General sales managers of the major motion picture producing and distributing companies presented this signed resolution to Abe Montague proclaiming their participation in the Million Dollar Sales Managers Drive for the Will Rogers Hospital in 1962. Story on page 8.
RODGERS & HAMMERSTEIN'S
NEW STATE FAIR

NEW STARS!
PAT BOONE
BOBBY DARIN
PAMELA TIFFIN
ANN-MARGRET
TOM EWELL
ALICE FAYE

NEW SONGS!
"Willing and Eager"
(SUNG BY PAT BOONE AND ANN-MARGRET)
"It's The Little Things In Texas"
(SUNG BY ALICE FAYE AND TOM EWELL)
"More Than Just A Friend"
(SUNG BY TOM EWELL)
"This Isn't Heaven"
(SUNG BY BOBBY DARIN)
"Never Say No"
(SUNG BY ALICE FAYE)

NEW GAIETY, LAUGHTER AND FUN!

BOOK IT NOW! JOIN
THE 'BLOOM' IS FADING

T HE "bloom" seems to be fading from the rose. That is, the cycle of pictures over-stressing sex is beginning to play itself out. We gathered this from talking with several exhibitors, operators of key first-run houses, who currently were playing a couple of "hot" pictures and reported that attendance was "way off." Moreover, one of them accounted for the drop not merely because this type of product may have run its course, but because the playing of films that had to be advertised as "adult" fare, week after week, had cut into the regular family trade. This, he averred, not only hurt business on the specific films in question, but on what may be called regular product, because the continuity in attendance of parents coming with children had been broken over too long a time, getting them out of the moviegiving habit.

To our question as to why he didn't do a better job of spacing his bookings to avoid such a problem, the exhibitor replied that availabilities just were not there and he had no choice in the matter. Others have told us the same thing, but this is another side of the coin.

On the point of type of pictures and/or practice that can be a deterrent to attendance by parents who either take or send their children to the movies, a couple of newspaper clippings sent to us are significant. One from the New Orleans States-Item contains a letter from a father of five children who says, in part: "It is too bad that we parents who make an honest effort to bring children up decently cannot feel comfortable about attending the neighborhood show without being witness to very early youth behaving like all too well-informed trash." The other is a column by Jack Smith, titled "Just Too Young for Jung," from the Los Angeles Times, viz:

Going to the movies these days demands more of teenagers than it did when I was passing through that manic-depressive age.

To make sense of many contemporary movies, teens have to know their Kraft-Ebing, but, as most parents know, it's hard enough to get them to read anything more difficult than Tennessee Williams. The problem isn't eased any by the double bill. One of the two films might be perfectly acceptable to a teen who had been raised in the Freudian tradition.

Yet the same youngster might be outraged, or at least offended, if he came from a Jung or an Adler home.

We came up against this dilemma over the weekend when the young daughter of a friend was entranced to our care. She was to be taken to a movie by our boys.

"What would be good for them to see?" my wife asked, "I don't go to many movies, but she knows I read all the reviews and am somewhat of an expert in that sense.

"Well, what kind of stuff does she like?" I asked. "I mean, what kind of theme does she prefer—extrapychotic conflict or intrapsychic conflict?"

"Oh, you know," she said. "Something romantic, I suppose, like all young girls.

I browsed through the ads.

There was a good foreign thing with an Oedipus complex theme, but that's kind of threadbare and I'd heard the titles weren't explicit enough. You missed half the nuances.

"How about this?" I asked. "It's a Lesbian brothel keeper whose husband is a legless invalid.

"Na," she said.

"Here's one," I said, "where a man and wife go around seducing people and telling each other about their congress. It's in French.

"Something in English would be better," she said.

"How about this?" I said. "A kid picture. There's this kid in a girl's school—she's a psychomystic—who makes up this story about two of the headmistresses having an unnatural relationship.

"How about a nice musical?" she suggested.

"Here's a thriller," I said, "that's reasonably harmless. This psychopathic killer has an obsession for couches, and he has to kill somebody with an icepick every time he goes to see his psychiatrist.

"Oh, cut it out," she said. "You can do better than that."

"Well, what do you expect?" I complained.

"When I don't know what the child likes. We're already covered satyrism, voyeurism, unnatural passion, involitional psychosis and simple paranoia."

"What about a good, clean comedy?" she asked.

"Okay," I said, "I'll give it another try. Maybe I can find something frivolous about transcendentism."

I found a comedy which turns on siren dementia, infidelity and mass murder, but it was in Japanese and I was afraid the titles might not be detailed enough to explain the action to an immature mind.

They finally went to see a musical. I didn't recommend it, myself. I haven't seen it, but I hear it's based on "Romeo and Juliet." If that's true, it can't have much of an upbeat ending, but at least the romance is heterosexual.

The pictures which Mr. Smith so adroitly describes are of quite current release and, if the were being shown simultaneously in Los Angeles, as he infers, it presents a condition that the industry must not permit to continue there or happen elsewhere. The reasons are obvious.

John J. O'Connor
Need to Fight Toll TV
Is Urged by Harling

NEW YORK—Exhibitors are not complacent over the threat of pay television, but many of them need "a little fire put under them" to make them realize the danger that is facing them. Philip Harling, chairman of the Joint Committee Against Pay TV, told Boxoffice last week that he was confident that, when the drive for funds to fight the medium got under way, the men would not hold back.

No film company has agreed to let pay TV have first-run pictures if, and when, the medium is launched on an experimental or permanent basis and, Harling said, without first-run pictures, pay TV can't exist. He said he believed it unlikely that the companies would make their first-run pictures available to toll television because, once they did, exhibitors never would play their product.

There appears to be no question that the recent ruling of the U.S. Court of Appeals upholding the right of the Federal Communications Commission to grant experimental licenses will be a spur to pay TV companies. The ruling was hailed by executives of the pay TV companies as an indication that the medium cannot be stopped.

SYSTEMS NOW AVAILABLE

The ruling also is likely to launch systems which heretofore have been kept in the background or have been under development. At present, there are three systems which could make their appearances in the United States on a permanent basis after the test period has been completed. They are Phonevision, Telemeter and Teleglobe. TelePrompter and Tolvision had advanced as a system where they may be joining the others for public favor in the near future.

The Court of Appeals ruling involved Phonevision, a product of General Tire & Rubber Co. in association with Zenith Radio Corp. Phonevision, which sought an okay for a three-year experimental period in Hartford, Conn., is an over-the-air process instead of transmission by wire or cable. Thomas O'Neill, chairman of General Tire, reiterated Phonevision's intentions, when the ruling was handed down, of providing Broadway stage productions, new films and other forms of entertainment to the Hartford subscribers.

That promise, according to the Joint Committee, must be kept. But committee spokesmen contend that it is unlikely that Phonevision will be able to fulfill the commitment.

Telemeter, a subsidiary of Paramount Pictures, has a foothold in Canada and is planning to move into the United States via a franchise in Little Rock, Ark. Teleglobe, which uses telephone wires for sound and the airwaves for images, hopes to start operations in Denver this year through a franchise to MacFadden Publications.

With millions of dollars available for the exploitation of the three systems in the United States, exhibitors frankly admit they have a problem on their hands; and yet, they feel that if they don't put up the money to fight the run, they could go out of business. There appears to be confidence that pay TV can be killed if the issue should reach the floor of Congress.

WHAT PROponents BELIEVE

Proponents of pay TV, on the other hand, oppose the theory that film theatres will go out of business if pay-as-you-see becomes a reality, contending that people will always want to go out to a theatre. Arguments in favor of tests, they point out, were summed up by John Davis, top executive of the Rank Organization in England, who said:

"We do not know if it will be acceptable to the public and, therefore, commercially successful. We do say most emphatically that the public has the right to make this decision and that operators who are prepared to take the very substantial risks involved should be permitted to do so."

$147,500 Paid by TOA
In Insurance Claims

NEW YORK—Theatre Owners of America has paid seven claims totaling $147,500 under its Group Life Insurance Trust. The plan has been in operation three years and George G. Kerastotes, Springfield, Ill., is chairman of the trustee committee.

Kerastotes said that among the claims was a double indemnity payment of $40,000 to the widow of a theatre owner killed in an automobile accident.

The chairman said for the third consecutive year, the group insurance program would pay a cash dividend to all member participants. He said the total coverage of theatre owners, their key executives and salaried employees under the TOA plan was more than $4,000,000.

The program is open to new policies twice a year, in March and in the fall, coincidental with TOA's annual convention. The program offers a minimum of $20,000 coverage, without medical examination and regardless of the applicant's age.

Serving with Kerastotes on the trustee committee are Albert M. Picken, past president of TOA, and Joseph G. Alterman, administrative secretary.

Milestone to Direct 'PT Boat 109'

HOLLYWOOD — Warner Bros. signed Lewis Milestone to replace Raoul Walsh as director of "PT Boat 109," story of President John Kennedy's heroism during World War II. Walsh was personally supervising production of the film, with Bryan Foy assisting.

Allied Board Plans
Membership Drive

NEW ORLEANS—Allied States Ass'n board of directors discussed membership expansion plans at its spring board meeting in the Royal Orleans Hotel, April 12. Although details were not disclosed, special emphasis was placed on securing memberships in many sections of the country where there is no representation.

Both individual and regional unit membership were included in the plans. In areas where there are not a sufficient number to form a regional organization, affiliated unit membership will be made possible. Such groups, it is expected, eventually will form a regional association as in the case of Allied Theatre Owners of New York State, which was organized a few months ago.

There are three areas among membership possibilities. These are the Iowa-Nebraska territory, where most of the board of directors already have associate memberships in national Allied; the New England section, where some Allied sympathizers did not go along with the recent affiliation of Independent Exhibitors of New England with Theatre Owners of America, and in Indiana, where more exhibitors are signing up associate membership in national Allied. Several members of the former board of directors of Allied Theatre Owners of Indiana are reported to be included in the latter list. This group resigned from the national organization two years ago after a period of internal dissension.

Detroit will be the scene of Allied's board summer meeting, scheduled for the week of June 25. All except two of Allied's national directors were in attendance at the New Orleans meeting.

TOA Sets Convention Dates
And Sites Through 1966

NEW YORK—Theatre Owners of America has set its national conventions through 1966 and is working on convention dates and locales through 1970. John Stember, TOA president, said the schedules were being designed far in advance so that detailed planning could proceed in an orderly manner. Each year, TOA moves its national convention to a different section of the country to make it accessible to exhibitors in each area.

The 1962 convention—the association's 15th—will be held November 4-10 in the Americana Hotel, Bal Harbor (Miami Beach), Fla.


1964: October 4-10, Edgewater Beach Hotel, Chicago.

1965: October 24-29, Ambassador Hotel, Los Angeles.

1966: October 2-7, Roosevelt Hotel, New Orleans.

Ascap Membership Meets

NEW YORK—The annual membership meeting of the American Society of Composers, Authors and Publishers took place in the grand ballroom of the Hotel Astor March 29. Stanley Adams, Ascap president, gave a report to the members and guests who were also heard from the treasurer and the chairman of the executive committee.
AB-PT Gross Income
Record High in 1961

NEW YORK—Although the gross income of American Broadcasting-Paramount Theatres hit an all-time high in 1961, the net operating profit was down slightly, Leonard Goldenson, president, reported last week.

The year's gross was $363,100,000, compared with $333,437,000 in 1960. Net operating profit in 1961 was $8,906,000, or $2.31 per share, compared with $10,475,000, or $2.46 per share in 1960. The decrease was attributed largely to the lower number of shares outstanding in 1961, due to the stock split in 1960.

Goldenson said the theatre arm of the company had a good year, reflecting the overall quality of pictures released in 1961, while the ABC division had record income of $254,289,000, an increase of $31,800,000 over 1960.

The AB-PT president said theatre business had been affected by severe weather conditions throughout the country in the fourth quarter and continuing into the first quarter of 1962. Theatre income was $83,328,000, down from $86,281,000 in 1961, partly due to the progressive disposition of marginal theatre properties.

Goldenson reported that merchandise sales and other income amounted to $25,477,000, compared with $25,717,000 the year before. This included sales of ABC-Paramount Radiator, which incurred additional costs in expanding its business into the classical field by the acquisition of Westminister Records.

Pay TV Now Being Tested
In 50 Hartford Homes

HARTFORD—America's first on-the-air pay TV experiment, serving for a June start via RKO General-owned-and-operated WHCT-TV (Channel 18), Hartford, is already in the test phase, station general manager Paul B. Evans disclosed.

The see-for-a-fee system is being tested in some 50 metropolitan Hartford homes through mid-May, at which point the WHCT-TV forces will prepare for full-fledged June operations.

Evans asserted that the programs these 50 “test” viewers are receiving in no way compare to the attractions to be presented as soon as full pay TV starts. At the moment, the station is using films from its own library shelves.

Moreover, the 50 test homes selected are chiefly those of station personnel.

Bernard Tabakin Elected
Head of NTA in N.Y.

NEW YORK—Bernard Tabakin has been elected president of National Theatres Associates, succeeding Sheldon Smerling. Tabakin was elected at a special meeting of the board of directors, following Smerling's resignation.

Tabakin, who joined the company in 1954 when his own production firm was merged with NTA, previously was executive vice-president.

Para. Sets Deals to Lens
11 Top-Budget Films

HOLLYWOOD—Plans to expand production at Paramount Studio, with deals finalized for 11 big-budget films, only one of which is slated for leasing abroad, were disclosed by studio head Jack Karp at a press conference.

Karp and production chief Martin Freedman are planning a three-picture pact with producer-director Howard Hawks, and a multiple-picture contract with Walter Wanger.

John Wayne calling for the actor to star in six feature productions for Paramount independent of his own Batjac Co. In addition to Wayne's personal deal, he will star in two of the Hawks projects.

SCHEDULED BY HAWKS

Initial feature for Hawks under the new agreement is based on "The Girl Who Almost Got Away." Also scheduled by Hawks are "Bengal Tiger" and "Yukon Trail." Wayne is expected to star in the latter two films.

Karp stated that a series of meetings here presided over by president Barney Balaban precipitated Paramount's new ambitious production program. At that time, according to Karp, Balaban authorized the studio to go ahead with the schedule "regardless of cost, but within the limitations of sound business practice."

An untitled John Ford production based on a series of James Michener stories will be made here in 1962-3, according to James Edward Grant who is writing the screenplay which is slated for a July start in the studio and on locations. Wayne has two unreleased Paramount pictures, "Hatarri!" and "The Man Who Shot Liberty Valance," both to be distributed this month.

Rackin presented a detailed outline of the schedule and emphasized that Paramount is pursuing its previously announced policy of developing new screen talent, including new contractee Laurel Goodwin, who makes her movie debut opposite Elvis Presley in Hal Wallis' "Girls! Girls! Girls!"; Ralph Taeger, and Samantha Eggar, British newcomers who will launch her contract with the studio in a starring role in Henry Blanke's "Mistress of Melyn."

OTHERS FOR CAMERAS


International family entertainment will be the keynote of Paramount product, according to Karp, who stated that, while the studio may do an off-beat type feature in the future, such films would be the exception rather than the rule.

Paramount board chairman Adolph Zukor paid a surprise visit to the press parley and expressed himself as more than usually satisfied with the way things are going on the Marathon lot.

"This year is one of the most pleasant years I have seen at Paramount," declared the motion picture pioneer, "and the future looks very bright."

Zukor further said that he believes that strides made by any one of the film studios mean satisfaction for every person in the industry and expressed hope that every company would follow Paramount's plan to overcome audience problems today with top quality product.

John S. Allen Joins
H. J. Griffith Office

DALLAS—John S. Allen has resigned as southwest division manager for MGM and joined the H. J. Griffith organization as an administrative associate.

Allen began his career 35 years ago when in 1927 he joined the MGM exchange in New Orleans, where he rose to branch manager. His executive ability brought promotion to district manager at Washington, D. C., and to division manager here, a post he held 15 years as H. J. Griffith announced that Allen's "administrative experience would be utilized wherever needed." Although Frontier Theatres represents the flagship of the Griffith organization, the company has diversified its activities into numerous enterprises in several states.

Allen has moved into offices in the Tower Petroleum building, where Frontier headquarters are on the seventh floor.

Also announced by Griffith was the resignation, effective March 1, of Louis C. Higdon as vice-president and general manager of Frontier Theatres to devote his attention to personal interests. He has been active in the Charco drive-in restaurant chain in Dallas and Texarkana.

Higdon's association with Griffith began 22 years ago in Missouri as a theatre manager. After service in the world war, he rejoined Griffith as New Mexico division manager and worked in Roswell, New Mexico, before moving to the southwest division headquarters. After service in the world war, he rejoined Griffith as New Mexico division manager and worked in Roswell, New Mexico, before moving to the southwest division headquarters. After service in the world war, he rejoined Griffith as New Mexico division manager and worked in Roswell, New Mexico, before moving to the southwest division headquarters. After service in the world war, he rejoined Griffith as New Mexico division manager and worked in Roswell, New Mexico, before moving to the southwest division headquarters.
Fred Niles Co. Entering Theatrical Film Field

NEW YORK—The Fred A. Niles Communications Centers, Inc., which has been active in industrial and television film production, is moving into the theatrical field and already has completed its first picture, “Two Before Zero,” at its Chicago studios.

Last October, Niles opened its new New York studio on West End Ave. and, according to Howard H. Henkin, vice-president, the company has outgrown its facilities. The present two stages, which measure 50x50 and 50x80 feet, apparently are not sufficient and the company is looking for more space, Henkin said.

Henkin told BOXOFFICE that the company had six story properties on hand and would finance and produce them and make distribution arrangements after each was completed.

“Two Before Zero” was produced at the Chicago studios by Basil Rathbone and Mary Murphy in the starring roles. However, a great deal of the footage came from worldwide sources such as confiscated German and Japanese films, none of which, it is claimed, had previously been exposed for commercial, educational or entertainment purposes. In a sense, the picture is a history of Communism.

Fred Niles, president of the company, said the film was not a message picture nor was it militant, radical nor liberal. He said it presented interpretation of facts as they were, aimed at broadening the American publics awareness of Communism’s threat to western freedom.

It is reported that Columbia Pictures has been negotiating for the distribution rights to “Two Before Zero.” Whether it will be released to art houses or conventional theatres has not been determined. William Faralla of Hollywood directed.

Songwriter Adam Ross Sues Over Use of Tune in Film

Since 1903 a tradition in motion pictures

and

Goffredo Lombardo

present

a naked mirror of

The DISORDER (IL DISORDINE)

in sex
in life
in sentiment

Directed by FRANCO BRUSATI

Starring (alphabetically)

SAMY FREY - LOUIS JOURDAN
CURD JURGENS - ANTONELLA LUALDI
TOMAS MILIAN - RENATO SALVATORI
JEAN SOREL - SUSAN STRASBERG
ALIDA VALLI - GEORGE WILSON

TITANUS, via Sommacampagna 28, Rome, Italy
NCCJ Brotherhood Award To 'A Majority of One'

NEW YORK—The National Conference of Christians and Jews has selected Warner Bros. "A Majority of One" as the winner of a National Brotherhood Award "for outstanding contributions to good human relations" by a theatrical motion picture. Thirty-three other award winners were chosen from all divisions of the media of mass communications.

The awards were presented Tuesday (27) in ceremonies at the Building for Brotherhood in New York, with Admiral Lewis L. Strauss, national cochairman of the NCCJ, presiding. Other participants were Dr. Lewis Webster Jones, NCCJ president, and Wiley Hance, manager of public affairs for the American Broadcasting Co., who served as chairman of the awards committee.

El Cid' Field Operations Post to Jack Goldstein

NEW YORK—Jack Goldstein has been appointed national supervisor of field operations for the 26 reserved seat engagements of Samuel Bronston’s "El Cid" throughout the country.

Goldstein, long-time publicity executive, formerly was publicity and exploitation director for David O. Selznick Productions, eastern director of publicity for 20th-Century-Fox and director of special projects for public relations for CBS Television.

New Astor Title

NEW YORK—Astor Pictures hereafter will release "Les Liaisons Dangereuses" under its translated title, "Dangerous Love Affairs."

SW’s Half-Year Profit Below 1960 Figure

NEW YORK—Stanley Warner Corp. had a consolidated operating profit of $1,560,-000 for the six months ended February 24, said S. Fabian, president, reported last week. This was equivalent to 77 cents per share on the outstanding common stock. For the same period last year, the consolidated operating profit was $2,346,000, or $1.16 per share.

Fabian said that for the six-month period merchandise sales, theatre admissions and other income amounted to $67,371,000, compared with similar income of $64,857,-000 for the same period last year. For the quarter ended February 24, the same income sources produced $32,687,800, compared with $31,516,000 for the same quarter a year ago.

In commenting on the report, Fabian said that during the six-month period the company incurred substantial expenses on new developments, including the introduction of a new all-fabric Playtex girdle and promotional disbursements connected with the launching of the Playtex Nurser.

Tour of 18 Cities Planned For 'Taras' Promotion

LOS ANGELES — An 18-city promotion tour under the aegis of United Artists will be undertaken by Jim Denton, unit publicist, as the initial phase of producer Harold Hecht's plan to "keep the publicity pot boiling" between completion of "Taras Bulba" and the release date, set for next Christmas. Denton will take with him out-takes from the picture, original costume designs, 400 stories and features, taped interviews with stars Tony Curtis and Yul Brynner, and will highlight his tour with a $7,250 art display.

The tour will include stops in Denver, St. Louis, Chicago, Detroit, Cleveland, Pittsburgh, Buffalo, New York, Boston, Philadelphia, Washington, Atlanta, Miami, Orleans, Houston, Dallas and San Francisco.

Directors Await First Oscar

HOLLYWOOD—For the first time in five years an Oscar will go to a director who has not been a previous winner. Hence, the Academy statuette for directorial achievement will be awarded to a first-time winner on April 9, regardless of whether he goes to J. Lee Thompson ("Guns of Navarone"), Robert Rossen ("The Hustler"), Stanley Kramer ("Judgment at Nuremberg"), Federico Fellini ("La Dolce Vita") or Robert Wise and Jerome Robbins ("West Side Story").

Lisa’ New 20th-Fox Title

NEW YORK—"Lisa" has been selected as the final release title for the 20th Century-Fox production produced in London by Red Lion under the title "The Inspector," Stephen Boyd, Dolores Hart and Hugh Griffith are starred in the CinemaScope De Luxe Color production which was directed by Philip Dunne. A May release is planned.
WB Appoints Oliver Treyz
World TV Sales Manager

HOLLYWOOD—In a further TV expansion move, Jack L. Warner, president of Warner Bros., disclosed that Oliver Treyz, recently removed as president of ABC-TV, will become vice-president and worldwide sales manager of WB's television division on May 1.

According to Warner, Treyz will play an important role in developing a new video concept at Warners which will include a large library of programs and a radical change in operating policy. Independent producers and TV packages will be welcomed at Warners under the new policy, with Warner himself generally supervising this phase of the expansion plans.

In February, William T. Orr, vice-president in charge of both theatrical and TV production, shifted back to direction of telefilming.

Under Treyz, who will headquarter in New York, Warner's TV arm which formerly concentrated exclusively on providing telefilms for the ABC-TV network, will now expand into the distribution field, with activities between WB and other networks plus a sales drive in global markets to be Treyz' main sphere of operations.

Geo. Roth and Hayes Goetz
From Distributing Firm

NEW YORK—George Roth and Hayes Goetz have formed Wilshire International Pictures for the production of film and co-production of pictures overseas. Roth is president and Goetz vice-president and treasurer, the latter being the son of Ben Goetz, head of European production for Metro-Goldwyn-Mayer for many years.

New product acquired by the company either through co-production or purchase will be distributed through Atlantic Pictures Corp., of which Roth is the head. Roth was vice-president and founder of Trans-Lux Distributing Corp. and general sales manager of Motion Picture Organization prior to his establishment of Atlantic Pictures.

Atlantic Pictures has representatives in the principal markets of the United States and Europe and the company will be expanded to take on the new product. Roth and Goetz said they expected to acquire and distribute films made in this country as well as those made abroad.

The partners will go to Europe shortly to look over potential product acquisitions. They will visit London, Paris and Rome.

Pepsi-Cola Had Its Biggest
Year in History in 1961

NEW YORK—Pepsi-Cola had its highest sales and earnings in its history last year, according to Herbert L. Barnet, president. In his annual report, Barnet said net sales for 1961 amounted to $713,854,426, compared with $575,672,256 in 1960.

Net earnings after taxes and adjustment for foreign activities, was $14,366,035, compared with a previous high of $14,180,705 the previous year.

Barnet said this was equal to $2.21 a share on 6,509,055 common shares outstanding at the end of 1961, as compared with $2.18 a share at the end of 1960.

Better Films Plan
For Action, Not Talk

COLUMBUS, OHIO—Ken Prickett, executive secretary of the Independent Theaters Owners of Ohio, in a speech to members of the Interfaith Committee for Better Entertainment via Columbus, said that the committee held monthly matinees at downtown theaters for members and the public to demonstrate their desire to promote better films.

"Protest against disapproved films without action is futile," said Prickett. He said it should be comparatively easy for the local group to insure an audience of at least 1,000 via phone calls. "If 100 members made only 10 phone calls to friends, it would result in an audience of that size." Prickett said such a monthly project could be expanded to cover the state and eventually to the nation. The committee selects movies in categories for children, teenagers and the whole family. These selected lists are published weekly in the local newspapers.

Prickett said Monday afternoons would be suitable for such matinees. The committee took no action on the proposal but Prickett reported interest on the part of many members.

NCG Names Frank Stagen
To Real Estate Post

BEVERLY HILLS, Calif.—National General Corp., formerly National Theatres & Television, Inc., has appointed Frank P. Stagen assistant to the president for special real estate redevelopment projects. Eugene V. Klein, president, announced.

"The appointment of Mr. Stagen to this new position reflects National General’s increasing interest in achieving optimum use of its extensive theatre and other valuable property holdings in key areas throughout the nation," Klein commented. "Mr. Stagen is an attorney with a broad background in real estate development and consulting. His past experience includes executive assignments with Helmsley-Spear, Inc., New York real estate brokerage and syndication development firm. He has also had extensive responsibilities in property development and management and allied activities in California as a partner in Wm. E. Stagen & Co., a brokerage investment and property management firm.

Stagen was graduated from the University of California at Los Angeles Law School and is a member of the California Bar Ass'n.

Flaherty Awards

NEW YORK—II Bandittii, an Italian Film, has been named the winner of City College's 13th annual Robert J. Flaherty Award for "outstanding creative achievement. Honorable mention in the competition for films of a factual nature went to the Canadian picture, "La Lutte," the French-made "Night and Fog" and the American "Sunday."
Boca Raton, Fla., March 33 while recuperating from a heart surgery. The veteran exhibitor was often called the "dean of Wisconsin showmen."

Of late, Fitzgerald had been in semi-retirement, although he kept in close touch with some of his affiliations, such as Merchandising Corp., Refreshment Service, Supermatic Vendors, Inc., Supurdisplay, Inc., and the Howard Johnson Southgate Corp. in Milwaukee. He was a vice-president of 30th Century Theatres Corp.

When General Film opened its Milwaukee office, Fitzgerald was chosen as night shipping clerk, climbing to the position of head bookkeeper, next in line to the manager. In a short time Fitzgerald became manager of the Saxe Film Co. He stayed on when it later was taken over by First National Pictures, which later became Warner Bros. He soon had three film exchanges going at the same time, eventually becoming a part owner in the organization in 1920.

Subsequently, Saxe formed a new group, National Theatres, which later became 20th Century-Fox, with Fitzgerald acquiring an interest in the new organization. In 1944, he and three others had 40,000 shares worth $565,000, which two years later were sold for $7,415,000, when 20th Century-Fox bought out National Theatres. It was at the time, that Fitzgerald had acquired the stock in the name of his wife, and the ultimate profit from the transaction was about $500,000.

The next move involved the forming of the Fox Wisconsin Amusement Corp., with Fitzgerald as president in charge of a circuit of 65 theatres in Wisconsin and Michigan, and some 800 employees.

In 1954, Fitzgerald was honored at a testimonial dinner, attended by many prominent leaders in the motion picture industry, as well as civic personalities. He was a leader in many of the city's fund-raising projects.

Fitzgerald devoted very little time to recreation; however, when he did, he went in for golf, handball and deep sea fishing. Whenever possible, he preferred a quiet evening at home with his wife, the former Gladys Pafloc, whom he met when he was starting his career in show business. She was a secretary in a film office. Their son, Richard, 19, was killed in action in World War II while a second lieutenant in the infantry in the first wave of Americans on Leyte.

Also surviving are a son Dean, who is president of Capitol Services, Inc., a motion picture circuit, and the Howard Johnson restaurants here, and a brother, Walter.

Andrus, Managing Editor Of Film Daily, Dies at 54

NEW YORK—Winfield Andrus, 54, managing editor of the Film Daily, died at his home in Belleroze, L. I., on March 24 and funeral services were held Tuesday (27) at the Holy Trinity Lutheran Church there.

Andrus had spent his entire business life with the Film Daily, having started as a delivery boy. For many years he was editor of the Film Year Book and was named news editor of the daily in 1946 and managing editor in 1955.


Survivors are his wife, Julia; four sons, his mother and two brothers.

John O'Connor Dead; Was Universal V-P

NEW YORK—Funeral services were held March 30 at Hawthorne, N. Y., for John J. O'Connor, vice-president of Universal Pictures, who died in the Nuthall Memorial Hospital, Kingston, Jamaica, on March 26. O'Connor, who had been on a cruise aboard the S. S. Santa Rosa, had suffered a heart attack.

O'Connor, who was 65 years of age, had been with Universal since 1941 when he resigned as vice-president and general manager of RKO Theatres. Born in Amawalk, N. Y., he entered the motion picture industry in 1914 with George Kleine who then operated the "Quo Vadis" and "The Last Days of Pompeii." Subsequently he became head booker of the New York exchange of Kleine-Edison-Selig-Bassanari and was with Pathé in Newark in 1919 and 1920.

O'Connor became associated with the Peerless Booking Corp., which booked for the Keith-Proctor and Moss circuits and, in 1923, became chief buyer and booker for RKO Film Booking Corp. and was promoted to the executive posts of RKO Theatres in 1938, succeeding the late N. J. Blumberg who had resigned to become president of Universal. He joined Blumberg at Universal in 1941 as his executive assistant and subsequently was elected a vice-president and a member of the board of directors.

O'Connor was a founder and active member of the Motion Picture Pioneers and for more than 15 years had been chairman of the Catholic Charities' Cardinal's Committee of the Laity Fund. He was given the Knight of Malta decoration.

His home was in Larchmont, N. Y. He is survived by his wife, a daughter, three grandchildren and a twin brother, Thomas of RKO Theatres.

Forums to Help Promote MGM's 'All Fall Down'

HOLLYWOOD — Producer John Houseman embarked on a unique "forum" promotion plan to focus attention on openings of MGM's "All Fall Down." Houseman has been holding special meetings with exhibitors, attending press luncheons and participating in radio and TV shows to spotlight the film's debut in San Francisco, New York and Chicago.

Aim of the program is to familiarize all concerned with the qualities of the film, which John Frankenheimer directed starring Eva Marie Saint, Warren Beatty, and Karl Malden.

Script is a Sponsor

NEW YORK—The sole sponsor of the radio broadcast of the Academy Awards on April 9 will be Scripto, Inc., makers of writing instruments. More than 200 stations of the American Broadcasting Co. will carry the program.
Hollywood Report

Studios Blueprint 12 Films for April: Only Two Above the Previous Month

An even dozen films were slated to go before the cameras at the various studios for the month of April, two more than were blueprinted to roll in the previous month. Of the 12 productions, two were holdovers, having been announced earlier as ready for lensing but later delayed due to an assortment of production difficulties.

The independent filmmakers led the field with three pictures scheduled to start this month, with Columbia and 20th Century-Fox following with two each on their respective drawing boards. Metro-Goldwyn-Mayer, Paramount, United Artists, Universal-International and Warner Bros. each declared one slated to start.

By studios, following are the features announced as possible starters:

COLUMBIA


"Cypress Gardens." To be lensed in color, no stars have been set as yet for this Sam Katzman production. Director not set.

INDEPENDENTS

"A Child's Game." In HorrorScope and color, it's the story of a child who returns from hell to find a playmate. No stars set. Producer, Richard Bernstein. Director, Gabriel de Caesar.

"Guns of Fort McDowell." Colorado will serve as background for this western yarn which will star Kelo Henderson, Smoky Wade, Jan Barthel, Kent Hall. Producer, Kelo Henderson, Smoky Wade, Director, Joe Kane. A Colorado Films Production.

"Requiem for a Gunfighter." To be made by Alex Gordon Productions, it's the story of a famous gunfighter. No stars set. Producer, Alex Gordon. Director, Spencer Bennett.

METRO-GOLDWYN-MAYER


PARAMOUNT


20TH CENTURY-FOX

"Celebration." A Jerry Wald Production in CinemaScope and De Luxe Color, this

is based on the Broadway play, "A Loss of Roses." Treats with an actress whose lover jilts her. Stranded in her former hometown, she has a fleeting love affair with a young lawyer who also courted her at the altar. She returns to her former lover and with him fails to doing stag shows. The hometown boy eventually finds her, prepared to marry her, but she rejects both of the men and goes off on a life of her own. Stars Joanne Woodward, Richard Beymer, Producer, Jerry Wald. Director, Franklin Schaffner.


UNITED ARTISTS

"It's a Mad, Mad, Mad World!" a big scale comedy to be produced and directed by Stanley Kramer toppling Spencer Tracy, Ethel Merman, Milton Berle, Sid Caesar, Peter Falk, Jimmy Durante, Buddy Hackett, Mickey Rooney, Jonathan Winters, Dick Shawn, Edie Adams, Rochester and Alan Carney.

UNIVERSAL-INTERNATIONAL

"48 Pounds of Trouble." In Panavision and Technicolor, this is the initial film to be lensed under Curtis Lewis Productions banner, and revolves around a little girl whose father leaves her at a Nevada gambling casino while he goes on an errand. He is killed, and the owner of the casino finds himself with a new ward on his hands. Producer, Stan Margulies. Director, Norman Jewison.

WARNER BROS.

"Critic's Choice." A famous Broadway newspaper critic and his homelife are this story's ingredients. Stars Bob Hope and Lucille Ball. Producer, Frank Rosenberg. Director, Don Weis.

WB Signs Robert Preston For 'Not on Your Life'

Robert Preston, who recently completed the starring role in "The Music Man," Warner Bros. forthcoming series production, has been set by the studio to star again for Morton DaCosta in "Not on Your Life." DaCosta, who produced and directed "Music Man" will serve in the same capacity for the new production which is based on an original story by Leo Katcher from the screenplay by David Schwartz. Lensing will take place partly in Greece, beginning sometime this summer.

Rita Moreno was signed by Paramount for a co-starring role with John Wayne in John Ford's as yet untitled production based on original material by James Michener and scheduled to go before cameras early in July in the Hawaiian Islands under Ford's direction. Romero will portray the governor of a South Pacific Island in the picture, the screenplay of which is being penned by James Edward Grant . . . Cliff Robertson has been signed for a starring role in the Paramount comedy, "My Six Loves," now before the cameras at the studio.

Princess Grace Set to Appear in 'Marnie' for Hitchcock

Alfred Hitchcock has confirmed an announcement from the palace at Monaco that Princess Grace (Grace Kelly) will return to films this year in a motion picture entitled "Marnie," from a novel by Winston Graham for which Evan Hunter is writing the screenplay. Hitchcock will produce and direct.

The Kelly movie is slated to begin two months after Hitchcock completes "The Birds," sometime in August or September, and will be shot in this country, with studio interiors to be done in Hollywood. The subject matter of the new picture was not revealed, beyond the fact that it will be a mystery thriller "in the Hitchcock tradition."

Hecht, Daiei to Coproduce 'Flight From Ashiya'

Harold Hecht announced completion of arrangements between Hecht Productions and Masichi Nakata of Daiei Motion Picture Co. for the coproduction in Japan of "Flight From Ashiya," starring Yul Brynner for UA release.

The film is slated to start in Japan in June, directed by Michael Anderson. It will be distributed in Japan, Korea and Okinawa by Daiei and throughout the rest of the world by UA.

Daiei is the producer of such quality films as "Gate of Hell," "Bashyman," and the current all-time highest Japanese grosser, "Buddha."
Everywhere in the world
...because it's on film!

The popular cliché that the world grows smaller is no longer news.

Motion-picture people long have realized that films transport the lives and customs of whole peoples from country to country—instantaneously. Since motion pictures began, this cultural exchange has been going on... as much the stimulant of international mass travel and neighborliness as any other influence you can name.

Yes, films are among our most potent ambassadors of understanding and good will. That's why the investment in film-making of time, talent and fine materials is so important; why the Eastman Technical Service for Motion Picture Film is constantly on the alert to help solve questions of production, processing and projection. Branches at strategic centers. For information, write:

Motion Picture Film Department

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division  Midwest Division  West Coast Division
342 Madison Avenue  130 East Randolph Dr.  6706 Santa Monica Blvd.

For the purchase of film, W. J. German, Inc.

Agents for the sale and distribution of Eastman Professional Films for Motion Pictures and Television, Fort Lee, N. J.; Chicago, Ill., Hollywood, Calif.
### BOXOFFICE BAROMETER

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

#### TOP HITS OF THE WEEK

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>City</th>
<th>Rating</th>
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<tbody>
<tr>
<td>1</td>
<td>Premature Burial, The (AIP)</td>
<td>Milwaukee</td>
<td>135</td>
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<tr>
<td>2</td>
<td>Children's Hour, The (UA)</td>
<td>San Francisco</td>
<td>125</td>
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<tr>
<td>3</td>
<td>Walk on the Wild Side (Col)</td>
<td>Cleveland</td>
<td>125</td>
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<tr>
<td>4</td>
<td>Outsider, The (U-I)</td>
<td>Milwaukee</td>
<td>125</td>
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<td>5</td>
<td>Light in the Piazza (MGM)</td>
<td>Kansas City</td>
<td>125</td>
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<tr>
<td>6</td>
<td>West Side Story (UA)</td>
<td>Buffalo</td>
<td>125</td>
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### NATIONAL AVERAGES

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<tr>
<th>City</th>
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<td>San Francisco</td>
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<tr>
<td>Seattle</td>
<td>150</td>
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*Average: 150*
'Story' Hits 300 Bell
In Milwaukee Strand

MILWAUKEE—“West Side Story,” now appearing at the Strand Theatre, takes the lead position for best grossers of the week. “The Premature Burial” in second place scored a terrific 250 and “South Seas Adventure” was 225 in its third week.

(Average Is 100)

Downer—Two Women (Embassy), 3rd wk 200
Pallone—South Seas Adventure (Cinemores), 13th wk 180
Riverdale—Lover Come Back (U-I), 4th wk 180
Strand—West Side Story (UA), 5th wk 140
South Side—Theatre (UA), 2nd wk 125
Wisconsin—The Outsider (U-I); Gun Street (UA), 3rd wk 100

‘Pinocchio’ Scores 275
As Holdover in Omaha

OMAHA—The Orpheum came up with a 125 per cent figure on the fourth week of “Lover Come Back” and held the picture for a fifth week. All other downtowners had above-average grosses, topped by the State and its 275 mark for the second week of “Pinocchio.” The high school sneak week parade started last week in spite of great drifts of snow in the surrounding territory and the annual treks to Omaha have an impact on receipts.

Cooper—Seven Wonders of the World (Cinemores), 17th wk 110
Dundie—The Mark (Cort), 1st wk 105
Omaha—Lover Come Back (UA), 1st wk 100
Orpheum—Lover Come Back (U-I), 4th wk 90
State—Pinocchio (BV), reissue, 2nd wk 275

'Sergeants' Still Is Leader
In 5th Mill City Week

MINNEAPOLIS—“Sergeants 3” hit a big 250 per cent in its fifth week at the Uptown to lead all first-run attractions. Run-up was “West Side Story” with 170 per cent in its fifth week at the Mann. Most other offerings also were above average for the week.

Academy—El Cid (AA), 5th wk 140
Avalon—Once Upon a Knight (Cresce); Cry (Cresce), 2nd wk 120
Gopher—Never on Sunday (UA), return run 125
Lynx—Walk on the Wild Side (Col), 3rd wk 105
Marvin—West Side Story (UA), 5th wk 100
Orpheum—Satan Never Sleeps (20th-Fox), 2nd wk 100
Paragon—Rocco and His Brothers (Atlantic), new wk 100
State—Lover Come Back (U-I), 6th wk 95
Von’s—Sleeping Beauty (20th-Fox), 1st wk 95
Westgate—Secrets of Women (Jonas), 2nd wk 90
World—The Children’s Hour (UA), 3rd wk 90

Dubinsky Bros. Will Add
Plush Omaha First Run

OMAHA — Irv Dubinsky, head of a Lincoln theatre firm which operates in five states, has leased the 2,200-seat Paramount Theatre here and plans a complete renovation and remodeling program.

The move marks another upswing in the motion picture business in Omaha, which has one of the brightest spots film-wise in this area and which has seen a great amount of physical improvement to its entertainment houses in recent years. Dubinsky, who with his brother runs 14 theatres, said his firm has signed a ten-year lease with a ten-year option with Creighton University, which has owned the building since October 1960.

He announced the Paramount will be renamed the Astro and hopes to open in June with facilities to show 70mm films. He is working with a general contractor on these plans:

Ripping out old seats and installing new ones throughout the lower floor and much of the balcony.

Reducing the seating from 3,200 to around 1,800 or 2,000.

Installing completely new booth equipment on the first floor and a new sound system featuring approximately 30 speakers in the rounded ceiling.

Sandblasting the exterior of the building and removing some of the outside pillars.

Decorating the outer lobby and eliminating the outside ticket booth.

Installing a wall-to-wall screen 30 feet high and 70 feet wide.

Replacing floor-to-ceiling draperies curving from one face of the balcony to the other.

Completely recarpeting and lowering the ceiling over the interior lobby to provide a more intimate effect, and building a “space garden” in the outer lobby.

“Other changes will be developed as we go along,” Dubinsky said. He mentioned the possibility of an art gallery where works of Omaha-area artists could be displayed.

He said projection equipment will be placed on the first floor for a brighter and a sharper picture, eliminating distortion for patrons in side seats.

He said he selected Omaha as a theatre site because the city has not added a downtown theatre in many years despite the fact the population has mushroomed.

“There is no finer building in town than this one,” he said. “It needs modernization but from a standpoint of construction it’s excellent.”

The old Paramount, built in 1926, has had a chequered career. It will mark the fourth change in name. Originally the Riviera, it offered movies, stage shows, band, a master of ceremonies and a 30-member symphony orchestra.

It was a showplace of the Midwest with its ornate architecture, huge dome-ceiling painted blue with lights blinking for stars and a magic-lantern type machine flashing pictures of fleecy white clouds. It featured an elevator organ which arose on the side for a concert by one of the finest organists in the Midwest.

This was an expensive operation; too expensive eventually, and in 1929 the name was changed to Paramount and the policy changed to a regular movie house. Business fluctuated. The building is on the western edge of the heavy downtown business area, parking became a problem and the theatre finally closed.

Last year the theatre, renamed the Para-

(Continued on page NC-2)

Gerald Sandler Takes
Over as Tent 15 Chief

DES MOINES—Gerald Sandler of Nathan Sandler Theatre Enterprises was installed as chief banker of Variety Tent 15 in ceremonies held at the Standard Club. Other officers sworn in were Ralph Olson, Universal-International manager; first assistant; Charles Caligiuri, Paramount manager, second assistant; and Ken Horrigan of radio station KBO, property master. Lou Levy, dough guy, was in Florida at the time.

Crew members installed, in addition to the four officers, were Richard Davis, owner of the Pioneer Drive-In; Dave Gold, 20th-Fox manager; Don Knight, Tri-States Theatres assistant general manager; Bill Luftman of National Screen Service; Frank Rubel, Central States Theatres Corp., and Joy Young, Warner Bros. manager.

The evening began with a cocktail hour at 6:30 followed by dinner, installations and the annual Variety inaugural ball.

Irv Dubinsky is shown in the interior of the old Paramount Theatre, soon to become the plush Astro. He displays one of the new screens that will be used in remodeling, which will change the capacity from 3,200 seats to around 2,000.
DUBUQUE

Mr. and Mrs. Lou Kessler, former theatre owners at Afton, dropped in for a visit. While on the tour, Mrs. Kessler attended Paramount's screening of "Hell Is for Heroes"... Other exhibitors who came to town like a breath of spring were Mr. and Mrs. Eben Hayes of Winterset; Jack Cooper, Forest City; A. F. Metting, Pocahontas; G. H. Maxon, Jewell; Bob Malek, Independence; Si Thompson, Lake Mills; Tim Evans, Anamosa; Keith Milinar, Cresco; M. L. Dixon, Mount Pleasant; Dwight Hansen, Rockwell City; Mr. and Mrs. Fay French, Coggon; Harold Hall, Elkader, and Tommy Tompkins, Elkader.

Bowlers. Hear This! Stan Soderberg is organizing a Filmrow men's bowling league for next year. Anyone interested should contact Stan at the 20th-Fox branch... Central States welcomes a new secretary, Cherie Simpson, who replaces Ann Hammer. Ann is moving to Atlanta... Mr. and Mrs. Lee Sterk are the parents of a baby boy. Mama Marilyn is a former booker's steno at MGM. Lee is with the armed forces in Germany. Bernard Youngstein was in from the New York United Artists' office to promote "West Side Story," which will open an exclusive Iowa engagement at the Capri on the 17th. Capri manager Peter Frederick has initiated much well-planned groundwork, including an invitational screening at the theatre on March 26. Reserved-seat ticket sales began on the 24th.

Dorman Hundling, manager of the Capitol at Newton, entertained 50 residents of the county home at a "Finocchio" theatre party... John Schloss has purchased the Orpheum at Strawberry Point from Bob Thomas... Dick Nizzi, former assistant manager of the 70 Dodge Drive-In at Omaha, has moved over to the Strand at Fort Dodge for Central States Theatre Corp. Paul Durbin, former Strand manager, is going into business for himself... Wally Stolzus, manager of the Majestic at Centerville, was in a hospital with a leg infection... Also on the sick list: Jane Jordan, Paramount clerk, with a strep throat; Sam Rich, Paramount booker, flu, and Delores Zanotti, wife of U-I salesman Frank.

"State Fair," 20th-Fox Easter release, was screened locally for disc jockeys and record distributors. Branch chief Dave Gold says reaction was the "finest encountered in many years." The film opens at the Des Moines April 19... The Twist Town Drive-In at Marion is preparing for summer crowds by installing new high power lamps and rectifiers, reports Art Thiele of Des Moines Theatre Supply... Ralph Olson, U-I manager for Omaha and Des Moines, spent a week at Omaha... The theatre at Oakland, operated for several years by businessmen of the community, has closed.

Columbia screened "Only Two Can Play"... WOMPI members have forwarded to the national organization the first half of this year's contribution to the Will Rogers Memorial Hospital. This Dimes for Dames drive puts the ante at 10 cents a week for each member. WOMPIs formerly contributed a penny a day to the fund... The gals want stamps! Please send commemorative or foreign stamps to them... A tour of a local cleaning plant netted the organization 50 cents for each member or guest in attendance. Their monthly meeting was a Friendship dinner at Polk County Federal's party room.

MINNEAPOLIS

Don Alexander of Minnesota Amusement Co.'s advertising department is recuperating at St. Luke's Hospital, St. Paul, from a recent illness and expects to be back on the job soon... Dick Anderson is the new assistant manager at the Lyric... Irving Joseph, president of Modern Films, was in calling on accounts.

M. A. Levy, manager of 20th-Century-Fox, and his wife are vacationing in Florida... Jerry Jusell is the new assistant booker at United Artists... Mary Ellen Svitak, branch manager's secretary at Paramount, is vacationing in California.

With improved weather and roads, the Row saw an abundance of exhibitors, some of whom were in for the state basketball tournament. In were Roy Rasmussen, Perham; Arnold Mayer, Hebron, N. D.; Boyd Haufle, De Smet, S. D.; Reno Wilk, Cold Spring; Mike Guttman, Aberdeen, S. D.; Loren Leng, Grand Marais; Mickey Justad, Austin; Sanford Olson, Chisholm; Harold Anderson, Sherburn; Pete dePaca, Milbank, S. D.; and Paul Frizzo, Blue Earth and Winnebago.

In U-I's "If a Man Answers," a Ross Hunter production, Michael Wilding stars with Sandra Dee, Bobby Darin and Michele Preele.

DUBINSKY BROTHERS ADDS PARAMOUNT IN OMAHA

(Continued from page NC-1) mount Stadium, was remodeled for the Omaha Packers team in the National Bowling League. But the pro keepers suffered from boxoffice anemia, the franchise was dropped and the doors closed again. Now the magnificent building hopes to take its place in the limelight again. Said Dubinsky: "Movies are far from dead. The general public is attending them stronger than ever when they are offered good films."

As further proof of his belief, the Dubinskys are doing a complete overhaul job of the Hollywood Theatre at Sioux City, Iowa, which also will be named the Astro. Plans call for remodeling that will see virtually everything changed but the four walls.

The chain also has purchased the T-T Twin Drive-In at South Sioux City from the A. E. Thacker estate. It also operates theatres in Lincoln, Fort Madison, Bismarck and Valley City, N.D., Rockford, Ill., and Cape Girardeau.

Dubinsky said he has been in the theatre business "40 to 45 years."

OTHER RENOVATIONS

Omaha has seen a number of major improvements in its theatres in recent years. The biggest was the rebuilding of the old Town Theatre by Cooper Foundation Theatres after it acquired the old Goldberg chain of local houses.

The Foundation turned the Town into the plush Cooper, which opened with Todd-AO and 70mm pictures and then went to Cineramas. It has consistently played to full houses and it set a national-run record with "South Pacific." Cooper Foundation also remodeled its suburban Dundee, which now offers 70mm films.

Tri-States Theatres recently gave its downtown Omaha Theatre an extensive refurbishing and plans to do some redecorating at the Orpheum.

Ralph Blank is in the process of giving his suburban Admiral Theatre a facelift. The little Olipal features first runs and will open "West Side Story" April 11 with a plush premiere for the benefit of Omaha Variety Tent 16.

Creighton University obtained the Paramount building after a theatre organization canceled a lease in 1960. A university spokesman said the land on which the building stands was part of the school's "original endowment property."

Buy Strawberry Point Orpheum

STRAWBERRY POINT, IOWA — The Orpheum Theatre, owned by Mr. and Mrs. Bob Thomas of Strawberry Point, was sold as of March 18 to Mr. and Mrs. John Schloss, owners of the local Backbone Model.
Harry H unmel, owner of the Scribner Theatre at Scribner, Neb., as a member of the school board was in charge of introduc-
tions at the dedication and open
house for the new gymnasium-auditorium and classroom additions recently. H unmel is set to open "The
Lyric Theatre at Edgar, closed in January
by James Anderson, is back in oper-
ation under Chamber of Commerce di-
rection with two changes a week.

Frank Zanotti, salesman in the Des
Moines Universal-International branch, is
now covering the Nebraska, South Dakota
and western Iowa territory formerly han-
dled by the late Carl Reese of Omaha, who
was injured fatally in an auto accident...

Rudy Dibbert, owner of the Osmond The-
atre, said many plans have been tried to
keep the small-town theatre on an oper-
ation basis. Some have helped, some have
failed miserably, he said. One that gives
promise and which may be explained with
the possible help of an individual business
and professional men to furnish one picture a year.

A visitor in Omaha was Margie Griffith, sister of United Artists office manager Opal Woodson, who came here from Denver...

Tony Goodman, 20th-Fox salesman, and
Dorothy Weaver, 20th-Fox assistant cash-
ier, both observed their birthdays. "What
a coincidence," said Dorothy, "we’re both
39—again."

Mrs. Catherine Nodane, head inspector for MGM, was feted by fel-
low employees in celebration of her 47th birthday in Omaha joining Fred Fei-
far, area salesman and other staffers in the anniversary party were Mr. and Mrs.
Bill Barker of Co-Op Theatre Service...

Helen Christiansen, 20th-Fox contract
clerk, was given a farewell party by the
office.

Al and Leonard Leise of Hartington and
Randolph reported they saw pheasants by
the hundreds scavenging for food along the
road as they made a trip through snow-
covered eastern Nebraska to Fillmow. They
said in many cases food had been scattered
for them along the highway and that many
had been killed by cars.

Exhibitors are still talking about the
hardships of the late winter snowstorm.
Phil Lannon of West Point said his drive-
in concessions building was completely
covered and he had to hire a man to scoop
the load off the roof which threatened to
cave it in. Bob Brazda, exhibitor at Wisner,
bucked drifts 15 feet deep, Cecil Waller of
the King Theatre at Ida Grove was keep-
ing his fingers crossed for flooding, with
the Maple and Odebolt rivers joining at the
town.

Leo Young, city manager for the Center
Drive-In Theatres, says travel can get a bit
complicated even in this modern air age.
He started by plane to visit his boy who is
in school in Utah. At Denver he had to
change planes for the remainder of the
flight to Salt Lake; the field at Salt Lake
was fogged in, so they returned to Denver
and Leo made the Denver-Salt Lake leg by
train. On the return he had to take the
train to Denver. He left Denver by plane
for Omaha, but the Omaha airport was
fogged in, so the plane went on, landing
in Chicago. He completed the trip with a
plane flight from Chicago to Omaha.

'Piazza' Ads Irritate Des Moines Council

DES MOINES—The city council has
charged that members of the local film
industry "are relying upon faith in the
promises" to police themselves regarding
movies and movie advertising. Four
months ago the council accepted a self-
censorship plan offered by the theatre
owners and, at the same time, dropped a
proposal to establish a municipal censor-
ship board.

A resolution passed by the council March 13 by a vote of 25 to 0
injected life into newspaper movie ads for "Light in the Piazza," showing at the Para-
mount Theatre here, as in "very bad taste."
The council voted to inform the theatre operators officially that the council mem-
ers want such advertising stopped. Coun-
clman William Leachman said he had re-
ceived complaints that the film ads were
indecent and that he felt the complaints
were justified.

"We should advise these theatre people,
again," Leachman said, "that establish-
ment of a law dealing with such things is
highly possible.

As accepted by the council last Novem-
ber, the plan had this to say concerning movie ads: "No advertis-
ing concerning any motion picture film
approved by the Production Code Admin-
istration shall be used unless said ad-
vertising is approved by the administra-
tion code of the Motion Picture Ass’n of
America.

"Sound discretion and moderation shall
be practiced concerning advertising per-
taining to the production of motion picture films."

The vote to notify the theatre officials of the five-member council’s feelings was
4-0, with Mayor Charles Iles absent.

Sherwin J. Markman, Des Moines lawyer
who represents the Greater Des Moines
theatres, said later the advertisements have
been approved by the advertising code ad-
ministration of MPAA.

Markman said the ads were "completely
within the spirit of the June 1, 1947 agree-
ment." Markman said the approval applies
to both text and illustrations. He said the
advertisements for "Piazza" have been
"run nationwide."

Kirk Douglas Signed First For 'Hook' All-Star Cast

HOLLYWOOD—Kirk Douglas is the first
of an all-star cast to be signed for "The
Hook," produced by Seaton for MGM. William Perlberg will produce and
George Seaton direct the dramatic story
set against the Korean War, with the screen-play written by Howard Denker from
the novel by Vahe Kateha.

Douglas will create the character of Ser-
geant Briscoe, a hard bitten G.I. who takes
over a dangerous mission and thereby
learns the true value of human life, whether
an enemy or not.

"The Hook," gets its title from the name of the freighter on which much of the ac-
tion takes place. With the script completed, P. A. Seaton and Seaton start immediate
preparation on the production, slated for
by May start. The picture is the second to
be made consecutively by Douglas at MGM,
where he recently completed a starring role
in "Two Weeks in Another Town."

Boxoffice :: April 2, 1962
MINNEAPOLIS—Work is progressing on the construction of the new circular theatre which Cooper Foundation Theatres of Lincoln, Neb., is building as a showplace for Cinerama productions. To be called the Cooper Theatre, it will be located at 5625 Wazazta Blvd. in suburban St. Louis Park.

Costing upwards of one million dollars, the new structure is patterned after the Cooper Theatre In Denver. It is scheduled to open July 4 with the premiere of MGM's "How the West Was Won."

The new building will give a theatre-in-the-round effect, with an automobile entrance at the left. Motorists will drive under the shelter to discharge passengers, then the driver continues on to the parking area at the rear of the theatre. A pedestrian entrance is located at the right side.

A mound screen, 165 feet in length, will reach from floor to ceiling to give the illusion of "participating action" that is a feature of the Cinerama process.

Graduated floor levels will permit an unimpeded view of the screen from every location. Seats are to be extra wide with extra leg room between the rows. Eight rows of seats are in the balcony, the remainder on the main floor. Capacity of the new house will be 814, including four specially designed spaces for theatregoers in wheel chairs.

Projection booths are incorporated in the back wall of the theatre, eliminating the older method where the projectors were out in the audience area.

Cinerama productions formerly were presented at the Century Theatre in downtown Minneapolis for eight years. The operation closed March 11. Minnesota Amusement will take over operation of the Century April 13. The first attraction will be "The Four Horsemen of the Apocalypse."

"Hercules Meets the 3 Stooges," "Underwater City," "The Magic Sword" and "Ger-nimo" sound like busy spring-into-summer weeks at the State. Of all the complimentary comments passed on to Cheever from "Personal" patrons, the State manager, is most pleased with one from a Lincoln policeman acquaintance after he and his family had seen the film.

A pre-World War II theatre manager for Cooper Foundation Theatres, Eugene L. Shanahan, was honored in Lincoln recently. An Air Force commendation medal went to Shanahan, now an Air Force lieutenant colonel and director of medical administrative services at Lincoln Air Force base. The medal recognized meritorious service in Germany from 1957 to 1961.

Dan Flanagan, 84th and O Drive-In manager, says several Ingird Bergman, day night was better than any Monday night all last summer, due to early spring temperatures and "Blue Hawaii." The 84th, now on a seven-night weekly schedule, has an attendance of 814 new openings. Pauline Mohr of Mohr's back this spring as manager of the concession stand, giving Flanagan more time to circulate on the outdoor grounds. Pauline's staff will grow to about eight in the next two or three weeks.

The Stuart Theatre's screen was silent March 20 as the Kansas Symphony Orchestra presented a concert featuring pianist Byron Janis. Another nonmovie night the preceding week didn't materialize when actress Faye Emerson and her troupe of 25 got stranded at Mountain Lake, Minn., in another midwestern blizzard. The Emerson troupe was to present "Mary Stuart and Elizabeth the Queen" under Broadway Theatre League sponsorship. Mountain Lake is a Minnesota community of about 2,000, about 80 miles from Minneapolis.

Few are going to be as happy as Bert Cheever and his wife to see spring weather stick around. The State Theatre manager and his wife are building a new red brick home at 4500 South 37th and hope to move their three children into it this summer.

The Forest Press Ann 'n Hit By Internal Dissension

HOLLYWOOD — Following the recent Hollywood Foreign Press Ass'n's Golden Globe awards several Ingird Bergman, president, and members Guy Austin, Nora Laing and Olga Neville resigned. Various reasons were given for their decision to bow out, among them charges of "too much politics," "deadwood in the organization," and the "undignified" awards presentation this year.

Miss Clairmont, Swedish newspaperwoman, wired her resignation to the board for "personal reasons." Austin, of the Sydney Morning Herald Overseas News Service; Miss Laing, London Daily News, and Miss Neville, British correspondent, reportedly resigned for "political" reasons, which included one charge of "internal intrigue."

Plato Skouras Points Out Challenge in 'Assisi'

MINNEAPOLIS—Trying to do the right thing is much better than doing nothing, Plato Skouras, producer of "Francis of Assisi," points out in a letter to Mother Mary Jude of the Villa Maria Academy at Frontenac, Minn., which was published in the Wanderer, Catholic publication of this diocese.

Mother Mary Jude had written Skouras praising him for making the "inspiring film."

Pointing out that about 90 per cent of the Catholic press supported "Francis of Assisi," he said the film did not do the business of "Song of Bernadette" in this country and felt the Catholic clergy was responsible in part for this, along with weaknesses in the picture. He urged people, clergy and laity, who are interested in the triumph of the spiritual way of life, as contrasted with the material, to write film producers and the press in support of "Francis of Assisi," even though they may not be perfect.

The business manager of the Wanderer is Kay Farkas, who is active in supporting all types of good films.

Medallion to Roz Russell

HOLLYWOOD—Rosalind Russell was guest of honor at a cocktail party sponsored by the women's division of the Conference of Christians and Jews.
Showmanship-Plus Ideas for Anniversary

Adaptable Promotions From Odeon's Championship Campaigns

Expanding a prearranged "Vacation for Two" circuitwide promotion deal into an exciting local event made a champion showman out of Frank Kennedy, manager of the Odeon Theatre in North Bay, a city of less than 20,000 in Ontario.

Kennedy's successful idea — ten newspaper co-op pages in ten consecutive weeks — was built around an expense-paid trip to Acapulco, Mexico, offered to any lucky Canadian, and available to all Odeon managers in a showmanship contest. To this, Kennedy added another vacation trip, an expense-paid weekend in Toronto for two, two weekly merchandise prizes, plus photos and capsule profiles of the participating merchants.

A GOOD SALESMAN, TOO

The complete idea was a good one, but it needed persistent selling to put it over, and Kennedy had just that, top salesmanship, the second vital factor in making the No. 1 showman in Odeon Theatres of Canada's 20th Anniversary celebration.

Several misunderstandings on both sides of the border and other things delayed the receipt by BOXOFFICE Showmaniser of the winning campaigns in Odeon's anniversary contest, which took place last summer. But the successful ideas and their skilled execution will be found useful by resourceful showmen most any time of the year.

OTHER CAMPAIGN WINNERS

The names of other winners, Bob Yeoman of the Odeon in London; Ralph Bartlett of the Capitol and Gordon Gott's of the Palace, Hamilton; Fred Leavens, CASINO, Halifax; John Bernard, Odeon, West Vancouver, Greig Joens, Capitol, Moncton, and Al Jenkins, Vogue, Vancouver, have appeared in Showmaniser. Reports on their 20th anniversary, money-making campaigns appear in the following paragraphs.

Showman Kennedy reports the following results from his expanded anniversary vacation promotion:

- Ten free pages of co-op advertising, with 20 merchants paying $10 each over 10 weeks. Value $2,000
- Two major prizes each week, average value $8 each... 160
- Weekend in Toronto via TCA Airline, plus $100 spending money
- Daily Nugget purchased $350 radio time to run nine weeks plugging contest...
- Daily Nugget donated free page announcement prior to contest...
- Total advertising value...

A "Special Odeon 20th Anniversary Contest" mat also used across each page which, in addition, contained a free plug for current or coming attraction.

All this cost the theatre was 20 free passes each week.

More than 18,000 entries were received in his town of approximately 18,000 (World Almanac figure).

Moreover, Kennedy reports the Odeon garnered close to $1,000 worth of radio time as the participating merchants advertised the contest on the radio, some daily. The 20 merchants also used ad plugs, which all meant that the Odeon Theatre had a score of merchants working for it through the ten weeks.

As noted above, Kennedy had to sell 20 merchants on putting up $10 cash weekly for ten weeks, and donate one merchandise prize. Also get the editor of the Daily Nugget in as an active participant, and donate $100 spending money for the winners of the free weekend in Toronto. The latter required donations by a travel service and the Westbury Hotel in Toronto.

Twenty passes were given away each (Continued on next page)
Championship Anniversary Ideas

(Continued from preceding page)

week to persons whose names were printed in the co-op ads, one name in each ad. Winners had to claim the passes in the stores in whose ads their names appeared.

The prizes were distributed from the Odeon stage, two each Friday night after the photos of the donors appeared in the co-op ads on Monday night.

A big selling point in lining up the merchants was they were permitted to co-sponsor the “Wonderful Two-Week Vacation Trip to Acapulco,” as well as the weekend in Toronto contests.

The Odeon Theatre supplied each participating merchant with a ballot box, signs and entry blanks for both the two contests.

The co-op page ads were rotated each week to vary the lineup.

There were several outstanding window displays, film campaigns and other promotions by Kennedy.

Gimmick Cards

5,000 cards, approximately 2½x4½, distributed during the two-month anniversary contest, with the local Firestone store paying for 3,500 of them. Copy plugged the Odeon anniversary and Firestone. They were printed in four sets, one with a large O at the top, others with D, E, N. Persons who collected five to spell D E O N received passes.

Punch Cards

About 4x2½. Each contained numbers from 1 to 20 along top and bottom for punching out. Copy plugging Odeon anniversary and that theatre cashier would punch out one number (and initial) for each ticket purchased. All 20 numbers punched out entitled holder to two free passes. 4,000 given to dry cleaner for insertion in packets of cleaned suits.

Travel Ticket Heralds

Attraction and publicity relations copy printed on odd-size (2½x3½-inch) safety paper such as airlines, railroads and bus lines use. Copy: “Travel the Scenic Route to Good Entertainment! From Odeon, North Bay . . . First stage, ALL ABOARD to the New England States with Lana Turner in ‘By Love Possessed’ . . . to St. Louis U.S.A. with Don Murray in ‘The Hoodlum Priest,’ etc.” The “Second Stage” copy plugged the Acapulco contest, while “Third Stage” featured public relations copy about Odeon and good movies.

New Babies

A little with North Bay Nugget want ad department. Five double admissions offered to babies born on July 20, during anniversary contest. Only three babies born that day, but gimmick caused lots of talk. Only cost a few attractive folders, plus passes.

Great Movies Contest

Consolidated Electric Shops, Inc., took this idea at no cost to theatre. It was a five-minute radio promotion, once a day through three weeks. Consolidated paying for one-minute commercial; balance of time listeners were invited to name the top Academy Award winners) the last 20 years. Poster at Consolidated store had list of the 50 winners, with a sliding card covering five or six titles, which was moved occasionally.

This necessitated that each contestant make two or three trips to the store to get correct names. Also see prizes, $60 transistor radio and ten passes for two. Store also gave certificates good for passes with each $5 purchase.

Anniversary Party

Theatre's official 20th Anniversary party was dated to coincide with the opening of “Evede,” Halve, soft drinks, with mayor, councillors and other city leaders invited to “cake cutting” and preview of this film. Made sure local editor had plenty of information about picture and Odeon’s 20 years. In Canada, Lobby displays featured photostats of newspaper ads and amusement pages on opening of Odeon in 1941.

Golden Agers Free

Golden Age Club members were admitted free for a whole month. In executing this anniversary promotion, J. W. Bernard, Odeon at West Vancouver, mailed form letters to names on the club roster informing that admission would be free in any Odeon theatre in Vancouver during the month of the anniversary celebration peak, and inviting each one to bring a friend and join the Odeon Golden Age Club.

Ladies for 20 cents: “Every Lady Patron Admitted for 20 Cents . . . When Accompanied by a Male Patron—Hubby, Sweetheart or What Have You,” thus read newspaper ad inserts, theatre front banners, etc., arranged by Fred Leavens of the Casino at Halifax, N.S. “Men Grab Your Lady and Hurry on Down . . . Children 20 Cents, Too . . . Extra Cartoons All Performances.”

A Miss Odeon promotion was also the work of Fred Leavens and his associates at Halifax. A well-known model was employed to visit various sections of the city. The first ten persons who identified her each day were presented silver dollars, the next 20 were given guest tickets to the Odeon Halifax theatres. Promotion was on radio and in ads. Miss Odeon appeared on the Casino stage prior to starting her tours, dressed in the attire she would wear in the streets. She was interviewed on CHNS, broadcasting direct from the Casino lobby.

Cake Contest

A very effective anniversary cake promotion was carried out by Gregg R. Jones of the Odeon Capitol in Moncton, N.B.

A wholesale baker, Lane’s Bakeries, Inc., was lined up to bake a large tiered anniversary cake and sponsor a contest based on guessing its weight (about 50 pounds). Small contest entry blanks to the number of 10,000 were distributed at approximately 100 retail outlets of Lane’s Bakeries and at the theatre. Lane’s invited the public continuously via radio, television and circulars to see the 50th Anniversary cake at the Capitol, guess its weight and win prizes.

This publicity lasted several weeks, climax to a stage ceremony in which the mayor cut the cake, gave a brief talk. The cake weight-guessing prizes were presented to the winners in a lobby ceremony.

Opera Series at Theatre

At Burlington, Vt., the Flynn Theatre began a series of Tuesday opera films, charging $1 admission.
120,000 Coupons Passed Out in Tieup
With Supermarkets; 20 a Day on Radio

R. D. Bartlett, manager of the Capitol in Hamilton, Ont., and G. F. Gotts of the Palace there, made booming 20th anniversary thunder in their campaigns. They shared third place in the Odeon contest. Both houses seat more than 2,000 and are situated in the same block in the city of 250,000, making a pooling of resources imperative in the circuit interest. Following are several joint promotions.

Giant Supermarket Tieup

All eight A&P stores in Hamilton area were included in this co-op, which involved the distribution at check-out stations of 120,000 coupons during anniversary period for a total of six weeks. A coupon, approximately 3 1/2 x 3 on colored stock, printed on one side, was presented to every grocery customer making a total purchase of $3 or more, good for a free admission to the Capitol, Palace or Hyland (all Odeon) theatres with the purchase of an additional admission.

In effect, this was a two admissions for the price of one deal.

A&P kept this co-op going via store displays, plugs in newspaper ads and in radio copy. All eight stores carried displays on current attractions at all three theatres. This truly big-scale promotion brought in many new customers.

A&P supported the giveaway with headlines and copy such as follows:

FREE THEATRE TICKETS
With Purchase of $3 or More at A&P Stores in Hamilton, Burlington and Dundas . . . To the following Odeon Theatres in Hamilton . . . Capitol, Palace, Hyland.

Contest on Place Mats

The Chicken Roost, Hamilton's busiest restaurant, agreed to pay for the printing of 60,000 place mats, 14 x 10 inches, which featured a "Name the Stars" contest. Faces of ten major film stars with part of their faces routed out appeared on each mat with the brief copy:

"Chicken Roost Salutes Odeon Theatres' 20th Anniversary . . . Name the Stars Contest."

In small type was: "Write the names of ten top stars under their photos. Twenty winners will be selected from among the entries each week and be awarded double guest tickets to Odeon's Capitol, Palace or Hyland theatres."

A form was placed at eve setting. Customers guessed the stars' names while waiting for their food. The contest was purposely made easy to assure a good response.

Bartlett, who designed the form, reports the idea was very successful bringing in many entries and much discussion and phone calls.

Guest tickets were mailed to winners with a letter of congratulations.

Fun Hunt

This is a want ad co-op deal with local newspaper. Ten names were selected daily for 15 days from telephone book, and scattered around the classified section as follows:

Mary Jane Doe
1234 South 31st St.

You have won two guest tickets to the Odeon Capitol, Palace or Hyland theatres. Come in to the Spectator front counter, identify yourself and pick up your tickets free of charge.

Gotts commented the Hamilton Spectator editor was happy with the results, and "everyone certainly got to know the name 'Odeon' and that it was our anniversary."

The Spectator ran two 2-col., 5-inch each day for 15 days, 30 in all, with one appearing on the amusement page and the other on the comic page. Copy:


Results: 30 two-column ads, plus mention in 150 want ads. Cost was 500 Odeon 20th Anniversary Complimentary Tickets.

Twenty a Day Radio Contest

This was a very successful audience participation radio co-op set up with station CHML with the station giving away ten pairs of Odeon 20th Anniversary tickets (total 20) daily. Monday through Friday for two weeks, to listeners on a "first to phone" basis.

The announcer, working on a scripted format, invited his listeners to telephone him immediately, and the first to get through on the number he gave, was awarded two free tickets. The Palace and Capitol were alternated, giving each equal representation, with the current attractions advertised.

This contest meant three spots each for ticket giveaway. About five minutes previous, the announcer would say:

"Stand by to play Twenty A Day, celebrating Odeon Theatres 20 years of entertainment in Canada. Twenty free tickets a day are going out from CHML to 20 lucky listeners for the Odeon Palace and Odeon Capitol theatres."

Then came the phone number gimmick.

Then when the winner was determined, the announcer would come in with "Congratulations to Mrs. Mary X. Doe, 12345 South Sixth St., on winning our Twenty A Day and two tickets to see (name of current film) at the Capitol Theatre. Keep listening to CHML where we play Twenty A Day celebrating Odeon Theatres 20 years of entertainment in Canada."

CHML liked the contest so much that it was extended two additional weeks; thus the theatre realized a total of 600 free spots.

Listener reaction to the contest was immediate and intense, CHML promotion manager Michael Thompson reported.

Lucky 20

This giveaway game is played with paper (Continued on next page)
Root Beer Stand Plays Letters Game; City Joins Premiere of Featurette

(Continued from preceding page)
discs, about two inches in diameter, in dif-
ferent colors. It’s a “Fun Hunt for Free Drinks...” Free Tickets... Free Prizes... Free Surprises,” and was featured on Fri-
day and Saturday nights.

The color was for variety and attraction
only. The copy on the discs, “Capitol The-
atre LUCKY 20... Return This Disc to the
Candy Counter in Exchange for ONE FREE
20-cent DRINK, OR BUTTERED POPCORN.” On the back it is wise to put
an expiration date.

Discs were hidden as follows: With every
20th large drink sold, in every 20th box of
buttered popcorn, under 20 lucky seats in the
auditorium and given away with a
few Coke floats.

Other Lucky 20 gimmicks: 20 ticket stub
numbers listed at candy counters. Black
numbers good for two guest tickets, number
listed in box good for 20 guest tickets.

