollywood films.

The exhibitors aren't far behind in catching on to this "thinking." They, too, know how to compare receipts and draw what they consider logical conclusions. Art houses, which till recently built their reputation on quality (and have done nicely in slowly developing a steady clientele), are on the prowl for sexsational stuff. Added to them are the number of fringe situations which, in desperation, have swung to the "for-

put is as good and as interesting as ever," he commented. "But exhibitors look to the quick and convenient buck and prefer the 'sure thing,' which means sex-laden exploitation films.

"The newspapers claim they are getting disgusted, but actually it's they who created a Brigitte Bardot through all the publicity. Now, suddenly, everyone is thrown into the same pot. The foreign film 'fad' is over, and we've helped to shorten its life."

Harvey and other independents say that, if the trend continues, not only will the Europeans make fewer films of artistic quality, but there'll be little incentive to import such fine pictures since the arties pass them up for the potentially more interesting sexy items. "There are many ways of cheapening and killing a business," Harvey said. "We seem to be using them all."

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stallation infringed on the govern-
Court claimed that the video in-

Wald Counts His B.O. Blessings

With three films completed, and 14 scripts in preparation, Jerry Wald's own scorecard on the performance of his films read something like this:

"An Affair to Remember"—\$7,000,000 worldwide. "No Down Payment"—\$2,500,000 to \$3,000,000. "Kiss Them For Me"—a \$400,000 loss. "Peyton Place"—estimated \$30,000,000 worldwide. "The Long, Hot Summer"—about 25% ahead of "Affair," or around \$8,500,000 worldwide.

Guestimating on his unreleased pictures for 20th-Fox, Wald figured "In Love and War" for between \$6,000,000 and \$10,000,000, "Mardi Gras" for \$15,000,000 and "The Sound and the Fury" based on the Faulkner novel "about like 'Peyton Place.'"

Though he doesn't see eye-to-eye with 20th on the question of preselling his properties ("I'll keep right on doing it," said Wald. "I'll get my money back somehow"), the producer for the moment has no plans re making pix for anyone else. He's free to produce for other studios if he so chooses. "Winesburg, Ohio," which he bought personally, isn't committed to 20th.

Odets' 'Page 1' Original, Harold Lloyd's Saga In Jerry Wald's Future

Having gotten Clifford Odets to write a screen original—"The Story of Page One"—producer Jerry Wald now is toying with the idea of having the property staged on Broadway before turning it into a film.

Wald reported in N.Y. last week that chances were good for having the play on the boards by next February. He owns the picture rights.

Wald is also going ahead with plans to produce the Harold Lloyd biog, with Lloyd to act as associate producer. Adele St. John is scripting the comedian's story as a series for Cosmopolitan. The one-handed Lloyd is very anxious to have his story told accurately, though Wald has got him to agree to the juxtaposition of certain dates for the sake of dramatic values. Incident in which Lloyd had his hand blown off by a prop bomb will be in the picture. Jack Lemmon and Tony Randall are Wald's favored comedians to play the Lloyd role, but, he said, "it could also be someone very serious, like Montgomery Clift."

VS VETO ALCATRAZ

VARIETY

Mark Twain as Character

Los Angeles, Oct. 28.

Characters of Mark Twain will be used by Sol Lesser Productions as a feature to hit the children's market. Several "Tom Sawyer" and "Huckleberry Finn" story lines are being considered by prexy Sy Weintraub.

Project, if titles can be cleared, is planned for next summer.

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Getty's TV Financing; Puts Coin Into PAT

Jean Paul Getty is now in television financing. Through the company it was learned that the oilman-industrialist is a "major backer" in the newly organized Producers Associates of Television Inc.

Company was set up to "finance, sell and distribute tv properties of other producers," according to Peter M. Piech, veepee of the outfit. (Piech is former veepee at Screencraft Pictures.)

PAT, since it is financed heavily by Getty and other financiers who were hinted at but not named, is on the lookout to acquire other distribution companies.

See both sides of clipping

I Want To Live

One of year's top dramas. Grim theme and treatment, but likely to be b.o. and critical bombshell. Brings Susan Hayward new stature.

Hollywood, Oct. 24. United Artists release of *Figaro*, production by Susan Hayward, features Simon Oakland, Virginia Vincent, Theodore Bikel, Wesley Lau, Philip Wolfelt, Lou Kruhan, and Robert Wise. Screenplay by Nelson Gidding and Don M. Montgomery, based on articles by Ed Montgomery and letters of Barbara Graham, directed by Robert Wise. Previewed at Fox Beverly Theatre, Oct. 22. Running time, 120 MINS.

Barbara Graham	..... Susan Hayward
Ed Montgomery	..... Simon Oakland
Virginia Vincent	..... Virginia Vincent
Theodore Bikel	..... Theodore Bikel
Philip Wolfelt	..... Philip Wolfelt
Robert Wise	..... Robert Wise
Nelson Gidding	..... Nelson Gidding
Don M. Montgomery	..... Don M. Montgomery
Barbara Graham	..... Susan Hayward
Ed Montgomery	..... Simon Oakland
Virginia Vincent	..... Virginia Vincent
Theodore Bikel	..... Theodore Bikel
Philip Wolfelt	..... Philip Wolfelt
Robert Wise	..... Robert Wise
Nelson Gidding	..... Nelson Gidding
Don M. Montgomery	..... Don M. Montgomery

"I Want to Live" is a drama dealing with the last years and the execution of Barbara Graham, who was convicted at one time or another of prostitution, perjury, forgery and murder. It is not pleasant but the picture based on it is so overwhelming in its compulsion and power, that it will probably be one of the year's big boxoffice successes as well as garnering considerable critical applause. While it may be prevented by its grim honesty from being a blockbuster, nothing can stop it from being a bombshell.

Walter Wanger's explosive production for Figaro Inc., for United Artists, is superb on almost every count, most notably in the producer's insight that there was a story in this life of sordid and unappetizing crime. It becomes much more than that in the direction of Robert Wise, the screenplay by Nelson Gidding and Don M. Man-kiewicz, and most particularly in the performance of Susan Hayward in the central role. It is probably the most damning indictment of capital punishment ever documented in any medium.

There is no attempt to gloss the character of Barbara Graham, in the Gidding-Mankiewicz screenplay, only an effort to understand it through some fine irony and pathos. The woman apparently lived an almost completely sordid life. She had no hesitation about indulging in any form of crime or vice that promised excitement on her own, rather mean, terms. To describe her depravity, it is easier to say what she was not. She was not a narcotics addict and, according to a psychiatrist, she was incapable of physical violence.

The screenplay is based on newspaper and magazine articles by San Francisco reporter Ed Montgomery, and on letters written by the woman herself. Its premise is that she was likely innocent of the brutal and vicious murder for which she was executed in the California gas chamber. Actually, however, the picture is not too concerned with her guilt or innocence. It is more concerned with the fact that she was a fallible human being and that the state executed her.

The final 30 to 40 minutes of the film are as harrowing as anything ever put on the screen. It is a possibly understated account of the mechanics involved in the state's legal destruction of life, and its effects is to raise serious thoughts about what constitutes "cruel and unusual punishment."

The execution is on, it is stayed. It is off, it is on. The sequence is almost unbearable, mounting unsparingly in its intensity. What might seem the greatest horror of it, actually seeing Miss Hayward die in the real gas chamber, comes finally as an anticlimax of relief. As the writers, director and producer certainly intended it should. Subtly, inferentially, the creators of the film raise the question of which is the more degraded, the object of this ordeal or the law that ordains it.

There is a splendid feeling of the might of the Law. Not one of those actually involved in preparing Miss Hayward's death is eager for it. They wait almost as breathlessly as she for the word that might come from a court or the governor that will put it off. They go about their jobs, routinely, but with ironic compassion. It is the Law, mysterious and aloof, which rules and the wardens, the priest, the executioners, all are as helpless in halting it as the victim. It is horror compounded and superbly done.

It is hard to think of any other

Ivan Grozny (Ivan the Terrible: Part 2) (RUSSIAN)

Brussels, Oct. 28. Mostfilm release and production, Stars Nikolai Cherkasov, features Seraphima Birman, Piotr Kadochnikov, A. Mgebrov, Vladimir Pimen, and others. Directed by Sergei Eisenstein. Previewed at the Grand Hotel, Moscow. Running time, 90 MINS.

Though completed in 1946, this feature has only been allowed to be shown abroad (and in Russia) recently. Part two of a proposed trilogy on the life of the 16th century czar, Ivan the Terrible, director Sergei Eisenstein never lived to complete the third part. But as Part II stands, it's a full and an imposing historical opus. Russians have never made it clear why this one was banned, but an analogy between Ivan and the defunct, now downgraded demigod, Stalin, is evident. It makes Ivan out to be both good and malevolent in his attempts to unite his country. The story also relates the intrigues within his own family for the throne, as well as his clashes with the scheming landowning peerage, some ready to sell out to foreign enemies.

Film has sheer visual elegance and splendor and amounts to a resting drama. It's "theatrical," almost "operatic" at times. Power struggle and political squabbles generate excitement. The character of Ivan is brilliantly played by Nikolai Cherkasov as he goes from dedicated monarch to tyrant to a man accepting the loneliness of position and power and substituting even terror to achieve his goal of a united country. The flashes of incipient madness are also there.

Feature looms as a good entry for special U.S. situations. Some critics may consider it a tour-de-force. Technically, it is superb and Sergei Prokofiev's music is just right.

In Love and War (COLOR-C-SCOPE)

Story fares better with love than war. Strong accent on youthful casting. Good b.o.

Hollywood, Oct. 24. Twentieth-Fox release of *In Love and War*, production by Robert Wagner, stars Robert Wagner, Hope Lange, Bradford Dillman, Sheree North, France Nuyen, and others. Directed by Robert Wagner. Previewed at the Westwood Theatre, Los Angeles. Running time, 107 MINS.

Appraisal of the utility of "need" for new talent" words with the casting of Robert Wagner, Dana Wynter, Jeffrey Hunter, Hope Lange, Bradford Dillman, Sheree North, and France Nuyen in the North and France Nuyen in the starring roles. It's a fresh, enthusiastic concept in big picture making that, in these days of percentages, is one way to keep the ink from running red.

Edward Anhalt's screenplay, based on Anton Myer's novel, "The Big War," is hard-hitting, both in action and dialog. And through the perceptive direction of Philip Dunne, each of the relationships and all of the ideas are developed with clarity. The characterizations are built in San Francisco and the Monterey Peninsula, and the sequences are particularly effective. The Pacific war footage, little point from scene to scene and with little or no forward movement. It may be that the filmmakers felt the lack of an objective, the neglect of a goal in the battle, would paint war as more futile—and it does—but, even though the marines may not know

Ten Days to Tulsa

Lower berth item for ro double-bills. Mexican-tioned version of cops robbers.

Hollywood, Oct. 24. United Artists release of *Ten Days to Tulsa*, production by Clarence Eustis and C. Sherman, and directed by C. Sherman, the Sterling Hayden hasn't enough plot interest to sustain its brief length. What it exhibits small imagination treatment. It quickly boils to a Latin-American version of cops and robbers but even dados y banditos, this comedy doesn't have enough variety to make it interesting. plays. Sterling Hayden, as a one-man airline in Central America, is an interesting attempt at native festivals as part of development, but it does with much success. The chase seems a considerable episode, and much jeopardy generated. It is a romance between Hayden and France Nuyen, daughter who accompanies him, but it, too, lacks conviction. Hayden is killed and is united with his son. In addition to other d the film quality is often other technical aspects. Performances are adequate though there is no in superficial attempt at ch tion.

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Though Comparison Lopsided, 'Cheapies' Made for Television Influence Paramount's Ideas

Paramount is taking its cues from television, as concerns film-making economy. This picture corporation, while investing a minimum of \$30,000,000 in 20 new productions, is underway with a studio cost-cutting program fashioned after tv methods.

Specifically, Par is impressed with the way video producers can turn out a half-hour film at amounts in the area of \$35,000 whereas a major studio spends \$10,000 to \$20,000 per single minute of a feature.

The comparison is not a fully valid one, of course. The production values and talent involved in a Hollywood feature of major stature outdistance the routine tv entry.

But there is nonetheless a wide area for economy, as demonstrated by the tv practitioners, and this centers on shooting time. Par has it figured that a film's before-the-camera schedule can be cut substantially by way of more pre-production planning and rehearsals. Numerous extra takes for a scene must be eliminated, it has been decreed, because these simply add too much to negative costs unnecessarily.

Company has had the policy of cutting shooting skeds in effect for some time although, naturally, there have been no public statements about its adoption.

And there has been a payoff. Par's gross business so far this year is under last year's level but net earnings are holding up well. This is attributable, in part at least, to the trimming of production expenditures.

'SEA BEAST' TITLE SWAP

Parsons Trades WB His 'Rio Bravo' Tag For It

Hollywood, Oct. 7.

Indie producer Lindsley Parsons will bring "The Sea Beast" to screen. It's a modern story, from an original

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Specially Made TV Trailers Will Hypo B.O.: Levine

Hollywood, Oct. 7.

Television trailers—not cards or personal plugs, but trailers specially made for video—are a largely unexplored and extremely important means of selling theatrical pix to the public, according to Boston exhibitor and distributor, Joseph E. Levine.

Levine, prexy of Embassy Pictures Corp., says his company will spend \$750,000 to exploit its new wide screen-color Italian import spectacle, "Hercules," and he will spend as much of this budget on tv trailers as on general press advertising.

Levine was here to screen the pic for local exhibitors and to arrange for theatrical and tv trailers, dubbing, etc. He plans to preem the pic in the L. A. area around Easter because "dollar-for-dollar you get your best returns on exploitation pix in this area."

Levine started as an exhib and still retains one theatre, a drive-in, in the Boston area where his Embassy company headquarters. He says the ozoner is "a barometer, a means of keeping my finger on the public pulse."

He got into bigtime distribution with "Godzilla," a Japanese import, and since has made periodic trips abroad scouting likely product. His most successful find to date was the Italian-made "Attila," which he says grossed over \$2,000,000 with a \$500,000 exploitation budget. Levine concentrates on U.S. or U.S.-Canadian rights for these pix.

It was on the latter that he learned the lesson that he is not just real estate operators. There will always be people—plenty of them—who want to go out to shows. But we have to give them shows. And we have to let them know about the shows we do have."

Levine also holds rights to a Japanese pic, "The Mysterians," which he will distribute after he launches "Hercules."

Harold Robbins 'Dissects' Industry: Exhibits Heroes, Producers Heavies

Film industry's fear complex, rooted in the nagging anxiety that they have nothing more to offer, has infected even the independents, normally considered the white hope of the production side of the business, author-producer Harold Robbins charged in N.Y. last week.

"Everyone always talks about exhibitors being scared. They're heroes compared with production and distribution. Producers nowadays are so unsure of themselves, they run away and grab for the gimmicks. But these gimmicks are the very thing that can ruin the business. They're nothing more than the result of layers upon layers of fear covering the producers' minds."