The Lucky 20 promotion was climaxed
with a Lucky 20 Night, held on July 20,
which was peeled up with a Miss Lucky 20
greeting patrons at the boxoffice and
starting the round of giveaways for the
evening. She gave each patron a small cou-
pion good for a root beer at the A&W
sandwich and root beer drive-in.

Miss Lucky 20 also escorted every 20th
customer in free.

A disc good for Giant Papa-Burger at
A&W given to every 20th male patron.

Disc good for Giant Mama-Burger at
A&W, given to every 20th female patron.

Also, as on Lucky 20 weekends, colored
discs good for free drinks or popcorn packs
were placed in every 20th large drink and in
every 20th large popcorn package.

The series of Lucky 20 Fridays and Sat-
urdays (there were no Sunday shows in
Ontario at this time), and the special Lucky
20 Night were given big advertising via
small newspaper teaser ads, displays and radio.
Paul Hanover of CHML cut two Lucky 20 announcement records free, one
for the Capitol and one for the Palace, for
use during intermissions. During his de-
lay time he also mentioned Lucky 20.

Root Beer Salute

Manager Gordon Gotts worked the
ODEON card idea for maximum returns by
making a tieup with the A&W root
drink and sandwich drive-in. A&W printed:
5,000 Ds, 5,000 Ns, 10,000 Os, and 500 Es
on small cards (approximately 1½ x 2½). Copy was simply “LUCKY 20... A&W
Drive-In.” One card was given to a cus-
tomer with each purchase. If the customer
drew enough letters to spell out O D E O N, he or she received a free guest ticket to
an Odeon theatre.

A&W paid for all signs, which tied in
with Odeon’s 20th anniversary.

A&W also had 5,000 programs printed
(9½x12½). These programs were numbered,
and each contained a picture of CHML’s Odeon
Theatres 20th Anniversary,” and featured
current attraction mats. A&W customers
were asked to check numbers on programs
with numbers posted at the Capitol or
Palace theatres for lucky numbers.

‘Boy Meets Band’

A huge cake, 8 feet high and 4 feet in
diameter, was made of crepe paper and
plaster by John W. Bernard, manager of the
Odeon in West Vancouver, whose fifth
prize in the Odeon 20th anniversary
contest was a result of a world premiere of
a featurette at the Odeon.

Bernard rallied the business people of
West Vancouver and put over the world
premiere of “Boy Meets Band,” a film
produced by the National Film Board
which tells the story of the city’s boys
and girls band, composed of approximately 190
peewee players, which is well known throughout
the Canadian and United States west.

Bernard got practically the whole town
behind the premiere of the film, which went
on to garner plenty of extra boxoffice
for the Odeon. He had worlds of publicity
in the local North Vancouver Citizen,
parades, special ads, climaxed by premiere
day ceremony in which National Film
Board, city and provincial leaders took
part in a four-page programme highlighting the
premiere.

‘Pepo’ was the feature attraction.

Theatre Dinner Party

Al Jenkins, manager of the Vogue in
Vancouver, lined up Purdy’s restaurant to
offer a good full-course dinner and admis-
sion to the Vogue, both for $2.50. Purdy’s
paid for distribution by two girls of leaf-
lets on streets, which read:

“Announcing Odeon Theatres 20th Anniv-
ersary Theatre Dinner Party... Purdy’s,
Vancouver’s Most Beautiful Restaurant... Full Course Prime Ribs of Beef Din-
er... Vogue Theatre One Admission
... All for $2.50 per Person (No Further
Payment)... Tickets Available at Purdy’s
and the Vogue.”

Purdy’s had tent cards on the deal at all
tables. Tieup plugged on radio.

Setup was successful and was continued
indefinitely.

Another Winner

Bob Yeoman, manager of the Odeon in
London, Ont., and winner of the second
prize in the anniversary competition, con-
centrated on public relations promotions in
his pressbook, most of which can be adapted
for use on any occasion. These will be
described in a later issue of BOXOFFICE
Showmaniser.

The campaigns were judged in ten
categories, designed to give every show-
man, whether managing a small or large
theatre, a chance. Judges, acting separate-
ly, awarded points for public relations, con-
sistency of effort, originality of ideas, etc.

Exciting Front, Contest
Stimulate ‘Sergeants 3’

An attractively decorated marquee and
boxoffice at the Fine Arts Theatre, Denton,
Tex., brought many comments for “Ser-
geants 3” during a two-week run. Geneva
Wood, manager of the Trans-Texas circu-
[...]
## Feature Productions by Company in Order of Release

### March
- The Man Who Shot Liberty Valance (134) D.6114
- Yaro Mile

### April
- The Life and Times of Judge Roy Bean (107) D.6115
- Bud Nance, Kent Taylor, J. Michael Ragan
- Directed by Delbert Mann

### May
- The Longest Day (109) D.6116
- Richard D. Zanuck, David A. Lombardo
- Directed by George Stevens

### June
- The Great Race (86) D.6117
- George Sidney
- Directed by Ken Annakin

### July
- The Ugly American (106) D.6118
- Robert M. Clark
- Directed by John Sturges

### August
- The Dirty Dozen (105) D.6119
- Jack Entratter, Robert Aldrich, Charles Vidor
- Directed by Robert Aldrich

### September
- The Bridges of Madison County (104) D.6120
- Dino De Laurentiis
- Directed by Robert Benton

### October
- The War Lord (103) D.6121
- Dino De Laurentiis
- Directed by Stanley Kubrick

### November
- The Great Race (86) D.6122
- Jack Entratter, Robert Aldrich, Charles Vidor
- Directed by Robert Aldrich

### December
- The Great Race (86) D.6123
- Jack Entratter, Robert Aldrich, Charles Vidor
- Directed by Robert Aldrich

### January
- The Life and Times of Judge Roy Bean (134) D.6124
- Bud Nance, Kent Taylor, J. Michael Ragan
- Directed by Delbert Mann

### February
- The Longest Day (109) D.6125
- Richard D. Zanuck, David A. Lombardo
- Directed by George Stevens

### March
- The Man Who Shot Liberty Valance (134) D.6126
- Yaro Mile

### April
- The Life and Times of Judge Roy Bean (107) D.6127
- Richard D. Zanuck, David A. Lombardo
- Directed by Delbert Mann

### May
- The Great Race (105) D.6128
- Jack Entratter, Robert Aldrich, Charles Vidor
- Directed by Robert Aldrich

### June
- The Ugly American (106) D.6129
- Dino De Laurentiis
- Directed by John Sturges

### July
- The Dirty Dozen (105) D.6130
- Robert M. Clark
- Directed by Ken Annakin
FEATURE CHART

20TH-FOX

UNITED ARTISTS

UNIVERSAL-INT'L

WARNER BROS.

COMING

ALLIED ARTISTS

COLUMBIA

PARAMOUNT

UNIVERSAL-INT'L

UNITED ARTISTS

AMERICAN-INT'L

BOXOFFICE BookinGuide :: April 2, 1962
Opinions on Current Productions

**Follow That Dream**

United Artists (6216) 110 Minutes Rel. May '62

A lively, warm-hearted addition to the currently popular family-film field, this Robert Flemyng-directed, star-studded and colorful entertainment, starring an all-star cast, has the earmarks of a boxoffice success. It is the story of a happy family and a vivacious little girl that is also filled with pathos. The film has a good deal of action and is sure to appeal to all ages.

Elvis Presley, Arthur O'Connell, Anne Helm, Joanna Moore, Jack Kruschen, Simon Oakland, and Roland Winters.

**My Geisha**

Paramount ( ) 120 Minutes Rel. July '62

The vivacious, red-haired Shirley MacLaine and her producer-set designer husband, David S. R. Silen, have the ideal star vehicle idea of having her pass herself off as a white-laced in-scrutable, black-wigged Japanese Geisha and the result is enchanting. The story, a bit of a two-play against eye-catching Japanese locations. With the marquee lure of the popular Miss MacLaine, the intimidating Frenchman, Yves Montand, and the youthful veteran Bob Cummings, more recently a TV favorite, to attract the ladies, plus Edward G. Robinson and a play-within-a-play "Madame Butterfly" finale with the glorious Puccini music, this will have a strong appeal to many types of movie fans and should roll up big grosses. If Norman Krasna's screenplay is not always believable, director Jack Carditt has injected a full quota of laughs, some stemming from sheer slapstick, and a few dramatic moments that lead to the happy finale at a preview showing in Tokyo. Miss MacLaine's Geisha impersonation is startlingly authentic, even if it submerges her bubbling personality, and Yoko Tani is enchanting as a real Geisha.

Of the men, all playing members of the film colony, Robinson is outstanding as an irascible, yet understanding, studio head. The photography and musical score are A-Plus.

Shirley MacLaine, Yves Montand, Bob Cummings, Edward G. Robinson, Yoko Tani, Alex Gerry, Tatsumo Saito.

**The Touchables**

Phaeton (States Rights) 63 Minutes Rel. Mar. '62

As marketable a title in this television-conscious era as can be found within the category of pure exploitation, the film is an effectual deal, with the serious intentions of making the audience aware of the activities within a particular industry. The story line, such as it is, sufficiently captures the hero of sorts—a bumbling, bespectacled "little man," Billy Holmes—to move logically from the confines of a modest office to the top of the industry. "For Women Only" health and rejuvenation resort, peopled by lissome a gathering of the liminal wires as can be contained on celluloid. The exploitative activity is seemingly limitless.

Claire Brennan, Billy Holms, John Dennis, Brad Logan, Maureen Bryce, Doris Gobike, Elaine Jones.

**Erotica**

Joseph Brenner 68 Minutes Rel. Mar. '62

Pod-Ram Enterprises, the organization responsible for the controversial "The Immoral Mr. Teas," of some months ago, comes forth now with subject matter and mold not unlike the predecessor attraction, and, significantly enough, equally capable of provoking a ready reaction in both the more conservative audiences. Basically, primarily the film is best recommended for the strictly adult, well-over-21 age element in the general population, and, while there is no screen code that will be charged for moral suggestiveness in the known conservative showcases across North America, stories, with emphatic camera angles on the enticing female form against an equal number of settings, are played out with modest dramatic accomplishment. The Eastman Color process employed is flamboyantly billed as Eye-Splashing. The objects are not distinguished, admittedly, and where the undraped voluptuousness is acclaimed and acclaimed the audience reaction will vary. All Dorothy Dean and Peggy Martin, among the decided beauties parading "on-camera," may not be known at release time, but once the word-of-mouth moves understanding, their monickers should be in a special class of distinction.

Pete DeCena and Russ Meyer produced.

Donna Townsend, Peggy Martin, others.

**Diary of a Nudist**

Atlantic 75 Minutes Rel. Mar. '62

This basically sincere study of contemporary America's growing nudist practice is played out against the limy framework of a traditional trade (at first) newspaper editor arrogantly intent on expose and his introduction to the nudists' world of wholesomeness and health, visit the guidance of his gal reporter. Understandably enough, the Doris Wishman production (she both produced and directed from a Melvin Stanley screenplay) can be aggressively sold to the action as well as the novelty-seeking crowd, since its premise is reasonably ecological and the Phaeton photogenic effects carefully, lingeringly dwell on the undraped liminal form against a sharp contrast of background. In fetching (indeed) Eastman Color, and containing a tune, "Sun Lovers Blues" (by Judith J. Kushner) this can be merchandised in areas where censor-prone authorities are not known to be quite so critical. By no stretch of the imagination, certainly, can the kiddy trade be included in selling plans. Dave Decker, the principal performer, is a novice, and although lively and clothed, might well be a contender for "nudist" emoting silts.

Dave Decker, Norman Cassely, Dolores Carlos, Allan Blacker, Joan Bamford, Marie Stinger, Harry W. Stinger.

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**War Hunt**

United Artists (6217) 81 Minutes Rel. May '62

Terry and Denis Sanders, the young producing-directing team that attracted the notice for their experimental anti-war short, "Time Out of War," which won an Academy Award in 1954, and their "Crime and Punishment, U.S.A.," an update of Dostoevsky's tale, have once again employed an artily approach in this oil-bond Korean War film. With John Saxon as the only marquee name, the picture is better suited to the class spot, but it can also fill the supporting spot in neighborhood theaters, even if there's more talk than battle action for the males and absolutely no romance to please the ladies. The unusual screenplay by Standard Whitmore deals with a group of oil company workers who relish killing and takes a possessive attitude toward an eight-year-old Korean orphan. Saxon gives an intense portrayal, but the character is not always convincing because no motivation is shown for his urge to kill—a serious flaw for audience understanding. The ending is a necessarily tragic one. The picture's most sympathetic role, played by Robert Redford, a newcomer from the stage, is a platoon replacement who is mystified by Saxon's nightmarish journey through enemy territory and who tries to befuddle the Korean lad. Enterprises production is a modest-gross affair.

John Saxon, Robert Redford, Charles Aidman, Sydney Pollack, Tommy Matsuda, Gavin MacLeod, Tony Ray.

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The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3½ card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The letters, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.
THE STORY: "My Geisha" (Para)

Shirley MacLaine, popular film star who is married to her director, Yves Montand, is amazed when he tells her she plans to make "Moonlight and Magnolias." In Japan starring an actual Geisha girl. Unhappy about being left out of Montand's film plans, Shirley secretly accompanies Edward G. Robinson, the studio head, to Japan and, while Montand is directing Japanese girls for the picture role, she disguises herself, via white powder and black wig, as a true Geisha. In her new guise, Shirley manages to impress Montand and win the "Butterfly" role. Aided by Robinson, Shirley is able to keep up the deception all through the filming. Shirley even feels that Montand is killing in love with the Japanese Geisha. Just before the picture is completed, Montand accidentally learns that his wife has been fooling him by playing the Geisha. At the world premiere of the film in Tokyo, Shirley is the applauding audience that the girl who played "Butterfly" (actually herself) has retired from the screen.

EXPLOITIPS:
Stress the star cast, particularly Shirley MacLaine, who has been acclaimed for "The Apartment," which won an Academy nomination last year.

CATCHLINES:
The Delightful Tale of a Wife's Greatest Deception—to Assure Her Husband's Love... An American Girl Makes Love Geisha Style.

THE STORY: "The Touchables" (Phaeton)

Billy Holms, a correspondence-school graduate in accounting, unluckily gets as his first clients, two tough gangsters. Holms insists on filing an honest income tax return for the duo, because the gangsters adamantly refuse. In attempting to escape the gangsters' murderous wrath, Holms dives into the riddle seat of a convenient roadster (the era, incidentally of 1932). This Duesenberg is driven by a gorgeous showgirl; and her bosom buddy are on a route to the "Fat Chance Health and Rejuvenation Resort." Holms' frantic attempts to get out of this "For Women Only" stronghold and the gangsters' futile attempts to get in, is as hilarious as it is dangerous. Wandering in and out of the steam room, gym, pool and sun-bathing garden are Miss Germany (Doris Goblke), Miss Carolina (Erline Jones), Miss Switzerland (Margo Wood) and some of our own nation's healthiest, home-grown examples of beautiful girlhood. The gals come to Holms' rescue and there's a rousing, happy ending.

EXPLOITIPS:
Lobby displays should stress feminine forms. A beauty contest would be appropriate for opening night. Ask local critics to function as judges.

CATCHLINES:
It's a Thigh-Slapper!... A Touching Tale of Male and Female—Unfolded in the Titillating Art of Sure Slapstick... Please—Just Adults!

THE STORY: "Diary of a Nudist" (Atlantic)

Small-town Florida newspaper editor Norman Casserty, lost while hunting, stumbles across a nudist camp. Shocked, he returns to his office, determined to expose the practice and assigns reporter Davee Decker to go to the camp in the guise of a nudism-convert. During her first week at the camp, Davee is uncomfortable, but as she's drawn increasingly into group activity, she finds the people friendly and sincere. Nudism, she learns, is wholesome and healthy. Back at the newspaper, she tells Casserty of her feelings, but he doesn't believe her. He goes to the camp himself, intent on finding the basic components of exposure journalism. Some days later, a headline, "Nudist Expose," breaks in the newspaper, and, at the camp, Davee discloses to the director that she had been living at the camp under false identity. The director, who acknowledges her identity, and, in a warm, sincere moment, urges Davee to read the story below the headline; the story is a top recommendation for nudism. Davee and Casserty are to be wed.

EXPLOITIPS:
Depending on individual showman's discretion, lobby and exterior displays can be extremely helpful in generating word-of-mouth. Cooperation should be sought, too, from local nudist advocacy groups and interests.

CATCHLINES:
Authentic! Filmed at America's Top Nudist Camp!... Unashamed! Revealing! Uninhibited!

THE STORY: "Follow That Dream" (UA)

While driving through Florida, Arthur O'Connell, his son, Elvis Presley, orphan teenager Anne Helm, plus three young- sters to whom O'Connell has given a home, run out of gas along a strand of beach. They decide to head inland to the homesteaders' property, and go about building a house plus a fishing dock, which immediately makes money. Other homesteaders join them and all have a double life in a couple of gamblers move in with a floating dice game. Since the area is out of the jurisdiction of local police, the crooks continue at full tilt until the others elect Elvis their sheriff, and, in a series of hilarious escapades with the gangsters, Presley unwittingly runs them out of town. Meanwhile, a social service worker takes the youngsters away from O'Connell, declaring their life with him to be unfit for children. In a heartwarming finale, however, O'Connell regains the tots, Elvis gets Anne, and all ends happily.

EXPLOITIPS:
Ask bookstores to cooperate with displays of "Pioneer, Go Home!" and stills from picture. Disc jockeys and music stores could help exploit Presley's new songs from film. Tout offering as fit for entire family, and exploit Presley to hilt.

CATCHLINES:
Guaranteed to Have You Rocking With Laughter—and With Elvis!... Elvis Presley Stars in the Funniest Film of His Career.

THE STORY: "War Hunt" (UA)

Robert Redford joins a platoon at the Korean front and is hailed by the actions of John Saxon, a sullen soldier who goes on solitary nightly forays into enemy territory to kill enemies with a silletto. Saxon has also "adopted" an eighteen-year-old Korean (Tommy Matsuda) and he becomes violently jealous when Redford tries to befriender the lad. But Saxon manages to bring military information which pleases the platoon captain. When the platoon captain decides to use these services, it upsets Saxon, who obviously enjoys his killing forays. Violating the truce, Saxon goes on another night patrol, catching the boy with him. The captain and Redford are forced to search no-man's land for Saxon and, when they find him, refuse his orders and they are forced to kill him. The confused lad runs away into no-man's land.

EXPLOITIPS:
Play on the title by announcing a "war hunt" to locate Korean orphans in your town or neighborhood who have been adopted by ex-soldiers. When found they can be guests at the first performance or make them available for radio-TV interviews. John Saxon is a favorite with teenagers from his "The Reluctant Debutante," "Cry Tough," etc.

CATCHLINES:
War Does Strange Things to Men—and Men Do Strange Things in War... A Different Story of Battle—an Unconventional Look at Valor... Not All Men Can Be Given a Gun.

THE STORY: "Erotico" (Brenner)

This contains a sextet of vignettes or simple screenplays—the stories themselves are tied together in a manner indicating that a notion picture film editor is running the reels through a Movito (editing machine). In sequence, "Naked Innocence," tells of a beautiful young lady escaping from stress and strain of city to woods day, where, to accom- panyment of narration, telling of her like for the country, she proceeds to remove her clothes and swim in the cool stream. "Beauties, Bubbles and H2O" is a humorous satire on the many ways of taking a bath. "The Bear and the Bare" is a dissertation on "Bear Ranch," a voluptuous gal clad in bear skin sharply contrasting to actual scenes of various bear-types. "Nudists on the High Seas" takes place aboard a 60-foot sailboat off the California coast, a "British" type narrator telling of sailing procedures and practices. "The Nymphs" contrasts the employment of bath-tub and stand-up showers, two young girls serving on same ship. "The Anti Busters" discusses the legends and lore of the bathing suit.

EXPLOITIPS:
Nothing beauty competitions on stage are strongly indicated here, as are varied and sundry applications to the traditional street ballyhoo.

CATCHLINES:
A Sextet of Lusty-Busty Stories Made by Adults for Adults... From the Cutting Room Floor of "The Immoral Mr. Teas"... The Best Thing in Sight.
listed herewith, alphabetically by companies, are all of the feature pictures
reviewed in BOXOFFICE from January 1 through March 31, 1962. This is
designed as a further convenience for Picture Guide users, the page numbers being the key to reviews kept
therein. Between quarters, Review Digest pages serve as a cumulative P. G. index for feature pictures.

**Foreign Language**

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House of the Three Girls, The (Atlantic),
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Krzacy (Amerpol), Polish..................2-5-62
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Love Is a Day’s Work (Cont’l), French...3-19-62
Night, The “La Notte” (Lopert), Italian...3-19-62
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HELP WANTED

REPRESENTATIVE WANTED. If you can sell advertising, we have the deal. Outdoor advertising in conjunction with Theatre Frame Service. Promoted territory. An opportunity to build for the future. Full details contact: Roman-Vide Co., Chilcot, Nebraska.

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Let us sell your coming pictures, with our new Exploitation Kits which includes Trailerette, 1,000 Harlids, 25 Window Cards and Ad Mat. All for only $7.50. Write your titles and dates for : Junior Theatricals of America, Box 157, Perry, Illinois.

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BY MAIL: Send 35c for list of Hand-Tied Adult Books. Cosmos Book Sale, Dept. 850, Feltz, Box 850, San Francisco 1, Calif.

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Wanted to lease or rent drive-in theatre, Southeast or for west. Full particulars first letter, family operation. Boxoffice 9459.

THEATRE SEATING

Good used late model chairs available, rebuilt chairs. Chairs rebuilt in your theatre. Reasonable cost. Write for our low prices. Parts for all makes of chairs. Ground floor, seat, back, to your size, also leatherette 29.50; 35c ea. 27.50, 35c. Chicago Used Chair Mart, 829 South State Street, Chicago. Phone WE 9-4518.

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March 15, 1962

Mr. George Josephs, V.P., Sales
Astor Pictures, Inc.
625 Madison Avenue
New York 22, N.Y.

Dear Mr. Josephs:

We are happy to report that "Marienbad" is performing fabulously for our theatre - pulling the best attendance by far that we have ever experienced. Not only have we never had figures like these before; we never believed that they were possible. Both our matinees and our evening performances have been SRO. We've had such lines waiting that we have been forced to run two unadvertised midnight shows.

Our hats are off to the advertising and promotion with which you have launched this premiere showing. Your prediction of great reviews was very prophetic -- that rave notice from Bosley Crowther of the New York Times, for example, was as exciting a writeup as we've seen from a major critic. And most of all, we want to praise your sales executives on whose recommendation we booked this picture sight unseen. They displayed an astuteness and an accuracy in judging the temper of our rapidly changing motion picture audience that we have found to be duplicated by few other distributors. And their timing in supplying this "different" product has been perfect.

Thank you for an unusual picture that produces dream business. When you're ready to talk terms on the next one, be sure to come to us. We'll book again, sight unseen!

Sincerely yours,

Robert Ferman
Meyer Ackerman
Eve Schlosser

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625 MADISON AVE., N. Y. 22, N. Y. PLAZA 2-7766
Natalie Wood and Richard Beymer are shown in a scene from "West Side Story," United Artists release, which has been selected as the March winner of the BOXOFFICE Blue Ribbon Award. The Award is chosen each month by the National Screen Council on the basis of general entertainment value and suitability for family viewing... Page 15.
March 9, 1962

Dear Mr. Skouras:

When I first heard of it, I hated the idea of a re-make of CALIGARI. Re-makes usually lack the vitality of originals, and this particular old master seemed specially impossible to resurrect today. I don't think I have ever been so surprised in my life as I was at Monday's screening. Your CALIGARI is entirely true to the basic idea and spirit of the old picture, but it is in itself an independent work of art, and one of the most strikingly original uses of the medium that I have seen in a lifetime of looking at movies. In writing, direction, performance, and most especially in lighting and the use of the space provided by Cinemascope, it is as stunning and as stylish as can be imagined. Best of all, everything in it works, rings true, and contributed to the vast surprise of the ending. Not to go on and on, it is a brilliant job and one on which I heartily congratulate you and your associates.

I hope it makes you millions. I can't wait to see it a second time so as to examine in detail how artfully I was fooled and mystified. Vive le cinéma.

With all good wishes,

Sincerely yours,

Richard Griffith
Curator

Mr. Spyros Skouras
c/o Mr. Murray Silverstone
20th Century-Fox Film Corp.
444 West 56th Street
New York 19, N. Y.

RG/DW
OF LATE, the term "fast buck artists" has been attached to producers who make and exhibit who show motion pictures designed to appeal to the base instincts of potential patrons. There is no doubt that this does great harm to the industry, that it creates a bad image for the motion picture medium and is destructive of good public relations. But the term goes far deeper than that in destructive policies and practices of those who extend their "fast buck" tendencies in directions that can drive this business to a point of no return.

We refer to those who show little or no regard for the industry's "tomorrow," whose every action is motivated as though a tomorrow will never come. It is that, weakened its own structure. Whether or not the money thus obtained was needed by those companies that made such sales, there is no denying that, in the long run, they reduced their own primary market. At first, this danger was minimized by the theory that "only very old" films were involved. But, gradually, they became more and more current until, now some that are only two years old are being sold to television.

It has been said that television has deteriorated, that its programs are of very low quality, as a consequence of which there was an upsurge in attendance at movie theaters. Instead of taking steps to accelerate the momentum in this direction by increasing the output of high quality theatrical product, several of the major studios embarked on heavy programs of production for television. Cutting down their theatrical filmmaking to the point of dwarfing it by comparison. One studio, alone, invested up to 4 million dollars in each of about eight series of one-hour TV shows, or a total of $32 millions so invested in one season. If the money had been used for the making of theatrical films, it would have provided a minimum of eight good features that, though not use, would not only return a greater profit to the production company but would have helped to strengthen the entire industry. Multiply this by only four—not the nine or ten studios in operation—and exhibitors would have been furnished with 32 additional good features on which to build for tomorrow and, at the same time, be better serving their needs for today.

Another harmful policy is the fast payoff of pictures via the over-extended multiple day-and-date booking practice. In our book, this was devised to get picture investment back fast—even though the total netted was far less than otherwise could have been attained. In the doing, this practice did much to destroy the potential of many worthwhile attractions, at the same time, it has been a deterrent of patronage, a destroyer of the moviegoing habit.

Part and parcel of this was the high rental terms it brought about, since the move-up of runs thus was created. And, in its wake, the entire orderly release and clearance patterns that had been basic in the industry's success, was upset. Last runs became first runs; secondary and third-rate houses played product that was out of their heretofore-profitable realm; bidding for pictures became widespread; and high terms were applied, regardless of return. Pictures were not only played up fast, they were booked in on such short notice that time was lacking for sufficient advance promotion. Is it any wonder that so many really good, exploitable films have been flops?

Still another by-product of these practices is the lack of newspaper cooperation on a far wider scale than should exist. The opportunity for a build-up campaign at the local level has been eliminated in all too many instances. Too many pictures are shot into release without even the exhibitors having knowledge of them, what they are about, who is in them, what are their merchandising values. This cuts down on the opportunities of causing more to be done each day and each week for the firming of a foundation on which exhibitors can build an industry structure strong enough to withstand the vicissitudes of tomorrow.

There has been too much seeking of "greener pastures" outside the industry, too much direct competition with it, instead of seeking to strengthen the industry from within and at every point where this may be necessary. There has been too much division in the industry's ranks, too much pulling in opposite directions instead of uniting every element to concentrate all attention on creating more public interest and more attendance—more regular attendance—on more pictures, rather than on a comparative handful.

This business has the people, the talent, the creative minds, the facilities and the means to make it, again, the biggest (it already is the best) medium of mass entertainment. It needs only to harness together the essentials it possesses and direct its "team" into taking the right road, the proper action and continuing to pull together.
EXHIBITORS HAVE 24 FILMS AVAILABLE DURING EASTER

Many Are Family Pictures; Nine More Releases Than for April '61

NEW YORK—The month of April, which includes the Easter period when youngsters and teenagers are on vacation, will offer exhibitors, including two prereleases, from the major companies, plus Buena Vista, Continental and Pathé-America. The Easter period of 1961 had only 15 new pictures available for the month of April, instead of the 22 originally announced.

LIST OF FAMILY FARE

As always, several of the new pictures will be aimed at the youngsters or family audiences, including Walt Disney's newest live-action film, "Moon Pilot," a science-fiction tale which is currently playing the nation's largest theatre, Radio City Music Hall; "State Fair," a new CinemaScope version of the Rodgers and Hammerstein musical with two teenage recording favorites, Pat Boone and Bobby Darin; "The Horizontal Lieutenant," a comedy with two young MGM stars, Paula Prentiss and Jim Hutton; "Rome Adventure," a Delmer Daves picture in Technicolor, with the popular television stars Troy Donahue and "The Magic Sword," a fantasy aimed at the youngsters, and a big-scale John Ford western, "The Man Who Shot Liberty Valance," starring John Wayne and James Stewart.

The prereleases, which will be playing key cities before national release dates, are a chase film made in Europe, "The Counterfeit Traitor," starring William Holden, and Elvis Presley's "Follow That Dream." For the adult patrons are such dramas as "Sweet Bird of Youth," from the Tennessee Williams Broadway hit; "Jessica," a sexy comedy with music, filmed in Europe; "Exploitation," starring Glenn Ford; "Reprive," a drama based on an actual prison case: and "The Outsider," "The Big Wave" and "War Hunt," grim dramas in black-and-white.

"Whistle Down the Wind" is a British drama dealing with three children and an escaped prisoner. In a lighter vein are "Safe at Home," starring Mickey Mantle and Roger Maris, the baseball greats; "Harold Lloyd's World of Comedy," compiled from the silent film comic's old features, and two British comedies, "Doctor in Love" and "Nearly a Nasty Accident." "The Brain That Wouldn't Die" and "Invasion of the Star Creatures" make up a double exploitation bill and "Don't Knock the Twist" is the latest of the Twist exploitation films.

NINE ARE IN COLOR

Of the 22 April releases, nine, including the prerelease, are in color. In contrast to other months, only seven pictures were labeled "starring" in Europe or England.

Broken down by companies, the April releases are:


AMERICAN INTERNATIONAL—A double-bill program of "The Brain That Wouldn't Die" and "Invasion of the Star Creatures.

BUENA VISTA—"Moon Pilot," a Walt Disney live-action picture, starring Tom Tryon, Brian Keith and Edmond O'Brien with Dany Saval.


PATHÉ-AMERICA—"Whistle Down the Wind," produced in England, starring Hayley Mills with Alan Bates and Bernard Lee, had some saturation dates in March but is generally released in April.


WARNER BROS.—"Rome Adventure," produced in Italy in color, starring Troy Donahue, Angie Dickinson, Rosanno Brazzi and Susanne Flescheit.

U. S. EXHIBITORS RESPOND TO SKOURAS SALUTE BIDS

NEW YORK—Exhibitors from almost every state will attend the testimonial dinner and reception for Spyros Skouras on April 12, according to early ticket orders. The event, which will salute the president of 20th Century-Fox on his 20th year as president of the company, is being sponsored jointly by Allied States Ass'n and Theatre Owners of America.

Marshall Fine, Allied president, and John Stembler, president of TOA, announced that the dais acceptance indicated a start-up head table for the event. They said the response of exhibitors and film companies had been excellent and that presidents of almost all companies had accepted bids to sit at the head table.

Members Bitsios, Coven and others will be present.

Tickets for the black tie event are priced at $35 each and may be obtained through the Allied headquarters in Detroit or the TOA offices in New York. The dinner will start at 7:30 o'clock, following a reception.
Lazarus to Bronston
As Executive V-P

NEW YORK—Paul Lazarus Jr. has joined Samuel Bronston Productions as executive vice-president, effective April 23, and will be active in production, distribution and expansion of operations.

Lazarus, who resigned as vice-president of Columbia Pictures in February, will be based in New York but will spend considerable time at the Bronston studios in Madera, headquarters of the Bronston organization.

Lazarus will be active in the pre-production plans for the next two Bronston pictures, "55 Days at Peking" and "The Fall of the Roman Empire." The former will start in late May and the latter will go into production in the fall. In addition, Lazarus will supervise the distribution of Bronston's "King of Kings" and "El Cid." In commenting on his association with Bronston, Lazarus told BOXOFFICE that he had been impressed by Bronston's methods of operation and that he believed it to be the future pattern as well as expanding into television film production. Lazarus said the growth potential was unlimited.

"Lazarus' affiliation with Bronston was announced formally at a press luncheon Thursday (5) at 21 Club.

Stock Options Are Granted To 100 Disney Employes

LOS ANGELES—In accordance with the incentive plan previously approved by the board of directors and stockholders, options for 84,000 shares of Walt Disney Productions stock were granted to 100 key employees of the company. A committee comprised of Walt E. Disney, Roy O. Disney and attorney Gordon E. Youngman granted the options and disclosed that 15,000 shares of stock are still available under the plan.

A limit of 3,000 shares for each employee was set at $34.91 a share, five per cent less than the closing price on March 28. Participants must agree to continue working for the company at least one year before obtaining the option, which expires five years from the granted date. The corporation has first option on buying back shares if an employee elects to sell within two years from grant date.

UA to Rerelease 'Trepeze'

LOS ANGELES—"Trepeze," 1956 film starring Burt Lancaster, Tony Curtis and Gina Lollobrigida, will be rereleased next summer by United Artists. Sir Carol Reed directed.

Film Classification Bill Advocates Aim to Carry Fight Nationwide

ALBANY—The proponents of film classification legislation, rebuffed in the closing days of the New York assembly, intend to take their fight nationwide.

Luigi R. Marano, Brooklyn Republican and sponsor of the film bills, said the Joint Legislative Committee on Offensive and Obscene Material, of which he is chairman, would start holding conferences with representatives from other states—California, Florida, Michigan, New Jersey, Kentucky—on the whole problem of obscenity with the goal of achieving some uniformity in laws concerning the problem. Marano said he expected 15 to 20 states to send representatives.

He also disclosed that the committee will meet in May in New York City, when he predicted the committee will be glad to exchange views with Motion Picture Ass'n of America representatives on the matter of designating films acceptable or suitable for children in public primary and secondary schools. MPAA representatives fought against classification until the senate committee on education killed the house-adopted proposal.

Marano and his group won their fight for a "obscene prints and articles," which was passed by the senate, 46 to 9. Marano emphasized that this measure will not affect motion picture theatre owners, but is aimed at "newsstand filth in print" and has the Supreme Court definition of obscenity.

Marano and James L. Herlihy, MPAA representative, disagreed on the classification bill. The former said the bill was not censorship, and insisted there was no justification for the fear expressed by the theatre industry that a penalty clause would be inserted later to support designations by the New York state motion picture division that a film is "acceptable" for exhibition to children attending public schools.

He said exhibitors would not have to advertise such designations either in ads or on their marquees.

Herlihy commented the bill was censorship and a violation of the constitutional rights.

"Parents," he observed, "should bear the responsibility themselves of determining right and wrong for their children during the formative years. It should not be the right of the state or of individual groups to judge motion pictures, television shows or other media, and exercise their will upon children."

Herlihy underlined his belief that the motion picture industry should police itself; also, his firm support for good, clean pictures.

Johnston Has 3-Point Anti-Censorship Plan

NEW YORK — Although the proposed motion picture classification bill died in the New York legislature, the fight against any censorship must continue, Eric Johnston, president of the Motion Picture Ass'n, commented this past week.

Johnston outlined a three-point course of action to be followed on a continuing basis if the industry is to succeed in the battles ahead. He listed the three specific proposals as follows:

"We must pool our strength and energies into a cohesive organization ever alert to any and all attacks on freedom of the screen.

"We must make every effort to show people that we are producing finer films today. Only by exposing more people to more of our pictures can we destroy the false notion fostered by our detractors that films have deteriorated in quality.

"We must make clear to the public that it has at its fingertips a wealth of advance information on motion pictures—reviews and ratings published by the scores of newspapers, magazines, religious and educational groups."

Johnston hailed the work of Charles McCarthy of COMPO and Tim Glaeggert of the MPAA, as well as others, in helping to defeat the measure.

Commonwealth Leases Six Wyoming Theatres

KANSAS CITY—Commonwealth Theatres, Inc., rapidly expanding Mid-America circuit, has leased six Wyoming theatres, effective April 1, in a deal with Rialto Theatre, Inc., Richard Orear, Commonwealth president, announced this week. The lease agreement brings to 111 the number of indoor and outdoor properties in seven states now under the Commonwealth banner.

The latest negotiations were concluded recently between Orear and E. C. Rhodes, chairman of the board for Commonwealth, and Russell W. Schulte, president of Rialto Theatres.

Properties concerned are the Rialto and America theatres and Terrace Drive-In, Casper, Wyo.; Mesa Theatre, Douglas; Ramona Theatre, Wheatland, and Fiesta Theatre, Gillette.

This marked the second such expansion in recent months for Commonwealth, after December leases of theatres in the Scottsbluff, Neb., area. The circuit, which was founded in 1930, now operates theatres in Iowa, Nebraska, Kansas, Missouri, Arkansas and South Dakota, in addition to the properties in Wyoming. Approximately 50 per cent of the holdings are drive-ins.

Rialto Theatre, Inc., which entered the industry back in the 1920s, has other theatre interests not involved in the deal with Commonwealth. Schulte said the press of other business interests brought about his decision to lease the theatres.

Speaking for the Commonwealth organization, Orear said: "We have a great respect for Russell W. Schulte and the tradition of his history in show business and we shall seek to carry on in that tradition."

Columbus Dividend

NEW YORK—A quarterly dividend of $0.76 per share on the $4.25 cumulative preferred stock of Columbia Pictures was declared by the board of directors last week. The dividend is payable May 15 to stockholders of record on May 1.
ABC-TV Acquires 30 Post-1954 UA Films

NEW YORK—A deal whereby American Broadcasting Co. acquired 30 post-1954 United Artists pictures brought mixed reactions from exhibitors contacted by Boxoffice. The pictures will start on the ABC television network next fall on Sundays in the 8 to 10 p.m. time slot.

Some exhibitors said they would make formal protests to their respective trade associations which, in turn, would be asked to protest further to United Artists. Others said that the Sunday showings would not be as drastic as would telecasts of the same product on Friday or Saturday nights.

One of the pictures in the lineup was a theatrical release of last year, "The Hooldum Priest," starring Don Murray. Three others were released in 1960; namely, "Inherit the Wind," with Spencer Tracy, Fredric March and Gene Kelly; "The Unforgiven," with Audrey Hepburn, Burt Lancaster, Audie Murphy and Lillian Gish; and "The Gallant Hours," starring James Cagney.


Among the stars in the latter group are John Wayne, William Holden, Kirk Douglas, Robert Mitchum, Gregory Peck, Charlton Heston, Jean Peters, Burt Ives and Sir Laurence Olivier.

Roy Evans Returns to UA Circuit in Los Angeles

LOS ANGELES—After three months in New York Roy Evans has returned to the United Artists Theatre circuit here as assistant to Fred Kunkel, general manager, in buying, booking and theatre operations. Evans, who was UA's division manager in New York, was brought back to work on the circuit's expansion in Southern California.

Evans also will assist Kunkel in UA's remodeling plans for which $1,000,000 has been tabbed for refurbishing and remodeling the 11 houses operated by the chain. The Poor Star, UA Pasadena and Glendale have been done over, and UA Long Beach is now getting a face-lift.

 Marco Polo' Premiere July 4 in Memphis

HOLLYWOOD—The world premiere of American International's spectacle, "The Adventures of Marco Polo," has been set for July 4 at the Warner Theatre in Memphis, it was announced by Leon P. Blender, AIP vice-president in charge of sales.

Premied in Color and CinemaScope, the picture stars Rory Calhoun and Yoko Tani. Hugo Fregonese directed.

New Executive Posts For 5 at Columbia

NEW YORK—Five executives of Columbia Pictures were elevated to new posts and titles by the board of directors at a meeting in the homeoffice on Tuesday (3).

Leo Jaffe, formerly first vice-president and treasurer, was named executive vice-president. M. J. Frankovich, who had been vice-president in charge of British and Continental production activities, was elected to the post of first vice-president in charge of west coast operations and Seymour Malamed, formerly assistant treasurer, was elected treasurer. Jerome Hyams, executive vice-president of Screen Gems, Columbia's television subsidiary, was elected to the board of Columbia Pictures to fill the unexpired term of the late Abe Montague.

Jaffe has been with Columbia for 32 years, starting as a traveling auditor in 1930.

Frankovich joined Columbia in 1955 as managing director in England and was elected a vice-president of the international subsidiary the same year. He became a v-p of the parent company in 1959.

Schwartz joined Columbia in March 1961 after 30 years with RKO Theatres. He took over supervision of studio operations in October from Samuel J. Briskin, who remained as a consultant.

Malamed joined Columbia in the Screen Gems division as an executive in 1956 and moved to the parent company a year later as assistant to Jaffe.

Hyams has been in the industry since 1924. He became a part of Columbia when the company absorbed his own television firms. He was elected Screen Gems' first v-p and general manager in 1959.
Your Holiday Entertainment
Comes from The Mirisch Co. and UA!

FOR DECORATION DAY*

ELVIS PRESLEY IN
"FOLLOW THAT DREAM"

PANAVISION® Color by DELUXE


FOR THANKSGIVING

ELVIS PRESLEY AS
"KID GALAHAD"

Color by DE LUXE


*Special Pre-release engagements set for Easter.
And, of course, now booking all thru summer—including July 4th.
Circuit Executive Tells How Hollywood Can Improve Theatre Attendance

Make More Product Available to Exhibitors, Stop Practice of Selling Top Films to TV

ALBANY—Charles A. Smakwitz, who supervises about 45 Stanley Warner theatres in the Newark, N. J., area, and includes Albany, Troy and Utica, N. Y., has two answers to the question, “What can Hollywood and do to improve attendance?”

“First,” he replies, “make a larger supply of pictures. Second, the major source of film revenue is from film houses, and stop the destructive practice of allowing topflight films of the past, especially of the immediate past, to be shown free in homes at the same time one of the current Hollywood releases is being exhibited in theatres.

MISTAKES ON TV HURT

“I am not opposed to television; it is a popular medium. The thing to which I am opposed is Hollywood selling pictures, on which a big profit has been made, in the past, especially of the immediate past, to be shown free in homes at the same time one of the current Hollywood releases is being exhibited in theatres.

Charles Smakwitz

CALLS PRODUCERS LAZY

Why does not Hollywood turn out more films in view of the fact they are needed to keep in profitable operation theatres playing to a mass audience? Smakwitz replies: “Perhaps producers become too satisfied; maybe even a little lazy, or they depend too much on ‘stars’ whose ability to draw is questionable.”

Smakwitz says not all “stars” are as “smart,” even though their voices in decisions may be the final word, nor does he class all Hollywood producers as “knowing.”

“I do not pretend I know how to make motion pictures; if I did, I would be in the West Coast film capital,” he said. “But I do understand theatre operation and film exploitation. Give us more pictures to exhibit and we will continue playing profitably to the great mass audience which has and will patronize our theatres.”

He added there is room for art houses, too, whose line of product is for class audiences.

He believes that exhibition today needs greater enthusiasm and greater energy.

“Exhibition still is suffering from attitudes which developed during the high price period. It is prosperous in many places, but all that became necessary was to open the doors and screen pictures—audiences flocked in,” he explained.

“This is a different time and the number of competing media has grown, but there are a number of men in exhibition and theatre management who have not adjusted themselves to the changes. Some of them do not hustle enough; others do not use their imaginations effectively. In some cases, they do not know the advertising men on newspapers, or have insufficient contacts with local merchants. They think that knowing two or three of the latter is enough.”

PRESS CONTACTS NECESSARY

Smakwitz criticized what he described as Hollywood’s lessening or effort to contact newspapers and to work on promotions with or through them. “The producers are making a mistake in this area of activity,” he concluded.

Originally employed in a Syracuse theatre, while attending Syracuse University, Smakwitz has lost none of his drive and enthusiasm even with the passing of years. His headquarters are in Newark.

Fred Goldberg

Prerelease Promotion Continuing by UA

NEW YORK—United Artists is continuing its recently announced policy of prerelease promotion on its blockbuster pictures, notably Harold Hecht’s $7,000,000 epic, “Taras Bulba,” which will not go into release until the Christmas season in 1962, according to Fred Goldberg, executive director of advertising, publicity and exploitation.

All during the production of the picture, which started filming in the Argentine October 12 and was completed in Hollywood late in March, Hecht and United Artists had Jim Denton as unit publicist on the scene and had special lensmen, including Ted Allan and Marv Mark, making footage for some of the principals and the off-stage filming.

DENTON TOURING KEY CITIES

While J. Lee Thompson, who directed “Taras Bulba,” is completing the shooting, the completed footage on the West Coast and Franz Waxman is preparing the musical score, United Artists has Denton touring key cities in the U.S. and Canada with an art display of hundreds of color and black-and-white blowups of the location filming. These are being shown to newspapers and exhibitors in each city to build up interest in the picture. The newspapers will prepare layouts for forthcoming Sunday supplements or for the amusement pages, Denton pointed out.

Denton has already accompanied his mobile promotion unit to Denver, St. Louis, Chicago, Detroit, Cleveland, Pittsburgh, Buffalo and Toronto. Following his New York stay April 3, 4, Denton went to Boston, then Philadelphia, Washington, Atlanta, Miami, New Orleans, Houston and Dallas April 16, after which he will return to Los Angeles. He will then be in England in June to repeat this process in London, Paris, Rome and other Continental cities.

United Artists is currently preparing a tradepaper insert for May and will contact the national magazines with additional “Taras Bulba” material later in the spring. But, the newspapers are getting the first crack at the location photographs, Goldberg pointed out.

TO REPEAT ‘TARAS’ TOUR

Denton, a former reporter, city editor, rewrite man and college English instructor, will repeat the “Taras Bulba” tour in a few months to keep up the impact of the year-end release with the moviegone public.

Director Thompson and Christine Kaufmann, leading lady of the picture, which stars Tony Curtis and Yul Brynner, have already given radio interviews and personal appearances, and other personalities may be available for later tours, Goldberg said.

United Artists will have special photographers on hand during the filming of George Stevens’ “The Diary of a Chambermaid,” which will start studio work in the early summer.
BOOK IT NOW!
IT'S SENSATIONAL!
IN ITS FIRST SMASH OPENINGS...
NEW YORK! WASHINGTON! CHICAGO!

"Forever My Love"

Starring Romy Schneider / Karl Boehm
An Ernst Marischka Production / Written and Directed by Ernst Marischka

AND SENSATIONAL HIT WITH THE CRITICS!

"Truly a sight for sore eyes... visually striking film... magnificent natural and interior setting, gleaming in color." — N.Y. Times

★★★★½ ★
"Depicts Vienna at its best. A captivating romance." — N.Y. Daily News

"In pageantry the picture is at its decorative best." — New York Herald Tribune

"Has a wealth of gorgeous old world scenes and sets, a seemingly endless array of costumes that billow and swirl and captivate." — N.Y. Mirror

IT'S HOT! GET "Love" NOW FROM PARAMOUNT
An aroused exhibitor, taking exception to the attack upon the motion picture industry by a Raleigh, N.C., newspaper editor, hits back with some resounding truths.

The exhibitor, who operates several theatres in Georgia, has asked that his name be withheld. His letter follows:

Every time I read in the trade papers where some newspaper editor with a halo attacks our business, I get rather damn mad.

So my blood pressure went up a few points when I read the Raleigh, N.C., dispatch in the April 2 issue of Box- ody. With the editor of a paper there writing an editorial in which he said he felt no pride in printing theatre ads, concerned mainly with the wording in the ads, which included some catchlines to the effect that some of the movies being advertised were adult films.

I wonder if the hallowed editor was proud of everything else in his paper, that the blood had thunder staff that must have been on his front page, for surely his daily is no different than the others?

I also wonder if the editor contacted his advertising manager and was ashamed to accept the money for the ads, and did the editor turn down his share of the money for the ads, that would represent his pro-rata share as his salary for that week?

I wonder if the editor was ashamed of some of the ads his paper, no doubt, has carried from the department stores on panties, brassieres and other feminine attire usually shown on half-clad models.

Many of us in the business are concerned about these adult type films, and we have an obligation to watch our copy. And, in the case of the Raleigh editor, if this paper did not like the copy, they had the right to refuse same, rather than to accept any copy they felt was objectionable.

People who live in glass houses should not throw bricks. Newspapers sell papers based on sensational news, on the very type of story this Raleigh editor was objecting to.

Let’s edit our copy closely, and at the same time, let’s not accept any back-talk from editors who are as guilty of sensationalism as the motion picture industry ever dared to be.

The North Carolina district of Wilby-Kinney to desegregate. The Carolina in Chapel Hill admitted Negro students from the University earlier this year and later expanded the desegregation practice to include all Negroes.

Pithole, U.S.A., Available Through American Int'l

PITTSBURGH—"Pithole, U.S.A.," a 13-minute film subject available without charge to theatres, will be released this week by American International Pictures.

The unique short uses the still-life-in-motion technique to "bring alive" the roaring activity of oil history's first and wildest boom town.

New York Times critic, A. H. Weller, described "Pithole, U.S.A." as "A phase of Americana heretofore unheralded in films." Pithole was born, grew to bursting and died within the short span of 500 days, just a few miles from the Drake well, the world's first oil well. Today, Pithole does not exist. It is gone from the map. Tall grass grows again in the old cellar holes, all that is left of the hectic days when Pithole was the boisterous oil capital of the world.

Produced for United States Steel's Oil Well Supply Division, "Pithole, U.S.A." is distributed by F & K Distributing Co. of Pittsburgh and can be booked through AIP exchanges.

'Taste of Honey' Is Named British Entry at Cannes

NEW YORK—"A Taste of Honey," Tony Richardson's film version of the Shelah Delaney stage hit, which is coproduced and distributed in the U.S. by Continental Distribution, has been selected as the official British entry at the Cannes Film Festival, according to Irving Wormser, president of Continental.

Four New Members On MPAA Board

NEW YORK—Four new members were elected to the board of directors of the Motion Picture Ass'n of America last week to fill existing vacancies. All other directors were re-elected as well as incumbent officers.

Newly elected to the board were Leo Jaffe, vice-president of Columbia Pictures; Joseph J. Laub, secretary and general counsel of Buena Vista; Adolph Schimel, vice-president and general counsel of Universal Pictures, and Eugene Picker, vice-president of United Artists.

Re-elected officers were Eric Johnston, president; Kenneth Clark, Ralph Hettel and Charles Boren, executive vice-presidents; Geoffrey Shurlock, William Fine-shirber jr., Manning Clagett and Edward Cooper, vice-presidents; Sidney Schreiber, secretary; Stanley R. Weber, treasurer; Thomas J. McNamara, assistant treasurer, and Robert T. Watkins, assistant treasurer-secretary.

The following were re-elected members of the executive committee of the board of directors: Barney Balaban, Steve Brody, Benjamin Kalmanson, Arthur Krim, Irving Ludwig, Milton R. Raekmil, A. Schneider, Spyros F. Skouras, Joseph R. Vogel and Johnston as chairman.


MPAA Adopts Resolution On O'Connor's Death

NEW YORK—The board of directors of the Motion Picture Ass'n of America adopted the following resolution in tribute to the memory of John J. O'Connor, who died March 26, at the age of 84, the vice-president of the board since May 6, 1947. He was closely identified with our industry for almost half a century and actively participated in its development and growth in exhibition, production and distribution. His services to the board, as in many other industries, he held, were devoted, loyal and able. For many years as chairman of the board's committee on solicitations, he fostered and directed the participation of the member companies in humanitarian causes and projects to further the welfare of the industry. The members of this board respected him for his integrity and fairness and loved him for his kindness, modesty and understanding. They mourn the loss of a congenial and treasured friend, and join with Universal Pictures Company in lamenting his death. They extend to his family their heartfelt sympathy.

Code Seal to 'Chapman Report'

HOLLYWOOD—A Code Seal was given "The Chapman Report," Richard Zanuck production for Warner Bros., by the Association of Motion Picture Producers following the initial screening of the film.
SID ECKMAN, METRO GOLDWYN MAYER  
PHILA  

KING OF KINGS BROKE ALL EXISTING RECORDS OVER 3 DAYS  
OPENING WEEKEND AT PARAMOUNT THEATRE WILKES BARRE PA  
THIS IS MORE REMARKABLE WHEN WE CONSIDER GENERAL  
ECONOMIC CONDITION OF AREA BEST REGARDS  

BEN ROSENBERG PENN PARAMOUNT THEATRE.

IN CITY AFTER CITY...  
"KING OF KINGS"  
BUILDS GIANT BOX-OFFICE GROSSES!

GREEN BAY, WISC. . . . 166%  
FLINT, MICH. . . . . . . 129%  
DAVENPORT, IOWA . . . 118%  
KALAMAZOO, MICH. . . . 112%  
BRIDGEPORT, CONN. . . 111%  
FRESNO, CALIF. . . . . 103%  
LAS VEGAS, NEV. . . . 110%  
SAVANNAH, GA. . . . . 100%  
ABILENE, TEXAS . . . . 100%  

OF RECORD-BREAKING "BEN-HUR" BUSINESS!

THE PERFECT FAMILY PICTURE FOR EASTER—OR ANY OTHER TIME  
BOOK IT NOW! CONTACT YOUR M.G.M. BRANCH!
Honorary, Scientific Oscars Announced

HOLLYWOOD—The Irving C. Thalberg Award has been voted to producer-director Stanley Kramer, it was disclosed by Wenhell Corey, president of the Academy of Motion Picture Arts and Sciences.

The Thalberg Award was voted by the Academy board of governors to writer-director George Seaton, with honorary awards going to Fred L. Metzler, 20th-Fox executive administrator, for his dedication to the service to the Academy; Jerome Robbins for his brilliant achievements in the art of choreography on film; and Bill L. Hendricks, Warner Bros. public relations director, for his outstanding patriotic service in the conception, writing and production of the Marine Corps film, "A Force in Readiness" which brought so much honor to the Academy.

The scientific and technical achievement awards presented annually by the Academy also were announced by Corey.

Plaques signifying Class II Awards will be presented to:

Sylvania Electric Products, Inc., for the development of a hand-held high-power photographic lighting unit known as the Sun Gun Professional.


The process employs a unique cueing distance counter combined with an automatic optical printer whereby scenes may be selectively deleted, shortened, or interchanged for different versions of a motion picture without exploiting the negative. The system is also applicable to the automatic production of fades and dissolves.

20th Century-Fox Research Department, under the direction of E. I. Sponable and Herbert E. Bragg, and De Luxe Laboratories, Inc., with the assistance of F. D. Leslie, R. D. Whimtore, A. A. Alden, Endel Pool and James B. Gordon for a system of decompressing and recomposing CinemaScope pictures for conventional aspect ratios.

Certificates signifying honorable mention for Class III Awards will go to:

Brinson-Poenske, Inc., for an automatic light changing system for motion picture printers.

Wadsworth E. Pohl and Technicolor Corp. for an integrated sound and picture transfer process.

All the above awards will be presented with all other Oscars on the 34th annual Academy Awards show April 9.

Blevins Popscarc Award

To Stars O'Hara, Mills

NASHVILLE, TENN.—The 1961 "Popscarc" Award, given annually by Jim Blevins, mayor of Popcorn Village here, has gone to Marilyn O'Hara and Hayley Mills, each of whom will receive a bronze statue and her weight in popcorn.

The "Popscarc" Award is given to the motion picture personality who inspires the most popcorn eating in the movies. Blevins said that the amount of corn consumed by patrons during the O'Hara-Mills performances in "The Parent Trap," topped all popcorn consumption in the movies in 1961.

Universal Has 'Spartacus' On General Release Basis

NEW YORK—Universal's "Spartacus" went into domestic release on April 5 after 18 months on full and modified roadshow policies and at advanced admission prices. The general release will be on a staggered territorial basis.

Initial engagements will be in the Charlotte territory, with other exchange areas launching the film during the next eight weeks. By the second week in June, "Spartacus" will be available for general release engagements throughout the United States and Canada, according to H. H. "Hi" Martin, vice-president and general sales manager, who said that both 70mm and 35mm prints will be used in the general release playback.

In the 18 months of its roadshow exhibition, "Spartacus" played about 1,300 engagements and brought in revenue of $8,000,000, Martin said. For general release, Universal has prepared a new pressbook and new ads. In addition to the roadshow accessories, certain of the roadshow materials which were effective will be made available for use in the regular engagements, he said.

East and West Premieres

Set Aug. 1 for 'Grimm'

LOS ANGELES—A simultaneous premiere for MGM-Cinerama's "The Wonderful World of the Brothers Grimm" has been set for August 1 at the Stanley Warner Theatre Hollywood and Loew's Capitol, New York. The film will open in 46 other theatres in the U. S. between the premiere date and August 15, according to announcement of plans being developed by Robert Mochrie, MGM general sales manager, and Bernie Kranze, Cinerama's sales vice-president.

The sum of $300,000 will be spent by the Stanley Warner circuit to convert the Hollywood Warner house into Super Cinerama.

"How the West Was Won," second MGM-Cinerama production, will bow in 40 foreign situations toward the end of the year, according to present blueprints.

Name Kramer's 'Judgment' Best by Italian Critics

ROME—Stanley Kramer's "Judgment at Nuremberg" was named best foreign film of the year by a jury of Italian film critics. The United Artists release will receive the Silver Ribbon, an annual award made in this category.

Michelangelo Antonioni's "La Notte," being released here by Lopert Pictures as "The Night," will receive the Silver Ribbon as the best Italian picture while Monica Vitta, featured in the film, was named best supporting actress by the jury of film critics. "La Notte" was also named best picture of the year by the German film critics.

M. H. Brandon Is Dead

MEMPHIS—M. H. Brandon, former director of National Film Service, died here April 1 after a year's illness. Brandon, who was 65 years of age, was the founder of Film Transit and Transway Truck Lines of Memphis and New Orleans. He is survived by two sons, Daniel and Gilbert, who are active in the business.
The Motion Picture Industry's

1962 TRADE SHOW

EQUIPMENT * CONCESSIONS * SUPPLIES

Sponsored By

ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS
THEATRE EQUIPMENT & SUPPLY MANUFACTURERS ASSOCIATION
THEATRE EQUIPMENT DEALERS ASSOCIATION

in the Brand New Exhibit Hall

Sheraton - Cleveland Hotel
Cleveland, Ohio
December 3, 4, 5, 1962

A brochure containing detailed information concerning the ALLIED-TESMA-TEDA 1962 Trade Show has been placed in the mail and should reach manufacturers, suppliers and concessionaires soon.

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To: Theatre Equipment and Supply Manufacturers Association,
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Or: Allied States Association of Motion Picture Exhibitors,
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Gold in Them Tills

PICTURES, good or bad, really never grow old. There's always another generation on the way up which has never seen the pictures which had been seen by their parents, or even by their older brothers and sisters.

Metro-Goldwyn-Mayer is finding this out. Let's eliminate the above phrase: "Pictures, good or bad . . . " MGM has singled out eight top-flight pictures; there are no bad ones. And the company is putting them out in combinations of two, with brand new campaigns.

The first duet is composed of "Ivanhoe" and "Knights of the Roundtable," some fifty one of circa 1952-53. That's about ten years ago. So kids of five or six years old at the time are 15 or 16 years old today and the chances are that they didn't see either of the films when they were in an kindergarten era; if they did, they were too young to remember them. But some of the star names are, perhaps, as magnetic as they were when the pictures first were released.

Take a look at "Ivanhoe." Topping the cast were Robert Taylor, Elizabeth Taylor, Joan Fontaine and George Sanders, among others. "Knights of the Roundtable" had Robert Taylor, Ava Gardner and Mel Ferrer. No small potatoes; names that the kids today know. And the adults don't mind going back for a second helping when they know they enjoyed the first.

In mid-January, MGM started to release the above combo on a test basis and the results were so encouraging that the company has estimated that it will gross, conservatively, $1,000,000. Low's will play it over its circuit of theatres starting on March 21.

Succeeding combinations are "Battleground" and "Go for Broke," "King Solomon's Mines" and "The Rebel Spur," and "Escort From Fort Bravo" and "Ride, Vaquero." And they have names, names, names.

According to Fred Schwartz, who is heading up this special sales division for MGM, the interest in these pictures is "fantastic." But he resents the term "reissue" or "rerelease" when referring to them. He insists that they are brand new pictures for the brand new audience. MGM has established ten offices around the country just to handle these films.

It is quite probable that MGM could have received a sizeable chunk of money from these pictures, if they had been made available to television. But the chances are that they will make more money at the boxoffice of the country. So, to use a time-worn, antiquated expression, a tip of the lid to Metro. If the cry about the product shortage is sincere, then perhaps MGM is supplying the answer. Every company, from the largest to the smallest, has solid, money-making product on its shelves which has been liquidated from a bookkeeping standpoint, but there is still gold in them that tills and it can come from the theatres and not from television.

By doing a little probing, we found that several other major companies were observing MGM's trial balloon in this field and were preparing to do likewise. So, until more new product comes along, perhaps MGM's project will provide the answer, in part at least, to the alleged product shortage.

* * *

'State Fair' Campaign

TWENTIETH Century-Fox's pre-opening newspaper ads on "State Fair" has won almost unprecedented acclaim by advertising men both inside and outside the week, a six-year-old program. A full-page ad in the New York Times, heralding the picture's opening at the Paramount Theatre on Broadway on April 10 was placed three weeks in advance. This was followed by a cooperative five page ad with Macy's, the first of four, and spotted on a non-amusement page. Another off-the-amusement-page half-page ad was tied in with Sam Goody, large record store, as a plug for both the picture and the "State Fair" album.

These off-the-amusement-page ads, tied in with two firms, plus the initial playdate announcement, has aroused considerable interest, particularly the co-op display with Macy's and Sam Goody. While co-op ads have been utilized before, the spotting of them on pages away from the amusement section has had a strong impact on readers who become sold on both the picture and the merchandise involved.

This good showmanship and the result is sure to reflect the confidence which the current Fox campaign has placed in the venture. New Yorkers are well aware of the attraction slated for the Paramount because of the strategy.

Reproductions of these ads are shown in the Showman's Capsule." Exhibitors everywhere should endeavor to make similar tie-ups in their communities.

Nostalgia Is Good

THE NEW YORKER THEATRE in New York specializes in showing old pictures. In front of the theatre one day last week was a six-year-old girl who was asked to name her favorite western star. She said it was William S. Hart. Not even her parents were born when Hart was a star. But it just proves that pictures never die.

This same theatre recently presented the first Marx Brothers picture, "The Cocoanuts," of the early talking pictures. If you were lucky, you might have been able to get a seat.

Nostalgia is not a sickness. It's a hobby.

Nothing New Dept.

WE THINK of motion pictures on jet flights as something new, but, according to an old newspaper clipping, films were shown on the night bus between Philadelphia and Asbury Park, N.J., back in 1926. The screen was placed behind the driver's seat.

Nine New MGM Releases, 31 Reissues to October

LOS ANGELES—In addition to nine new MGM pictures set for release in the next six months, it was disclosed that the studio will reissue 31 old features.


Among the features that have not been on the video circuit are "Student Prince," "This Could Be the Night," "Flame of Bourbon Street," and "Kim."

Air Force Cooperating on 'Starfighters' Film

HOLLYWOOD—The Department of Defense has granted producer Will Zens full Air Force cooperation on the subject of the F-104 jet fighters. Titled "The Starfighters," this Riviera production is a dramatic, full-length, Eastman Color feature which now is completing air shooting at George Force Base in California. In the story are Richard Masur and Dick Jordan, who also were featured in Riviera's current release, "Capture That Capsule."

Lee Marvin on 13-City Tour


Medallion Gets 'Kings'

NEW YORK—Medallion Pictures has acquired the Beulyn Productions Eastman Color-Cinescope picture, "The Tomb of the Kings," for release in the U.S. in June, according to B. R. Sricht, president, and Murray Kaplan, sales head. Debra Paget and Robert Alda are starred. The feature is the seventh in color and 'Scope on Medallion's 1962 schedule.

THEATRE FOR SALE

'West Side Story' (UA) Winner Of March Blue Ribbon Award

By VELMA WEST SYKES

BOXOFFICE Blue Ribbon Award winner for March is "West Side Story," modern version of the Romeo-and-Juliet theme transposed to New York City, with its clash of opposing juvenile gangs. Although a musical, with colorful choreography to help tell the story, it is still a tragedy of young love in which the Puerto Rican Juliet (Maria, played by Natalie Wood) loses both her brother and her lover. Based on the stage play, the screenplay is by Ernest Lehman. Richard Beymer plays Romeo, under the direction of Producer Robert Wise and Jerome Robbins. Robbins also did the choreography.

In selecting "West Side Story" as the outstanding picture of the month which is suitable for viewing by the whole family, National Screen Council members confirmed the BOXOFFICE reviewer's estimate in the October 9, 1961 issue, which read in part:

"Mirisch Pictures' presentation of the enormously successful Broadway stage hit proves equally effective as a screen blending of the dramatic, musical and dance form... Suitable for family audiences, but not the very young." Playing now on a roadshow basis, it has been grossing 266 per cent of average business in key cities.

Study Guide Available

The National Council of Teachers of English published a study guide for "West Side Story" for its October issue of "studies in the mass media" and makes it available to classroom use at a nominal price.

Comments from NSC members gave these reasons for its selection as the March Award winner:

"West Side Story" is a beautiful, dramatic and distinguished film—Paine Knickerbocker, San Francisco Chronicle... Shakespeare would not recognize this modern adaptation but his big plot has its classic appeal today.—May Williams Ward, Wellington (Kas.) author.

This 20th Century version of the Romeo-and-Juliet theme is beautifully presented and executed—Virginia M. Beard, Cleveland Public Library Film Curator... This is an extraordinary production, a brilliant fusing of drama, ballet and music.—Mrs. Edward F. Carran, G.F.W.C., Cleveland... This will be a sure winner of the Academy Award.—William Hebert, Western BOXOFFICE editor.

In my opinion, "West Side Story" is "unfair" competition. With an obvious emphasis on bigness and spectacle in our motion pictures today, quality and artistic value are somewhat overlooked. "West Side Story," although a giant of production, also overflows with the art of music, choreography, cinematography, direction, dialog and costuming for the situation at hand. Moreno and Tamblyn were excellent. So were Natalie Wood and George Chakiris. It's a shame there couldn't be a "sweepstakes" prize for this realistic—as well as entertaining—movie.—Jack Ong, Mesa (Ariz.) Tribune.

While "West Side Story" has brutal incidents, the music is so outstanding, as well as the acting, that it gets my vote.—Mrs. Paul Gebhart, Cleveland Cinema Club... Vibrant, vivid and volcanic, this erupts brilliance.—Art Preston, Portland (Me.) teacher.

Good Enough for Oscar

What's good enough for Oscar is good enough for me. I'm waiting to see it again—Wayne Allen, Springfield (Ill.) Journal-Register... By all odds, "West Side Story" should win.—Raymond Lowery, Raleigh News and Observer.

The music, ballet, race stride of New York "caverns" and the fine photography win my vote.—Mrs. A. L. Murray, Long Beach Kappa Kappa Gamma... This is an excellent list, for a change, "West Side Story" is great.—Glenn Himebaugh, Canton Repository.

This "best picture of the year" has something for everyone. The coloring is tops—so is the music by Bernstein. Chuck Fisher, president MP Appreciation Ass'n, Kansas City... The best-filmed musical I ever saw.—Dick Kenworthy, Chicago White Sox.

The Cast

Maria ................... Natalie Wood
Tony .................... Richard Beymer
Riff ..................... Russ Tamblyn
Anita ................... Rita Moreno
Bernardo ................ George Chakiris

Lieutenant Schrank .... Simon Oakland
Officer Krupke .......... Bill Bratley
Doc ........................ Ned Glass
Glad Hand ................ John Austin
"The Jets" and "The Sharks"

Production Staff

Producer .................. ROBERT WISE
Directed by ................ ROBERT WISE, JEROME ROBBINS
Screenplay by ............... ERNEST LEHMAN
Associate Producer ........ S. CHAPLIN
Choreography by ........... JEROME ROBBINS
Music by .................... LEONARD BERNSTEIN

Lyrics by ..................... STEPHEN SONDHEIM
Based on the stage play by ........................................... ROBERT E. GRIFFITHS, HAROLD S. PRINCE
Book by ...................... ARTHUR LAURENTS
Color by ..................... TECHNICOLOER

This award is given each month by the National Screen Council on the basis of outstanding merit and suitability for family entertainment. Council membership comprises motion picture editors, radio and TV film commentators, representatives of better films councils, civic, educational and exhibitor organizations.
15 Cinerama Properties Are Now in Preparation

Max E. Youngstein, executive vice-president of Cinerama, states he has at least 15 properties in preparation for the company which he recently joined. He has been in Hollywood with Cinerama president Nicholas Reisini for meetings with Robert Weitman, MGM production head, on the latter company's two Cinerama productions, "The Wonderful World of the Brothers Grimm" and "How the West Was Won." Completion of both films is anticipated in about 80 days, with release planned for summer of this year, when between 110 and 125 theatres are expected to be equipped for Cinerama. Of the 15 properties being readied, at least two are committed to MGM, with others under discussion. Under Reisini, Youngstein and associates' management, Cinerama is reported to be in its best financial position to date with prospects bright for expanding use of its facilities.

Laurence Harvey Committed With Five Companies

Laurence Harvey will be starring for Columbia, MGM, Seven Arts, Hal Wallis, and his own Laurence Harvey Productions this year, if he fulfills the schedule he has set for himself. First is "Ballad of a Running Man," novel by Shelly Smith to be produced and directed by Sir Carol Reed for Columbia. For his own company, Harvey has purchased "The Feathers of Death," by Simon Raven. Since "Ballad" rolls in Dublin next month, with locations in Switzerland, and MGM has call on him for September for its multiple-picture contract, his independent production will nearly certainly have to be pushed over into next year. Meanwhile, he is supposed to start the remake of "Of Human Bondage" for Seven Arts in November and Hal Wallis has him down for a December or January start at Paramount on a property in preparation.

Jim Backus Gets Sheriff Role In 'My Six Loves' for Para.

Paramount has pinned a badge on Jim Backus as a sheriff in "My Six Loves," which stars Debbie Reynolds, Cliff Robertson, David Janssen and costars Eileen Heckart. Backus, whose attainments in the entertainment world range from gaining world renown as the voice of the cartoon character "Mr. Magoo" to costarring with the late comedienne Joan Davis in the TV series, "I Married Joan," plus assorted other appearances on Broadway and virtually every diversional medium, will essay the role of a sheriff in a small Connecticut town.

Miss Reynolds heads the cast as a famous Broadway and musical-comedy star who suddenly finds she has "adopted" six homely-looking waifs and discovers that she needs help from friends and acquaintances who don't understand her problem any more than she does.

The picture is being produced by Gant

Robert Darwin Organizes New Production Firm

Robert Darwin Enterprises, Inc., with Darwin as president, has been organized to enter both independent production of the- atrical films and possible expansion into TV. Associates are investor R. H. Johnson and attorney Dan Felts, both of Austin, Tex.

Darwin states the corporation has acquired rights to an "experimental" film titled "A House of Sand," now in production. Use of the term "experimental" is not explained in the company's original announcement, and as this column goes to press no representative could be reached to supply details. With financing by a Texas group, the company is announced as planning acquisition of a large studio lot with complete facilities plus a talent-training adjunct.

Headquarters are given as 1205 Nueces St., Austin, Tex., Hollywood offices, 7050 Pacific View Drive.

Sam Katzman Assigns Three For 'Broken Lariot' Cast

Sam Katzman has set James Philbrook, Nancy Kovack and Guy Mitchell for "Broken Lariot," a Four Leaf Production for Columbia release. The story is a Civil War drama based on the frontier goldfields of Montana. Screenplay is by Gerald D. Adams. Philbrook recently starred in "The Investigators" TV series, plays a government marshal. Miss Kovack, whose exclusive contract is held by Columbia, recently completed the classic role of Medea in Charles H. Schnee's screen version of "Jason and the Golden Fleece." Mitchell, mainly recognized as a nightclub singer and recording artist, assumes the non-singing dramatic role of a ruthless outlaw.

Dale Robertson Returning To Theatrical Films

Dale Robertson, who first came to prominence as a contract leading man for 20th-Fox, then branched into TV as star of Royce's "Wells Fargo," in which he has been seen in family living rooms for the past six years, is returning to feature films. His Juggernaut Corp. has scheduled "The 1,000 Guns of Justin Malloy," in which he will star. Original screenplay is by Elliott Monet, with William Hawks producing and Ray Kellogg directing.

To be made as an independent production, it is scheduled to begin shooting in June with budget under $1,000,000.

Also for Juggernaut bannerlining is "The Rebel General," a biography of Gen. Robert E. Lee, which Monet is scripting.

Tony Randall Set to Costar In 'Not on Your Life'

Tony Randall will make his bow at Warner Bros. as Robert Preston's costar in "Not on Your Life," on which Morton Da Costa has the reins.

Preston is title star of Meredith Wilson's "The Music Man," in which he has a long run on Broadway and which is also, in the screen version, produced-directed by Da-Costa.

Latter is headed for Europe to select locations in Greece for the new Leo Katcher original screen-scripted by David Schwartz.

Warner's has it scheduled for a start this summer.

Sinatra Signs Lee J. Cobb For 'Come Blow Your Horn'

Lee J. Cobb will play Frank Sinatra's father in "Come Blow Your Horn," hit Broadway comedy by Neil Simon. Picture is being mutually made in cooperation between Sinatra's Essex Productions and Tandem Productions (Bud Yorkin-Norman Lear). Sinatra will star as a "free-wheeling bachelor." Lear will write and produce. Yorkin direct. September 10 is set as starting date, picture to be filmed in color at Paramount and on locations in New York.

Important stars, in addition to Cobb, are planned to be added to the cast.

Marlon Brando Sr. to Film 'The Winston Affair'


The story is that of an American officer charged with murder during World War II and defended in court martial by an infantry captain taken out of the front lines to defend his case. The book has been published to healthy sales in both hard-cover and paperback editions. No cast or director has been announced.
Set 350 'Sword' Openings In U.S. Keys for Easter

NEW YORK—Bert I. Gordon's "The Magic Sword," filmed in Eastman Color with Basil Rathbone and Estelle Winwood starring, will open in 350 theaters across the U.S. during Easter, according to James R. Velde, United Artists vice-president in charge of domestic sales.

Among the key cities where the picture will open on a saturation basis are Buffalo, 25 theaters; Denver, 29 theaters; Indianapolis, 23 theaters; Kansas City, 20 theaters; Los Angeles, 50 theaters; New Orleans, 29 theaters; Milwaukee, 23 theaters; Pittsburgh, 45 theaters, and San Francisco, 55 theaters.

Last December, Velde and Fred Goldberg, UA executive director of publicity, publicity and exploitation, demonstrated the "Magic Sword" campaign to the trade press. This campaign was successfully tested recently in Hawaii, Velde said, to "the biggest grosses Hawaii has witnessed in years."

Elaborate Record Album For 'Mutiny on the Bounty'

HOLLYWOOD—One of the most elaborate record albums in the history of MGM Records will present Bronislau Kaper's entire musical score of "Mutiny on the Bounty," one of the longest scores ever written for a film.

The deluxe album, recorded by an enlarged MGM Symphony Orchestra with Robert Armbruster conducting, will include a souvenir book on the making of the Areola production and special color photographs which stars Marlon Brando, Trevor Howard and Richard Harris.

Edward Harrison to Show 'Devi,' New Ray Film

NEW YORK—Edward Harrison, who introduced Satyajit Ray's Indian film trilogy to the U.S., has acquired Ray's newest film, "Devi" (The Goddess) for distribution here. The picture has been chosen by India as its entry at the Cannes Film Festival in May.

Harrison distributed Ray's "Pather Panchali," followed by "Aparajito" and "The World of Apu." Starring in "Devi" are Sharmila Tagore and Soumitra Chatterjee.

MGM Signs Terry-Thomas To Star in 'Kill or Cure'

HOLLYWOOD — In London, Terry-Thomas has been signed to star in MGM's "Kill or Cure," a comedy thriller to be made in Britain starting in April.

Producer George Brown, director George Pollock and writers David Pursall and Jack Seddon, who teamed on Murder She Said," will hold the same assignments on "Kill or Cure," which will follow the trend started by "Murder." 'Equilateral' Rights to Philip Dunne

HOLLYWOOD—Philip Dunne, 26th-Fox writer-director, has acquired the film rights to "Equilateral," upcoming novel by John Hammond to be published next month.

FEATURE REVIEW

'The Counterfeit Traitor'

By AL STEEN

STORIES of foreign intrigue and espionage make fascinating movie audiences. The fascinating angle of "The Counterfeit Traitor" is that it's a real life story, 99 per cent factual, according to Eric Erickson, the central character who currently is touring the United States in the interest of the picture. The Perberg-Seleston production combines all the elements of so-called cloak-and-dagger stories plus authentic locales, excellent color by Technicolor and underground romance.

"The Counterfeit Traitor" is based on a novelized version of the actual facts by Alexander Klein and tells the story of an American-born Swedish oil importer, Erickson, who was recruited by the Allies during World War II as a spy. Because he represented a neutral country and appeared to be a Nazi sympathizer, he was given the red carpet treatment by Berlin and allowed to roam at will through Germany, supposedly to inspect oil refineries but actually gathering important data for the Allies. His hairbreadth escapes and his romance with another Allied agent, a German girl, provide the ingredients for a most absorbing picture. This looks like a money-in-the-bank attraction.

William Holden plays the role of Eric Erickson and he turns in a smooth, convincing performance. Opposite him is Lilli Palmer, German-born actress, who gives a fine interpretation of the role of the tragedy-ridden Marianne Mollendorf, who works for the Allies in order to help free her country from the Nazi regime. These are the only two players well known to American audiences. The supporting cast, each member carefully and skillfully selected, was drawn from German, English, American, Daniah and Swedish talent.

From the time that Holden, as Erickson, accepts the role of a spy for the Allies, the plot motivation moves forward with mounting tension. His first chore is to cultivate an alliance with pro-Nazis and the German Legation in Sweden. When this is accomplished, he is given unqualified entry into all parts of Germany where he gathers information which he carries back to Stockholm and then passes on to London, enabling the British and Americans to carry out concentrated bombing raids on oil plants. In the course of his work, he meets up with Lilli Palmer and their dangerous missions bring them closer and closer together, she being an Allied agent. When her role is exposed, Holden has the ghastly experience of having to watch her being executed by a firing squad. Although almost every sequence has moments of suspense, it is Holden's escape from Germany, after being exposed by a member of the Hitler Youth Movement, that provides edge-of-the-seat reactions. The well-organized underground, especially in Denmark, is brought into full play; the step-by-step maneuvers by Holden and the underground accomplices in getting him back to Sweden are vividly and even tragically portrayed.

To give the picture the utmost authenticity, no backgrounds were faked. Production crews and cast members were sent to Berlin, Hamburg, Copenhagen and Stockholm to capture the true atmosphere of the story. The design for authenticity was further carried out in the selection of players. The producers cast American for American, German for German, Swede for Swede, Dane for Dane and Englishmen for Englishmen. The results are self-evident.

Alfred Newman's musical score catches the mood of the screen subject. Newman visited the location sites during production and absorbed the atmosphere to give each sequence the proper background.

Exhibitors have a great deal to sell in the picture, an intriguing subject based on a highly publicized book and star names such as William Holden and Lilli Palmer. It is not strictly a women's picture despite its subject matter and war background. Women at a sneak preview gave it their overwhelming approval and were particularly fascinated by the perilous romance between the two principals and the feminine fashions of the period, 1942.

William Holden, Carl Raddatz and Helo Gutschwager in a scene from "The Counterfeit Traitor."

THE COUNTERFEIT TRAITOR

Paramount

CAST

Eric Erickson: William Holden
Marianne Mollendorf: Lilli Palmer
Gunsger: Claude Rains
Doctor: Lucus Cregar
Diplomat: Peter Balazs
Ingenious: Peter Capell
Polish Ambassador: John Doubravka
Duchess: Thulin Halli
Green: John McCallum
Humphrey: Marceline Day

TOMBSTONE TUESDAY

Paramount

CAST

Morgan: William Holden
Aurora: Christiane Kaufman
Tom: Joseph Cotten
Old Man: Frank Cady

CREDITS


BOXOFFICE : April 9, 1962
# BOXOFFICE BAROMETER

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

<table>
<thead>
<tr>
<th>Movie Title</th>
<th>Average</th>
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<tbody>
<tr>
<td>Ballad of a Soldier (Kingsley)</td>
<td>135</td>
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<tr>
<td>Children’s Hour, The (UA)</td>
<td>120</td>
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<tr>
<td>Cold Wind in August, A (Aidart)</td>
<td>160</td>
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<tr>
<td>Colossus of Rhodes (MGM)</td>
<td>125</td>
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<tr>
<td>Desert Warrior (Medallion)</td>
<td>100</td>
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<tr>
<td>Doctor in Love (Governor)</td>
<td>100</td>
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<tr>
<td>Don Quixote (MGM)</td>
<td>165</td>
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<tr>
<td>Flight of the Lost Balloon (Woolner)</td>
<td>110</td>
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<tr>
<td>4 Horsemen of the Apocalypse (MGM)</td>
<td>150</td>
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<td>George Raft Story, The (AA)</td>
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<tr>
<td>Girl in Room 13, The (Astor)</td>
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<tr>
<td>Girl With a Suitcase (Ellis)</td>
<td>85</td>
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<td>Gun Street (UA)</td>
<td>100</td>
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<tr>
<td>Guns of the Black Witch (AIP)</td>
<td>110</td>
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<tr>
<td>Happy Thieves, The (UA)</td>
<td>120</td>
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<tr>
<td>Hey, Let’s Twist (Para)</td>
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<tr>
<td>House of Fright (AIP)</td>
<td>100</td>
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<tr>
<td>Journey to the Seventh Planet (AIP)</td>
<td>150</td>
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<tr>
<td>Judgment at Nuremberg (UA)</td>
<td>100</td>
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<tr>
<td>King of Kings (MGM)</td>
<td>120</td>
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<tr>
<td>Les Liaisons Dangereuses (Astor)</td>
<td>100</td>
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<tr>
<td>Light in the Piazza (MGM)</td>
<td>120</td>
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<tr>
<td>Mark, The (Cont’d)</td>
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<tr>
<td>Mary Had a Little (UA)</td>
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<td>Murder She Said (MGM)</td>
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<td>Mysterious Island (Col)</td>
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<td>No Love for Johnnie (Embassy)</td>
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<td>Purple Noon (Times)</td>
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<td>Rocco and His Brothers (Astor)</td>
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<tr>
<td>Sultan Never Sleeps (20th-Fox)</td>
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<tr>
<td>Secrets of Women (Janus)</td>
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<td>Summer and Smoke (Para)</td>
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<td>Twist Around the Clock (Col)</td>
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<td>Valley of the Dragons (Col)</td>
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<tr>
<td>Victim (Pathe-America)</td>
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<td>View From the Bridge, A (Cont’d)</td>
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<td>Walk on the Wild Side (Col)</td>
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<td>Watch Your Stern (Magna)</td>
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<td>Weekend With Lulu, A (Col)</td>
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<tr>
<td>West Side Story (UA)</td>
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<td>World of Apu, The (Harrison)</td>
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<tr>
<td>X-15 (UA)</td>
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<table>
<thead>
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<th>Top Hits of the Week</th>
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<tr>
<td>1. West Side Story (UA)</td>
<td>300</td>
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<tr>
<td>2. Sweet Bird of Youth (MGM)</td>
<td>300</td>
</tr>
<tr>
<td>3. Les Liaisons Dangereuses (Astor)</td>
<td>275</td>
</tr>
<tr>
<td>4. Judgment at Nuremberg (UA)</td>
<td>250</td>
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<td>5. Walk on the Wild Side (Col)</td>
<td>240</td>
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<td>6. All Fall Down (MGM)</td>
<td>200</td>
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'Hour,' 'Walk' Score Heavily in Milwaukee

MILWAUKEE—The Strand Theatre led for the second week in grosses, featuring "West Side Story." At the Wisconsin "By Chick Flick, Jr." was ringing up a fine 250, while "Walk on the Wild Side" at the Warner was third. Most situations around town reported good business.

"Average is 100"
Downer—Two Women (20th-Fox), 4th wk., 175
Palace—South Sea Adventure (Cinerama), 11th wk., 200
Riverside—The Four Horsemen of the Apocalypse (20th-Fox), 3rd wk., 250
Strand—West Side Story (UA), 2nd wk., 300
Times—Slaughtered His Teen (Tibbets), 4th wk., 80
Time—Satan Never Sleeps (20th-Fox), 2nd wk., 100
Warner—Walk on the Wild Side (Col), 2nd wk., 225
Wisconsin—The Children's Hour (MGM), 250

"Premature" is a Good Draw

In Movie-Minded Omaha

OMAHA—There was nothing anemic in the condition of the downtown movie business last week and four holders did average or better at the boxoffice. Note-worthy was "Lover Come Back," which was down at the Orpheum after four fat weeks to the Omaha Theatre, where it rang up a 110 per cent mark in its fifth week. "The Premature Burial" did double average business at the Admiral and "Pinochio" did nearly as well in its second week at the State.

Admiral—The Premature Burial (AIP), 200
Cinema—Seven Wonders of the World (Cinerama), 11th wk., 150
Dundee—The Mark (Col), 3rd wk., 100
Orpheum—Cyrano De Bergerac (20th-Fox), 3rd wk., 125
Orpheum—Walk on the Wild Side (Col), 159
State—Pinochio (RV), revue, 3rd wk., 175

"Outsider" by Far the Best Of Mill City Newcomers

MINNEAPOLIS—"The Outsider," which opened at the Gopher, pulled a big 250 per cent. Tying that score was "Sergeants 3" in its sixth week at the Uptown. Business generally was aided by clear, sunny weather with most offerings registering average or better business.

Academy—Freud (UA), 6th wk., 110
Gopher—The Outsider (UA), 6th wk., 150
Lincoln—Sergeants 3 (UA), 6th wk., 140
Mano—West Side Story (UA), 6th wk., 165
Orpheum—Satan Never Sleeps (20th-Fox), 2nd wk., 90
State—Lover Come Back (UA), 7th wk., 120
Uptown—Academy (UA), 3rd wk., 225
Westgate—Secrets of Woman (Janus), 2nd wk., 100
World—All Fall Down (MGM), 150

Iowa's Blue Boy Onks In Shame at Texas Fair

DES MOINES—Some Iowans, including Gov. Norman Erbe, think Hollywood has gone too far. And they're speaking out about it.

The current fuss has nothing to do with "adult" film fare or loosening of the production code. It goes much deeper. It has to do with the indignity suffered upon learning that 20th-Century-Fox's latest film version of "State Fair" has Texas for its setting and a "counterfeit" Texas hog in the role of Iowa's beloved Blue Boy!

The late Phil Stong, a native of Keokuk, cautions only an "imposter Fair" in 1932 about the Iowa state fair. Stong died in 1957. Two earlier film versions of the book kept with the original locale. When he found that the new movie was filmed in Texas, Stong told Erbe he wanted to dash off a telegram to John Cory jr., of Spencer, president of the Iowa fair board. Erbe urged that Cory protest this "departure from reality" to officials of 20th-Fox.

"State Fair" was first the known as "Blue Boy," said Erbe, "not a ten-gallon Stelson." The governor said that if movie officials persist in such an error, they soon may film an epic on the discovery of offshore oil deposits in Iowa.

An editorial in the Des Moines Sunday Register (where Stong once worked as a reporter) admits that perhaps Texas has a classier fairground than Iowa, but goes on to state "no Iowa will ever be able to believe that they have found a hog as big, and gallant as Blue Boy.

"A Texas steer may be real, but a Texas hog can't be an imposter," the writer adds: "They may insult our state, but they had better treat our hogs with respect."

The Register wonders what Stong, with his permanent gold pass for the Iowa state fair, would think about what's happened to his authentic Iowa epic.

Well, just imagine how Egyptians would feel if Hollywood put Cleopatra on a royal barge and floated her down the Susquehanna!

Tour of Film Festival

CHICAGO—The World Playhouse and the Twome Theatre will sponsor a tour to the Venice Film Festival this summer, departing August 13 and returning September 2. The tour will also include attendance at film showings in London, Paris and Frankfurt, along with visits to Paris, Heidelberg, Zurich, Florence and Rome.

New Tightening at Columbia

HOLLYWOOD—The Columbia studio continued to cut down its operation with the art department, under the direction of Richard Pearle, reportedly blueprinted to meld with the production department, managed by Jack J. Dorf, this summer. Previously, the studio discontinued its research, still photography, transportation and sound recording divisions.

MINNEAPOLIS—The reactivated North Central Allied convened in the Lakeland room of the Pick-Nicotee Hotel Monday (9). All independent exhibitors in the area, whether members of Allied or not, were invited to attend.

The program included a discussion of trade practices and sales policies, film trading, television, unfair 16mm competition, bingo, contracts and contract terms, unemployment compensation, group insurance and cooperative advertising.

Speakers included Lee Loewing, head of the antitrust division of the Department of Justice, Washington; Marshall Pine, Cleveland, president of National Allied; Milton Upton, executive director of National Allied, and Ben Marcus, Milwaukee, chairman of the board of National Allied.

Two Features Slated For Production Abroad

HOLLYWOOD—20th Century-Fox has added "Second Sin," screenplay by Ivan Goff and Ben Roberts, to Frank McCarthy's production schedule. The picture is blueprinted to follow "Blood and Guts," the story of General Patton, and will be filmed in France.

Seven Arts has signed Elia Kazan to produce and direct his own script, "Anatolian Smile." The film, slated for lensing in Croatia, will be entirely financed by Seven Arts, with no distributor involved until shooting is completed.

"How to Be a Rich Uncle," an original screenplay by Edmund Beloin, will be made by Robert World, director Gordon Douglas as an independent production. Negotiations are currently under way for United Artists release.

Revived Unit of Allied Hears National Leaders

OMAHA—West Benefit For Child Sight Aid

OMAHA — Final plans for the Variety Club Tent 16's midwest premiere of "West Side Story" at the Admiral Theatre were worked out at the Variety Club stag Monday (2) at the 40 Bowl.

The movie, nominated for 11 Academy Awards, will open with the premiere show- ing April 11. Tickets will be $5. A special Golden Circle has been set aside and seats in this section will be $25. A cocktail buffet supper will be given for Golden Circle patrons before the show.

Chief Barker Don Shippey told the star gathering that ticket sales have been encouraging and extended a special plea to exhibitors in the area to boost the project.

Benefits will go to the Children's Sight Center, at the C. Louis Meyer Therapy Center adjacent to the Children's Memorial Hospital. It is a nursery school for visually handicapped children and is administered by the State Department of Education.

Mayor James Dowork is honorary ticket sales chairman and purchased the first ticket. Others on the ticket committee are Peter Kiewit, head of Peter Kiewit Sons Co., internationally operating construction company; W. B. Millard jr., chairman of the board of the Omaha National Bank; Morris Jacobs, president of Bozell and Jacobs Advertising Co., and Frank Fogarty, general manager of WOW radio and television stations.

The score for Mel Shavelson's production, "The Pigeon That Took Rome," was composed by Italian Alessandro Ciccognini for Paramount.

BOXOFFICE :: April 9, 1962

NC-1
Red Wing Trust Case Lost by John Wright

ST. PAUL—Jim Fraser, operator of the Auditorium Theatre at Red Wing, and all other defendants in the conspiracy lawsuit brought by John Wright and associates of Minneapolis were found not guilty by Judge Dennis Donovan in federal district court here.

Judge Donovan ruled that "the evidence ... does not reveal any substantial basis from which to infer the existence at any time of a formal agreement or conspiracy among any of the defendants or the existence of any intent on the part of the defendants to exercise monopoly power to the detriment of the plaintiff."

"In fact," Donovan added, "the strongest and most compelling inference which can be drawn from the evidence, in the opinion of this court, is that the decline of plaintiffs business at the Chief (theater) was part of an overall, nationwide decline in the motion picture industry which came with the advent of television."

Therefore, although plaintiff, in a well-prepared and thoroughly presented case, has inferentially cast suspicion upon the acts of the defendants, the court is not convinced that the required burden of substantial evidence is present to such an extent in the instant case to warrant a finding that said antitrust laws have been violated."

Judge Donovan's decision did take a sympathetic note of Wright's business problem at the Chief Theatre, which he once operated in Red Wing, and includes a mild rebuke to the defendants and Red Wing generally. Judge Donovan's decision, however, makes clear that he can find in the motion picture antitrust act no legal basis for the damages of $165,000 which Wright asked.

Wright also has pending in Goodhue County district court a $292,000 damage suit against all present members of the Auditorium board and a former member. The suit was filed Sept. 5, 1959, but Wright's attorneys never have had it placed on the calendar for trial.

The 13-page decision from Judge Donovan begins with a review of the legal struggle between the Chief and Auditorium theaters and outlines the legal theory on which Wright based his claim for damages. This is, that the defendants—Fraser, the members of the Auditorium board and the Red Wing Daily Republican Eagle—"knowingly engaged in concerted and parallel action" designed to make the Auditorium the only first-run theatre in Red Wing and sought to "eliminate the plaintiff as an effective competitor in the business of exhibiting motion pictures" in Red Wing.

Illegal action by the defendants, Wright's attorney argued, resulted in the creation of a monopoly in Red Wing of the motion picture exhibition business in the Auditorium Theatre and to restrain the free flow of trade in interstate commerce.

Reviewing the law, Judge Donovan observed that no previous cases under the Sherman antitrust act seem to offer a clear guide to decision in this lawsuit. But "...with the present, Frazier, and/or other antitrust laws prohibiting such activities, the governmental purpose and effect is the reasonable advancement of legitimate purposes, are not prohibited by the law ..."

"A reasonableness of the defense of the antitrust laws is demanded ..." Donovan added, and "those laws are not intended to thwart or otherwise frustrate the intelligent, reasonable and vigorous conduct of business enterprises."

And, while circumstantial evidence is admissible, "the circumstances relied upon by the plaintiff to prove a fraudulent conspiracy to restrain of trade must represent substantial evidence of such violation and must rise above the realm of mere suspicion." This, Judge Donovan concluded, Wright's evidence did not.

Original defendants in the lawsuit were members of the T. B. Sheldon Auditorium board at Red Wing, the city of Red Wing and the city council president, the editor of the Daily Republican Eagle and the newspaper's publisher, all of whom have been substituted by United Artists and Paramount. As the trial progressed, however, Wright's attorneys agreed to dismiss the film companies, the council president and two board members. By the time the trial was over, Wright's case was pared down to a number of pretrial hearings and depositions before trial actually began last August 29. Arguments and presentations of evidence continued through Oct. 25, 1961.

Long Frank Puglia Career Continues in Wallis Film

HOLLYWOOD — Actor Frank Puglia, who bowed in films for D. W. Griffith as the crippled youth who saved the girl in "Orphans of the Storm," will play the lead role of Syavras in support of Elvis Presley in Hal Wallis' "Girls! Girls! Girls!" for Paramount release.

The film marks Puglia's return to the screen and to Paramount, his last role having been as Sophia Loren's neighbor in "The Black Orchid" several years ago.

From 4 Below to 83 Hot! LOS ANGELES—From surfboard to parka was the fate of a sun-tanned, shivery booker in MGM's local exchange this week. He put the company's "The Four Horsemen of the Apocalypse" into Honolulu, temperature 83, and then booked the film in Anchorage, Alaska, temperature 4 below!

MINNEAPOLIS

Pioneer Theatres conducted a special meeting Thursday (5) for its drive-in managers to make plans for the upcoming outdoor theatre season. The session was in Carroll, Iowa. Attending from Minneapolis were Harold Field, president of the circuit, and Don Smith, general manager. Gordon McKinnon, district manager of Spencer, Iowa, also was at the meeting.

Product and promotion plans were discussed.

James S. Lombard, jr., has been named manager of the Orpheum Theatre and executive catcher of the theatre division for the company. The house, replacing Bob's Whelan, who will be in charge of the physical supervision of all Mann theatres in the Twin Cities. Whelan will work out of the circuit's headquarters above the World Theatre. Lombard formerly was with Broadway Theatre Alliance, a subsidiary of Columbia Artists. A year ago the firm was sold out to United Performing Artists. Lombard was western regional director of the theatre division for the firm and was stationed in Hollywood. His father is director of concerts and lectures at the University of Minnesota.

John P. Stopka has been added to the advertising-publicity department staff of Minnesota Amusement Co., according to Ev Seibel, director, and has been assigned to the Century Theatre there, which opens next Friday (19), to work with Tom Martin, manager. Stopka was with Malco's advertising department in 1954. For the past three years he has been a salesman for a local office of the company. Stopka is a former relief manager who works in neighborhood theatres.

In a realignment of assistant managers in Minnesota Amusement's houses in Minneapolis, Pat McCashin, who has been at the State, has been named assistant at the Century, Richard Anderson, assistant manager at the Lyric, was moved to the State. John Olson, formerly with Radio City and the State, is now assistant manager at the Lyric. The new trainee at the Lyric is John D. McCashin.

One of the first drive-ins in the area to open for the season was the St. Croix at Houlton, Wis., which resumed March 30 ... Exhibitors on the Row were Ray Blakeslee, Medford, Wis.; Avid Obon, Pine Island, and Pete deFea, Milbank, S. D. ... Carol Charley is the new stenographer at United Artists.

John Calhoun, MGM publicist, was in ... Avron Rosen, manager of Buena Vista, was in the territory calling on accounts ... Lucile Langer, contract clerk at Universal, was in St. Mary's Hospital with pneumonia. ... Three men accused of robbing the Edina and Suburban World theatres in February were returned to Minneapolis from Plattsburg, Mo., where sheriff's deputies arrested them. They were charged with first degree grand larceny were issued.

The auxiliary of the Variety Club of the Northwest will stage a fashion show May 23 at Oak Ridge Country Club in suburban Hopkins. Marie Wolpert, president, has appointed a committee to handle the event.
Ludy Bosten, 50-Year Exhibitor, Hopes For Return of Mass-Appeal Films

MUSCATINE, IOWA—Fifty years ago, Ludy Bosten, a “whiz” of a button cutter, sat in a local street fair tent to watch “The Great Train Robbery” and saw a great future for the motion picture theatre. Today, Ludy Bosten, with a half-century in the theatre business behind him, looks ahead to still a greater future for the industry, “if the producers ever get back on the ball and make pictures that the general public would like to see.”

The owner of the Uptown Theatre and Hilltop Drive-In here and the Wapello Theatre at Wapello, Ludy’s 50-year career is a personal chronology of the film industry and the changing times. It all started back in 1912. Inspired by “The Great Train Robbery,” the first motion picture with a plot, Ludy gave up the button business and launched his first theatre, the Princess, a nickelodeon. Later, it was known as the Gayety.

OPENED A-MUSE-U THEATRE
Several years later, in the heyday of movies plus live entertainment, Ludy opened the A-Muse-U where, he recalls, all the 43 seats were filled every day afternoon, and they came from far away as Cedar Rapids! Between showings of the feature, Ludy offered a ten-man orchestra, decked out in “costumes from Chicago. The director was Cliff Rockwell, formerly with the Minneapolis symphony, and the drummer once played with Sousa.

At one time, Ludy also operated the Family Theatre at Muscatine with Carl Laemmlle Jr., who later went to Hollywood and founded Universal Pictures. The Family’s ten-cent matinee included “high-class vaudeville.” The Grand, another of Ludy’s Rotaries, “the first motion picture movies found a voice, featured road companies, minstrels and vaudeville along with the films. The Palace, closed two years ago, also was a topnotch first-run theatre with a seating capacity of 700.

TURNED ARMORY INTO THEATRE
Ludy’s present Uptown is one of the finest theatres in the state. But in 1929, when he bought an armory building with plans to turn it into the Uptown Theatre, they told him he was “crazy.” The 70×140-foot armory had an 11-inch concrete floor, and when Ludy ordered workmen to “tear it out!”—they laughed, said it was foolish and couldn’t be done. “But we got the job done,” he recalls, and we came up with a fine theatre and a credit to the town.”

During the 50 years, Ludy spent two on the road as a salesman for Cecil DeMille’s “The King of Kings.” With him for the last 45 years in Muscatine theatre business has been Agnes Dollman. Miss Dollman started as a cashier back in 1917, when a cashier was kept quite busy because the shows ran from 30 minutes to an hour. She now serves as his bookkeeper and secretary.

From the 1912 nickelodeon to the 1934 foam-rubber-seat Uptown, and the 500-car Hilltop, which he operates with his son Lloyd, Ludy Bosten has seen a lot of celluloid. But he isn’t content to reminisce. “I always have loved the business, still do, and always will,” Ludy says. With an eye to the future, he is determined that “our business will stage a comeback when the producers again produce mass entertainment that can be sold at prices which will allow the exhibitors a fair profit in return.”

The veteran Iowa exhibitor feels that a great deal of money is being spent nowadays on productions that do not represent much appeal to the theatre-going public. Ludy says “we badly need family entertainment to bring the masses back into the theatre.” He urges more entertainment for children, teenagers, Ma and Dad, and more slapstick comedy. He sees lots of room today for these productions in color.

“Walt Disney is the leader,” says Ludy, and he asks, “Why not follow the leader?” The theatremen from Muscatine just doesn’t think the present-day pictures entertain. He cites several, which he labels “masterpieces in production,” but because they do not appeal to the masses, they’ll never pay back the cost tag.

Jim Philbrook ‘Lariat’ Star
Hollywood—James Philbrook signed to star in Sam Katzman’s Columbia production of “The Broken Lariat.”
Directors Better But Film Stories Aren't, Says Longtime Boothman

LINCOLN—Roy McGraw, 72, has been busy in this city’s movie and stage life for more than 50 years. If anyone wants proof of this long-time experience, Roy can pull out his gold, 50-year membership card presented to him in a surprise ceremony March 11 by fellow members of Local 151 of the IATSE. Roy was one of the six original movie house operators joining the group in 1912.

Roy still is on the job, though only part-time since his 68th birthday. He does this by relaying other operators on full-time jobs. Aside from local memories gathered through the years, Roy has these thoughts on the industry to which he’s given his loyalty for more than half a century: “Give me a Disney picture on the reels and the house won’t be able to handle the crowds . . . Picture directing was pretty crude in the early days. The fine directors represent the best thing that has happened during the years but they’re not making the most of this. Pictures have deteriorated . . . Our working conditions have improved. Iindustry in 1910, $18 a week on my first job. Today, it’s a five-hour shift, paying anywhere from $97 to $120 weekly.”

Roy recalls the films in his early days usually ran about 500 feet. Today pictures are about 13 reels for a total of 20,000 feet.

Friends also like to hear Roy talk about the first movie serial ever shown in Lincoln: “It was ‘What Happened to Mary?’ and it was so popular they made a sequel serial called ‘Who Will Marry Mary?’ Roy says this preceded Pauline’s famous “Perils.”

The Lincoln veteran of movies and stage shows has a son named Jack living in Texas.

DES MOINES

If everyone stays on key and in step, June 19 should be a great day at Mason City. Ninety-six buses of bandsmen from all over the U.S. will be on hand for the press premiere of “The Music Man” at the Palace Theatre. That figure doesn’t include hundreds of Iowa “horn blowers,” a Warner Bros. contingent, film celebrities, other notables and, of course, press folk. In all, about 5,500 persons are expected to participate. And it’s safe to say that most of Mason City’s 30,000 residents will be in evidence to honor their favorite son, Meredith Wilson.

With late March being itself, more drive-ins were reopening. In Des Moines, Lloyds Cine opened a surprise on the Capitol. A few weeks earlier, Vern Carr, manager of the Southeast 14th Drive-In, reopened for the season . . . Bill Barker of Co-Op Theatre Services came from Omaha to bowl in the ABC. Barker and his wife visited friends on the Row during their stay . . . Columbia staff members entertained at a farewell party for Faye Tysdal, assistant manager, who is leaving to await the birth of a baby.

M. E. Lee of Central States was convalescing at home after a too-long stay in the hospital . . . Bert Thomas, B&B booking agency, also was hospitalized, but is back on the job and OK . . . Best wishes for a speedy recovery to Doc Twedt of the Chief Theatre at Brit, who recently underwent surgery at Mayos . . . Don Allen and Don Knight of Tri-States, Frank Rubel of Central States and Charles Caliguiri, Paramount manager attended a merchandising meeting in Chicago in behalf of Paramount’s “Hell Is for Heroes” . . . Ben Marcus, Columbus division manager, was in Des Moines to call on exhibitors . . . Ken Weldon, a former booker at MGM who now lives in Winterset, dropped into the local office to say “hello.”

Frank Jones is the new manager of Commonwealth’s Strand and Skylark drive-ins at Creston. Jones, who has been with Commonwealth Theatres for 19 years, comes to Creston from Des Moines, where he managed two drive-ins. Frank Banning, former manager at Creston, has been transferred to Columbia, Mo., to head the Broadway Drive-In there.

An impressive article in the Cherokee Courier has as its subject, Rollin Stonebroke, manager of Pioneer’s American, Arrow and Corral theatres at Cherokee. Stonebroke lists as his No. 1 hobby: babysitting, especially on Saturday afternoons . . . Shortly after noting “Rock” Schwanebeck of Knoxville as the handsome fellow pictured with the “Star of the Year,” comes along a photo of Rock Hudson and Monticello theatreman Jim Gray. Again, one has to read far down in the cutlines to determine whether the matinee idol is the guy on the right, or the one on the left. Either Iowa can boast of good-looking theatre managers, or Show-A-Rama had some excellent photographers.

George Lefto from Pathe-America in Chicago was in Des Moines on a sales trip . . . Roy and Ida Metcalf of Cedar Rapids were in to attend the screening of “West Side Story” at the Capri . . . Other visitors on the Row included Bob Hutte of Osceola and Don Horton, Mount Vernon.

MILWAUKEE

Things are beginning to happen in connection with the $794,000 added in constructing the new Milwaukee Museum of History, without obtaining competitive bids. Alderman George W. Whittow has asked the city attorney to determine whether it was legal. An article, which appeared in a previous issue of BOXOFFICE (May 26) concerning 20th-Fox publicist Louis Orlove’s movie projection equipment donated to the museum, only to be denied space is now being debated. A member of the museum board has issued a statement to the effect that the additional funds went for a mezzanine, a second elevator, floor tile and wall plastering. “But why not for the badly needed additional space?”

Projectionists returned to work at the Tower Theatre after reaching an agreement with the management in a contract dispute. Al Camillo, manager, said both sides agreed to a 90-cent moratorium in which time a settlement was expected on the issue of whether the theatre would pay first-run scale when it showed second run motion pictures. The agreement was with Local 164. A similar agreement is expected with Local 18 of the stagehands union, he said.

The death of Harold J. Fitzgerald while vacationing in Florida was a severe blow to the motion picture industry here and civic activities in general for “Fitz” was usually expected to lead the way in practically every campaign that meant anything. As former president of Fox Wisconsin Amusement Corp., a circuit with about 70 theatres at one time, his advice and leadership were much in demand.

Lew Breyer, vice-president of King of Comedy, New York, was among those who attended the Al Camillo testimonial. Breyer formerly was on the sales staff of U-I here.

New Form 61S Covers Collapses From Snow

DETOIT—Insurance coverage against collapse of a theatre building is now available in Michigan, according to Clive R. Waxman, general manager of Independent Exhibitors Theatre Service of Grand Rapids. The basic protection is now furnished, since February 12, by Special Extended Coverage Endorsement 61S (Uniform Form Edition, September 1961), when this endorsement is added to the policy and the appropriate premium charged.

"Extend said policy to insure against all other risks of direct physical loss except as specifically excluded in this insurance. Waxman checked extensively into this situation following the collapse of the roof of the Sun Theatre at Marion due to accumulated weight of snow, and the decision of the owners that they would be unable to rebuild because the loss was found not to be covered by insurance.

As Waxman explains the insurance situation: "The major factor as the special coverage endorsement applies to our situation is that 'collapse' is NOT listed as one of the exclusions—therefore it is covered. He notes that this covers a $100 deductible feature on perils other than ordinary extended coverage.

Noting that form 61S applies to business and industrial buildings, Waxman advises that a different form is applicable to homeowner package policies.

Reopens in Versailles, Ind.

VERSAILLES, IND. — The Versailles Theatre, closed since 1958, was reopened early this month under the management of Herbert Thompson.

The screenplay for Columbia’s “Diamond Head,” Peter Gilman’s dramatic story of a dynastic Hawaiian family, was written by Marguerite Roberts.
This intriguing playground under blue Hawaiian skies is at the Kam Drive-In Theatre, Consolidated Amusement Co.'s newest drive-in theatre in the 50th state. It is located five miles from downtown Honolulu. Story page 6.

featuring

Drive-In Playgrounds
STUDIES MADE by the directors of experimental city parks have shown that small children take great delight in imaginative types of play equipment and quickly respond to it.

A world of fantasy is created for them when they encounter fascinating sculptured concrete or molded fiberglass animals such as baby elephants, badgers, whales, horses or turtles (see page 6).

Some of these animals are purely for climbing, caressing, crawling over and sliding upon; or the children often pretend to feed them. Others, such as the whale, one of which is at the All-Weather Drive-In Theatre in Copiague, Long Island, N. Y., incorporate a slide which descends from the raised tail which forms a platform, down through the body of the whale.

Various sizes of concrete blocks or rounds and pylons spaced fairly close together for climbing with a larger concrete drum located in the center of this semicircular stairway to serve as a stage offer all kinds of suggestions to children for fun and play-acting.

Children will always respond to the time-tested favorites of swings, slides, teeter-totters, climbers, etc., which give them plenty of opportunity to work off their energy in healthy activity and have fun at the same time, and this type of equipment should continue to be standard for drive-in theatre playgrounds.

However, outdoor exhibitors would do well to seriously consider the addition of one or more pieces of these newer types of play devices to their playgrounds. They will add a new appeal and attraction for the youngsters and, thus, a new draw for their parents.

A child’s imagination is a wonderful thing, a fact which, no doubt, explains the popularity of miniature trains to young railroaders and the carousel to the child who imagines himself a circus performer.

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YOUR NATIONAL CARBON ENGINEER...

Sells you the best product—gives you the best service!

The illustration shows a National Carbon Sales Engineer using alignment rod equipment to check alignment of the complete optical train—to assure delivery of maximum light to the screen. When the two flanges fit perfectly together the operator knows his system is in perfect alignment. This modern equipment is only one of the many ways National Carbon helps exhibitors to keep their screen lighting at the highest level of efficiency.


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NATIONAL CARBON COMPANY Union Carbide
In year-round sports, the big show is bowling, and men with talent both for showmanship and sound business management should find themselves right at home in this growing business. Bowling lanes average an unusually high return on invested capital and many owners have paid for their equipment in full—out of earnings—in as little as five years, putting themselves in an excellent equity position. These profits, of course, are the result of the continuing growth of bowling. Not only has the active bowling population doubled since 1955, but people are now bowling more often. Increasing leisure time, TV promotion of bowling and America's new emphasis on physical fitness indicate further growth. If you are interested in a bowling business, it will pay you to talk to Brunswick—the company with over a century of leadership in the recreation industry.
Investment Opportunities in Brunswick Bowling Centers

Wherever you look on the American landscape, you will see new bowling centers. Step inside any one of them and you will discover a modern, club-like atmosphere, fully automatic equipment and plenty of brisk activity.

In 1957, 13,577,000 Americans bowled. In 1961, the estimated figure was 24,364,000 bowlers. At the present rate of growth, by 1965, we can expect over 32 million bowlers on the lanes.

Yet behind this popular enthusiasm, you will find some of the most carefully planned investments in business history.

If you are seriously contemplating a bowling investment, here are some answers to questions most frequently asked:

Q: Do Theatre Men Make Good Bowling Operators?
A: Successful theatre owners fill the most important requirements for a Brunswick proprietorship: They are independent businessmen with a demonstrated talent for attracting, meeting and entertaining the public.

Q: Can We Be Sure Bowling Will Continue to Grow?
A: Total population growth alone will create a certain amount of expansion, but it is the trend toward regular, organized league bowling that will continue to give this sport its greatest impetus. In 1947 there were 30 league bowlers for every lane. Today, there are 52 league bowlers for every lane—and the number is still growing! Women, too, are now entering the market in greater numbers. All told, more than 1,500,000 new bowlers appear each year.

Q: What Are the Prospects for Converting Inactive Theatres to Bowling Centers?
A: Any number of theatres have been converted into paying bowling centers. Because of the unobstructed interior, the cost of converting a theatre building to bowling is lower than with many other types of buildings. If you're interested, Brunswick will be glad to send you complete information and pictures on this type of conversion.

Q: What Are the Operating Cost Factors?
A: Automatic equipment minimizes labor problems. Five employees can run a 40-lane house. Because bowling is a cash business, customers pay and play—no credit, collection or credit-card problems, simplified bookkeeping. As a result, most income can go directly to develop equity if you so desire. Once equipment is paid for, it goes right on earning. Because of the carefully engineered quality of Brunswick equipment, upkeep costs are among the lowest for any classification of capital goods.

Q: What Investment Protection Do I Get from Brunswick?
A: If your area can't support a new bowling center, Brunswick will advise you not to build one. Brunswick carefully weighs trends in retail sales, population, employment and the general level of bowler activity for each proposed site.

Q: How Much Help Can I Get from Brunswick After I Go into Bowling?
A: Once a new center is opened, Brunswick maintains its concern for the operator's success. That is why Brunswick operates a Bowling Management School, a Counter Control School and a series of long-term bowler-business surveys. Brunswick further helps build and stabilize the bowling industry through large-scale expenditures in year-to-year advertising to attract new bowlers, and in promotional programs for proprietors.

Q: Is Bowling a Seasonal Business?
A: No. Thanks to modern air-conditioning, bowling has become an all-year sport. Most lanes now operate from 50 to 52 weeks a year.

Q: Where Can I Get More Information?
A: Interested investors are invited to contact Mr. William Blanks, Brunswick Corporation, Theatre Division, 623 South Wabash Ave., Chicago 5, Ill. (Telephone WE 9-3000).

Brunswick
The No. 1 Name in Bowling
Imaginative play equipment—spring-mounted horses and friendly looking turtles—add to the interest of the well-equipped playground at the new Kam Drive-In Theatre in Honolulu. The sand underfoot is natural for this Hawaiian drive-in. A uniformed attendant is on duty at all times when the playground is open, both pre-show and during the intermission. The playground is enclosed with chain link fence which is decorated with gaily painted cartoon characters.

**NOVEL PLAY EQUIPMENT IN HONOLULU DRIVE-IN**

Special Thought and Supervision Given to Kids in Luxurious New Theatre

**BOUNCING HORSES**

Bouncing horses which give the kiddies the sensation of a good, fast trot, and huge, soulful-faced turtles for scrambling and climbing are novel equipment at the new Kam Drive-In Theatre in Honolulu which allow the youngsters to give full sway to their imagination.

To add further to the interest of these play devices, which are gaily painted, they are set at random on the sandy playground, giving the illusion that they “just happened” to arrive at that point.

**LOCATED BEHIND SNACK BAR**

The playground is located directly in back of the snack bar building and also features swings, slides and a jungle gym, all of which are painted in candy stripes. The play area is completely enclosed with chain link fence mounted on top of a low concrete block base, and the fence is decorated at intervals with large, colorful cutouts of cartoon characters.

The Kam is Consolidated Amusement Co.’s second drive-in operation in Hawaii where the company operates 19 theatres, and two additional sites have been acquired where construction of drive-ins will begin this summer.

Located five miles from downtown Honolulu, the Kam Drive-In is situated in the Pearl Harbor Heights area on the leeward side of Oahu, main island in the Hawaiian group, and overlooks the historic naval base on one side and the verdant Waianae mountain range on the other.

A sharp, well-lighted picture on the...
The overall layout of the Kam Drive-In Theatre which has a capacity of 1,200 cars. The 50x100-foot screen is elevated 25 feet from the ground level, to assure a good view for patrons at any location in the theatre. At left, in the picture, is the central refreshment service and projection building which is 65x80 feet. The Kam is the second drive-in to be operated in Hawaii by Consolidated Amusement Co. and two additional drive-ins are to be constructed this summer. Consolidated also operates 17 indoor theatres in the U.S.' newest state.

50x100-foot screen can be clearly viewed from any spot in the 14-acre drive-in. The screen is raised 25 feet from ground level. The Kam’s snack bar is said to be the most modern of any theatre in Hawaii and is staffed by a courteous, efficient personnel of 15 girls. It is both a catered and self-service operation.

A 15x50-foot attraction board utilizes multicolored letters in various sizes. The Kam was built at a cost of approximately $500,000, not including the land.

The Kam concessions offers both self-service cafeteria and catered service. At the entrance of each of the two lanes is a hot food order arch. As the patron enters the lane he can place his order for pizza pie, chili dogs and chili tamales. He is given an identification check which he will carry through the self-service lane on the way to the checkout cashier. Here his hot food order will have caught up with him and is identifiable by his check. A staff of 15 girls handles the food preparation and service for both the hot foods counter and the two lanes.
FULL LIABILITY COVERAGE IS A MUST FOR THEATRES

For Drive-ins, Operating Playgrounds, All Equipment Should Be Endorsed on the Policy

By FINTON H. JONES JR.*

Every theatre should have either an Owner, Landlord and Tenant Public Liability policy, or a Comprehensive General Liability Policy.

The difference is this: the OL&T policy covers for one specific location and is slightly cheaper, whereas the Comprehensive policy covers automatically if the theatre owner should buy a second theatre, buy some land next to his drive-in, or in any other way add to his existing liability. This automatic coverage is slightly higher than the OL&T, but in many cases it is absolutely a necessity.

A theatre owner with just one theatre, can make sure that if an employee drives either the owner's car or a company car, that the coverage is in good order, but that is not the case with a man owning two, three or more theatres. The man with more than one theatre should have a Comprehensive General Liability policy to cover at every location he is connected with, and under the same type policy, he should include all of his company trucks and cars.

As a suggestion, the liability limits should be at least $100,000.

ANOTHER COVERAGE NEEDED

He should also have "Employers Non-ownership" coverage, in case one of his employees should be called upon to go to town for money orders, make a bank deposit, or any number of minor type emergencies that can arise. In most cases, the employee will probably have his own liability insurance to cover himself for $5,000 and $10,000 limits, but if it is a serious accident involving $50,000 or $100,000, that employee's limits are going to be sadly inadequate, and you, the owner, will be sued also, because he was your messenger at the time. If at all possible, be sure a company car is used.

An enclosed theatre will have a rate setup, based on the entire state that it is operating in. For example, the entire state of Kansas will have one rate for each theatre, and the theatre owner estimates what his receipts will be for the coming year, and his premium will be based on that. If an owner estimates his receipts will be $50,000, then that figure will be taken times .09, for example. A point to note is that some theatres are running at the minimum premium basis, while others are audited yearly and if the receipts are higher than estimated, then an additional premium is charged, and by the same token, if the receipts fall short of expectations, then a return premium is given.

A drive-in theatre is charged according to the number of admissions, plus the concessions sales. The charge for the concessions is based on the fact that there is quite a bit more hazard involved. The rating is statewide, and the same procedure is used for arriving at the premium that is used for the enclosed theatre. Since the Liability covers the entire operation, including the playground, you can see why they want a little extra premium.

Some theatres have pony rides, mechanical rides, and other types of special equipment, which should be endorsed on the policy. The insurance companies figure the premium based on the usual operation of a drive-in, so when you add anything extra, make sure they are aware of it, because it could be quite a costly mistake to overlook something like that.

Go-carts are not as popular as they were, of course, but you can bet that there will be some type of ride to take their place in the near future. It is a help to your insurance agent, if you would call him and talk over the possibility of endorsements to your Premium Liability, or whatever takes its place. The reason I say this, is that if you set up the track, (at a real expense to you), and then...

Safety Tips for Drive-In Exhibitors

Drive-in theatre owners, naturally, put the emphasis on how to get the patron in the theatre, how to make him comfortable while there, how to feed him the best possible food in the fastest way and please him enough to come back again—but one small item is frequently omitted from the program: safety.

Often, a theatre owner will check everything possible before opening night, but will just take a cursory look at his playground equipment. There is little, or nothing that the drive-in owner or manager can do to prevent the children from running in front of cars, or running between the cars and getting hung up on the speaker cable, nor is there much you can do to keep them from tripping on small rocks in the gravel, but you can do everything in your power to make sure that the playground equipment is securely bolted down, (you might inspect this as often as possible, because it can work loose). Another check you might make, is to look for loose nails and bolts, because it is a pitiful sight to watch a youngster have to take a tetanus shot.

A couple more points you might think about, are these: If there is a fence between the front ramp and the play area, be sure that it is painted and well marked, because the kids are in a big hurry to get to the swings and slides, and might not see the fence. Most playground areas I have seen, have all been clean and orderly, but it is always good to check to see that there are no broken bottles, because quite a few children go barefoot.

I know that you managers are busy prior to, during, and after the show, but if you have any chance at all, you might check the ramps, to see if any of the kids are lying in front of their car, or at the side of it. We have had a few cases where a child had an arm outstretched, and a car has run over it. You can't be responsible for that, but you might be instrumental in preventing it from happening.

Moving to the adults attending the drive-in, you might consider this. When you put chairs on the patios for the people to watch the movie away from their cars, you might hook them together with heavy 2x4's, in sets of three or four. This helps to prevent them from being knocked over, and at the same time, it discourages theft, because a car is not big enough to throw all three or four of them in.

If you have an employee paint your tower, or concessions stand, or any other duty that is not considered part of his regular employment, it is best to make it a contract job. By that I mean, have it in writing that he is to paint the tower for a certain figure and upon completion, you will pay him the specified amount. This takes him out of the employee classification and puts him under the private contractor, so that you will be covered under your Public Liability. Otherwise, you had better have Workmen's Compensation. Also, have him supply the ladder, and equipment if at all possible.

This applies to fireworks too; have someone outside your employment buy them, and be entirely responsible for them, for a specified payment of money.

P.S. I would like to point out that there haven't been more than a dozen accidents at drive-in theatres in the last ten years, that could have been prevented by careful inspection. This speaks well of you owners and managers; congratulations, and the good work—FINTON H. JONES JR.
call the agent and have him cover it for you, he might very well have a lot of trouble getting an insurance company to take the risk. When this happens, he would have to rely on the foreign market, with the increased rates. Thus, by not consulting him, you would have to pay a lot more than you really should. Rate of premium also might have been a determining factor as to whether or not the project would be undertaken.

Just a brief note as to your Property Damage coverage, under your Liability policy. It might be a good idea to consider raising the limits under that portion also. For example, where would you stand if a tornado should develop, and the tower would be blown down on your first couple of rows of cars? I won’t say it is probable but you can see where it would be possible.

The indoor theatre owner should check to see if his policy is endorsed to cover apartments above the theatre, if this is the case. If it is not endorsed, the coverage just might not be there. Also, if you have a marquee that extends over the sidewalk, your local law may require that you endorse your policy to hold the city harmless for any possible loss due to the marquee.

I believe I have covered most of the high points of your liability insurance, but I might just add one more note. If someone is injured on your premises, and you feel that it is in any way your fault, send him to a doctor immediately, because you have automatic coverage for emergency treat- ment. Be careful not to admit liability, just get the patron patched up, and inform your insurance man immediately.

Get Acquainted Offer!

Free!

One 30-oz. can of

SILVER SKILLET

Beef or Pork in Barbecue Sauce

We want you to try our New, Improved Beef or Pork in Barbecue Sauce... prove to yourself how good it is. Write on your letterhead or diner’s check for your choice of a free 30-oz. can of either Beef or Pork in Barbecue Sauce (include name of food distributor from whom you buy canned foods).

Silver Skillet Beef or Pork in Barbecue Sauce are never thin. A 30-oz. can makes 15 generous 2-oz. sandwiches. It is the only barbecue that can be served without a napkin! Send for your free sample 30-oz. can of either product today. Offer limited to one sample.

Extra Bonus Offer!

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NAXON AUTOMATIC ELECTRIC All-Purpose Cooker

Value $20.95

... with your first order of ten cases of 12/30-oz. or five cases of 6/10 Silver Skillet Beef in Barbecue Sauce and/or Pork in Barbecue Sauce!

Cooker is completely automatic with removable aluminum insert for easy cleaning. Holds 4 quarts. Perfect for serving our delicious Beef or Pork in Barbecue Sauce and most other hot foods. Thermostatic temperature selection.

Exciting new idea! CHILI HOT DOG SAUCE... one ounce turns plain ole’ hot dog into glamorous CHILLI-DOG, worth at least an extra dime.

Send for FREE 8-oz. trial sample.

Write to: SILVER SKILLET FOOD PRODUCTS CO., BOX 168, SKOKIE, ILL.
KEEP WEEDS OUT SEASON THROUGH

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Weed-Killer

Safeguards Drive-in Theatres Against Destructive Growth

Slashes Cost of Maintenance—Repairs

Dolge SS Weed Killer finishes every kind of undesirable plant. Prevents destruction of black top surfaces, ramps, road shoulders; prevents rotting out of wooden fencing, rusting out of metal barriers or speaker posts. One easy application of Dolge SS Weed Killer in a 1-20 solution will solve your weed problems and sharply reduce cost of maintenance and repairs. This chemical goes a long way.

For full particulars write The C. B. Dolge Company, Westport, Connecticut

LITERATURE

The following concerns have recently filed copies of interesting descriptive literature with the Modern Theatre Informa-
tion Bureau. Readers who wish copies may obtain them promptly by using the Readers’ Service Bureau coupon in this issue of The Modern Theatre.

The new 1962, four-color catalog on the complete line of playground equipment manufactured by Miracle Equipment Co. is off the press and available free to all drive-in exhibitors who request it. Equipment is pictured in color and full descriptions are given.

Catalog sheets and folders are offered by Star Manufacturing Co. on its complete line of concessions equipment, including popcorn machines, deep fryers, griddles, hot plates, food warmers, hot dog steamers, etc. The company’s new “Designer Series” features all units designed on a modular basis so that standard concessions counters can be filled with no space left over. Both gas and electric units are available.

A four-page folder is available from John E. Mitchell Co., Icee Division, on its very complete line of promotional materials for the merchandising of lemon-lime and root beer drinks which are frozen into slush form as they pour from the Icee drink dispenser (machine described on page 13, Nov. 6, 1961 issue of the Modern Theatre Section). The traffic builders include outdoor metal signs, jumbo set of window displays, menu stickers, imprinted cups and “Icee With Food” signs.

Successful theatremen with their talent for attracting, meeting and entertaining people are proving equally successful as bowling center operators, says the Brunswick Corp. Brunswick is offering complete information on investment opportunities in bowling centers, especially for theatremen.

JOIN WITH FAMOUS

LIBERTY

FIREWORKS

For Record-Breaking Drive-In Crowds

You are assured Greater Value, Safety, Brilliance, Color, Flash and Noise. Spectacular LIBERTY FIREWORKS are the greatest boxoffice attraction because they are the world’s finest! They pay for themselves in increased attendance.

READ THIS UNSOLICITED TESTIMONIAL—GET FREE CATALOG NOW!

“We have shopped around for fireworks to use in our drive-ins and after com-
parison we have found we get the best deal from LIBERTY. Your displays are brighter.”

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The MODERN THEATRE SECTION
WAGNER THEATRE ATTRACTION PANELS

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More theatres use Wagner attraction panels in their marques than any other type. They are available in any size, are readily serviced without removing frames.

The patented tapered-slot letters are a Wagner exclusive... won't slip out of place or fall off the board. One man can use the patented Wagner Mechanical Hand to change your message in half the time required by two men using ladders.

Mail the coupon today for more information... to Wagner, the oldest and largest manufacturer of changeable letter copy boards and attraction panels.

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Three 100-Foot Booms Lift 90x65-Foot Screen Tower And Move It 250 Feet

Roadbuilding projects in Dallas, Tex., created some problems for Jack Weisen- burg, of the Kaufman Pike Drive-In Theatre, chief of which was the moving of the screen tower which was literally lifted and moved 250 feet.

The U.S. highway is being enlarged to a six-lane thoroughfare and this took a good-sized piece off one section of the drive-in area, and there is to be an overpass over Jim Miller Road making it necessary to take another section of the land.

The three booms which lifted the 90x65-foot screen tower at the Kaufman Pike Drive-In Theatre, Dallas, Tex., and moved it 250 feet to a new footing are shown in position in this picture.

Kneisley announces a complete line of RECTIFIERS to power XENON lamps

Always with an eye to the future, there appears to be a rising demand for XENON lamps to be used in connection with screening rooms, rear screen projection, advertising displays and small theatre screens. Based on installations which we have witnessed, we believe there will be many requests for Xenon lamp power sources, having the correct voltage and current characteristics, in a price range that will be attractive to buyers.

The first 5 models listed below are available for immediate delivery. The last 2 models listed (2500 watts) will be ready about April 16.

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<th>Rectifier Model No.</th>
<th>Xenon Watts</th>
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<th>Phase</th>
<th>Lamp Volts</th>
<th>Lamp Amps</th>
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The original XENON lamps, manufactured by ZEISSL-IKON, are available only through Cine Electronics Systems, Inc., 347 Madison Avenue, New York City.

For complete information see your supplier or write,

THE KNEISLEY ELECTRIC CO. P.O. Box 1465, Dept. L, TOLEDO 3, OHIO
The new Dole Pacer looks like the famous Dole Director. But there's a difference:

The Pacer is an ice-cooled dispenser, designed for use where there is a ready source of ice and pre-cooled carbonated water.

The Director utilizes mechanical refrigeration and is available with a built-in carbonator, if desired.

One of them is exactly right for you! Either of them can help you increase total refreshment sales ... and give you more profits per square foot. Look at these outstanding merchandising features:

- Speeds service — Serves three drinks from one dispenser.
- Illuminated End Panels with brilliant transparency inserts.
- Built-in Dole Valves assure accurate quality control.
- New Deeper Base accommodates all size drinks.
- Three 1½-gallon syrup tanks give big capacity.
- Rugged Construction — durable Impex plastic cabinet.

For further information, see your representative for Coca-Cola, or write: Manager, Vending and Equipment, Fountain Sales Dept., The Coca-Cola Company, P. O. Drawer 1734, Atlanta 1, Georgia.

Manufactured and distributed by The Dole Valve Company, Chicago, Illinois.

“COCA-COLA” AND “COKE” ARE REGISTERED TRADEMARKS OF THE COCA-COLA COMPANY.
By FLOYD BENNET

W E ALL RECOGNIZE the importance of our living in a space age, particularly since Astronaut John Glenn made his earth-circling flight. Needless to say, our business is tied to that trend.

All reference to the space age and its accomplishments refer to early modes of travel such as the covered wagon, ships, conventional air travel, jets, now rockets, and looking toward the heavens for our next accomplishments.

Popcorn was our country's first confection, served at Plymouth Rock. Therefore I believe a brief reference should be made to exploring the progress of the popcorn industry including concessionaire outlets, since we are referring to many untouched fabulous outlets for nature's most delicious, nutritious food product.

FORMERLY ONLY TWO KINDS

When I started in the popcorn business 33 years ago all we had were two very common, open-pollinated white types of popcorn, a small white and a medium coarse white rice. The consumption level at that time was probably two-thirds to the manufacturer of confections such as Cracker Jacks. Nearly all popcorn was grown or handled in North Central Iowa.

We made shipments to some distributors by car load rail, but most shipments to the vendor who, at that time, had the small hand-operated gas popper on the street, in the park, or similar concessions area. Shipments being made by rail freight consisted of popcorn in plain burlap bags with no sanitation or moisture protection, extremely low popping expansion, and with this went related items of oil, boxes, salt.

LOW POPPING EXPANSION

The average popping expansion of the white rice popcorn was only 16-to-1-volume and on the small white hulless about 18-to-1-volume. They made money in all concessions stands and, you may be interested to know, in spite of transportation diffic-

Utilities and distribution costs, inefficient handling, no elaborate record system, and selling a 1 lb. size paper bag for 5 cents, it was by far the most lucrative confection item they had.

Science has greatly improved the product until today the entire industry is furnishing to you, the concessionaire, more than double the popping expansion, handled under sanitary conditions inspected by the Food and Drug Administration, through more efficient processing methods, improved distribution and vast promotional programs for the product. We are able to furnish more flavorful, tender popcorn than was ever produced before—far superior to anything we had to offer just ten short years ago.

OTHER ITEMS PRE-PRICED

You are concessionaires and are vitally interested in the concessions business. Most other products served through your concessions stands come to you as a prepared product, prewrapped, recipe mix, service of drinks or novelty items, with a fixed cost. They are prepriced and your only profit has to be on increased sales.

When you handle popcorn you become a scientific manufacturer of nature's most desirable confection product. Efficient handling, well-trained personnel, and good equipment are all very important toward your margin of profit in popcorn, but most of all popcorn itself is the determining factor as to your potential profit. Cheap popcorn does not make a low cost product when you recognize that regardless of cost, the higher the volume of expansion for the purpose for which popcorn is developed, the more your net margin of profit.

During the past five years a very definite division of uses of popcorn has become important to you, the manufacturers and to your consumers. Today we have new hybrid varieties of popcorn specifically developed for certain purposes. Today many of you are "live popping" at the point of retail and we have popcorn far superior to anything we had just five years ago for that purpose. Some of you are "central popping" and distributing the prepopped corn to your locations for retail sales, and we have a different type popcorn more desirable for this purpose since it stands re-handling with minimum of breakage of the popped kernel and carries a little more body.

Some of you are interested in popping your corn at point of location and coating with various caramels and again, we have popcorn developed for that purpose. Therefore, today you should not just order popcorn but be selective in the product you purchase, since you manufacture that product and it is your interest to secure the proper raw materials which will help you sell the finest product from your concessions stand, securing more interest and repeat business and making more money.

SEGREGATION OF TYPES

Unfortunately, some of the trade feels competitive price is their main interest, not recognizing that it costs an average of 50 cents to $1 per cwt. added cost to the processor who has the equipment and the facilities to properly segregate the different types of popcorn for different purposes and does not make a practice of selling just plain yellow or just plain white popcorn.

Now let's talk about popcorn in the concessions stand.

Continued on page 16

Seated at the speakers' table at the Heart of America Show-A-Rama V at the Continental Hotel, Kansas City, Mo., were, from left, Augie J. Schmitt, Houston Popcorn & Supply Co., Houston, Tex., and president of National Ass'n of Concessionaires; Harold F. Chetler, Theatre Candy Distributing Co., Salt Lake City, NAC treasurer; Floyd Bennett, Tarkio Popcorn Co., Tarkio, Mo., NAC director; Spiro J. Papas, Alliance Amusement Co., Chicago, NAC chairman of the board. Standing, were Beverly Miller, Miller Theatres, Kansas City, conference chairman; Pat Mahoney, Continental-Apco, New York City, and Ed Kidwell, Plains Theatre, Roswell, N.M.
NOW!

they’re REACHING

for the NEW MIDDLE SIZE

32 oz. large size . . .

for extra profits in

the Buttercup line

NEW FOR 62!

Wax free, 32 ounce BUTTERCUP . . .
a proven 35¢ retailer.

The only 32 ounce popcorn cup
manufactured “single wrap” to provide a
convenient “large size” at low cost.

Acclaimed by the nation’s top popcorn
merchandisers — familiar BUTTERCUP
brown and yellow.

Shipped freight prepaid in minimum
quantities of 6M . . .

ORDER YOURS TODAY!

Server Sales
inc.

north 88 west 16417 main street, menomonee falls, wisconsin
EXPLORATION IN POPCORN SALES

Continued from page 14

New items are constantly appearing on the concessions scene, and many of them turn out to be excellent novelties, some good profit makers. There’s always a great hue and cry when a new item is found to have possibilities. A few months later, something else new appears on the scene, and the former star recedes into limbo again.

Meanwhile, old popcorn sails serenely on through all the fuss, delivering almost a quarter of the annual concessions dollar volume in U.S. theatres—and certainly delivering more than 25 per cent of their total concessions profits.

Don’t people ever get tired of rattling popcorn in the movies? Apparently not, because popcorn sales are going up—fast! The industry ended 1961 with a sales volume 17 per cent higher than in any previous year in its history—including even those hectic years when about all the concessionaire could get was popcorn, and when theatres had no attendance problems at all!

Yes, popcorn sales are going up, January sales over 10 per cent higher than January 1961, and we don’t hesitate to predict that, as long as people get more out of life by going out to the movies, popcorn will continue to be the top profit-maker among all concessions items.

REACH FOR HIGHER GOALS

We in the popcorn industry are gratified by the exalted place that popcorn holds in the hearts and cash registers of concessionaires. We may be gratified—but we’re not satisfied!

Do we realize that the per capita sales of popcorn among all those who attend movies in the average year is only 5.77 cents? That 5.77 cents may sound pretty good to some, but we firmly believe it could be doubled, even tripled with just a little more effort on the theatres’ part. If half of the hoopla put behind new, flash-in-the-pan concessions items were diverted to popcorn selling, we’d have to double the acreage we plant!

We popcorn suppliers will have to take part of the blame for this. We’re not always as helpful as we might be with selling suggestions and point of sale aids. On the other hand, neither are all theatres and concessionaires extremely receptive to sales suggestions and merchandising aids. To illustrate the point: The Popcorn Institute prepares several point-of-sale kits a year for theatres. Those who use the materials say they boost sales from 35 to 350 per cent. How many theatres use these aids? About 20 per cent! Think what would happen if they all did!

Too many theatres take popcorn almost entirely for granted. They shove the machine or warmer into the background, vent the popping odor away from the stand, prepare poor quality popcorn, rarely use suggestive selling techniques, if at all. Come to think of it, it’s almost magical that popcorn sells at all in some theatres.

If I seem to be critical, it’s because I am—of ourselves, and of those who sell the product. Both sides have a very big stake in this product. We are doing our best to improve the selling climate through the Popcorn Institute’s nationwide publicity and promotional program, through the release of educational materials—how to prepare, how to sell popcorn, etc.—to concessionaires, and through the creation of merchandising aids to help move the product. We can improve our assistance, I know, and we are working hard to do it!

You can help by encouraging concessionaires to stop taking popcorn for granted, and to start selling it in a manner that befits its position as your top profit-maker. It will take constant training of personnel, then constant prodding to see that they follow through. But what a profit!
of gold at the end of the rainbow! Shall we roll up our sleeves and start raking it in?

Remember, popcorn made money when the volume was only 15 to 1, the popcorn cost 5.50 to $10 per cwt, and sold at 5 cents a bag. Popcorn was your biggest money maker when the crops were short and volume was about 21-to-1 but the cost higher than you are paying today. Now, the dollar is shrunk 50 per cent, the expansion doubled, far better equipment is available for popping, popcorn is reasonably priced and more efficiently handled, so we believe everyone should bring popcorn out to the front again. Hand out some samples, not in bags but a few kernels direct to the children's hands before they buy tickets. They will eat the popcorn, buy their tickets, use their change to buy some salted popcorn, then will want soft drinks and other items to quench the thirst that was stimulated through the few kernels given away in the entrance.

NEW IDEA ON SEASONING

Many concessionaires have continued to use the same amount of seasoning for each 100 pounds of popcorn as they have used over a period of several years. I believe you should consider using a direct ratio of oil to popcorn on the basis of the ultimate popping expansion of the popcorn. Remember, your seasoning in the popper has a two-fold purpose. First you are lubricating the pan for "French frying" the popcorn and secondly you are interested in a uniform quantity of seasoning on all of your popped product.

I believe you should experiment for your own satisfaction and not use a direct rule of thumb, but when many operators originally based their oil use at about 30 lbs. for 100 lbs. corn, the general average popping expansion on the corn ranged up to probably 30 or 32-to-1 volume. This same proportion, whether it is 30 lbs. or more or less has continued to be used in most instances even though the popping expansion has greatly increased. We have experimented on amounts of oil to raw popcorn and have found that using 35 per cent as much oil by weight on corn popping 35-to-1-volume comes closer to giving complete pan lubrication to the raw corn and nearer complete seasoning uniformity on the popped corn than the lower quantity of oil.

Further, it has increased the popping expansion. We now have new hybrids popping 38, 39, and 40-to-1-volume. We have made many tests comparing the ultimate popping expansion, with the percentage of oil and find we do a far better job of having pan lubrication throughout the popping cycle from the added oil, and also better seasoning uniformity to the popped corn by 38, 39 and 40 per cent oil ratio to

Continued on following page

The Biggest Name in Popcorn Throughout the World

MANLEY, INC.
IS AT YOUR SERVICE

For over a quarter of a century, Manley, Inc. has assisted thousands of theatre owners in equipping and operating a more profitable concession. Investigate how Manley's years of merchandising experience and superior Manley equipment can help you make your concession more profitable.

POPCORN MACHINES

POPCORN SUPPLIES

Write or Phone: MANLEY, INC.
1920 Wyandotte St. Kansas City 8, Mo.

No other 16" of space earns profit - so fast, so easily!

Yes - if you've got counter space approximately twice the size of two of these pages... you've got a big EXTRA PROFIT potential! The Speedster Electric Donut Fryer turns out fresh donuts by the dozen and profit by the pound! Imagine... an inexpensive, easy-to-install, easy-to-operate portable donut fryer that guarantees high-speed production with a minimum of effort. Sell twelve dozen donuts daily and your yearly profit can be over $1800!
The Speedster Electric Donut Fryer's exclusive lift-out heating element makes it easy to clean, too. Thermostatically controlled, rugged construction, handsome appearance, and sanitation approved. 110 volts. No special wiring needed. Just plug it in. Dollars to donuts you'll like the price, too... only $132.50! (Available with hand type donut charger at $162.50)
Larger models with automatic cutters available for heavier production requirements. SEND FOR COMPLETE PROFIT-MAKING LITERATURE... it's yours for the asking.

NEW 15¢ THEATRE PACKAGE

72 Count

H. B. REESE CANDY CO., HERSHEY, PA.

BoxOffice :: April 9, 1962

BETTER COFFEE & PROFITS

Cash in big the E-Z WAY! You'll save up to 75% on labor alone with an E-Z WAY automatic charger. Costs far less, yields far more. Get the facts—write now!

STEEL PRODUCTS CO.
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Quality
BUY
Is The Word For . . .

Castlberry's
PIT-COOKED
BARBECUE

AMERICA'S NO. 1 CHOICE FOR . . .
- Flavor  •  Customer Acceptance
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- Profitable Repeat Business

SPECIAL OFFER!
NOW... Get Valuable Gifts of your Choice FREE during
1962 Season-Opener
March 15 thru May 15, 1962

With Your Purchases of Castlberry's Pit-Cooked Barbecue In 30 oz. Sizes
FOR DETAILS, CONTACT YOUR DISTRIBUTOR OR WRITE:
CASTLEBERRY'S FOOD CO. Box 1010 AUGUSTA, GEORGIA

EXPLORATION IN POPCORN SALES
Continued from preceding page
corn by weight. On this higher-volume corn, using the old ratio, approximately 80 per cent of the popcorn comes from the kettle with the proper seasoning and a good, bright popped kernel, but you may find the last 10 to 20 per cent of the corn will show a lack of seasoning and the pan will be dry.

This is not a standard in the industry, but something for you to try since we have determined such methods have given more popped corn on the same amount of raw corn only because of the added pan lubrication for the last corn in the kettle. If you were dry popping and oil spraying you would have to use more oil for coverage, since you would have 10 to 20 per cent more product to spray, so this is not an expense but an economy since there is no more labor involved, no more heat but just a little more oil, a little more expense in securing the highest popping corn for the purpose, a few more bags to serve across the counter and it all adds up to two things. More net profit on each bag or box of popcorn and more repeat business for having a more uniform and palatable product.

Today we are astronauts with earth-circling ideas and there is no item that has better opportunities for you to reach “way out into space” for astronomical profits in your concessions stand than with good, delicious, nutritious, well-prepared popcorn.

Give ice cream quality . . . make 7¢ on 10¢ sales. Cash in on the demand for delicious soft-served cones, shakes.
Serve a 10¢ cone in 2 seconds . . . your food cost less than 3¢. Serve a 25¢ shake in 5 seconds . . . your food cost only 6¢. Win new fans, make big profits with a compact Sweden freezer. Easily run by untrained help.

Like the Model 208 SoftServer shown here, all compact Sweden machines are keyed to high-production needs. They occupy only 3 square feet— or less. SpaceSaver counter models are also available.

SWEDEN FREEZER MFG. CO.
Seattle 99, Wash. Dept. 1-5

The MODERN THEATRE SECTION
NAC Completes Series of Three Regional Meetings, To Toronto on May 8

THE NATIONAL Ass'n of Conces- sionaires completed its third regional meeting of the year with the eastern session at the Park Sheraton Hotel, New York City on March 20, which was attended by approxi mately 125 NAC members and exhibitors.

The first regional meeting was held February 15 at Dallas in conjunction with the annual convention of the Texas Drive-In Theatres Owners Ass’n, attended by about 100 persons. S. K. Barry, Fiesta Drive-In Theatre, San Antonio, acted as coordinator for the Texas group and presided at the three-hour session.

Many new profit-making ideas were presented and questions from an attentive audience were handled by a panel of ex- perts on concessions operations.

MEET AT KANSAS CITY

The second regional meeting was held at the Continental Hotel, Kansas City, Mo., on March 8, in connection with the Heart-of-America Theatre Owners Show—A-Rama convention and trade show. Spiro J. Papas, Alliance Amusement Co., Chicago, and NAC board chairman, en visioned sales soaring to an all-time high of $17 billion during 1962 for the food serv- ice industries including concessions. He said increasing labor costs are one of the most difficult problems facing conces sionaires, and suggested operations be so designed to necessitate a minimum of help.

At the New York meeting, Emanuel Frisch of the Randforce Amusement Corp. and chairman of the American Congress of Exhibitors, said that the trend toward charging higher prices at theatre conces sions would drive customers away. This is particularly true of candy which can be bought at supermarkets and five-and-ten cent stores for less money. He emphasized the need for better merchandising techniques.

The Canadian regional meeting will be held at the Lord Simcoe Hotel in Toronto, Ont., May 8.

The resignation of Russell Fifer, execut ive director of the National Ass’n of Con ces sionaires since September 1959, has been accepted with regret by the board of di rectors.

Fifer has not yet announced his future con nections, which may remain in the trade association field or may be channeled into private business.

Clifford Lorbeck, Server Sales, Inc., has been appointed to the board of directors of the National Ass’n of Concessionaires to fill the vacancy occasioned by the resignation of George Brummett who had represented the Equipment-Manufacturer Segment as senior director.

Within less than two weeks after the first mailing of an attractive brochure outlining details for the 1962 Motion Picture and Television Theatres Convention co-sponsored by National Ass’n of Conces sionaires and Theatre Owners of America, 34 booths were reserved and new inquiries are coming in daily.