Robbins spoke on a N.Y. stopover in between personal appearance stands for his Allied Artists-released film, "Never Love a Stranger." Picture was written and produced by Robbins who based it on his own novel of 10 years ago. It was brought in at \$700,000 negative cost. In the various cities he's visited on behalf of his film, Robbins has made numerous radio and tv appearances and has given interviews designed to stimulate interest in the production.

Robbins' next production, also for AA release, will be "79 Park Avenue," again based on one of his own novels. To be done in CinemaScope and color, it's a yarn about call girls. It'll roll next spring with locations in N.Y., Las Vegas and Miami. Dorothy Malone and Gregory Peck are being paged to head the cast. Robbins also has an interest in the Hal Wallis-produced Elvis Presley starrer, "King Creole," which Paramount is releasing and which is based on Robbins' "A Stone for Danny Fisher."

From his contacts in the field, Robbins said he was greatly impressed by the cooperative, even enthusiastic, attitude of the exhibitors. "They really seemed willing to get behind the film and work to put it over. We got fabulous co-operation from them in all the dates," he said.

Robbins said there was a direct relationship between the paperback market and the release of a picture. In the instance of "Never Love a Stranger," 3,500,000 copies were sold in the paperback edition prior to the film's release. It's now expected an additional 1,500,000 will be sold due to interest created by the picture. "It'll get an additional \$35,000 in side royalties from the book alone," Robbins estimated.

Speaking of his experience as a producer, Robbins said he had learned one thing for sure. "You've got to be your own boss," he stressed. "Otherwise, everyone is constantly trying to tell you what to do, where to cut and what to cut. In my opinion, the actors have too much power in this business. They demand this cut and that cut. And the agent wants the film cut a certain way, and the director has his ideas. They all want to be in on it, but none of them really is interested in the picture. They're out to protect their own interests."

"In Hollywood today this is commonplace. A lot of scared people listening to a lot of other scared people telling them what to do, without really knowing how to do it."

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Geo. Pal Thumbs Nose at Trends; Grimm Tale for Pure in Heart

Instead of following cycles, the common practice of the motion picture industry, George Pal, who gained a lasting reputation for his puppet films, believes in bucking the trend. In a film era dominated by war, sex, horror and violence films, Pal is coming out with a fairy tale, a puppet-live action version of Grimm's "tom thumb."

In New York last week to confer with Metro on the Christmas release plans for the picture, Pal said he believed the time was right for "clean, wholesome, pure entertainment" that can be enjoyed by the family trade. In making "tom thumb" (the lowercasing being Pal's idea), shot in England at a cost of "over \$1,000,000," Pal said his object was to make a film that would appeal to all age groups. He emphasized that the film was not meant solely for the kiddie trade.

In outlining his philosophy of picture-making, Pal said his aim was to select subjects that could not be conveyed in any medium but motion pictures. He described films as the most perfect entertainment medium. "Nothing is impossible in motion pictures," he explained.

Since he abandoned his regular series of puppet shorts for Paramount in 1949, Pal has adhered to his film-making theory in a series of features, including such science-fiction entries as "Destination Moon," "When Worlds Collide" and "War of the Worlds." His future program, he said, would be dominated by sci-fi and fairy tale picture. His present agreement with Metro calls for two more pictures, for which Pal plans to do H. G. Wells' "The Time Machine" and a biographical film dealing with the brothers Grimm.

"tom thumb," which stars Russ Tamblyn, Terry Thomas and Peter Sellers, will be backed by a merchandising campaign revolving about the puppet figures. Deals for toys, games and books have already been set, with Pal sharing in the royalties with Metro. A hefty promotion of the Peggy Lee-Fred Spielman musical score has also been arranged, with MGM Records kicking off the drive with a soundtrack album.

Stanley Kramer Drama

CHILDREN SETTLES SUIT

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Inside Production

"The Right Subject Is The Key To Boxoffice Lure:" Schneer

by Richard Bernstein

"Pictures must have at their root that often subtle quality of public appeal," asserts Producer Charles Schneer. "In my films, I seek a certain inherent flavor of box office in both the foreign and domestic market. Today, you must have a reason for making a motion picture, just as the audience must have a reason to come and see it."

Schneer is considered one of Hollywood's top young producers. His forthcoming releases have a variety of "want to see" ingredients. Under his Morningside Productions banner, Schneer has completed *Tarawa Beachhead*, starring Ray Danton and directed by Paul Wendkos. He is now finishing work on Columbia's Christmas bid, *The Seventh Voyage of Sinbad*, which stars Kerwin Matthews and was directed by Nathan Juran.

Western Films "Hot"

Currently in release is Columbia Pictures' *The Case Against Brooklyn*, which stars Darren McGavin and Maggie Hayes and was also directed by Paul Wendkos. Rounding out the list of boxoffice offerings is *A Good Day For A Hanging*, now in production under the Morningside banner for Columbia release, starring Fred MacMurray and Maggie Hayes.

Schneer, who feels that today a Western with boxoffice appeal has "hot property" written all over it, is very high on a young actress inked for the second lead in *Hanging*. She's Joan Blackman—and Schneer feels that "she's garbed in stardust."

"Westerns are the staple commodity in motion pictures," Schneer stated. "But TV is loaded with black-and-white westerns; therefore the western motion picture must be in color and must have a star name of world-wide status. I also feel that the war film will eventually become a staple."

Plans "Idea" Film

"Then," Schneer continued, "there is the 'idea picture,' in contrast to the exploitation picture. I am now making an 'idea film,' *The Werner Von Braun Story*. A few years back, it would have been science fiction, now it is absorbing reality." The screenplay is being written by George Freschel.

"In the motion picture production field today, the independent producer has to realize that the right subject is the key, not the right price," the young producer emphasized.

"This is the era of the custom-made motion picture. There is no excuse for a picture not having an audience. You can weigh and measure a film to audience's taste. You must search for an off-beat idea that has audience appeal. The formula film can no longer win in today's market. We have to go back to the important word that built the industry: entertainment."

Schneer is one of the most versatile of the current group of young independent producers.

He releases his Morningside Prods. through Columbia and aims to make each film "a different type of feature with a saleable title, a strong cast, production know-how and a story that has something different about it."

He is constantly looking for screen material. He makes no specific number of films each year. "When I find what I'm looking for, I make it. I have never made a film just to produce a picture. You get the proper ingredients into a motion picture and the audience will go see it. They have their way of judging what will entertain them."

Now in his late 30's, Schneer was educated at Columbia University. He broke into films as assistant to Nate Spingold at Columbia Pictures in 1939. After service with the U.S. Signal Corp. during the war, he entered production with Clover Productions in Hollywood. Morningside Productions was founded in 1956, a year after the producer made *It Came From Beneath the Sea*.

1958

John Huston's Next Spot: Afghanistan

Director Contrasts Foreign Crews With Hollywood—
Never Cheaper Because It Takes Longer

Hollywood, Oct. 14.

Projecting a desire to shoot a picture in one of the few countries Hollywood has yet to invade, John Huston has revealed he is skedding "The Man Who Would Be King," Rudyard Kipling story he owns, for production in Afghanistan.

Project came to light as part of a press conference called at 20th-Fox upon director's completion of "Roots of Heaven" for Darryl F. Zanuck and his return from Africa, Europe and New York. Admitting he's known as a location director, Huston noted he hasn't made a film on a Hollywood sound stage since "Red Badge of Courage" eight years ago. When someone has a picture they want made in an out-of-the-way place, they say it will appeal to Huston, the director said, adding, "And it usually does."

Huston declared it is not more economical to shoot away from Hollywood because it usually takes longer. He noted that foreign crews work "almost desperately hard" trying to prove they are as good as Hollywood crews. "They haven't the experience or the expertness that mass production can give them," he said, "but they do everything they can to make up for it in spirit." Director said countries like Japan (he directed 20th's "The Barbarian and the Geisha" there) are so busy with their own production, they have little time

for American companies. "It's only their inherent courtesy that makes it inviting for us," he explained.

Huston declared he sees no difference between producing and directing, except that it might be too much work for one man. He confessed he was uneasy about going to work for Zanuck but further explained the pair saw eye to eye on "Roots of Heaven" and that the film shows no line of demarcation between creative forces of the two men. The \$2,300,000 film was brought in \$200,000 under budget, he said.

Asked why no "big star names" were cast in the film when so much money and effort was to be expended, Huston said Zanuck wanted William Holden for the role later given to Trevor Howard, but Paramount wouldn't let the actor, who was under contract, do the film.

Huston leaves Sunday night for Mexico to scout locations for "The Unforgiven," which he'll direct for Hecht-Hill-Lancaster. First of his three pix for Seven Arts Productions will be "Freud," to be lensed later next year in Vienna, while the other two likely will be "Montezuma," which he said will cost as much as any film ever made, and "Lysistrata." Only pic on Huston's sked which may be filmed in Hollywood is Arthur Miller's "The Misfits."

Brussels Jury ('The Young in Heart') Can't Choose All-Time Greatest Film

Brussels, Oct. 21.

The big quest for "the greatest motion picture of all time" has produced only a cipher here. The "young" jury voted not to make a designation or give the award which was to have been a memory of the 1958 Brussels World's Fair. Some 117 film historians around the world had sifted 12 nominations. Their labors were put aside, the jurors deciding that too many styles of production and too broad a time-span (1895 to 1955) was involved. Preponderance of silent films and absence of Japanese also prejudiced the decision in favor of no decision.

Though later heckled for abdicating its assigned function to select the all-time great, jury would only state the six films still held "value" for young film-makers. These are:

"Potemkin."

"Grande Illusion."

"Mother Passion."

"Jeanne d'Arc."

"Gold Rush."

"The Bicycle Thief."

Brussels picked its jury on basis of their being youthful and themselves winners of festival prizes. They were Robert Aldrich (U.S.); Satyajit Ray (India); Alexander Atruc (France); Michael Cocayanis (Greece); Juan Bardem (Spain); Francesco Masselli (Italy); Alexander Mackendrick (Britain).

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CONTRASTING 1958 TO '52 FOR MORAL

With 1958 coming into the home-stretch, it's now a certainty that this will go down as the "year of the blockbusters."

Paul Raibourn, Paramount v.p. and top economist, noted in New York the highly unusual concentration of top money product. To cite a few, Warners' "Sayonara" will do around \$9,000,000 in domestic rentals and another \$5,000,000 in foreign. 20th-Fox's "Peyton Place" is figured at \$7,000,000 in the domestic (United States and Canada) market.

Add to the list of blue-chip entries WB's "No Time for Sergeants," United Artists' "The Vikings" and Metro's "Cat on a Hot Tin Roof."

Columbia's "Bridge on the River Kwai" looks to go over \$10,000,000 in domestic distribution gross.

UA hit the jackpot over the past year with six productions in the over-\$3,000,000 category, namely "Witness for the Prosecution," "God's Little Acre," "Kings Go Forth," "Big Country," "Defiant Ones" and "Vikings." They'll all go over the \$3,000,000 level in varying amounts and, observed UA president Arthur B. Krim, the roster excludes "Around the World in 80 Days." UA has several others close to the \$3,000,000 mark, including "Legend of the Lost" and the Brigitte Bardot starrer, "La Parisienne."

Such an abundance of big-revenue pictures was unheard of, say, in 1952. "The principal distributors are," said an officer of a major picture company, "and the principal distributors are."

Guess: \$500-M!

Frank Daubray
Richard Davis
Robert Dhery
Christian Duval
Frank M. Folsom
Jacqueline Franco
Marvin Frank
Kenneth N. Hargreaves
Jack Hyllton
Burt Lancaster
Jacques Legras
Pierre Olaf
Nicole Parent
Rose Parker
Henri Penner
Sir Carol Reed
Timmie Rogers
Laurence Soupart
Arthur S. Wenzel

Par's 'Blob' No Slob; Science Fiction Itself: Cream From Peanuts

In a situation which reflects the extent of the twists and turns in film industry economics, in this instance on the upbeat, the Jack H. Harris production of "The Blob," science fiction entry, will gross about \$1,500,000 for Paramount. The figure relates to distribution rental and means a profit for Par.

Harris made the picture strictly on his own at a cost of \$150,000 (there was no distributor financing). Par bought "Blob" for \$300,000, which means Harris came out with a neat profit before release.

Par followed through with an outlay of \$300,000 for promotion which may be the significant point. For it means the bally in terms of expenditure amounts to twice the cost of negative investment.

Also significant is this: Harris, on his own, would be unlikely to allocate such an amount of promotion money for his picture. Par is in a position to do this and followed through on the reasoning that a sci-fi entry demands a special promotional push, particularly since there are no cast names to help the "sell."

Par and Harris both came out on top, as apparent, and this leaves the Monday-morning quarterbacks to wondering how things might have been if Harris, had he kept the picture rather than peddle it to Par.

As a result of this and numerous situations in the picture business the conviction is growing that the ad-pub work on numerous productions is almost as important, if not more so, than what had been regarded as the "sell" value of the production itself.

Leon Hirs' novel of modern...

American International's \$15,000,000 Financing Of 30 1959 Features

Hollywood, Oct. 14.

To provide more solid production values and a wider market for its expanding program, American International Pictures has allocated a record \$15,000,000 for 30 features during 1959.

Higher budgets, according to prexy James H. Nicholson and v.p. Samuel Z. Arkoff, are no indication that American is interested in crashing the "A" market, but are merely recognition that gimmick pix can no longer be filmed on short purses and be successful.

American, now starting its fifth year in distribution and fourth in production, by year's end will have made about 62 films, Nicholson says, adding that exhibs "can count on us for approximately 15% of the total U. S. product available."

Upcoming agenda calls for four co-productions in CinemaScope and color, to cost between \$500,000 and \$1,000,000. These include "Horrors of the Black Museum," which Herman Cohen launches Oct. 20 in England; "She" produced-directed by Roger Corman

(Continued on page 19)

American International

Continued from page 3

in Australia on a \$750,000 budget; "Eve and the Dragon," Stanley Shpetner production lensed in South America on \$1,000,000 budget; and "Take Me to Your Leader," combo live-action - and - animation film.

Intent on orderly release of product, Nicholson states company will "continue to think like exhibitors," and couple expanded selling campaigns to pix with proven sales hooks. New projects include "Machine Gun Lady," to be written and produced by Shpetner; "Jail Breakers," "High School Bride," "The Drag-racers," Lou Rusoff production; and "Insect Woman," Roger Corman production.

Terry Turner has been retained by AIP, according to Nicholson, for a "blockbuster" exploitation campaign on forthcoming release, "The Spider."

Sub-Teens Appeal In Continental's 8-Feature Cycle

The first children's film series, called "Adventure," has been packaged by Continental Distributing and will be offered to U.S. theatres after the first of the year.

Series, aimed at the sub-teens (ages 8-12), will consist of eight full-length features, each accompanied by a serial and U.S.-made shorts. Pictures come from abroad, primarily from the Children's Film Foundation in Britain which has a full library of children's films. Walter Reade Jr., prez of Continental, has taken an option on all of these pictures.

Oscar Morgan, formerly shorts subject and newsreel sales chief for Paramount, will be in charge of selling the series, which has been put together with the active cooperation of Mrs. Marjorie M. Dawson, formerly community relations director for the Motion Picture Assn. of America, and lately an official State Dept. observer at the Children's Film Festival in Brussels.