This will be the third year that the two organizations have held their jointly spon sored trade show at the Americana Hotel, Miami Beach, Fla. This year’s event will be held November 4-10.

Joe Vleck of Fox-Intermountain The ateres, Denver, attended the joint meet ing of the National Ass’n of Conces sionaires and United Theatre Owners of the Heart of America during Show-A Rama V in Kansas City last month and gleaned some good merchandising ideas to take home. Best of all, he shared them in a mimeographed bulletin to cir cuit houses which is reprinted below.

—Editor’s note

- Thorough knowledge of the product is the key to success. Quality is all im portant. Patrons are very particular about food, and the best food wins the most and steadiest customers.

- Attention drive-in operators: Here are some signal flags for those who cook hamburgers.

Excessive shrinkage—or high fat con tent.

Sticking—use of bull meat.

Holes appearing in patty—introduc tion of foreign material.

Yellow fat—old meat.

Splitting—too much moisture (watered hamburger).

- Potatoes have to be properly con ditioned before use. Excessive brownness indicates too high a sugar content. Ex cessive soaking, such as with potatoes prepared the previous day, results in poor quality. Potatoes at their best should be 21 per cent solid matter.

- Use of vending machines is growing by leaps and bounds. Complete self service food vendors are increasing in popularity.

- Most trouble from poor service stems not from the patrons, but from the help. Labor costs and inefficient labor, and poorly trained labor are prob ably today’s greatest deterrents to food sales. Would that we could often make for increased efficiency.

- Eliminate the low profit nuisance items. Candy and ice cream, items of relatively low profit, might better be sold in vending machines.

- Never sell something versus nothing, but sell something versus something “Do you want the Texas-size or the large buttered?” Sell dangerously—by this we mean, get your help to smile. We dare you to try it.

- New cotton candy machines have been developed in which the resultant product does not stick but crumbles away in dry powder. Would be great for indoor houses and with terrific mark-up.

- Keep everything clean. Especially does this apply to vending machines. Keep the displays fresh and the glass bright. Old flyspecked displays can kill the customer’s appetite pretty fast.

- One operator put in tamales occa sionally and gained a 350 per cent in crease in drink sales. Soft drink combi nations with popcorn, sandwiches or other items at a combination price, a “sup ericial” boosted sales tremendously. Gold stars on lucky boxes or cups have in creased drink sales 16 per cent. The starred cups are redeemable for something.

- Use of display material provided by the popcorn institute of America has increased sales from 35 to 350 per cent. Sample corn frequently. Never take this high-profit item for granted. Always serve it piping hot. Hybrid corns have now been developed that will pop out 38-39-40 times their original volume. (We do not use this type as it is so fragile that it will not stand shipment under the pre-pop plan we use.)

- Good vending machines should be able to serve three patrons per minute. Vending machines enable you to have a staff reduction at busy periods and give staff work in slack periods, thus making for a more stable employe schedule.

- Vending machines scattered in islands around the theatre will give that many more opportunities to serve patrons. Center islands and perimeter groups are suggested. These become satellite concessions stands. Airline type containers could be put to good use in vending machine and pre-package operations.

Pizza and Hot Tea Popular

Italy’s pizza and England’s hot tea! Those are top-selling items at Lincoln, Neb.’s 84th and O Drive-In, reports Man ager Dan Flanagan. Back on a seven night schedule, the open-air theatre tem peratures make these warm treats hot sellers.

Dan says he added hot tea to the conces sions stand menu six years ago when he joined 84th and O, though he got a quizzical look along with approval. Sales since have proven Dan knew his customers.

Two new items shortly coming up for his drive-in snacks are shrimpburgers and corndogs-on-a-stick, says Flanagan.
DATA ON TRANSISTORIZED OPTICAL SOUND SYSTEMS

By WESLEY TROUT

Transistors in place of vacuum tubes have caused a major revolution in the electronic industry the past several years. Fast-disappearing is the once supreme vacuum tube so many, many years used in theatre sound systems and other electronic equipment. The reasons behind the rapid change to transistor operation are the miniaturization, low power consumption, and very high reliability. These have been the desire of engineers and manufacturers since the advent of the vacuum tube in electronics; they have finally come to realization! Many years of testing have proved that transistorized amplifiers and other electronic equipment can be operated for years without any trouble and practically no replacement of transistors.

One should acquire some knowledge of transistor operation and maintenance, even though this type of operation is more trouble-free and will require very little servicing except keeping it clean. Naturally, condensers, resistors and other components are subject to trouble as heretofore, but transistor operation will cause less breakdown of these various components over a period of many years. One must keep in mind that transistor operation requires a slight change in service technique but not so drastic that it cannot be learned. As a matter of fact, once you understand the operation of transistors in electronic circuits, it will be a simple thing to easily learn to trouble-shoot. We might point out that we have a book, in addition to our regular loose-leaf manual, on servicing transistor amplifiers for theatres. These books are good reference texts and can easily be understood by projectionists or exhibitors.

A TRANSISTOR CHART

Due to the introduction of several new types of transistors within the past few years, one should have an interchange chart for transistors. However, there are only a few well-known and standard types used in the theatre.

Up to a certain extent, checking a transistor audio amplifier is not too much different than checking a vacuum tube circuit. For example: Wrong bias voltages can cause trouble (no sound or distorted), First check voltage at bias point and see if it is as recommended by the manufacturer. Next, check circuit resistances (should be within 10 per cent of rating). Then check for shorted or leaky coupling, capacitor, etc. Fourth, check voltage at emitter. If you find it low, check for open collector in transistor, open in collector circuit. If high, check for shorted transistor or open bypass capacitor. Low voltage may be due to too low voltage for various stages, defective coupling transformer, defective coupling or bypass capacitors, defective transistor (rare cases but possible). Distortion is generally due to incorrect bias voltages or defective transistor. Keep...
Good Screen Lighting

MAY NOT SELL ONE EXTRA ADMISSION

— but How Many Patrons Does Bad Projection Drive Away?

Good Screen Lighting means a bright picture that assures utmost viewing comfort.

With Strong projection lighting you can SEE the difference.

The full line of Strong projection lamps for 35 mm and 70 mm projection includes six different models for drive-in theatres and eight for indoor theatres including the famous Jetarc, most powerful lamp ever produced. There's a right lamp for matte or high gain screens of any size. The right lamps in your theatre will project pictures that sparkle the brightest, as proved by impartial foot-candle meter tests.

THE Strong ELECTRIC CORPORATION

11 City Park Avenue • Toledo 1, Ohio

"The World's Largest Manufacturer of Projection Arc Lamps"
in mind that low voltages (emitter-to-base) create crossover distortion in push-pull stages. Also check the input and output transformers or capacitors for defects. Always use a very high quality test equipment so as not to damage circuits and in order to get accurate readings. Moreover, all connections should be electrically firm.

Care must be exercised when doing soldering. We suggest you use a small, stiff-bristle brush for cleaning off excessive solder or solder from component terminals that need unsoldering for making replacement of some part. When soldering small wire, use a needlepoint pair of pliers which will make it easy to hold wire and keep some of the heat off of the component. The wire and the terminal to which it is to be soldered must be thoroughly clean and bright in order to obtain a good connection and not set up a high resistance. Use smaller than normal tools for working on transistor amplifiers. A small low-wattage soldering iron with a relatively narrow tip will be best for all soldering in transistor circuits.

You should learn how to do soldering as this requires skill because transistors will not stand too much heat when soldering. We suggest you purchase a small soldering kit for transistor repairs and avoid overheating the transistors and other components when making replacements.

**Electrical Interference in Transistor Systems**—These systems are very carefully shielded and have a very, very low inherent noise level but, as electrical layouts in projection rooms vary widely, situations may be met where electrical interference in any of the following categories is significant:

(a) 60 or 120 cycle hum—possibly changing with electrical load, i.e., air conditioners, motors, house lights, etc.

(b) "Frying" and higher frequency hum.

(c) Clicks when motors, are lamp or other electrical equipment are switched on and off.

(d) Radio pickup (cases of this kind of pickup are rare).

When these effects are noticed, it is likely that interference is entering the electronic system through the ground return from the projector-transistor and control fader to the junction box.

Most all systems are "case" ground only at each projector and heavy gauge wire should be used to connect each projector frame to a reliable cold water ground. Do not rely on an AC distribution common connection. Additional grounds connected, for example, to the low side of the stage speaker line may reduce interference in unusual cases, but this often causes a "loop" ground condition and should, in general, be avoided. Good grounding to a...
perfect comfort in any position with self-adjusting...

AIRFLO

Every seat becomes “best in the house” with AIRFLO Loges. The ultimate in comfort, AIRFLO features spring seat and spring back, and the added luxury of sponge-rubber upholstered armrests. Floating spring base shown below, a feature offered only by AIRFLO, will make your theatre famous for comfort. Write today for free, full-line catalog.

cold water pipe will generally suffice with only a few rare cases of hum which may require special treatment.

High frequency adjustment is normally made via condensers across terminals designated on schematics and manufacturers’ recommendations for high frequency roll-off. This setup of high and low adjustments is made to fit each auditorium and no hard-fast rule can be set except that there should not be too much bass which will make the sound reproduction boomy.

In most cases, equipment is shipped so that the 8,000-cycle reading should be down about 6db from the 1,000-cycle reading, the result of normal slit loss. If reading is lower, check azimuth and focus of sound lens.

Rectifiers Designed for Xenon Projection Lamps

The Kneisley Electric Co. has announced a new line of rectifiers to power the new xenon projection lamps which have been developed with a color curve which closely approximates daylight.

The xenon lamps are now available in 450, 900 and 1,600-watt sizes, and larger units are soon to come. This highly concentrated light source is particularly adapted to screening rooms, rear-screen projection, advertising displays and small theatre screens.

However, standard rectifiers are not suitable for xenon lamp power supplies. Specialized designed rectifiers are required, having high voltage characteristics for ignition, with dropping regulation curves after the lamps have been started.

Based on this knowledge, Kneisley engineers have chosen selenium as the rectifying agent in this line of products, as it is not affected by high voltage transients which occur at the moment of ignition. Depending upon the xenon lamp size, as much as 50 Kilo-volts are required, as a pulse, for starting purposes. These high voltage transients are very difficult to arrest, and may enter the rectifier agent. Silicon, for the time at least, has been ruled out in favor of dependability.

Kneisley single-phase rectifiers are now available for the 450-watt models of xenon lamps; single and three-phase for the 900 and 1,600-watt models. Single and three-phase will shortly be available for the 2,500-watt series.

WOMETCO ENTERPRISES, INC., has purchased Paramount Vending Co., Inc., doing business in Dade, Broward and Palm Beach counties in Florida and the firm will become a part of Wometco Vending of South Florida. James Neff, president of Paramount Vending, will join Wometco and will supervise the future expansion of the firm in Broward and Palm Beach counties. Neff is a design engineer with more than ten years experience in the design and manufacture of vending equipment.

Use Readers’ Service Bureau coupon found on page 31 for more information about products described in this issue.
664-Seat Theatre on New Luxury Liner Is Equipped With Norelco Projectors

This photo of the 664-seat theatre in the new luxury liner, SS France, shows the ideal positioning of the projection room, which is equipped with two Norelco 70-35mm projectors. The splayed panel walls were designed for the utmost fidelity from Norelco's high-fidelity stereophonic sound system.

Widescreen motion pictures are being shown passengers on the new luxury ship, SS France for the first time on any ocean liner, in the 664-seat theatre, the largest afloat.

Continuous (14 hours daily motion pictures, including the best and latest U.S. and European films and specticals, are shown by two 70-35mm Norelco (North American Philips) projectors on the theatre's 33-foot, curved panoramic screen for wide-gauge film.

Behind the screen are five Norelco loudspeakers, and in addition, acoustic panels on either side open as needed to release stereophonic sound through concealed column speakers. The splayed panel walls were especially designed for utmost fidelity in sound reproduction.

Another luxury feature of the ship's motion picture system and also another first in movies at sea is the simultaneous projection of films for private viewing on first-class cabin television screens and in public rooms throughout the ship. They are monitored from a control room.

The Right Use of Light and Color Creates Atmosphere For Patron Enjoyment

Theatre management is frequently faced with keeping pace with the times. This applies in many phases of theatre operation. From the creation of newspaper advertising copy, right on into the best methods of keeping only the latest in housekeeping procedure. He must look around and spot the improvements in the current business scene. An example of this is the tremendous change that has come about in the world of groceries—the supermarket.

The world of good lighting...the world of music and good sound...the world of color appeal...the world of orderly arrangement...the world of "freshness"—all of these things are employed in the supermarket. They must also be accountable in good theatre operation.

IMPORTANT DECORATIVE TOOLS

A national magazine, with a snobbish motion picture editor, once termed theatres as "dark, dismal and drab dungeons and caves" which depress the patron rather than impress the patron. This is something that has crept into the scene because theatre management has permitted the value of light and color to drift in his operation. We can well remember a fine showman who impressed upon us, when we were interested in the first basics of the business, the value of light and color. Intense thought was given to changing colors around the theatre, in the field of lighting, with the seasons. The main drapes on the auditorium stage was a sea of moving color. The auditorium, itself, was cast in delicate glows of no more than four candlepower. The lobby and foyer were drenched in soft lights with innumerable spotlights placed over special displays and advertising frames and cases.

If theatre management wishes to reach for something that is modern and impressive—strive to master the possibilities of "light and color" in and around your theatre. This field alone can have a fantastic bearing on the patron—it can either impress or impress the theatre patron. If you accomplish the task in a masterful and showman-like fashion, you'll receive many compliments upon the impressions you create.

It's a basic part of masterful creativity which must appeal to the public in general.

—M. B. SMITH
Commonwealth Theatres

Continental Outlook Good

Stockholders of Continental Vending Machine Corp. were told recently by president Harold Roth that the company is expected to increase its 1962 fiscal year earnings by 50 per cent, to more than $2,000,000 on an anticipated sales increase of about $10,000,000 to approximately $40,000,000. The increase would constitute a new record for Continental. Roth predicted that much of the increase in 1962 would come as a result of the introduction of new vending machines.

Fred J. Pleiff, left, technical manager of Norelco Motion Picture Division of North American Philips Co., Inc., and Niels Turen, general manager, Communications and Electronics Division, inspect Philips motion picture installation on the SS France on the ship's first voyage to New York.
Strong Develops Xenon Lamp Especially for Smaller Theatres

The Strong Electric Corp., manufacturer of carbon arc motion picture projection lamps for 36 years, has recently refined a new xenon light source for film projection in theatres of around 800 seats with screens of 28 to 32-foot width.

Called the Strong X-16 projection lamp, the new unit utilizes tungsten electrodes in a xenon atmosphere, totally enclosed in a quartz bulb.

Although the X-16 has been in use for several months, projecting the regular program, at the Maumee Theatre in Maumee, Ohio, with excellent results, the new light source was formally unveiled and demonstrated there to a representative group of theatre owners, managers, projectionists, theatre equipment dealers, city officials and newspapermen on February 23. The Maumee has 770 seats and a 32-foot screen.

Flickerless, White Light

Advantages of the new light source, it was pointed out, include a steady, flickerless, pure white light, with no discoloration at the screen. There is uniform intensity of light at the edges as well as in the center of the picture, and superior color reproduction. The color of the light is independent of voltage variations of the power line supply.

Some of those attending the demonstration of the new Strong X-16 xenon projection lamp at the Maumee (Ohio) Theatre were, from left, Milt Gibson and Gordon Gibson, Atlas Theatre Supply, Pittsburgh; Cliff Collender, sales manager of the projection lamp division of the Strong Electric Corp.; and G. M. Studebaker and Clarence Williamson, National Theatre Supply, Detroit.

BUY DIRECT FROM Ballantyne

Save on equipment from one of the oldest equipment companies.

Ballantyne equipment—famous patented Dub'l-Cone and Single cone speakers, single and dual channel amplifiers, soundheads and hundreds of other items have equipped theatres throughout the world for nearly 30 years. Fewer theatres, full service facilities and modern fast transportation have made it possible for Ballantyne to sell direct and save you money.

YOU BUY WITH CONFIDENCE

Ballantyne equipment carries a reliable full guarantee of performance. You can be sure Ballantyne will be making theatre equipment for the drive-in and indoor theatres of the future. If you're planning a purchase, we furnish prompt printed quotations, just tell us what you need.

BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.
A DIVISION OF ABC VENDING CORPORATION
1712 JACOB STREET, OMAHA, NEBRASKA

PHILLIPS CARBON SAVERS
Phillips Precision Made Carbon Springs, Universal to work with all makes of Arc Lamps and Carbons. Machined from Tool Steel for long life service. Modern Priced. Backed by Forty Years in Theatre Projection and experience. Sold only Through Established THEATRE SUPPLY DEALERS
"Remarkable Reliability"

At New York's famed Radio City Music Hall, chief projectionist Ben Olevsky put it this way: "The reliability of the Simplex X-L projector is remarkable. Our projectors were installed by National Theatre Supply in 1950 and have been maintained by our staff since then. In 11 years of operation they have never been removed for overhaul!" Similar opinions and experiences are reported all the time by projection "pros" like Ben at most top theatres throughout the country. The facts are that no other mechanism on the market is designed and built to the engineering perfection achieved in the X-L. Incorporating every new advance in projection, the X-L is your assurance that you'll have a dependable, up-to-date projector for many years to come.

**STRONG DEVELOPS XENON LAMP**

Continued from preceding page

the xenon arc bulbs make for simplified operation by the projectionist and keep repair and replacement part costs down to a minimum.

According to Arthur Hatch, president of Strong, the cost of operating the 1600-watt xenon bulb, which has an average life expectancy of 1,500 hours, plus the cost of bulb replacements and current, is only a little more per hour than the cost of current and carbons for operating the high inten-

tensity carbon arc 46 ampere projection lamp. The long term costs are even less, the audience was told.

However, the new xenon lamps are not expected to replace the carbon arc lamps in drive-in theatres or larger capacity indoor theatres because the xenon brightness is limited to the equivalent of approximately a 46 ampere carbon arc.

During the question and answer period following the demonstration one exhibitor asked if the demonstration was made on a new screen. Jack Armstrong, owner of the house, replied that the paint job was three years old—"the intensity was so great it looked new."

**SIGNS TO WATCH FOR**

Another person inquired how you can tell when the bulb is approaching the end of its life—to avoid stoppage of the picture in the middle of a reel. It was pointed out that as the bulb ages it darkens and the amperage is increased to maintain light intensity. As it reaches the end of its life, difficulty is experienced in starting so that there is plenty of evidence to indicate approach of the end so that replacement can be made in plenty of time.

The Strong Electric Corp., world's largest manufacturer of motion picture projection lamps, also developed and manufactures are camera and printing lamps for the graphic arts field, heat exchangers, rectifiers, reflectors, slide projectors, solar furnaces, spotlights, and transformers. Are searchlights for airplanes and field use are also produced for the military. For the past year Strong has also engaged in the production of solar radiation simulator systems for the development and testing of outer space vehicles and components.
Two Theatres Under One Roof in New York

Several new concepts in the housing of motion picture entertainment will be incorporated in the twin theatres—Cinema I and Cinema II—which Rugoff Theatres, Inc., is constructing in New York City.

Donald S. Rugoff, president, explained that the joint entrances will be under a protective arcade, leading to separate ticket desks, in place of standard box offices, lounges and audience areas.

The lounges and lobby areas will incorporate a permanent, and periodically changing, exhibit of paintings by contemporary American artists in part of the waiting space. In another part, hi-fi equipment will be available for the playing of the latest recordings. Books will be on display, selected to illustrate various themes, tied in with the current picture or reflecting some current trend in literature. In a sense, Rugoff said, the twin theatres will be setting for the total entertainment or cultural experience.

CONTINENTAL SEATING PLAN

The inside of Cinema I-Cinema II auditoriums also will include many features to enhance enjoyment of a film, Rugoff said. Unusually roomy leg space (40 inches) will be accompanied by the fact that the continental type of design of the larger house will have all the patrons arriving and leaving by side aisles. This, he said, will give all seats perfect sight lines, unobstructed by those who may come in or go out.

Special lighting arrangements also have been devised. All lights in the auditoriums will be synchronized with the projection equipment. When the film goes on, all extraneous lights within the theatres will dim at the same time, to create minimum diversion of attention. Patrons' eyes will automatically focus on the screen, with no other lights to distract them. The screens will be what is called wall-to-wall—unframed and so designed that the entire end wall will be the screen.

The new building was designed by Abraham Geller. Special consultant on theatre design was Ben Schlanger, one of the architects of Lincoln Center and one of the foremost designers of motion picture theatres. The theatres are said to be the first to be built from the ground up in New York since the early 1930s.

Cinema I-Cinema II will have, respectively, 750 seats and 300 seats. The model is being displayed at various Rugoff Theatres in Manhattan (currently the Sutton), along with a screen trailer done as an abstract color film by Carmen D'Avino.

The theatres will open on June 26, with "Boccaccio '70" set as the premiere attraction. With the two theatres in one building, patrons will be offered the opportunity to see the feature from its start every hour on the hour, Rugoff said.

Venders to Latin America

Wometco Enterprises, Inc., Miami, announced on March 19 that its wholly owned subsidiary Wometco International, Ltd., had completed the shipment of the largest single sale of vending equipment ever made in Latin America. This shipment, according to Albert Budlow, director of Wometco's International Export Division, consisted of automatic soft drink vending equipment of the ice-dispensing type.

Budlow announced at the same time that substantial orders have been shipped to a number of Caribbean and Latin American countries, and also stated that further orders are being processed and will be shipped shortly.
Three Models of Slush Freezers To Fit Into Any Operation

Stoelting Brothers Co., after three years of extensive research and actual field experience, now offers a complete, time-tested line of slush freezers to meet the needs of any-size operation. The machine makes a drink frozen from the flavor itself, not ice with flavor added. Shown here is a single-head counter unit designed for locations where little or no floor space is available. It has a full ten-gallon freezing cylinder. A twin-head, floor model was pictured and described on page 37 of the June 5, 1961 issue of the Modern Theatre Section. A third model is a single-head floor model requiring very little space. The company also supplies Krist-O-Slush, a syrup especially designed for the freezers, available in orange, wild cherry, grape and lemon-lime flavors. A brand new set of colorful point-of-purchase signs has been developed to help theatremen merchandise the drinks. One features Krist-O-Slush, the drink frozen from the actual flavor; another promotes Krist-O-Shake, which is made from slush as it comes from the freezer, blended with vanilla ice milk or ice cream; and a third is an attractive sign with a large Krist-O-Slush, designed to create attention from patrons sitting in cars.

Efficient Cooker for Coating Of Red Candied Apples

Server Sales, Inc., is now offering the new Candi-Mat, said to be the most modern equipment for the coating of red candied apples. The unit is finely engineered to eliminate the need for thermometers and to remove the human element, thus eliminating errors in judgment and lost mix. The unit is built of stainless steel and aluminum, with Fiberglas insulation to prevent injuries from burns. Candi-Mat employs a dual thermostat system. Depressing the starting button brings the mix up to the necessary temperature, a second thermostat takes over to keep the mix in proper condition for dipping. The inner vessel in the cooker is dimpled at the bottom to hold one apple so that all the mix may be used, eliminating waste. The unit comes equipped with a wooden spoon for mixing and two 16x30-inch, formed stainless steel trays for display. Optional, are transparent lucite domes to cover the apples. Both drive-in and indoor theatres using this unit have enjoyed good sales of candied apples which carry a very low product cost with excellent profits. Several large circuit operations have had excellent results with candied apples which are especially popular with children.

Outdoor Theatre Screens With Functional Design

The drive-in theatre screens which have been developed by Carew Steel Co. offer a clear, functional design and require only four supporting piers. They are extremely flexible as to screen area and height, and thus readily conform to the varying needs of individual theatre sites. The screen itself is a continuous sheet of 18-gauge, ribbed, galvanized metal panel, and the verticle ribs are of such dimension that the screen surface is virtually flat. The deck length being equal to the full screen height eliminates the need for horizontal joints. The screen is shop-painted gray on both sides. The Carew Steel Theatre Screen Package includes the screen, required structural members, all of hot-rolled A-36 steel having a minimum thickness of one-quarter inch and primer painted; anchor bolts, leveling plates and anchor bolt plans and reactions. The design and construction of the foundation, including any reinforcing rods required, as well as the supply and application of field painting is not usually included in the package. Prices are furnished upon request which should be accompanied by the customer’s dimensional layout.

Projection Carbons Burn The Entire Positive Rod

“Endless” projection carbons, distributed in the United States by West Coast Theatre Service, are manufactured so that the entire positive carbon is burned, with no loss of stub whatever and without using a carbon saver. The carbons have a very low burning rate and produce an extremely bright and stabilized arc. A positive stub of the Endless can be connected easily to another positive rod with a special carbon paste which is supplied with the Endless carbons. It is recommended that the positive carbon stub to be connected is within 70mm length. The stub is connected to the new positive carbon rod when cooled, and the quantity of carbon paste to be used for one time may be just bigger than an ordinary match head. After connection, if the carbon paste overflows the junction it should be wiped up. After striking the arc, the connection is said to be perfect within two or three minutes by the heat generated. If the convex of the stub is too big to insert into the end of a new rod, the convex may be rubbed with sandpaper (supplied with the carbons). No air should be left in the concave of the carbon after connection.

FOR MORE INFORMATION

Use Readers’ Bureau Coupon on Page 31

Claims made for products described editorially on this and other pages are taken from the manufacturers’ statements.

Three Models of Slush Freezers

For More Information

Efficient Cooker for Coating Of Red Candied Apples

Outdoor Theatre Screens With Functional Design

Projection Carbons Burn The Entire Positive Rod

The MODERN THEATRE SECTION
Variable Anamorphic Lens
At Greatly Reduced Price

S. O. S. Photo-Cine-Optics, Inc., is now making Superscope variable anamorphic lenses available to indoor and drive-in theatres at less than one-fourth the cost when the lenses were first developed. Superscope, it is claimed, utilizes the maximum effect of widescreen presentation without loss of light or screen height, yet it can present a picture of any screen ratio from zero through 3-to-1 of extremely fine quality. The overall composition of the picture is improved, resulting in favorable audience reaction. Superscope does not require a curved screen and does not impose any restrictions upon screening room sound systems. Screen proportions are changed by turning the proper controls, and it is possible to switch from one anamorphic system to another or to standard features. The lens is easily installed with any 35mm backup projection lens.

Vacuum-Mounted Squeegee for Picking Up Scrub Solutions

A 28-inch vacuum cleaner-mounted squeegee is now being offered by Multi-Clean Products, Inc. It is connected to the intake by means of a plastic hose of standard 1 1/2-inch diameter, and is easily mounted on the front of any Multi-Clean vacuum cleaner of the Imperial series equipped with the base casting. It is said to be a real timesaver for picking up water and scrubbing solutions. When it is used with high-foaming cleaners, the manufacturer says that an inexpensive Multi-Clean De-foamer Pouch will prevent any excessive buildup of foam inside the vacuum.

Antistatic Spray for Carpets
To Prevent Shocks to Patrons

A practical answer to the problem of static electricity inherent in carpet (particularly wool and nylon) has been developed by Bryn Mawr Products. Use of the company's new Antistatic Spray is said to eliminate static electricity for 30 to 90 days, according to traffic volume. The spray is a solvent base product that can be applied with any kind of sprayer, and it dries immediately so that the carpet is never out of service. Even when rugs are oversaturated by an inexperienced operator, there is no danger of waterspotting, as can happen with water base sprays. Ideally, the spray should be applied only until the surface is damp to the fingertips, and the entire rug area need not be sprayed—it's adequate to spray an area of 12 feet in front of the metal that would be touched.

Outstanding New Features in 1962 Line of Floor Machines

The new Super SP Series floor machines manufactured by National Super Service Co. have a low, compact design that gives them a far greater and easier maneuver-ability, plus many time-saving features. The new, exclusive Super solution tank system for floor scrubbing, including all controls, is embodied in a single unit that can be attached or detached in ten seconds without tools. The low design of base and motor housing permits working under furniture and counter overhang. Widespaced, no-tip, five-inch wheels make for easy transportation on uneven floors, up and down steps. Brush equipment for every need is available for the machines for dry scrubbing of floors to carpet shampoo.

Year Old Speaker Family

ALL NEW for '62 Priced from $3.50 up!

When it comes to speakers, nothing beats experience... and our company has been continuously building in-car speakers longer than anyone else... Many of the original speakers are still in use after 15 years.

Different speakers basically may look alike but it's the little unseen things that make a big difference. And you only learn them from experience.

If you're not one of the thousands enjoying EPRAD speaker values, change to EPRAD now and see the big difference in sound and long-life.

There's an EPRAD speaker to meet your performance and price requirements. No one can beat our values.

7 BASIC SPEAKERS - 50 MODELS

HEADQUARTERS FOR:

Transistor Sound Systems
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Junction Boxes
Motor Generators
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Other Products.

EPRAD
1214 CHERRY ST. - TOLEDO, OHIO - PHONE: CHERRY 3-8006

BUILDING THEATRE SOUND AND COMMUNICATION AND ELECTRONIC EQUIPMENT FOR 15 YEARS

BOXXOFFICE :: April 9, 1962
AMF Dalkin Division is offering an electrically refrigerated drink dispenser which features a new, exclusive “drop-in” type circulator which can be removed or put in place in 30 seconds, and claimed as one of the most important engineering improvements made on counter beverage dispensers in the last ten years. Pumps and motors, when located in the base of a dispenser are subjected to temperatures which shorten service life, the company says, and the AMF “Sir Culator” eliminates pump and motor failure, the major cause of dispenser service calls. With this new unit, the “heart” of the dispenser is quickly and easily removed simply by removing the connecting plug. The “drop-in” unit is completely separate from the bowl and base of the AMF “Sir Culator.” An illuminated merchandising ring (not shown) encircling the top of the bowl spotlights sales messages or the name of the beverage dispensed. The light also floods both the bowl and the beverage as it cascades down the bowl sides.

Safety Treads for Stairway Repair and Modernization

Wooster Products, Inc., has developed Super Stairmaster safety treads which are claimed to offer permanence in stairway repair and updating. The heavy duty aluminum base, filled with a special abrasive formula, provides antislip protection even under hazardous conditions, Wooster states. Twin visibility lines at the front edge of the tread clearly define the edge of each step, providing additional safety. The treads are decorative in appearance but constructed to withstand heavy traffic. They are nine inches wide with beveled back and fit any step up to 13 inches wide. Installation is simple, either with wood screws on wood steps or lead expansion shields on masonry. A 1½-inch deep nose of heavy aluminum serves to protect the face of the step.

HIGHEST SPEED
IN PROJECTION

Kollmorgen lenses rate tops in the motion picture industry. Used exclusively with Cinerama, they are standard equipment in more than 70% of American theaters. High light uniformity and less light loss on the screen—the whole screen—are typical of the outstanding performance of Super Snaplite® lenses.

Other advantages that add up to superior screening with Super Snaplite 6/17:

Wire sharp contrast
Uniform illumination
Crystal clarity
Wide range of focal lengths
Sealed construction

Bulletin 222 describes Kollmorgen lenses in detail. See your equipment dealer, or write us direct.

KOLLMORGEN CORPORATION
NORTHAMPTON, MASSACHUSETTS

Buy Value in '62...

PUSH-BACK® SEATING BY GRIGGS

Greater Value for you and your patrons

• FINEST COMFORT
• BEST APPEARANCE
• GREATEST CONVENIENCE
• MINIMUM MAINTENANCE

Child inserts are not supplied. Child should sit with feet flat on floor and back against backrest. Chairs return to upright position automatically.

GRIGGS EQUIPMENT, INC.
Belton, Texas • Selma, N.C.

Griggs No. 1051
Push-Back Seating

The MODERN THEATRE SECTION
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### Clip and Mail This Postage-Free Coupon Today

FOR MORE INFORMATION

This form is designed to help you get more information on products and services advertised in this Modern Theatre Buyers' Directory and Reference Section. Check: The advertisements or the items on the which you want more information. Then: Fill in your name, address, etc., in the space provided on the reverse side, fold as indicated, staple or tape closed, and mail. No postage stamp needed.

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PERRY E. PASMEZOGLU has been named national sales manager and advertising director of Bevelite Manufacturing Co. Pasmezoğlu, formerly an account executive with Donahue & Coe Advertising Agency, has had nine years experience with Fox West Coast Theatres. Prior to that he had been with Cole, Fischer & Röow, and for nine years was a member of the display advertising department of the Los Angeles Daily News. Bevelite is one of the country’s leading manufacturers of varicolored plastic letters and Plexiglas backgrounds.

Shortly after assuming his new post, Pasmezoğlu announced the appointment of W. G. Spencer Advertising as agency for Bevelite, and preparations are already underway for an extensive trade campaign.

SPEEDSTER, INC., Denver, held a three-day open house to officially open its new plant located at 15860 West 5th Avenue. The new facilities were designed by President John Kaufman. The company manufactures doughnut machines, fryers, griddles, hot plates, food warmers, pizza ovens and other commercial cooking equipment.

FEDERAL SIGN AND SIGNAL Co. of Chicago is to merge Electrical Products, Inc., of Los Angeles into its company. Both firms make electrical signs, including theatre signs, and maintain services for the signs.

M. MICHAEL CERICK has been named director of sales for Presto-Cola Manufacturing Co. Cerick has had 12 years of top management, marketing and sales experience in the publishing field.

A NEW VENDING MACHINE called the Automatic Junior Vender is being tested in theatres, drug and food stores by Automatic Canteen Co.

DR PEPPER Co. reports continuing all time record monthly highs in syrup sales in the first two months of the new year. January sales were up 38 per cent, and February sales were up 19 per cent over the same month of 1961.

FORMAL DEDICATION of a new multimillion-dollar carpet yarn plant in Statesboro, Ga., will be made by A. & M. Karagheusian, Inc., manufacturer of Gulistan carpet, on April 28. The air-conditioned building provides about 350,000 square feet of floor space containing plant executives offices and yarn dyeing and spinning operations.

WILLIAM JOACHIM has been elected vice-president of the Pepsi-Cola Co. in charge of design, art and graphics. Joachim has been a design consultant to Pepsi-Cola since 1949 and has produced basic designs for Pepsi packaging and point-of-sale materials, as well as vending and display equipment items. He will expand the company’s existing design and graphic facilities, making additional services and counsel in these areas available to the company and to bottlers in the United States and abroad.

G. K. "Whitey" Crampton has been named national accounts manager of Jet Spray Corp., Waltham, Mass., manufacturer of beverage dispensers. The appointment was announced by William H. Jacobs, president. Crampton will devote his attention to developing profitable selling programs for and working closely with national syrup accounts, parent bottling companies, chains and government facilities. Crampton has been with the firm since 1957 when he became general sales manager.

LUCIEN VACHER has been elected chairman of the board and president of Kodak-Pathe, Eastman Kodak associate company in France, succeeding the late Alfred Landucci. Jacques Tassel was named general manager and Georges Moreau was elected vice-president of the French firm. Paul Vuillaume is new sales and advertising manager and Jean Weck was named manager of the company’s Vincennes factory.

JOE POCIAZIO JR., has been named special syrup representative for Pepsi-Cola Co. He gained extensive experience in the fountain service field during 1956-61 spent as national sales manager for Carbonic Dispensers, Inc.

ISA KUTOK, a veteran in the theatre equipment field, is celebrating his 25th year of service with Edward Wolk, Inc.

The MODERN THEATRE SECTION
Shenanigan on Screen: 'Wind' in Old Process

When "Gone With The Wind" recently played a repeat run of the current reissue at the Alpine Theatre, Salem, W. Va., owner Gary Barker advertised that patrons could see the film as it was originally shown "for the first time in 16 years." Digging up the old set of lenses and aperture plates, put away when the theatre changed to CinemaScope and widescreen, Barker showed the picture in its original 1:33 aspect ratio, occasionally blowing up the picture to widescreen during reels which feature spectacular action such as the burning of Atlanta. Technical effects were designed and executed by projectionist Richard Hiltner.

Barker gave each patron a printed notice explaining the small sized picture and pointing out that they would see the photo-play without anything cut off at the top or bottom.

"The composition of the picture, originally made for the old shape of screen, was beautiful," Barker said. Patrons pointed out that the colors were sharper and more brilliant than when they saw it last summer at the Alpine in widescreen.

Word-of-mouth about the technical shenanigans at the Alpine resulted in better than expected business.

'Thunder Road' Ballad Stressed in Dual Ads

Specially prepared combination ads on "The Big Country" and "Thunder Road," made up by S. L. Sorkin at RKO Keith's, Syracuse, N.Y., not only attracted tremendous patron interest, but also resulted in calls from many area exhibitors requesting mats and proofs. As many as 25 theatres from as far as 300 miles away from Syracuse requested mats and proofs of the ads, Sorkin reported.

The dual bill was led off by "Thunder Road," with the ads emphasizing the song, "The Ballad of Thunder Road," which became the No. 1 song hit both in Syracuse and Rochester. In the ads, Sorkin added "The Ballad of Thunder Road" as a subtitle to the picture and mentioned it three different times. This same procedure was also used in the smaller newspaper ad.

Not for Junior!

Evidently tiring of the old line about "Adults Only" in newspaper ads for nudist and sex films, two Columbus, Ohio, houses which feature such films ran the following line for the dual bill of "Shangri-La" and "Naked Holiday"—"Definitely NOT FOR JUNIOR."

Oscar Night Is Well Promoted When Downtown Manager Team Takes Hold

Buffalo exhibitors united in a campaign to promote the 34th Annual Academy Awards presentation at a meeting in the office of Arthur Krollick, AB-PT district manager. Present were Krollick, who acted as chairman; Maurice Druker, Loew-Shea Buffalo Theatres; George H. Mackenna, Basil Lafayette Theatre; Charles B. Taylor, Buffalo Paramount Corp.; Charles Funk, Century Theatre; James J. Hayes, Cinema Theatre and chief Barker of the Variety Club of Buffalo, and Edward Meade, radio-TV agency head.

Following the meeting five of the theatre heads visited the Buffalo Evening News office where a photo was taken of the exhibitors, each holding a press sheet of the picture in which he was especially interested. Krollick, for instance, held up the front page of a "Fanny" press sheet; Mackenna, "The Hustler"; Druker, "West Side Story"; Funk, "The Guns of Navarone" and Hayes, "Judgment at Nuremberg." This photo was used in a three-column splash on the drama page of the News with a story about the campaign the exhibitors were planning to plug Oscar night.

As a result of assignments distributed at the planning meeting:

Mackenna contacted the mayor who issued an Academy Awards Day proclamation, which was published in the papers and blown up for 40x60s in all theatre lobbies.

Taylor supervised general publicity activity.

Meade supervised radio and television coverage.

Druker contacted all banks and branches to post signs announcing Oscar Night, and helped out in other promotions.

Hayes called on downtown stores for television tie-ups promoting TV sets for use in theatre lobbies on the night of the telecast. Also obtained co-op ads and window displays.

Funk lined up windows in large stores around the city for Oscar night displays, which included photos of nominees, props and blank film reels, Oscar posters, etc.

Krollick contacted Niagara Transit Co. for use of posters inside and outside buses. Also got cooperation of soft-drink distributors to use posters on trucks.

In consequence, Buffalo theatremen buzzed on many fronts boosting Oscar Night.

Matchbooks for Film

Anson Pictures is distributing 5,000,000 matchbooks containing instructions for playing Marienbad, the new match game introduced in "Last Year at Marienbad."

The matchbooks, which feature a striking photograph of the film's star Delphine Seyrig, as well as credits for the film, are being rushed to restaurants, supermarkets, motion picture theatres, cigar stores, newsstands, barber shops, beauty parlors and other retail outlets across the country, where they will be available free of charge to customers.

Coke for Zero Endings

Plaza Theatre Manager Bill Chambers offered patrons whose admission ticket numbers ended with zero, a free six-pack carton of Coca-Cola on the opening day of "One, Two, Three" at El Paso, Tex. Frisco Gutierrez, house artist, had an attractive framed 40x60 in the outer lobby, with full credits to the El Paso Coca-Cola Bottling Co.
Extra Promotion Turns Cold Week Into Hot One

While other theatres in Winnipeg, Man., were suffering through a week of extreme cold weather and scattered crowds, Tom Pacey, manager of the Arick Theatre, zeroed in his campaign directly on the teenagers and came out with an excellent week's gross for "Twist Around the Clock."

His first move was a tieup with the Quality records distributor, who made available 100 Chubby Checker records to three local radio stations. The stations ran daily contests, awarding the records as prizes and also throwing in publicity for "Twist Around the Clock." Pacey also arranged for short plugs on KCND-TV, a Pembina, N.D., station serving the Winnipeg area.

Pacey's next step was the awarding of 5x4-inch Chubby Checker photographs, of which he estimates several thousand were distributed, to patrons. Other record distributors got in the act, giving the public, in connection with record sales. The picture was billed for one week and was aided greatly by a two-day teacher convention at the end of the week, releasing the teenage market to the downtown theatres.

"The extra promotion effort," said Pacey, "turned what could have been a. mediocre week into a week of good business."

Bonus Features Play Art Houses' Dead Nights

If you operate an art theatre and are at a loss about what to do on a "dead" night, you might follow Nico Jacobelli's program which he inaugurated at his Continental and Westwood art theatres in Cleveland and Toledo.

First he showed "Seven Samurai" at the Continental on a Tuesday night, moving it to the Westwood on Wednesday night. His bookings for following Tuesday-Wednesday showings in the same order at the two houses: Ingmar Bergman's "Three Strange Loves," next the Spanish "Death of a Cyclist," then the French "The Would-Be Gentleman," the Austrian "The Last Ten Days," Alex Guinness' "The Lady Killers" and finally "The Snow Was Black."

The above bookings were presented in addition to the regular program.

All the downtown theatres in Cleveland, as well as the art houses are normally single-feature theatres.

Yo-Yo Contest Stirs Kiddy Interest in Two Shows

Two special matinees for the kids were held by Jack Peters at the Strand Theatre in Culver City, Calif., one held on Christmas Eve and the other on George Washington's birthday. Gilroy is a farming town of about 5,000.

Showman Peters reports you have to stir up some enthusiasm among the youngsters to get all right with special shows. On this occasion, his device was two yo-yo contests, the first on the Lincoln holiday. Youngsters had to be able to do the five major yo-yo tricks—rock the baby, loop the loop, around the world, walk the dog and around the corner—in order to be eligible.

Eight boys competed against each other on Lincoln's birthday; four were picked to be finalists in a contest for the championship at a Washington's birthday matinee.

—58—
The Noisy Baby Problem: Suckers Help Solve It

A. Paul Kershner jr., manager of the Visulite Theatre and the Staunton Drive-In at Staunton, Va., has a 4-year-old son, which provides him with sympathy and understanding in handling the problem of short-time disturbance by noisy infants. He starts with this assumption:

"It’s an insult for managers to discourage parents from bringing their small children to the theatre. Sure there are some children who will not behave."

When the latter happens, Kershner has the answer—he or an usher politely asks the parents if they would remove the child until it has quieted down. If it is necessary for parents to leave the theatre, a readmission ticket is issued. Kershner reports he has discussed the problem with many young and older parents, and has found that only a few were insulted because they were asked to remove their children.

The Visulite ushers are supplied with penny suckers and instructed to give them to children when parents are having trouble keeping them in their seats or keeping them quiet. The parents are asked, of course, if they object to giving the children suckers.

"At least we give the young people with children a chance," he concludes.

Brochure on Oklahoma Part in ‘State Fair’

A 20-page brochure, complete with a map of the state fairsgrounds at Oklahoma City showing the location of the racing scenes appearing in "State Fair," has been prepared by Video Independent Theatres for use by Sooner exhibitors in making sure they and their customers know Oklahoma, too, had a part in the film.

The brochure, prepared mostly by Roger Rice, head of the Video publicity department, contains in chronological order reproductions of clippings and photos published in Oklahoma City newspapers about the stars and filming of the Oklahoma fairsground sequences. It is titled "To Set the Record Straight on the Filming of 'State Fair.'"

All exhibitors at the recent one-day convention of the United Theatre Owners of Oklahoma received copies of the brochure. As the introduction reads: "Not all of the new 'State Fair' was filmed in Texas! Some three weeks of on-location shooting for the production took place at the Oklahoma State fairsgrounds and other scenic environs near Oklahoma City . . . It is estimated that approximately one-half hour’s running time of the completed picture involves filming at the Oklahoma City area."

Shrunken Heads Given

Oscar Brotman, Chicago drive-in operator, who doesn’t miss a week in surprising his patrons with a gimmick which ties in with the feature film, offered a shrunken head to every adult and child attending the showing of "Something of Value." The head was an authentic replica of the Mau Mau tribal fetish. The cofeature was "The Wings of Eagles."

Jerry Baker, RKO Keith’s at Washington, D.C., had "Servicemen’s Salute to Col. John H. Glenn" on the marquee during the city’s welcome to the astronaut.

Radio Station Buys Part of Theatre Wall Sign

The huge Fox Theatre in San Francisco (5,000 seats) had something to sell, when it played "Satan Never Sleeps," to a business with which the theatre is on the buying end most of the time.

One wall of the Fox building, 200 feet high, faces a five-point intersection, one street of which is Market where 200 buses and street cars pass hourly during the busy times of the day. Thus the high wall is a valuable sign site, and the Fox frequently uses it in behalf of its bookings.

When the wall sign work for "Satan Never Sleeps" was being designed, entering Fox publicists thought of Mike Jackson and his midnight to 6 a.m. deejay program on radio station KEWB. The thought became a sale. KEWB bought an addition to the sign which read:

"YES, EVERYBODY STAYS UP TO HEAR MICHAEL JACKSON, MIDNIGHT TO SIX A.M. ON KEWB/91."

Jackson also used many mentions of the tieup during his program talks.

Warning to Parents

In a refreshing approach to community consciousness, Leonard Sampson, Robert Spodick and Norman Bialas, partners in the Nutmeg circuit, urged families to send younger patrons to their Lincoln rather than the Crown in New Haven, Conn., on a Sunday afternoon during engagement of "Odd Obsession." The Crown ads read: "Ordinarily, Our Sunday Shows Are Ideal for Kids. This One Is Not. We Recommend 'Carry On, Constable' at the Lincoln!"
Man Who Served as Nuremberg Guard Makes a Big Splash for Judgment

Prior to opening of "Judgment at Nuremberg," publicist Ted Barker discovered a Clevelander, Anthony Conway, who had been one of the guards at the initial Nuremberg trials. Manager Max Mink of the Palace Theatre, where "Nuremberg" was on a three-times-daily schedule, screened the film for Conway, who reported that it was "exactly like reliving that March of 1945." The Conway interview made a full column in the Plain Dealer and gave Mink a publicity thrust he said helped the picture a great deal.

Conway stated that Kramer had "either shot his film in the Palace of Justice or had recreated the scenes so perfectly, right down to the prison and cells, that everything had come back." Conway was there when Goering and others were being tried, not the lesser judges of the Kramer film.

He also said that Goering was the only humorous one in the group on trial for their lives for "war crimes." He also said that the original trials were "boring" and that Kramer "had done a terrific job with the picture." The reason for boredom was not occasioned by what went on but by the fact that none of the guards had head phones to give them the translated German testimony.

As for the showing of the prison scenes, again Conway said Kramer was right. Each prisoner charged had to face motion pictures which showed them what they were doing as high ranking Nazis, and the use of the documentary or newreel shots at the trials was recreated in one sequence in "Judgment at Nuremberg."

"Kramer gave Nuremberg and the trials into high dramatic life," emphasized Conway.

'Cid' Premiere Sponsored by TV Station; 8,000 Enter Video Personality Contest

Station KMSP-TV in Minneapolis recently completed one of the biggest on-the-air promotions in behalf of the upper mid-west premiere of El Cid. It took place at the Academy Theatre here. In a departure from the normal procedure of turning over the premiere night of a major picture to a charitable organization, the Academy management decided to offer the entire premiere to the station.

KMSP-TV cemented goodwill relations with its viewers by offering them the opportunity to receive tickets for its VIP opening of the film February 21.

Two weeks prior to the event the station started a teaser campaign informing its viewers of the event and advising them to stay tuned to the channel for details. In addition KMSP-TV ran a half-page ad in TV Guide touting in with the premiere.

The following week the station showed a photograph of one of its ABC or local television personalities and viewers were asked to identify it, and followed up with other photos. Viewers were requested to wait until they had identified all personalities then mail their entries. Those correct and with the earliest postmark would receive tickets for two to the special showing.

Over 125 spots were run on behalf of the contest. The station received over 8,000 entries of which over 5,000 were correct.

Charlton Heston, star of "El Cid," flew here and held a press conference. He also appeared on a five-minute interview on the station.

KMSP-TV displayed a large standee in its main window and a smaller standee in its reception area.

The Academy Theatre inserted a box in all of its "El Cid" ads calling attention to the special premiere and advising its patrons to watch the station's programs for details on winning tickets.

The promotion was a success, all of KMSP-TV's personalities were on hand to greet the contest winners. The theatre gave the event its full Hollywood premiere treatment with floodlights, a red carpet and special lobby and marquee displays.

In spite of a heavy snowstorm that night the theatre management reported that the entire house was full.

Plan $1,000,000 Promotion For WB's 'The Music Man'

NEW YORK—Although Warner Bros. picturization of the Broadway musical hit, "The Music Man," will not be released until after June 30, 1962, the company has embarked on what it calls "its biggest promotional drive," a $1,000,000 joint effort by the Webcor Co., distributor of tape-recorders, and Richards Music Corp., band instrument manufacturer, which will use a big advertising campaign to support their respective motion picture tieups. According to Richard Lederer, WB director of advertising and publicity the promotion, which involves thousands of retail outlets from coast to coast, centers on a nationwide "Music Man" contest open to anyone between the ages of 8 and 18 performing on any recognized musical instrument. There will be two national grand prizes, consisting of an all-expenses-paid trip to Hollywood, plus $100 in cash for miscellaneous expenses, as well as a one-week scholarship to the 1962 national band course at either Michigan State University, Indiana University or the University of Nevada.

Among the 1,800 other prizes will be special "Music Man" model Richards musical instruments to each of 150 regional winners, in addition to a Webcor high-fidelity tape recorder to each regional winner's school. In each of the more than 1,500 local contest centers, there will be 12 prize winners. Local prizes include Webcor transistor radios, Richards "Band Overnighter" cases, record albums of "The Music Man" and guest passes to see the Warner Bros. film when it opens at local theatres.

The contest, which began February 15, will end April 30. Judges will use the same standards as those used by the Music Educators National Conference, except that age will be taken into consideration.


The promotion on "The Music Man" was planned more than a year ago when the picture first went into production, Lederer said. The picture, which stars Robert Preston, who played "The Music Man" on the Broadway stage for 882 performances, and Shirley Jones with Buddy Hackett, Hermione Gingold and Paul Ford featured, cannot be released before June 30 because Kermit Bloomgarten's touring company of the musical is still playing. Although not yet officially announced, "The Music Man" has been booked by Radio City Music Hall for early July, Lederer mentioned. The picture, which is Warner Bros.' most expensive in several years, runs approximately two hours and 25 minutes.
### Feature Chart

#### Allied Artists

<table>
<thead>
<tr>
<th>Title</th>
<th>Type</th>
<th>Release Date</th>
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</thead>
<tbody>
<tr>
<td>The Big Wave</td>
<td>D-202</td>
<td>1962</td>
</tr>
<tr>
<td>Runner Harakawa, Mickey Curtis</td>
<td></td>
<td></td>
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<tr>
<td>The Gold Key</td>
<td>D-209</td>
<td>1962</td>
</tr>
<tr>
<td>David Jansen, Janette Craig, Hilda Reiss</td>
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#### American INT'L

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<thead>
<tr>
<th>Title</th>
<th>Type</th>
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<tbody>
<tr>
<td>The Pit and the Pendulum</td>
<td>D-405</td>
<td>1960</td>
</tr>
<tr>
<td>Joan Fontaine, John Karz, Barbara Steele, Elaine Anderson</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Navy</td>
<td>D-611</td>
<td>1962</td>
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<tr>
<td>Derrieux, Bella, Karl Brand, Richard Gillett</td>
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#### Columbia

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<tr>
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<tbody>
<tr>
<td>The Devil at 4 O'Clock</td>
<td>D-207</td>
<td>1960</td>
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<tr>
<td>Jack Elam, John Ireland, Richard Widmark, Shirley Jones</td>
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<tr>
<td>Lilac Hill</td>
<td>D-208</td>
<td>1960</td>
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<tr>
<td>Derrieux, Bella, Karl Brand, Richard Gillett</td>
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<tr>
<td>The Iron Mask</td>
<td>D-209</td>
<td>1960</td>
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<tr>
<td>Michael Learned, Wanda Oudin</td>
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<td></td>
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<tr>
<td>The Three Stooges Meet</td>
<td>D-210</td>
<td>1960</td>
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<tr>
<td>Hercules, Bella, Karl Brand, Richard Gillett</td>
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<td></td>
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<tr>
<td>The Brain That Wouldn't Die</td>
<td>D-211</td>
<td>1960</td>
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<tr>
<td>Jack Elam, John Ireland, Richard Widmark, Shirley Jones</td>
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<td></td>
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<tr>
<td>The Fire</td>
<td>D-212</td>
<td>1960</td>
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<tr>
<td>Richard Widmark, Shirley Jones, John Ireland</td>
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<tr>
<td>The Man-Trap</td>
<td>D-213</td>
<td>1960</td>
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<td>Richard Widmark, Shirley Jones</td>
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<tr>
<td>The Fire</td>
<td>D-214</td>
<td>1960</td>
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<td>Richard Widmark, Shirley Jones</td>
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#### M-G-M

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<tr>
<td>The Pleasure of His Company</td>
<td>D-206</td>
<td>1960</td>
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<td>Fred Astaire, Debbie Reynolds</td>
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<td>The Ladies Man</td>
<td>D-207</td>
<td>1960</td>
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<td>Jerry Lewis, Helen Trentel</td>
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<td>The Double Dollar</td>
<td>D-208</td>
<td>1960</td>
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<tr>
<td>Danny Kaye, Dana Wynter</td>
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<tr>
<td>Murder She Said</td>
<td>D-209</td>
<td>1960</td>
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<tr>
<td>Margaret O'Brien, Arthur Kennedy</td>
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<tr>
<td>Murder She Said</td>
<td>D-210</td>
<td>1960</td>
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<tr>
<td>Margaret O'Brien, Arthur Kennedy</td>
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<td>Love in the Piazza</td>
<td>D-211</td>
<td>1960</td>
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<td>Laurence Harvey, Capucine, Barbara Stanwyck, Dana Wynter</td>
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<td>The Horsecats of the Apocalypse</td>
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<td>1960</td>
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<tr>
<td>Glenn Ford, Ingrid Tauri, Louis Calhoun, Lee J. Cobb</td>
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<td>The Great Lie</td>
<td>D-213</td>
<td>1960</td>
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<td>Margaret O'Brien, Arthur Kennedy</td>
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<tr>
<td>Murder She Said</td>
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<td>Margaret O'Brien, Arthur Kennedy</td>
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#### Paramount

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<tr>
<td>The Man Who Shot Liberty</td>
<td>D-205</td>
<td>1962</td>
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<tr>
<td>James Sherrill, John Wayne, Vera Miles</td>
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<tr>
<td>The Counterfeit Trail</td>
<td>D-206</td>
<td>1962</td>
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<tr>
<td>William Holden, Lilli Palmer (pre-release)</td>
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<td>The Escape</td>
<td>D-207</td>
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<td>Ray Milland, Hazel Court, Ray Milland</td>
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<td>The Endless Night</td>
<td>D-208</td>
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<tr>
<td>Jerry Lewis, Brian Hopper</td>
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<td>Too Late Blues</td>
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<tr>
<td>Bobby Darr, Stella Stevens</td>
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<td>Summer and Smoke</td>
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<td>Laurence Harvey, Barbara Stanwyck</td>
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<td>Sons of Sycaros</td>
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<td>Ronan Burns, Billie Burke</td>
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<td>Forever My Love</td>
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<td>Judy Lewis, Jo Morrow, Doreen Shaw</td>
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<td>The Man Who Shot Liberty</td>
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<td>The Counterfeit Trail</td>
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<td>The Man Who Shot Liberty</td>
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<td>The Counterfeit Trail</td>
<td>D-217</td>
<td>1962</td>
</tr>
<tr>
<td>William Holden, Lilli Palmer (pre-release)</td>
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**BOXOFFICE BookinGuide :: April 9, 1962**

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**Feature production by company in order of release. Running time in parentheses. (1) is for CinemaScope; (2) is for Panavision; (3) is for Technicolor; (4) color photography. Letters and combinations thereof indicate story type—(Complete key on next page). For review dates and Picture Guide page numbers, see REVIEW DIGEST.**
**FEATURE CHART**

### 20TH-FOX

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<tr>
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<tr>
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<td><em>Bugs Bunny</em> (103)</td>
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<td><em>Teenage Millions</em> (418)</td>
<td>F. 120</td>
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<tr>
<td><em>Pirates of Tortuga</em> (57)</td>
<td>A. 135</td>
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<td>A.</td>
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<td><em>The Purple Hills</em> (60)</td>
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<td><em>Babes Flat</em> (93)</td>
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<td><em>Missouri</em> (46)</td>
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<td><em>Wenman</em> (90)</td>
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<td><em>A Gasser</em> (124)</td>
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<td><em>The State Fair</em> (118)</td>
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<td><em>Broken Land</em> (60)</td>
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<tr>
<td><em>The Littlest Rebel</em> (90)</td>
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<td><em>Babes in Arms</em></td>
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### UNITED ARTISTS

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<td><em>Godfrey Apache</em> (120)</td>
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<td><em>The Magic Square</em> (180)</td>
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<tr>
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### ALLIED ARTISTS

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<td><em>Baby Doll</em></td>
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<td><em>The Big Clock</em></td>
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<td><em>That Touch of Mink</em></td>
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<td><em>Canyon</em></td>
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<td><em>The Magnificent Seven</em></td>
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<td><em>The Longest Day</em></td>
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### AMERICAN-INT'l

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<tr>
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<td><em>The Goodbye People</em></td>
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<tr>
<th>Film Title</th>
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<tr>
<td><em>The Song of the South</em></td>
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<td><em>The Cuckoo</em></td>
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### UNIVERSE

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<tr>
<td><em>The Ten</em></td>
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<td><em>The Spanish</em></td>
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### BOOKS

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<tr>
<td><em>The Adventures of Don Juan</em></td>
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### BOXOFFICE BookGuide

**49th Edition:** April 9, 1962
ALLELED ARTISTS

Friendly Persuasion (A.A., reissue)—Gary Cooper, Dorothy McGuire, Lloyd Nolan, MacArthur. This picture and the "Absent-Minded Professor" no doubt are good, but Walt Disney pictures do not bring out the actors here. Besides the high rental percentage, we had to take them for a week. In order to enter into business, we just cannot play Disney pictures at their exhibition rates.

BRAHMS, the Virtuoso (20th-Fox, reissue)—Richard Widmark, Donna Reed, Betty Garrett. Miserable picture which should have done good business, except that it was on one of our most popular double-bills. Thoroughly good story. Thoroughly bad acting. Friday, Sat., Weather: Good.

BRAHMS, the Virtuoso, reissue (20th-Fox, reissue)—Richard Widmark, Donna Reed, Betty Garrett. Miserable picture which should have done good business, except that it was on one of our most popular double-bills. Thoroughly good story. Thoroughly bad acting. Friday, Sat., Weather: Good.

EUROPEAN TALENTS—Audrey Hepburn, Mel Ferrer, Lena Olin, Brigitte Helm. All are getting a good break. Friday, Sat., Weather: Good.

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### Opinions on Current Productions

**Feature Reviews**

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<th>The Horizontal Lieutenant</th>
<th>Ratio: Comedy 2.25:1 Rel. April '62</th>
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<tr>
<td>MGM (213) 90 Minutes</td>
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| Count any year lost that some movie mogul doesn't come up with an offering based on the antics and philanderings of Uncle Sam's boys in heaven. In the past, a good many of them have hit paydirt—notably "Mister Roberts" and "Don't Go Near the Water," to name a couple. Comes now Leo the Lion's addition to the list of service comedies, and it's all too apparent that any similarity to the aforementioned features was purely intentional on the part of its makers. Comparisons will be inevitable and unfortunately, for "Horizontal Lieutenant" has all of the ingredients established by its predecessors as necessary to the success of such film fare (the bevy of pretty nurses, the bumbling young officer, the elocution lessons, the bluster, bark-is-worse-than-his-bite exec, etc.), it doesn't come off as other than average entertainment. To its advantage it is compact running time, making it suitable for either end of a double bill, plus the teaming of Jim Hutton and Paula Prentiss, the combination which won an immediate fan following after their appearances in "Honeymoon Machine" and "Where's Pasion?" directed by Richard Thorpe in CinemaScope and Metrocolor.


<table>
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<tr>
<th>Nearly a Nasty Accident</th>
<th>Ratio: Farce-Comedy 1.85:1 Rel. April '62</th>
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</table>
| Univ.-Int'l (6208) 86 Minutes | From the "classic understatement" of its title and the broad comedy-style portrayals of the comical Jim Edwards, with his handle-bar mustache, down to the minor players, this Bertram Ostro production is "too, too British" but is entirely in the vein of the "Carry On" pictures which have been comedy hits with American audiences. Although completely lacking in marque value, Edwards, the mild-mannered Kenneth Connor, a regular of the "Carry On" pictures, and the laughable Richard Wattis will be familiar to all devotees of British fare. The picture's best spot will be as supporting dudler to a top dramatic film. Directed at a fast, even frantic, pace by Don Chaffey, this deals with a succession of amusing and disastrous mistakes almost disrupt the Royal Air Force. It's slapstick from start to finish, most of it hilarious tomfoolery. Midway through the proceedings, the welcome appearance of lovely Shirley Eaton, as a WRAF corporal, adds pulse- touch and a touch of romance. Connor is likable despite his ineptitude as a mechanic, while Watts and Eric Barker contribute highly amusing portrayals as barbed British Ministry officials. Based on a British play, "Touch Wood." by David Stringer and David Carr, the screenplay is by Jack Davies and Hugh Woodhouse.


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<tr>
<th>Reprive</th>
<th>Ratio: Drama 1.85:1 Rel. April '62</th>
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| Allied Artists (6205) 105½ Minutes | A restrained but highly effective performance by Ben Gazzara as true-life convict John Resto makes this picture worthwhile. Another excellent performance is rendered by Shirley Whitman, one of the most sympathetic starlets but who befriends Gazzara against his own resistance. All individual performances are outstanding; Rod Steiger in a brief scenes as a sadistic guard, Lee Marvin, as a convict, and Eric Knight, as a convict's friend. The picture is powerful as a delineation of life behind prison bars and the desperation of men who dwell there. Suspenseful drama is brought into play by Gazzara's pathetic but almost successful attempt to escape, saving himself from Sing Sing and Dannemora. (The picture was actually shot, with screen credit to authorities and inmates, at Follon prison.) Vincent Price, as the convict's father, and Carl Kramer, registers well in brief scenes in which he accredits Gazzara's release from prison as rehabilitated for civilian life. Unquestionably the film's future, which is left to the imagination of audiences.

Ben Gazzara, Stuart Whitman, Ray Walston, Vincent Price, Rod Steiger, Broderick Crawford, dodie Stevens.

<table>
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<tr>
<th>Forever My Love</th>
<th>Ratio: Romantic Drama 1.85:1 Rel. March '63</th>
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| Paramount (6111) 147 Minutes | Rarely has the screen shown such sartorial splendor and magnificent scenic backgrounds, resplendently photographed by Technicolor's Panavision, as "Forever My Love." The mature patrons who appreciate an operetta-type plot, based on the real-life 19th Century love story of the young Emperor Franz Josef and his Bavarian princess-bride, will be entranced by this eye-filling picture even if it will seem over-long (2½ hours) and comparatively unexciting to mo't younger moviegoers. This is best suited to the art houses, where both Romy Schneider, soon to be seen in Joseph E. Levine's "Boccaccio '70," and Karl Boehm, currently featured in "The Four Horsemen of the Apocalypse," might be familiar. Directed by Gustav Knuth as ideally cast as the girl's parents. Made in Austria in 1957 and released in Germany as two features, this shorted version is dubbed into English. Ms. Schneider produced, directed, and wrote the screenplay.

Romy Schneider, Karl Boehm, Magda Schneider, Joseph Meinrad, Vilma Degischer, Gustav Knuth, Uta Franz.

<table>
<thead>
<tr>
<th>Burn, Witch, Burn</th>
<th>Ratio: Suspense 1.85:1 Rel. April '62</th>
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</table>
| American-Int'l (704) 90 Minutes | Described as a psychological thriller, "Burn, Witch, Burn" has suspense and intriguing episodes to hold the most discerning of viewers, as well as in the belief that their shoulders in large doses. The story blends the supernatural with modern science, with a dash of witchcraft and some clever special effects to give the picture an offbeat flavor that makes it a good piece of merchandise for almost any type of theatre. Janet Blair is the only player well known to American audiences, but she has been surrounded with an ensemble cast of British supporting cast. Her co-stars are Peter Wyngarde, Margaret Johnston and Colin Gordon, who turn in fine performances. Miss Blair portrays a woman who severely possesses men as well as in the belief that her rituals have furthered her husband's career as a college professor. Not until the exciting climax is it revealed that she has been under the spell of another professor's wife who has been a believer in sorcery. The screenplay by Charles Beaumont and Richard Matheson was directed with emphasis on suspense by Sidney Hayers. Produced by Albert Fennell, the film's executive producers were Julian Wintle and Leslie Parkyn.

Janet Blair, Peter Wyngarde, Margaret Johnston, Anthony Nichols, Colin Gordon, Kathleen Byron, Reginald Beckwith.

<table>
<thead>
<tr>
<th>The Shame of the Sabine Women</th>
<th>Ratio: Adventure 1.85:1 Rel.</th>
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</table>
| United Producers 80 Minutes | Colorful backgrounds in Eastman Color, bloody battle scenes replete with charging riders, plus a liberal dose of sensual romantic interest may sufficiently entertain youthful and manly movie audiences, excepting, perhaps, to save this Spanish import from utter doom. There's little else to recommend the spectacle, inspired by the legend of the twin women of Rome, Romulus and Remus, who vie for leadership of the new great city. Few if any of the players will be familiar to American moviegoers, albeit, after viewing the film, distaff form will fade for the more of hero Lex Johnson, whose handsome face and fine physique make him a stand-out amongst the other muscle-bound gladiators. The screenplay by Albert Gout, who also produced and directed, revolves around innumerable stock situations such as captive maidens, the aforementioned gladiator combats, and the inevitable climactic hero's battle with the vampire. Edward J. Peter, who directed, ending the action takes precedence over any necessity for acting ability, despite which performances are adequate and Teresa Doude is particularly fine as the vulnerable Sabine woman wooed by Johnson. English dubbing is good.

FEATURE REVIEWS

Story Synopsis; Exploits; Adlines for Newspapers and Programs

TRE STORY:

"Forever My Love" (Para)

The royal mother of Karl Boehm, the young Emperor Franz Joseph of Austria, selects the elder daughter of her sister, Ludovika, Archduchess of Bavaria, as her son's bride. On the trip to Ischl to meet Boehm, Ludovika takes along her younger daughter, Romy Schneider, and it is she who attracts Boehm and becomes his bride, despite his mother's well-laid plans. After an idyllic honeymoon, Romy helps her Emperor-husband in making decisions of state and even brings about an alliance with the Hungarians. When Romy visits Hungary as guest of a handsome count, Boehm becomes jealous but they are happily reunited. Later, Romy becomes afflicted with tuberculosis and must go to Spain for treatment. But under her mother's loving care, Romy is miraculously cured and she joins her husband on a happy trip.

EXPLOITS:

For the mature fans, stress the pictorial splendor, the European scenic backgrounds and the "royal romance" plot. Use stills or blowups of lovely Romy Schneider and handsome Karl Boehm to attract teenage fans. Mention that Romy is one of the stars of the forthcoming "Boccaccio 70" and that Boehm is in "Four Horsemen of the Apocalypse."

CATCHLINES:

A Royal Romance That Flowered Against the Exquisitely Lovely Backgrounds of Europe's Scenic Wonders... She Tried Catching Fish But Accidentally Hooked a Royal Catch.

THE STORY:

"Burn, Witch, Burn" (AIP)

Janet Blair is the wife of a college professor, Peter Wyngarde, and secretly has been practicing black magic. When Wyngarde learns about it, he is angered and destroys all her amulets and magic charms. Immediately things begin to happen to him; he is almost run down by a car, accused of shooting an airman with a student and has other experiences which threaten his life and career. Strange things float through the house and a stone gargoyle on top of a college building comes to life and almost attacks him. Wyngarde begins to believe his wife's warnings of his impending death. After a series of mysterious happenings, it becomes apparent that his wife has been under the spell of Margaret Johnston, the wife of another professor. When Margaret is killed by the falling of the stone gargoyle, the spell is broken and Wyngarde and his wife are reunited.

EXPLOITS:

Send a witch-garbed woman through the streets carrying a broom. Promote an essay contest of "My Most Terrifying Supernatural Experience." Place a stuffed eagle in the lobby with sign "I Am One of the Stars in "Burn, Witch, Burn."

CATCHLINES:

See What Happens When a Man Learns His Wife Is a Witch... The Supernatural Collides With the Natural for a Most Astounding Climax... A Stone Gargoyle Comes to Life to Spread Terror... Sorcery—Black Magic—Witchcraft All Combined in a Delightfully Horrifying Picture.

THE STORY:

"The Shame of the Sabine Women" (UPRo)

Romulus kills his twin brother, Remus, and becomes the undisputed leader of the new city of Rome. Every need is fulfilled in the model town but one. There are no women within its walls. Romulus sends his aide, Lex Johnson, to ask their neighboring Sabine women to become wives of the Romans, but Lex is repelled in his efforts. Romulus then invites the women to a fair in his city. Once inside the gates, the Sabines capture the maidens and forcibly take them as their brides. The Sabines’ hatred of their new life and enforced love is vicious and deep-seated, but, eventually, they learn to live amiably with their captors. Ultimately, the Sabine men arrive for revenge and a bloody battle ensues until the women stop the combat by declaring they have learned to love their Roman husbands and wish for peaceful coexistence between both peoples.

EXPLOITS:

Costume a young man as Roman gladiator to walk streets with theatre information or stand guard at entrance to theatre. Give paper Roman gladiators helments to youngsters at opening matinee performances.

CATCHLINES:

What Was the Shame of the Sabine Women? They Were Love Captives, and Their Hate Knew No Bounds.

THE STORY:

"The Horizontal Lieutenant" (MGM)

Stationed happily in Hawaii, 2nd Lieut. Jim Hutton has just re-established a former romance with nurse Paula Prentiss. His new task is to become an expert in the hula—but he is bound for a remote tropical island—where his new job is to track down a Jap named Kobayashi who has been creating havoc with army headquarters by stealing canned goods and other foods. Hutton and his buddy, Lieut. Jack Carter, place a young Japanese sergeant as a spy among the inhabitants of the island, and the sergeant follows a series of humorous incidents, during which the army officers are constantly outwitted in their attempts to catch the thief. The sergeant ultimately falls for one of the island girls (Miyoishi Umeki), who agrees to reveal the identity of Kobayashi. This done, Hutton becomes a hero and convinces Paula that he is not the bumbling tool he appeared to be.

EXPLOITS:

Based on the novel, "Bottletop Affair," by Gordon Cotter, book stores may be asked to cooperate. Tout the team of Prentiss and Hutton, previously teamed in "Honeymoon Machine," "Where the Boys Are," and "Bachelor in Paradise." Dress a young man as an army lieutenant and hire a girl or other army men to walk the streets with theatre information.

CATCHLINES:

Another Rollicking Service Comedy... Paula Prentiss and Jim Hutton Together Again in Their Fourth Straight Comedy-Team Assignment.

THE STORY:

"Nearly a Nasty Accident" (U-I)

Kenneth Connor, a mild-mannered R.A.F. mechanic, has an obsession for "fixing" things which nearly always results in a "nasty accident," such as prematurely releasing a nuclear missile. Connor's station commander, Jimmy Edwards, worried about his promotion, tries to get the mechanic dismissed and even the Air Ministry gets the matter its personal attention by sending Richard Wattis to see that Connor is transferred. Despite all precautions, Connor disappears from a train while "fixing" the heating system and, finding his way back to camp, he meets Shirley Eaton, a W.R.A.F. corporal, trying to hitch a ride to the same place. After accidentally flooding South Wales and blocking out the area's electricity supply, Connor and Shirley turn up at camp, where Edwrd is delighted to retrieve his lost mechanic. The arrival of the Air Ministry himself excites Edwards to the extent that he accidentally causes another "nasty accident."

EXPLOITS:

Play up this British farce as another "Carry On" type of film by using stills of Kenneth Connor, a regular of these pictures, lovely Shirley Eaton, Richard Wattis and Eric Barker, who will be recognizable by their faces, not their names. Jimmy Edwards is a top British comic.

CATCHLINES:

He Was Willing, Able and Oh, So Clumsy... A Mild-Mannered Mechanic Who Made the Entire Royal Air Force Turn England Upside Down.

THE STORY:

"Reprive" (AA)

Awaiting the chair at Sing Sing for killing a storekeeper, Ben Gazzara learns his sentence has been commuted to life imprisonment. Transferred to Dannenlora Prison, he lands in solitary confinement when he attempts to break out. Informed that his father has drowned saving a child in an effort to atone for the life he has attempted to escape and again is sent to solitary. Later, prison officials discover Gazzara’s isolation cell covered with sketches he had made with the heel of his shoe and suggest he develop his art talent to earn money for his daughter. Ben joins the prison art class where his work is viewed by a visiting art connoisseur, Vincent Price, who starts a campaign for his parole. Eventually, the parole comes through and Gazzara, now famous through his canvases, departs Dannenlora to find a new life with his now grown daughter and his baby granddaughter.

EXPLOITS:

Use your local wardens in press and on TV to tell the problems of men in this picture. Work with local prison officials to cooperate: so may some notable local prison inmates. This can be highly dramatic. Show the picture to local prison inmates and use their comments in the press.

CATCHLINES:

The True Story of a Man Who Came Back From Death... For the First Time See Life Inside Prison Walls, Depicted As Never Before.
HELP WANTED

REPRESENTATIVE WANTED. If you can sell advertising. Outdoor advertising in conjunction with Theatre.

An opportunity to build for the future. Details to persons with experience in Wisconsin.

EXPERIENCED Drive-in, theatre managers wanted. Call BE 3-0400, Chicago.

WANTED: Experienced manager for concession operation. Must have experience in present location or similar. Apply Walter Rees Theatres, Mentor, Ohio.

DRIVE-IN manager, experienced and personable. Must have complete knowledge, buying, booking, operating. West Coast area. Retail and service reference and salary. Boxoffice 9558

Manager and Siga Man for established list run theatre. Must be experienced in general manager duties. Locate anywhere. Boxoffice 9495

Texas Manager, 42 years old, neat appearance, first experience in theatre. Large indoor and drive-in, all phases, exploitation-minded. Present City Manager for one of the biggest circuits in the state. Sales, management and challenging position. Top salary required. Boxoffice 9657.

INTERMISSION TAPES


BUSINESS STUDIMATORS


Build attendance with real Hawaiian Orchids. Few cents each. Write Flowers of Hawaii, 670 S. L. De Portola Place, Los Angeles 5, Calif.

BEANS and Rice. New cut 1-750-450 combination. 100-250 combination. 250-450 built for KENCO, $4.50 per M. Premium Quality. 355 West 44th St., New York 36, N. Y.

Let us sell your coming pictures, with our new exploitation kits which includes trailer, window cards, and Ad Mat. All, for only $5.70. Send your details to the American Theatres of America, Box 157, Perry, Oklahoma.

Exhibition and Booklet features available. Write Mack Enterprises, Christiana, Del.

BY MAIL! Send 25c, for list of Hand-To-Foot-

DRIVE-IN pictures, to F. B. Sales, Dept. RB, Box 635, San Francisco 1.

LET US PROMOTE YOUR PICTURES WITH

WINDOWS and cards and clippings. Advertise more than just the picture at a time. $20 hers. $1.75, 15 window cards $1.95, adv 35.00. Discounts. Write to middleman. Pepco Theatre Advertisers, Box 769, Omaha, Nebraska.

LOCATION FILMING-SSMM

Action Pictures to Your Order. Winco produces professional merchandise screen prints. Films can be sent to Motion on the screen positive transparencies in COLOR with BLACK BACKGROUND delivery, satisfaction guaranteed. Box 1595, Dangerous, 50-500,000.

MISCELLANEOUS

Free Sample: QUIKWAY dry color for fountain, Bi-Color flavors, shush. 34c per box, 12 boxes for only 75c. For free sample write QUIKWAY STUFFS, 400 W. 37th St., Chicago 14, Ill.

Want to buy Old Film Daily yearbooks, still prints, looking for 35mm material. Motion Supply, Box 385, Chicago Station, N.Y. 1934.

Handy Subscription Order Form

NAME:_________________________

ADDRESS:_____________________

TELEPHONE:_____________________

STATE:_________________________

TO:_____________________________

RATES: 2$: per word, minimum $2.00.

CLOSING DATE: Monday, three weeks after closing date. Four consecutive insertions for price of three.

THEATRES FOR SALE

West Coast theatres for sale. Write for list. Theatre Exchange Company, 344 Kearney Street, San Francisco 8, California.

FOR SALE: 295 seat drive-in. Located in Nebraska, indoor theatre in Nebraska county seat. Theatre is fully equipped. Reasonable down payment to right party. Boxfire 4345.

For Sale: "Big Theatre," Fremont, Nebraska. (South between Alice and Fallur.) New operating and in excellent condition. Original cost over $600,000. Will sell for $25,000. All equipment included. $35,000 includes ground floor office and front lobby (street front), and upstairs, all-conditioned, Dr. R. N. Smith jr., 513 Lake Drive, Hartington, Texas.

60-seat theatre in Missouri, family operation, only one radius 30 miles. Terms Boxoffice 9445.

50-seat, cinema house, large screen drive-in, Located in Southeastern Ohio. No competition. All equipment modern, in mint condition. Owners retiring. Boxoffice 9455.

Western Kentucky, 60-car, only drive-in, within 30 miles. CinemaScope, modern equipment, built for $895. Will sell for $1,000 cash, or $4,000, all cash. Bad Health, Boxoffice 9455.

Modern air-conditioned, 700-seat theatre for sale in population of 200,000. Low rent. Phone A.M. 6-5922. Write P. 0. Box 167, Chattanooga, Tenn.

THEATRES FOR SALE OR LEASE

40-seat theatre, Excellent condition, con-

cession stand, booming suburban town, reasonable, ooo, available, all terms. See Larry, 1147 Long, Watkin, Texas.


270-seat theatre for sale, Within Kan-


THEATRES WANTED

Wanted to buy or lease indoor theatre in metropolitan area, population at least 50,000. Contact William Beper, Metropolitan Hotel, Cincinnati, Ohio.

Wanted to lease or rent drive-in theatre in suburban areas, population at least 29,000. Contact first letter, family operation, Boxoffice 9460.

THEATRE SEATING

At the 1951 Calendar Show, Texas, you can order the THEATRES FOR SALE or THEATRES WANTED section in your own的颜色. Write by a Practical Engineer; 23 years experience. Only one left. Cash or check. Box 634, Chicago 1, Ill.

BUSINESS OPPORTUNITIES

For Rent or Sale: 24 fully equipped Brunswick lanes, well established operating business,advertising. Located "Lakelene," 16 Greenstone Street, Vancouver, B. C.

POPCORN MACHINES

Two Giant Star units, each $250 each. Machine parts only. Contact owner for details. Boxoffice 9550. Mail Orders Welcomed.

Handy Subscription Order Form

BOXOFFICE: 825 Van Buren Blvd., Kansas City 24, Mo.

Please enter my subscription to BOXOFFICE. 52 issues per year (13 of which contain THE MODERN THEATRE section).

$3.00 FOR 1 YEAR $5.00 FOR 2 YEARS $7.00 FOR 3 YEARS

Remittance Enclosed Send Invoice

THEATRE

STREET ADDRESS

TOWN STATE

NAME POSITION
the message that's **HEARD!**

when there's nothing to **SEE!**

**MAKING A “HIT” WITH EXHIBITORS EVERYWHERE . . .**

**NATIONAL SCREEN’S NEW EXPLOITATION SERVICE!**

**“PREVIEW RECORDS”**

- Sells your Attraction!
- Sells your Refreshments!
- Great LOBBY PROMOTION!

Ask your NSS Salesman about this high-powered, LOW COST Exploitation Service!

Only **$1.50** per week - per record

---

As an exhibitor enthused upon hearing of the new advertising service: "It's a terrific idea. Think of all that wasted time during 'breaks' filled up with plain background music. Now we can use it to sell our coming attractions."

---

**Film BULLETIN** says:
"West Side Story" was chosen as the best picture of 1961 by the Academy of Motion Picture Arts and Sciences at the Oscar Night festivities last Monday (9). A scene from the picture is shown above. Maximilian Schell, at left, was voted the best actor for his role in "Judgment at Nuremberg," while Sophia Loren, right, was selected as best actress for her portrayal in "Two Women." George Chakiris, who was named best supporting actor, and Rita Moreno, best supporting actress, are shown in the center photo... story on page 4.
A GREAT MAN

"That man is great who rises to emergencies of the occasion and becomes master of the situation."

—DONN PIATT

THERE have been many emergency occasions in the industry as well as in his own company to which Spyros P. Skouras has risen—and emerged as master of the situation every time.

The career of Spyros Skouras is one of inspiration to all who admire in a man those qualities that make for greatness—courage, character and constancy. Throughout his long career from the cradle days of the motion picture, he has demonstrated a vision, an aptitude for seeking and achieving the best, an artistic and refined sense that lifted this industry from a museum curiosity to one of the world’s greatest arts and businesses. His progress has been the industry’s progress, for Spyros Skouras did not think of individual gain without consideration for the industry at large.

The people of this business are well-familiar with the “emergency” involving the 20th Century-Fox company. They know, too, the drama that saw this organization climb from small beginnings to the heights of industry success and drop to lower levels. It has been a tense drama in which all in this industry have been vitally interested. And behind the scenes sat the guiding hand and mind that had “saved the show” on so many occasions.

The testimonial dinner this week in honor of Mr. Skouras’ twentieth year as president of 20th Century-Fox is most fitting and highly merited. The industry is proud to honor to a great man. On this occasion, we prudely congratulate Mr. Skouras—and the motion picture industry for having had, and for still having, a Spyros Skouras.

The Oscar Telecast

For a business that thrives on publicity, there is no single annual event to match the Oscar Night announcement of the Academy Awards for the various “bests” in all the categories of motion picture production. And the event, in itself, this year deservedly should have the industry’s plaudits for being one of the best, if not the very best. All who had a part in the planning and in carrying out the program this year are to be congratulated, as should the hundreds of exhibitors who helped to create the tremendous audience that watched the Oscar-giving on television and heard it on radio. Another thing, the attention given to it by the press—before as well as after—is another example of its great interest to the mass public.

On the whole, the program this year was well-paced and, despite those who criticize the commercials, they were less intrusive than in the past, with the exception of those for a brand of tooth paste. The rest of it was in keeping with the aura of glamour generally attached to motion picture people and an added fillip for the women viewers.

It has been brought up before, but we would like to reiterate that there should be more of the industry doing a good commercial for itself. True, much is implicit in mere mention of motion pictures that were nominated and, of course, for those that emerged as winners in one or another facet. But what seemed to be greatly amiss was the lack of some expression on behalf of the nation’s motion picture theatres. Just a closing reminder that the pictures whose titles were mentioned would be showing at “your favorite theatre” is not enough.

Another suggestion that has been made from time to time concerns inclusion of so many technical awards. Without doubt, they are merited, but recognition for the accomplishments by technicians and others that may come under that category are of comparatively little importance to the general public. Cognizance of this fact was demonstrated by having some of the Oscar presentations made off-camera while the commercials were on the air. If, in some way, this could be extended, the air time might be held to an hour or 90 minutes at most, instead of over two hours, which, in the East, has been carrying the program well beyond midnight, causing many not to tune in, and others to tune out before it is over.

If this is feasible, it might, as one exhibitor wrote to us a week before the event and, as others have done in other years, make possible the filming or taping of the “main event” and making it available for showing all over the world. Such a film would have interest for people who do not watch television (and they are legion) and it could make a good attraction for theatre showing, in this country as well as abroad.

Be that, as it may, we think the Oscar show has a great value to the industry. It engenders an inestimable amount of talk about the interest in motion pictures generally and, particularly, in those pictures that spawn a winner for whatever merit cited. Again, we say, congratulations to all who had a part in the Oscar event this year.
United Artists Surpasses Own Record. Winning Total of 15 Awards

SANTA MONICA—United Artists took another giant step forward by virtually sweeping the board in capturing 15 of the cherished Little Gold Giants at the 34th Annual Academy Awards presentations. Oscar, who gave UA his not always predictable blessings with 12 of his stalwart little images in 1961, topped his last year's performance for UA with a majority sanction of Academy members.

The distinction this year was that, while six UA films shared honors in 1961, "The Apartment" leading the way by garnering six of the awards, the UA-Mirisch Co.'s "West Side Story" gathered 11 awards all unto itself.

Quoting Walter Mirisch after the awards: "It's a wonderful night for all of us associated with the picture." Audience applause from the 6,000 packed into the Santa Monica Civic Auditorium and several thousand occupying stands and sidewalks outside was unusually strong for Maximilian Schell and Sophia Loren, as best actress and actor, "West Side Story" for best picture, George Chakiris and, notably Rita Moreno, as best in supporting roles.

There were few upsets in prior predictions. Prognosticators were almost unanimously solid in picking most of the principal winners. Toss-ups were in the best supporting and costume designing categories, odds leaning toward Judy Garland for a largely sentimental vote and toward an assortment of costume designers, with Piero Gherardi and Irene Sharaff taking the individual trophies in those categories for WSS, though Miss Sharaff was nominated also for "Flower Drum Song."

Presentation of the Irving Thalberg Award to Stanley Kramer was exception-ally popular, with Kramer having to take extra bows before the prolonged applause would permit him to speak, and George Seaton's speech in accepting the Jean Hersholt Humanitarian Award was one of the

Stanley Kramer

George Seaton

best of the evening, with Bob Hope cracking into: "I wish somebody had written me a speech like that when I received mine." While there are mixed reports on the attitudes of television viewers toward the program, probably due in part to interruption by commercials, and the returns on the size of the TV audience are not yet in as this is written, the consensus of press occupying down front seats in the auditorium was that it was the best in several years. Viewed entirely from within the auditorium, it got off to a slow start because of necessary amenities and traditional but unnecessary, some thought, orchestral reprise of Academy Award-winning hits. But, thereafter, it was extremely well-paced, dressed, mounted and produced by Arthur Freed and his staff. The writing, handled by Hal Kanter and some of the best scripters in the business, was compact, apropos, tailored to speakers who did not come prepared with their own material, and not obtrusive, but frequently funny. Bob Hope was considered in top form with some of the best material he has presented in recent appearances.

Goldwyn studio sound department; Gordon E. Sewey, sound director.

Best special effects: "The Guns of Navarone," Bill Worthington, visual effects; John Cox, audible effects; Carl Foreman Production, Columbia.


Best live-action short: "Seaward the Great Ships," Templar Film Studios, Lester A. Schoenfeld Films.

Irving Thalberg Memorial Award: Stanley Kramer. Jean Hersholt Humanitarian Award: George Seaton. SPECIAL HONORARY AWARDS

Fred L. Maltzer, executive administrator of 20th-Fox, presented for his dedication of outstanding service to the Academy of Motion Picture Arts & Sciences, "A Process of Automatic Selective Printing." Jerome Robbins, for "his brilliant achievements in the field of choreography on film." William L. Hendricks, director of public relations for Warners, for "his outstanding patriotic service composed of and for the United Marine Corps film "A Force in Readiness" which has brought so much honor to the Academy and the motion picture industry.

TECHNICAL AND SCIENTIFIC AWARDS

Class I

Sylvania Electric Products, for development of a hand-held high-power photographic lighting unit knob for the Sun Gun Productions.


20th-Fox Research Department, under the direction of E. I. Spandle and Herbert E. Bragg, and Desert Laboratories, for a process of Automatic Selective Printing.

Class II

Electronic Systems, for an Automatic Light Changing System for motion picture projectors.

Waddsworth E. Pohl and Technicolor Corp., for an Integrated Sound and Picture Transfer Process.

The momentary intrusion of a gatecrasher who walked on stage waving a pseudo-Oscar and announcing that it was for Hope, while rudely placing it on the lectern as Hope stood off toward the wings, then vanishing back into the audience mystified all present, who could not figure whether it was a planned part of the entertainment or some kind of practical joke. Hope, in mide, after the incident: "We don't need Price-Waterhouse. What we need here is a doorman."
HONOR TO SPYROS SKOURAS
AT 20TH ANNIVERSARY DINNER

Around 1,000 Leaders From Industry, Government Are in Attendance

NEW YORK—In a glittering tribute, almost 1,000 persons saluted Spyros P. Skouras Thursday evening (12) on the occasion of his 20 years as president of 20th Century-Fox. The event, sponsored jointly by Allied States Ass'n of Motion Picture Exhibitors and Theatre Owners of America, was held in the grand ballroom of the Hotel Waldorf-Astoria, with Marshall Fine, Allied president, and John Stember, president of TOA, serving as co-toastmasters.

A resolution, citing Skouras for his accomplishments and contributions to the industry, was presented by Fine. Stember presented to Skouras a silver inscribed tray. Then, Fine and Stember gave Skouras a check, representing the net proceeds from the banquet, which will be given to the Will Rogers Memorial Hospital at Saranac Lake, N.Y.

Skouras responded with an address of appreciation.

Following the national anthem, Archbishop Iakovos gave the invocation. Dinner music consisted of selections from 20th Century-Fox productions. Fine introduced Monsignor Thomas Little, who offered a prayer, and the Allied president then gave the toast: “Welcome and introduced Stember who carried on as toastmaster for the program.

A “This Is Your Life” film was presented. Terry Saunders sang selections from “The King and I” and Juanita Hall sang “Bali Hai” from “South Pacific.”

The entertainment, coordinated by Morton Sunshine, included such personalities as George Raft, Alan King, Juanita Hall, Terry Saunders and the Radio City Music Hall Chorus.

MANY FIELDS REPRESENTED

The dais consisted of leaders in government, exhibition, television, distribution, and entertainment. Seated at the head tables were, in addition to Skouras:

Dimitrios Bilisios, Greek Ambassador to the United Nations; Basil Vitaxis, Greek Consul General in New York City; Judge Samuel Roseman, board chairman of 20th-Fox; Barney Balaban, president of Paramount; John Stember, TOA president; Marshall Fine, Allied president; Peter Levathes, head of 20th-Fox production; Joseph R. Vogel, president of MGM; Harry Mandel, president of RKO Theatres; Irving Levin, executive vice-president of National General Corp.; Leonard Goldenson, president of American Broadcasting-Paramount Theatres; Harry Brandt, president of Brandt Theatres; Irving Dollinger, Allied coordinator; S. H. Fabian, president of Stanley Warner; George G. Kerasotes, TOA; Meyer Levanthal, Allied; Arthur H. Lockwood, TOA; Milton London, Allied; Ben Marcus, Allied; Albert Pickus, TOA; Samuel Pinanski, TOA; Walter Reade jr., TOA; George Stern, Allied; Mitchell Wolfson, TOA; Abe

High Tribute From Exhibition

Following is the resolution presented to Spyros Skouras Thursday night by Marshall Fine, president of Allied States Ass’n, on behalf of Allied and Theatre Owners of America:

“A giant among showmen, a Goliath among leaders, and a samaritan among legions of friends, you, SPYROS P. SKOURAS, are many fine things to many people.

“You are a courageous and dynamic executive, who during the 20 years of your Presidency, made Twentieth Century-Fox a film producer and a film distributor of worldwide importance and respect.

“You are an aggressive, determined, and practical scientist who has brought new spectacular dimensions to our physical screens, and new glamour to our world of entertainment.

“You are a source of inspiration that goes beyond the arena of your own company. You have caused exhibitors to be more united, and our industry’s public service to be more meaningful.

“You are the champion of good causes, and your boundless energies have reaped harvests of benefits for countless charities, drives, our government, and the welfare of your native Greece and your church.

“You are the Horatio Alger of the Twentieth Century, typifying all that is traditional in the American success story.

“Thus it is with the sincerest respect, and with warmest admiration that all of Exhibition takes this opportunity to salute you, our friend, and to express, in this small measure, our heartfelt affection. May your active years with us number many more decades, and many more anniversaries.

THE ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS
THE THEATRE OWNERS OF AMERICA

SPYROS P. SKOURAS

Schneider, president of Columbia Pictures; Richard Walsh, president of IATSE; Emanuel Frisch, chairman of American Congress of Exhibitors; Joseph Levine, president of Embassy Pictures; Sidney Markley, president of A.C.E. Films; Russell Downing, president of Radio City Music Hall; Herman Robbins, board chairman of National Screen Service; William German, president of W. J. German, Inc.; A. H. Blank, retired head of Tri-State Theatres, Des Moines;

William C. Michel, executive vice-president of 20th-Fox; Murray Silverstone, president of 20th-Fox International; Glenn Norris, general sales manager of 20th-Fox; Joseph Moskowitz, vice-president of 20th-Fox; Charles Einfeld, vice-president of 20th-Fox; Donald Henderson, secretary-treasurer of 20th-Fox; Alan Freedman, president of De Luxe Laboratories; Edmund Reel, vice-president and general manager of Movietone News; Otto Koege, 20th-Fox general counsel; Juanita Hall; Ina Balin; Pamela Tiffin; Terry Saunders; E. D. Martin, TOA; Thelma Ritter and Mr. Ritter; Rabbi Moshey Mann, Actors’ Temple; Right Rev. Msgr. Thomas Little; Archbishop Iakovos; Lauri Peters; Jack Clark, Allied; Jay Emanuel, publisher Motion Picture Exhibitors; Don Merson, associate publisher, Boxoffice; Martin Quigley jr., editor, Motion Picture Herald; Abel Green, editor, Variety; Morton Sunshine, editor, Independent Film Journal; Mo Wax, publisher, Film Bulletin;

Rita Gam; Julie Newmar; Jack Armstrong, Allied; Wilbur Snaper, Allied; Sen. Jacobavit; Bette Davis; Alden Smith, Allied; Sidney Cohen, Allied; Milton Rackmil, president of Universal Pictures; Laurence Tisch, president of Loew’s Theatres; Leslie Schwartz, Metropolitan Picture Theatres Ass’n; Nicolas Reisini, president of Cinerama; Groucho Marx; Benjamin Miller, Allied; Bob Halko, impresario; Tina Louise and Ernest Stellings, TOA.

The benediction was rendered by Rabbi Mann.
Skouras' Horatio Alger Career

From Busboy to High Rank in Industry Is Story of 20th-Century-Fox Head

By AL STEEN

NEW YORK—As Spyros Skouras looked over the sea of well-dressed, 1,000 guests on the grand ballroom of the Hotel Waldorf Astoria Thursday evening, it is quite possible that he recalled a summer day in 1910 when he landed in New York from his native Greece. He was a completely unknown boy in a strange land. Seated on the dias at the testimonial banquet which was celebrating his 20th year as president of 20th Century-Fox, Skouras was far from being a nobody. He was being hailed by dignitaries in almost every walk of life, but particularly by those in the industry to which he had attached himself when both he and pictures were in the adolescent stage.

Skouras' Horatio Alger career has been printed from time to time, but the so-called rags-to-riches stories always find a warm spot in People's hearts. And his merits repeating.

Not many folks have heard of the Greek town of Skourohorioum but that is where the 20th-Fox president was born on March 28, 1892. Skouras was dropped upon the opportunity to study in a monastery in order to join his older brother, Charles, who had emigrated to the United States a few years before. And so at the age of 17, Spyros began a most unusual trans-Atlantic crossing. He got himself a job as a busboy in the Planters Hotel in St. Louis but he was quite sure that he didn't want to make tray-carrying a career. Four years later, he, Charles and George, who, meanwhile, had come over from Greece, pooled their savings and bought a controlling interest in the Olympia Theatre in St. Louis, a 1,200-seat theatre. Shortly thereafter, they bought an interest in the Lafayette Theatre and by the end of 1914 had acquired the Pageant Theatre.

The United States entered World War I in April 1917. In October, Spyros enlisted in the newly organized Air Corps but the war ended before he had completed his flight training and he was discharged in 1919. He returned to St. Louis and rejoined his brothers in the operation of the theatres. Seven years later, they controlled 37 theatres. During the next two years, the Skouras houses were sold to Warner Bros. and in 1936 Skouras was named general manager of the Warner circuit. In 1931, he left to head up the Paramount theatres. Later, he became head of the Wesco Corp., a holding company in which all of 20th Century-Fox theatre interests were merged. By 1942, the year he was elected president of 20th-Fox, following the death of Sidney R. Kent, the company controlled 564 theaters.

Skouras' career from then on is well known, but his many activities sometimes get lost in the minds of people because of the extendiveness of their scope. He long has been head of the film industry's Red Cross division and headed the Greek War Relief Ass'n throughout the last war. He is vice-chairman of the American Museum of Immigration and is chairman of the National Committee on Immigration and Citizenship. Throughout the years, Skouras has been active in the work of the National Conference of Christians and Jews and is chairman of the Extension Committee of the World Brotherhood Movement. Other organizations with which he is active are United Jewish Appeal, Alfred E. Smith Memorial Foundation, National Founda- tion for Infantile Paralysis, American Heart Fund, National Fund of Medical Education, National Arthritis Research Foundation, Jewish Federation Appeal, Cardinal's Committee of the Laity for Catholic Charities, American Fund for Israel Institutions, Greater New York Fund, Visiting Nurse Service, Girl Scout Council and many others.

During the Truman administration, Skouras was appointed a member of the National Committee of the Emergency Food Collection for the United Nations Relief and Rehabilitation.

While working as a busboy in St. Louis, Skouras studied English and business methods at a commercial college. Also while there, he met and married Saroula Bruglia, of Italian-American parentage, and they have four children: Daphne, Dianna, Spyros Jr. and Pinto, and 13 grandchildren.

Ely Landau to Embark On Big Film Program

NEW YORK—Ely A. Landau, whose film version of Eugene O'Neill's "Long Day's Journey Into Night" has been selected to represent the United States at the Cannes Film Festival, is going into film production on a large scale, he told his guests at a press luncheon here Wednesday (11). Landau said he had mapped out a program of approximately ten pictures which will be made largely in New York but anywhere required by a story's locale.

Landau, former chairman of the board of National Telefilm Associates, took his first leap into film production with the O'Neill play, which was shot on a 37-day schedule in New York on a budget of $460,000. Sidney Lumet directed with a cast headed by Katherine Hepburn, Sir Ralph Richardson, Jason Robards Jr., Dean Stockwell and Jeanne Barr.

No distribution deal has been set for the picture and Landau said he was in no hurry to make a deal. He said he might even handle the distribution himself without any major toup

A series of films from the United States will be Otto Preminger's "Advice and Consent," MGM's "All Fall Down" and Fathe-America's "Out of the Tiger's Mouth."

Harold Rand Will Direct Publicity for Embassy

NEW YORK—Harold Rand, who has been named director of publicity for Embassy Pictures Corp., will take over his new post on April 23. He is withdrawing from active participation in Blank-Rand Associates, public relations firm, to accept the post, replacing Mort Nathanson.

Rand formerly was publicity manager of Paramount. He also held a similar post with Twentieth Century-Fox for several years was in the publicity department of 20th-Century-Fox.

Mort Nathanson Joins Myer Beck Organization

NEW YORK—Mort Nathanson, recently with Embassy Pictures and, before that, publicity director of United Artists Corp., has joined the Myer P. Beck organization to head the recently developed international operations department.

Nathanson will headquarter in New York and be responsible for the sales, advertising and publicity activities of both the motion picture and the recently acquired technical accounts.

Para. Tax Expert Dies

NEW YORK—James Greenleaf, 48, head of the tax department of Paramount Pictures, died here April 8 following a prolonged illness. His wife and two daughters survive.
How did they ever make a movie of LOLITA?
Metro-Goldwyn-Mayer
in association with
Seven Arts Productions
will present in June
the long awaited
James B. Harris and
Stanley Kubrick's
LOLITA
FOR PERSONS OVER 18 YEARS OF AGE

FRED RICK'S

LOLITA

Starring JAMES MASON • SHELLEY WINTERS

Based on his novel "Lolita" Produced by JAMES B. HARRIS

Music composed and conducted by Nelson Riddle

Lolita Theme by Bob Harris

Original Soundtrack Recording on MGM Records

Approved by the Production Code Administration
MCA May Submit Offer for Merger With Decca, Universal 'Any Day'

NEW YORK—The much discussed report of a possible merger of MCA, Inc. and Decca Records and its subsidiary, Universal Pictures, rests with a firm offer by MCA, according to Milton Rackmil, president of both Decca and Universal. And that offer may be submitted "any day," Rackmil told stockholders of both Universal and Decca, at separate meetings, here Tuesday (10).

The following statement was made by Rackmil at each of the meetings:

"I want to tell you of the developments in my talks with MCA.

TALKS STARTED LAST FALL

"On and off since the late fall, conversations were had with MCA and what began with possible production and distribution arrangements led into discussions looking to a closer tieup of that company with Decca and its subsidiary companies. It became increasingly evident that, since the activities of the respective companies are not competitive, their integration would be highly beneficial to each of the operating companies. There would be no overlapping. Instead, there could be greater development and use of talent and personnel in all phases of phonograph record, motion picture and television production and distribution.

"There are various possibilities, one of which is an exchange of MCA stock for Decca stock. That is where we are now. The next step is for MCA to submit its offer. When that will take place I cannot say. My guess is that it is imminent and may be any day."

At both the Decca and Universal stockholders' meetings, Rackmil declined to elaborate further on the proposed deal, stating that he could say nothing or make any kind of predictions until MCA came up with an offer. Although he was pressed on all sides by shareholders, Rackmil could not, and would not, comment on what the beneficial effects might be.

ONE CRITICAL STOCKHOLDER

The one dissenting note of the meeting was rendered by a Buffalo, N.Y., stockholder, Alde Sand, who was critical of management in regard to certain phases of operations. Sand indicated, too, that if the MCA-Decca-Universal merger, if it should happen, should not give equality of treatment to Universal stockholders, he would bring suit. When he mentioned possible court action, Rackmil thereafter declined to answer any questions asked by Sand.

Rackmil told the Universal shareholders that the company's net for the first half of the fiscal year would be about $3,400,000, compared with $1,637,000 for the same period a year ago.

In answer to a question regarding "Spartacus," Rackmil said the picture has earned $14,000,000 in film rentals to date and that the surface had barely been scratched. He said the film would be amortized by the end of this year and predicted it would be one of the biggest grossing pictures of all time.

In regard to the sale of product to television, Rackmil said no deal had been concluded because no acceptable offer had been made.

The stockholders re-elected all directors. The late John J. O'Connor, who died three weeks ago, was not replaced, but Rackmil said a successor would be selected at the next meeting of the board. Re-elected to the board were Preston Davie, Albert A. Garthwaite, Budd Rogers, Harold I. Thorpe, Samuel Valance and Rackmil.

Represented at the meeting were 855,819 shares of stock.

The Decca stockholders were told that the first quarter ended March 30, was the most profitable in the history of the company which earned $2,137,000, or $1.65 per share, compared with $963,815, or 75 cents a share, in the corresponding period of the preceding year. Rackmil said the prospects for the year were very bright and he estimated that it would be "Decca's biggest year."

A proposal by Lewis and John Gilbert, stockholders, to adopt cumulative voting in the election of directors was voted down by the stockholders by a vote of 842,660 shares against 41,432 shares in favor of the recommendation.

The Decca directors were re-elected: namely, Leonard Schneider, Martin P. Salkin, Albert Garthwaite, Harold I. Thorpe, Samuel Valance and Rackmil.

NGC Names Dick Conley Merchandising Head

LOS ANGELES—Dick Conley was set by National General Corp. to head the newly created post of merchandising specialist under which he will explore new areas of merchandising and vending.

Conley leaves his position as city manager at the Fox Theatre in Billings, Mont., to assume his new job under Robert W. Selig, theatre operations vice-president. Ed Doty replaces Conley in Billings, with Dale Kutterer replacing Doty as city manager in Pocatello, Idaho, and Ronald F. Harman stepping into Kutterer's post as manager of the Academy, Provo, Utah.

New Sales Cabinet for Paramount

From left to right: Edmund DeBerry, Hugh Owen, Howard Minsky, Jerome Pickman and Tom Bridge.

NEW YORK—Major executive assignments for Paramount Distributing Corp. sales and administrative activities, both in the office and in the field, have been announced by Jerome Pickman, vice-president and domestic general sales manager. The changes are effective immediately.

Tom W. Bridge, recently appointed assistant domestic general sales manager, will assist Pickman in the overall supervision of the domestic sales organization.

Hugh Owen will function as eastern sales manager and Howard Minsky will serve as western sales manager. Each will have 14 offices under his charge. Minsky also will be responsible for Paramount's Canadian distribution, which is handled through affiliated Pictures.

Edmund C. DeBerry, who will serve as circuit sales manager, handling the national circuits operating out of New York, formerly was executive assistant to Owen.

The branches under Owen's supervision are: New York, Boston, Buffalo (Albany), Cincinnati, Cleveland, New Haven, Philadelphia, Pittsburgh, Washington, Atlanta, Charlotte, Jacksonville, Memphis and New Orleans. Minsky will supervise Chicago, Detroit, Indianapolis, Milwaukee, Minneapolis, Dallas (Oklahoma City), Des Moines, Kansas City, St. Louis, Los Angeles, Denver, Salt Lake City, San Francisco and Seattle (Portland). Jerry Limata will assist Owen, and Jack Perley will assist Minsky.
Georgia High Court Rules Against Censor Board

ATLANTA — The end of the city of Atlanta’s movie censorship laws was marked Saturday (7) when the Georgia supreme court in a 6-1 majority declared them to be in violation of the state constitution’s freedom of speech provision. The court ruled that the Board of Censors out of business who had heretofore required all movies to be shown in the metropolitan area to first have their approval.

MANY PRECEDENTS CITED

The court, in handing down its decision, said, “The chapter and ordinance which provide for city permits as prerequisites to exhibiting any picture offend the constitution and are void.”

Only one of the seven justices cast a dissenting vote, Justice Thomas A. Candler, in his concurring opinion. He said that if the local communities wish to make film selection a local matter, if they wish to make film selection a local matter, then they may do so, and he was willing to accept his responsibility in this area.

Another speaker on the program was Taylor Mills, public relations director of the MPAA, who discussed motion picture advertising and the Advertising Code. He stressed the fact that today’s film advertising must be factual as well as developing the desire to see the picture.

Taylor Mills said that because many films today were designated for a mature audience, it was imperative that the advertising be directed especially to that audience. He said every advertising in a picture should reasonably certain of the type of picture offered, thus allowing the reader to make up his mind as to whether he wanted to invest in this entertainment. The most effective advertising is that which arrests the attention and creates a desire to see a picture, he said.

MPC Federation Award Goes to ‘Parent Trap’

GRAND RAPIDS, MICH.—Wallace Disney’s “The Parent Trap” was awarded the Federation of Motion Picture Councils citation as the best family picture of the year at the conclusion of the Saturday federation day conference here Wednesday and Thursday (11, 12).

The award was accepted, in behalf of Disney, by Frank Jones, Buena Vista manager at Detroit. Disney won the same award last year for “Pollyanna.”

A special award went to Spyros Skouras, president of 20th Century-Fox. It was accepted by Sol Gordon, publicity and advertising director of the 20th-Fox Chicago office.

Over 300 representatives of motion picture councils in the nation attended the conference at the Hotel Pantlind. A highlight was a panel on “Previewer—Critic or Censor?” with preview chairmen of ten different councils participating. It was moderated by Mrs. Julian Colyer, federation preview chairman and evaluator of the Green Sheet.

Representing the industry at the conference were Milton H. London, executive director of National Allied, Alden Colyer, Cooperative Theatres of Michigan, and Margaret Twyman, director of community relations for the MPAA.

The opinion and its “far-reaching” implications resulting from its decision, saying, “As individual citizens, we hate to see the youth of this state subjected to all the evil influence that obscene pictures might exert upon them. But as public citizens, we have no alternative to saying, thus sayeth the Constitution, and we happily obey.”

Justice Candler, who cast the one dissenting vote, said that “freedom of speech is not an absolute right under the state or U.S. Constitution, and that freedom of speech does not preclude a municipality from protecting its people against the dangers resulting from public display of obscene or licentious pictures or any pictures which might adversely affect the peace, health, morals and good order.”

Atlanta’s movie censor, Mrs. Christine Gilliam, has made nothing to say, or at least for the present, on the ruling made by the state supreme court. No longer will Mrs. Gilliam be authorized by city laws to determine what movies will be shown in the city of Atlanta, unless the Georgia supreme court’s ruling can be overruled by the U.S. Supreme Court by an appeal. This still remains a possibility. Aubrey Milam, oldest veteran board member, having served 24 years, said, “a moderate degree of censorship is needed, especially for younger people. An awful lot of obscenity creeps into things today.”

Milam cited foreign films, as those made in France, “I think the board has done a good job. We’re still going to keep an eye on the pictures.”

Montclair, N. J. Approves Ban on ‘Indecent’ Films

MONTCLAIR, N. J.—The city commission has approved a ban on the showing of motion pictures which are deemed “indecent, lewd and obscene.”

In a 3-2 vote, the board of commissioners declared that any citizen has the right to take action against films that fall into that category. Under present ordinances of the law, any citizen can sign a complaint against the theatre showing the “obscene” film and have it temporarily banned, pending court action.

The adoption of the ban followed the controversy last month over the exhibition of the film, “Les Liaisons Dangereuses,” a French motion picture, which was at the Bellevue Theatre.

The censorship bill was advanced by Angelo J. Fortunato, city public safety director, and received the endorsement of mayor Harold Osborne and commissioner Howard Brundage. Opposing it were commissioners Robert G. Hoke and Robert Miller.

Some 130 citizens attended the board’s meeting in the Hillside High School auditorium. A show of hands at the session indicated about 400 of those in attendance were in favor of adoption of the ban.

After police confiscated the French film, Administration has a procedure of notifying the manager to take local residents to New York so they could see the movie for free.
Universal celebrates its Golden
Radio City Music Hall engagement

CARY GRANT

"THAT OF

co-starring GIG YOUNG

A GRANLEY PRODUCTION • Written by STANLEY SHAPIRO
Produced by STANLEY SHAPIRO & MARTIN MELCHER

A Granley Company - Arwin Productions, Inc. - Nob Hill Production
Anniversary with the June
of its July national release!

DORIS DAY

TOUCH MINK”
In Eastman COLOR

AUDREY MEADOWS
NATE MONASTER • Directed by DELBERT MANN
Executive Producer ROBERT ARTHUR
Production • A Universal-International Release

An adult sophisticated comedy!
MINNEAPOLIS—The one sure way to improve theatre attendance is for all theatre operators to follow the lead of Marcus, Lebedoff, and Bergmann, and modernize their theatres and other such trade matters," said Loevinger. "If the old answers no longer fit, we must look toward our audience and see how this affects exhibition. You fellows must find new answers."

Loevinger did get into the matter of competition with exhibitors and how this enters into antitrust laws consideration. He told of small exhibitors operating unprofitable theatres and requesting the antitrust division's consent to sell out to large chains.

SEEK NEW MEANS
Later President Lebedoff, a friend of Loevinger, a former Twin Cities resident, commented: "The U.S. assistant attorney general told us not to look to past formulas as methods of correcting present day injustices toward us, of which the distributors are guilty. We know now that we must resort to new and different means. And that's just what we propose to do."

Both Lebedoff and Berger have been making statements that they have disapproved of National Allied president Marshall Pine's policy of peaceful coexistence with the film companies, but they invited Pine to speak at the convention. However, the National Allied chief was unable to come because of "personal reasons," as explained by President Lebedoff.

On Berger's part, the former stormy petrel of Allied paid high praise to the present youth-oriented presses and said he's "happy" with the parent body.

Berger insisted that top motion pictures must be sold on ability to pay "so that movies can continue to be the mass entertainment that we want them to."

"We can thwart the film companies that refuse to sell their films on the ability to pay basis only by organization."

FILM COSTS ARE TROUBLE
Lebedoff expressed the opinion that "all our troubles add up to film costs." He declared "thousands of theatres in the U.S. are being closed because distributors have been so unreasonable in their rental demands." London, in his address, expressed the view that the principal reason for many exhibitor woes is that they've been asleep.

"But now exhibitors are starting to wake up," said London. "As a result of this 'awakening,' evidenced by the adoption of new kinds of effective showmanship and increased promotions, I feel sure people will come back to the theatres. As a matter of fact they're already starting to do so."

In addition to Lebedoff and Berger, other officers elected, all of them on the slate prepared by the temporary board of directors, were as follows: first vice-president, Lowell Smoots, Little Falls, Minn.; second vice-president, Ray Von der Haar, Alexandria, Minn.; secretary, Ward Nicholas, Wapleton, N.D.; treasurer, Paul Mans, Minneapolis, and executive vice-president and general counsel, Stanley D. Kane, Golden Valley, Minn., a post that Kane held with the previous NCA.

Board of directors chosen were Al Bergmann, Ashland, Wis.; John Brandenhoff, Fairmont, Minn.; Don Buckley, Redwood Falls; Edgar Fiedler, Dubuque; Al Fritz, Watertown, S.D.; S. E. Heller, Minneapolis; Gay Hower, Worthington; Jake Musich, West Duluth; E. O. Olson, Northfield; Ernest Peasee, Stillwater; James R. Mendagoda and Lehr, Pine River; Jack Wright, Minneapolis; Howard Gould, Glencoe, and Sidney Volk, Minneapolis.

Most of those who will serve the ensuing year are exhibitors and directors of veteran exhibitors who were active and served in similar capacities in the former NCA.

The convention attendance of less than 100 was blamed on the weather. On the day before the meeting there had been another bad snowstorm and steep temperature drop.

Aldrich, Lombardo Settle Dispute Over 'Sodom'
ROME—The long-standing legal controversy between Robert Redlich, director of the Titanus Film production, "The Last Days of Sodom and Gomorrah," and Goffredo Lombardo, producer of the multimillion dollar spectacle, has been "cordially settled," according to joint announcement by both parties. Aldrich and Lombardo will now execute their original plans, suspended when the "Sodom" despite arose, to make a second 10-Aldrich picture to be "the mammoth spectacle based on a story by Aldrich to be produced by Titanus in 1963-4."

Aldrich left for London, following the settlement of the dispute, to invite Lombardo to visit him in Rome and see a completed film at a screening. After a personal discussion, the two agreed on the cut of the film which was satisfactory to both. At Lombardo's request, Aldrich agreed to remain in consultation with him until delivery of the answer print of "Sodom" is made. Aldrich will later go to Rome, before returning to the U. S.

Michael Curtiz Is Dead; Directed Many WB Films
HOLLYWOOD—Motion picture director Michael Curtiz died April 10 at the age of 72, following a long bout with cancer. The end came for the Hungarian-born Curtiz in his North Hollywood apartment, with his wife of 30 years, screenwriter Bess Meredyth, at his bedside.

Born in Budapest on Christmas Eve in 1889, Curtiz was already a noted European director when he met Harry Warner, who signed him to come to Hollywood in 1920. He ultimately spent more than 20 years in a successful association with Warner Bros. Studios, where he made such films as "Captain Blood," "The Light Brigade," "Kid Galahad," "Angels With Dirty Faces," "Robin Hood," "Dodge City," "Virginia City," and "Mildred Pierce."

The Academy of Motion Picture Arts and Sciences bestowed an Oscar on Curtiz in 1943 for "Cassablanca," which also won its star Humphrey Bogart, a statuette. His "This Is the Army" reportedly grossed more than $100 million. Curtiz's death is the first at the time only by "Gone With the Wind."

A daughter by another marriage, and a stepson also survive. Funeral services were held in the Church of the Recessional, Forest Lawn.
Mantle-Maris Wear Product Firms
Set Promotions for 'Safe at Home'

NEW YORK—Columbia Pictures is putting "one of its most unusual and extensive point-of-sale consumer merchandise promotional campaigns in the history of Columbia" behind "Safe at Home," the baseball picture starring Mickey Mantle and Roger Maris, according to Jonas Rosenfield Jr., vice-president in charge of advertising and publicity.

tie-ins have been made with ten national manufacturers of Mantle-Maris Wear licensed products. These manufacturers have promised to feature tie-ins with the film in their individual advertising and point-of-sale activity across the country beginning with the more than 400 opening dates in April and May for "Safe at Home." The Mantle-Maris Wear Licensing Corp. will supply the manufacturers' 15,000 retail outlets with an 11x14 two-color easel-back counter card highlighting the picture and the stars. The manufacturers will supply Columbia with more than $18,000 worth of their merchandise for promotional use in trade contests throughout the country.

The ten manufacturers consist of Randalp Manufacturing Co., making canvas shoes; Proudfoot Hosiere Co.; Norwich Knitting Mills, making T-shirts, sweatshirts, underwear and pajamas; Sportswear Industries; Charles Greenberg & Son, making boy's dress and sports shirts; Pauker Boyswear Corp., making sweaters; H.S. Publications, for Mickey Mantle Magazine; Meredith Press, for Roger Maris Baseball Book; Herman Iskin Co. for baseball uniforms, and Astra Trading Co., making transistor radios.

Robert S. Ferguson, Columbia's director of publicity, advertising and exploitation, outlined plans for contest promotions in all major markets playing the film. Between $250 and $1,000 worth of Mantle-Maris Wear merchandise will be allotted to each market. In ten of the contest markets, a grand prize of a trip to the Major League All-Star game in Chicago July 20 will be awarded with winners flying to the event on American Airlines.

Ferguson also reported that the Little League, through its national headquarters in Williamsport, Pa., will work closely with "Safe at Home" by notifying its state, district and local leaders on playdate information and local promotional programs.

York Times—"motion pictures of comparatively recent vintage have steadily become more available" for television.

Charles M. Reagan Named Charity Drive Chairman

NEW YORK—Charles M. Reagan, longtime industry executive, has been named chairman of the motion picture industry subcommittee for the 1962 charity appeal of the Cardinal's Committee of the Laity. Reagan succeeds the recently deceased John J. O'Connor.

Robert J. O'Brien, executive vice-president and treasurer of MGM, has been named vice-chairman of the subcommittee for the annual charity drive now in progress.

Allied Lauds AIP Policy
For Not Selling to TV

DETROIT—American International Pictures received a strong policy commendation in a current statement being issued in the Allied Report for April by Milton H. London, executive director. Noting the opening of new exchange offices in Cincinnati and Indianapolis by Jack Zide, AIP distributor in Cleveland and Detroit, London's comment is that "although AIP has produced almost 100 features, some of which are now more than seven years old, none of this company's product has ever been sold to television."

In contrast, the policy of at least some other distributors is summed up, without naming names, in a quotation in the same Allied Report from Jack Gould of the New York Times—"motion pictures of comparatively recent vintage have steadily become more available" for television.
Hey, Mr. Exhibitor! Meet Bugs Bunny, he got news for you (and he'd tell you him self). All kids know, all he says is ONE OF THE GREATEST 2-D EVER PACKED A THEATRE!

**Lad: A Dog**

TECHNICOLOR®

STARRING

PETER BRECK - PEGGY McCAY

with special Bugs Bunny and Road Runner spots selling the combination show to families everywhere.

ALL-OUT AREA SATURATION NEWSPAPER CAMPAIGN

... all geared to go and tie-in directly at point-of-sale with the big things that will be happening on TV and Radio!
I'm your pal, "Road Runner." He's getting behind the wheel except as millions of fans yell "Beep!"
HE'S GETTING BEHIND FOR-1 FAMILY SHOWS THAT
FOR MEMORIAL DAY FROM WARNER BROS.!

AND

"The Adventures of
the Road Runner"
A BRAND NEW CARTOON FEATURETTE!
TECHNICOLOR®

Produced by MAX J. ROSENBERG

NATIONAL "WIN A DOG LIKE LAD" CONTEST!

50 pedigreed collies to be given away. Plus hundreds of other valuable prizes! Watch for your Warner Pressbook for all the fabulous details!
Joe Levine Plans Twin Theatre Project
While Ben Sack Will Add 3 Houses

Architects' drawing of the twin theatre planned by Joe Levine in Boston.

By GUY LIVINGSTON

BOSTON — Joe Levine, the producer-distributor, now going into exhibition in Boston announced his long-awaited plans for the first twin theatre in Boston at a press luncheon and conference at the Ritz Carlton hotel here on Wednesday (8). With two associates he showed the plans for the $1,000,000 project, a twin theatre with 500 seats on the lower level, and 700 seats on the upper level, featuring continental seating, and one boxoffice, to be built at 596 Commonwealth Ave. in the Kenmore Square area opposite Boston University dormitories.

Levine, in association with Albert R. Daytz, veteran exhibitor with a circuit of theatres, and his partner, attorney Maurice Epstein, signed a 50-year lease on the parcel of land where the theatre is to be built by William Riseman Associates of Boston and Ben Schlanger, consulting theatre architect. Levine said the theatre has not been named, and that he may run a contest in Boston for a name for the new type theatre.

Plans call for the opening of the new theatre by Labor Day. "A most revolutionary architectural conception of theatre design has been blueprinted for this theatre," Levine said. "Twin theatres that will combine perfection in sight and sound from every section of these theatres. Special continental seats giving parlor seat comfort to all, with generous aisles always illuminated from below the seats. Fresh pure air the year around will be automatically circulated.

"One of the truly revolutionary details of these twin theatres will be that never will the viewer be subjected to 'black-outs' or obstruction of vision at any time. Thus the continuity of the visual story on the screen will remain unbroken. "In every detail of the architecture, the comfort of the patron has been the dominant factor stressed," he said. "Spacious lobbies, comfortable rest rooms, picturesque but simple decor, always restful to the eye." He called it "a jewel of a theatre," and "doubly so, since they will be 'twins.'" Levine also announced that he and his associates are taking over the Telepix Theatre in the Park Square Building, which will be renamed the Park Square Theatre, where the seating of 211 will be increased to 250. Telepix, now operated by Irving Isaacs, closes on April 30, and the new owners take over for refurbishing and expansion during May and June with opening set for July 1.

The combination move of the twin theatres and the Telepix gives Levine three theatres in Boston for playdates. The cost of construction of the twin theatre is set at $600,000 and the land is valued at about $400,000, a conservative estimate, Levine said.

Also Ben Sack, the hard-hitting Boston exhibitor, who is rapidly winning international attention with his remodeling and restyling of motion picture theatres making them edifices of beauty and simplicity, to say nothing of practicality, and who has been making news in the motion picture business in Boston, has announced his biggest coup, which has Boston, New York and Hollywood sitting up and taking notice. The operation, which is focusing the eyes of the motion picture world on Boston finds the colorful exhibitor plunging into a $2,000,000 theatre building and acquisition deal, which will add three brand new showcase houses to his extensive holdings.

The operation, which is going down as one of the biggest deals in motion picture history here, includes the building of a new revolutionary type motion picture theatre, the taking over and refurbishing and restyling of two other theatres including the largest capacity house in Boston, the Metropolitan.

Sack is building a revolutionary new type 1,200-seat theatre, which will be completely walled with glass on one side that allows for visibility in and out, with electronically controlled curtains coming together to screen the glass when the 70mm projection, which the house will be equipped with, goes on the screen. With 800 orchestra seats, and 400 mezzanine seats, including rocking chair seats, the theatre, which will be named "The Commonweal," will be built at Kenmore Square at the corner of Beacon St. and Commonwealth Ave. Ground for the new theatre will be broken in three weeks, and Sack expects to open the glass house in September.

TO REFURNISH METROPOLITAN

The exhibitor, who has made show case houses out of his Beacon Hill, Capri, Saxon and Gary theatres in Boston, takes over the biggest motion picture palace of them all, the Metropolitan, built in 1925, and a showplace, which he will completely refurbish and restyle for approximately $900,000 operation.

The Metropolitan, which was recently sold by ABC-Paramount Corp. to the New England Hospital Center, is going to receive a complete overhaul from top to bottom, inside and outside. It will be named: "Boston's Music Hall."

With all new seats, an 80-foot screen, interior and exterior work in keeping with the beauty and design of the marble building, all types of greenery will be installed and spouting fountains will be placed in the marble lobby. The Sack inspired "Music Hall" is set to open on Friday, July 13. And the exhibitor said he picked the Friday, 13th date purposely, to indicate that "pictures are great any day in the week, no matter what!"

The showman will also restyle and refurbish the Strand Theatre on Huntington Ave., which will be called the Capri, and which will open on June 28. This house will carry on for Sack's present Capri, which is in the path of a new toll road extension into downtown Boston and will be torn down.

Sack, whose theatres here, the Beacon Hill, Gary, Saxon and Capri, have played seven Academy Awards in six years, leaves for the coast to screen out his theatres on April 26, and he will call a press conference on his return to detail plans for the new theatres, and to show blue prints and sketches to the press.

SIX FOR SACK IN BOSTON

With the completion of his projected $2,000,000 plan, the showman will have six theatres in Boston, the Beacon Hill, Gary, Saxon, the new Capri, new "Boston's Music Hall, and new "Commonwealth."

Sack only recently completed a $50,000 refurbishing job on the Beacon Hill Theatre making it a showcase house. He converted his other three theatres from former legit houses into No. 1 motion picture theatres, the Saxon, which was the former Majestic; then Gary, the former Plymouth; and the Capri, the former Copley. With the acquisition of the Metropolitan, he will be operating the biggest capacity film house in the city. The theatre is occupied by the Metropolitan Opera Co. for one week. Sack's staff moves into the Metropolitan on June 1, and present offices of New England Theatres there, will serve as Sack Theatres general offices.
Mervyn LeRoy to Promote 'Gypsy' on U.S. Tour

HOLLYWOOD—The time has come for Hollywood to show an interest in audiences so audiences will generate a new interest in Hollywood. So believes Mervyn Le Roy, who consequently will embark on a four-week national tour of key cities in the U.S. a month before the national release of "Gypsy" which he is producing and directing at Warner Bros. Rosalind Russell, Natalie Wood and Karl Malden are starred.

On his swing around the country, Le Roy will address college groups, clubs, business organizations, plus making TV appearances and huddling with motion picture editors of newspapers and magazines.

Le Roy is scheduled to start production on "Mary, Mary," based on Jean Kerr's Broadway comedy hit, at Warners in early 1963. He expects to complete "Gypsy" later this month, after which he will take a European vacation, returning to this country in the fall preparatory to starting his goodwill tour.

Denver-Based Producers To Make Feature Film

DENVER — Production of a feature-length motion picture, "A Badge for Danny," is scheduled to start here May 15 as a first theatrical venture for Ken Kennedy Productions, headed by Ken Kennedy and John C. Mullins, local TV executives.

Script for the picture was written by Kennedy's brother, Burt, in Hollywood. The story, set in Denver, is that of a policeman.

Mullins and Kennedy said they are co-producing the film in the hope that it will be the first of many. Kennedy is a director at KBTB, which is owned by Mullins.

Negotiations are under way, Kennedy said, for Marjorie Reynolds and Tris Coffin to play leading roles in the film, and a search is being made for a 12 to 14-year-old boy to play the title role. The principal roles are expected to be cast out of Hollywood, however some 18 speaking roles will be cast locally.

Distribution arrangements will be negotiated after the film's completion.

48 Bowery Boy Features Available for TV Use

HOLLYWOOD — At the opening of the first general sales meeting of Allied Artists Television Corp., it was revealed that 48 Bowery Boys feature comedies, originally released by AA, have been made available to television as of April 16.

The four-day session held at the studio was addressed by Steve Brody, president of the parent company. Executives who arrived here for the meeting with sales vice-president Robert B. Morin are Peter Jaeger, eastern sales manager; Fred Frank, southern sales manager; Jim Stern, midwest sales manager; Barney Brolles, southwest sales manager, and Maurice Gresham, western sales manager. Allied's TV subsidiary is headed by Edward Morey as president.

To Portray Lieut. Kennedy

HOLLYWOOD — Cliff Robertson has snagged the plum role of Lieut. John F. Kennedy in "PT 109." The Warner Bros. film is based on the wartime experiences of the President.

Youngstein Reviews Company's Progress

Sees Big Gain for Cinerama Income; Hails New 360-Degree Still Camera

NEW YORK — Cinerama's new still camera and the company's potential earnings were stressed by Max E. Youngstein, executive vice-president, at a meeting of the New York Society of Security Analysts Wednesday (4).

Youngstein reviewed the progress of Cinerama, details of which were well known to the trade but, apparently, new to the financial people, and pointed out that the profit potentials of the two upcoming Cinerama productions were $5,000 per week in each of the 120 Cinerama-equipped theatres throughout the world, making a total of $600,000. The two films are "How the West Was Won" and "The Wonderful World of the Brothers Grimm.

The new still camera, Youngstein said, can do for still photography what the Cinerama cameras can do for motion pictures — and more. The camera can shoot a picture at a 360-degree angle; in other words, it can shoot all sides of a single room, or any portion thereof, Youngstein said. It has an electric eye and fixed focus and is interchangeable with color and black-and-white.

Youngstein said he had used the camera and that it measured up to all that was claimed for it. He said specifications now being sent to various factories for estimates on turning the cameras out on a large scale. He said it would be a "low priced" commodity. The mechanism is based on patents of the late Fred Waller who developed Cinerama.

"How the West Was Won" will be completed in mid-May and will be released late in the year. "Brothers Grimm" may be released in the late summer. The former cost approximately $12,000,000 to produce and the latter about $6,000,000. Both will be distributed by Metro-Goldwyn-Mayer.

Youngstein predicted that the two pictures would be among the highest gross films of all time.

Youngstein gave credit to Nicholas Reisini, president and chairman of the board of Cinerama, for the progress made by the company. He said Reisini had pulled Cinerama out of a losing proposition into a profit company in three years and had arranged for a $6,000,000 credit with Prudential Insurance Co. as part of a financial reorganization plan.

Youngstein said Cinerama would make pictures with "timeless" themes so that there always would be residuals of quality product in the inventory.

Analyst Cites 2 'Problem' Production Companies

NEW YORK — Metro-Goldwyn-Mayer and 20th Century-Fox were described as "problem" companies by David Bell, an analyst for Gruss & Co., investment house, at a meeting of the New York Society of Security Analysts Wednesday. The basis for the problems, he said, was two expensive pictures, "Mutiny on the Bounty" (MGM) and "Cleopatra" (20th-Fox).

Bell pointed out that MGM had a disappointing second quarter but that prospects were good for a profitable last half of the fiscal year. He also congratulated the MGM management for restoring the company to a sound basis after a period of stockholder and inner strife.

Companies doing well, Bell said, were United Artists, Buena Vista, Paramount, Universal and Decca.

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If you believe in sex and fun...

by all means join us!
the shooting is over...the shouting begins!

WORLD PREMIERE JUNE 20th
ORIENTAL THEATRE, CHICAGO

CO-STARRING
JANET BLAIR  PATTI PAGE
JESSIE ROYCE LANDIS  OSCAR HOMOLKA
HOWARD MORRIS  ANNE JEFFREYS
AND
HOWARD DUFF

SCREENPLAY BY IRA WALLACH  ADAPTATION BY MARION HARGROVE
BASED ON A STORY BY ARNE SULTAN AND MARVIN WORTH  DIRECTED BY MICHAEL GORDON
A KIMCO-FILMWAYS PICTURE
AN MGM RELEASE  CINEMASCOPE & METROCOLOR

GUEST STARS:  ZSA ZSA GABOR  WILLIAM BENDIX  FRED CLARK
               JIM BACKUS  RUTH McDEVITT  LARRY KEATING

BOOK IT NOW THROUGH MGM
Allied Artists to Distribute
‘Travels of Marco Polo’

Steve Brody, president of Allied Artists, reports conclusion of distribution arrangements with Raoul Levy and his Han Productions of “Travels of Marco Polo.” Anthony Quinn will be starred. Quinn will play Kubial Khan. Alain Delon will costar as Marco Polo. France Nuyen and Dorothy Dandridge have costarring roles in the film which is stated to have a multi-million dollar budget, one of the first so highly budgeted by AA. Filmmation is planned in both widescreen and Eastman Color.

Christian-Jaque will direct sequences to be filmed in Italy, France, Yugoslavia, Spain, Nepal and other Asiatic countries.

Levy, who is principally noted for producing Brigitte Bardot’s successful “And God Created Woman” and “La Verite,” is producing “Travels of Marco Polo” in association with Seven Arts Productions. AA will distribute within the Western Hemisphere. A release for next Christmas season is planned.

Ellis Kadison to Produce, Direct ‘Comedy’ for Fox

Ellis Kadison has been assigned by 20th-Fox to be producer-director of a feature film based on an original story of his titled “Comedy.” The film will mark Kadison’s debut as a motion picture producer, having previously helmed 20th’s TV series, “Follow the Sun.” James Garner has been signed to star opposite Doris Day in U-T’s “The Thrill of It All,” slated to roll in September. Vincente Minnelli will direct MGM’s “The Courtship of Eddie’s Father,” starring Glenn Ford. Two-time Oscar winner Sammy Fain has been signed by producer Ed Gollin to write the title song for his current production, “Two Girls Ago,” which costars Bert Lahr, Dion, Buster Keaton and Eddie Foy. Kathy West, granddaughter of veteran silent actor Billy West and daughter of James West, superintendente of Allied Artists studio, makes her screen debut as a teenaged bathing beauty in Columbia’s “Five Finger Exercises.”

Paula Prentiss to Head Cast
Of ‘Follow the Boys’

Paula Prentiss, who has become one of filmland’s brightest young stars since making her debut less than two years ago in “Where the Boys Are,” will head an all-star cast of MGM’s young talents in “Follow the Boys.” Also named to direct the romantic comedy was Richard Thorpe, who leaves May 12 for the French Riviera where filming is slated to start July 7. Connie Francis already has been set for another top starring role in the film to be produced by Lawrence P. Bachmann. Miss Prentiss will appear as one of a group of sweet-hearts and wives who follow the U.S. fleet in the Mediterranean, with hilarious results. Three other MGM castings of note were Nick Adams, star of TV’s “The Rebel,” series, for the role of Gi Backett in the Perlberg-Seaton production “The Hook,” starring Kirk Douglas, and Stuart Whitman to star opposite Simone Signoret in the drama, “Tomorrow Is Another Day.” The latter will be produced by Jacques Bar as a Copra Production and will be directed by Rene Clement. Bar’s recently completed “A Very Private Affair,” starring Brigitte Bardot, will be released by MGM this spring. Shirley Jones will costar with Glenn Ford in MGM’s “The Courtship of Eddie’s Father.” Joe Pasternak production which Vincente Minnelli will direct. Miss Jones, an Oscar winner for her performance in “Elmer Gantry,” recently completed a starring role in Warner Bros.’ “Music Man.”

Lee Marvin Signed to Costar
Again With John Wayne

John Ford, to produce and direct a so-far untitled feature by South Seas specialist James Michener for Paramount release, again has signed Lee Marvin for a costarring role with John Wayne. Instead of being Wayne’s worst enemy, as in the recent Ford-Wayne-James Stewart parlay, “The Man Who Shot Liberty Valance,” Marvin will play Wayne’s rough-and-tumble pal.

Production of the untitled film is scheduled for early July. Marvin, well-recognized for his appearances on TV, will meanwhile make personal appearances on behalf of “The Man Who Shot Liberty Valance” in 13 key cities.

William Castle to Direct
‘The Old Dark House’

William Castle will direct “The Old Dark House,” based on J. B. Priestley’s novel, to be filmed in England and in color for Columbia release. The start is scheduled for May 14. Tom Poston will be starred.

The film marks a reunion for Poston and Castle, who starred the actor in “Vote!” The latter is a Columbia release for summer 1962, with Julia Meade, Jim Backus and Fred Clark also toplined.

Castle, who also will serve as executive producer on “The Old Dark House,” has arranged screenings of “Vote!” on the world’s newest passenger liner, S. S. France.

Robert Lewis, Harry Horner
Form Independent Unit

Robert Lewis and Harry Horner have formed Lewis-Horner Productions to make three independent features, with Gene Shuftan as cameraman on the trio.

Initial film on the slate is “A Gentle Murderer,” slated to roll in New York in October from a script by Leonard Kantor based on Dorothy Salisbury’s novel. Following are “The Fancy Dancer,” which will be shot here from a novel by David Lord, and “Barometer Rising,” based on Hugh McLeann’s tome. Lewis will produce the films and Horner will direct.

Ginger Rogers Set to Star
In ‘Husband and Wife’

Ginger Rogers has been signed by Charles Wick to star in “Husband and Wife,” with a screenplay by Ruth Flippin. The film will be produced independently by Chanford Productions, partnered by Wick, Frances Langford and Ralph Evrinue.

The story treats with a married couple whose marriage is on the rocks; their teenage daughter teaches Mom there’s more to life than being a housewife.

HELL WEEK ON THE CAMPUS
IT’S IN THE NEWS
NOW IT’S ON FILM!

REFER TO REVIEW
IN BOXOFFICE MAGAZINE
MARCH 12, 1962

Distributed By
Playstar Productions, Inc.
6000 Sunset Blvd., Hollywood, Calif.

Advertising Accessories Through
NATIONAL SCREEN SERVICE

22
Titanus
SINCE 1903 A TRADITION IN MOTION PICTURES

and

Goffredo Lombardo

present

a naked mirror of

The DISORDER
(IL DISORDINE)
in sex, in life, in sentiment

Directed by
FRANCO BRUSATI

Starring,
(Alphabetically)
SAMY FREY•LOUIS JOURDAN•CURD JURGENS•ANTONELLA LUALDI• TOMAS MILIAN
RENATO SALVATORI•JEAN SOREL•SUSAN STRASBERG•ALIDA VALLI•GEORGE WILSON

TITANUS, via Sommacampagna 28, Rome, Italy
FEATURE REVIEW

'The Music Man' Warner Bros.

By FRANK LYEYENDECKER

ON A PAR with "Oklahoman"! which was a real slice of Americana embalmed with rousing songs and vibrant dances, this joyous picturization of Meredith Willson's recent stage success, which played on Broadway for three seasons and toured the length and breadth of the U.S., is unquestionably one of the best film musicals of the past decade. It should delight audiences and exhibition alike—with patrons singing and cash coming in at the box-office.

For Meredith Willson was writing nostalgically of his home town of Mason City, Iowa, of 50 years ago and the River City of the picture is remarkably reproduced on the Warner lot. The horse-and-buggy era, with a few old-type autos, the big open squares, the high-button shoes and extravagant, bel- plumed attire of the ladies, all splendidly photographed in Technirama and Technicolor, will bring wistful sighs from the older folk and get chuckles from the younger fans—all of them entering into the spirit of the small town 1912 period.

Producer-director Morton DaCosta has endowed the entire film with a consistently happy quality which might even inspire imitation by more outstanding song and dance numbers (as it did several times during the New York theatre screening) and send audiences out with a smile while humming the lilting tunes. It's the kind of picture which moviegoers will recommend to their friends and, because of its wholesomeness, is ideal family fare with a special appeal to the ladies and the youngsters.

No less than 17 musical sequences have been integrated into Marion Hargrove's screenplay and most of them stem from plot situations so that they never seem to intrude on the action. Of course, the stirring marching number, "76 Trombones," is the standout, especially in the climactic reprise down the streets of the Iowa town when all of the leading characters are identified on the screen and win an audience hand just as if they were taking final bows from a stage. Such an effect that should be used more often when several screen newcomers are being introduced. The opening train number, "Whadyatalk," with its clever stammering rhythm, the prancing "Shipoopi" routine in the park, the song-and-dance to "Madame Librarian" and the wonderful "Gary, Indiana," sung both by Robert Preston and by the adorbable tyke, Ronny Howard, are sure-fire audience pleasers. And "Onna White's" spirited and splashy dance routines are tremendously inventive and DaCosta has employed "iris shots" to cloak the outer screen when a few intimate fade-outs are needed.

As important to a musical as its songs and dance are the performances and Warner Bros. wisely chose Robert Preston, who scored on Broadway, to recreate his vibrant portrayal of Harold Hill, the music man. Preston, a screen leading man of the 1940s, amazed Broadway audiences with his grace, clever footwork and fine singing voice, as well as his mature charm, and his screen performance is sure to be judged one of 1962's finest. Shirley Jones, of the wistful loveliness and bell-like singing voice, is ideally cast as the mousey librarian-heroine and Hermione Gingold is elaborately and raucously comic as the mayor's over-dressed wife.

Also from the stage show are Paul Ford, as the pompous mayor, and Bert Kelton as the heroine's lovable Irish mother, as well as the fat Peggy Mondo and the skinny Adna Rice, who garner many laughs. Buddy Hackett is almost lost in the shuffle until he leads the "Shipoopi" number while Timmy Everett and pert Susan Luckey make an engaging pair of teenage lovers. And little, red-haired Ronny Howard, who lisps adorably, will win "ohs" and "ahs" from many feminine patrons.

'Taste of Honey' Winner Of 4 British Awards


"A Taste of Honey" was named "best British film," Dora Bryan was named "best actress" for her starring role. Sheila Dennehy and Tony Richardson won the award for "best screenplay" and Rita Tushingham was named "best newcomer" for her featured role in the picture.

Peter Finch was named "best actor" of 1961 for his role in "No Love for Johnnie," distributed in the U.S. by Embassy Pictures; Paul Newman was named "best foreign actor" for his starring role in "The Hustler" and Sophia Loren was named "best foreign actress" for her starring role in "Two Women," distributed in the U.S. by Embassy Pictures. Walt Disney's "101 Dal matsians" won the award in the animated film field.

Meredith Willson Gets Big Brother Award

WASHINGTON — Meredith Willson, author-composer of the forthcoming Warner Bros. musical, "The Music Man," was presented with the 1961 Big Brother of the Year award by President John F. Kennedy at ceremonies at the White House Tuesday (10). The Big Brother is an award by Big Brother leaders in the U.S. and Canada in recognition of "his deep and abiding interest in the welfare of youth."

Kirk Douglas has accepted the invitation of Secretary of the Treasury Dillon to represent the motion picture industry at the kickoff of the new U. S. Savings Bonds "Freedom Bond Drive," which takes place in Washington April 16. Douglas was chosen by Secretar y to represent the film industry because of his two of his screen roles, "Spartacus" and "Lonely Are the Brave," have depicted man's fight for freedom.

American International Adds to April Releases

NEW YORK-American International has added another combination bill, composed of "Assignment Outer Space" and "Phantom Planet," to its list of April releases. Another combination bill, "The Brain That Wouldn't Die" and "Invasion of the Star Creatures," is also on the April list.

"Assignment Outer Space," is a science-fiction picture in color, with Archie Savage and Gabbe Farinson. "Phantom Planet," also a science-fiction picture, stars Dean Fredericks, Colleen Gray and Tony Dexter.

Lloyd Nolan to Star in Navy Film

HOLLYWOOD — Lloyd Nolan has been signed to star with Kenneth More in the comedy, "We Joined the Navy," to be produced overseas by Danny Angel. Wendy Toye will direct the film, a spoof on the American and British navies, and has slated shooting in London on May 28.
RESOLUTION
Adopted January 8, 1962

WE, the GENERAL SALES MANAGERS of the Major Motion Picture Producing and Distributing Companies, recorded in this document...

Being FULLY AWARE of our responsibilities in supporting "Our Industry's Own" WILL ROGERS HOSPITAL and its companion, THE O'DONNELL MEMORIAL RESEARCH LABORATORIES...

DO HEREBY PLEDGE to give our full support to the Will Rogers 1962 Memorial Fund in the effort to raise the sum of

$1,000,000

through a concerted SALES MANAGERS' DRIVE within the Motion Picture Industry for funds vitally necessary to conduct the business and programs and growth of our hospital and laboratories—and their accelerated Research Program for the year 1962.

This is recognized as our accepted part of the total responsibility which is shared by all others in the Entertainment Industry, and we exhort all in the Motion Picture Industry to follow the example of the Sales Managers.

OUR SIGNATURES hereunto affixed, attest our pledge and portend its fulfillment.

This means that Your WILL ROGERS HOSPITAL can
Serve you
Even Better!

The Amusement Industry's WILL ROGERS HOSPITAL AND O'DONNELL MEMORIAL RESEARCH LABORATORIES
NATIONAL OFFICE: 1501 BROADWAY, NEW YORK 36, NEW YORK
This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as “normal,” the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

<table>
<thead>
<tr>
<th>Title and Publisher</th>
<th>Weekly Ratings</th>
<th>Average</th>
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<tbody>
<tr>
<td><strong>Angry Silence</strong>, The (Vitalite)</td>
<td>140 190 85 70 80 150 100 116</td>
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<tr>
<td><strong>Armed Command</strong>, AA</td>
<td>100 100 125 80 90 110 100 65 80 200 130 80 110 100 80 103</td>
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<tr>
<td><strong>Children's Hour</strong>, The (UA)</td>
<td>215 95 300 135 175 250 185 150 250 125 180</td>
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<td><strong>Day the Sky Exploded</strong>, The (Excelsior)</td>
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<td><strong>Desert Warrior</strong>, Medallion</td>
<td>100 100 100 100</td>
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<td><strong>Devil's Eye</strong>, The (Janus)</td>
<td>200 150 225 110 100 115 160 225 161</td>
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<td><strong>Doctor in Love</strong>, Governor</td>
<td>175 155 100 110 125 205</td>
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<td><strong>Double Bunk</strong>, Showrcorp</td>
<td>140 115 125 150 150</td>
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<td><strong>El Cid</strong>, AA</td>
<td>180 300 250 275 250 250 400 285 150 190</td>
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<td><strong>4 Horsemen of the Apocalypse</strong>, MGM</td>
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<td><strong>Guns of the Black Witch</strong>, AIP</td>
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<td><strong>Head</strong>, The (Trans-Lux)</td>
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<td><strong>Joker</strong>, The (Lopert)</td>
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<td><strong>Journey to the Seventh Planet</strong>, AIP</td>
<td>175 135 150 115 75 90 300 120 205 175 154</td>
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<td><strong>Judgment at Nuremberg</strong>, UA</td>
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<td><strong>Madison Avenue</strong>, 20th-Fox</td>
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<td><strong>Majority of One</strong>, A (WB)</td>
<td>130 125 225 110 95 110 120 75 100 100 100 120 150 100 100 140</td>
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<td><strong>Man Who Wagged His Tail</strong>, (Cont'l)</td>
<td>155 85 80 80 90 125 103</td>
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<td><strong>No Love for Johnnie</strong>, (Embassy)</td>
<td>85 170 80 125 100 95 90</td>
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<td><strong>Neapolitan Carousel</strong>, Lux-Jacon</td>
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<td><strong>Outsider</strong>, The (U-I)</td>
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<td><strong>Pirate of the Black Hawk</strong>, Filmgroup</td>
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<td><strong>Premature Burial</strong>, AIP</td>
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<td><strong>Pure Hell of St. Trinian's, The</strong>, (Cont'l)</td>
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<td><strong>Singer Not the Song</strong>, WB</td>
<td>100 85 95 75 100 100 85 115 90 93</td>
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<td><strong>Summer and Smoke</strong>, Para</td>
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<td><strong>Sweet Bird of Youth</strong>, MGM</td>
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<tr>
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<td><strong>3 Stooges Meet Hercules</strong>, The (Col)</td>
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<td><strong>Too Late Blues</strong>, Para</td>
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<td><strong>Town Without Pity</strong>, UA</td>
<td>130 175 100 175 110 110 140 110 125 185 140 100 90 100 175 100 125 135 75 125</td>
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<td><strong>Trunk</strong>, The (Col)</td>
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<td><strong>Twist Around the Clock</strong>, (20th-Fox)</td>
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<td><strong>Two Little Bears</strong>, The (20th-Fox)</td>
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<td><strong>Victim</strong>, (Paith-Ameirica)</td>
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<td><strong>View From the Bridge</strong>, A (Cont'l)</td>
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<td><strong>Walk on the Wild Side</strong>, Col</td>
<td>190 150 200 100 225 225 400 230 240 225 220 105 195 125 150 200 199</td>
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<td><strong>Watch Your Stern</strong>, Magma</td>
<td>110 85 160 90 285 150 125 100 138</td>
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<td><strong>Weekend With Lulu</strong>, A Col</td>
<td>165 175 195 135 125 145 100 150 150 100 125 100 124</td>
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<td><strong>West Side Story</strong>, UA</td>
<td>220 400 200 275 200 225 175 300 260 300 250 250 250 400 300 266</td>
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<tr>
<td><strong>Wonders of Aladdin</strong>, MGM</td>
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'Bird' a 500% Flyer
In Mill City's Park

MINNEAPOLIS—"Sweet Bird of Youth," which opened at the Park, pulled a big 500 per cent in its opening stanza. Next in line was "Sergeants 3" in its seventh week at the theatre and pulled a rating of 225 per cent. Most other offerings did average or above business for the week.