The films in the "Adventure" series have been tested to make certain peaks of action and offer

(Continued on page 21)

8 Kids' Features

Continued from page 4

clear speech. Each picture is set in a different international locale. Three in the first package play against the backgrounds of Switzerland, Gibraltar and Africa. Dialog in all cases is English. Plan is to dub suitable foreign children's films. Two German pictures are set for lip syncing now.

Plan is to kick off the series in 15 key cities in the east. Continental will offer not only the pictures themselves, but also promotional material and a guide on how to stage children's shows.

The only other similar attempt, though local in character, are the Children's Cinema shows which Cinema 16 is putting on on a monthly subscription basis at the Beekman Theatre in N. Y. Cinema 16's Amos Vogel also has been thinking of selling the children's programs to other exhibitors.

According to Reade, the need is great for film programs for the young, "which are our future audience." Since the demise of the MPAA's Children's Film Library, very few suitable children's pix are available to exhibitors, the exception always being the Walt Disney product.

With One-Print-Per-Exchange 20th's 'Streetcar' Reissue Now Crossing \$350,000 and Posing Challenge

'Bidding' As Is

Hollywood, Oct. 14.

New slant on the higher mathematics of feature biz is offered by Universal ad-pub chief David Lipton, commenting on astronomical salaries, percentages and participations in film today, plus competitions among distributors for product.

"The most important bidding in the industry now," he opines, "is not the bidding (by exhibitors) after a picture is made, but the bidding before a picture is made!"

Experience 20th-Fox has had with "Streetcar Named Desire" has added to an already widespread conviction that the industry has missed the boat with its reissue policy. Unless it's written off as a fluke, "Streetcar" proves that, if selected intelligently, reissues can still earn tidy sums.

Current expectation at 20th is that the Vivien Leigh-Marlon Brando starrer will gross \$350,000 in 360 dates, adding substantially to the company's final quarter take. Success is written down largely to Brando, who has become a big name, and to the handling of the film.

Rather than put out a large number of prints, 20th general sales manager Alex Harrison provided only one print for each exchange "to let them do the best they can with it." Putting the sales staff on its mettle in that fashion paid off.

20th, incidentally, is reissuing "Streetcar" through a recent deal with producer Charles K. Feldman. Warners originally released the film, but was required to return the picture to Feldman after seven years.

Industry's attitude towards reissues has always been mixed. There was a time, for instance, when a New York theatremán wanted to convert a house into an "Academy Award" theatre where only Oscar winners would play. He didn't get to first base with the distributors, who took the position that the new product should be pushed.

Right now, on "The Late Show" on CBS Television, an Oscar champion parade is advertised and

(Continued on page 19)

One-Print 'Drive'

Continued from page 3

a string of Academy Award winners is being screened.

The exhibitors appear to be sanguine re the future of the oldies in their houses. Theatre Owners of America's entire concept of purchasing post-'48 films to keep them off television is largely based on the notion that the theatres would replay the oldies, thus providing part of the coin needed to pay for the wholesale purchase.

Two factors appear to stand out in favor of reissues. One is the growth of a "new" audience which has never seen the screen greats. The other is predicated on the fact that some of the stars of today had substantial roles in pictures made 10 and 15 years ago, when—like Brando—they were known but not yet on top. There's a third consideration, and that is the dropping production volume this year, which should make a good deal of screen-time available for either oldies or imports. In many areas, the oldies are preferable.

Reissue picture has been made more difficult by television since some of the companies sold outright. Outfits which reissued the majors' product (prior to putting it on tv) have done excellent business in many instances.

see both sides of page for articles

Wednesday, October 22, 1953

VARIETY

PICTURES 3

CRITICS CRITICIZE EACH OTHER

Archer Winsten Re 'Pressure'

Archer Winsten, film critic of the N.Y. Post, devoted his space Monday (20) to the "pressure" issue. After setting the scene for public understanding of the problem Winsten stated that his own paper gives him no word when pressure is attempted.

Commenting on the broader problem: "The very essence of such pressure's effectiveness lies in its being hidden from public view. It is a slow poison working steadily to soften the critical approach, to weight the balances in favor of high budget (big advertising campaign), American (patriotic argument), pure entertainment (are you an egghead?) pictures."

After detailing other subtle pressures, Winsten concludes "I have never heard of a critic losing his job because he was wrong. Two did lose theirs because they were too harshly right."

Wall St. Dreams of TV Selloff Which Will End-Run Guilds

Possibility exists that the post-1948 production of a major company may go to television without any clearances with the various Hollywood guilds. These latter groups haven't come to terms with their cut in the event of disposal of "modern" product to video.

But they want a percentage that's substantial—this is for sure—and this has served as a deterring sale factor. Actually, the unions of producers, directors, performers and writers have no contractual guarantee of participation in tv money except in sporadic instances.

However, they have a bargaining weapon in the potential threat of work-stopping reprisals against any lot which unloads the pictures to the home-screen medium without "sharing" the revenue.

As for the aforementioned possibility of a sale without dividing the loot with the guilds, this is the subject of conversation among some influential Wall Streeters and it concerns Loew's.

There has been no decision as yet as to which of the two aforementioned Loew's companies is to take title to the backlog—whether the studio or the theatre end. But if the theatre division does take over the post-1948's, and decides to sell them to tv, a significant question arises as to what action the guilds could take.

Specifically, Loew's Theatres, on the surface, at least, would be in the position of being able to divest these film properties, would be under no contractual obligation to the guilds, and would have no retaliatory maneuvering on the part of the guilds to worry about.

Whether there's any such intention of doing this or not on the part of management, this is the way the talk is going in some Wall Street quarters and clearly it has some significance.

There's another angle being given consideration. On the overall, the Loew's-Metro product has money and this can be interpreted as independence of \$4,000,000. United Artists already has sold 20 pictures to tv without any payment to the guilds, and for the reason the pictures wound up in the red.

If independent producers, UA, can do this, why not Loew's? This point, too, is part of the downtown conversation.

Joe Vogel to Woo Stock Analysts

Joseph R. Vogel, president of Loew's, appears set to make a pitch for the Wall Street vote. At any rate the chief exec will appear before the Society of Security Analysts at a luncheon-meeting in New York tomorrow (Thurs.).

Vogel thus is to expose himself to what undoubtedly will be some intensive probing about the financial condition of Loew's at the present time and the future prospects. The analysts, who appraise stocks for their respective brokerage and market advisory companies (Continued on page 17)

Put This in Bronze!

In all of filmdom, it's claimed by 20th-Fox prexy Spyros Skouras, it's the grey-haired flannelers who have it the worst.

"If a picture is successful the exhibitor, distributor and producer take the credit. If a picture is a failure the exhibitor absolves himself of any blame; the distributor abdicates his responsibility; and the producer, of course, re-uses the share of blame. And this is the attitude that should be blamed at the advertising department."

United Artists' Buyout of Oldies For Syndicating

United Artists Associated Inc., subsidiary of United Artists, over the past weekend completed total acquisition of all assets of Associated Artists Productions. Negotiations had been going on for more than a year.

Properties taken over by UA under the deal include the Warner film library consisting of 800 sound and 200 silent features, 60 "Looney Tunes" cartoons, 277 "Merrie Melodies," 234 "Popeyes," about 1,400 straight shorts and numerous other pictures.

Total amount of money involved in the transaction comes to around \$30,000,000. This is in the form of payments to AAP stockholders, by UA, of \$11 for each share of AAP stock held in addition to pro rata amounts for AAP debentures and stock warrants.

The pictures are for television operation and this method of operation will continue as before. Eliot Hyman is head of AAP. Wrapup of the deal was disclosed by Hyman and Robert S. Benjamin, UA board chairman.

Studio Overhead Ever The Curse; Hecht Reveals Production Modesty

"Blockbuster" may be the magic word as far as the picture industry is concerned, but there are indications that certain elements in the business, particularly well-placed independent producers, are becoming disenchanted with a steady diet of the king-sized entries. This does not mean that they have any thought of abandoning the multimillion dollar spectacles, but there is an undeniable feeling that more concentration should be placed on the so-called medium budget films.

One of the chief proponents of this theory is Harold Hecht, of the eminently successful firm of Hecht-Hill-Lancaster. Just back from London where he supervised the production of the company's film version of George Bernard Shaw's "The Devil's Disciple," with Burt

HEATED DEBATE OVER EINFELD

Is it "unethical" of film companies to pressure newspapers for good reviews? And is such pressure the legitimate concern of a Film Critics Circle as a group?

These matters developed heated discussion at a meeting in Manhattan last week. With everyone talking at once, only one thing was crystal clear last week: The N.Y. film critics, easily the most influential bunch of reviewers in the country, can't get together on anything beyond the voting for their annual awards.

It's not only that several leading critics prefer to lonesome it, but the meeting last week "discussed" that the loosely-organized group doesn't even have any by-laws to define its scope and set the voting procedure.

There'll be other meetings, but meanwhile Alton Cook of the World Telegram & Sun was appointed as a committee of one to draw up a belated constitution for the group.

The ethics question was raised via two incidents as reported in last week's VARIETY: (1.) Justin Gilbert, critic for the N.Y. Daily Mirror, complained that he had been excessively "pressured" by Charles Einfeld, ad-pub v.p. of 20th-Fox who complained about him to the publisher of the Mirror in a cablegram. Gilbert wanted the critics as a unit to censure Einfeld.

(2.) William K. Zinner, former critic of the N.Y. Herald Tribune, stated in a piece for Esquire Magazine that the film companies were bringing undue influence to bear on publishers in an effort to get favorable reviews.

At the meeting last week, called to act on the Gilbert complaint, it turned out that the critics are a highly individualistic lot. There were two distinct points-of-view. There may have been a third one, but neither Rose Pelwick nor anyone else from the Journal-American showed up, and the Daily News' Kate Cameron and Wanda Hale were absent, though Dorothy Masters attended, being an official of the group. The N.Y. Herald Tribune men came instructed to talk all they wanted, but not to vote.

Main Trends

Opinions sounded at the meeting were:

(a) The critics had a responsibility to themselves and to the public to not only resist film company pressure beyond normal complaints, but also to air the facts about such tactics as widely as possible. This group takes the position that newspapermen have standards and must speak up for them—as a group if necessary—if the ethics of the profession are to be maintained. It is not certain whether that threat comes from the advertiser or the publisher.

(b) Contrariwise, the question of reviews is between a critic and his publisher. (Continued on page 22)

Hoot Gibson Thisaway

Hollywood, Oct. 21.

Hoot Gibson, one of the screen's early western greats, returns to films for a role in Mahin-Rackin's "The Horse Soldiers," starring John Wayne and William Holden.

Director John Ford, who megged Gibson during his palmy days at old Universal, flew to actor's ranch home outside Las Vegas to personally sign him for part.

Darryl Zanuck's Boxoffice Score As Independent

With Darryl F. Zanuck's "Roots of Heaven," his third for 20th-Fox as an independent, now launched at the Palace, N.Y., as a roadshow to mixed reviews but a good advertisement for the studio's "island in the sun" domestic release, 10,000 dates, 67 weeks in release. Foreign (when played off)—\$3,500,000.

"The Sun Also Rises"; Domestic—\$2,011,000, 9,800 dates, 56 weeks in release. Foreign (when played off)—over \$4,000,000.

Total worldwide for the two: Over \$13,000,000.

"Sun Also Rises," being Hemingway, is showing better gross abroad than "Island." Same will probably be true of the allegorical "Roots of Heaven."

Zanuck, who was in N.Y. for the opening of "Roots," left for London Monday (20) but expects to return within 10 days to two weeks to huddle with Irwin Shaw who's scripting "DeLuxe Tour," the Gilbert Miller production of the Merchant Achard play. If show opens well, Shaw will probably meet Zanuck in London or Paris.

ADAPT 'THE ENTERTAINER' Not Sure If Larry Olivier Will Repeat Title Role

London, Oct. 21.

Nigel Kneale, better known for his science-fiction, is to write the screenplay of John Osborne's play, "The Entertainer," which is scheduled to be shot next spring.

It is not certain that Sir Laurence Olivier will play the part. He will play in London and on Broadway. It is said to have doubts as to whether the play can be turned successfully into a film.

'Wilful Contempt' of Schine Circuit Upheld by Court of Appeals

Conviction of the Schine Circuit and four of its officers for flouting provisions of a 1949 consent decree it entered into with the Government was upheld Mon. (20) by the U. S. Court of Appeals. Defendants were cited for contempt in March, 1957 by Federal Judge Harold P. Burke in Buffalo district court and were hit with fines totalling \$73,000.

Terms of the 1949 decree called for the Schine chain to divest 39 theatres before a June, 1953 deadline. When the circuit failed to comply with the judgment, the Government brought suit in 1954 to tie the loop and its officers for contempt. Following a trial Judge Burke found that the defendants "willfully disobeyed by omitting certain theatres from published advertisements of sale." He then levied the fines.

In upholding the lower court, the opinion of Chief Judge Charles E. Clark of the Appeals Tribunal said in part: "... the evidence shows a continuous scheme to thwart the court's decree and offers to sell by ignoring and discouraging inquiries from brokers and prospective purchasers and by refusing to provide them with the necessary information."

The \$73,000 in contempt fines noted by Judge Burke was imposed as follows: President J. Myer Schine, \$25,000; Schine Chan G. Schine, \$25,000; Donald G. Schine, Howard Antevic and John A. May, \$5,000 each, while eight subsidiary Schine corporations were slapped with a \$1,000 bite apiece.

Any 'Late' Shows Are Opposed

Regina, Sask., Oct. 21.

City council has decided there will be no Sunday midnight films in Regina.

A bylaw amendment which would have permitted shows between midnight and 2 a.m. Monday was refused a third reading after several letters of protest—mostly from Protestant churches—were read.

The request for Sunday midnight shows had been made by Hilliard Gunn, manager of the Capitol theatre. He pointed out that such movies are offered by drive-in theatres outside the city.

Church organizations were concerned with the effect late shows would have on the health of children and on the ability of school children to study during school hours, and their moral welfare.

"Late shows are to be discouraged, whether indoor, outdoor or on television," said one letter.

The alderman said he couldn't see what purpose the late shows would serve and another said they would require extra transport and police services, thus adding to the city's expenses.

NEPAL STUDIO TAKS OF HUDSON OR GRANGER

New Delhi, Oct. 21.

Rock Hudson or, alternatively, Stewart Granger is to be offered the lead role in an upcoming feature to be directed by Indian film actress Protima Das Gupta for Nepal Studios.

Feature, "Jung Bahadur," a biopic on a monarch of the Himalayan kingdom of Nepal, will be photographed in Eastman Color. Nepalese prince-producer is making the film in both English and Hindi language.

Miss Das Gupta will start negotiations later this year with star to play male lead.

Continued under page 2

Wednesday, September 17, 1958

PICTURES

3

New York Sound Track

Robin, a young lawyer from Syracuse, N.Y., from

KID PIX NEGLECTING 'FUTURE FANS'?

By FRED HIFT

Film Industry's studied unconcern with the development of the child audience is beginning to worry some exhibitors, though few of them are prepared to do something about it.

There is an awareness that the child of today is the adult patron of tomorrow, but the film biz tends to abdicate to tv when it comes to courting the under-10 audience which, at one time, acquired the "movie habit" almost from the moment it could talk and comprehend.

The urgency of the situation, and the depth of its neglect, is highlighted by recent statistics given out by Arno H. Johnson, v.p. and senior economist of the J. Walter Thompson agency in N. Y., in a speech before the Ebasco Client Companies' sales and p.r. workshop. Johnston pointed out that, in 1959, the number of children under five years of age would rise 80% over 1940 and the number of youngsters between five and 10 would be up 75%.

By comparison, persons reaching the ages between 10 and 19 will be up only 22%, between 20 and 39, 9%, between 40 and 59, 34%, and 60 and over, 65%. The total population increase will be 34%, hitting 177,800,000 next year against 132,500,000 in 1940.

"I feel both distribution and ex-

hibition during the last five years of intense competition have badly neglected research and analysis of the young audience for our theatres," Walter Reade Jr., prez of the Reade circuit, said last week. "This

(Continued on page 12)

STEPCHILD

Kid As Cinema Stepchild

Continued from page 3

has to be rectified if we are going to have a new audience.

"I know that if we institute a program looking to that end we won't make a nickel out of it for the next few years, but if we're smart we'll do it anyway. These are the kids on whom we'll have to depend in the long run. They aren't being conditioned to enjoy our theatres the way their parents were." Reade is currently exploring a project (he won't talk about the details) that would bring more children's films into theatres.

Exhibits in the past have experimented with films for the young, but tv has taken the edge off these shows and the number of available films has shrunk almost to the zero point. There was, at one time, the Children's Film Library of the Motion Picture Assn. of America. However, the sale of the old films to tv, and the switch from nitrate to acetate safety film, has decimated the library's supply. An effort is now being made to reconstitute it, but it's admittedly an uphill fight.

Exhibitors know that the child

audience is growing (there'll be 77% more children under 10 next year than there were in 1940) but a great many of them prefer to concentrate on the more lucrative—and less troublesome—teenage trade, which can be satisfied with horror and exploitation pix and creates less of a servicing problem. Also, children's shows admittedly mean hard work for the manager, and a considerable organizational effort, and many theatre people simply don't appear willing to undertake it.

Virtually none of the studios today make pictures aimed at the child market, Walt Disney, of course, being the standout exception. Result has been that the reissues of the Disney films have cleaned up time and again. One of the problems cited with kid pix is that, if a theatre books them as a regular attraction, night business drops down to nothing. Few houses are willing to go in for flexible scheduling, though some put on special afternoon shows for youngsters.

THRILL

4,000 DATES LIVE ON 'EXPLOITATION'

Hollywood, March 25.

American International Pictures prexy James H. Nicholson has warned that the exploitation market will die if program pictures don't maintain some semblance of quality. And, he adds, the death of the market could conceivably spell doom for some 4,000 U. S. theatres.

Nicholson and AIP veepee Samuel Z. Arkoff will discuss ways of fighting the current "cheap imitations" at the company's first meeting of nationwide distributors. The three-day convention is in its second day at the Hollywood Roosevelt Hotel here.

American International spends an average of \$200,000, including participation costs, to put each of its pictures in the can. "Many other companies," Nicholson says, "do it for \$50,000, and the difference shows. When a moviegoer sees one, he's not anxious to go back to see another exploitation picture." Nicholson declares the exhibitors who play "the cheap imitations" are aiding the demise of the market and eventually their own doom. "It's true that our young audiences want thrills rather than involved plots," the AIP topper points out, "but they can tell the difference between a quickie and a well conceived film."

American International, which helped found the current cycle of thrill pix, has released 41 films in its 2½-year existence. Thirty-nine of the films, most notably the "I Was A . . ." pix, have been or are proving to be financial successes. "With the market for the middle-bracket pictures virtually dead, the exploitation pictures bridge the gap between the blockbusters," Arkoff explains. He notes that some 8,000 U. S. theatres depend in some degree upon program features.

Company experimented with package production, found it successful and today conceives its properties in pairs. "We can put out a package for \$400,000, then offer it to a theatremanager for the same terms he would receive for one middle-bracket picture," Nicholson says, "and this way, he's saved the trouble of going out to get a second feature." Company also has succeeded in booking its pictures into top playdates.

Exploitation features can compete with television because, as Arkoff puts it, "The age group from 12 to 21 doesn't want to stay home all the time." There are 23,000,000 in the United States now and the group is expected to increase to 30,000,000 within 10 years, he points out. "These youngsters can be brought into the theatres once a week, but not if the pictures are bad."

Nicholson describes the imitative films as "poorly written, brutal for sensationalism alone, produced in shoddy fashion and dishonestly advertised." Of his own pictures, Nicholson points out, "We employ some of the better writers with credits from major companies; our technicians are all union whereas some other companies often employ non-union help; and our advertising is conceived before the picture for sales values and depicts nothing that can't be found in the picture itself."

With 23 productions to be completed in 1958, AIP has its sights aimed at horror, science fiction, teenage, war and gangster pictures but will steer clear of oaters. "To compete with television westerns," says Arkoff, "you have to have color, big stars and \$2,000,000."

Most of the company's upcoming pix will be lensed in Superama, its own anamorphic process. AIP currently has three pix in the cutting rooms, another in front of the cameras — "The Bonnie Parker Story"—and will roll "How to Make a Monster" tomorrow. Slated to appear in "Monster" are the 23 distribs, who will take time off from their sales confabs to don their makeup at Ziv Studios.

He has invested in exploitation and publicity for his stable and intends to launch each of his pix with regional preems. "You don't have to open a picture at the Chinese," he says, "an opening in a major mid-western city can be just as potent and maybe more so."

His recently completed feature, "Daddy-O," will be unveiled in Kansas City, with a Hollywood contingent flown here for festivities and ballyhoo.

Rhoden criticized the fan mags for what he termed their "out-of-date thinking and out-of-date operations." "They are still tied, most of them, to the major studios," he said, "when they should realize that the majority of their audience is the kind that attends juvenile-slanted and exploitation pix which, by and large, are made by the indies."

Influence Exhibs And Win Dates, Sez Rhoden Jr.

Kansas City, July 29.

Independent production units must sell themselves to exhibitors if they hope to have their pictures booked and get good returns on them, according to Elmer C. Rhoden Jr., himself an exhibitor and now here to put a feature into production.

"There are now 290 indie units listed," Rhoden said, "and it is just impossible for the exhibitor to know every one of them. Those that are in the business and hope to make money out of it have got to advertise themselves so their names mean something to the exhibs."

Rhoden arrived here last week to get his production schedule of feature pix and tv pilots into the works. First to roll is "A Fare For Sandra," tv pilot. Next on his list is the exploitation feature, "Foxhole," and also upcoming is another telefilm, "Rookie Cop."

To be starred or featured in these presentations and others on Rhoden's list are Sandra Giles, Julie Scott, Gwen Dolyne, Ron McNeil, Meade Martin and Robert Moechel, six young players he has placed under contract.

"This business has always been built on names," says Rhoden, "and now that the majors have abdicated building their star rosters, the indies are going to have to do something—even on a restricted scale—to create their own players."

Rhoden has a clause in all his contracts making personal appearance tours binding on his pacts and has given some of them a small percentage in the pix in which they appear to make their participation more enthusiastic.

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Wednesday, July 30, 1958

New Comeon: 'French Uncut Version'

[It's Everybody's Version]

The local neighborhood "fine arts" Avalon, playing "And God Created Woman," currently after its long downtown run and a number of lengthy engagements in other uptown "art" houses, promises in its newspaper ads "the French uncut version." Ads declare "you'll have to see it to believe it."

Print, of course, is the same that has been used right along here. But "the French uncut version" promises never had been employed by any of the theatres that previously played the picture and, by implication, intimates something even more daring.

Minneapolis, July 29.

M: FOR MACABRE AND MAZUMA

PAY OFF ON
SMALL B.R.

By GENE ARNEEL

Hollywood is higher 'n' ever on Zombies. The off-beat horror fare is drawing the attention of more producers for the reason that a few entries in this category have drawn unusual business in relation to costs.

Latest is "Macabre," strictly a minor item (costing about \$120,000) which William Castle and Robb White produced for Allied Artists. It's now figured, on the basis of representative dates around the country, as grossing nearly \$2,000,000 in rentals in the domestic market alone.

That's "fantastic" in a secondary sense.

And not too long ago Warners imported, from England, "Curse of Frankenstein," which drew about \$1,900,000 from the local market. This was made at less than \$300,000.

United Artists currently is doing relatively strong business with a combination of "Black Sheep" and "Creeping Unknown." Universal has 100 dates set in the N. Y. metropolitan area for its combo of "Horror of Dracula" and "Thing That Couldn't Die."

Paramount Hops Aboard

In a switch from a long-standing policy of handling only "A" pictures, Paramount is set to offer "The Colossus of New York," which is a variation on the Frankenstein theme, in a package with another low-cost item titled "The Space Children."

In past Par had hands-off ideas about cheapie productions for the reason they wouldn't mesh with the company's economy. The pictures, in other words, had to be likely bigtime grossers in order to warrant the extent of the physical distribution setup. So why pick up this latest take on Frankenstein? a company

source was asked. "Because we think it will make money," was the simple answer.

American International has been faring fine with such titles as "I Was a Teenage Werewolf" and "I Was a Teenage Frankenstein."

But how far can this type of production persist? Hasn't there been much criticism of the gory nature of some pictures coming from the Coast?

Asked this, a prominent film company official in N. Y. said: "The kids like to see the blood flowing and they're paying to see it. We're trying to make whatever sells tickets. No one is being harmed and the horrified ones are the small, private adult groups who claim to be 'protecting' the youngsters."

As for the approach to the public, it's strictly one of "shock." Key example is the handling by AA of "Macabre," with ticket-buyers, it was advertised, given an insurance policy of \$1,000 "against death from fright."

Good In Tandem

Involved, too, are some film intra-trade economics. The horror features often are sold in packages of two—meaning little more effort in selling two pictures than in peddling one. And, except for the prints, little more expense.

There are other angles. One is the fear—as already expressed—that too much of the spook stuff is in the offing a glutted market means no more payoff. Also, there's not too much point in paying for big production values, such as color and cast names, because the expensive outing, in the public's mind, almost falls into the same category as all other shock specials.

Joe Levine, the Gimmick Wizard, Argues: If Done Right, Can't Flop

Exploitation-type gimmick pictures "can't lose" if they're sold "hard enough" via saturation bookings. That's the considered view of Joseph Levine, New England states rights distributor who specializes in the handling of such entries. Levine bases his opinion on his experience with the current "Attila" and his previous contribution, "Godzilla."

Levine maintains there's a market for such pictures and predicts that "Attila" will bring in a film rental gross of \$2,000,000 in the U.S. An advocate of the hardsell, he disparages the timid efforts of the major companies in their exploitation endeavors. According to Levine, "Attila," an Italo import dubbed into English, was launched with a \$400,000 advertising campaign—"four times the price of the U.S. rights to picture." Levine, who organizes a new distribution company for each of his projects, obtained the U.S. rights for a period of 10 years. It was produced by Lux Films of Italy in association with Ponti-De Laurentiis.

The promotion on "Attila," he claims, is "the biggest enterprise" he has yet undertaken. He is a firm believer in tv advertising for the exploitation-type pictures "if you spend a lot of money." A major portion of the ad coin for "Attila" went for tv spots. In addition, Levine employs billboards and double-spread space in newspapers. The result, he said, was a \$1,000,000 theatre gross in the N.Y. metropolitan area, equivalent to approximately \$300,000 in rental gross. In some areas of the country, Levine sub-licenses the picture to local states righters. In others, he handles it himself via his Embassy Pictures of Boston.

Levine, one of the organizers of the Realart deal for the reissue of Universal pictures, said eight months of preparation, at a cost of \$75,000, went into "Attila" before it was issued. A new main title, an advertising campaign and tv trailers (four 20-second spots and four one-minute spots) were readied before the picture was launched.

Levine is optimistic about the future of the states rights distrib-

utors and is convinced that something in the way of product always comes up for them to handle. Although he is also an exhibitor, Levine is downbeat on the future of theatres, maintaining that 25% of the theatres in existence today will shutter. However, he declined to predict when this would happen. "It'll be better for the industry if some of these theatres are out of the way," he declared. "Some of them don't make enough to cover the shipping charges." He emphasized that he was referring to houses that paid \$10 to \$15 for a feature.

B.O. Blitzkrieg

Hollywood, Sept. 23.

Twentieth-Fox will set its sights on recovering all costs of Jerry Wald's "In Love and War" during the first week of its run and now is setting up some 600 playdates to follow San Diego preem of the \$1,400,000 production on Oct. 28.

Studio will ready 600 prints for opening week's bookings, with a gross of \$3,000,000 needed to bring back film's costs.

Wednesday, September 24, 1958

Inside Stuff—Pictures

Looking determinedly over their shoulders, film historians of 26 nations last week picked the dozen "best films of all time." Four were American, three Russian, and not one of them was made after 1948. Poll was one of the features of the Brussels Fair and had been in the works for about a year.

The winner was Eisenstein's "Potemkin," made by the Soviets in 1925 and depicting a part of the revolution. It received 100 out of 117 votes. Placing second was Charles Chaplin's "The Gold Rush," made in 1925. It got 95 votes. Vittoria de Sica's "Bicycle Thief" (1948) placed third with 85 votes.

Others in the top dozen included "Passion of Joan of Arc" (France, 1928); "La Grande Illusion" (France, 1937); "Greed" (U.S., 1916); "Intolerance" (U.S., 1916); "Mother" (Russia, 1926); "Citizen Kane" (U.S., 1941); "Earth" (Russian, 1930); "The Last Man" (Germany, 1924); "Cabinet of Dr. Caligari" (Germany, 1919).

in Chicago by Alfred Hitchcock's "North by Northwest" at Mt. Rushmore, Pa.

ABC-TV Dickers Stake in Wald's New Indie Outfit

Hollywood, Sept. 23.

ABC-TV has initiated discussions with 20th-Fox producer Jerry Wald regarding bankrolling of his indie company when the producer exits 20th in two-and-one-half years, it's reported here. Web is understood to have told Wald it would like to buy a sizable interest in his company, and finance 50% of his product.

American Broadcasting - Paramount Theatres prexy Leonard H. Goldenson, contacted for confirmation of the report, had a terse "no comment." He then added, significantly, "I never talk about a deal until it's closed."

It's reported that in the talks, (Continued on page 62)

Flannery, Sept. 24, 1961

ABC-TV Dickers

Continued from page 2

now in their initial stages, Wald was offered a deal similar in many respects to that which NBC-TV has with Joe Mankiewicz, whereby it owns stock in his Figaro Productions and bankrolls part of his films. Web told Wald it was willing to buy 45% of the stock in his company, so that he could retain control. It said it would buy out his stock interest at a fair market value.

The network also told the producer it would like him to serve as a consultant on television. Wald has been a frequent critic of tv, and it's reported the net told the producer it agreed with much of his criticism and wanted him to sit in on its tv planning, and perhaps eventually produce a few specs. In addition, Wald would receive a number of fringe benefits, from ABPT subsides, such as its waxery. Producer is reported interested in the offer, and has told the web to discuss it with his attorney, Greg Bautzer.