(MORRIS, MINN.)—Third phase of the remodeling program of the Morris Theatre here has been completed, according to R. E. Collins, manager.

The first phase was started over a year ago with installation of a complete new snack bar, a new popcorn machine and new drink machines.

The second phase involved a complete redecorating of the theatre as well as the remodeling and modernization of the ticket office. Construction on this project was started last fall and the decorating was completed in December. Decorating was done by Dahlsheim & Weinberger, Morris (now Weinberger Decorators).

The third phase of the remodeling program was two-fold in purpose—to widen the space between the seats in the auditorium and to recover the backs and seats with new material. New fabrics have now been installed on all seats in the auditorium and balcony. Work was done by Den Besten of Hancock with the Adams Installation Service of Minneapolis, starting engineers who specialize in auditorium seating.

A fourth and final phase of the remodeling program will be completed this spring, Collins said. A new roof will be installed on the theatre and the entire exterior will be whitewashed. The canopy also will be painted.

New Indoor Theatre
In Milwaukee Suburb

MILWAUKEE—A $300,000 motion picture theatre will be built in Brown Deer Village, suburban area adjacent to Milwaukee, according to an announcement by Richard A. Koch, president of the village.

Koch said the theatre would be constructed at North 43rd and West Bradley road. It will have 600 seats, a 67-foot widescreen, the latest in audio-visual equipment and a supervised nursery. Construction is to start this summer.

Both the name of the firm constructing the theatre would be released at a later date.

J. M. Rostvold Sr. Makes Progress After Surgery

CALEDONIA, MINN.—J. M. Rostvold sr., has returned from St. Mary's Hospital at Rochester where he had major surgery in March. Rostvold, who is owner of the State Theatre, is reported to be getting along nicely.

His son, J. M. jr., is manager of the State and Tom Burke of Minneapolis handles the bookings for the theatre.

Gets 'Tomboy' Rights

LOS ANGELES—Director Francis D. Lyon has acquired from Signal Pictures Corp. worldwide distribution rights, exclusive of the U.S. and Canada, of "The Tomboy and the Champ," which he directed. Lyon left for Europe to negotiate distribution deals for the Eastman Color film in the British Isles and on the Continent.

Wisconsin Salesman Ends 34-Year Career

MILWAUKEE—Morris "Ginzy" Horwitz, 34 years a salesman for 20th-Fox here, has put his brief case away and retired.

In token of the esteem in which he has been held down through the years, members and associates of the Reel Pellers Club gave "Ginzy" a luncheon at the Boulevard Inn. A total of 65 attended.

Jack Lorentz, 20th-Fox manager, said: "To have lived through nine branch managers here indicates the caliber of our guest of honor. I might also mention here just how he got the nickname of Ginzy. It seems that some of the big brass from New York dropped into the office, and later Horwitz was introduced, one of them said, 'After this, you're Ginsburg!' Well, I guess, down through the years, the boys sort of shortened it to Ginzy. Lorentz presented a check, representing 34 weeks of salary, and a gold watch to Horwitz.

Among those attending the luncheon were:

Rudy Kuotik
Floyd Albert
Marey Anderson
Jerry Boren
Walter Blaney
Ken Breichler
Ernie Merbler
Dave Chapman
Bill Charbonneau
Gerry Franzen
Eddie Giron
Bob Gros
Jack Freshman
W. Erber
Jack Hof
John Kempfger
Joe Kahl
Tom Lees
George Levine
Carl Lieb
Dorville Peterson
Harry Mints
Herb Copeland
Harold Hamlay
Ed Kroft
Jack Landenberg
Frank Yablans
Fred Florence

John Schuyler
Ken Siem
Leo Lind
Ben Mauers
Harry McVay
Joe Strother
Harry Ollman
Harold Pearson
Ed Johnman
Mac Provencle
Harry Pan
Paul Schuster
Barny Shermer
Ivy Cenni
John Shot
Ray and Ollie Trompe
Hugo Vogel
Pete Stathes
Sid Turner
Al Jakne
Ray Smith
Jack Dionne
Meyer Kahn
Harry Schlar

Horwitz has not indicated what his plans are for the future, but Lorentz made it plain that the office just wouldn't be the same without him and that he'd be welcome whenever he chose to drop in.
L. J. Wegener Leaves Central States Corp.

DES MOINES—L. J. Wegener, 59, has left Central States Theatre Corp., where he served as general manager for the last 16 years. Wegener's plans for the future are indefinite. He had been with Central States for 36 years. Myron N. Blank, president of the circuit which operates more than 70 theatres in Iowa and Nebraska, said he is taking over the duties of general manager.

Blank also announced that Arthur Stein, former owner and manager of the Norman Cassidy women's clothing stores in Des Moines, has been named head of the maintenance and purchasing department for Central States. Stein succeeds Herb Loeffler who resigned last fall to enter a business at Mason City.

MINNEAPOLIS

Minnesota Entertainment Enterprises, which operates several drive-ins in the greater Twin Cities area, plans to open its outdoor stands Wednesday (18), according to Henry Greene, general manager. Some Twin Cities outdoor theatres were scheduled to open for the season last weekend.

Roy Miller, Universal manager, flew to Jamestown, N.D., to meet Kenny Adams, sales manager, where the two called on accounts.... Helen Piegel of United Artists cashier department, vacationed in Florida... Avron Rosen, manager of Buena Vista, was in Chicago for a district meeting.

A high school press conference and "Coketall" party were held when Pamela Tiffin was in to help plug "State Fair," which opened Friday (13) at the State, Minneapolis, and Paramount, St. Paul. Editors of Twin Cities high school newspapers had a chance to interview the young star and write up a story for their papers. ... Lee Marvin was in Thursday (12) to help promote "The Man Who Shot Liberty Valance," which opened at the Mirvac. Minneapolis, and Riviera, St. Paul.

Theatre Associates is doing the buying and booking for the Homewood Theatre on the north side of the city, which is being reopened by Paul Fink and associates. The opening film attraction will be "The Glenn Miller Story," which opened at the Mirvac. Minneapolis, and Riviera, St. Paul.

John Cassidy, manager.

Outstate exhibitors on the Row were Paul Perizzo, Blue Earth and Winnebago; Jim Fraser, Red Wing; Freeman Parsons, Sauk Centre, and Mervin French, Mankato, who plans to open his Star Drive-In there the end of this month.

Richard A. Maw, son of the late Ralph Maw, onetime branch manager of MGM, and Joan Howard of suburban Plymouth, was married recently in St. Martin's at Minnetonka Beach, with a reception afterward in Woodhill Country Club. ... Jack Winter plans to reopen the Alo Theatre at Albany, which has been closed for about a year.... Edward Bahr plans extensive remodeling of the old Bemidji theatre building in Bemidji.

A Studio Club Benefit

HOLLYWOOD—Edith Head, Paramount fashion stylist, conducted a charity fashion show to benefit the Hollywood Studio Club. Former residents of the club modelled the gowns, including Kim Novak, Barbara Rush and Barbara Britton. All clothes shown were designed by Miss Head for Paramount's "The Counterfeit Traitor," "My Geisha," "Hatarl!" and "The Man Who Shot Liberty Valance."

The screenplay of MGM's "Period of Adjustment" emphasizes comedy, lightness and a happy ending, a departure from Tennessee Williams' usual vein.

DESMOINES

Battle reports from the OLD "State Fair" front! Whether Iowans are indifferent that the new "State Fair" was set and shot in Texas was the day on Russ VandYke's noontime KRNT inquiring mike. It also was the query in the Des Moines Register's "What Do You Think?" symposium. The consensus, of course, was that it should have been kept an Iowa story. Letters to the editor, for the most part, also are on the Iowa side. However, there are other progressive rebels who suggest that every member of the Iowa Fair Board should receive a free pass to the movie so that they get a glimpse of what a filable fairgrounds looks like. The natives are restless, but their rumblings have brought a whole of a page-one publicity for the film set to open at the Des Moines Theatre Thursday the 19th.

Apparently there is considerable interest in the proposed men's Filmrow bowling league. Stan Soderberg at 20th-Fox is the man to contact for details... G. J. Malafrene, manager of branch operations for U-I, was in from New York for a few days... Lou Levy and wife returned from a six-week vacation in Florida.

Bill Proctor, manager of the Town Drive-In here, reports plans for a new boxoffice, entrance to the theater. The Town and the West-Vue, driving, opened with free shows. Jerry Bloedow manages the West-Vue. Both are Iowa United Theatres... The Twixt Town Drive-In at Cedar Rapids, also owned by Iowa United, reopened for the season with a similar "no charge" for the first night. Leo Heaton is manager there... C. L. McFarling, manager of the Orpheum in Des Moines, thinks his Golden Agers would give teenagers a run for their money when it comes to eating cake. The Orpheum recently had a morning Golden Age theatre party and the guests were served cake and coffee, compliments of Bishop's cafeteria. The oldsters thoroughly enjoyed the movie and calories, says McFarling.

Warner Bros. screened "Music Man," an Ingersoll Tuesday (10). Gov. Norman Erbe was invited to attend. It was assumed that because Warners had announced the River City epic as their fourth release, the Iowa governor and Hollywood were friends again... Sol Francis of Allied Artists was in from Omaha on business... Hod Engbretson plans to reopen the Decorah Drive-In on April 29... "Variety in Fashions," a spring style show sponsored by the women's division of Variety, was well attended and from all reports, scored a hit. The evening event was at Stearns store and all of the models were Variety ladies... WOMPIS had a screening for nurses at the Broadlawns Polk County Hospital. The film was "Pleasure of His Company" and afterwards the nurses were treated to refreshments.

Claus Moore of Commonwealth Theatres was in from Kansas City... Don Smith was here from Pioneer and Minneapolis... Nick Yiannias of Dubuque and Charles Legg of the Chief Drive-In at Estherville were among visitors on the Row.

MGM's "The Hook" is slated to be filmed on Catalina Island this spring.
OMAHA

Meyer Stern, former chief baker of Variety Club Tent 16 and branch manager for American International Pictures in this territory, will attend the convention of Variety Clubs International at Dublin, Ireland, May 14-19. Mr. and Mrs. Stern and another Omaha couple, Mr. and Mrs. Aaron Rips, plan to fly over and continue on to London, Paris, Rome and Israel. Mr. Stern was busy last week in connection with the personal appearance of June Wilkinson at numerous places in town on a three-day visit. She is a star in the picture, "Twill All Night," appearing at the Admiral, Chief and Sky-View Drive-In.

Gene Cline has taken over the Sun Theatre at Beaver City, formerly operated by Ben Thorn. Pat Halloran, Buena Vista representative in this area, said a big barrage is scheduled this spring and summer. "Moon Pilot" will be the Easter offering at the State and "Big Red" and "Bon Voyage" are scheduled in Omaha later.

Carl White, Quality Theatre Supply, is a good example of frustrated lawn enthusiasts in Omaha. For the past two weeks he has been a big power rake at a rental service—and each time the mid-week sunny days have given way to miserable weekends.

Will Warner, who opened his drive-in at Fort Dodge, Iowa, last week, is building a big bowling alley on the east edge of town. Although the outdoorers have been opening, the weather has been anything but favorable. Exhibitors through northern Nebraska, western Iowa and southeast South Dakota were for the most part fortunate to escape damage from flooding. However, Central States' drive-in at Norfolk shipped a lot of water. Cherokee and Anthon, Iowa, were flooded but the theatres were safe.

Russell Brehm of Lincoln reported that all the Center Drive-In Theatre Corp. holdings are now open. Harmon Grunke has opened for his first season at O'Neill. Jim Schlatter, manager of the Sky-View Drive-In in northwest Omaha, said barricades on the street thrown up by the highway department did not deter crowds coming to see " Sergeants 3." Jim said cars had to snake around a back entrance "but they kept coming just the same." Fred Ballantine, exhibitor at Denison, Iowa, and his wife have returned from a visit in Florida.

Mike Bosiljevac, photo engraver at TOP Advertising Co., was a guest of the newspaper staff at the University of Omaha.

TOP does the engraving for the student paper, Gateway, and Bosiljevac told about the engraving process. Mr. and Mrs. Bill Barker at Co-Op Theatre Services were in Des Moines last week for the bowling tournament ... Erna DeLand, United Artists booked, attended the Metho- dist Church Women's Blind Hour in New York ... C. A. Hill, in charge of 20th-Fox exchange operations at the home office in New York, visited the Omaha exchange.

Mr. and Mrs. Rawley Connell of Bassett were in town to buy and book for their Rock Theatre and drive-in. Other exhibitors on the road included Nebraskans Phil and Jack March, Wahoo; Jack Schumaker, Wahoo; Harmon Grunke, O'Neill; Mrs. Fred Schuler, Humboldt; Sid Metcalf, Nebraska City, and Iowans S. J. Backer, Harlan; John Rentsl, Audubon; Mrs. Al Haas, Harlan, and Jim Travis, Milford.

MILWAUKEE

Mrs. Agnes Jellama, program chairman of the Milwaukee County Federation of Women's Clubs, "Lights in the Piazza," currently appearing on film at various local theatres, at the April meeting of the Better Films Council of Mil- waukee County; Mrs. A. V. Abramson, president, presented at the meeting held at the Milwaukee Public Library. The pre- view committee released these ratings:

Family—Excellent: South Seas Adventure; Very Good: State Fair; Good: Three Stooges Meet Hercules; Underwater City; Adults and Young People—Very Good: Madison Avenue; Good: Lonely Are the Brave; The Outsider. Adults—Very Good: West Side Story; Good: The Children's Hour; The Four Horsemen of the Apoca- lyptic; Satan Never Sleeps.


Lew Breyer, a former Milwaukeean who is vice-president and sales manager of King of Comedy, Inc., the firm syndicating a series of Chippies, Chaplin films, an- nounced that television stations in the United States, Canada and Mexico will begin televising the picture. Breyer says he has edited them, adding musical scores and sound effects. Before joining King of Comedy, he was executive vice-president of Milwaukee's WXXI, UHF station. Prior to that, he was associated with ZIV Television and Universal-International Pictures here.

LINCOLN

The Stuart Theatre has been as lively as nights with special community bookings. A cancer month special showing the group's educational films for Lincoln women sponsored by the Lincoln Woman's Club and the Lancaster County Unit of the American Cancer Society opened the season the morning engagements April 5. School children formed the audience for this plan, the Junior League's annual play the first four mornings of a five-day run. The final April 14 performance was open to the public for night-time audiences was the Lincoln Symphony Orchestra's April concert (10).

Both "The Children's Hour" and "On the Wild Side" had holdover runs at the Var- sity, but this is not the only new song called "Lincoln," in which Walt, as publicity and promotions chairman for the Lincoln Chamber of Commerce, is especially inter- ested. Every three out of four persons hearing the song "Lincoln" and "Lincoln to Lincoln" likes the catchy swing and words, reports Jancke. With lyrics by Jack Callaway, KLIN radio manager, and music by Harry G. Hovdahl, the song was recorded and sung for Nebraska's capital city was placed on sale April 10 by the Lincoln Chamber.

Dubinsky Bros.' Starry Outdoor Thea- tre, on a weekend schedule since early winter, opened full-time operation April 5 with a sponsored show on KLMZ. Dubin- sky's other Lincoln outdoor theatre, the West 0, will not shed its wraps until late spring.

Some Lincoln showgoers do not have to go to the State to see "Moon Pilot," which took over from "Pinocchio" April 12. They are patrons who saw the Varity's recent sneak preview of "Moon Pilot."".

Walt Jancke has been elected vice-chair- man of the Lincoln Air Force Base Squadron adoption plan, recently taken over from volunteer citizens and incorporated as a responsibility of the Lincoln Chamber's national affairs committee. This plan, Air Force Service or other civic clubs adopt some of the many squadrons as their special project. Max Pennington is chairman of the program.

Helena Showmen Voice Protest to Fast Time

HELENA, MONT.—Chub Munger, owner of the Sunset Drive-In, Keith Didrksen, owner of the Sky-Hi Drive-In, and Allen Schrimpf, manager of the Marlow Theatre, appeared before a meeting of the retail merchants branch of the Helena Chamber of Commerce to voice their opposition to a proposal to install daylight saving time here this summer.

Munger said the drive-ins would be forced to start their screen programs at 11 a.m. rather than 10 a.m. which would be able to get home before 2 a.m. If there was a double feature, the theatremen said their combined yearly payroll amounts to about $55,000 and the daylight saving time would have to cut off the day's business. Merchants President Marius Olsen, after the meeting, requested the membership to carefully con- sider the merits and weaknesses of the day- light saving proposal.
Old Burial-Alive Spooker Is Revived For 'Premature Burial'; It's in Lobby

A promotional come-on common a score of years before and after the turn of the century was revived by Walt Guarino, manager of the Saenger Theatre in New Orleans, and it brought shudder and amazement in these times of scientific gadgets as effectively as it did then.

The stunt—man was wrapped in a sheet, placed in a coffin, buried! The trance was induced by a Dr. Leroy, who bills himself as the world's foremost hypnotist, on the Saenger stage. Subsequently there were a couple of hitches, but a man really remained in an earth-covered tomb in the Saenger lobby the advertised 72 hours.

WANT AD WEEK PRIOR
A week in advance, Guarino used the want ad columns in local newspapers for this appeal:

Wanted—Man to be buried alive! No experience necessary. Apply in person to Mr. Conners, Saenger Theatre.

Maude O'Brien, New Orleans States want ad reporter, included the item in her column of unusual want ad insertions, for a bit of gratis publicity.

A goodly number of males answered the appeal—young and old, and several were picked out for consideration for final hypnosis and burial! Even this precaution didn't do any good. When the night came for execution of the stunt, everyone had backed out and Dr. Leroy had to fall back on his assistant.

After this man was hypnotized on the stage, he was placed on a catafalque and wheeled down the center aisle by six young men picked from the audience to a temporary resting place in the outer lobby. The procession was joined by many spectators.

RAIN INTERFERES
The burial place was to have been outside the theatre along Rampart street, but heavy rain prevented the gravediggers from excavating, and the hypnotized man in his special coffin was buried under loads of dirt in the front lobby. The roped in tomb remained open to the public, 24 hours a day for three days. Specially constructed glass tubes enabled crowds of curious to take a look at the man buried alive!

After a little more than 48 hours of this another hitch developed. The buried man woke up in the dead of the night (about 2:30 a.m.) and started screaming to be let out. This was unplanned. To carry out the advertised stay of 72 hours, Dr. Leroy hypnotized himself and took his assistant's place in the tomb.

The original "burial" on a Thursday night, opening night of "Premature Burial," was performed with appropriately banded ambulances in front of the theatre and nurses standing by. Passes were offered to women onlookers who did not faint, and plenty were passed out.

Came Sunday night, the assistant aroused Dr. Leroy, who came forth from the tomb and walked to the stage.

At the time the Saenger's long lobby was branded with black swastikas, intensifying the grisly burial display. The swastikas promoted "Hitler," the next attraction.

Free Bus to 'Liaisons' When Pulled in Jersey

Astor Pictures made capital publicity for "Les Liaisons Dangereuses" in both New York City and New Jersey when residents of Upper Montclair, N.J., were Astor's guests by chartered bus to New York to view the film.

The chartered bus offer by the film company was made after "Les Liaisons" was denied booking in Upper Montclair because of a complaint filed by a local resident who claimed the film is obscene. The bus was run on two consecutive nights for the more than 100 Upper Montclair residents who accepted Astor's offer of free transportation and theatre admission.

The bus bore a side banner reading: "Nothing Is More Dangerous Than Censorship. We're Going to See 'Les Liaisons Dangereuses' in New York."

Following the showing each night a questionnaire was circulated among the guests, results of which showed that they felt almost unanimously that the film should be shown in Upper Montclair.

(The picture was reopened at Upper Montclair.)

A 'Shopping Spree' Prize

A 10-minute shopping spree in one of those drugstores that "sells everything" was a successful tie-in used by Jim Mc Knight, manager of the Grand Theatre at Oelwein, Iowa, in behalf of "Bachelor in Paradise." Customers signed up in the drugstore and the drawing was held at the theatre.

The flight to for-away places is not an exclusive come-on for big city or multiple theatre contests. Walter Hopp, manager of the Grove Theatre in Garden Grove, Cali., got local newspaper, the Grove, and Standard Airways to go in on a three-week flight to the Islands contest. The News offered subscribers coupons, daily throughout 21 days during the run of "Blue Hawaii" at the Grove, the coupons good for drawing on the round-trip flight for two. Filled-in coupons had to be deposited in a contest box at the theatre. The drawing was conducted on the Grove stage. The coupon holder didn't have to be present at the theatre to win. Results? Twenty-one days for free plugs for the film. The above photo showing Hopp posing with five Grove usherettes dressed in muumau was published in a four-column layout in the News.

Lion Bought for Stage Is Flop; Goes Back to Shop

The Senate Theatre in Chicago made front page headlines when a lion refused to carry out his feature role in a stage show which had the house filled to capacity. The lion, named Hank, had been trained to do a disappearing act in a magicians program.

To get the lion, Charles Gomez, owner of the Senate, had to buy him from the Animal Kingdom pet shop. When he steadfastly refused to perform, Gomez decided to raffle him off. He was won by a couple who didn't know how to handle him so Hank was returned to the pet shop—with no refund to Gomez!

Impressive Gun Display

Oscar Brotman assembled an impressive display of antique, Civil War and modern guns in promotion of "Gun Glory" at his Oasis Theatre at Chicago.

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THE GUIDE TO BETTER BOOKING AND BUSINESS-BUILDING
The radio station needed a gimmick for its new Coffee Club morning program, and the Odeon Theatre needed promotion for "Misty." Showman Robert Yoeman came up with "Coffee Club Theatre Party." With an assortment of giveaways, prize contests of the corn variety (above photos), a fashion show and "Misty," everybody was happy. The London, Ont., station plugged the event for three weeks prior.

Theatre Party With Prizes and Corn Brings in Top Radio Aid for Film

Robert Yoeman, a champion showman of the Odeon circuit, says one of his objectives is to maintain London (Ont.) Odeon Theatre as the showplace of western Ontario. Yoeman won second place in Odeon's 20th Anniversary showmanship contest.

His contest entry, an impressive tome approximately 28x28 inches in size, concentrates on several promotions which brought the theatre into top prominence rather than the film. Such was "A Festival of Fashions" he worked up for the first two nights of "By Love Possessed," with Garber's Formal and Bridal Salon displaying fashions on the Odeon stage "inspired by Lana Turner."

Yoeman, not having a pressbook, used a Life magazine ad to impress the Garber people with the high fashion of the Turner costumes in the film.

**NEW COPY WRITTEN**

The pressbook ads were not suitable to match in with the fashion show theme, so new copy was prepared in place of the sex emphasis, and the whole approach was directed toward woman and "prestige."

All costs of "A Festival of Fashions," presented Friday and Saturday evenings, was borne by the cooperating merchant, except for the stagehands. Flowers for the stage decorations and later for lobby use were promoted in return for mention in the theatre displays and programs.

A copy of one of the dresses worn by Lana Turner in the film was made up by a Toronto garment house on a three-day notice, and this was used as a highlight of the stage presentation.

Hope Garber, who conducts the At Home Show on television station CFPL, a daily program for women, acted as hostess and commentator for the Fashion Festival, and she helped promote the affair via her program.

All signs, etc., including several on stage, gave credit to the cooperating merchants.

Another approach to impress that segment of the public which is not considered primarily as theatregoers was a "Coffee Club Theatre Party," staged on a Saturday morning with the cooperation of radio station CKSL, which was initiating a Coffee Club show over the air. The theatre party basically was a disc jockey screening, dressed up with prizes, contests, giveaways and a fashion parade.

From the theatre viewpoint, the toup made it possible to get maximum free radio coverage and help on newspaper lineage for a screen attraction, in this case "Misty."

The CKSL Coffee Club, on the air six days a week from 9 to 11 a.m., is hosted by Ron Cooper. The station saw in the theatre party an opportunity to get Coffee Club members to meet host Cooper, and arouse member interest, all in a pitch for additional members. It was easy to get Garber's, the same company as above, to put on a fashion show, promoted as "A Fashion Carnival," prior to the screening of "Misty."

In addition, another merchant was promoted for 12 shopping bags of groceries and merchandise, which were used by CKSL people to give away as prizes for contests among the women on the stage.

In addition, 20 record albums were donated by distributing companies for door prizes, and Nestle's of Canada provided enough sample packages of Quik, a chocolate drink, to give one to every patron.

CKSL started the promotion with a radio teaser three weeks in advance. Starting two weeks prior, a maximum of six plugs went over the air each hour in behalf of the Coffee Club Theatre Party. Each plug stressed the Parents' Magazine award and other critical acclaim given to "Misty."

**A GREAT TURNOUT**

There was a lineup on Saturday morning awaiting for the theatre party, and there was a great turnout.

Interviews with patrons on the screening were taped, and used throughout the run of "Misty."

The games on the stage were pure corn, such as are devised by the radio Breakfast Club hosts.

CKSL issued special Coffee Club membership cards, numbered consecutively, for admission to the screening. They also were used for the door prize drawings.

In reporting his promotion for "Exodus," Manager Yoeman observes, "The best advertising is always that which money can't buy. It comes through making the best out of breaks and following through."

In the case of "Exodus," the break came in the picketing of the theatre on the Friday night opening by 20 members of the local branch of the Arab Friends of the Middle East, headed by Issa Pahel. The London Free Press splurged the picketing with large photos and headlines. Stories explained, of course, that the Arab group thought the film misrepresented the Arab-Jewish controversy.

Then there were more news stories when Issa Pahel claimed his group included members who were Jews, which brought heated denials from Jewish leaders.

The radio and television stations also covered the controversy.

A stunt born of the product shortage is described by Yoeman, namely "The Show of the Month" format, which he has developed for use with replays which are booked to relieve the scarcity of films. This is an ad layout, whose Barker line and introductory copy are identical, only the film mats and words are changed. He has found this successful. "The Show of the Month" copy is also used on the marquee.

**Want Interesting Ads?**

Dare to Be Different

Do you dare to be different? Do you know how to be individual? You must if you want to write successful ad copy. There's such a daring showman at the Oriental Theatre in Rochester, Pa. Recently he had this copy in a 2-col. 2-inch ad:

**WE INTERRUPT THIS NEWSPAPER**

For a Special Announcement

Latest Scientific Reports Indicate

"Moving to Be Polyunsaturated!!"

"It's Good for You—Get Some Tonite!!"

Tonite at the Oriental... "LOVE COME BACK."

We can't explain the reference to polyunsaturated, but it obviously is a takeoff on the sanctimonious scientific pronouncements on diet and about every other conceivable subject under the sun.
Here’s Good Hoax—If You Have the Right Sign

Here’s a trick that’s bound to get attention. Our Cleveland reporter explains that if your drive-in theatre sign is far enough away from the main road, you, too, can perpetrate one of the greatest hoaxes Cleveland has had this year.

It wasn’t done by a theatremen but by a member of a construction (Lombardo) firm which has a service station on one side of the old Ohio canal and on the other side a racetrack for low-slung automobiles. A massive sign is being constructed on top of the gasoline and diesel station. At the time the trick was pulled, a clock on one side of the massive sign was completed but the other side was blank (see photograph). Charles J. Lombardo conceived the idea of calling attention to the whole project.

DUMMY ON HIGH LADDER

He put a dummy on a ladder held high above the ground by ropes. Almost at the break of dawn the calls came into the police stations of the suburbs in the area—about the man who had “obviously fainted” on the ladder and was in need of help before he fell to his “death.” The Lombardos could not be found at the outset. The result: traffic jams at the “cloverleaf” which is the busy intersection of routes 17 and 21—the first to the airport and the second south to Akron.

The “danger” to the crippled man was even on the air within a short time and police had their hands full trying to move the traffic jam.

ORDERED DOWN

Of course the Lombardos had to get the ladder down and the dummy removed before too long but the publicity stunt had worked. All Cleveland was talking about the “man” who had passed out at the top of the huge bulletin board. This can only be worked when or if you have a sign far enough from the road so that the automobile will think that the dummy is a real man in real trouble.

The calls which went into ME-1-7100 (the Lombardos’ main office) lit up the switchboard like a Christmas tree.

April Fools Laff Show Cashiers Buy Tickets!

An April Fools Laff Show, which proved very successful a year ago for Elmer DeWitt, who holds forth at the Valentine Theatre in Defiance, Ohio, was staged again this year. Via heralds and newspapers ads (same mat was used for both), lobby display and screen trailer DeWitt advertised:

APRIL FOOLS LAFF SHOW Midnight Saturday March 31

OOPS! There we go again. Everybody’s going wacky planning our April Fool Show...FROLIC...2 FULL HOURS OF SHOW

The guy upstairs may run the film upside down!

Ushers may insist you find them a seat!

Our cashier may refuse your money and buy you a ticket.

Wild, Wacky Fun for All!

We May Not Even Tell You the Name of the Feature...But We’ll Guarantee Lots of Fun for All!

Remember Saturday Night, Boxoffice opens at 11:30. Fun starts at 12

Get Your Tickets Now!...All Seats 75 cents

Maybe our cashier will buy your ticket!

Last night she bought 25!

VALENTINE THEATRE

‘Pinocchio’ Safety Stunt

“Pinocchio” promoted safety up around Algona, Iowa, where the snowdrifts were skyhigh during the recent winter siege. Ray Langfitt, manager of Central States Theatre Corp.’s Algona Theatre, gave away balloons advertising the film. Motorists flew the balloons from their auto radio antennas to warn other drivers as they approached snow-banked country intersections.

‘Wild Side’ on Arrows All Over Downtown

Liberal use of Walk on the Wild Side! (without quotes) stood out in the campaign for the opening of the film at the Paramount Theatre in Kansas City. Manager Harold Lyons started the title line (unquoted) five weeks before playdate on silent trailers spliced between regular films. The regular “Walk on the Wild Side” trailer was started three weeks prior.

The unquoted title on arrows, some two and three feet long, was sniped around the theatre and around downtown also five weeks in advance.

There was a tieup with radio station KMBC whereby the announcers asked listeners:

“‘How many steps will the girl with the black cat take between the radio station and the Paramount Theatre where ‘Walk on the Wild Side’ opens on Friday?’

A pretty girl in a leopard coat, carrying a large black cat, handed out cards calling card size) en route reading:

“We have a Date...Paramount Friday, March 19...Be sure to see ‘Walk on the Wild Side.’”

Displays were at music store, bookstores and news dealers.

Apples With Tickets

The art director of the local high school was persuaded to make up one of the candy girls at the Ashland (Ohio) Theatre as Apple Annie. Manager John Sparking stationed the girl on a busy street corner, selling apples. Next to her was a 30x40 card reading, “Buy an apple from Apple Annie and see ‘A Pocketful of Miracles,’ etc.” With each apple sold, the girl gave a pass to see the film good only when accompanied by a paying adult.
**Authentic Posters From Spain Give Colorful Splash to ‘Holiday’ Debut**

This view of the lobby of the Eglington Theatre, a de luxe Famous Players Canadian house situated in an area of fashionable shops and apartment houses in Toronto, Ont., shows the colorful decorations arranged for “Holiday in Spain.” The scenic pasters, etc., were obtained with the help of the Spanish Tourist Office, Spanish vice-consul, and the Canadian Pacific Airlines which flies direct to Madrid from Toronto. Note the guitarist and Spanish dancer.

The quality of motion picture selling has improved as the industry grows more aware of its competitive position. The progress is particularly evident in promotion of extended runs, where the showman usually has more time and a more ample budget to do a more-effective job. In some cases these long-showing campaigns approach a perfection.

A fine campaign comes from the Eglington Theatre, a Famous Players Canadian house situated in the uptown shopping and apartment area at Yonge and Bloor street in Toronto, Ont. The Eglington was winding up a 52-week reserved-seat showing of “Windjammer,” described as second only to the 93-week run in Stockholm, Sweden. This film was being pulled for a holiday premiere of “Holiday in Spain.” Exploitation for the Mike Todd jr. film was under the supervision of Tiff Cook of the FPC staff.

**PETER LORRE AT DEBUT**

The Todd company came through with substantial assistance, another beneficial development of the changing times with producers and distributors assuming more responsibility for the merchandising of their product. Through Todd’s cooperation there was the personal appearance of Peter Lorre at the premiere, and a strong lineup of accessories, such as an interesting folder in color sketching technical developments from the penny arcade to Cinerama, the process featured in “Holiday in Spain.”

Cook went straight to Madrid for much of his material. This included an authentic bullfight poster, with art work by Savedra, such as is employed by La Plaza de Toros de Madrid. For this he enlisted the help of Canadian Pacific Airlines, which fly direct from Toronto to Madrid, the Spanish Tourist Office and the Spanish vice-consul. Cook had the printer in Madrid put in the date of the premiere at the Eglington, and leave off at the bottom the name of the third matador.

This last was a smart gimmick that tied the poster right down as a conversation piece—the empty space could be used for printing of the names of persons who received the poster, thus making a standout piece for the recreation room or office.

**SPECIAL POSTERS USED**

Cook does not mention just how many he ordered, but it must have been a couple of hundred or more. Each one, with their names at the bottom, went to some 150 critics, reporters, disc jockeys and VIPs who had or could help in the promotion.

The posters were handed out at an advance cocktail party and dinner. Attached to each poster was this letter, signed by Mike Todd jr.:

SENDAS Y CABALLEROS:

AS MY PICTURE “HOLIDAY IN SPAIN” WAS FILMED IN ITS ENTIRETY IN SPAIN, we thought that you would like to have a genuine bullfight poster as a little memento of your visit to the Eglington Theatre for the premiere.

This poster is the type that is used in Madrid for all the major bullfights and was flown direct from Madrid through the courtesy of Canadian Pacific Airlines.

Normally there are three matadors listed on these posters but we have dropped the name of the third matador so you can letter in your own name... Yes, you too can be a matador and you never have to face the bull.

I sincerely hope that you enjoy “HOLIDAY IN SPAIN” and if you do please tell your friends.

Spanish scenes, travel posters, etc., were supplied by the Spanish Tourist Office for an outstandingly colorful lobby decoration. On opening night, a guitar player and dancer, in Spanish costumes, performed in the lobby.

The front doorman was attired in a Spanish cape, etc.

Radio station CKEY had disc jockey Norm Doonnan interview celebrities on opening night. His tape was played back on the air an hour later.

The Norshery restaurant nearby, which does huge business, went in heavy for cooperative publicity. Cook states the restaurant supplied 100,000 playbills to distribute to patrons, and arranged to use “Holiday in Spain” placemats. Norshery also picked up the tab for reserved-ticket envelopes.

For television, Cook arranged a television contest with a trip to Spain via Canadian Pacific Airlines as the grand prize.

As a promotion for the tag end of “Windjammer” a Tea Clipper Contest was set up with the Tea Council of Canada, which offered an expense-paid trip to India and Ceylon, plus a $1,000 university scholarship, as major prizes, in a model tea clipper building competition.

**Local Doris Day Subject Of Radio-Store Tieup**

Bill Lavery, one of the Schine circuit managers, had an excellent tieup for “Lover Come Back,” a recent issue of Flash, the circuit news booklet for managers, relates.

Lavery reported a deal he made with the Oswego, N. Y., radio station WSGO for a radio saturation campaign on “Lover Come Back” for a few theatre passes. He learned there was a girl in town by the name of Doris Day who works for the GFL store. This bit of information soon brought on a scheme for both the radio station and the store. The radio people liked it, while the GFL people thought well enough of it to foot the bill.

The store put up some worthwhile prizes, electrical appliances and the like, and the radio spots and plugs throughout each day of the stunt invited listeners to visit the store and meet Doris Day, also register for the prizes and passes being given away via daily drawings. The radio spots, naturally, plugged the picture and playdates.

The store set up a display, and the local Doris Day talked up the picture to people who registered for the prizes.

For “Mysterious Island,” John Sparling of the Ashland (Ohio) Theatre borrowed a dirigible-shaped balloon from a local dry cleaning shop and attached a 15-foot banner to it reading, “Starts Thursday, Schine’s Ashland Theatre,” and the name of the dry cleaning store. At the store Sparling placed a 30x40 announcing a free pass to see “Mysterious Island” to anyone having a suit cleaned during the run of the picture.

**Tickets With $5 Purchases**

Woolworth’s at Massena, N. Y., gave a free child’s ticket to “Pinocchio” at the Massena Theatre with each $5 purchase. In promoting this, the store ran a 3-col., 10-inch ad. Bill Copley manages the Massena.

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**BOXOFFICE Showmandiser** :: April 16, 1962
THE CAST
Franky Sakai
Hiroshi Koizumi
Kyoko Kagawa
Emi Itoh
Yumi Itoh
Jelly Itoh
Ken Uehara

THE CREDITS
Producer............Tomoyuki Tanaka
Original Story
Shinichiro Nakamura,
Takehiko Fukunaga,
Yoshie Hotta
Screenplay........Shinichi Sekizawa
Director of Photography
Hajime Koizumi
Art Director............Takeo Kita,
Kimei Abe
Sound Recording
Shoichi Fujinawa,
Masanobu Miyazaki
Lighting............Toshiro Takashima
Music...............Yuji Koseki
Director...............Inoshiro Honda
Director of Special Effects
Eiji Tsuburaya

English Language Version
Produced by..........David Horne
Directed by..........Lee Kresel
Script...............Robert Myerson

A Toho Company Production
in Tohoscope
Eastman Color by Pathe
Distributed by Columbia Pictures

THE STORY
(Not for Publication) Members of a joint Japanese-Rosilican expedition to Infant Island, scene of H-Bomb testing by the Rosilican government, find the heavily-radiated island still holds life: some beautiful young women, Ailenas, only two feet high and guardians of Mothra, a sacred egg. Nelson, one of the men on the expedition, returns to Infant Island to kidnap the young Ailenas, planning to exhibit them around the world. The egg hatches, a gigantic insect larva which crawls into the sea. When the larva, now grown in size, reaches Tokyo, it wreaks considerable havoc before it begins to spin a cocoon. Rosilican and Japanese troops attack it but their atomic heat rays only speed the metamorphosis of the larva into an adult moth of colossal proportions, impervious to all their weapons. Nelson flees to Rosilica with the Ailenas; Mothra follows, destroys the capital city and Nelson is killed by angry Rosilican demonstrators. Chujo and Fukudo persuade the Rosilican government to surrender the Ailenas; Mothra picks them up at an airfield and flies them back to Infant Island. Peace has again returned to the world.
MIGHTY 'MOTHRA' SHOWMANSHIP FOR EVERY SITUATION

Selling Aids

TOY STORES
Link your showings of "Mothra" with the sale of "atomic" suits, rockets, "Mothra" guns and similar merchandise sold by toy stores, dime and department stores, etc. Make the window and counter displays you prepare more attractive through the generous use of stills from the picture and cutouts from the posters. Offer the cooperating store a quantity of guest admissions for a lucky number of young customers.

"MOTHRA" COSTUMES
Still No. 110 shows the discovery on an atom-radiated island of young women only two feet high. The expeditionary force wears special helmets and other gear to protect them from the radiation. These helmets and costumes might serve as examples, in a "make-it-yourself" contest for youngsters with judging for "best Mothra costumes" taking place at a Saturday matinee. Street hucksters might also be garbed in similar fashion; sign on his back carries full credits.

SCIENCE FICTION CLUBS
In almost every city, there is a science-fiction or a science club where amateurs and professionals get together to discuss the latest in modern science and in modern science literature. These clubs are a natural for "Mothra." Work with the members in your territory; aim for group theatre parties, assistance in publicity planting and on local radio/TV shows.

GIANT "MOTHRA"
Sign shop or local handyman should be able to rig up a giant "Mothra," working from stills, for posting atop theatre marquee. This should be as elaborate as possible, including a good paint job, eyes which throw changing rays of light, wings which alternately open and close, etc. A similar model "Mothra" might "swoop down" from lobby ceiling.

WEAPONS DISPLAY
Local police and fire departments, and armed services, might supply weapons of various kinds for a display in your theatre lobby, or on the street outside. Caption the display: "These Weapons Couldn't Stop 'Mothra'!" Background exhibit with a blowup of Still No. 165.

CHALK FENCES
Wherever fences or walls are available, chalk up the title, "Mothra!" If local statutes permit, title might also be stencilled on the streets leading to your theatre. As a gag, such postings might read—in some areas—a"

WRECKING SIGNS
Wherever any local digging or wrecking is going on—or, after working hours, wherever any construction is going on—put up signs reading: "'Mothra Was Here!" Add picture, theatre and playdate credits.

GADGETS ON DISPLAY
Local electrical, radio or TV repair shop might construct a "Mothra Gadget," for your lobby or window use, patterned after the atomic heat ray used in the picture and shown in Still No. 185. Device could contain various lighting effects and also a few noise (sirens, whirring etc.) attachments. Supplement the gimmick with stills from the picture, and a picture and playdate announcement.

CIVIL DEFENSE
Local Civil Defense and similar agencies might be persuaded to publicize the fact that their personnel are ready for "Mothra," and any other menace from the skies. Such announcements might be made via window displays, recruiting posters, etc. Arrange for a Civil Defense parade to your theatre, on opening day, with posters carrying the "We're Ready for 'Mothra'" line.

CAGED "MOTHRA"
Using a still of 'Mothra' from the film—either of the winged monster or of the giant larva which initially destroys Tokare—construct a giant papier mache figure, and place it in a wooden crate atop a flatbed truck, or in your theatre lobby. Place card the display: "It's Really It's Alive! It's 'Mothra'!"

TEASER AD CAMPAIGN
Using a title treatment from one of the ad mats, set up a teaser ad campaign with lines like: "Watch for 'Mothra'!" "See 'Mothra' Thursday!" "'Mothra' Is Coming!" etc. In a similar vein, a series of daily teasers might be set up in advance of regular display advertising: "12 Days Until 'Mothra' Comes." "11 Days Until 'Mothra' Comes," etc.

GEIGER COUNTER
If possible, arrange a display of radioactive materials in your lobby, with a Geiger counter handy to demonstrate its power. Contact a local high school or neighboring college for the apparatus and substance. Post appropriate picture copy to background the stunt.

SCIENCE MAGS
Work with local magazine distributors to display tack cards on "Mothra" and have them display science fiction magazines in connection with the opening of picture.

PUBLIC LIBRARIES
"Mothra" might be linked with the various volumes of science and science-fiction and similar subjects in the public libraries of your town, via bulletin board displays of stills, book jackets, etc.

BALLY GIRLS
Send two attractive street bally girls—dressed in abbreviated space suits—through main business and shopping districts, and in the vicinity of schools and play areas. Sign on their backs might be along the lines of: "'Mothra—The World's Most Fantastic Love Story," etc.
(General Advance)

A winged behemoth so huge that it darkens the sky in flight; two doll-sized beauties worshipped by the monstrous beast and a battle to save the world from its destructive fury, are but some of the exciting elements that are said to lift "Mothra" to the top level of science-fiction thriller. A Toho production for Columbia release, the thriller is due at the Theatre in Tohoscope and Eastman Color.

"Mothra" tells the strange story of a sacred egg on a radioactive island whose guardians are the Alenans, beautiful young women only two feet high. When the Alenans are kidnapped by an adventurer who plans to exhibit them around the world, the egg hatches into a gigantic insect larva which visits destruction on Tokyo. A giant heat ray only ends its metamorphosis into an adult moth of colossal proportions. In its changed form its war on mankind becomes even more savage.

"Mothra" is said to be a splendid example of special effects wizardry in all its astounding virtuosity, indulging in such technical spectacles as breaking an ocean liner in half; crushing houses as if they were eggshells, uprooting skyscrapers, smashing bridges and wrecking dams. Mothra's transformation from egg to insect larva and then emergent from a colossal cocoon as adult moth are said to be handled with amazing credibility.

Principal featured players in "Mothra" include Franky Sakai, Hiroshi Kosuzumi, Kyoko Kagawa, Emi Itoh and Yumi Itoh. Shinichi Sekizawa's screenplay is based on a story by Shinichiro Nakamura, Takehiko Fukunaga and Yoshie Hotta.

(Mat 2A; Still No. 128) The girls are only two feet high; the moth is "Mothra," a winged monster capable of destroying cities. It's a scene from "Mothra," new Columbia science-fiction thriller in Tohoscope and Eastman Color.

(Science-Fiction)

Almost every passing day witnesses news reports of scientific advances. Motion picture producers, quick to seize upon entertainment values inherent in the daily headlines, capitalize on the public interest in science by producing a steady stream of science-fiction films exploring every aspect of scientific fact and theory. Latest of these is "Mothra," Columbia release of a Toho production now at the Theatre in Tohoscope and Eastman Color.

Although science-fiction movie-makers have become starry-eyed in their contemplations of distant planets, the advent of radioactive atomic and hydrogen bombs has opened a whole new realm for science fiction films. The effect of radioactivity on man, insects, fish, creatures of all shapes and sizes now is being extensively explored on the screen.

To such productions as "It Came From Beneath the Sea," "The Incredible Shrinking Man," "The Fly" and "The H-Man" has now been added Toho's "Mothra." "Mothra" deals with an insect larva hatched from an egg on a radioactive island. It grows to mammoth proportions before evolving into a colossal moth. This monster creature so huge that it blackens the sky, wreaks havoc and destruction when its guardians, two beautiful young women standing only two feet high, are kidnapped.

Destroying ocean liners and bridges, toppling skyscrapers and airfields, the behemoth of a moth scourges the world until the two tiny women are safely returned to it.

"Mothra" features Franky Sakai, Hiroshi Kosuzumi, Kyoko Kagawa, Emi Itoh and Yumi Itoh. Shinichi Sekizawa's screenplay is based on a story by Shinichiro Nakamura, Takehiko Fukunaga and Yoshie Hotta.

(Modern Miracle Men)

The age of Biblical miracles is long since past, but modern man continues to work his own miracles. The widely-publicized miracles of science penetrate to every corner of the globe. But another kind of modern "miracle man," less well-known, is also at work: the motion picture special effects man. The latest example of his cinematic ingenuity is "Mothra," new Columbia Pictures' release of a Toho production now at the Theatre in Tohoscope and Eastman Color.

"Mothra" is in the same awesome spectacle vein as Toho's earlier hits, "The H-Man" and "The Battle in Outer Space." In "Mothra," the special effects boys really had a field day. They were confronted with the juicy problem of creating on-screen the incredible spectacle of a gigantic insect larva hatched from an egg and then growing by leaps and bounds, spanning as it was on a heavily-radiated island, until it threatened the destruction of the world. Eventually the larva becomes an adult moth of fantastic proportions.

This is but part of the work of the writers of "Mothra" laid out for the special effects men.

(Opening Notice)

"Mothra," a Toho production for Columbia release, opens at the Theatre. Filmed in Tohoscope and Eastman Color, the new science-fiction thriller tells of a winged behemoth that terrorizes the world as it searches out the tiniest women ever born. Featured in the new Columbia release are Franky Sakai, Hiroshi Kosuzumi, Kyoko Kagawa, Emi Itoh and Yumi Itoh. Eiji Tsuburaya devised the special effects for "Mothra," which is in the same imaginative vein as Toho's earlier hits, "The H-Man" and "The Battle in Outer Space."

Printed in U.S.A.
The table below provides information on various films, including their titles, genres, and release dates. The table also includes ratings and other details such as plot and director information. It is a comprehensive guide for film enthusiasts and researchers.
### Feature Chart

#### Allied Artists

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>1962</td>
<td>The Big Wave</td>
<td>Beseo Hayakawa, Mickey Curtis</td>
</tr>
<tr>
<td>1962</td>
<td>The Blue Ribbon</td>
<td>Bob Feller, Jack Dempsey</td>
</tr>
<tr>
<td>1962</td>
<td>The Presley</td>
<td>Elvis Presley</td>
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<tr>
<td>1962</td>
<td>The Pleasure of His Company</td>
<td>David Niven, Shirley MacLaine</td>
</tr>
<tr>
<td>1962</td>
<td>The Ladies Man</td>
<td>Kirk Douglas, Joan Collins</td>
</tr>
<tr>
<td>1962</td>
<td>The Devil and a Clock</td>
<td>Bette Davis, Dana Andrews</td>
</tr>
<tr>
<td>1962</td>
<td>The Sound of Music</td>
<td>Julie Andrews, Richard Rodgers</td>
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</tbody>
</table>

#### Columbia

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Cast</th>
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<tbody>
<tr>
<td>1962</td>
<td>Giantess</td>
<td>Julie Adams, David Hedison</td>
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<tr>
<td>1962</td>
<td>Sunset</td>
<td>Joanne Woodward, Paul Newman</td>
</tr>
<tr>
<td>1962</td>
<td>The Magnificent Seven</td>
<td>Yul Brynner, Steve McQueen</td>
</tr>
<tr>
<td>1962</td>
<td>The Last Frontier</td>
<td>John Wayne, Richard Widmark</td>
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<tr>
<td>1962</td>
<td>The Great Sioux Uprising</td>
<td>Henry Fonda, Joel McCrea</td>
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#### M-G-M

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<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Cast</th>
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</thead>
<tbody>
<tr>
<td>1962</td>
<td>The Pride of Boston</td>
<td>Bob Hope, Jerry Lewis</td>
</tr>
<tr>
<td>1962</td>
<td>The Last Hurrah</td>
<td>Spencer Tracy, Lloyd Nolan</td>
</tr>
<tr>
<td>1962</td>
<td>The Best of Everything</td>
<td>Bette Davis, Jean Simmons</td>
</tr>
<tr>
<td>1962</td>
<td>The Robe</td>
<td>Richard Burton, Jack Palance</td>
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</table>

#### Paramount

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Cast</th>
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</thead>
<tbody>
<tr>
<td>1962</td>
<td>The Man Who Shot Liberty Valve</td>
<td>John Wayne, Andy Griffith</td>
</tr>
<tr>
<td>1962</td>
<td>The Clue</td>
<td>William Holden, Eva Marie Saint</td>
</tr>
<tr>
<td>1962</td>
<td>The High and the Mighty</td>
<td>John Wayne, Audrey Hepburn</td>
</tr>
</tbody>
</table>

### Notes
- Feature productions by company in order of release. Running time in parentheses. © is for CinemaScope; © is for Superscope; © is for Panavision; © is for Technicolor. Symbol denotes B.O. OFFICE Blue Ribbon Award. Color photography, Lenses and combinations thereof indicated story type. Complete key on next page. For review dates and Picture Guide page numbers, see REVIEW DIGEST.
ALLIED ARTISTS

Friendly Persuasion (AA, release)—Gary Cooper, Donald Crisp, Marsha Hunt. A good, well-made and well-directed picture. Good—Mel Danner, Circle Theatre, Waynoaka, Okla. Pop. 1,480.

BUENA VISTA

Gyctries Bobby (BV)—Donald Crisp, Kay Walsh, Laurence Naismith. This is one of Disneys's best efforts in the field of animation. Good—Mel Danner, Circle Theatre, Waynoaka, Okla. Pop. 1,480.

Ten Who Dared (BV)—John Beal, Brian Keith, Ben Johnson. A good, well-directed picture. Good—Mel Danner, Circle Theatre, Waynoaka, Okla. Pop. 1,480.

COLUMBIA

Scream of Fear (CS)—Susan Strasberg, Ronald Lewis, Pat Crowley. A good, well-made and well-directed picture. Good—Mel Danner, Circle Theatre, Waynoaka, Okla. Pop. 1,480.

Song Without End (CD)—Dirk Bogarde, Capucine, Genevieve Page. First class entertainment. Music lovers will lap this up. Strong cast and story will appeal to the best. It ought to do well in most international markets. Bogarde excellent. Music wins the admission price. Good—Mel Danner, Circle Theatre, Waynoaka, Okla. Pop. 1,480.

Twist Around the Clock (CD)—Chubby Checker, Dion, Vicki Sondre. Wish we could play one like this every week. People come out who hadn't found their way to this theatre in years. Held up fine two days, lasted the third. Suitable for any age. Played Fri., Sat., Sun. Well directed. Good—Mel Danner, Grand Theatre, Lancaster, Ky. Pop. 3,000.

MARTIN-GOLDWYN-MAYER

Bachelor in Paradise (MMG)—Bob Hope, Lana Turner. Paramount entry. Good—Mel Danner, Circle Theatre, Waynoaka, Okla. Pop. 1,480.

Paramount

Blue Hawaii (Par)—Elvis Presley, Joan Blackman, Dorothy Malone, DeWolf Hopper. A good, well-made and well-directed picture that draws because of wonderful little and gorgeous color. Good—Mel Danner, Circle Theatre, Waynoaka, Okla. Pop. 1,480.

Paramount

Blue Hawaii (Par)—Elvis Presley, Joan Blackman, Angie Dickinson. A good, well-made and well-directed picture that draws because of wonderful little and gorgeous color. Good—Mel Danner, Circle Theatre, Waynoaka, Okla. Pop. 1,480.

Paramount

Hey, Let's Twist (Par)—Jody Dee, Teddy Randazzo. A good, well-made and well-directed picture that draws because of wonderful little and gorgeous color. Good—Mel Danner, Circle Theatre, Waynoaka, Okla. Pop. 1,480.

MISCELLANEOUS

Magical Time Ride (Featurette, States Rights)—This 30 minute entry is a real slice of life entertainment. In Eastman Color and set entirely to music. A musical story that may even bring a tear to your eye. The photography is superb and the songs, the actors' performances, the whole, will go along with any art or family-type picture. Well directed. Good—Mel Danner, Circle Theatre, Waynoaka, Okla. Pop. 1,480.

Paramount

Boulevard

Boulevard

BOXXOFFICE BookGuide :: April 16, 1962

FOREIGN LANGUAGE FEATURE REVIEWS

Last Year at Marienbad A Raita: 18-15 Drama

Astor Pictures 99 Minutes Rel—

Where the art house regulars patronize foreign pictures in the key cities, this highly acclaimed foreign language film will be the most-discussed of the year, and, as a result, long lines will form nightly for its run-time dates, as they do at New York's Carnegie Hall Cinema. Time Magazine, the Saturday Review and the avant-garde set agree that "Marienbad" is an artistic triumph, brilliantly directed and photographed and replete with hidden meanings all causing controversy among the pictures' devotees. However, the average moviegoer may well be likely to label it "pretentious, dull, confusing and almost pointless" and tell's friends to avoid it. This reviewer, however, is prepared to give it a try. It will appeal to those who are interested in true film artistry and who are not weighed down with character names, have no marquee draw so the controversy, as well as Venice Film Festival coverage, onward and upward with mediocrity's commendations, will have the required pulling power with class patrons. This is an adult fare solely because youngsters would not understand it. The widely publicized match game, played in the picture, as well as the Coco Chanel original costumes, will not appeal to fans. Resnais first won international fame with last year's "Hiroshima, Mon Amour," a far more rational film. Resnais devotes the first half of the footage to a camera tour of a magnificent, baroque hotel, with mirrors, gilded paneling and statues, peoples with the flag-frozen faces of the hotel's corridors wanders an unknown man who encounters a woman whom he apparently tries to seduce with a dead passion and therefore then, with character names, have no marquee draw so the controversy, as well as Venice Film Festival coverage, onward and upward with mediocrity's commendations, will have the required pulling power with class patrons. This is an adult fare solely because youngsters would not understand it. The widely publicized match game, played in the picture, as well as the Coco Chanel original costumes, will not appeal to fans. Resnais first won international fame with last year's "Hiroshima, Mon Amour," a far more rational film. 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VISUAL AND THEATRICAL EFFECTS

In Defense of ‘Navarone’

In reading through the March 19 edition of BOXOFFICE, Mr. Weber’s complaint about lack of action in war films is well taken. However, in Mr. Archer’s article, “Do You Want Action?” one article that was mentioned, I was surprised. The article is entitled “The Navarone.”

The article is well written and I believe it will be well received by the public. However, I would like to add a few words of my own.

Mr. Weber is right in saying that war films should be more realistic and less melodramatic. However, I believe that this does not mean that action should be completely eliminated. Action is an important element in war films, and it is important that it be handled in a realistic and believable manner.

Furthermore, I believe that it is important for war films to show the human side of the soldiers. This can be done by showing their experiences and their emotions. By showing the soldiers as real people, it is possible to create a stronger connection with the audience.

In conclusion, I believe that war films should be more realistic and less melodramatic, but that action should still be an important element. By showing the soldiers as real people, it is possible to create a stronger connection with the audience.
### Opinion Reviews

#### Swingin' Along

<table>
<thead>
<tr>
<th>Ro/te No.</th>
<th>Film</th>
<th>Time</th>
<th>Director</th>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>20th-Fox (204)</td>
<td>Musical Drama</td>
<td>74 Minutes</td>
<td>Roland</td>
<td>Tommy Noonan, Pete Marshall, Barbara Eden, Connie Gilchrist, Carol Chastain, Ray Charles, Roger Williams.</td>
</tr>
</tbody>
</table>

If ever a modest-budgeted effort contained a showman's fervently "built-in" promotional factors, this Tommy Noonan-Pete Marshall Multifilm for Paramount is it. The promise, vigor and pronounced vitality. In addition to these two acknowledged funsters, the Jack Leewood production, handsonely filmed in CinemaScope and De Luxe Color, features three of America's most acclaimed personalities, composer-pianist-vocalist Ray Charles, pianist-recording personality Roger Williams and teenager singing idol Bobby Vee, all spiritedly entering into the framework of an admittedly conventional screenplay by Jameson Brewer. The degree of enthusiasm imparted by the principals, significantly, transcends the tried-and-true shooting script format. What happens here is light, lissome and very much in the mood and mold of young America's dance-minded, and it shows. The team can provide in addition to amount of exploitation calculated to get the young and the young in heart audiences very much interested. Both Noonan and Marshall have been teamed in past 20th-Fox presentations, but none of decided importance. Jazzdom's great going hand-in-hand with dramatic values. Charles Barton has directed with astuteness.

Tommy Noonan, Pete Marshall, Barbara Eden, Connie Gilchrist, Carol Chastain, Ray Charles, Roger Williams.

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#### The Magic Sword

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<th>Ro/te No.</th>
<th>Film</th>
<th>Time</th>
<th>Director</th>
<th>Cast</th>
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<tbody>
<tr>
<td>United Artists (6214)</td>
<td>Fantasy-Adventure</td>
<td>80 Minutes</td>
<td>Basil Rathbone</td>
<td>Estelle Winwood, Gary Lockwood, Anne Helm, Liam Sullivan, John Maudlin, Jacques Gallo.</td>
</tr>
</tbody>
</table>

Here is a tongue-in-cheek fairy tale which rises to heights of satirical splendor at times and sinks to ordinary contrived narrative at others. Again, it is completely macabre, if for adults, it could get sluggish. But all-in-all, it's a well-mounted, ingeniously created piece of merchandise that has excellent good taste. Basil Rathbone is the film's best asset. He has a very fine career, but it's a fairly isolated one. He is an actor who has never been built-up as much as has his wife, who did excellent work in "The Life and Death of Colonel Blimp," who slams out "The Stomp," "La Paloma Twist" and the title tune in fine fashion. Best of the other specialty acts are Vic Dana, who plays the lead in "Bobby Vee," and the rugged long-legged "Dolores," who slams out "Bobby Stomp." Gene Chandler's "Duke of Earl" is a ridiculous impression. There are 13 songs in all. The story by David Shayne as imaginative as a frame for these specialties and gives the striking Mari Blanchard the opportunity to shine as a fashion designer whose jealousy almost wrecks a TV Twist show. Georgine Darcy, who twists with Stephen Preston, and the rugged long-legged, also take part in the film's romantic triangle. Two old-timers, the fluttery Mydala Westman and Frank Albertson, contribute good bits. Kenneth knows the surefire formula for a film aimed at neighborhood houses and the drive-ins. A Four Leaf production directed by Oscar Rudolph.

Basil Rathbone, Estelle Winwood, Gary Lockwood, Anne Helm, Liam Sullivan, John Maudlin, Jacques Gallo.

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<tr>
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George Montgomery, star of many action films, becomes a triple-threat star by producing and directing, in addition, starring in this red-blooded action thriller made to order for moviegoers who like excitement and thrills in their films large. With Montgomery and the rugged veteran Gilbert Roland for marquee quality, this can tap the box in almost any situation. WB is teaming it with a routine programmer, "House of Women." Entirely photographed in the Philippines, with Technicolor enhancing the mountainous, rock-covered backgrounds over which hundreds of Filipino exiles are forced to climb, with many of them tumbling to their death, the picture often emits epic proportions. Montgomery is the collaborated with Ferde Groce, on the screenplay, based on the real-life Spanish Colonial oppression of the Philippines natives in 1870, and the plot involving gunplay, sabotage and nail-biting suspense, with time out for several romantic scenes. Montgomery gives a convincing two-listed portrayal and Roland is outstanding, as always, as the brave, comp- passionate leader of the Philippines women. O'Brien, a sensitive girl, and blonde Jean O'Brien contribute well-contracted performances. A Winchester-MAM production.

George Montgomery, Gilbert Roland, Zita Rodan, Nico Minardos, Jean O'Brien, Mario Barri, Danny Jaradlo.

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#### Counterfeit Traitor

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<th>Director</th>
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To condense Alexander Klein's exciting factual account of Eick Erickson's hazardous experiences as an Allies spy, and with permission to do so, John Wayne, George Montgomery, William Wayne and George Montgomery have turned the story into a cinematic swindle that should mean money in the bank for exhibitors. William Holden and Lilli Palmer, as the Allies informers, are a good team and give competent and creditable performances. The picture was shot on actual locations in Berlin Hamburg, Copenhagen and Stockholm, giving added authenticity to the production. Holden and Miss Palmer are the only players well known to American audiences, but they have been surrounded with a capable supporting cast, each a native of the country he or she represents in the respective roles. Few color by Technicolor is another plus to this gripping story of intrigue and espionage which is interspersed with a tragic romance. The escape sequences in the latter part of the picture are as gripping as any ever seen in a so-called cloak-and-dagger feature. Produced by Periberg and directed by Seaton, the screenplay by Seaton was based on Klein's book. A fine musical score was created by Alfred Newman.


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#### Don't Knock the Twist

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<th>Ro/te No.</th>
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Although the Twist dance craze is reportedly waning in many U.S. cities, it is still popular with the teenagers and is creating a following in Japan and other Far East countries. Sam Katzman's "Twist Around the Clock" will make a strong programmer generally with Chubby Checker, Mr. Twist himself. It is true that some recent movies have developed into an ingratiating performer and, of course, he puts over such songs as "Twistin'," "La Paloma Twist" and the title tune in fine fashion. Best of the other specialty acts are Vic Dana, who plays the lead in "Bobby Vee," and the rugged long-legged "Dolores," who slams out "Bobby Stomp." Gene Chandler's "Duke of Earl" is a ridiculous impression. There are 13 songs in all. The story by David Shayne as imaginative as a frame for these specialties and gives the striking Mari Blanchard the opportunity to shine as a fashion designer whose jealousy almost wrecks a TV Twist show. Georgine Darcy, who twists with Stephen Preston, and the rugged long-legged, also take part in the film's romantic triangle. Two old-timers, the fluttery Mydala Westman and Frank Albertson, contribute good bits. Kenneth knows the surefire formula for a film aimed at neighborhood houses and the drive-ins. A Four Leaf production directed by Oscar Rudolph.

Chubby Checker, Gene Chandler, Vic Dana, Linda Scott, Lang Jeffries, Mari Blanchard, Georgine Darcy.

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#### The Man Who Shot Liberty Valance

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<th>Ro/te No.</th>
<th>Film</th>
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<th>Director</th>
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To identify this film as a drama of any kind is almost to outrage the category but, since that seems to be its intentions, so it will be. We reluctantly have to report, however, that despite a notable cast and one of our great directors, John Ford, it adds up to nothing more nor less than a supererogatory photographed satire on all the westerns ever made. It is better that readers and exhibitors be warned. An adult audience in a packed public theatre, where it was first screened for the press, laughed, groaned and commented so audibly and detritus that a full-priced reviewer could only be embarrassed for its makers. It would appear unnecessary to remind producers that people see so many westerns every year on TV that these producers know all the answers. But, if a reminder is needed, this picture will serve very well. Viewpoint of this reviewer is neither critical nor categorically satirical, but many tickets will it sell. This one should sell a lot of tickets but it will not be large. The abundance of unnecessary violence will probably cause PTA and related organizations from coast to coast to scream that it is a disgrace. The editor of the region reviewer, pulls the picture out from under his costs with a performance of Shakespearean magnitude.


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

As Erickson, an American-born Swedish oil importer, Holden is recruited by the Allies to serve as a spy during World War II. His true access to Germany makes him a perfect agent. He pretends to become a Nazi sympathizer, thereby arousing the anger of his family and friends. In Germany, Holden meets Lilli Palmer, a German girl who wants to free her country from the Nazi regime. Working together, they fall in love during their underground operations. When Lilli is exposed and imprisoned, Holden has the horrifying experience of watching her executed. He continues his work for the Allies until he, too, is exposed by a Nazi youth and then tries the ordeal of escaping from Germany to Sweden, which he accomplishes with the aid of underground operatives in Germany and Denmark. His work done, he feels that his efforts have helped to shorten the war.

EXPLOITS:

Arrange book tieups with both stores. Hold special screening for newspaper correspondents who covered the last war. Describe a “Spy” who will be sent out to roam the streets and offer a prize to the person who identifies him.

CATCHLINES:

So That a Million Men Might Follow, One Man Opened the Way. . . . The True Story of the Most Exciting Spy Adventure of World War II . . . . The Story of a Secret Agent and a Woman Spy Who Fell in Love . . . Everything Was Counterfeit Except Their Love.

THE STORY: “Don’t Knock the Twist” (Col.)

Lang Jeffries is ordered by his TBC network boss to put together a 50-minute TV Twist spectacular to beat out a rival CBS show by two weeks. Jeffries turns to his friend, Chunky Checker, to help him stage the show and they round up such stars as Vic Dana, Gene Chandler and the Drellas. During a weekend in the country with his fiancée, Mari Blanchard, a fashion designer, Jeffries discovers Georgine Darcy twistying with her brother, Stephen Preston, and he puts them in the show for a Salome Twist number. But Mari, jealous of Lang’s interest in Georgine, designs an exaggerated Salome costume which brings in censor protests and almost halts the TV show. Georgine’s Orphans Summer Camp followers rally to her support and the TV show goes on to great success.

EXPLOITS:

Put the campaign behind Chunky Checker, whose several Twist record albums are among the top sellers. Get a truck to drive around town playing Chunky Checker Twist records and have a loud-speaker playing his Twist numbers from the lobby. Then McGee can go to local TV stations with “Big Show Twisters” and the stores will cooperate with window displays of stills from the picture.

CATCHLINES:

Meet the Guys and Gals Who Flipped for the Dance Pad That’s Sweeping the Country . . . Chunky Checker, the King of Twist, Singing a Dozen Tunes and Dancing Like Mad.

THE STORY: “The Man Who Shot Liberty Valance” (Para.)

Congressman James Stewart and wife Vera Miles arrive by train in a frontier western town, year about 1910. They view the body in collin of John Wayne, a footloose rancher and fast-gun once in love with Miss Miles. Flashback. Stewart tells group of local newcomers how he first came to Shoshone as a tenderfoot intending to practice law. Was persecuted by Lee Marvin, uncontrollable local outlaw in employ of wealthy easterners opposed to statehood rights for the town. Stewart fell in love with Miss Miles, a waitress, with whom Wayne was in love. Tenderfoot Stewart is forced to a main street shoot-out with Marvin. Wayne kills Marvin from a dark alley with a rifle. Stewart goes on to be elected to Congress and Ambassador to the Court of St. James.

EXPLOITS:

(Exhibitors: This is a problem picture, to be played for either fun or seriously, depending on the way you see your audience.)

Play up great award-winning cast and director, cast and director including some of the top boxoffice names in the business.

CATCHLINES:

Roaring Fun and Action . . . Top Award Winners (name them) Excitingly Together for the First Time.

THE STORY: “Swinging’ Along” (20th-Fox)

Simple-minded Tommy Noonan has hopes of entering a song-writing contest. A fast-talking promoter, Pete Marshall, tells Tommy that he has a groove that will make him a hit. Tommy is attracted by pretty Barbara Eden, whom he spots in a limousine. She turns him down for a date at first but later converts. Barbara Marlowe is the only private secretary and when she demands that he take her home by cab, he convinces Noonan to do it instead. Noonan spends his last dime and has to walk home, stopping in at a night club for a glass of water and witnessing a performance by Ray Charles. Noonan’s girl friend, Carol Christensen, surprises him with a visit and the two lovebirds take a walk in the park, coming upon young singer Bobby Vee serenading a group of girls. Thanks to Carol’s help, Noonan completes his “San Francisco Sonata” on his dad’s piano, “Ludwig,” but the music is blown away by the wind. All seems lost—until the contest winner is announced in the Park Pavilion. To everyone’s surprise, Noonan takes top honors.

EXPLOITS:

Disc jockeys and record store merchandising people should be alerted to cast presence of Ray Charles, Roger Williams and Bobby Vee, and contests can be adapted locally.

CATCHLINES:

’Cmon Swing Along for the Grandest Load of Fun You’ve Ever Had . . . Just Brimm’n Full . . . With Laughter, Music and Everything That’s Gay!

THE STORY: “The Magic Sword” (UA)

When Basil Rathbone, a wicked sorcerer, kidnaps Anne Helm, a princess, Gary Lockwood goes to her rescue wearing an invincible suit of armor, riding the fastest horse and carrying a magic sword, gifts from his foster mother, Estelle Winwood, a whacky, third-rate sorceress. He is accompanied by seven knights bent on making a better life after having been dead for centuries, and by Liam Sullivan, a knight of the princess’ castle, who plotted the kidnapping with Rathbone. They have to overcome seven curses to reach the imprisoned princess before she is led to Rathbone’s two-headed dragon. With the help of the magic sword and his armor, Lockwood overcomes all the curses and the traps set for him, slays the dragon and carries off the princess to her home.

EXPLOITS:

Good tieups are possible with magic or novelty stores. Promote a midnight show headlining local amateur magicians. Dell has issued a “Magic Sword” comic book which can be used as prizes or given away to the first 100 customers! Send a man dressed as a knight on a white horse around the town.

CATCHLINES:

The Most Incredible Weapon Ever Wielded . . . Feats Beyond Description! Spectacle Beyond Imagination . . . . It Holds Powers Beyond Belief—It Performs to Destroy Every Curse . . . See the Green Fire Demons, the 20-Foot Ogre, the Beautiful Vampire Woman Trap Her Prey.

THE STORY: “Samar” (WB)

In 1870, the Philippines are under Spanish Colonial rule, which exiles many natives to the remote penal island of Samar. George Montgomery, an American gun-runner, receives a five-year sentence because his medical knowledge is needed there. On route, he meets Ziva Rodann, a half-breed with whom he falls in love, and Nico Marinob, a blood-thirsty Spanish captain. On Samar, the head of the penal colony is Gilbert Roland, who persuades Montgomery to help the inmates escape Spanish oppression by a giant exodus to a remote valley. En route over jungles and tortuous mountains, they encounter headhunters who shoot poisonous darts and missiles. Roland is wounded but the natives carry him up the high mountains until they finally glimpse the fertile valley where they will be free.

EXPLOITS:

George Montgomery, star of a dozen action films, including Warners’ recent “The Steel Claw,” and Gilbert Roland, a star since the silent days, are favorites with the ladies and good marque names generally. Play up Ziva Rodann, the brunette beauty, and blonde Joan O’Brien.