Seven Arts Productions has entered a bid to buy out Wald's 25% interest in his 20th-Fox films, its offer being a sizable sum payable over a 20-year-period.

ABPT has its own motion picture production company, but the Wald deal, if it jells, would not be a part of that. Instead, he would operate as an indie. Goldenson said that ABPT is preparing to resume production, and that the company is hunting for properties.

Wald Not After Increase In 20th %; Wants 87G For Pre-Sell Trade Ads

Hollywood, Sept. 23.

Jerry Wald insists he isn't seeking a hike in his one-third participation in his 20th-Fox productions. He wants out from remaining two and one-half years of his term because he was refused reimbursement of \$87,000 that he personally spent for trade-paper ads taken in pre-sell campaigns on his eight pix for 20th.

"I told them nine months ago that the only way to sell pix was to advertise early in the trade press, but they said this was not their policy," Wald said. "In negotiations since then I have asked only for money I've spent in trade-papers, but they refuse to go along. Nevertheless, I am planning pre-sell trade-paper campaigns on 'In Love and War' and 'Mardi Gras.' Wald pointed out that he cut his own salary below what he got at Warners 15 years ago to keep expenses down. He still believes in the philosophy of pre-sell, however, declaring that he didn't do it vigorously on 'No Down Payment,' which will only break even, or on 'Kiss Then for Me,' which will lose money. He pre-sold on 'Peyton Place,' which already has grossed \$10,000,000.

Regarding his request that 20th grant him his release, he declared, "I don't really care any more what they do; if they give me now what I have been asking for, they would feel it was under duress. That's never good."

Par Aims to Put 'Tarzan' Up a Tree Around the World

Hollywood, Sept. 23.

Paramount will handle distribution of the "Tarzan" pictures for the first time in its history as the result of a two-picture deal with the studio set this week by Sy Weintraub, prexy of Sol Lesser Productions. Last three "Tarzan" films were released by Metro, and prior to that, RKO distributed the series.

Weintraub and Paramount have worked out an intricate production-promotion plan for the first of the two films he'll do in association with Par. Pic is titled "Tarzan's World Adventure," and the idea is to locate the pic in some of the world's top-grossing markets. Moreover, plan would embrace the use of top foreign stars in supporting roles.

Behind the idea is the theory that shooting segments of the film in such countries as England, France, Germany, Italy and Japan, as well as Hollywood and Africa, will permit local promotion in those countries designed to hypo the b.o. there beyond the normal take. Use of a top local name is an additional promotional factor, and of course, the local filming would be well publicized and exploited in the country concerned.

Film will be budgeted higher than the usual "Tarzan" entry, at about \$1,500,000, on the premise that the foreign plan will involve a heavy payoff. Since "Tarzan" normally does well in foreign situations, it's figured that the extra exploitation will strengthen those grosses to the point where the world gross could possibly double over the normal "Tarzan" return. First "Tarzan" is due for delivery around Easter; second film, also to be budgeted at \$1,500,000, will be completed around midsummer.

Weintraub, incidentally, still hasn't come up with a lead to replace Gordon Scott, last of the Tarzans, who recently ducked out of his pact with the company.

LIZ'S 500G VS. 10% OF GROSS ON 'SEESAW'

Hollywood, Sept. 23.

Seven Arts Productions has signed Elizabeth Taylor to star in the film version of the Broadway hit, "Two for the Seesaw," with Miss Taylor to draw a guarantee of \$500,000 against 10% of the gross. There is a chance of Gregory Peck costarring, and if he does, the two would each receive 7½% of the gross. In event the Peck deal doesn't jell, Miss Taylor gets the \$500,000 guarantee.

Seven Arts' Ray Stark is currently in N.Y. dickering with Arthur Penn, director of the stage version, and William Gibson, who wrote the play, to reprise their chores for the film. Fred Coe, producer of the play, is currently one of the producers on CBS-TV's "Playhouse 90" series.

Seven Arts acquired the play for \$600,000 in cash, plus 10% of the picture's gross over the first \$3,500,000.

'VIKINGS' A STUDY IN HOW-TO-DO-IT

It's not so tough to make a million dollars in show business; just make a picture like "The Vikings." And let it be called a "Norse Opera" in the New York Times—it still means a mint for the filmmaker, who happens to be Kirk Douglas, also one of the stars.

Douglas' deal with financier-distributor United Artists called for no salary, but 60% of the profits.

"Vikings" was brought in at a cost of \$3,500,000 which, fretfully enough, was \$1,000,000 over the originally-blueprinted budget. The excess might have been more except that bankrolling UA execs insisted on some rewriting that resulted in the elimination of some costly location shooting.

Foresee \$7-Mil Domestic

The domestic (United States and Canadian) rental total is now figured at \$7,000,000. This means (considering the cost of distribution, prints, advertising, etc.) that the break-even point already is reached and the foreign market net is all profit.

The overseas take is indicated at another \$7,000,000. Subtract from this an approximate 40% as distribution fee, or \$2,800,000, plus another \$500,000 for the "sell" promotion. This leaves a net profit of \$3,700,000. Douglas' cut is \$2,200,000. The tax bite doubtless will be severe but there are certain capital gains advantages in being "incorporated," which is for sure.

If he wasn't one before, actor Douglas is now a millionaire.

Under new administration, goal is to become "a growth organization." This can be accomplished, Bertero said, only by program of diversification in allied fields entertainment, upon which chain already embarked. National is exploring possibility of augmenting film exhibition with stage shows.

For "growth," it's essential for key houses. Plans calling for top names to tour film exhibition with stage shows. ready embarked. National is exploring possibility of augmenting entertainment, upon which chain already embarked. National is exploring possibility of augmenting entertainment, upon which chain already embarked. National is exploring possibility of augmenting entertainment, upon which chain already embarked.

John B. Bertero, new president of National Theatres, also will continue "for foreseeable future," his former duties as president of Fox West Coast Theatres. National's subsid. New title is assumed tomorrow (Wed.).

Hollywood, Sept. 30.

GAINS 'CROSSED' INTO COLLATERAL

Wealthy independent producers are angling to become wealthier by way of becoming "independent" in the full sense. This means they want to go it alone in the way of financing their own pictures and by way of so doing reap all the profits—if any.

Case in point, it's reported, is Sam Spiegel, whose "Bridge on the River Kwai" obviously will be one of the biggest grossers of the past year. It's now figured at \$12,000,000 and the profit, while hard to guess at this time, ought to be substantial. Columbia, which financed the production and took distribution rights, is in on the profits split.

Spiegel's feeling reportedly is that, had he bankrolled the picture himself, he could have grabbed all the film's earnings and, further, worked out a better releasing deal. Distributors, upon financing an indie picture, usually take 25% to 30% of the gross as releasing fee plus, perhaps, 50% of the net revenue return.

Stirring the indies particularly is the deal which Samuel Goldwyn worked out for the Col handling of his "Porgy and Bess." Producer staked his own money for the entry—as he has done with all his past productions—and the only payoff to Col is the distributor charge.

According to Coast sources, some indies have come to believe that Goldwyn is paying only 15% of the gross for the Columbia distribution.

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Fabian on Theatres (Why Not Fewer?) Gov't Regulation ('Repugnant'), Pix To TV ('It Must Never Happen Again')

Charleston, Sept. 23.

S. H. (Si) Fabian, president of Stanley Warner, told exhibitors here yesterday (Mon.) that a reduction in the number of theatres in the U. S. must come if the exhibition industry hopes to survive and continue to operate on a profitable basis. In an address to the convention of the Theatre Owners of North and South Carolina, the circuit chief said he could not predict how seats would disappear, but he told the theatremen not to be overwhelmed or paralyzed by the thought of a seat shrinkage.

"In my mind," Fabian declared, "a logical conclusion to be reached is that less seats, less theatres, can and should mean a theatre industry with great vitality and ability to withstand the outside competition that now almost overwhelms us." He added that he was firmly convinced that a four-theatre, now losing money, can be prosperous as three or two theatre towns and that similar reductions could be made right down the line where a two-theatre town becomes a one-theatre situation.

Fabian contended that if a certain number of houses were eliminated, it would mean better bookings, more consistent shows, and greater opportunities to attract the public to the remaining theatres. He acknowledged that the operator of a house in single theatre situation is in serious difficulty if he finds his business ebbing away, but

(Continued on page 18)

Fabian

Continued from page 3

he noted that "perhaps the real cure for him will come with the entry of more and better pictures on the market, since he has access to all product."

'Lost' Customers

Fabian, however, strongly maintained that there will always be an important theatre business. "I do

not think actors feel is an area in which they are being squeezed. Still emphasizing what New York actors feel is a supplement to original ET demands. are to be submitted in a supply- tally new." The actual changes of wild spot rates, which is to of a formula for the establishment The union describes the proposal Code as it pertains to "wild spots." proposes amending entirely the In radio transcriptions, AFTRA the webs or not. the webs, whether produced by the of all video tape aired on- Is that the union is seeking con- the implication. One impression so important as the label itself is on all video tape programs." Not AFTRA union label be televised posed amendment reads: "Add a clause to the effect that an the union's jurisdiction. The pro- 83, which concerns the extent of proposed addition to paragraph AFTRA's may center about AFTRA's A hot point in the upcoming beyond. tional 50% for all runs of six and he fifth run and a single add- and AFTRA wants 50% for 0% fee. In the new contract de- ere entitled only to one more for all returns thereafter AFTRA's 0% each for the third and fourth. first two replays of a tv stanza and as gotten 75% of scale for the A In the 1956-58 contract, AFTRA

EXHIBS STEERING CLEAR OF PROD'N

Though once again faced with the prospect of fewer films for 1959, exhibitors appear to have lost their taste for becoming producers.

Theatre men, who once were eagerly discussing excursions into production to ease the shortage of product, now seem to have come around to the view that it's a risky business and that they're better off leaving it to the men who presumably know it.

View was underscored last week by the new president of National Theatres, John B. Bertero, who said that, in the future, NT would "leave picture-making to the picture makers." However, the circuit may invest in other people's productions. Last year it produced "Windjammer" in the CineMiracle widescreen process. Picture has been a disappointment.

Bertero's attitude is now shared by a great many exhibitors who, in the past, have had an itch for becoming producers. Queried on that subject last week, Mitchell Wolfson of Miami threw up his hands in horror. "I don't even want to know about production," he said. "Let them deliver the pictures and let me sell and show them to the public. That's the only way to run the business."

Still At It

Some circuits are, of course, in production. United Artists Theatres is heavily in Magna, which made "Oklahoma" and "South Pacific," but has nothing on its current slate. Stanley Warner is connected with Cinerama, and American Broadcasting-Paramount Theatres had its own production subsidiary, but didn't even try to turn out anything but bread-and-

(Continued on page 18)

'You Make 'Em'

Continued from page 5

butter pix. AB-PT now has quit the production field.

Exhibs from time to time have banded together in efforts to underwrite production, but the post-war years haven't seen a successful attempt of that sort. In part, of course, this has been due to restrictions under the consent decree, but there is nothing that would prevent the non-affiliated chains from going into production. In fact, even NT and Paramount Theatres have broken down that barrier.

There are many theories as to why the exhibitors have never made good producers, even though some of Hollywood's top executive talent—men like Spyros P. Skouras and the Warner brothers—originally came from exhibition and Skouras, at least, still thinks largely in exhibition terms.

"To produce a good film, and get up the necessary financing, exhibitors would have to get together. We've never been very good at doing anything jointly. Everybody expects something different," one circuit exec said last week in N.Y. Most agree that this is one of the prime reasons, since theatre men almost traditionally have been hisitant to put up coin and then let someone else spend it in accordance with his best judgment. Also, while exhibitors are united on the need for winners, few of them see eye-to-eye on what constitutes a potential b.o. hit.

TOP ENTRIES IN BIG-STAKE TEST

By GENE ARNEY

Critics were mixed in their verdict for both jobs. At United Artists is a likely candidate for both jobs. No releasing deal is set yet, nor are the financing arrangements. azar agented. ncer's share of the profits. Irving 150,000 against 15% of the pro- on, purchased the rights, in a- s, relative newcomers to produc- Stanley Kubrick and James Har- with the girl. he woman dies and he carries on the daughter of the "nymphet" age. The male marries a woman for on for "nymphets" — meaning 0-year-old man who has a pas- n. But this is a book about a ew of the attention it has got- een a natural for Alimination in am's Sons, ordinarily would have hich was published by G. P. Put-

VARIETY

Blue Chip Pix

Continued from page 1

best foot forward, so, too, is Hollywood. Story titles, cast names and credits bespeak a serious effort to give the consumer the most of the best. Film industryites in

Loew's Figured in Strong Position To Head Off Battle for Spinoff; 'Cat' (et al.) Hot Point for Vogel

Should Loew's and proxy Joseph R. Vogel be faced with a new proxy fight, as has been indicated as a possibility by some Wall Street sources, the management team this time will be in a stronger position than it was in the previous corporate battle. At the same time, it presently has the ammunition which it hopes will convince directors Louis Green and Jerome A. Newman to abandon the proposal for a spinoff of the studio instead of the theatres. Formal presentation of the Green-Newman plan is expected to be made at the board meeting tomorrow (Thurs.).

The ammunition consists of product that is currently scoring at the boxoffice. During the last proxy battle, the Metro entries were experiencing tough sledding at the nation's theatres. At the same time, the company's relationship with its customers were at a low point and exhibitors who formerly were willing to help M-G with the purchase of less-than-sensational pictures were bypassing the entries.

The tide, however, has turned. Metro's breach with exhibitors has been healed and the company has regained its "friendly company" status. More important, M-G has been supplying the theatres with pictures that are money-makers. To an exhibitor, of course, this is the prime consideration.

It's been a long time since Metro has had the opportunity to crow, (Continued on page 18)

by a love as the hyp comic, ste Kenneth table laug over the row. Tr with the officer day so of man who sure evitab Among honors. tion and they bec Point wor some sort will go d the serge out traini Everyth ah bark, the There's the reper eat man alwa di hypochondriac tomy, th's are there, ja in farce, in rookies w Of course, pu has a \$15,000 troop of th which is lar change to giv from the stufl sergeant wa much William au at the cit vity and at f been to ke Director Gu dialog that a lot more sm their respecp handed th a character ending, so the excepti on some su actors and ro fantastical, in Army will Anybody sc feature. means a st a reasonable and there is some of th

industry as a whole. Loew's Theatres but also for product from the studio not only s essential to maintain a flow of ant will be hammered home that dition, it's anticipated that the usual deficit of the studio. In long way in helping to erase the in, it may be stressed, could go on at the studio and in distribu e current crop plus a tight oper- doing. A few more pictures like s' fancy as, for example, "Cat" when a picture catches the pub- ck up the big coin that can come Il probably be noted, can never eates and the other divisions, company to make big money. The al to keep the studio for the reen and Newman that it is essen- take every effort to convince e directors supporting him will It's anticipated that Vogel and ister, "Ben Hur," the super-block- id, of course, the Christmas trade, eorge Pal live action-puppet film eborah Kerr, "Tom Thumb," a uryney," with Xul Brynner and ove," starting Doris Day; "The ons, particularly "Tunnel of Hope is also being expressed

Other Hot Prospects

veral test bookings. ce a black ink on the basis of ed" another economy item, looks at bookings. "The Decks Ran oring nicely in neighborhood cir- adlanders" and "Tarzan," is also ny package, consisting of "The on financed by Metro. An econ- e Michael Balcon-Faling produc- ven the reaction to "Dunkirk," ns it is chalking up in a major- proving a surprise with the re- on General," produced at a price, ghly profitable venture, "Imita- otty, nevertheless looms as a ephant Debutante," although t sensational, sums. "The Re- res are also racking up tidy, if ngized blockbuster, other pic- While "Cat" appears to be the taintee County." agust Moon," "High Society" and

Continued on reverse
of above

wouldn't serve the purposes that were originally considered.

Stones, Married Producers, Beat Overhead, Never Build a Set

By HY HOLLINGER

"Unique" and "unprecedented" are probably the most abused adjectives of film pressagentry, but somehow these words seem to apply when used in connection with the career and activities of Andrew and Virginia Stone, Hollywood's only husband-and-wife production team. The Stones, who recently completed two pictures for Metro, have signed a new four-picture deal with the film company.

Not only do the Stones produce their own pictures, but they practically constitute a one-family filmmaking unit. They do almost everything in the connection with the production of a picture except act in it. Stone writes the screenplays from his own original stories and also directs. Mrs. Stone, in addition to helping her husband in compiling the production budget, is the official cutter and film editor. In addition, she scouts all the locations and supervises the costumes and the props.

Perhaps the most unusual aspect of the Stones' operation is their production technique and method of operation. They have no office at any studio and they never shoot a picture at a studio. Every film they make is shot completely on location—on city streets, hotel rooms, private homes, apartments, tunnels, bridges, etc. For example, in "Cry Terror," their most recent picture,

(Continued on page 20)

MA Makes With

Ma & Pa Stone

Continued from page 5

they employed 73 different locations. "We never build a set or shoot a process shot," Mr. Stone revealed in New York last week.

Borrowed 'Scenery'

The Stones have conceived a streamlined method of shooting on location. They travel lightly, carrying a stripped-down camera and a minimum of lighting equipment. As a result, they have been able to move their equipment into the smallest rooms. If the script calls for a hotel lobby, they make arrangements to use a real one. Ditto for an office, store, police station, etc.

Base of operation for the Stones is their home in the Westwood section of Los Angeles. One room of the house has been converted into a cutting room and it is here that their footage is edited and put into final shape. Working at home during the preparation and final stages of their film projects gives the couple the opportunity to spend a lot of time with their two children, ages six and nine.

Forté of the Stones is suspense films. According to Mrs. Stone, her husband, who conceives the plots, "is the most natural born criminal lacking guts." She said she is often amazed with the number and variety of different ways to commit criminal acts that her husband conceives. The team, which plans to continue the suspense formula, does not rely on the whodunit technique. Mr. Stone's stories "puts the characters in jeopardy at the beginning of the picture and doesn't get them out until the final few seconds."

In addition to "Cry Terror," which opened at the Victoria on Broadway on May 14, the Stones have completed for delivery to Metro another picture which will be released either as "Terror at Sea" or "Infamy at Sea." The Stones have been considering employing the word "terror" in all their titles as sort of a trademark, but are not fully convinced of the advisability of it.

Andrew Stone is a veteran screen writer, having made the shift from musical comedy scripts to suspense yarns. His credits include "Stormy Weather," "The Great Victor Herbert," "Say It in French" and "Magic in Music" among others. Virginia Stone is a former nitery singer turned film editor.

H'wood More 'n' More Fills Openings For 'Unknowns' From Overseas

7
1
n-
LA
IDLE PERIOD LOOMS

There's no shortage of talent in Hollywood, but foreign stars are being used more and more simply because they've had international exposure, director-producer Stanley Donen said in Gotham last week. Donen was in town to help with the opening of his Cary Grant-Ingrid Bergman starrer, "Indiscreet," at Radio City Music Hall.

"If you're a producer and you want to use an unknown for a part, you're apt to pick a foreign player with a name in Germany, France or Britain rather than someone who absolutely nobody knows," he opined. "It makes sense, and it's some sort of insurance right from the start."

Donen has gone to the Coast to cut his "Damn Yankees" which he directed for Warner Bros. He said he doubted that there would be many more musicals since they're difficult to sell in many parts of the world. Donen himself used to be a dancer and choreographer (as evidenced in his direction of "Funny Face" and "Seven Brides for Seven Brothers.")

His next film will be another one with Grant, with whom he has Grandon Productions. He'll start cameras turning in Italy in October on "A Gift from the Boys," based on an Art Buchwald script. It'll be done for Columbia.

Donen said he liked to work in Europe ("Indiscreet" was shot in London) "because I feel more free there. At least, there's less interference from the frontoffice. He acted as both producer and director on "Indiscreet." His favorite formula, he said, was family situations with some sex problems thrown in. "That's the kind of thing the big audience relates to," he observed."

U. S. awards banquet. Jack Lamont, sales rep for Stateside indie producers, lost interest and left early when his entry, "Kiss Before Dying" was yanked from the official concours because it had been in release in other countries. At least three other entries came under the same pall but best prizes were not at stake and the matter was soft-pedalled.

Absence of U. S. was lamented officially and unofficially. Question generally asked was why "La Motion Picture" (as the Eric Johnston organization is referred to in Spain) didn't move in with smiles. Stars and celluloids to stun Spain for an invaluable publicity pay-off. Answers to the question were not very flattering.

Serious fest shortcomings were picked apart by scribes, guests and festival officials themselves. Fest director Antonio de Zulueta publicly promised his committee would be on the job all year around to commit quality film entries and internationally-known stars and personalities for San Sebastian in '58.

STROHEIM

The actor, and the director, are objectively analyzed in detail in the August-September issue of **FILMS IN REVIEW**. This issue contains an article on the reactions of the dead to talking pictures; an original screen treatment of a murder mystery (in Hollywood); an article on why the word "thriller" has been used repeatedly for 30 years and is soon to be used in TV; an intriguing movie memory test for eggheads; penetratingly honest reviews of movies; and a review of the new book, "The Movies: A History of the Film Industry" by Louis B. Meyer. President Vogel's charge that Louis B. Meyer is trying to capture the company. 50c at newsstands or from the direct.

We will send the August-September issue free to all who subscribe for one year. Rates: \$4.50 in the US; \$4.75 in Canada; \$5. Newshawk.

FILMS IN REVIEW

31 Union Square, New York City 3

each the rise or retreat of making and the advent of tv. Not only household and other goods, but also magazines now appear regularly in pizazz.

"THE CURSE OF FRANKENSTEIN"....RADIO

SPOT ANNOUNCEMENT

SOUND: IN WITH SWEET REFRAIN... "THERE'S NO PLACE LIKE HOME" ... THEN WOMAN SCREAMING... GUN SHOTS... THEN OUT VOICE: (SARDONICALLY FOREBODING)

...Humm, there's no place like home... that's what you think... Do you know that last year around 41,349 people murdered in cold blood in their homes?... Over two million deaths occurred in the home?... That there were over one million serious accidents in the home?... Friend, your home is a trap!... You're in danger! Get out! Get out of your house. Go see that new movie "THE CURSE OF FRANKENSTEIN"! You may see people shaking in their seats, screaming!... You'll be scared, terrified—but you'll be safe—you won't be killed—we personally guarantee it. And please, when you see "THE CURSE OF FRANKENSTEIN" in WarnerColor—try not to faint—

Warner Brothers would appreciate it.

ANNCR: IN WITH LOCAL LIVE TAG ENDING

(In connection with the "horrorthon" and "screamers" gimmicks being worked by Warners for the British import, "Curse of Frankenstein," the above radio commercial has special interest since it was written personally by Robert Taplinger, WB's ad-pub chief, who dates back to the good old days in broadcasting.—ED)

which man to the board, Tomlinson group, ammunition.

At this point, Louis assumed the open and rule of the dissidents' battle. Mayer spearheading the fight, Tomlinson faction held the meeting as scheduled, despite Heller somersault, and took number of actions which Vogel immediately assailed as "illegal."

Tomlinson's Argument

In filing Tomlinson's petition in the Delaware court, a Wilmington attorney contended that "a vacancy on the board of directors may be filled by the directors in office, although they may be less than a quorum."

Vogel's faction maintained that the "election" of the two new directors—Louis B. Mayer and Briskin—needed to manufacture a quorum—was illegal, and thus any business transacted at the meeting was not binding.

Tomlinson's Delaware attorney said, as part of his complaint, Vogel's objections to the of the two new directors of the right of five board members added, too, that if the Vogel is permitted to gain control, Loew's, the company would

Variety, March 5, 1958

'TEEN' MARKET IN VAST EXPANSION

If it's true what the surveys say, that it's primarily the young people who make up the motion picture audience today, then Hollywood has cause for optimism.

Thanks to the baby boom that followed the cease-fire of World War II, the number of young people under 21 in this country is due to rise by leaps and bounds starting with 1958. Add to this that they'll be better educated than ever, and have more spending money than ever, and motion pictures have the potential for a great attendance revival.

The growth of the "teen" market is bound to make itself felt in many areas, but nowhere is it of greater significance than in the film field, both in terms of audience potential and as a guide to motion picture content. Not only are these the future homemakers, but they represent the "restless" element of the population, the people who don't want to stay home to watch tv and who are still immune to any sophisticated disdain of run-of-the-mill screen offerings.

The "teen" market (age 13-21) stood at 19,600,000 in 1952. Last year, it rose to 21,800,000. In 1958 it's going to jump to 22,400,000 and in 1959 to 23,000,000. By 1960 it'll hit 24,600,000 and by 1965 it'll climb over 30,000,000.

The most significant faction—17 to 21 of age—is growing like topsy. Last year, compared with 1952, its growth was only 5%. By 1960, it'll be 17% larger than in '52 and by 1965 it will be 46% larger. Come 1970, the 17 to 21 group will total close to 18,500,000 against the current 11,000,000.

The figures are taken from a dissertation on "The Economy of 1958-59" by Arno H. Johnson, v.p. and senior economist of the J. Wal-

(Continued on page 27)

GI Baby Boom

Continued from page 1

ter Thompson Co., before the Trade Assn. Executives in N. Y. recently.

If the 17 to 21 group is expanding, the growth of the 13-16 year category is even more impressive. In 1952 they accounted for 8,900,000. Last year, they rose to 10,600,000. By 1960 they'll hit 12,100,000, by 1965 14,500,000 and by 1970 around 16,300,000. In other words, they'll close to double.

This corresponds to the baby boom. In 1940, 2,600,000 babies were born. In 1943, the number of births hit 3,100,000. Then it went down for a while, but in 1957 it perked up to 3,800,000, reaching 4,300,000 last year.

The industry's own figures dramatize the importance of the young audience. The Motion Picture Assn. of America's recent survey showed that 52% of the entire audience during one summer month last year was between nine and 19 years of age.

As for the "new adults," Johnson said in his speech: "The number of persons reaching 18 years of age will start to increase substantially in 1959—from 1960 on the increase will assume major proportions. If 18 is considered the start of the family formation period we can soon expect increased pressure on house and all the consumer market items associated with family life."

The increasingly youthful aspect of the American population make-up is but one feature in a rapidly changing social and economic pattern. Among other things, Johnson pointed up the pronounced shift to suburban living, which is bound to have a continuing effect on the film biz. Between 1950 and 1957, suburban population rose 36% whereas the rest of the U. S. went up only 5%. Whereas the average U. S. increase was 12%, the suburbs spurted ahead 36% over 1950, the metropolitan areas went up 6%, urban areas 7% and rural areas 2%.

Another important change has occurred in the discretionary spending power of the American public, which is continuing to grow. Discretionary spending power represents the money available after fixed expenses have been met. This spending power should reach \$180,000,000,000 in 1958-59, \$230,000,000,000 by 1963 and \$295,000,000,000 by 1968.

V. O. D. Two-Hour TV

New Talent a Drug on Market?

Sy Bartlett Sees Hollywood in a Pool of New Faces
—But Ignoring Them

Hollywood, April 8.

Hollywood today has the greatest pool of new faces in the history of the film business, and if producers will have the sheer fortitude to draw upon it and give its members real opportunities in top quality pictures the excitement of discovery will reach right into the boxoffice cash registers of the nation, producer Sy Bartlett stated yesterday.

Bartlett, who will produce "Port Chop Hill," to star Gregory Peck, under pair's Melville Productions banner for United Artists release, is personally casting the 67 speaking parts in the Korean war story. "It's never been so good," he said. "It's almost an embarrassment of riches."

Producer started his quest for new male talent to portray the roles of Peck's infantry company, three weeks ago. To date, he commented, he's interviewed 322 young thespis, by devoting two hours per day and three hours every other night to task. During the next two weeks he'll see about 100 more.

"I have been amazed to find that all of these young actors whose features are utterly—or virtually—unknown to the theatre screen, have great backgrounds in dramatic television, off-Broadway and Broadway shows," he pointed out. "Brought to Hollywood primarily by the swing west of television production they have enriched beyond description the supply of talent available to film-makers."

With this new source of acting talent, Bartlett holds that every part in a picture, no matter how minor, can now be cast with highly competent performers to make these roles come off the screen with importance. "Even bits," he said, "can be given high polish."

Producer reported that after he completes his series of interviews he'll narrow down the prospects to two or three players for each part and have them read roles for Peck, director Lewis Milestone and himself.

Critic Lesner's 30th Anni

Chicago, April

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Count-Up on Rise of 20th's Stock

The common stock of 20th-Fox, which hit a high of close to 35 on the N.Y. Stock Exchange this past week, had even company executives wondering what lay behind the continuing upward movement of the stock.

In the eight months since the first of the year, the 20th shares went from 21 $\frac{3}{4}$ to 34 $\frac{3}{4}$, a rise of 13 points. Stock closed Friday (29) at 34.

There were various explanations for this healthy upward move which, to an extent, has been experienced by a number of other motion picture companies also and, generally speaking, reflects the bullish trends in the current market now that the recession appears to be fading.

For one, 20th has yet to make a deal for its studio real estate, two-thirds of which is to be used as a site for office and apartment buildings. The value of this real estate has been estimated anywhere from \$20,000,000 to \$30,000,000 and 20th prez Spyros P. Skouras has been in negotiation with various interests.

For another, 20th has shown a healthy profit. Last week it reported a six-month net of \$5,233,009 against \$4,069,865 for the same period in 1957. The company has a number of potentially strong films coming up in the fall. Its earnings per common share during the 26 weeks of 1958 ran to \$2.29 against \$1.54 the prior year.

Apart from all this, 20th is the only studio which has struck oil, always an enlivening influence on the market, and its assets, like the studio, carried on the books at a minimal amount, are tremendous. Same is true of its backlog of pictures, which have been amortized and are of potential future value.