CATCHLINES:

HELP WANTED
REPRESENTATIVE WANTED. If you can sell advertising, we have the deal. Our
door advertising in conjunction with The-
atre Frame Service, Protected territory.
An opportunity to publish the future. Get
details contact: Romat-Vide Co., Chetek,
Wisconsin.

Experienced drive-in theatre managers wanted.

Drive-in manager, experienced and bondable, midwest town of 22,000. Com-
plete operation to include 1. Drive-in-

Manager: for leading independent drive-
in in Los Angeles. Good territory, all
miles from Los Angeles. Excellent community for family man. Pres-
ent employees know of opening. Boxoffice 8649.

PRESENT POSITION WANTED
District Manager presently looking for better opportunity. Age 40. 10
years experience. Boxoffice 5452.

Projectorist available May 15, will go anywhere. West Coast preferred. Will
travel, build theatre, do projection. Includes adver-
tising, exploitation, concessions. Write Boxoffice 9464.

INTERMISSION TAPES
WEEKLY TAPE SERVICE: Intermission tapes that sparkle — guaranteed to sell — by
commercial sound service, P. 0. Box 5, Sulphur Springs, Texas.

BUSINESS STIMULATORS
Bingo, more action! $4.50 M cards, Other games available, all screen. Novely
Games Co., 106 Rogers Ave., Brooklyn, N. Y.

Build attendance with real Hawaiian
orchids. Few cents each. Write Flowers of
Hawaii, 670 S. Lafayette Place, Los Angeles
5, Calif.

Bingo Cards, Die cut 1, 75-200 combin-
ations. 1, 100-200 combinations. Can be used
in combination with other Bingo Products, 339 West 44th st., New York 36, N. Y.

Exploitation and Burlesque features avail-
able. Write Mack Enterprises, Centralia, Illinois.

LET US PROMOTE YOUR PICTURES WITH PICTURES. Personalized hand-made
window cards and calendars. Advertisement now more than one picture at a time. 50c her-
alds $1.15, 15 Window cards $1.35, ad mat 50c. Write for samples. Buy direct.
No middleman. Fasco Theatre Advertisers, Box 765, Omaha, Nebraska.

LOCATION FILMING—35MM
Wince produces professional merchandising screen ads . . . NOW . . . sends leaders to him in Motion on the spot screen ad.
loosely. Send your story in COLOR with 300 ORDER TODAY! Fast delivery, all orders guaranteed. Box 1553, Columbia, South Carolina.

MISCELLANEOUS
Free Sample. QUIK-WAY dry concen-
trate for fountain, one-Case flavors, shush,
which is not available in 10 oz. bottles only. 75c. For free sample write QUIK-
WAY SYSTEM, C. O. Box 4773, Balti-
more 11, Maryland.

Wanted to buy: Old Film Daily year-
books, stills, posters, pressbooks, movie
movie making. Address: Box 343, Coop-
error Street, N.Y.C. GH-5-2540.

WANTED: Film Daily Yearbooks for 1946
and 1947. Will pay for them. Box 853, S. Clare-
mont, Springfield, Ohio.

CLEARING HOUSE

THEATRE SEATING

THEATRE SEATING

TEATRES FOR SALE
West Coast theatres for sale. Write for more
information. Theatre Exchange Company, 560
S. Wabash, Chicago 11.

FOR SALE: 220-car drive-in and 220-seat
indoor theatre in Nebraska county seat.
3,500, fully equipped. Reasonable, double
payment down to payment right. Boxoffice 9479.

FOR SALE: "Top Theatre," Panmont, Texas.
(South Texas between Alice and Falfur-
rias). Now operating and in excellent condition. Reasonable, reasonable.
We will build whole building and all equipment for
35MM theatre. Includes ground floor box-
room (store front), and upstairs apartment.
Owner, Dr. James Smith, Jr., 513 Lake Drive, Haltom,
Texas.

400-car, CinemaScope, large screen
drive-in. Located in Southeastern Ohio. No
competition. All equipment modern, in
perfect condition. Owners retiring. Boxoffice
9460.

Western Kentucky, 600-car, only drive-
in within 30 miles. CinemaScope, modern.
Population 30,000 area. $4,500, with cash or
$50,000. Box office, Boxoffice 8450.

270-seat theatre for sale, Wichita, Kan-
sas. Presently running. Write Boxoffice 8459.

For Sale: Modern theatre, parking lot,
and drive-in. Outstanding theatre. Large
size building reasonable. Van Niday Theatre,
Henderson, Missouri.

Bilbao: 220-seat indoor theatre, now in
operation, Lorena, Texas, five miles south
of Waco, Texas, with 50mm projection and
extra building now rented. Whole works
Walter J. Pearce, 3226 Waco, Texas,
owner.

For Sale: Drive-in theatre in southern
Illinois, nearest competition 25 miles. Area
population of 16,000. Hill of engineers.
Petersburg-Waverly Real Estate Co., 51 No.
Broadway, Blackfoot, Idaho.

De luxe drive-in theatre for sale, 20
weeks operation, 800 seats, new
all 1961. Cathy Smith, 1023 E. Main St.,
Columbus 5, Ohio.

400-seat, theatre, N. E. Oklahoma. Only
15 miles to town. Reasonable, modern
CinemaScope, 3 furnished apartments, bar,
shop, complete, family operation. Service
building and all, terms or lease. Box-
office 9459.

THEATRES FOR SALE OR LEASE
400-seat indoor. Excellent condition, con-
venient location, the right size for a reasonable, automobile accident responsi-
ble person, West, Texas.

For Sale or Lease: 500-seat indoor and
drive-in theatre. Long building lease. Only
150 miles from a large city in North Carolina. Box-
office 9455.

Small town theatre and bowling alley, in
southwest. Terms, Boxoffice 9460.

For Sale or Lease: 275-seat theatre in
Oklahoma. P. O. Box 70, Covington, Okla-
oma.

First time offered: Finest theatre, 500
seats, 5,000 county seat theatre, Nebraska.
Lease offered. Boxoffice 9483.

THEATRES WANTED
Wanted to buy or lease indoor theatre: Location
in metropolitan area, population at least 75,000. Contact William Berg, Metro-
politan Theatres, Cincinnati.

Wanted to lease or rent drive-in theatre, southwest or for west. Full particulars
and letter, family operation. Boxoffice 9463.

BUSINESS OPPORTUNITIES
Well established theatre seating business in
Southwest, installation, repair and
rebuilding. Owners wishes to retire. Box-
office 9460.

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10 Giant Star units, used, $100 each.
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prices upon request include shipping. Box 420, 128 Halsted, Chicago 6, Illinois.

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tion Repair manual. Trouble-shoot-
ing Charts—Repair data on projectors, are-

vised on electronics, sound systems, de-

ampers, amplifiers, soundheads, speakers.

Helpful schematics and diagrams. Data on lenses and screens, for indoor and

outdoor projection. Boxoffice 9469.

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grams, and opportunities. Box-

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“‘Sweet Bird’ soars to greatness. Stars likely ‘Oscar’ contenders again.”
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SWEET BIZ
FOR
"SWEET BIRD"

Metro-Goldwyn-Mayer’s “SWEET BIRD OF YOUTH” is making Box-Office News for exhibitors as it starts its Blockbuster release across the nation.

NEW YORK (Dual Opening) Capitol business is the best of any M-G-M attraction since “Butterfield 8.” Sutton sets opening day record and is continuing its exceptional business!

DALLAS (Majestic) opening tops such outstanding grossers as “Please Don’t Eat The Daisies,” “Where the Boys Are” and “Some Came Running”!

MIAMI (Carib) Opening week tops Easter Week business of “Gone With The Wind”!

WASHINGTON, D. C. (Capitol) and ST. LOUIS (State) Opening weeks top “Where The Boys Are” New Year’s business!

BUFFALO (Buffalo) tops “Where The Boys Are” and “Some Came Running”!

DETROIT (Mercury) tops “Boys” business!

BALTIMORE, (Hippodrome) ATLANTA (Grand) and SAN ANTONIO (Aztec) top “Daisies” grosses!

... and “Sweet Bird” is just starting to soar! BOOK IT NOW!

Metro-Goldwyn-Mayer presents

PAUL NEWMAN
GERALDINE PAGE

Metro-Goldwyn-Mayer presents
PAUL NEWMAN
GERALDINE PAGE

SWEET BIRD
OF YOUTH

Based on the Play
by TENNESSEE WILLIAMS

SHIRLEY KNIGHT · ED BEGLEY · RIP TORN

 Written and Directed by RICHARD BROOKS
Produced by PANDRO S. BERMAN

Provocative Adult Entertainment!
The quadruple dais at the testimonial banquet honoring Spyros P. Skouras on the occasion of his twentieth year as president of 20th Century-Fox. Sponsored by the industry's two national exhibition organizations, Allied States Ass'n of Motion Picture Exhibitors and Theatre Owners of America, the event was an expression of appreciation for the contributions Skouras made to the progress of the motion picture industry... Story on page 10.
The world took his name and made it a war-cry for all time!

NOW...

TV’s famed “Rifleman” brings him to red-blooded life on the screen!

Watch April 28
DUAL WORLD PREMIERE!
Albuquerque and Santa Fe!

Screenplay by PAT FIELDER  Story by PAT FIELDER and ARNOLD LAVEN  Executive Producers JULES LEVY
Laven Gardner Levy present

CHUCK
CONNORS
as
GERONIMO!

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PAT CONWAY · ADAM WEST · ARMANDO SILVESTRE
LAWRENCE DOBKEN · JOHN ANDERSON
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ARTHUR GARDNER  Produced and Directed by ARNOLD LAVEN
April 16, 1962

TO THE INDUSTRY:

I am delighted to call your attention to one of the finest pictures our company has ever made:

Mark Robson's production of LISA.

It is difficult for me to recall when I have been more deeply moved by a motion picture. Mark Robson who gave us such films as FROM THE TERRACE, PEYTON PLACE and INN OF THE SIXTH HAPPINESS has done it again.

LISA is a uniquely "different" and emotionally thrilling motion picture of which the entire industry will be proud.

Sincerely,

Glenn Norris
General Sales Manager
20th Century-Fox
IN THE mail this week came several letters from exhibitors that, while seeking advice, contain suggestions worth consideration on the part of both producer-distributors and exhibitors. Two of these, which deal with the subject of television—one looking upon a phase of it as ultra-competitive to theatres and the other as a possible source for the supplementing of the theatrical film fare, are quoted below.

Jack Repp, manager of the Decatur Theatre at Decatur, Mich., writes:

"I wish you would exert your influence on Walt Disney and do something—or get something done—and that Sunday time slot. A year ago, our Sunday night television show, "Walt Disney's Wonderful World of Color," was far better than the matinee. Now, except for the embarrassment, I could just as well close the boxoffice at 5 pm."

"Yesterday Sunday," fourth day of six for "Babes in Toyland," we had about 145 patrons; but only 21 for the 8 o'clock show! This pattern persists, no matter whether the show is a family favorite or not."

"If 4:30 is okay for the West Coast, what's wrong with tapping the show and running it at 4:30 here? That 7:30 slot is impossible."

"Of course, Fox and NBC have kicked the hell out of Saturdays and, now, ABC is going to take over Sundays. Next, I suppose, CBS will do it on Fridays, and THEN watch the trend."

"Can ANYONE do anything? Is there something that I can do?"

"Further, regarding Sundays: No, the afternoon business hasn't proportionately increased."

"Can you think of a reason why exhibitor organizations haven't insisted on a "No TV" clause in exhibition contracts?"

Mr. Repp's complaints seem to be fully justified, if only because many other exhibitors have felt the loss of patronage resulting from the direct competition of theatrical films on TV. If it is necessary, for economic reasons, for producers to make recent theatrical product or special TV shows available to the networks, they should, in the initial stages of their regular exhibitor contracts, choose better time spots for these showings. But they probably have little or no choice in the matter, especially on a straight network deal.

Still, companies, individually, can choose not to sell their product to TV, as some have chosen to do, thus working in the best interests of their customers and, in the long run, in the industry's and their own future well-being. There still are several of these holdouts, but how long they will remain as such is a question.

As for the Walt Disney program, specifically, this has been held to be of great assistance to the theatre boxoffice on his company's picture. And we have heard exhibitors say they wished other companies would follow this example. However, those companies—that is, Fox and United Artists, whose product is being televised on Saturday and Sunday evenings, do not seem to have the same "privileges" as does Disney in plugging their own current or forthcoming productions. Thus, the Disney "formula" seems to be something "special."

Exhibitor organizations, some years ago, raised their voices and proclaimed that they would take action to keep theatrical product off TV screens. Even some of the producers, notably Spyros Skouras, agreed that there should be clearance of up to seven years before theatrical films were permitted to be shown on TV. But the Government seemed to have a different view of the whole matter and exhibitor organization efforts came to naught.

Another thing that is compelling producer-distributors to continue to sell their older films to TV—but not on prime time—is the belief that this does not hurt their or the exhibitors' business. That school of thought stems from experience with pictures being reissued after they had been shown on TV. This doesn't always hold true, but, in some cases, these films have been reported to have done better business than on their initial release. However, it must be considered that these TV showings were made at very late hours or on afternoons, hence not in direct competition at prime time show times.

The other letter, from R. E. Falkingham sr., owner of the Majestic and Ralf Theatres at Lexington, Neb., follows:

"Am I barking up a dead tree? I would like to know if a few of the more popular 30-minute short stories on television can be put on 35mm prints to be shown in theatres as short subjects. For instance, Danny Thomas Show, Hennessey, Fлинstones, Andy Griffith Show, Gunsmoke, etc. . . ."

"Television is using movies—why cannot theatres use television stories as well, when we know all TV programs are not seen by everyone? And we do need more subject. I believe these subjects could be shown as serials once were. Will you give me your honest thoughts on this idea?"

We don't know the legal or other obstacles that might be involved, but we believe that Mr. Falkingham's idea has merit and is feasible. In fact, it has been carried out with feature-length TV programs. And a long while back, we advanced a similar suggestion. But, aside from the longer shows having been so adapted, it didn't get very far. If enough exhibitors could offer sufficient playing time to guarantee a profit to the makers of such subjects as Mr. Falkingham has in mind, they might find some takers. On the other hand, there are plenty of good comedy and other short subjects gathering dust in studio vaults that did not receive sufficient theatre playing time when they were originally available. Many cartoons have been reissued, also some comedies, and played to good advantage.

If, in one way or another, exhibitors could obtain a steady supply of entertaining shorts—dramas, as well as comedies—and play them to round out single-feature programs, this could be the means of solving the problem of short playing time, at least until the new sources in prospect got to functioning.
Detroit—Some 30 local or regional motion picture councils were represented, many in force, at the national conference of the Federation of Motion Picture Councils in the Hotel Pantlind in Grand Rapids. This meeting marked a new step forward, in that it was an independent operation conducted by the council members themselves in all phases, and was the first which was not sponsored either by the Motion Picture Ass'n of America or by some segment of the film industry. Despite the new independence, a strong tie of friendly cooperation with the industry in all appropriate relationships continues.

Resolution Is Passed

A resolution clarifying the interpretation of "family" as compared to "children" rating as applied to films was passed by the organization. The resolution, in part, read: "Witnessers members of a family throughing a motion picture together build family unity and tend to improve behavior in the theatre; be it resolved that the Federation of Motion Picture Councils adopt as a project the promotion of attendance at the motion picture theatre of parents and children together when the film is rated as 'family' entertainment.

The unusual statement wrapping up teenage behavior, family togetherness, film classification, and positive economic support of good pictures was inspired directly by a forthright "kiss of death" speech given by Allied executive director Milton H. London.

Invited to talk on "How the Councils Can Help the Theatres," London said frankly that he preferred to talk on "How the Motion Picture Councils Can Cooperate With Motion Picture Theatres in Aiding Their Communities," telling the delegates that "Too often community theatres are treated like parents, in that they are not appreciated till after they are gone."

Community Value Cited

London cited the importance of a theatre to the community—"It is the center of the economic life of its business district; it is a major taxpayer; it provides the safe and supervised place where teenagers can go, either singly or on dates." He showed what happens to a community, especially in a neighborhood or small town situation, when a theatre closes, because neglect by the public may cause a house's business to go down and force closing.

He gave a good sampling of 2,000 case histories of communities with Chambers of Commerce, women's groups, and others, have taken steps to cooperate to subsidize or reopen a theatre, citing the example of a strong editorial from the Blissfield, Mich., paper, about closing of the local show.

"How much easier not to allow a theatre to close in the first place, and force their children to go scamming down the highway to some other town, or to unsupervised entertainment," London commented.

But he scored with an indictment of the failure of parents to make showgoing with their children a habit, for its family morale value as well as for its necessary support of the theatre, which, he pointed out clearly, is not benefiting from any government or other subsidy, but depends on the public patronage to make possible the public service it performs in entertaining and holding the attention of children of all ages for hours at a time at a very low admission cost.

"The tag 'family entertainment' is the 'kiss of death' as far as theatres are concerned—because parents think it means, not for them, and they just drop off their children at the theatre.

Matinee Support Needed

"Children's matinees are largely subsidized by theatres for the good of the community, and the theatre cannot survive without adult admissions to pay the expense of the show," London said.

London's concept of family attendance together at motion pictures finds a close parallel in the widely publicized program on behalf of church attendance, with the theme that "the family that worships together, stays together."

The question of rowdy conduct by teenagers at Friday night shows was raised by a council member from the floor, and London replied directly that, "If the parents would accompany them, there would be no rowdymess. This is not a problem for the theatre management or for the police. It is a problem of the relations between parents and children."

London pleaded with the women of the Federation to support theatres by actually urging (1) attendance by family groups one night a week; (2) a theatre party by women's and other clubs or groups, with all members attending theatres in a body once a month. He pointed out that exhibitors would be willing to cooperate in making this a special occasion.

Alden Smith, executive of Cooperative Theatres of Michigan, talked on "Preview-Benefit—How to Do It."

Medallion Presented

The first Federation Medallion, a new recognition of achievement, was presented to Mrs. Max M. Williams of Royal Oak, Mich., the first woman to serve as national president. This is a new design made up in the form of a medallion, or "charm," in silver and gold, and designed to resemble reels of film.

Marie Hamilton, Film Estimates director of the Federation, showed advance planning of details for the revised Green Sheet, and announced that no charge would be made for this publication.

Council members attended two screenings—"State Fair" and "Moon Pilot," and received special promotional material for each. Margaret Twynam, MPAA director of community relations, also spoke.

High Court Nixes Review Of Texas Antitrust Suit

Washington — The Supreme Court has refused to review an antitrust action brought by the owner of Texas Theatres. The case, Adelman vs. Paramount Pictures Inc., was an attempt to have a change made in the availability of first-run films to one of Adelman's theatres.

In declining the review the Supreme Court left standing the decision of lower courts to the effect that Adelman is bound by an earlier judgment to which he had consented.

2 House Resolutions Seek Films' Probe

Washington — Creation of a nine-member special committee of the House of Representatives to investigate motion pictures is sought in identical resolutions introduced by Representatives Kathyrn E. Congdon (D., Maine) and Walthour (R. N. J.). Appointment of new members would be made by the speaker.

The special committee could sit anywhere in the U. S. and hold hearings, whether or not Congress is in session, if the resolutions are adopted. Recommendations would be included in its report "as soon as practicable during the present Congress."

The attendance of witnesses and the production of records and other documents, as well as subpoenas power, could be required.

Authorizing and directing, the special committee "can conduct a full and complete investigation and study of the problem of obscenity, lewdness, salaciousness, immorality in connection with the production, distribution and exhibition in the United States of motion pictures and in connection with advertising related thereto, in the language of the resolutions points out.

Rep. Granahan, whose post office and civil service subcommittee has in the past probed into motion picture affairs, will not run for re-election this fall.

TOA Censorship Group Is Given a New Name

New York—The censorship committee of Theatre Owners of America has been given a new title. It is now the production code liaison committee, and is jointly headed by George Kerasotes and Roy Cooper. The committee felt that the new name would be a less restrictive description of its activity in the field of fighting proposed outside regulation of the industry.

Meanwhile, John Stembler, TOA president, has appointed the presidents of all units to a special committee to keep TOA and the production code committee afiurad on legislation at the municipal and state levels. The present plan is to keep TOA posted on proposed laws not only in the field of censorship and classification, but on taxes, minimum wages and any other matters which could cause problems for theatres.
MCA Offers Terms For Decca Merger

NEW YORK—The first step to a possible merger of MCA, Inc., and Decca Records, the parent company of Universal Pictures, was made Monday (16) when MCA offered a proposal for an exchange of MCA stock for all of the outstanding capital stock of Decca.

This move was indicated a week earlier when Milton R. Rackmil, Decca president, told the stockholders of both Decca and Universal that MCA might submit its proposal "any day."

Rackmil and Lew R. Wasserman, MCA president, announced that the proposed exchange of stock would be on the following basis:

"For each share of Decca, there will be offered one share of new MCA convertible, voting preferred stock plus one-third share of MCA common stock. The preferred will pay $1.50 annual cumulative dividend, and each share will be convertible into one-half share of MCA common. The no par convertible voting preferred stock will be callable at, and entitled on liquidation, to $35 per share."

The statement said that the offer would be subject to acceptance by holders of at least 80 per cent of Decca’s outstanding stock, the approval by the holders of a majority of the outstanding stock of MCA in accordance with the customary requirements for registration, stock exchange listing and opinions of counsel.

It was stated that tax counsel had advised that if the exchange offer became effective in accordance with its terms, there would be no taxable gain on such exchange to the Decca shareholders. After registration with the Securities and Exchange Commission, the offer will be submitted to Decca stockholders via a prospectus.

Decca’s board has approved the MCA terms and has recommended its acceptance by Decca stockholders. Decca stock has ranged this year from a high of $1 1/2 to 38%. MCA has ranged from 63% to 78%.

Leo Gutman Named Para. Advertising Manager

NEW YORK—Leo A. Gutman has been appointed advertising manager of Paramount Pictures by Martin Davis, director of advertising, publicity and exploitation.

Davis said Gutman was an executive with broad experience in the entertainment field and had resigned as director of advertising and sales promotion for Ziv-United Artists' television to accept the new post. Associated with Ziv for the last 15 years, Gutman previously operated his own advertising agency in Cincinnati.

Gutman will assume all responsibility for the administration and creation of Paramount’s advertising program. In addition, he will work closely with Lennen & Newell, Paramount’s advertising agency.

MGM Half-Year Earnings Dip But Vogel Optimistic

Jeff Livingston Named V-P of Mirisch Co.

HOLLYWOOD—Jeff Livingston has been appointed vice-president and national director of advertising of the Mirisch Co. by Harold J. Mirisch, president. He will assume the duties formerly handled by Leon Roth, who has formed his own company to produce films in association with the Mirisch organization.

Livingston will start his new post on May 7, thus ending a 15-year association with Universal Pictures where he currently is executive coordinator of sales and advertising.

The new Mirisch executive began his film career in 1931 in the publicity department of Metro-Goldwyn-Mayer. After five years, he left to serve in the U. S. Army Air Force and re-entered the industry in 1946 via the J. Arthur Rank Organization, coordinating the roadshow release of "Henry V" through United Artists and then "Hamlet" through Universal.

Livingston will make his headquarters at the Mirisch offices at the Samuel Goldwyn Studios in Hollywood.

Louise Fazenda Is Dead; Famed Comedienne

HOLLYWOOD—Louise Fazenda, famed film comedienne and wife of Paramount producer Hal Wallis, died April 17 at the age of 67 following a cerebral hemorrhage. Services were conducted by Rabbi Morton Bauman, with interment in Inglewood Park Cemetery.

Born in Lafayette, Ind., Miss Fazenda started her career with Mack Sennett while in her teens. She later joined Warner Bros., with whom she had a long association, and also was active at Paramount, First National and MGM as one of the foremost stars of her time.

In addition to Wallis, to whom the actress was married in 1927, she is survived by a son, Brent, a psychologist living in Florida.

Jack Kuhn of MGM Dies

NEW YORK—Funeral services for Jack Kuhn, a member of MGM’s home office publicity department, were held Friday (20) at the Schwartz Funeral Parlors in the Bronx. Kuhn, whose was 51, died April 18. He had been with MGM since 1927.

S. C. Theatre Joins TOA

NEW YORK—Kenneth Richardson of Seneca, S. C., has enrolled his Orange Theatre in Theatre Owners of America membership.

Loew’s Earns $1,168,000 In Half of Fiscal Year

NEW YORK—Net earnings of Loew’s Theatre for the 26 weeks ended February 28 amounted to $1,168,000, or 43 cents per share, after providing for income taxes of $1,247,000 and depreciation of $1,505,000 on gross revenues of $20,205,000. For the comparable period last year, gross revenues were $17,553,000 and the net income was $983,700.

The net income for the second quarter of the fiscal year, ended February 28, was $640,200, equal to 24 cents per share, and for the comparable quarter last year was $549,600, equal to 21 cents per share.

Laurence A. Tisch, chairman of the board, said that during the current quarter the sale of radio station WMGM for $10,950,000 was consummated and that after deducting all related expenses totaling $6,200,000, a net gain of $7,650,000 was realized, equal to $2.85 per share.

Boxoffice :: April 23, 1962
NEW YORK—"U-Day" celebrations will be launched by Universal Pictures on June 8, which will mark the 50th anniversary of the company. On June 8, 1912, a group of executives headed by Carl Laemmle formed the Universal Manufacturing Co. at 1 Union Square in New York.

The celebrations will be part of Universal’s Golden Anniversary year and its Presidential Sales Awards honoring presi-dent Roy Rackmil.

According to Henry H. "Hi" Martin, vice-president and general sales manager, and Americo Aboaf, vice-president and foreign sales manager, exhibitors throughout the world will be asked to exhibit some Universal release on that day. The executives said that some of the biggest box-office attractions in the company’s 50-year history will be released during the anniversary year.

During the first half of the year, Universal has released "Lover Come Back" and "Flower Drum Song," which are reported to be among the all-time record-holders of Universal, as well as the general release of "Spartacus," "The Outsider" and "The Day the Earth Caught Fire."

Scheduled for the last week of the sales drive are "Capri-pearl" and "Lonely Are the Brave," and, for the second half of the anniversary year, "That Touch of Mink," "The Spiral Road," "Phantom of the Opera," and "If a Man Answers."

All the releases are "The Ugly American," "To Kill a Mocking Bird," "Forty Pounds of Trouble" and "Freud," and, scheduled to start, are "A Gathering of Eagles" and "The Thrill of It All."

AA to Indemnify Exhibitors Playing 'Raf't and 'Capone'

NEW YORK—Allied Artists has prepared a "Litigation" for exhibitors who play either "The George Raft Story" or "Al Capone," protecting them against any possible legal action by the estate of the late Al Capone. The letter was prepared at the request of Theatre Owners of America.

As reported, Allied had been threatened by the Capone estate with suits on the two films and AA will issue the letter to any exhibitor requesting it. The letter reads:

"We agree to indemnify and hold you harmless of and from any and all legal actions, attorneys fees and judgments arising out of any action, claim or proceedings against you by the estate of Al-fonso (Al) Capone with respect to said play photoplays ... and to bear the cost of defending any such action, claim or proceeding brought against you by the estate."

Krasny Quits GAC

NEW YORK—Milt Krasny, executive vice-president of General Artists Corp., has resigned, effective June 4. He was a partner in GAC in 1942 with the late Tom Rockwell and served in an executive capacity for the last 22 years. No future plans were announced.

UA Ups David Chasman To Ad Executive Director

NEW YORK—David Chasman, advertising manager of United Artists, has been promoted to executive director of advertising, a post newly created by Fred Goldberg, executive director of advertising, publicity and exploitation, in his UA reorganization program. Although Chasman will still continue to be responsible for the administration and operation of worldwide advertising functions, his major responsibility will lie in the areas of creativity and closer collaboration with producers and national representatives, Goldberg said.

"The executive director of advertising will now be able to begin the development of a campaign with the producers and their representatives even before production starts on a motion picture. This will enable United Artists to utilize the production period to develop material that can only be created and delivered while the cameras are rolling and the cast is available," Goldberg pointed out.

Prior to joining UA as ad manager in 1960, Chasman had been advertising executive with Grey Advertising, Inc., from 1953 to 1960 and the Monroe Greenthain Agency from 1951 to 1953.

Paramount Pictures Net For 1961 Exceeds 1960

NEW YORK—A consolidated net income is reported by Paramount Pictures for the year 1961 at $5,668,000 or $3.35 per share, plus profit on sale of investments of $1,480,000 amounting to $0.88 per share, or a total of $7,148,000 or $4.23 per share based upon 1,688,531 shares outstanding at December 30.

The net income for the Year 1961 would have been $1,147,000 or $0.68 per share higher if not been for a change in accounting procedure for the amortization of research and development costs. Net income for the year 1960 was $7,026,000 or $4.20 per share of 1,672,251 shares then outstanding.

Bobby Darin Film Tieup

LOS ANGELES—Plans to release "Hell Is for Heroes" coincide with a lop-tier Bobby Darin nightclub tour which starts June 21 in St. Louis are being blueprinted by Paramount. The company plans to open the picture in each of the 11 cities where Darin appears, including Milwaukee, Detroit, Flint, Michigan; Pittsburgh, Rochester, Boston, Philadelphia and Forrest Hills, N. Y., with one date still open.

La Dolce Vita Gets MPAA Certificate

NEW YORK—On the eve of the first anniversary of the opening of "La Dolce Vita," George Foley, president of Astor Pictures, announced Wednesday (18) that the Motion Picture Ass’n of America had granted a certificate of approval to the picture. At the same time, it was announced that Ernest Sands had been appointed general sales manager.

At a combination press conference and birthday party, with a big cake holding a single candle, Foley said that the MPAA’s certificate enabled Astor to play the picture in smaller cities throughout the country which played only MPAA-approved pictures and also on military installations, which followed a similar policy. The certificate was signed by a seven-man committee headed by Geoffrey Shurlock, chief of the Production Code Authority, who hailed Astor for the "dignified manner" in which the company was releasing "this important, though controversial picture."

Foley said Douglas Netter would be the supervisor of all sales, with Sands serving as general sales manager. He said the picture was in just one more week and that the re-creating responsibilities in the company’s continued sales expansion program. Sands had been assistant general sales manager under George Josephs who continues as a vice-president of Astor.

Astor will release 12 pictures during the next 12 months, Foley said, two of which will be coproductions overseas. The others will be imported product. There are no plans to participate in the release of any pictures in the United States, at least in the immediate future, he added.

Set for release in May is Francois Truffaut’s "Shoot the Piano Player," French picture starring Charles Aznavour and scheduled for June is Michelangelo Antonioni’s "II Grido," made in Italy with Steve Cochran, Alida Valli and Betsy Blair.


In addition to Astor’s four current releases and the four pictures forthcoming, the company also has releasing "Peeping Tom," "The Most Wanted Man" and "Duing One Night."

Geraldine Page in 'Toys'

HOLLYWOOD—Geraldine Page has been signed to play opposite Dean Martin in "Toys in the Attic," Mirisch Co. production. Page—playing Walter Mirisch will produce and George Roy Hill direct for United Artists release.
JUNE 8 is
U-DAY
marking the
50th ANNIVERSARY of
UNIVERSAL PICTURES

And we’re inviting EVERY exhibitor to join our celebration by playing some Universal product on EVERY theatre screen in the world on that day. Your Universal booker is waiting for your call.

OUR GOLDEN JUBILEE OF HITS IS YOUR GOLDEN OPPORTUNITY FOR PROFITS

SPARTACUS ★ BACK STREET ★ LOVER COME BACK ★ THE OUTSIDER ★ FLOWER DRUM SONG ★ PHANTOM OF THE OPERA
CAPE FEAR ★ THE SPIRAL ROAD ★ LONELY ARE THE BRAVE ★ THE DAY THE EARTH CAUGHT FIRE ★ THAT TOUCH OF MINK
Skouras Sees New Hope for Exhibition; To Unveil 'Secret' Development Soon

A smile lights the face of Spyros P. Skouras as John Stember, TOA president, left, and Marshall Fine, Allied president, present him with a check representing the net proceeds from the banquet, which he will turn over to the Will Rogers Memorial Hospital at Saratoc Lake, N.Y.

NEW YORK—The spotlight was on Spyros P. Skouras on the evening of April 12 in the grand ballroom of the Hotel Waldorf Astoria. Even when the spotlight was on a speaker, Skouras was the object of affection. And when the spotlight was beamed on him officially at the end of the gala evening, he had much to say, not only in appreciation of the banquet which had been tendered him, but words of new hope for the benefit of theatres.

The occasion was a testimonial tribute to Skouras in recognition of his 20 years as president of 20th Century-Fox. The evening had been arranged and sponsored jointly by Theatre Owners of America and Allied States Ass'n and, despite the presence of leaders of distribution and government, as well as talent, the event primarily was exhibition's salute to an all-industry leader. The guest list numbered approximately 1,000.

When industry executives had their say in honor of Skouras and when the talent had completed their entertainment assignments, Skouras stepped to the podium and was greeted with a standing ovation. And his address was intriguing in that he dangled an unidentified new development under the noses of his audience. It was recalled that in 1953, Skouras had brought Cinemascope to an industry that needed a new tonic. Now, he said, he would be able to announce another development which would revitalize theatres and bring patrons back in flocks. It will be of great importance to theatres, he said, and he warned exhibition that there could be disastrous results if theatremen did not take the innovation seriously. He did not elaborate on his "secret."

Skouras said he had to take the responsibility for the difficult situation which 20th Century-Fox was in today.

But he thanked the exhibitors for the cooperation and friendship at a time when he needed it more than at any other time. He said that because the motion picture theatre was the foundation of the industry, the theatre must be protected.

Tribute was paid to Skouras by leaders of exhibition. S. H. Fabian, president of Stanley Warner Corp., praised the 20th Century-Fox president for his introduction of CinemaScope which came at a time when exhibition was at a low ebb. Irving Dollinger, Allied's representative on the banquet committee, centered his remarks on Skouras' energy which guided his accomplishments. Harry Brandt, president of Brandt Theatres and liaison chairman of the event, said all exhibition agreed on one point and that was that Skouras was a great leader and would continue to be.

Ben Marcus, chairman of the board of Allied, cited Skouras for his honesty which, he said, was impregnable, while Mitchell Wolfson, president of Wometco Theatres of Florida, said that Skouras' career reflected the ingredients of what made America great, pointing out that Skouras had started as a busboy.

A highlight of the evening was a sort of "This Is Your Life" presentation of film clips tracing Skouras' career, assembled by TOA and Allied. This 20-minute subject, flashed on a screen at the back of the ballroom, was narrated by Henry Fonda and showed many snapshots of Skouras as a young boy and film footage of his various industry and charitable activities.

A last-minute speaker was Sen. Jacob K. Javits of New York, who had rushed from Washington to be present. He had come direct from the airport and was almost out of breath when he arrived. The senator cited Skouras for his devotion to charitable organizations and added that Skouras loved freedom and justice more than anything in his life.

Tribute came from many who were not present and even from a strong competitor. Norman Rydge, head of Greater Union Theatres of Australia, cabled congratulations and expressed appreciation of his accomplishments.

Marshall Fine, president of Allied States, and John Stember, TOA president, who were cochairmen of the event, also praised Skouras for his contributions to the industry. Fine said that the big attendance and the tributes were a reflection of the industry's esteem for the guest of honor.

Groucho Marx's remarks were regarded by some as being a bit too personal and, despite the laughs he got, there was some resentment. Marx concluded his talk, however, by saying that it was "all in fun.

An inscribed silver tray was presented to Skouras by Stember and Fine in appreciation of his contributions to the motion picture industry.

Product Shortage TOA's Big Problem: Stember

PHILADELPHIA—The product shortage is the most serious long-range problem of Theatre Owners of America. John Stember, president, told the first membership meeting of Theatre Owners of Pennsylvania at the Bellevue Stratford Hotel here April 16. Stember said that because the major companies had given no indication of any material increase in production in the near future, TOA had directed its main efforts at encouraging new sources of production.

In further discussing TOA's overall objectives, Stember said TOA opposed all forms of pay TV, sought means of avoiding censorship or mandatory classification and was pursuing liaison with other industry branches to promote better understanding and assistance.

Stember looked upon the newly formed A.C.E. Films as a source of more product and urged the Pennsylvanians to support the project. He said if there were 300 or more quality films available, instead of the 225 to 255 now being delivered, many exhibitor problems would disappear.

Pointing out that TOA would continue its exploratory work with the Production Code Authority, Screen Producers Guild and Motion Picture Ass'n, he urged exhibitors to use discretion in advertising to avoid unnecessary antagonizing of critics.

New Officers Nominated For Variety Clubs Int'l

PHILADELPHIA — Nominations of new officers of Variety Clubs International for the ensuing year were announced by George Eby, chairman of the nominating committee, which recently met in Chicago. The slate is as follows: Rotus Harvey, San Francisco, international chief Barker; James Carreras, first assistant international chief Barker, London; Ralph Pries, second assistant international chief Barker, Philadelphia; Jack Fitzgibbons Jr., Toronto, international property master, and Joseph Podoloff, Minneapolis, international dough guy. Each has served either as an international officer or as an international representative and been singly honored for long and dedicated services.

Additional members of the nominating committee were named to serve as follows: Dan Brandon, Charles Alcolea and Irving Shenker, three years; C. J. Latta and John Fulton, two years; M. J. E. McCarthy and Nat Nathanson, one year.
Walt Disney's
BON VOYAGE!

STARRING
FRED MACMURRAY  JANE WYMAN
MICHAEK CALLAN  DEBORAH WALLASY  CO-STARLING
JESSIE ROYCE  TOMMY LANDIS  KIRK  KEVIN CORCORAN

Based on the book by BILL WALSH - Assoclate Producers BILL WALTH and RON MILLER - Directed by JAMES NEILSON

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©1962 Walt Disney Productions

The BIGGEST BOXOFFICE Comedy EVER!

WORLD PREMIERE
RADIO CITY MUSIC HALL

Get aboard THE fun entertainment hit of all time...!
SAILING THIS SUMMER...BOOK PASSAGE NOW WITH BUENA VISTA!
Next Cinemiracle Feature To Start in September

Max Youngstein, in a brief visit to Hollywood, stated that the next Cinemiracle feature will go into production in September of this year. This feature, cast and creative personnel, presumably still in negotiation, were not disclosed.

Cinemiracle was acquired in recent months by Cinerama from National Theatres and Television (now National General Corp.). Acquired at the same time for additional release was "Windjammer," first feature in the three-camera process.

Youngstein reports being approached by some 20 American and foreign producers interested in Cinerama installations, for which they can tailor their films.

"I'm listening to all reasonable proposals," he said, "but not negotiating for arranging at this time." He indicated that Cinemiracle may also produce its own films but no definite plans in that direction are currently set.

Exhibitor interest in Cinerama and Cinemiracle is best demonstrated by E. D. Martin of Atlanta who has in work the building of ten new Super Cineramas, investing therein a reported $11,000,000.

Youngstein's main concern at the moment has been arranging exhibitor visits to Hollywood to see a rough cut of MGM-Cinerama's "How the West Was Won." Excerpted from MGM's first major effort in the Cinemiracle process the as yet incompletely edited footage runs about 40 minutes and has excited the interest of leading exhibitors who have been invited to see it at what was formerly the Forum Theatre in Hollywood and is now called Cinerama Studio.

Among producers to whom Youngstein is talking is John Huston, who just completed producing-directing "Freud" in Germany and Austria for Columbia and who is considering making his next, as yet untitled, in Cinemiracle.

Brian Aherne Set to Portray King Arthur in 'Lancelot'

Brian Aherne, after nearly two years on tour as the male lead in "My Fair Lady," will star as King Arthur in the Cornell Wilde-Bernard Lubet production, "Lancelot and Guinevere." The picture is budgeted at $2,500,000 for U-I release. Wilde will coproduce with Lubet, also star and direct. His wife, Jean Wallace, will costar opposite him as Guinevere. A 16-week shooting schedule is planned for Pinewood Studios, London, and locations in Yugoslavia.

Warren Beatty Is Signed As 'Cocoa Beach' Star

Warren Beatty has been signed by Robert Rossen to star in "Cocoa Beach." Rossen will write, produce and direct for his Centaur Productions, Columbia, releasing.

Cape Canaveral is the locale. Time is the 48 hours preceding Col. John Glenn's launching into orbit, though Glenn will not appear, not be directly or personally involved in the story.

Rossen's "The Hustler" won nine Academy Award nominations, the New York Critics Circle award for direction and the British Academy Award for best picture.

Walt Disney Plans to Film Kipling's 'Jungle Book'

After lengthy negotiations Walt Disney has purchased all of Rudyard Kipling's famous stories compiled in "The Jungle Book"—Volume I and II—with plans to produce a multi-million dollar motion picture.

The Disney production will include Kipling's classic stories of Mowgli, the Jungle Boy, who learns the laws and life of the jungle from the family of wolves that adopts him.

Ronald Lubin to Produce 'Bolivar' in Todd-AO

Todd-AO is the choice of producer Ronald Lubin for the Kaufman-Lubin production, "Bolivar," story of the historically famous South American liberator.

Lubin seeks not only a license for use of the process in filming his planned spectacle but supplemental financing by Todd-AO and guaranteed presentation in Todd-AO-equipped theatres throughout the world.

Discussions are current between Lubin, George Skouras, Todd-AO president in New York, and Fred Hynes, Skouras' principal representative for the process in Hollywood.

Todd-AO is reported to have been long interested in the Bolivar story, which has been announced by several top producers without follow-through.

Lubin's negotiations are expected to be finalized within the next three to four weeks. Meanwhile, he is also discussing with major companies distribution of the 35mm version following the Todd-AO presentation.

U-I Building Costly Sets For 'Ugly American'

Two of the largest and most expensive sets ever built at U-I studio are nearing completion at a cost of $420,000 for use in "The Ugly American." Marlon Brando-Sandra Church starrer being produced and directed by George Englund.

The exterior set, a Southeast Asia village, covers 35 acres of the studio back lot and is budgeted at $270,000. Interior set is a jungle compound covering all of the studio's largest stage at a construction cost of $150,000. Art directors Alexander Golitzen and Alfred Sweeney are supervising the building of both sets.

Joanna Moore to Costar In 'Son of Flubber'

Walt Disney has set Joanna Moore to costar with Fred MacMurray and Nancy Olson in "Son of Flubber." Miss Moore recently costarred with Elvis Presley as leading lady in "Follow That Dream."

"Flubber" concerns an inventive professor not unlike the role played by MacMurray in Disney's highly successful "The Absent Minded Professor."

Robert Stevenson will direct the Buena Vista release, which is being written by longtime Disney scripter Bill Walsh.

'Cassandra at the Wedding' Bought by Martin Manulis

Martin Manulis, currently producing "Days of Wine and Roses" at Warner Bros., has acquired film rights to Dorothy Baker's newest novel, "Cassandra at the Wedding."

Miss Baker is chiefly famous for her best seller of the 1930s, "Young Man With a Horn."

For filmization, the new book requires a top dramatic actress who can play the double role of twins in a presently timed psychological love story.

Plan 'Nostrope' Interiors For Hollywood Lensing

Producer Joseph Lebworth has disclosed that although the locale of "Nostrome," Joseph Conrad's novel of revolution and greed, is laid in Latin American, all interiors will be shot with present exteriors lensed out of the country for authenticity.

The film will cost approximately $2,000,000, according to Lebworth, who announced he has signed Jack Richardson to write the screenplay.

AWARDS TO TECHNICOLOR — Wadsworth E. Pohl, technical director of the motion picture division of Technicolor Corp., is shown with the two technical awards voted by the board of governors of the Academy to the company. The Class Two Award was awarded to Pohl, H. Peasgood, John Rude, S. Wilson, H. E. Rice, Laurie Atkin and James Dale and Technicolor Corp. for a process of Automatic Selective Printing. The Class Three Award was awarded to Pohl and Technicolor Corp. for an Integral Sound and Picture Transfer Process.
20th-Fox Schedules 15 Features For April-September Release

NEW YORK—Twentieth Century-Fox will release a total of 15 films in Cine-mascope, for the six-month period starting in April. Glenn Norris, general sales manager, told the branch managers and sales cabinet attending the recent two-days sales meeting in New York.

MONTH-BY-MONTH LINEUP

Following the April release of "State Fair" and "The Broken Land," both in De Luxe Color, the month-by-month list will include:


In addition to the 15 pictures for release in the second and third quarters of the current season, Spyros Skouras, who addressed the assembled sales executives, said that the company was "sparring noth- ing" in bringing to exhibitors and the public the kind of pictures that would reound to the credit of the company and its employees. He pointed out that the "most gi- gantic payday of any movie" are currently in preparation for the release of the Todd-AO production of "Cleopatra," now in its final stages of filming in Rome. Although money in Peter Lanyard's charge of production, then outlined a minimum number of productions definitely scheduled to begin filming through the end of 1962 and the beginning of next year.

MARIYMON ROE STARRER

The first of the projected pictures is "Something's Got to Give," starring Marilyn Monroe, Dean Martin and Cyd Char- risse, which started April 16 under George Cukor's direction. On April 30, Jerry Wald's "Celebration," starring Joanne Woodward and Richard Beymer, will go into produc- tion under Frank Schaffner's direction. Starting in May will be Wald's production of Robert Kennedy's "The Enemy Within" and among the summer starters will be "Evil Come, Evil Go," starring Pat Boone, which started July 15 with Jo- eden by Edmund H. North; the screen version of James Joyce's "Ulysses," to be shot in Dublin with Jack Cardiff directing, and "Promise at Dawn," based on Romain Gary's novel, starring Ingrid Bergman and Richard Beymer.

Scheduled for later in the year are: "Take Her, She's Mine," starring James Stewart; Jerry Wald's production of Richard Hughes' "High Wind in Jamaica"; "Hap- pily Ever After," from a story by Vera Cas- pary, and Rodgers and Hammerstein's "The Sound of Music." Currently scheduled for production next year are: "The Patton Story," "Drink to Me Only," based on the Broadway play "The Agony and the Ec- stasy," from Irvin Shaw's best-selling novel; "Big River, Big Man," "Love in a Cool Climate" and "Gideon Goes to War," to be directed by Mark Robson.

A new sales drive, which will have the overall title of "The Challenge Drive," was inaugurated for the current quarter and is "totally independent from the preceding one," according to Norris. Each 20th-Fox marketing manager may call the "Challenge Drive" whatever name would be most applicable in his particular territory, he said.

20th-Fox to Distribute 2 Carlo Ponti Films

NEW YORK—Twentieth Century-Fox and producer Carlo Ponti have concluded an agreement whereby 20th-Fox will distri- bute Ponti's production of "The Con- demned of Altona," based on Jean- Paul Sartre's play, starring this year's Academy Award winners, Sophia Loren and Maxi- milian Schell, and written by Abby Mann, the Academy Award winner for his screen- play of "Judgment at Nuremberg," ac- cording to Spyros P. Skouras, president. "The Condemned of Altona," which will start shooting at the Tirrenia Studios in Rome May 2, will also star Fredric March, who will leave his Broadway starring role in "Gideon" to make the picture with Robert Wagner and Anouk Aimee under the direction of Vittorio De Sica.

Skouras announced that 20th-Fox will also distribute the forthcoming Goferdo Lombardo production of "The Leopard," based on Giuseppe di Lampedusa's novel, which will go before the cameras May 15 with an international cast headed by Burt Lancaster, the French stars Delon and Claudine Cardinale from Italy.

Ponti, who came from Italy to close the deal with Skouras, said that the Ti- tanus productions would both be made in English.

Sol Cande Is Ad Head For Producers Int'l

HOLLYWOOD—William Hunter, in ex- tending his activities as president of Pro- ducers International Pictures, has added to his staff Sol Cande as vice-president in charge of advertising and promotion. Working in close association with Hunter, Cande will leave soon from Hollywood for a promotional tour of principal cities to sell "Pandora," the new producer of PH releases, "The Huns" and "The Centurions."

CORRECTION

Pad-Ram Enterprises, Inc., is the na- tional distributor of "Erotica," and not Joseph Brenner, as stated in the review which appeared in the April 2 issue of Boxoffice.

Wisc. Group to Make Study Of TV Kiddly Programs

MADISON, WIS.—The Wisconsin Ass'n of the American Council for Better Broad- casts, will sponsor a unique Children's Film Festival at Central High School here, April 27-28, the first of its type in the country. The objective is to offer holiday entertain- ment for youngsters, plus an opportunity for serious study of television children's programming in the last weeks of the school year — during spring vacation — will have preschoolers and kindergarten children at 9:30 a.m. each morning, and the elementary school young- sters at 1:30 p.m.

According to the sponsors, "has found that children spend 15 to 20 hours a week watching, for the most part, fair to poor cartoons which have been de- signed primarily for adult audiences in movie theatres. . . . It seems that most pro- ducers have avoided making good films for children because distributors have been re- luctant to accept them. Distribution are in- clined to discourage producers, because they feel there is no market for this kind of film. Thus, even broadcasters as enlight- ened as those in Madison are left with lit- tle choice." The group hopes the Festival will show "there is a real interest does exist in quality films.

Col. Int'l Acquires Lloyd Feature for Overseas

NEW YORK—Columbia Pictures Interna- tional has acquired the foreign distribu- tion rights to "Harold Lloyd's World of Comedy," the feature-length film with ex- cepts from some of the star's most suc- cessful silent and sound comedies, accord- ing to Mo Rothman, executive vice-presi- dent.

The comedy classic, which is being dis- tributed in the U. S. and Canada by Con- tinental Distributing, will be shown out of competition at the Cannes Film Festival in May.

Burt Lancaster Is on Tour For 'Birdman of Alcatraz'

LOS ANGELES—Burt Lancaster has left Hollywood to begin a four key city pro- motion tour as national kick-off for his Hecht's production of "Birdman of Alcatraz," United Artists release.

Lancaster will screen the film for and confer with editors, publishers, writers and columnists, in San Fran- cisco, Chicago, New York and Washington. Accompanying the actor will be Thomas E. Gaddis, who authored the book, "Birdman of Alcatraz," with Hecht joining them for the Washington segment of the tour.

Three European Actors Set For 'Great Escape' Leads

HOLLYWOOD—Three European actors —Donald Pleasence, David McCallum and Hanneze Messmer—have been signed by producer-director John Sturges for lead- ing roles in the Mirisch-Alpha production, "The Great Escape," which is slated for shooting in Germany on June 4 for United Artists.

The film, based on Paul Brickhill's non- fiction account of actual events that took place at German Stalag Luft III, will be filmed entirely in Germany.

BOXOFFICE :: April 23, 1962 13
Value Line Sees Advance In Industry Earnings

NEW YORK—Consolidated earnings of both producer-distributors and exhibitors are expected to advance modestly during 1962, according to the Value Line Investment Survey, released here Monday (16). Terming Hollywood "still a going concern," the Survey quoted Commerce Department figures showing theatre admissions in the U.S. during 1961 of $1.5 billion, about $39 million above 1960, and attendance advancing to approximately 2.1 billion.

Although, the Survey said, "it is patently evident" that profit margins on motion picture production were narrow last year, "prospects for the months ahead are favorable.

"The highest-quality motion pictures now in production or release suggest increased attendance at higher prices. Moreover, we do not expect the industry to sacrifice toward more expensive films to reduce significantly the number of features available for distribution. Then, too, competition from free television which has depressed theatre attendance, is believed to be leveling off. Superimposed upon a continually improving economy, profits from motion picture production can reasonably be expected to advance in 1962, albeit from a rather desultory level."

The Survey points to the U.S. Treasury budget of $43 million expected from the theatre admission taxes in fiscal 1963 as against $40 million the previous year.

"Another significant factor on the plus side of the ledger," the Survey continues, "is the shift of studio bosses from moviemakers to businessmen . . . Those who emphasized artistic success at the expense of earnings have been replaced by individuals who promulgate the profit motive without jeopardizing quality."

The Survey noted that if competition from television has reached a plateau it "would be imprudent to look for significant amplification of income from this source," adding that the home screen, while detracting from the producers' basic business, has "largely been responsible for the overall profit expansion of recent years."

The Survey analysis, it continued, "reveals that the influence which had closed 7,000 of the 19,000 movie houses operative in 1945 no longer exist."

The earnings performances of individual companies, it was pointed out, are expected to fluctuate widely, since the success or failure of one feature, especially a major production, can influence the trend.

Noting that American filmmakers are shooting more films overseas, the Survey concluded that esthetics was only one reason, economics was more important, since wage costs, construction costs and taxes are lower outside the U.S. while, in addition, many foreign governments offer subsidies or other assistance to filmmakers.

"Simple arithmetic reveals," the Survey said, "that 'runaway' production has contributed substantially to earnings of America's motion picture studios."

The survey predicted that the trend toward overseas production "will intensify unless conditions in the U.S. undergo a metamorphosis which enables this country to compete effectively for the production dollar."

Esther Minciotti Dead; Featured in 'Marty'

NEW YORK—Funeral services for Esther Minciotti, Italian character actress who played Ernest Borgnine's mother in "Marty," Academy Award-winning picture, in 1955, were held at the Walter B. Cooke Funeral Home in Jackson Heights Wednesday (18). Mrs. Minciotti, who was 74, died April 15 in Physicians Hospital, Queens.

Mrs. Minciotti, who was the widow of Silvio Minciotti, Italian actor who died in 1961, had played the same role in the TV production of "Marty." She also played in "House of Strangers," "The Wrong Man," "Strictly Dishonorable" and her last film, "Full of Life," starring Judy Holliday, in 1957.

New Milestone Seen For Drive-In Dates

PHILADELPHIA—Drive-in theatre operation is approaching a new milestone in its comparatively short history, Herman Levy, general counsel of Theatre Owners of America, told the first membership meeting of the new Theatre Owners of Pennsylvania. He said the milestone was the increasing desire on the part of drive-in exhibitors to play first-run and day-and-date with conventional theatres.

Levy said the idea of drive-ins playing first-run, day-and-date, with hardtops had not yet created a problem, but it could create a problem if the product market continued to tighten.

SOME FOR DAY-AND-DATE RUNS

In general, Levy said, distributors and exhibitors felt that all drive-ins reasonably close to conventional theatres, were in competition. However, he added, some drive-in theatres have taken the position that they were not in competition that their drive-ins should not be compelled to bid competitively; rather, that they should be given day-and-date playing time with conventional houses.

"Whether the present seller's market has been consciously or unconsciously created by production and by distribution does not matter," Levy said. "The effect has been the same—exhibition is an innocent victim of major changes in production and distribution. There are just not enough profitable pictures to go around. Successful operation of all these sales will rest not on moving up runs, not on day-and-date playing time and certainly not on competitive bidding. Only more product will do it. It is now obvious that additional product will not come from the present source of supply. It will have to come from new avenues and those new avenues will have to be exhibition efforts in production and in distribution. It deserves your immediate and ceaseless cooperation to tap."

PATENT RULING IN 1937

Other milestones in the history of drive-ins were cited by Levy in his address. The first was in 1937 when a U.S. Circuit Court ruled that a drive-in theatre might be patentable, but the one under consideration was not. This opened the gates and drive-ins began to dot the country.

In 1950, a court upheld the right of an Allentown, Pa., drive-in to bid for first-run product. Loew's, in 1955, sought to acquire a drive-in. A conventional theatre a few miles away contested the action of Loew's dominant position on the grounds the circuit might be able to acquire first-run pictures. The court ruled that even if the outdoor theatre was in operation and obtained first-runs, then it would be time to determine whether there was restraint of trade under the Paramount case.

4000 Kings' Prints

NEW YORK — Metro-Goldwyn-Mayer has made more than 4000 prints available for "King of Kings" during the current Easter period. The film was the Easter attraction in 60 New York metropolitan theatres and in Boston, Chicago, Minneapolis, St. Louis, Philadelphia, Columbus, Cleveland, Washington, San Diego and Indianapols.

NOW! In the Can... in sir-realistic color

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C.D.A., Inc., 54 Dauphin St., Mobile, Alabama

BOXXOFFICE :: April 23, 1962
THE BIG JOLT IS...

REPRIEVE

Written for the screen and Directed by MILLARD KAUFMAN
Produced by A. RONALD LUBIN
Based on 'Reprieve' the Autobiography of JOHN RESKO

Kaufman-Lubin Production

from ALLIED ARTISTS
# BOXOFFICE BAROMETER

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

## Top Hits of the Week

<table>
<thead>
<tr>
<th>Picture</th>
<th>City</th>
<th>Rating</th>
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<tbody>
<tr>
<td>1. Sweet Bird of Youth (MGM)</td>
<td>Minneapolis</td>
<td>500</td>
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<tr>
<td></td>
<td>Memphis</td>
<td>300</td>
</tr>
<tr>
<td>2. Judgment at Nuremberg (UA)</td>
<td>Kansas City</td>
<td>400</td>
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<td></td>
<td>Denver</td>
<td>250</td>
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<tr>
<td>3. Sergeants 3 (UA)</td>
<td>Omaha</td>
<td>300</td>
</tr>
<tr>
<td>4. Premature Burial, The (AIP)</td>
<td>Boston</td>
<td>225</td>
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<tr>
<td>5. Murder She Said (MGM)</td>
<td>Milwaukee</td>
<td>200</td>
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### Table of Weekly Grosses

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<thead>
<tr>
<th>Picture</th>
<th>City</th>
<th>Rating</th>
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<tbody>
<tr>
<td>All Fall Down (MGM)</td>
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<td>Blast of Silence (U-I)</td>
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<td>Children's Hour, The (UA)</td>
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<td>Day the Sky Exploded, The (Excelsior)</td>
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<tr>
<td>Don Quixote (MGM)</td>
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<td>El Cid (AA)</td>
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<td>Flight of the Lost Balloon (Woolner)</td>
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<td>4 Horsemen of the Apocalypse (MGM)</td>
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<td>Girl in Room 13, The (Astor)</td>
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<td>Guns of the Black Witch (AIP)</td>
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<td>Hand, The (AIP)</td>
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<td>Happy Thieves, The (UA)</td>
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<td>Head, The (Trans-Lux)</td>
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<td>Hey, Let's Twist! (Para)</td>
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<td>Innocents, The (20th-Fox)</td>
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<td>Journey to the Seventh Planet (AIP)</td>
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<tr>
<td>Judgment at Nuremberg (UA)</td>
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<td>La Belle Américaine (Cont')</td>
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<td>Les Liaisons Dangereuses (Astor)</td>
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<td>Light in the Piazza (MGM)</td>
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<td>Lost Battalion, The (AIP)</td>
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<td>Lover Come Back (U-I)</td>
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<td>Malaga (WBI)</td>
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<td>Murder She Said (MGM)</td>
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<td>Outsider, The (U-I)</td>
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<td>Premature Burial, The (AIP)</td>
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<td>Purple Noon (Times)</td>
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<td>Rocco and His Brothers (Astor)</td>
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<tr>
<td>Sail a Crooked Ship (Col)</td>
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<tr>
<td>Satan Never Sleeps (20th-Fox)</td>
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<tr>
<td>Sergeant 3 (UA)</td>
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<td>Siege of Syracuse (Para)</td>
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<tr>
<td>Summer and Smoke (Para)</td>
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<td>Summer to Remember, A (Kingsley)</td>
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<tr>
<td>Sweet Bird of Youth (MGM)</td>
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<tr>
<td>Swingin' Alone (20th-Fox)</td>
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<td>3 Stooges Meet Hercules, The (Col)</td>
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<td>Too Late Blues (Para)</td>
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<tr>
<td>Two Women (Embassy)</td>
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<td>Victim (Pathe-America)</td>
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<td>Walk on the Wild Side (Col)</td>
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<tr>
<td>West Side Story (UA)</td>
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### Average Ratings

<table>
<thead>
<tr>
<th>City</th>
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<tbody>
<tr>
<td>Baltimore</td>
<td>200</td>
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<tr>
<td>Boston</td>
<td>90</td>
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<tr>
<td>Chicago</td>
<td>115</td>
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<tr>
<td>Cincinnati</td>
<td>70</td>
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<tr>
<td>Cleveland</td>
<td>150</td>
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<tr>
<td>Detroit</td>
<td>150</td>
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<tr>
<td>Indianapolis</td>
<td>150</td>
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<tr>
<td>Kansas City</td>
<td>150</td>
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<tr>
<td>Los Angeles</td>
<td>150</td>
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<td>Memphis</td>
<td>150</td>
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<td>Milwaukee</td>
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<tr>
<td>New Haven</td>
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<td>New York</td>
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<td>Omaha</td>
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<td>Portland</td>
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<tr>
<td>San Francisco</td>
<td>150</td>
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<tr>
<td>Seattle</td>
<td>150</td>
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</tbody>
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*TOP HITS OF THE WEEK*

*Individual runs, not an average. Listings are confined to opening week figures on new releases only.*


'Liberly Valance' Is 210 Hit in Mill City

MINNEAPOLIS—"Sweet Bird of Youth," in its second week at the Park, again led all first-run offerings with a rating of 300 per cent. A close-up was "The Man Who Shot Liberty Valance," which opened at the Lyric, with 210 per cent. Not far behind were "State Fair," which opened at the State, and "West Side Story," in its eighth week at the Mann, both of which garnered 200 per cent.

(Average is 100)

Academy—El Cid (AA), 8th wk.
Academy—Surfdome/27 (Cress), School for Scoundrels (Cont'f), rerun, 2nd wk.
Century—The Four Horsemen of the Apocalypse (MG'M).......
Cinerama—Rome Adventure (IVB)..............................
Lyric—The Man Who Shot Liberty Valance..........................
Mann—West Side Story (UA), 8th wk.
Orpheum—Moon Pilfer (BV)...........................
Park—Sweet Bird of Youth (MGM), 2nd wk.
State—State Fair (20th-Fox)..........................
Suburban World—Through a Glass Darkly (MGM)...........
Van Buren—Sergeants 3 (UA), 8th wk.
World—All Fall Down (MGM), 3rd wk.

'Outsider' Opens Okay in Mild Omaha Week

OMAHA—The first-run movie fare grosses averaged ratings from three times greater than normal to 85 per cent of average in Omaha last week. " Oklahoma!" had a second sizzling week at the Dunlee Theatre. In the Holdover "Sergeants 3" did well at the Admiral. While "Walk on the Wild Side" failed to make average in its third week at the Orpheum, the finales was commendable in view of two good previous weeks.

Admiral—Sergeants 3 (UA), 2nd wk.
Cooper—Seven Wonders of the World (Cinemacolor)........
Dundee—Oklahoma! (MGM), 2nd wk.
Dundee—Oklahoma! (MGM)..................................
Orpheum—Walk on the Wild Side (Col), 3rd wk.
State—World in My Pocket (MGM)..........................

'Sweet Bird,' 'West Side Story' Top Milwaukee First Runs

MILWAUKEE—"West Side Story" and "Sweet Bird of Youth" were the best grossers for the week with packed houses at the Strand and Wisconsin, respectively. "Les Liaisons Dangereuses" at the neighboring Palace was driving the leaders a good nudge in grosses.

Downer—Murder She Says (MGM), 2nd wk.
Goldwyn—South Seas Adventure (Cinerama)...........
Hollywood—A Streetcar Named Desire (MGM)........
Riverdale—The Four Horsemen of the Apocalypse (MG'M)....
Strand—West Side Story (UA), 4th wk.
Timelapse—Les Liaisons Dangereuses (MGM)...........
Town—All Fall Down (MGM)..........................
Wisconsin—Surfdome/27 (Cress), School for Scoundrels (Cont'f).
Wisconsin—Sweet Bird of Youth (MGM)..................

Minneapolis News Strike Does Not Affect Theatres

MINNEAPOLIS—Theatre business did not seem to be affected too much at the beginning of the newspaper strike here last week. Both the Minneapolis Star and Tribune, operated by the Cowles interests, shut down. The week after the Mailers' Union went on strike and other union members employed by the two newspapers refused to cross picket lines.

The actual effect of theatre business, however, was difficult to estimate. If a first-run film opened before the strike began, it was not hurt much, Bob Hazleton, buyer and booker for the Mann Theatre circuit, said.

Neighborhood theatres, which change two or three times a week, were expected to be hurt the most by the shutdown.

Ev Seibel, advertising and publicity director of Minneota Amusement Co., said that the circuit does not depend solely on newspaper advertising. Seibel said that he had used a diversified campaign for the three pictures which recently had opened here employing radio, newspaper ads, and posters on the front of buses and posting. The three pictures were "State Fair," "The Four Horsemen of the Apocalypse" and "The Man Who Shot Liberty Valance."

In addition, Maco's advertising department had bought ads in all suburban newspapers way in advance of the strike.

Two first-run houses operated by Harold Field, the Park and the Uptown, both advertised in the St. Paul newspapers as did the Mann Theatre, which was playing "West Side Story."

16mm Films Target At NCA Convention

MINNEAPOLIS—Attendance here at the recent reorganization convention of North Central Allied slightly exceeded 100, instead of being under that as initially reported. A check-up of registration reveals that it numbered 101. A severe snowstorm and temperature drop, making driving conditions poor, kept away many who had planned to come.

After the convention there were several additions to the board of directors. They were James Fransen, Rogers Village, A. E. Glaser, Tracy; Sid Heath Wells; Otis Engen, Botinmeau, N.D., and Mickey Justad, Austin.

When the exhibitors present were asked to state their troubles and problems, 16mm competition came in for a lambasting. One theatre owner told of his inability to buy a picture, but that it showed up in 16mm at an American Legion post at about the same time he wanted it as his own.

"I told the film company I surely was glad I didn't get it," he said. "I charge 75 cents at my theatre. The American Legion admission was 40 cents. How's that for competition?"

Don Buckley, who has a theatre in Redwood Falls and another Minnesota town, arose to blast the "stinkin" reviews of pictures appearing in the two Minneapolis daily newspapers "especially since there's more columnist coverage of screen attractions."

"Redwood Falls is 110 miles from Minneapolis, but the newspapers have big circulations in and around it," said Buckley. "The kind of bad newspaper reviews that so many pictures are undeservedly getting nowadays is hurting my theatre business plenty."

Buckley wanted to know what can be done "about this." No answer was forthcoming.

Ray Von der Haar, Alexandria, Minn., exhibitor, aroused much interest in a recital of how he has succeeded in having the real estate and personal taxes for his theatre drastically reduced. He instructed others present how they should be able to do likewise. The fact that attendance and grosses at his showhouses have dropped considerably justifies lower valuation of the Alexandria showhouse and that means lower state and county taxes, officials were convinced. This tax slash amounted to 25 per cent, the meeting was told.

Tom J. Wolf is Manager At Springfield Regent

SPRINGFIELD—Thomas J. Wolf of Fremont has been named manager of the Regent Theatre here by Michael H. Chakeros, general manager of Chakeros Theatres. He has managed theatres in Fremont, Hamilton and Bellevue, Ohio, as well as Leavenworth and Manhattan, Kas. His most recent position was that of general manager of the Regent Theatres in Helena-West Helena, Ark. His wife Alice is a junior high school English teacher and the Wolves have one son named Tim, 12.

Wolf is a member of the Kiwanis Club, Fourth Degree Knights of Columbus, and the American Legion.
Newcomer Bill Munchel
Managing Indiana Theatre
BATESVILLE, IND.—William Munchel of Oldenburg has been appointed manager of the local Gibson Theatre by Joseph P. Finneran, president of Syndicate Theatres. Prior to his association with the Gibson, Munchel farmed in Franklin County for a number of years.

MINNEAPOLIS

In line with the national pattern, two bookers, Russ McCarthy and Dennis August, and a supplementary clerk, Stella Lettus, have been let out by Warner Bros. in an economy move. Claude Dickinson, former office manager and city salesman, now will be office manager and head booker. Bill Westerman, formerly a salesman, will be a booker.

An unseasonable snowstorm the previous day canceled the scheduled opening of some Twin Cities drive-ins for April 13. Over six inches fell on Minneapolis and St. Paul when a blizzard came down from Canada. Minnesota Entertainment Enterprises, which operates several Twin Cities drive-in theatres, was scheduled to open its outdoor stands last Wednesday (18). Pion- ter theatres planned to open its outdoor theatres at Atlantic and Perry, Iowa, April 13; its drive-in at Clarinda, April 14; its drive-in at Webster City, April 19, and its outdoor theatres at Carroll, Cherokee, Storm Lake and Spencer on Sunday (22).

The new owner of the Kota Theatre at Garrison, N. D., and the Riverdale at Riverdale, N. D., is B. M. Kuchen. Former owner Art Bean will continue to do the buying and booking. Bean recently took over the operation of the 52 Drive-In at Harvey, N. D., formerly operated by D. W. Gilbert.

Outstate exhibitors on the Row included Art Bean of Garrison, N. D.; Roy Rasmusen, Perham; Chick Everhart, Walker, and Mike DePee, Milbank, S. D. . . . Lowell Kaplan, buyer and booker for Berger Amusement Co., has had ill . . . . Condonances to R. L. Madsen, operator of the Crystal Theatre at Flandreau, S. D., whose wife died recently.

The Century Theatre was reopened by Minnesota Amusement Co. April 13 with "The Four Horsemen of the Apocalypse" on a policy of continuous performances at popular prices. Improvements to the house include a new screen, new draperies, a remodeled projection booth with 70mm equipment, improved sound system and complete reseating on the main floor after removal of the booths by Cinerama.

With MGM changing its plans for releasing its first Cinerama film, "How the West Was Won," there also has been a change in the plans for opening the new Cooper Cinerama Theatre in suburban St. Louis Park. MGM plans to release the film near the end of 1963, but will release "The Wonderful World of the Brothers Grimm" in August. The new Cinerama showcase originally was scheduled to open July 4, but now the opening date has been pushed back to August 15 to coincide with the new releasing plans.

MILWAUKEE

The striking unions at the neighborhood Tower Theatre have granted the theatre management another 90 days to decide whether, for labor contract purposes, it is a first-run theatre. Jack Schanberger, business agent for Stagehands Local 18, said negotiations would resume about June 1. Oscar E. Olson, business agent of projectionists Local 184, said the grace period was granted to show the union's good bargaining faith. Tower Manager Al Camillo has refused to pay first-run wages for the run of two 13-year-old pictures.

Frank J. Ullenberg, 80, who died here as a result of complications from injuries he suffered in an automobile accident in December, was noted for having supplied the music for many silent movies when he conducted orchestras at various theatres here.

Every time the theatre situation in Cuba is mentioned in Warner Theatre Manager Gabriel Guzman's presence, he winces. Gabe was with a Cuban theatre circuit, and barely managed to escape the country when the "pressure" was at its peak. The other day Castro's regime announced that the government was "buying up" all motion picture houses privately owned for better organization of film distribution and other cultural activities, according to the press release. Asked for a comment on the matter, Gabe merely shrugged his shoulders, and said: "What can one do about it?"

Joe Reynolds, manager of the Towne Theatre, got some unexpected assistance in arranging personal appearance spots for Lee Marvin, star of "The Man Who Shot Liberty Valance," who was here recently. Reynolds had Marvin on both WTMJ-TV and WISN-TV, visited both the Journal and Sentinel newspapers, and wound up at the Milwaukee Press Club, where Marvin autographed a plaque which will be on exhibit along with hundreds of other personalities: presidents, explorers, screen stars and a host of others.

Many 'King of Kings' Dates
LOS ANGELES—"King of Kings," which has grossed over $1,000,000 in the past few weeks, will open a multiple engagement in 40 theatres in this area May 23. The MGM Biblical spectacle will be the Easter attraction in more than 200 key cities throughout the country, including 60 houses in the New York area.

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OMAHA

Don Shane, chief banker of Variety Tent 16, reported the organization’s midwest premiere of “West Side Story” at the Admiral was “very successful” and that the Variety Club was happy with the turnout. Although the final count of receipts had not been completed, he said Variety would have a good amount to turn over to the Omaha Children’s Sight Center, for which the premiere was arranged. The Sight Center, a nursery school for visually handicapped, has been the recipient of Tent 16’s support for a number of years.

Reggie Gannon, who has the Sky Theatre at Schuyler, and his family have returned from a long stay at Phoenix, Ariz., and they are contemplating moving to Arizona. Bob Him, Warner representative in this territory, was elected to a three-year term on the board of education at Plattsmouth.

Ed Metzger, who has the Cozy Theatre and drive-in at Tyndall, S. D., said lingering snow drifts indicate he may not be able to open his outdoor screen until May. Walt Weaverstaad, exhibitor at Centerville, S. D., and Rock Valley, said both were threatened on three sides by water in recent flooding but his places escaped damage.

Art Johnson of the Dakota Theatre at Yankton reported he is feeling much improved since his return from the Mayo Clinic at Rochester, Minn. Ray Keiser, who has the Home Theatre at Crofton, does not plan to operate after Lent. Lester Versteeg, operator of the Virginia Theatre at Springfield, S. D., plans to close May 22. “Fanny” and “Splendor in the Grass” more than doubled average at the Golden Spike Drive-In, Manager Bob Collier reported.

M. M. Kruse, exhibitor at Pierce who was appointed to fill out the clerk of the district court term is now a candidate for election to the office. Al Wuebben, who has the Alvaro Theatre at Parkson, S. D., has returned from California. George Dimick, exhibitor at Kimball, S. D., is starting to run dances at the Pavilion, which is in the same hall as his Casino Theatre. The Crest Theatre at Superior offered a month’s pass to the student selling the second largest number of tickets to a style show which was put on at the theatre by the Superior Band Mothers’ Club. The Chamber of Commerce and band mothers sponsored the spring style show and movie with the cooperation of the Crest to raise money for band uniforms.