An 'Original' As Dirty Word in H'wood Puzzles Ernest Lehman, Who Writes 'Em

There is a peculiar attitude in Hollywood—even among writers—toward original screenplays, according to screenwriter Ernest Lehman, author of the original "North by Northwest," currently being filmed by Alfred Hitchcock for Metro. Lehman, who has written such films as "Executive Suite," "The King and I," "Sabrina" and "Somebody Up There Likes Me," describes this attitude as a "kind of reverse snobbism."

"When somebody in Hollywood asks you what you're working on and you answer 'an original,' the response is usually a mild and polite 'oh,' as if the person were saying, 'I hope I haven't embarrassed you by asking the question,'" Lehman explained. "However, if you say that you're adapting a hit Broadway play or a best-selling new novel, they'll say, 'How wonderful.' They think you're the biggest writer in Hollywood and that you're working on the biggest project. As far as they're concerned, there's no aura of importance or glamor to writing an original."

Lehman emphasized that his comment was not in the nature of a complaint but merely an observation. "I can't cavil at the situation," he noted. "I think it's a legitimate attitude considering the

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See other side for beginning of 4th dimension

ne it fairly bursts on to the screen and will have audiences ting nails with tension. In a mndous storm the "Fury" sets to rescue a valuable abandoned p. It is loaded with sodium ch is likely to explode at any ment. Baker courageously leaps to the floundering ship, makes towline fast and then makes sodium cargo safe. Here the m effects are wonderfully listic and the excitement flares. here are some hefty fist fights, y dialog and one very saucy ne when Miss Paluzzi visits Laglen's ship and drives him near desperation as, behind a een, she changes into the undies l gown that he has given her as resent.

McLaglen's craggy personality, etimes riproaring, sometimes agingly kind and simple, domates the scenes in which he apurs. Baker gives a straightward, virile performance as the o and Luciana Paluzzi, a Conental actress, is an appealing h. An assortment of sailors played by a number of sound tish supporting actors and ger Delgado as Miss Paluzzi's y father and Robert Shaw, as ker's chief enemy, give excellent trayals.

Reginald Wyer's lensing makes most of the Spanish locations, l the storm sequences, and se faked in the studio, are most ective. In short, "Sea Fury" is seful picture of its type, which ght have an ever better had story wander a shade urely at the beginning. Rich.

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The Blob (COLOR-SONG)

Exploitable science-fiction enry for juvenile market; good prospects.

Paramount release of a Jack H. Harris production. Stars Steven McQueen; co-stars Aneta Corseaut, Earl Rowe. Directed by Irvin S. Yeaworth Jr. Screenplay, Theodore Simonson and Kate Phillips. from idea by Irvine H. Millgate; camera (DeLuxe Color), Thomas Spalding; music, Jean Yeaworth; song, Bert Bachrach, Mack David; editor, Alfred Hillmann. Tradeshown in N.Y., Sept. 4, '58. Running time, 85 MINS

With the science-fiction cycle still in orbit, "The Blob" has good good prospects of turning a profit for both its producer and distributor. Film has a cast of unknowns, but its exploitable angles will be sufficient to stir up interest among sci-fi fans and younger filmgoers.

Picture is the initial production of Jack H. Harris, a regional distrib in the Philadelphia area who plans a series of similar pix to cash in on what he believes is a strong market for such product.

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with "The Blob" budget a reported \$240,000 and with Paramount handling distribution, comfortable returns seem assured.

Story, which Theodore Simonson and Kaye Phillips screenplayed from an idea by Irvine H. Millgate, will tax the imagination of adult patrons. However, the dialog and most of the situations are tailored to the teenage set and they should reciprocate at the wicket.

A small Pennsylvania town has been plagued by teenage pranks. Hence, when highschoolers Steven McQueen and Aneta Corseaut report that a parasitic substance from outer space has eaten the local doctor and his nurse, no one will believe them. Especially when no bodies can be found. Of course, this menacing purple substance later makes itself apparent and the authorities take steps to halt the holocaust. ("Purple People Eater" would have been a natural for a tag).

Neither the acting nor direction of Irvin S. Yeaworth Jr. is particularly creditable. McQueen, who's handed star billing, makes with the old college try while Miss Corseaut also struggles valiantly as his girlfriend. Routine support is provided by Earl Rowe and Olin Howlin in lesser roles.

Star performers, however, are the De Luxe color camerawork of Thomas Spalding and Barton Sloane's special effects. It's apparent that much of the budget went into this area. Production values otherwise are geared to economy. Music of Jean Yeaworth helps sustain a suspenseful mood which could have been heightened if 10 or 12 minutes were sliced from the running time. Other technical credits are standard.

Intriguing is the title number, written by Bert Bachrach and Mack David. It's sung offscreen by a harmony group as the credits unreel. Novelty tune has been cut on such labels as MGM and Dot and obviously is a potential biz stimulator. Picture, incidentally was lensed at the Valley Forge, Pa., studios. Gilb.

Continued from page 3

\$240,000 and Paramount took it on a distribution deal, with the rights reverting to Harris after several years.

Plan originally was to make "Fourth-Dimensional Man" in CinemaScope, but lens problems arose and it was decided to shoot it in regular version and "squeeze" the negative in the lab later. Doing trick photography with an anamorphic lens is extremely difficult. Harris' film will run 90 minutes, out of which 11 will require special effects. Some of them, like drop shadows, have to be actually hand-drawn on the negative (at a cost of some \$16 per frame).

"Man," directed by Irving Yeaworth, is about a fellow who discovers a way of passing one solid object through another. However, each time he does this, the energy expended ages him by several years. To prevent this, he reaches into other men, takes out their "life spark" and thereby ages them within a matter of seconds. Phil Abbott, head of 20th-Fox's special effects department on the Coast, is cooperating on the production.

Harris said his backing came from non-industry sources. Though he doesn't have a distribution deal yet, he maintained that he wasn't worried. "If, when I'm done, I can't get the picture placed, I'll do the key selling myself and then turn it over to one of the smaller distributors for saturation release," he declared.

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BIG PIX CONCEAL THE LITTLE CHARMS SEZ MARK ROBSON

Director Mark Robson says that the prevalence of "big" themes in films has blotted out some of the imaginative detail work on the screen which used to charm and delight audiences, particularly in comedies.

"The art of saying things with the camera alone, which was really a hangover from the silent days, has more or less died out," Robson opined in New York. "What we are doing today really are more cinematic plays that leave little room for detail."

Robson said that there were directors left on the Coast who still sought the significant little touches which, as in the case of Ernst Lubitsch, would contribute greatly to the enjoyment of the show. "But when you deal with these enormous subjects, the main aim is to get good performances. There is no desire to be particularly tricky, or perhaps not even to be particularly expressive in cinematographic terms alone," he added.

Robson, who just finished "Inn
(Continued on page 18)

'Big' Pix

Continued from page 5

of Sixth Happiness" with Ingrid Bergman, and directed "Peyton Place" before that, pointed to the wide variety in subjects being treated nowadays on the screen and the change in audience demands. "We've digested too many stories already," he said. "It really is a shame that the people who used to be famous for making wonderful comedies don't make them any more. On the other hand, you have directors like Billy Wilder who certainly create in their productions a wealth of thoughtful, imaginative detail which helps set the mood and characterize the story."

PICTURES

20-24 \$1,000,000 Pix for Columbia Per Year; Cooling Off on Quickies

Columbia Pictures, which in past years turned out relatively few high-budgeters within the schedule of each season's lineup, now is shooting for 20 to 24 million-dollar-plus productions per annum. This is the goal of new production chief Samuel Briskin and, as he said this week, he has reason to believe the objective will be achieved.

Briskin was in New York on a quickie visit to catch "Who Was That Lady I Saw You With" before its fold over the past weekend. Norman Krasna is producing the filmization for Col release.

Briskin reasons that under present market conditions and to be in accord with corporate economics, a film outfit can no longer get along with the lesser-scale type of picture that made up the bulk of Col's releasing structure of the past. As he stated, there's the bigger studio and distribution overhead to consider.

The emphasis, he related, is to be on the bigger investments. There's the new deal with William Goetz which should yield three top entries, or perhaps four. "The way it looks (Briskin speaking) we should have two from George Sidney." He has hopes for two from Charles Schnee.

Production deals are also set with Stanley Donen, Carl Foreman, Fred Kohlmar and others.

This adds up to a new Columbia in the actual, literal sense. The company, with Briskin at the production helm, is undertaking a genuine "major" role. The quickies are disappearing and the emphasis is strictly on the bigtime.

Col's Shorts Lineup

Hollywood, Sept. 2.

Columbia has lined up a program of 45 new short subjects, 11 of them two-reelers, for its 1958-59 season, plus 48 reissues and three 15-episode serials. Two-reelers will include three "Musical Travelogs," initialer to be "Wonders of Puerto Rico," and eight "Three Stooges" comedies.

UPA will provide 12 cartoon subjects for the 34 one-reel shorts, embracing 10 "Mr. Magoo" and two "Ham and Hattie" reels. Live-action single reels will include 10 "World of Sport" entries, featuring Bill Stern as commentator, and two series tagged "Topnotchers" and "Film Novelties," each containing six subjects of wide variety.

List Industries

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60 Indie Prod. Groups Now Linked With UA in 'Changed Man' Status

Over 60 independent production groups are now aligned with United Artists, Max E. Youngstein, v.p., stated this week. He was discussing UA's diversification into the recording field (other story in music section) and in the course of so doing also covered the film operation.

The groups who have signed with UA include numerous of the top directors, producers, writers and stars. Company has been making financing and distribution deals with the indies without letup, this to the extent that actual properties are set to cover the releasing sked through all of 1959 and good part of 1960.

Re these package arrangements, "We have changed the face of the industry," said Youngstein. He recalled that when the Arthur B. Krim-Robert S. Benjamin regime took over, there hadn't been a single indie picture made in nine months.

"There were meetings at Sardi's, George V and the Excelsior about making independent pictures but the fact is that they weren't being made," he said, adding that most of the other companies refused to set up indie partnerships.

The rest, of course, is history. All distribs are now going along with such indie team-ups and to a large extent following the UA pattern. And UA started it all with nothing but "sheer gall—no pictures," footnoted Youngstein.

Longer Subsequent Runs Mutes 'Shortage' Beefs; Open-in-Nabes Growing

Minneapolis, Sept. 2.

With runs of one to two weeks and longer becoming more frequent in subsequent-run neighborhood houses and nearly every "A" picture running from two to six weeks and even longer downtown, yapping re "product shortage" has disappeared in local exhibitor ranks.

It even has reached the stage here where, increasingly, much lesser product is passed up by downtown firstruns and gets initial showings in what ordinarily are subsequent-run drive-ins and four wall neighborhood houses. Likewise many "B" releases and even an occasional "A" picture which don't click when firstrun downtown are not playdated at all uptown.

As an example currently "Sierra Baron" is having its Twin Cities' firstrun at the Bloomington ozoner and "Hell Drivers" and "Robbery Under Arms" as a twin bill at the 100 Twin outdoor theatre. Likewise "Machine Gun Kelly" and "The Bonnie Parker Story" dual at the 7-Hi drive-in. All are exclusive engagements.

BRANDT VIEW OF FUTURE THEATRES

By FRED HIFT

Though the number of theatres in the U. S. will undoubtedly continue to shrink over the next few years, there actually is room for several thousand new houses throughout the country, Richard Brandt, prez of Trans-Lux, maintained in N. Y. last week.

Brandt, who operates the T-L circuit and also is in foreign film distribution, said he was convinced that, in the long run, there would be "more theatres than ever" and that his chain was actively looking around to acquire advantageously situated first-runs. Earlier this year it took over the Krim Theatre in Detroit.

Taking issue with those who argue that the U. S. is overseated, Brandt held to the contrary. "The trouble today is that so many houses are in the wrong places," he observed. "This country is mis-seated, not overseated. There are many downtown areas where, considering present conditions, there are too many theatres. But then there are also a great many good neighborhoods where people have moved in and there is no decent theatre to serve them."

Exhibitors must take the realistic view and rid themselves of the marginal, non-profit situations which simply have been left high and dry via shifting population patterns, Brandt held. His own circuit has dropped quite a few situations of that kind and today operates only 10 houses, nine of them first-runs and one a newsreel theatre in N. Y. It has only one sub-run left.

"We are going to buy theatres which can take a first-run attraction and keep it running. With a good campaign, such houses can do very well," he said. Brandt pointing out that he wasn't finding it easy to acquire good first-runs for his circuit.

"There is room for many new houses in the neighborhoods and sections like New York's east side," he said. "Also, there are still places that could take new drive-ins. The public will come if the attraction is there and if the house is attractive and run with a view to maximum service."

Brand agreed that exhibitors should be open-minded about greater flexibility in merchandising, which means a less strenuous concern with protecting their downtown real estate. Several of the distributors have complained that downtown operators stand in the way of new distribution thinking since, in some instances, such a policy involves skipping the downtown runs.

N. Y. Big Villain

category two weeks in succession.

Hitchcock Not Tampering With Thrillers; Why Kick Success In the Groin?

Alfred Hitchcock has no intention or any desire to change his specialty—the suspense thriller in which an ordinary man is suddenly caught in a web of intrigue. The veteran master of the idiom takes a realistic view of his position. "Why do something different," he said, "if what you can do has proved successful."

And Hitchcock can point with pride both to the artistic reception and the boxoffice results of his recent films. He noted, for example, that "Rear Window," "The Man Who Knew Too Much" and "Vertigo" will all have grossed between \$5,000,000 and \$8,000,000 each.

Hitchcock is currently in N. Y. filming location scenes for "North by Northwest," the Ernest Lehman screenplay, for Metro. Last week he took over the lobby of the Plaza Hotel, a section of Grand Central Station, and part of Glen Cove, L. I., to record scenes with Cary Grant, Eva Marie Saint and James Mason. The picture deals with a Madison Ave. executive who is suddenly thrust into an international intrigue.

Between shots in the Plaza lobby, where guests scurried to get out of the way of the cameras, Hitchcock took a moment to explain that as far as he personally was concerned, there was no panic in the industry. He staunchly maintains that a property with the right elements and backed with star names can be enormously successful in today's market. At this point, he cited the results of his recent pictures.

20th-Fox Reactivates

Per the U.S. Dept. of Commerce.

Bogeauss 'Moon' In Giancescope

Hollywood, Aug. 26.

Giancescope, a new projection process reported to create a third-dimensional effect sans need for glasses, has been developed by technicians of Technicolor in association with indie producer Benedict Bogeauss and Lee Zavitz, cinematic innovator. System first will be used for presentation of Bogeauss' "From the Earth to the Moon."

Process, in addition to the tri-dee effect, is said to produce enriched color and can be projected in any desired height or width without distortion. It is adaptable to any theatre and an inexpensive three-lens unit, mounted on the projector, is the only necessary equipment.

Process will be used exclusively on Bogeauss' new film, skedded for release within 60 days.

Victor Mature Reactivates

John Wayne's 'Crockett' Chooses Texas Location

Brackettville, Tex., Aug. 26.

John Wayne's Batjac motion picture production company of Hollywood has contracted with J. T. Shahan, local ranchman to set up the scenic requirements for producing the \$5,000,000 motion picture depicting the siege and fall of the Alamo. Wayne will play the role of "Davy Crockett."

Aside from the many minor details, an exact replica of the Alamo, and the 10 foot high wall of adobe brick and stone, about a mile of it, were required. The site of the filming of the pic is nearing completion.

'Pork Chop Hill' Might Have Honolulu Preem

Honolulu, Aug. 26.

Sy Bartlett, producer of "Pork Chop Hill," starring Gregory Peck, hopes for a possible special premiere showing of the Korean war film here late this year.

A Honolulu, Tsugio Ohashi, is the real life prototype for a war hero which is played in the picture by George Shibata. Ohashi's company commander in Korea, Lt. Joe Clemons, is technical adviser of the film.

Bartlett, currently visiting here, said he'd like to have the special showing here as a courtesy to Ohashi. Film is set for United Artists release.

NOT ALL OFFICERS NEED BE GENTS

There is increased discussion in New York film circles concerning the steady outpouring of "war" or "service-connected" feature films by the Hollywood studios. Nobody is sure why so many are being produced. The argument that they are "boxoffice" seems answered by the playing down of the war theme in the ads and selling of many such releases and Universal's elimination of the phrase "And A Time to Die" from the Erich Maria Remarque film now called simply "A Time to Love."

The Army, Navy, Air Force and Marines apparently delight in features and seldom decline the necessary cooperation. But though service production cooperation is a budget asset to any producer there is one aspect about American films which mystifies foreigners (and many Americans, too) namely: the fairly consistent showing of officers, line of command and service justice in a dubious light.

The latter aspect has particularly irked those who are opposed to the preponderance of war films, especially when they feel that these films have been made with the cooperation of a specific arm of the service. In "The Young Lions," for example, a Jewish soldier is unmercifully beaten again and again by brutal men three times his size with the knowledge and assent of the American captain. Although the picture later shows that this officer is an exception to the general rule—and fated for court martial—there are many who believe that these situations formulate an erroneous and bad impression of America when shown abroad.

Nincompoops

Some critics of the war films have also taken exception to the war comedies, such as "No Time for Sergeants," "Don't Go Near the Water," "Operation Mad Ball" and "Imitation General." Frequently these films depict the officers of the various services as stuffed shirt nincompoops and after watching the activities of the various services in these films, one often wonders how the U. S. is able to win a war. The depiction of the fascist-like general in "The Naked and the Dead" was also subjected to a round of complaints.

Perhaps typical of the comments made against "glutting the market" with war films are those of Kate Cameron, film critic of the powerful N.Y. Daily News. In a recent Sunday piece, Miss Cameron complained that the film patron had little choice of subject matter. "It is either the brutality and wretchedness of war and the soldier's dissatisfaction with his superior officers, or some touchy controversial subject," she declared. "Even though an issue may need airing, such pictures as we have on practically every screen cannot be considered in the light of entertainment."

Deadhead Values

Miss Cameron wondered if the predominance of war and service films "may be due to the fact that the Army, Navy and Air Force are underwriting these productions by contributing expert advisors, valuable equipment and manpower to the picture." The News critic said that while the argument may be that these films are boxoffice, she's inclined to believe "that the money-conscious men now in control of the industry encourage the making of war films because various military services help to pay the cost of production."

She noted that some pictures which have been given such aid have "translated the men who so generously contributed to their completion . . ."

There have been, over the years, similar beefs from various sources about taxpayers' money being employed to help a film company make a picture. The services, however, have continued to lend their cooperation to various film projects on the theory that these films serve as valuable public relations

(Continued on page 16)

VARIETY

Pentagon

Continued from page 7

outlets for the various arms. In addition, they have felt that the pictures contribute to be recruiting campaigns. They have stated, too, that the cost involved is small in comparison to the results achieved. For example, various services have reported an increase in enlistments after the release of a particular picture. This has been particularly true in the case of units in which dangerous service was involved.

Only on a few occasions have the services turned down films. To be sure, the Dept. of Defense approves all scripts before it consents to provide the necessary cooperation. And, for the most part, it has been careful in mixing projects in which the services or the officers have been presented in a bad light. In some instances, the services have been liberal and have permitted the depiction of "bad apples" for the sake of realism as long as the service itself and the general run of officers and men live up to the traditions of the Army, Navy and Air Force.

Hollywood itself hasn't been able to answer the question why so many service pictures are being made—except perhaps the obvious one that they are boxoffice. In addition, it's pointed out that such a large segment of male population has been involved with a particular service in either war or peacetime that it's only natural that the stories being written today reflect the temper of the time.

Other theorists maintain that the war pictures are mainly an outgrowth of the unsettled cold war period and the public's resultant demand for "action" pictures which allows them to live vicariously while observing the heroic of the screen performers.

The companies have discussed merged backroom operations, and outfits like National Film Service have made pitches to handle the work for the distributors. However, the companies finally determined it would be best to test a cooperative move. Some individual companies have merged their shippingroom facilities. Paramount and Metro did this in New York and also in Cleveland. Others have discussed similar arrangements. For a time, a joint depot in N.Y. was under serious consideration by the sales managers.

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Goldwyn Repeats: Fewer 'n' Better Films 'Healthier'

Hollywood, Aug. 26.

Again returning to an old thesis of his, Sam Goldwyn declares that when Hollywood makes fewer pictures, it will make better pictures. He comments, "The exhibitor has a stronger chance of staying in business with fewer but better films."

Goldwyn declared that too many pix are being produced, basing his opinion on his belief that there aren't enough good stories. Asked if fewer pix wouldn't mean death for some theatres, the producer replied his first concern is making pictures, not worrying about the closing of a theatre, but he emphasized, "After all, a merchant can't stay in business with poor merchandise."

At one time, Goldwyn had stated that it is only a matter of time before Hollywood will be turning out no more than 100 pix a year. He viewed that a fair picture has a chance but not if the theatre must play a host of bad films, thus giving the audience the feeling that's all there is.

Goldwyn's remarks were made at a press conference following his being honored by the Los Angeles Chamber of Commerce for outstanding service to his community, home and profession. The conference brought potpourri of questions, ranging from pay tv to "Por-

Mrs. Helen Dean is the new office manager for Metro in Albany.

PROMOTE HELEN DEAN

Albany, Aug. 26. Last week, \$21,000. (Kings) (3d wk). Very good \$12,000. "Night Heaven Fell" (Kings) (3d wk). 90-100. Woods (Essaness) (1,200; 90-100). Exciting \$28,000. Last week, \$31,000. United Artists (B&K) (1,700; 90-100). "Indiscreet" (WB) (3d wk). \$1,750. "Around World" (UA) (73d wk). Terrible \$21,900. Last week, \$19,800. Todd's Cinestage (Todd) (1,036; \$3,600. Last week, \$5,400. "Rooney" (Rank) (2d wk). Good \$1,500. Surt (H&E Balaban) (685; \$1,500) (9th wk). \$16,000.

5 MAJORS CO-OP TO SHIP PRINTS

In the first such move of its kind in the industry, six film companies (Metro, Paramount, Columbia, Universal, Warners and Allied Artists) are setting up a jointly-owned shipping depot in Buffalo. It'll be in operation within a month.

Six distributors are cooperating in the venture and pooling their facilities for shipping, inspection, etc. Operation will be run on a co-op basis, at cost, and is seen as an important test. If it succeeds, i.e. if the participating companies find it practical and economical, the pooling concept could easily spread to other exchange centers.

The two companies not participating are 20th-Fox, which has always maintained that it can ship film at a lower per-foot cost than anyone else, and United Artists.

In the Buffalo setup, the participating distributors will continue to run their individual sales offices, but will give up their backroom work. The pooled manpower arrangement is expected to eliminate the traditional periods of rush work followed by slack days and distribute the workload more evenly and economically.

The joint depot in Buffalo covers some 5,000 square feet and features a sprinkler system though only safety film will be handled there. It has a loading ramp at truck level and is located in a convenient section.

The companies from time to time have discussed merged backroom operations, and outfits like National Film Service have made pitches to handle the work for the distributors. However, the companies finally determined it would be best to test a cooperative move.

Some individual companies have merged their shippingroom facilities. Paramount and Metro did this in New York and also in Cleveland. Others have discussed similar arrangements. For a time, a joint depot in N.Y. was under serious consideration by the sales managers.

Art of Protecting Titles Cited

Los Angeles, Aug. 26.

The amusement industry—ever in search of "a simple, magnetic title"—is faced with "a state of aridity" since the "reservoir of novel and attractive titles" has almost completely evaporated. This has seriously limited the area of selection and has also created keen competition in the choice of titles among those in the entertainment industry.

So declared Samuel W. Tannenbaum, amusement industry attorney and copyright specialist, in an address here Saturday (23) before the patent, trademark and copyright law section of the American Bar Assn. which is meeting at the Biltmore Hotel. Tannenbaum, head of the Copyright Society of the U. S., devoted a major portion of his discussion to methods of protecting titles. He cited numerous court cases and rulings on titles.

Tannenbaum stressed that it is firmly established that a title—the name of a work—is not protected by the copyright of a work. This principle, established in 1852, has been consistently followed, he emphasized. He said that not only laymen but also lawyers speak erroneously of securing "copyright" for a title.

The attorney pointed out that while the forum for the determination of issues stemming from copyright controversies is strictly in the domain of the Federal Court, disputes concerning the unlawful use of titles are governed by the principles of unfair competition and are triable in the state courts. He noted, however, that a claim of unfair competition may be joined with a related claim under the copyright, patent or trademark laws. Tannenbaum called attention

to the fact that since the only means of preventing the use of a conflicting title is in a state court, the wide discretion of these courts "makes it difficult to find consistency in the great body of conflicting opinions."

At the conclusion of his address, Tannenbaum summarized the principles applicable in the choice of a title and steps to safeguard its use.

(1.) Institute a careful research of all prior uses on the proposed title before making any public announcements of the publication or performance of the work.

(2.) If the search discloses no prior use for stories, books, plays, films, music, radio or television, it would be reasonably safe to use the title.

(3.) Should the search disclose but one use, especially if fairly recently, it should be avoided; if used ten or more years ago, it would appear to be safe to use it.

(4.) Should there be a number of prior uses, but one or more used fairly recently by a recognized author or for a bestseller or paperback book, it should not be used.

(5.) If it's contemplated using a title of an old book, play, film or musical composition, careful check should be made for possible recent re-publications of the book, especially in a paperback; if a play, recent revivals; if a picture, re-issues or television use.

(6.) Suggestive or vulgar titles should be avoided.

(7.) Once a title is adopted, its use should be continued to avoid a claim of abandonment.

As a signoff, Tannenbaum noted that the foregoing are his suggestions, but "what a court of equity may decide, from time to time, is problematical."

STILL LOTS A CASH AT BOX OFFICE

By HY HOLLINGER

Bank money for independent film productions is more readily available presently than it was a year ago. Easing of the tight money market, which had affected the American economy over-all, has worked to the advantage of the theatrical feature market. Nor are bankers ready to "write off" the motion picture industry yet—not when 40,000,000 to 60,000,000 people are attending theatres and drive-ins each week—and paying cash. According to New York banking sources, the money merchants are again earmarking a respectable percentage of their loan funds for the theatrical films.

The upbeat view of the bankers does not mean, however, that an indie producer can walk into a bank with a package and come out with the necessary coin to produce a picture. The key to the money that's available at the banks rests

(Continued on page 14)

VARIETY

Film Loans

Continued from page 1

with the reputable major distributors. It's the distributors who actually do the business with the banks and if a distributor with a good track record presents a package of an independent producer, the distributor is more than likely to come up with the necessary financing, ranging from 50% to 100% of the budget.

The distributor, of course, guarantees the full loan as well as the completion cost, if the latter is required. Under agreements with the bank, the loans mature from 12 to 18 months, either from the start of production or from the time of the first commercial date.

The theory, advanced in some quarters, that the bankers demand "approval" of the script and selection of the performers is emphatically denied by the bankers. According to one executive in charge of film loans for a New York bank, the banks leave these prerogatives with the distributor. "We're not in the movie business," he declared. "The distributor can judge a script better than we can. And he knows which performers are boxoffice. We never tell the distributor what kind of picture to make or who to cast in a picture. He stressed that the distributors, being experienced film men, know the value of the scripts and players 'better than we do.' 'If they're willing to distribute the picture, we'll put up the money,' he indicated.

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National Theatres Seen on Verge Of Taking Over NTA

Hollywood, Aug. 12.

Agreement on National Theatres' acquisition of National Telefilm Associates is reported to be virtually complete. The two companies, dickering since last May, are understood to have worked out a deal under which the theatre circuit would acquire controlling stock interest in NTA.

As part of the deal, NTA's present management group would remain intact, led by Ely A. Landau, chairman of the board; Oliver A. Unger, prez, and Harold Goldman, exec v.p.. It's also understood that Landau and Unger would function as execs in National Theatres, as the parent company.

The theatre company, the second largest circuit in the U. S., has

(Continued on page 40)

'Lots' of Talent

San Jose, Aug. 12.

There's no people like show people to sell a subdivision tract. To promote the sale of 750 new homes in Trolicana Village, real estater A. L. Branden put on a show with Harry James, Gogi Grant, Harpo and Chico Marx, Alvino Rey and the King Sisters.

New bill of performers had to be cancelled. The entire tract was sold out in less than three weeks.

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RADIO-TELEVISION

National Theatres' NTA Buy

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been diversifying its interests in the recent past, entering motion picture production via its Cinemiracle "Windjammer" entry, and acquiring radio-tv WDAF, Kansas City. The reported deal with NTA is another giant diversification move.

One outstanding problem may be the attitude of the Dept. of Justice. National Theatres was the circuit split from 20th-Fox, under the latter company's consent decree. Twentieth-Fox now is partnered on a 50-50 basis with NTA on the NTA Film Network. Additionally, 20th-Fox has a tv feature agreement with NTA. Acquisition of NTA by the divorced circuit would bring National Theatres and 20th-Fox in association with each other again. Presumably, the Justice Dept. has been sounded out by the principals, but as in the past, Justice may have been noncommittal in a situation where a deal is not yet a reality.

Details of the stock deal remained under wraps, but a number of alternative plans are possible. Principal stock owners in NTA could be bought out, with a possi-

ble similar buy out offered to other NTA holders. Such a procedure has been adopted in similar situations. There also could be an exchange of stock at a given ratio.

NTA stock on the American Stock Exchange closed at 9 3/4 yesterday (Tues.). As of the last annual report, July 31, '57, there were 1,017,850 shares outstanding.

According to the same July 31 report to stockholders, Landau held 80,450 shares of NTA stock; Unger, 40,125, and Goldman, 40,125.

Film rentals of NTA for the last fiscal year were \$10,976,479, with a net income of \$1,094,031. NTA, too, has been diversifying in the recent past, acquiring WNTA, radio and tv, Newark-New York, and WMSP, Minneapolis-St. Paul. Additionally, it has launched the NTA Film Network for the coming fall, and is engaged in other projects.

Dallas—Continental Telecasting has applied to the FCC for a construction permit for a new standard broadcast station to be operated here on 700 kilocycles with a power of 250 watts.

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