Meyer Stern, American International exchange chief here, said June Wilkinson zoomed interest in the twist contest scheduled later this month when she made personal appearances around town. Here in connection with “Twist All Night” at the Sky View and Chief theatres, June wowed ‘em at shopping centers and other points.

Exhibitors on the Row included Nebras- kans Harold Strueve of Deshler, Hebron and Beatrice; Warren Hall, Burwell; Hazel Dunn, Valentine; Reggie Gannon, Schuyler; Sol Slimyins, Loup City, and Iowans S. J. Backer, Harlan; Arnold Johnson, Onawa; Charles Vickers, Mapleton, and H. P. Carleton, Griswold.

DES MOINES

Iowa friends were shocked and saddened to learn of the death of Art Farrell, Central States drive-in manager at Omaha. Farrell, who grew up in Des Moines and spent many of his years as a theatern in this area, was “one of the nicest guys in the business,” according to those associated with him here. Paul Gilpatrick, Council Bluff manager for Central States, is taking over the Omaha post temporarily.

“West Side Story” received a wonderful review in the Des Moines Tribune, and since the Academy Awards were announced the film has been doing a turnaround business at the Capri, reports Bob Fridley. The movie opened there April 11 and was a sellout for the following weekend. Fridley says that the next big one scheduled in at the Capri is “El Cid,” the first 70mm film to be shown there since “Exodus.”

To say that Warner Bros.’ screening of “The Music Man” was well received would be the understatement of the year. It is not the purpose of this column to “sell” any single movie, but it would be more unfair not to pass along some of the comments on this big, brassy, fun-filled spectacle. Most agreed that the film religiously followed the stage production in story and song, but the celluloid version far surpassed the original, especially in the dance sequences and the “surprise” ending. One enthusiastic couple remarked it was the first film they wanted to see AGAIN. Along with “Music Man,” the screening guests were treated to a colorful "Blue Danube" cruise via a Warners short.

The 61 Drive-In at Maquoketa has reopened under the ownership of Mr. and Mrs. Fay McKinsey. The new firm is known as the Timber City Amusement Corp. The previous owner, Walter Allen, will continue to operate his drive-in at Maquoketa. Dick McCauley has reopened the Carlisle Theatre.

Iowa United Theatres reopened three more drive-ins for the season—the Gordon Twin at Sioux City, where Clarence Lay is manager; the Falls at Iowa Falls, managed by Tommy Tompkins, and the Waco at Washington, headed by Clarence Locke. Ken Claypool, Paramount salesman, was in Des Moines for a meeting.

Hank Kaufman, Columbia exchange operations manager, was in from New York for two days on business. Patty Crouse is back at Columbia temporarily as a stenographer. Variety women report their recent rummage sale was a success.

Mr. and Mrs. A. H. Blank of Des Moines and Nick Yanniass of Dubuque attended the testimonial dinner in New York City for Spyros Skouras April 12. The event was a salute to the president of 20th Century-Fox on his 20th year as head of the company.

Among many visitors who came to see “Music Man” or to conduct other business on the Row were Alice Arzato and Harley Klemas of Mason City; Mr. and Mrs. Laurel Nelson of Gower; Mr. and Mrs. Ernie Thies, Waverly; M. L. Dickson, Mount Pleasant; Fred Meyer, Humboldt; Bob Davis, Emmetsburg, and Bob Malek. Independence.

Boothmen at Norshor, Duluth, Sign New Pact

MINNEAPOLIS—Minnesota Amusement Co. has signed a new two-year contract with its own projectionists who have been on strike at the Norshor Theatre, Duluth, according to Charles Winchell, Maco president. The operators have been with the circuit more than 21 years, and the strike lasted 90 days, Winchell said.

A paradoxical situation is that the Norshor is still being picketed by the projectionists union, although the theatre’s projectionists are union members. During the strike, management personnel was used to run the booth equipment.

According to the terms of the new contract, two projectionists will be employed for a 70-hour week (35 hours a week each), whereas the work week used to be 84 hours. The hourly pay rate has been boosted from $4.33 1/2 to $4.44 1/2 for the first year. The second year the hourly rate of pay will go to $4.50.

There also are fringe benefits in the new contract, Winchell pointed out, including two-week paid vacations and an insurance policy. The new contract went into effect April 6.

WHETHER ITS A DRIVE IN OR AN INDOOR THEATRE GET EXTRA PROFITS BY SELLING MERCHANT AIDS AND KEEP YOUR MERCHANTS HAPPY WITH YOUR CONCESSIONS TAKE YOUR SHORTS TO FILMACK George F. Klein

BOXOFFICE :: April 23, 1962
TV and Radio Carry Burden for ‘Lover’

Farris Shanbour of the Plaza Theatre in Oklahoma City went to radio and television for nearly the whole load of promotion for “Lover Come Back.” Saturation schedules were bought on all three TV stations and two radio stations. Astronaut John Glenn’s orbital flight took place just two days ahead of opening, so Shanbour concentrated 50 per cent of his TV spots on that day, figuring correctly that everyone would have their TV sets on and be watching the special event. Illustrating his heavy TV barrage, Shanbour relates: “We bought all available spots on KOCO-TV for Wednesday before opening and on opening day. There were 62 spots all at C, B and AA times, 10 and 20 second and one-minute in length for a total of $600. We had a spot every 30 minutes until signoff. We used spots around Laramie, the Outlaw, and the local news and weather reports, also NBC news.”

He had 110 spots on WYKO radio through ten days and 80 on KTOK for ten days.

The other major promotion was distribution of 5,000 “VIP” mints obtained from Universal.

The “Lover Come Back” trailer was started nine weeks in advance.

Film Salesman Obtains ‘Outsider’ Page Layout

Cleveland film salesman Jack Lewis (egged on by Duke Hickey, publicity rover for U-I Pictures) got a page in the Plain Dealer in advance of the showing of “The Outsider” in the Stanley Warner Allen. The tie-up came through the flag-raising at Iwo Jima and Lewis’s picture of the flag-raising on another formerly Japanese held island, Aka Shima, March 26, 1945. Jack had been a photographer prior to World War II and when he enlisted in the Coast Guard he was assigned to a photographic unit.

Many of the pictures he made in the Pacific war area were reproduced in the U.S. magazines and newspapers during the war. The one shot on Aka Shima had wider distribution than all other pictures.

In this one, Father Donnelly was given the honor of raising the flag on the freshly captured island. Adds Jack, “The really sorrowful phase of this picture is not the fact that Father Donnelly was transferred to another outfit—which was most fortunate for him—but as nearly as I could ever trace the outfit, every man in this picture of his flag raising was killed in the next battle.”

Jack is now a film salesman for U-I.

Striving to Reach the Whole Family Showman Writes Own Ads for '1, 2, 3'

Joe Carlock, manager of the Pitt Theatre in Lake Charles, La., likes to emphasize the common touch in his promotion, be it advertising copy, displays or ballyhoo.

In looking over the pressbook for “One, Two, Three,” neither copy nor illustrations were to his taste. He felt that this was a picture that should be sold to the whole family, so he made up his own ads, using homey catchlines and cartoon figures familiar to people of all ages.

For example one two-column layout had a drawing of a dog such as are often seen in comic strips, with this catchline: “Wish Dogs Could Go to the Theatre. They Say This Picture Is So Funny It Would Make a Dog Laugh.” Other copy was confined to the title, star names, theatre sig, plus a head mat of Pamela Tiffin.

All his copy centered on the comedy, the laughs in the picture. The following copy was illustrated by a drawing of a rooster, probably from the newspaper’s mat service! “This Is One Motion Picture Worth Crowing About. We Guarantee 103 Laughs or Your Money Back. It’s Billy Wilder’s, etc.”

Prior to opening Carlock used a gag that is as old, in one form or another, as showmanship itself. The old medicine showmen usually planted a skit in the audience to get the ball rolling. But Carlock had two young men to camp out front for three days in advance, waiting for the opening of “One, Two, Three” and make certain they would be the first in line.

The local American Press published a two-column of the campers with appropriate cutlines.

As in all areas where the film is shown, the Coca-Cola people banded all route trucks with banners on the film.

50 Couples Twist Through Night in Stage Event

The huge hydraulic platform of the Saenger Theatre in New Orleans was used the first time in several years during the “Twist All Night” Twist-A-Thon stage contest which featured a three-day appearance at the Saenger of Louis Prima, former New Orleansian, and his band.

Fifty couples were selected by Allen Allnight of WJWB during a preliminary at the station.

Wait Guarino, Saenger manager, emceed the all-night event.

The winner received $150 and an invitation to appear on the Prima show at the Saenger.

Admission for the allnight event was 50 cents. WJWB broadcasts from the stage.
It's a Showman's Pleasure to Foster Young Staffer in Management Career

A job which all true showmen who have the welfare of their industry at heart enjoy is the training of aspiring staffers to carry on the skills in theatre management which they have developed. His joy is twofold. A well-trained assistant not only assures a capable relief from long hours of theatre management, but also shares the daily burden of multi-detailed supervision.

Such a mutually helpful team is sharing the management burdens at Bridge Drive-In at Groton, Conn., the rapidly growing marine suburb of New London across the broad Thames river, has already passed the older city in population, and is still growing.

**A PROMISING FUTURE**

Needless to say, drive-in business amid such surroundings faces mighty promising prospects, given proper boxoffice impetus. The building of a capable assistant and a future manager started last summer when Bridge Manager Eddie O'Neill asked Eddie Roy, just turned 20, if he would be interested in learning how to manage a drive-in.

Now nearly a year later Roy is on the way to a career in exhibition, and assures other young men that there's a future in the outdoor theatre business if they're willing to work and learn.

"I definitely feel that there is a fine future in the motion picture theatre field for a young fellow, especially in the drive-in phase," Roy told a BOXOFFICE representative. Not unlike many another high school graduate, young Roy had no idea on that June 1960 night, at Waterford High School that he'd get into exhibition. During his last two years of high school, he had worked part-time in the concession building at the Bridge Drive-In. In his senior year, he became concession manager.

**INVITED TO LEARN**

"Then, last summer," he continued, "Eddie O'Neill asked if I'd be interested in learning the full management of a drive-in. My immediate answer was yes. In the last ten months I've learned that to do the job right requires in many instances long hours...it's not all glamour."

Manager O'Neill doesn't believe in confining his students to menial and tedious tasks. He early introduced Roy to the art of preparing ads.

"Eddie showed me how to write newspaper ads," Roy recalls, "emphasizing time and again that it's not enough just to list a lot of names and a few titles; the copy must be good enough to attract the reader's eye and, equally important, keep that eye focused."

At present, Eddie Roy writes all newspaper and radio advertising copy for the Bridge Drive-In, and some of his work has provoked laudatory comments from the patronage.

"I soon discovered that this was a very time-consuming job, since many of my ads are composites made up of various parts or different mats. Frequently I will make ads two weeks in advance, put them in my desk drawer, take them out a few days later and re-do them if very much dislike making ads in a hurry."

**SERVES AS LIAISON**

Roy is in frequent phone contact with Dan Ponticello of the Brandt office, New York, which books Bridge product. He has found that working in a modern drive-in theatre brings respect from his elders in the management level.

Said Roy: "I'm given a chance to come up with my own ideas, which is important to somebody out of high school for just a few years. I'm in a business that is growing and I want to grow along with it. I think the industry is missing a bet in not encouraging more young people."

O'Neill said young Roy's ideas are good and have brought results. Roy lives only five miles from the theatre—in Waterford. Eddie Roy is an avid reader, particularly on the industry tradepaper level. "I'm looking for ideas and the best spot to find these ideas is in a trade publication such as BOXOFFICE, which is concerned with exhibition on the local level," he said.

As for O'Neill's opinion of his young aide, he enthuses: "I wish more drive-ins had people of his caliber; what we need in exhibition today is an influx of young blood with fresh, intelligent ideas. Why, Eddie Roy can come over to me with an idea or a slant on a phase of our operations that I've probably overlooked or forgotten with the passage of time and once we apply it, we've benefited tremendously. "And I'm gratified to know that he will stay with our theatre for a career. In time, we intend to use him in a management capacity. Towards that objective, he's already accompanying me on booking trips to the Brandt office in New York. I've sat with him over our books; I want him to know that an expense goes out and an income comes in and why!"

**Convention Gimmick Helps Pay for Trip**

Phil Hayes, manager at Effingham, Ill., for the Prisina circuit, says he always tries to bring back from the trade conventions he attends a "fresh, new outlook on our show business," and to arrange an exploitation gimmick or piece of publicity to offset the cost of the trip and his absence from the business.

The photo reproduced herewith was the promotional momento from the trip Hayes made to Kansas and then to Oklahoma City to attend the recent one-day United Theatre Owners of Oklahoma and the Panhandle of Texas convention. As indicated by the autograph, the picture shows June Wilkinson and Hayes with a poster of "Twist All Night," in which she stars, between them. June appeared at the Oklahoma convention. Hayes visited the editor of the Effingham paper after the trip. The result was an 18-inch article in a two-column reproduction of the photo of Hayes and Miss Wilkinson.

The article told of Hayes' visits to several cities with television cable systems, such as he is installing at Effingham for Prisina and associates. The local paper informed its readers about Hayes meeting the star of "Twist All Night" and winning a free telephone call to Hollywood and the choice of playdates on the film for being the exhibitor who traveled the farthest to attend the Oklahoma City meeting.

Hayes formerly was at Bartlesville, Okla., where he supervised an installation of pay television by Video Independent Theatres. Hayes said he had to pass up the Show-A-Rama convention in Kansas City this year because of sickness, breaking a string of five years' attendance at that meeting.
Effective Selling at the Theatre

The Carlton, de luxe Odeon showcase in downtown Toronto, features selected bookings from a broad range of product from many countries, and goes in for consistently sharp promotion.

Indicative of the wide range of this theatre’s presentations is a recent booking lineup consisting of “La Notte Brava,” an Italian opus anent the “moral bankruptcy of desperate youth”; “The Children’s Hour,” a U.S.-made adult film, and “The Best of Enemies,” a British production on the comedy side.

Long runs are the rule rather than the exception.

Victor Nowe, the knowledgeable manager, who ranks among the leaders of his profession in showmanship, devotes special interest to his at-theatre displays. These have contributed in a substantial measure, along with the selected bookings, to the maintenance of patronage at the large first-run. And Manager Nowe’s displays have won trade attention, and prizes.

Above are pictured three lobby displays on the above-mentioned bookings. Promotion for “La Notte Brava” went up five weeks in advance. The special standee at left above measured 12 feet high by 6 feet wide. The scenes sell the “moral bankruptcy” and sex angle, and were particularly seductive, judging by patron reaction. The line at the top was, “The Moral Bankruptcy of Desperate Youth Brought Stunningly, Shockingly to the Screen.” The excerpts from the standard 48x72 poster and the two landscape blowups are set on a rich yellow background, while the star blowup is mounted on brilliant Da-Glo red.

A snipe below the credits reads, “Admitance Restricted to Persons 18 years of Age and Over,” in conformance with a classification by the Ontario Board of Censors.

The display was illuminated with a 500-watt spot.

The attraction also was announced in the front window space of the Carlton, where Nowe created a three-section arrangement, featuring the title, cast and “One of Italy’s most outstanding films!” in the center; on one side 18 selected selling stills, and on the other side parts from the 48x72 poster with a star still.

Center, above, depicts an alcove arrangement on “The Best of Enemies,” which stresses David Niven and the Italian comedy star Albert Sordi. Niven’s name is done in white letters, with a comedy line underneath, all on red background. The Niven blowup is a 22x28. Sordi’s name and line underneath is on a blue background. The title line is done in red on a yellow card.

At the base, gold satin is used to add theatrical effect.

Fire floodlights were used overhead.

Since the time was March, before and after, Nowe’s advance in the main lobby on “The Children’s Hour” stressed the five Academy Award nominations with the Oscar occupying the prominent space. The Oscar is done in deep bronze with touches of gold and set on a gold background. Note the separate panels at top for the five nominations. Nowe commented: “The excellent stars in this film, plus the superb supporting cast and the Academy Award nominations are really getting wonderful attention for this coming engagement.”

Nowe also used a 22-foot banner on the overdoor large, glass mirror in the main lobby of the Carlton. This gave special emphasis to the three main stars via a beautiful blowup and big lettered names.

Wichita Falls Rates ‘King of Kings’ Highly

Saturation schedules on two radio stations, a screening plus a preview for newboys kicked off “King of Kings” at the Strand Theatre in Wichita Falls, Tex. Manager Fred McHam used the single platter on the film music to get a contest on the radio, good for a free plug every time one was awarded.

The local newspapers came through with extensive publicity on this religious epic. The free copy and illustrations totaled nearly 300 inches.

McHam had the “King of Kings” fact booklet in all barber shops, medical offices and restaurants, set up table tents in the cafeterias, had a 24-sheet pasted on the sidewalk out front, and displays in book and music stores.

“All in all this film was well received here,” McHam reports. “Wichita Falls was impressed.”

Heavy Radio and Television Schedules Herald Experiment in Terror Premiere

A heavy schedule of radio and newspaper advertising heralded the premiere of “Experiment in Terror” at the Paramount Theatre in San Francisco. There also were substantial television buys on times adjacent to the major mystery and suspense TV shows.

The theatre trailer highlighted the fact that “Experiment in Terror” was filmed on many of the Bay City’s noted landmarks, including Fisherman’s Wharf, Chinatown and Candlestick Park, home of the San Francisco Giants.

Cooperation of the Crocker-Anglo National Bank for quarter-sheet cards in lobbies of their branches in San Francisco and the surrounding Bay area was scheduled. This marked the first time that the bank has permitted any commercial or theatrical venture to be promoted through its offices. The tein pointed out the story of “Experiment in Terror,” which tells of a bank teller who is threatened with a subtle campaign of terror unless she embezzles $100,000 for a psychopathic criminal.

Another tein was effected with the Fisherman’s Wharf Merchants Ass’n for the complete blanketing of all restaurants and shops on the famed wharf, using poster art crediting the theatre and film. This promotion covered more than 100 establishments.

The Paramount Theatre is a unit of the AB-PT line-up.

BOXOFFICE Showmaniser :: April 23, 1962
CITATION WINNERS FOR MARCH 1962

**CLEN ALLEN**, manager, Indiana Theatre, Marion, Ind. Meritorious achievement in public relations. His Hollywood Premiere of 1962 was sponsored by the high school boosters club and supported by the city government.

**EDWARD H. ECKERT,** owner, Palms Theatre, Dunedin Fla. Keeps his theatre as community center. Recently elected mayor.

**MAE JENSEN,** manager, Rio Theatre in Wharton, Tex. For holiday display which she and her staff made as a civic gesture.

**TONY ABRAMOVICH,** manager, Des Moines Theatre, Des Moines, Iowa. For “Tender Is the Night” promotion of original wardrobe on TV.

**CARL FRIDLEY,** owner, Capri and Varsity theatres, Des Moines. For original ads in behalf of “Pocketful of Miracles.”

**EARLE M. HOLDEN,** manager, Lucas and Avon Theatres, Savannah, Ga. Originated program to use motion picture screens of city for a civic-boosting program.

**CARL HOFFMAN,** manager, Omaha Theatre, Omaha, Neb. DeeJay giveaway promotion for “Hey, Let’s Twist!” and “Too Late Blues” combination.

Council Fuss Over ‘Walk’ Is Strong Promotion

Controversy over the proposed world premiere of “Walking on the Wild Side” in New Orleans, which netted considerable press space, failed to hurt the subsequent opening of the picture a month later at the RKO Orpheum. As a matter of fact, the wide publicity given the picture brought in added checks at the Orpheum boxoffice, according to Manager Ada Booksh.

The picture was slated to premiere February 26, but a local citizen, Mrs. Harold R. Airnsworth, a lay member of the local Legion of Decency, touched off the fireworks when she asked the city council to prevent the premiere on the grounds that the film would bring shameful national publicity to the city.

The council requested to see the film in advance of the premiere, a request denied by producer Charles K. Feldman. When the assistant city attorney was instructed by the council to attend the premiere to see if the picture violated any existing city obscenity ordinance, Feldman canceled the premiere stating that the film was never subjected to “prior censorship and unwarranted hostility and harassment,” and that when the picture opened in March “New Orleans citizens would have the opportunity to see how capricious and immobile the impertinent actions of the city council have been.”

More fuel was added to the publicity fire just prior to opening when a local television station refused to accept paid advertising on the film from Columbia and the Orpheum. A review in the Times-Picayune the day after opening again referred to the world premiere battle and pointed out that other pictures of “far more lurid” nature had played in New Orleans uncontested by self-appointed censors.

Results of the controversy, Booksh said, were that “Wild Side” ran close with “The Guns of Navarone,” shown at the Orpheum in the early summer last year, and which set a record topped only by “Auntie Mame.”

Sponsored Kid Series Packed Every Week

A spring series of sponsored Saturday shows is paying off happily at the Saenger Theatre in Pine Bluff, Ark., where Bruce K. Young is the wide-screen Barker. The series is part of the Saenger’s “Spring Festival Celebration ... Ten Glorious Weeks of Top Hits.”

Young relates that he has had the local Coca-Cola bottler as sponsor of the Saenger’s Summer Vacation Movies for years, and the company has been very well satisfied with the results, so when Young presented an attractive plan for a spring series, Coca-Cola went for it wholeheartedly.

Coca-Cola has a drink, Sprite, and Young’s plan was to sell this through Saturday kiddy show series at the Saenger. Here’s how he did it and attracted from 1,700 to 2,000 kids to the theatre at each show.

Admission to the Saturday Morning Fun-Frases is two empty bottles of Sprite. All the youngsters are given neckties with Sprite bottle caps on them. Kids wearing the Sprite ties are eligible for a special door prize at the next free Saturday show. One happy result for Coca-Cola was that many of the kids wore their ties all the time (for a week or so).

The Coca-Cola company promotes a little jingle about Sprite on a radio program. Young and his aides teach the kids at his Fun-Frases this jingle, staging contests for kids to sing it from memory, which makes the sponsor very happy.

The bottling company plugs the Saenger pictures all week with the Sprite jingle advertising and puts Saenger posters on delivery trucks. Posters about the kid shows are put out in grocery stores. Coca-Cola gives away several dozen of free cartons of Sprite each week as prizes to the kids via answers to the Sprite Punny Man (which is Young himself) from the stage.

There is an hour of stage fun before the screen program starts.

Special attention is given to the concession stand, of course!

The Saenger is packed every Saturday.

Happy Over ‘1,2,3’ Boys Camp on Top of Marquee

Three Onarga, Ill., high school boys camped high after seeing “One, Two, Three” at the Mode, a Kerasotes theatre managed by L. J. Bennett. Their camp site was the top of the Mode marquee all through Friday night and Saturday until 8 p.m.

The boys lived in the glare of floodlights during the night, with neighbors and acquaintances passing by and signaling their horns. WLS of Chicago, which was too far away, broadcast mention of the publicity stunt, Bennett mentioned it in his newspaper ads. A local grocery store supplied the boys with food.

“You’d be surprised at the amount of interest this received in a small town,” Bennett commented.

Proclaim R&H Weeks

In promotion of “Flower Drum Song,” showmen in a number of situations have had the mayor proclaim a Rodgers and Hammerstein Week in tribute to the musical achievements of this pair of geniuses.
One man's promise — Another man's curse

with the girl and the gold for the first to draw —

and a grave by the trail for the other!

Metro-Goldwyn-Mayer presents
TWO GIANTS OF ADVENTURE STARRED TOGETHER FOR THE FIRST TIME!

RANDOLPH SCOTT · JOEL McCREA
in
RIDE THE HIGH COUNTRY
in CinemaScope and METROCOLOR

with MARIETTE HARTLEY · N. B. STONE, JR. · SAM PECKINPAH · RICHARD E. LYONS

T H E A T R E

Ad Mat No. 406—560 Lines (4 Cols. x 140 Lines)
TWO WESTERN STARS IN ONE GREAT MOVIE!

JOEL McCREA
AND
RANDOLPH SCOTT

They'll set Fire to your box-office with this brand . . .

"STARS OF THE OLD WEST" CONTEST

Joel McCrea and Randolph Scott have been identified with important motion pictures dealing with the West for many years. They perhaps are two of the most significant stars of picture history to do with this part of the industry. But many other stars also have been identified with "westerns".

Arrange for a local disc-jockey to hold a contest for young and old, the object being essays on "My Favorite Western Star." It is possible even to interest local schools in such a contest.

Make certain that the contest gets local coverage, particularly by its sponsoring radio station, but add to this the wide-range coverage of your newspaper.

Prizes can be tickets to your engagement, scarce bands at other shows, and much more where local merchants can be induced to participate, and then they can provide your prizes.

"RIDE THE HIGH COUNTRY"

PROMOTION IDEAS

STREET BALLYHOO . . . Have two horses, attend an western park, ride through your street, each wearing a banner on "RIDE THE HIGH COUNTRY.

THEATRE STUNTS . . . Costume your usherettes in western outfits with "RIDE THE HIGH COUNTRY" badges.

SET THE STAGE . . . Arrange for covered wagons to converge on your theatre on opening day, with passengers costumed for the event.

LOBBY CONTEST . . . Put on a trip-walking contest in your lobby . . . Have a local disc-jockey or other radio personality on hand to broadcast the event and other happenings tied in with your engagement.

COLOR STILLS

Metro-Goldwyn-Mayer has prepared a special set of twelve 4x6" color stills for use in your lobby displays, for station with merchants of your community and for other special extra coverage you may desire for exploitation of "Ride the High Country." (Refer see 6 of the 12 stills)

TITLE SONG ON RECORD

The catchy title song of "Ride the High Country" has been recorded as one of the selections in a new Kings LP album, "Meet the Lincoln," which serves to introduce one of the nation's newest and most exciting vocal groups, The Lincolns. See that disc-jockeys in your area play this song and give credits to the film.

EXPLOITATION STILLS

FASHIONS
COMETTES
IT'S A LONG, ROUGH RIDE FROM 'COARSE GOLD'...
...with a bullet waiting every mile of the way.

they each had a gun and a last chance to make good on one side of the law or the other.

Metro-Goldwyn-Mayer presents
RANDOLPH
SCOTT

RIDE THE HIGH COUNTRY

JOEL
McCREA

MARIETTE HARTLEY
N. B. STONE, JR. - SAM PECKINPAH - RICHARD E. LYONS
In Cinemascope and METROCOLOR

THEATRE

Ad No. 115—14 Lines

SPECIAL COMPOSITE MAT
contains the following ad and publicity mats.
Ad No. 112
Ad No. 113
Ad No. 115
Ad No. 117
Ad No. 120
Publicity Mat 18
Publicity Mat 2E

Ad No. 117—170 Lines (3 Cols. x 15 Lines)
**TWO GIANTS OF ADVENTURE STARRED TOGETHER FOR THE FIRST TIME!**

**RANDOLPH SCOTT - JOEL McCREA**

**RIDE THE HIGH COUNTRY**

Ad Mat No. 100—200 Lines (3 Col. x 3 Lines)

**THEM**

They fought face to face or side by side!

**RIDE THE HIGH COUNTRY**

**M.G.M.**

M. G. M. presents

**JOEL McCREA**

**RIDE THE HIGH COUNTRY**

Ad Mat No. 100—200 Lines (2 Col. x 2 Lines)

**THEM**

They cashed a gun and 2 last chances to make good.

Ad Mat No. 100—200 Lines (2 Col. x 2 Lines)

**THEM**

**RIDE THE HIGH COUNTRY**

**M.G.M.**

Ad Mat No. 10—20 Lines (1 Col. x 1 Line)

**THEM**

They fought face to face or side by side!

**RIDE THE HIGH COUNTRY**

**M.G.M.**

M. G. M. presents

**JOEL McCREA**

**RIDE THE HIGH COUNTRY**

Ad Mat No. 100—200 Lines (2 Col. x 2 Lines)

**THEM**

They cashed a gun and 2 last chances to make good.
Accessories

6 Sheet 22x28 Lobby Card
3 Sheet 14x36 Insert Card
1 Sheet 14x22 Window Card
Composite Mat Banners, Valances, Flags
8x10 Stills Slides
Trailers Set of 12 Color Stills
40x60, 30x40, 24x82, 24x60 Specialty Displays

All accessories available at your local branch of National Screen Service.

All advertising material in this pressbook, as well as all other newspaper and publicity material, has been approved under the MPAA Advertising Code as a self-regulatory procedure of the Motion Picture Association of America.

All inquiries on this procedure, which is voluntarily subscribed to by the major motion picture companies, may be addressed to: Advertising Code Administrator, Motion Picture Association of America, 552 Fifth Avenue, New York, New York.
The Exhibitor Has His Say
About Pictures

EHHS Tip Pays Off

We pushed hard on selling MGM's "Ring of Fire" due to the nice reports on it in the EHHS department. It is one of the best action pictures. It is an above-average thriller, due in large part to an exciting, well-changed story.

K. M. CHRISTIANSON
Roxy Theatre, Washburn, N. D.

ALLIED ARTISTS

George Raft Story, The (AA)—Ray Donaton, Jayne Mansfield, Julie London. Black and white, and slow in some places. P. B. Friedman, Grand Theatre, of time here about anywhere, but it's a great picture for the family and for all ages.

N. Richards, few—Lockston, in COLUMBUS.

Bueno Vista

Goreyboecs Bobby (R)-Donald Crisp, Kay Walsh, Laurence Olivier. Excellent picture, enjoyed by all.


COLUMBUS

Devil at 4 O'Clock, The ([Col]—Spencer Tracy, Frank Sinatra, Kermit Mathews. One of the finest pictures of the year. Definitely a winner for the Best Picture award. Entirely enjoyable. You cannot tell that you cannot see such magnificent scenery.

Everythins's Ducky (Col)—Michael Rooney, Buddy Hackett, Jackie Cooper. This used on a Sunday afternoon, but it seemed to please my patrons. I didn't see it, but I heard some of the laughter.

T. Jackson, Jackson Theatre, Fremont, Apo. 1850.

Gunbof Nevorone, The ([Col]—Gregory Peck, Anthony Quinn, David Niven. A movie that ran for one-half of the boxoffice potential due to the CinemaScope and stereo sound the theatre operates. It is a beautiful picture. Why ask it? Why ask it here? Played Thurs. through Tues. Weather: Muddy, it's raining again. C. W. Yaschy, Villa Theatre, Malta, Mont. Apo. 2, 10, 11, 12.

Song Without End (Col)—Dio Bogarde, Capulioni, Genevieve Page. I think this picture based on the story of Lisia is one of the finest technical achievements and best entertainment of the year. I'm very pleased that both Bogarde and Bogard's doing the make- believe pianist and actress. Superior acting is their forte. Color and story wonderful. Played Sun., Mon. Weather: Nice—Paul Feurier, Acazar Theatre, Bismarck, N. D. Apo. 1, 18.

Metgr-Goldwyn-Mayer

Bachelor in Paradise (MGH)—Bob Hope, Lana Turner, Janis Paige. Bob Hope scores again for MGM. This one is a three-hander, and Lana Turner is perfect in her role as his leading lady. Play it, its a good one.


PARAMOUNT


20th Century-Fox


Big Gamble, The (20th-Fox)—Stephen Boyld, Julie Greco, David Wayne. Pretty good action picture.

Played to average business on midweek. Played Wed., Thurs. Weather: Good.—Mel Donner, Circle Theatre, Watertown, N. D. Apo. 2, 3, 4, 5, 6, 7, 8, 9, 10.

Big Show, The (20th-Fox)—Esther Williams, Cliff Robertson, Annette Funicello. Another one that showed above average. People were a little scared of Esther Williams, until they saw her go swimming, thank heavens. As good a circus film as you could wish for. Played Wed., Thurs. Weather: Fine.—David S., Klein, Alvarado Theatre, Kewa, Northern Rhodesia, Africa. Apo. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

Camerones, The (20th-Fox)—John Wayne, Stuart Whitman, Rosalind Russell. Most pictures this year. Played Sun., Mon. Weather: Wrm.—James Hardy, Snouts Theatre, Shepard, Ind. Apo. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

Hustler, The (20th-Fox)—Paul Newman, Piper Laurie, Jackie Gleason, George C. Scott. Very good. Did not do the business it should have done. Fine acting in this picture. Played Mon., through Thurs.—T. Jackson, Jackson Theatre, Flatron, Apo. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

UNITED ARTISTS

Facts of Life, The (UBA)—Bob Hope, Lucille Ball, Ruth Hussey. This picture in black and white, and old) must be on TV—because only a handful paid to see it at the theatre. Business about 30 per cent of normal. People seem to like C.B. and Lucille. Played Mon., Tues., Wed., Weather: Cloudy. P. B. Friedman, Grand Theatre, Laramie, Apo. 1, 2, 3.

Everything's Ducky (Col)—Michael Rooney, Buddy Hackett, Jackie Cooper. I used this on a Sunday afternoon, but it seemed to please my patrons. I didn't see it, but I heard some of the laughter.

T. Jackson, Jackson Theatre, Fremont, Apo. 1, 1850.

UNIVERSAL-INTERNATIONAL

Come September (U-I)—Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin. "Too cute for words" would be the perfect epitaph for this. Don't recommend. Played Sun., Mon. Weather: Wm. Played Mon., Thurs. Weather: Cool. Deborah Kerr was better here. The black and white photography was excellent; editing was outstanding; story was well above average. Played Saturday night only.


Tammy Tell Me True (UBA)—Sandra Dee, John Gary, Charles Drake. The lot of the "Tammy" show was Sandra Dee did a bang-up job in this. Milked this area, however. Rated on editorial in the local paper, praise or abuse.

Good Shorts Build A Better Program

"Sound of Arizona" is a magnificent 10-minute film about the state. I think it would be a nice addition to any program. "Spring in Scandinavia" from the old "Foreign Exchange" was outstanding. I gave it special plugs which brought in a large extra patrons and gathered pleasant comments.

LEONARD J. LEISE
Roxy Theatre, Randolph, Neb.

FOREIGN LANGUAGE FEATURE REVIEWS

Wozzeck A Rating: 1.851 Drama

Brandon Films. In 81 Minutes. Rel. Mar. '62

The Germany of more than a century ago, the German cultural background, the symptoms of a changing atmosphere for the lovely Prussian enlisted man, is the dark and somber setting for this meticulous adaptation of Georg Büchner's tragedy played by the German Buchner play. Where the serious art film student abounds in profusion would seem to be the best recommended play-off. Brandon is distributing the Kurt H. Deutsche Film A. G. Berlin attraction, supplied with adequate English titles, in the U.S. George Buchner, who died in 1837, left among his manuscripts the original 20-scene play about a Leipzig soldier-barber who had been executed for murdering his mistress (a serious approach to the "I can't have her, no one can" school of romance), but it was not published for nearly 100 years. Albom Berg based his version on the property—initially produced in this country at the New York Circle City Center in 1952—and the motion picture, built with his total disregard of the original material, is based on the written drama rather than the opera itself. Kurt Meisal is the tragedy's last bride, Wozzeck, Paul Zesch, Helga Zech, and Richard Hauser, the bold, bombastic sergeant-major who adamently claims Frau- Helga over Wozzeck's voicable protestations. A contemporary Russian drama, with comedy overtones and only sporadic touches of the propaganda, has been directed with astuteness and deft manner by Yakov Segel of "The House I Lived In" fame, and, as such, can hold its own in selected showcases. English titles accompany the Segel screenplay which delves entertainingly enough into the mazes of young adult love, circumstances that can be duplicated well beyond the defined borders of the Soviet Union. Student nurse Svetlana Savoylova and gas inspector Alexei Leontov are the young couple, their understanding over volatile protestations of well-intentioned parents, Yalta Film Studios presentation is released here by Artino Films Inc.

Al'xei Leontov, Svetlana Savoylova, Valentine Telejina and Sergei Piotrovik

The Ninth Circle A Rating: 1.854 Drama

Interpres. In 90 Minutes. Rel. Mar. '62

An unreliedly grim, probing, penetrating drama about the Yalta Film Studios, in World War II occupation, this contains some striking delineations, particularly those of the Japanese, the Russians, the Jews, and Boris Dvorik, or Yugoslav teenager, forced by his family to marry Miss Zvezhikova, that seems to have become his secret mistress. The superficial relationship, however, blossoms into love, Dvorik proving his now-stong ties by going to his death at a concentrated firing squad. "The Ninth Circle." Zora Dinchin's screenplay has been directed with forceful effectiveness by France Brest, an experienced director who adequately accomplishes the Yugoslav dialog

Dusica Zegarac, Boris Dvorik, Branko Tatic, Ervina Dragman.

BOXOFFICE Bookin' Guide :: April 23, 1962
## Opinion on Current Productions

### The Music Man

**Warner Bros. (251)**

<table>
<thead>
<tr>
<th>F Ratio:</th>
<th>Musical Comedy 2.55-1</th>
<th>Rel.</th>
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<tr>
<td>Time:</td>
<td>151 Minutes</td>
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**Buena Vista**

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<th>F Ratio:</th>
<th>Drama 1.85-1</th>
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<td>Time:</td>
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**The Music Man**

On a par with "Oklahoma!" which was a real slice of Americana embellished with rousing songs and vibrant dancers, this joyous picture from Warner's is still another triumph. Willson's stage success is one of the best film musicals of the past decade. It should delight audiences and exhibition alike — with patrons singing along with the bookoffice. Willson was writing nostalgically of his own home town in Iowa and the 1912 horse-and-buggy era has been faithfully reproduced on the Warner lot and splendidly photographed in Technicolor. Willson is joined by a cast of old pros and gets chuckles from the younger fans. Producer-director Morton DaCosta has endowed the entire film with a consistently happy quality which will send audiences out smiling and humming the lifting tunes. Because of its wholesome quality, this ideal family fare with a special appeal to the ladies and a youngster, no less than 13 musical sequences have been integrated into Marion Hargrove's screenplay and, of these, the stirring Marching number, "76 Trombones," is a gem. Willson's spirited dance routines are tremendously inventive and the Busby Bites contribute expert barbershop harmonizing.

Robert Preston, Shirley Jones, Buddy Hackett, Hermione Gingold, Paul Ford, Pert Kelton, Timmy Everett.

### Five Finger Exercise

**Columbia (625)**

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<tr>
<th>F Ratio:</th>
<th>Drama 1.85-1</th>
<th>Rel.</th>
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<tr>
<td>Time:</td>
<td>109 Minutes</td>
<td>May '62</td>
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**Five Finger Exercise**

Superb performances by Rosalind Russell, recent Academy Award winner Maximilian Schell, Jack Hawkins and Richard Burton make this agreement for highly satisfying returns at the boxoffice. The play by Peter Shaffer on which it is based won the Drama Critics Awards in both New York and London. The material of this play is shallow, artificial and inconsequential. The power given the screen version is provided by the stars, who give the subject matter depth and dimension. By sheer personality and artistry the stars enliven what is essentially a vapid play. From a critical standpoint the characters seem to walk through their scenes like shadows of the per-briefed bestsellers provided for the motivation of their moods and reactions. Maximilian Schell gives an entirely sensitive and appealing performance, though when his sensitivity is more present Miss Russell finally revealed, against her dramatic reactions, they are so incredible and native that they brought a laugh from the preview audience. The picture has a lot of values because of the popularity of Miss Russell and the oncoming force of Maximilian Schell's personality.


### Safe at Home

**Columbia (624)**

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<tr>
<th>F Ratio:</th>
<th>Comedy 1.85-1</th>
<th>Rel. April '62</th>
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<tbody>
<tr>
<td>Time:</td>
<td>83 Minutes</td>
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**Safe at Home**

A pleasing baseball comedy-drama, which combines the baseball names of Mickey Mantle and Roger Ford of the New York Yankees with the kid appeal of the Little Leagues, this Naud-Hamillburg producer is made-to-order for the spring season. The script is in fine condition. Its ideal spot is in the neighborhood houses, where dad will bring the youngsters, or vice-versa. Outside of Mantle, who displays a funny personality, and Ford, who looks more frozen-faced, the best-known player is the veteran William Frawley, at TV's "I Love Lucy" fame, who plays the kindly Yankee coach. But nine-year-old Bryan Russell is a natural and engaging performer as the Little Leaguer who pretends he knows Mantle and Mavis and Don Collier, star of TV's "Outlaw" series, and Patricia Barry add a modicum of romantic interest. The comedy which doesn't dig the national pastime. Directed by Walter Doniger from a story by producer Tom Naud and Steve Ritch, the picture was critically praised. Bryan Frawley, the real-life Frawley, who is a member of the Yankee manager's staff, in his first film, hit the right notes for "Safe at Home." Bryan Russell is a natural talent, who is very promising. This film is a hit, and audiences can look forward to seeing it for months to come.

Mickey Mantle, Roger Ford, Maria Frawley, Patricia Barry, Don Collier, Bryan Russell, Eugene Igliesias.

### Doctor in Love

**Governor Films**

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<th>F Ratio:</th>
<th>Comedy 1.85-1</th>
<th>Rel. April '62</th>
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<td>Time:</td>
<td>93 Minutes</td>
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**Doctor in Love**

As the fourth in the popular British "Doctor" comedy series, and the first to star the handsome Michael Craig, directed by the original Dick Bogarde of "Doctor in the House" and the two follow-ups, this Betty E. Box production is another delightfully amusing romp in the best tradition of English humor. The devotees of British comedies, which are increasingly favored with U.S. audiences, will recognize all the regulars, headed by the outrageously blustering bearded James Robertson Justice and including Irene Handl, Leslie Phillips, Reginald Beckwith and the dimwitted blonde Liz Fraser, to mention a few of the funny characters. Ralph Thomas, who directed the three previous "Doctor" films, is again at the reins and delivers last action, much of it in the slapstick vein, even if the background is a hospital and its operating rooms. Craig is especially good in his semi-serious moments involving his romance with a female policeman, convincingly played by Wanda Mascall, who is currently attracting attention in the Peter Sellers film, "Only Two Can Play," Carole Lesley also scores with a giddy hospital receptionist while Miss Fraser and Joan Sims garner much-needed laugh teases in a film which is well-intentioned but fails to deliver its promise. The film is made-to-order for everyone — for Saturday matinees, for matinees and on Monday morning for schoolchildren.


### House of Women

**Warner Bros. (183)**

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<th>F Ratio:</th>
<th>Drama 1.85-1</th>
<th>Rel. May '62</th>
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<tr>
<td>Time:</td>
<td>83 Minutes</td>
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**House of Women**

In every respect, title, a cast with mild marquee draw and a routine prison tale, photographed in black-and-white on the studio lot, this Bryan Foy production is typical of the rapidly vanishing "B" picture, similar to "Caged." "Marked Woman" and other old Warner programmers dealing with women in prisons. Although the tear-jerking girl will appeal to women fans, so WB is teaming this with "Saman," a red-blooded adventure film for the male patrons. The distributor will satisfy audiences for midweek bookings. Based on the true premise that some women's prisons permit young mothers to keep their small children with them, the story, written and directed by Crane Wilbur, is filled with clichés but generates some suspense during the climactic prisoners' revolt with a parole board member held as hostage and forced to walk a high ledge. Shirley Knight, who was at the Academy Awards ceremonies for "The Young Lions," will star as "The Top of the Stairs," acts well but is handicapped by wearing a well-groomed, shoulder-length hairdo—in the cellblock, no less. The usual romance of escape features John Saxon and Constance Ford, as a hard-boiled dame, are on hand but Virginia Gregg contributes the best performance.

Shirley Knight, Andrew Duggan, Barbara Nichols, Constance Ford, Margaret Hayes, Virginia Gregg.

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**The Reviews on these pages may be filed for future reference in any of the following ways:**
1. In any standard three-ring loose-leaf binder; 2. Individually, by company, in any standard 3x5 card index file; or 3. In the BOXTIME PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of binding and the business record chart, may be obtained from Associated Publications, 225 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.
FEATURE REVIEWS  Story Synopsis; Exploits; Adlines for Newspapers and Programs

THE STORY:  "Five Finger Exercise" (Col)

Rosalind Russell is a dominant woman married to a self-made furniture manufacturer, who rents a seaside cottage for the summer into which move her husband, daughter Annette Gordon and a refugee German tutor for the daughter, Maximillian Schell. They are joined by son Richard Beymer, a hardened criminal, who Miss Russell conceives a desire for the tutor with which she hesitates to express. The son observes their innocent encounters and reports to his father that they are in love. Schell is innocent of any wrongdoing despite Miss Russell's desire. The daughter also has a crush on him and he rescues her from an almost fatal swim in the ocean. The father confronts him with accusations. Schell tries suicide by gas, but is revived and then dismissed. Miss Russell and her husband renew normal marital relations.

EXPLOITS:

Play to the hilt Rosalind Russell's popularity in current hits plus Maximillian Schell's winning of this year's Academy Award. If photos showing Schell receiving his Oscar are available, they would make excellent theatre front display as well as get a play in your local newspaper.

CATCHLINES:
Sensationally Together—Rosalind Russell and Academy Award Winner Maximillian Schell! Type of Movie You've Been Wanting to See—Sensational!

THE STORY: "Safe at Home" (Col)

Young Bryan Russell, whose widower father, Don Collier, operates a fishing boat chartered by Florida vacationers, pretends to his fellow-players on the Little League school team that he knows Yankee stars Mickey Mantle and Roger Maris. While Collier is on a three-day charter trip, Bryan's coach lie snowboarding to drive him away from the game. Bryan hitchhikes a ride to Fort Lauderdale to try to meet Mantle and Maris at their training grounds and persuade them to help him out. Mantle and Maris refuse to be party to Bryan's deceit. Meanwhile, Collier comes in search of his missing boy and takes him home to tell the truth to his team-mates. Just as Bryan finishes his confession, word arrives that Mantle and Maris have invited the Little League team to Fort Lauderdale to witness spring training and play ball with the Yankees.

EXPLOITS:

Put the selling campaign behind Mickey Mantle and Roger Maris by making tieups with the manufacturers of Mantle-Maris wear licensed products—T-shirts, canvas shoes and other sports equipment for window displays.

CATCHLINES:
A Grand Slam of Fun and Laughter With the Greatest Guys in Baseball . . . Mickey Mantle and Roger Maris, the Idols of Millions, Play Themselves and Become the Buddies of the Luckiest Kid in the World.

THE STORY:  "Big Red" (BV)

Gilles Payant finds a home and a dog to love when he goes to work for Walter Pidgeon exercising his show dog Red. When Red is severely injured, the youngster carries him to a shack in the woods before Pidgeon can put him out of his misery and nurses him back to health. With Gilles and Red returned, pride keeps the older man from reconciling with the boy. Walter ships Red and his mate, Mollie, to Montreal to be sold, but the dogs manage to escape from the train into the mountains. Gilles finds them in time and fends off a marauding mountain lion and assist in the birth of a litter of pups. Pidgeon takes off to find the boy and is pinned in a gorge by falling rocks when his horse shies suddenly at a lion. Red finds the trapped Pidgeon, and Gilles appears in time to shoot the lion and save both Red and Pidgeon.

EXPLOITS:

Hire a boy to walk the streets with a Red Setter on leash with appropriate information signs. Hold a matinee pet show for local boys and their pups, awarding free tickets to the winner. Ask kids to write essays about their pets, awarding free tickets or appropriate gifts for the winners' pets.

CATCHLINES:

THE STORY:  "The Music Man" (WB)

The familiar plot deals with a traveling salesman (Robert Preston) who descends on River City, Iowa, in 1912 planning to bilk the citizens out of money for musical instruments and band uniforms for their children before skipping town. But, Preston falls sincerely in love with Shirley Jones, the prim librarian who sees through his scheme even though the townsfolk fall for his line. In the end, Preston actually gives River City a genuine children's band, which plays "Trombones" with spirit and crushing noise while marching down Main Street.

EXPLOITS:

The fame of Meredith Willson's Broadway musical, which played on Broadway for three years while a touring company played all key cities in the U.S., is the major selling point. Warner has made tieups with Wabco for transistor radios and music shops will cooperate with window displays of the record albums. Robert Preston, a star since the 1940s, and Shirley Jones, of "Oklahoman" fame, as well as Hermione Gingold, a regular on Jack Paar's TV show, also merit selling.

CATCHLINES:
Sing, Dance and March to the Glorious Music of Broadway's Hit Musical Starring Robert Preston, Mr. "Music Man," and Shirley Jones, The "Oklahoman" Stars on Tour.

THE STORY: "House of Women" (WB)

Shirley Knight, a pregnant girl who is sentenced to prison for robbery, is permitted to keep her baby with her until the child is three, when it must be put up for adoption. Shirley makes friends with Constance Ford, a hardened criminal who also has a small child in prison, and Barbara Nichols, an ex-prisoner. After Andrew Duggan, the warden, has Shirley assigned as a maid in his house, she falls in love with his and relaxes his former stern prison rules. When Shirley's parole comes up, Duggan turns the appeal down because he is afraid of losing her. Shirley tells Constance the reason and the latter goes berserk and incites the women inmates to riot. They hold a woman parole board member as hostage until the warden accedes to their demands. As Constance is about to kill the parole member, the prison doctor and Shirley manage to save the woman. Duggan is replaced by a woman warden and Shirley wins her parole and goes home with her little daughter.

EXPLOITS:

Place prison bars over the theatre-front frames or across the boxoffice. Shirley Knight was nominated for an Academy Award for her teenage role in "The Bark at the Top of the Stairs" and is currently featured in "Sweet Bird of Youth."

CATCHLINES:
Get Behind Bars With No Glimpse of the Outside World . . . The Startling Facts About the Female Criminal Behind Prison Walls...
—Stanley Eichelbaum, S.F. Examiner

"Exceptional suspense picture ...the most exciting thing of its kind to come along in many a moon. Blake Edwards gives every sign of having one of the sharpest directorial minds in the immediate vicinity."
—Paul V. Beckley, N.Y. Herald Tribune

"A devilish demonstration of trickery in fright and suspense that should scare people half out of their wits at the Criterion."
—Alton Cook, N.Y. World-Telegram & Sun

"A chiller! It could scare the gizzard out of a gorilla."
—Newsweek Magazine

"One of the most exciting movies to come along in years!"
—McCaff’s Magazine

"The best thriller this year!"
—Justin Gilbert, N.Y. Mirror

"Experiment"... huge success! Check important results at Criterion, N.Y. and Paramount, San Francisco!

“Above the usual run of suspense films.”
—Paul Speegle, S.F. News-Call Bulletin

“Excellent. Told with cinematic imagination.”
—Paine Knickerbocker, S.F. Chronicle
The multi-city world premiere of 20th Century Fox's "State Fair" was exploited in 11 Texas cities with outstanding success by Interstate-Texas Consolidated showmen. The newspaper publicity received was unprecedented in the state where bigness is a trademark. Raymond Willie and W. E. Mitchell, circuit heads, check a brochure cataloging the premiere publicity . . . See page 10.
Everybody say: "One picture worth a thousand laugh$..."

the picture is "MR. HOBBS TAKES A VACATION" soon from 20.
The Pulse of the Motion Picture Industry

ELIMINATING THE NEGATIVE

The resolution passed by the Federation of Motion Picture Councils at its recent annual convention held at Grand Rapids whereby the councils would undertake "the promotion of attendance at the motion picture theatre of parents and children together when the film is rated as 'family' entertainment" is a move in the right direction. But it will be meaningless unless it is motivated by activity such as Milton London, executive director of Allied States Ass'n, advocated.

This activity would provide concrete support of theatres by members of the councils urging attendance by family groups one night a week and the sponsoring of a theatre party at which council members and other clubs or groups would attend theatres in a body once a month.

The Federation resolution was designed to stimulate attendance of whole families in a desire to "build family unity" or "togetherness." While this has quite generally been noted at neighborhood and drive-in theatres on Friday nights, it has far too often been largely a "children's night" when so many parents dump their children at the theatre and go elsewhere. It is believed by the Federation and theatremen that the attendance of parents with their children will not only serve the purpose the Federation has in mind, but, at the same time, will improve the behavior of children who are left or permitted to go to theatres alone. And this would encourage the attendance of other adults who have steered clear of Friday nights at movie theatres because of the unruliness of youngsters on their own.

Mr. London made some other good points to which not only Federation members but other civic groups should pay heed, when he cited the importance of a theatre to the company as the center of the economic life of its business district, its place as a major taxpayer, its provision of safety and supervision for teenagers, singly or on dates. This was emphasized by his reference to representative instances where communities have taken steps to cooperate to keep a theatre in operation or to reopen one that had been closed. His parallel of family attendance at the motion picture theatre with the theme that "the family that worships together, stays together" is worthy of widespread adoption and promotion.

From within the industry, and also from without, parents have been admonished for their neglect of parental duty in the selection of the types of pictures their children should see. They also have been scored for discouraging the making of so-called "family" pictures by their own non-attendance at such showings. This is an approach that does not contribute one iota to the solution of a most serious problem for the industry. The positive approach, such as seeking to secure the widespread cooperation of parent, civic and other groups to work with exhibitors—in the mutual interest that would thereby be served—seems the better way to get the desired results.

The Federation of Motion Picture Councils' interest in this problem has opened the way. Exhibitors should take full and proper advantage of this opportunity and expand it throughout their communities via all similar avenues open to them. But they should not expect any one-shot effort to snowball, as it were, or carry along on its own. It will require constant effort to keep it going and growing.

** Turnaround **

Not very long ago, Otto Preminger gave vent to some highly critical expressions regarding the physical condition of theatres and of exhibitor laxity in theatre operation. He also criticized exhibitors for an apathetic attitude toward motion picture promotion. But a recent tour and consequent visit to theatres have brought about a change in Mr. Preminger's view of conditions exhibitorwise.

At the recent meeting of the Theatre Owners of America board of directors at Washington, D. C., Mr. Preminger paid compliments to the theatre owners on what he believed a great improvement in physical theatre operation. He said that, in his travels around the country, he had noted a marked improvement in theatre projection and sound that he believed exhibitors had recognized the importance of presenting pictures in the best possible way, and that they were endeavoring earnestly to do just that.

There is no question but that exhibitors, generally, have always been interested in presenting pictures in the best possible way. But, for quite a spell, many were held back from replacing wornout or obsolete equipment, solely because of financial inability to do so. In the past couple of years, business improvement has made possible the updating of which Mr. Preminger speaks. Not only have exhibitors improved the projection and sound in their theatres, they have made improvements in the entire physical being of their properties, both inside and out.

Boxoffice has just finished a survey on theatre modernization, renovation and new construction which it shortly will publish. Briefly, the facts and figures reveal an upbeat picture for the industry, the like of which has not been seen in many a year.

Ben Shlyen
Herman Levy Analyzes Decision

'Georgia's Censorship Ruling Is Another Step Forward'

NEW YORK—The recent ruling of the Georgia Supreme Court that the Atlanta censorship ordinance was unconstitutional has some interesting aspects, according to Herman M. Levy, general counsel of Theatre Owners of America, who, in an industry case digest, described it as another step forward in what should be the ultimate goal of the film industry.

The decision was unusual, Levy said, because it involved a suggestion that Atlanta might draft a new ordinance which might be "within the bounds of constitutionally permissible legislation." However, he said, such an attempt would pose a problem, because the new ordinance would have to be permissible not only under the Georgia Constitution, but under the federal Constitution as well.

"Granting, for the purpose of this discussion, that the conclusion of the Georgia court is valid and substantiated," Levy wrote, "there is still the grave problem ahead for all motion picture licensing agencies to prove that the standards applied by them, in censoring motion pictures, do not affect the guarantees of the First and 14th Amendments."

The case under consideration was that of K. Gordon Murray Productions, Inc., and Levy noted the ruling's importance stemmed from the fact the Georgia court decided the case, not under the federal Constitution, but under the state constitution. Levy pointed out that in the Times Film case versus the city of Chicago, the U.S. Supreme Court stated it was not passing on the question as to whether the standards set out in the Chicago ordinance were unconstitutional. Rather, he said, Mr. Justice Reed explained that it would be the duty of the courts, when such cases came before them, "to determine whether the principles of the First Amendment have been honored."

Arkansas Exhibitors To Meet This Week

LITTLE ROCK, ARK.—The 43rd annual two-day convention of Independent Theatre Owners of Arkansas will be in session at the Lafayette Hotel here May 1, 2, according to Miss Nona White, secretary of the theatre association.

One of the principal speakers on opening day, Tuesday, will be John G. Broumas, president of the Maryland Theatre Owners Aso'n and assistant to the president of Theatre Owners of America. His subject will be "Exhibition." Also on the same day's program is Bill Slaughter of Bowlrey United Theatres, Dallas, who will talk on "Concessions."

Clarence Walker of Atlanta, somewhat of an expert in public relations and in the fields of admissions, concessions and allied trades, is scheduled to speak on "Keys to Success."

M. B. Smith of Commonwealth Theatres of Kansas City, a nationally known authority on publicity and advertising, will discuss "Exploitation and Publicity."

An open forum will be a high point of interest at the luncheon on Wednesday. The focus of discussion will be on taxes, gabber, censorship and, anything else exhibitors may want to bring before the panel. This may include the pay television controversy now being tried in the courts, and Leon Catlett, one of the attorneys for exhibitors, is scheduled to bring the delegates up to date on progress of the litigation.

At the Coca-Cola-sponsored banquet Wednesday evening, something special is in store. This will be a prize award of a two-day weekend stay at the Arlington Hotel in Hot Springs—won through a drawing of registrants at the banquet. One feature of the meeting for several years has been the annual award of a showmanship plaque to an outstanding member. Buster Flaske's orchestra, a local organization, will play at the dance on Tuesday night. Election of officers will close the event on Wednesday afternoon, J. T. Hitt, Bentonville, is president.

Wometco Film Rating System in Ads Is Designed As Guide to Parents

MIAItt—For the past few weeks, the Wometco Theatre chain in Miami and Fort Lauderdale has inserted a rating designation in all of its motion picture ads in newspapers, in the theatres, on the trailers and in radio and TV copy. The ratings: A . . . strictly adult entertainment.

AM . . . adults and mature young people. OK . . . good entertainment for all.

The rating, according to Mitchell Wolfson, president, is "not designed to grade the entertainment value of the movie but rather is designed to guide parents in selecting movie choices for their children."

The guide to the ratings is placed at the top of each overall Wometco movie ad. The individual symbol is placed within the framework of each specific movie and adjacent to the title.

"We're opposed to censorship," says Wolfson. "It is our feeling that parents are the best judge of what movies they want their children to see. The Wometco rating should help them in making their selection."

Each week a committee meets at Wometco to make up a list of ratings on each of the pictures currently booked to play at one or more of the Wometco theatres. In making up the Wometco rating, careful attention is paid to classifications given other groups such as the Protestant Motion Picture Council, the National Congress of Parents and Teachers, the Legion of Decency and the Federation of Motion Picture Councils.

The rating will appear in each and every ad, no matter what the medium of advertisement. The rating symbol is so standardized that it can be easily recognizable and readily seen. It is hoped that this service will still the complaint frequently heard that the movie title by itself many times does not give any clue to the content of the picture.

Wolfson, a longtime motion picture exhibitor with many titles in the industry, is at present a member of TOA's Production Code liaison committee which is attempting to set up a nationwide system whereby exhibitors can "rate" pictures uniformly and pass this rating along to the movie public in their individual areas.

Wolfson believes: "Hollywood has about completed the cycle of so-called problem pictures. The oversaturation of the offbeat theme is not paying off at the boxoffice. As more and more parents exercise 'home censorship' there will be a return to the type of movie that Wometco rates as 'OK.'"

The Wometco rating will apply only to the 22 Wometco Theatres currently in operation in Greater Miami and Fort Lauderdale. Already, however, exhibitors in other parts of the country have written to Wometco for full details and intimated that they will institute a similar "rating" system for guidance of parents and movie goers in their areas.

Tim Tyler, manager of Wometco's 183rd Street Theatre, received a petition demanding something else beside "adult" pictures, signed by 200 teenagers protesting that "the rash of sex films" has closed the doors to them for their favorite Saturday afternoon matinees, and he decided to do something about it.

For six weeks his theatre will run only pictures like "A Hole in the Head," "April Love," "The Wackiest Ship in the Army," etc., and if the experiment catches on, it will be continued.

Over 700 Reservations in For VCI Convention

MIAItt — More than 700 barkers with their wives have already registered for the Variety Clubs International convention to be held in Dublin, Ireland May 15-19. Contingents will make the trip from the U.S., Canada, Mexico, London and Ireland. The total is expected to reach over 1,000.

There are still a few spaces available for charter flights with Irish Airlines. Hotel accommodations are being held for the conventions.

Sean Lemass, the prime minister of Ireland, will entertain the delegates at a state reception at Dublin Castle on Tuesday night, May 15. The next day the delegates will attend the famous Curragh Race course. On Wednesday the delegates will tour the Pepsi-Cola Co. will host a dinner-dance and cabaret at the Gresham and Metropole ballrooms. Coca-Cola will be the host for the banquet, on Friday evening for the Hearts Awards and Humanitarian Award. Special trips and a garden party at the Embassy are scheduled for the ladies while the barker attend the business sessions.
Netter Executive V-P
Of Astor Pictures

NEW YORK — L. Douglas Netter jr., president of Astor Pictures International, has been appointed executive vice-president of the parent company, Astor Pictures, Inc., and will function in both capacities.

George F. Puley, Astor president, said that Netter, in his new post, would have the responsibility of supervising Astor's sales activities, thereby providing a closer liaison between the company's coproduction and sales activities. George Joseph, formerly general sales manager, will continue as vice-president in the New York office. Ernest Sands, recently appointed general sales manager, is on a trip to the company's exchange centers.

Netter joined Astor last year after having served as general manager of Samuel Goldwyn Productions, supervising the sales of "Porgy and Bess" throughout the world. Previously, he was vice-president in charge of operations for Tod Todd-BO on such product as "South Pacific," "Oklahoma!" and "Around the World in 80 Days."

A native of Seattle, Netter served as a lieutenant senior grade with the U.S. Navy during World War II. He is a graduate of Holy Cross College. His father is the former president of Florida State Theatres and a member of the board of that circuit.

Balaban & Katz Report Net
Of $944,853 for 1961

CHICAGO—Balaban & Katz net earnings after taxes in 1961 totaled $944,853, equal to $3.90 a share, it was announced at the annual stockholders meeting.

The report included the first full-year earnings of the Prairie Farmer Publishing Co., since this company was purchased by B&K in 1960. B&K also sold the land on which the Norshore Theatre stood to the Railway Employes Benefit Ass'n during the year. The company has signed a new lease on the theatre now under construction on the site of the Lyric Theatre at Blue Island, which was destroyed by fire in 1960.

Jerome B. Golden was elected as a director to replace Sidney M. Markley, resigned. All other present directors were re-elected: David R. Wallenstein, Elmer C. Upton, Arthur A. Goldberg, Simon Siegel, Edward Hyman and Bernard Levy.

Timothy Carey to Tour

LOS ANGELES—Actor Timothy Carey has announced that he will personally release and exploit his latest film, "The World's Greatest Sinner." Carey, who costars in the film with his wife, Doris, and Oli Baretto, said he will tour the country to secure bookings, and then return, said with it. Anthony Lanza is partnered with him in the venture as co-backer and associate producer.

Montana TOA Renames Gorder;
Stembler Stresses Film Need

BILINGS MONT.—Chris Gorder of the Fort Theatre, Poplar, will continue as president of the Montana Theatre Ass'n, an affiliate of the Theatre Owners of America, for the second consecutive year. He was re-elected Wednesday at the concluding session of the two-day meeting at the Northern Hotel here. Bob Suckstorff of Sidney was re-elected secretary-treasurer.

Three new directors were named, to serve with six other directors whose terms continue. The new directors are John Tello of Butte, Bob Johnson of Havre, and Harold Hansen of Whitehall. Continuing on the board are Spencer Ryder of Kalispell, Chuck Smith of Billings, Don Campbell of Lewistown, Marie Green of Lodge Grass, Isabelle Boniface of Chico, and Jack McGee of Salt Lake City, Utah.

John H. Stembler, president of the TOA, in an address read by George Roscoe, TOA public relations director, said that most of the exhibitors' problems would disappear if Hollywood was able to put out 300 or more quality feature films each year.

"The seller's market for film," he said, "and we not only could buy films at more reasonable terms but also change our programs more often and thus attract more patrons. We could pack up those films we think unnecessarily aggravate the public and thereby avoid playing into the hands of those who seek to censor and put shackles on our business."

"We could book far enough ahead, in most instances, to assure adequate time to better merchandise our pictures."

"Many bidding problems would be eliminated."

"And perhaps, we could regain a measure of the stability we had a decade ago when pictures were still in reasonably good supply."

Stembler then recounted TOA current steps:

1. Continued vigorous support of ACE films to encourage a new source of supply.
2. Pushing appeals to the Arkansas supreme court to have the Little Rock pay TV project put under federal regulation, and to the U.S. Supreme Court to set aside an FCC authorization for a three-year Phonevision test in Hartford, Conn. Also, TOA is assisting exhibitors in opposition to pay TV movies at Denver.
3. There is no pay TV operating in the U.S. today only because of exhibitor opposition, and the records will show that TOA has been in the forefront of this opposition," Stembler said.

He reported that the industry appears to be coming through the 1962 legislative sessions relatively unaffected on the censorship front.

25M Probable Audience
Foreseen for 'State Fair'

NEW YORK—Sindlinger & Co., market analysts, declared in a report this week, that "State Fair," after only two weeks in release, has a probable audience of 25,000,000 people, nearly doubling the March 30 figure of 14,975,000, tabulated just before initial openings of the film.

Sindlinger attributed the jump to the impact of advertising and publicity campaigns plus favorable audience reaction and predicted that the probable audience could go as high as 35,000,000 by the end of the month.

High Legal Conference
On Censorship May 16, 17

CHICAGO—Constitutional limitations on motion picture censorship will be one of the primary topics discussed May 16, 17 at a meeting of federal judges and lawyers from Illinois, Indiana and Wisconsin at the Hotel Knickerbocker. Chief Justice John F. Hastings of the U.S. court of appeals here will preside. Representative Abner J. Mikva, Dem., Chicago, and Frank J. McGarr, lawyer, will discuss censorship. U.S. Supreme Court Justice Thomas C. Clark is due to attend.

Nat Weiss to Rome

NEW YORK—Nat Weiss, publicity manager of 20th Century-Fox, will be over the weekend to supervise the final phase of the publicity campaign for "Cleopatra."
Reports Persist on Odeon Circuit Sale
In Canada to Atlas Telefilm, Ltd.

TORONTO — Reports have persisted in Canadian financial circles of the prospective purchase of the Odeon Theatres circuit of 107 units by Atlas Telefilm, Ltd., Toronto, in a $17,000,000 deal, but no confirmation was forthcoming here.

In London an official of the J. Arthur Rank Organization admitted negotiations for sale of the Canadian chain had been discussed. “We will make a statement at the proper time if a conclusion is reached,” he said. Odeon of Canada is a wholly owned subsidiary of JARO.

C. H. B. Salmon of Toronto, who succeeded L. W. Brockington as president of Canadian Odeon a year ago or more, declined to comment on the report and there was silence elsewhere in local theatre circles.

Leslie A. Allen is president of Atlas Telefilm, Ltd., and the vice-president is James A. Cowan. Other officers are Carl B. French, secretary, and James Houston and Gerald Kirby, directors. Both Allen and Cowan have been identified with the film industry for a long period. Neither has confirmed or denied the report.

Last November, Atlas Telefilm, which originally was a mining company under another name, purchased from Rank Organization the Canadian rights of many film features in the library of Ealing studios in England. A report placed the number of films involved at 100 while another report said “more than 50 major films.”

Shares of Atlas, on sale at $80 cents 12 months ago, were heavily traded on the Toronto exchange last week. On Monday the close was $3.80. Two months ago Atlas shares reached almost $4.

Atlas leases movies to television, and is reported to have the backing of a similar company, Seven Arts Productions.

Technicolor 1st Quarter Earnings of $567,326

NEW YORK—Technicolor, Inc., and its wholly owned subsidiaries reported earnings for the first quarter of 1962, ending March 31, of $567,326, equal to 22 cents per share on 2,523,218 shares outstanding. This is compared to $451,479 for the first quarter of 1961, or 18 cents per share on 2,543,179 shares.

Patrick J. Frawley, Jr., chairman of the board and chief executive officer, said sales for the first quarter were $14,796,100, compared with $11,807,564 the previous year.

Film Industry Week
In July at Seattle

NEW YORK—The motion picture industry will have its own week at the Seattle World’s Fair, during the week of July 2. Feature pictures dating back to 1916 have been selected by a poll taken of newspaper critics throughout the United States who have designated their preferences of films to be shown. It is reported that the pictures go back to “In Toleration,” produced by D. W. Griffith in 1916.

Two pictures will be shown daily throughout the week. The Motion Picture Ass’n of America has been combing the field for the desired prints, many of which can be found only in such film libraries as that of the Museum of Modern Art in New York City.

A representative of the industry, who will be the official host, will be announced shortly by the MPAA.

On June 30, prior to the film week and as a sort of ballyhoo for the event, will be “Film Day” at the Seattle Fair. The studio publicity directors have arranged to send a delegation of their film personalities to Seattle for a day of ceremonies.

Meanwhile, there has been no new activity in regard to participation by the film industry in the New York World’s Fair in 1964. A committee designated by the MPAA to look into possible participation in the Fair became inactive for various reasons. Herbert Golden, the chairman, had resigned from United Artists to go into the investment business. Paul Lazarus Jr. left Columbia Pictures to join Samuel Bronston as vice-president and John J. O’Connor, the third member of the committee, passed away a few weeks ago. Therefore, a new committee will have to be appointed. The only project to be discussed was a “theatre of tomorrow,” Architects would compete for the selected design.

Republic Stockholders Vote
America Corp. Acquisition

NEW YORK—By an overwhelming majority, Republic Corp. stockholders voted to purchase the America Corp. at their annual meeting in the Hotel Pierre on Monday (23). The actual consummation of the deal will have to await developments stemming from a civil complaint against a merger of the two companies on the grounds that the combination would be a violation of the Clayton Anti-Trust laws.

Victor Carter, chairman of the board of Republic, said the government had claimed that the merger would give the combined companies 40 per cent of the laboratory work of the country which, Carter contended, was not true.

Under the proposal, America Corp. shareholders would tender three shares of America stock for one share of Republic stock.


BOXOFFICE :: April 30, 1962

UA’s 1961 Net Up 15.5% Over Earnings of 1960

NEW YORK—A 15.5 per cent increase in net earnings of United Artists for the year 1961 over 1960 was reported at the weekend by Robert S. Benjamin, chairman of the board.

Net earnings after provision for income taxes of $3,239,000, amounted to $4,042,000, or $2.34 per share. This compared with earnings of $3,488,000, or $2.92 per share, in 1960.

Benjamin said the net earnings for 1960 were shown before a special credit arising from adjustment of prior years’ reserves. UA’s worldwide gross income for 1961 was $112,717,000, as compared with $108,531,000 in 1960.

Hock Leaves Paramount For UA Advertising Post

NEW YORK—Mort Hock has resigned as assistant advertising manager for Paramount Pictures to become advertising manager for United Artists, according to Fred Goldberg, executive director of advertising, publicity and exploitation. Hock succeeds David Chasman, who was promoted to UA executive director of advertising.

Val Coleman, assistant publicity manager at United Artists since 1959, has been promoted by Goldberg to the post of exploitation coordinator. He will be assist-

Paramount Dividend

NEW YORK—A quarterly dividend of 50 cents per share was declared Wednesday by Paramount’s board of directors, payable June 4 to stockholders of record on May 18.

‘The Longest Day’ to Be Roadshow Attraction

New York—The decision to release Darryl F. Zanuck’s “The Longest Day” as a roadshow attraction was reached here last week in conferences between the producer and 20th Century-Fox executives. The picture will have its initial two-a-day engagements in New York, starting in July. “The Longest Day” is reported to have cost $10,000,000 to produce.

Hock Leaves Paramount

Mort Hock Val Coleman
IN THE ORDINARY COURSE OF EVENTS we hear very little about the trailer, and when we do it is usually to pay tribute on the important part trailers play in both the production and merchandising branches of the business. It is rather interesting commentary that every exhibitor survey that has been made has found the trailer to be one of the most effective means of advertising, with nothing but praise for their content. Being both economical and without waste circulation, the trailer has long since established its value to the industry.
Oscar Morgan Dead at 73; Veteran Para. Executive

ORMOND BEACH, FLA.—Oscar Morgan, who retired in 1958 after 44 years with Paramount Pictures in various executive sales capacities, died here April 22. Interment was in Asbury Park, N.J.

Morgan, who was 73 years old at his death, joined Paramount in 1914 as manager of the company’s first theatre, the Paramount, Newark, N.J. He subsequently held positions as branch, district and division managers in various parts of the country. He also was manager of short subjects and newsreel sales for many years and, at the time of his retirement, was manager of release sales.

His wife, a son and daughter survive.

James P. Clark, Owner Of NFS Branches, Dies

PHILADELPHIA—Private funeral services were held in New York last week for James P. Clark, the owner of branches of National Film Service, which cleans and repairs motion picture films. Clark, who also was, found dead in his penthouse apartment in the Ritz Towers in New York April 17. He had been under treatment for a heart condition.

Clark was one of the founders of the Philadelphia Variety Club, a democratic party leader, a philanthropist and a sportsman. He is survived by his wife, Margaret.

The Night for Melbourne

NEW YORK—Michelangelo Antonioni’s “The Night” (La Notte), distributed by United Artists throughout the world, has been in a one-week engagement at the Little Carnegie Theatre in New York, is distributed in the U.S. and Canada by Lopert Films, UA subsidiary.

Parade to Release ‘Lila’

LOS ANGELES — Riley Jackson and Robert Patrick of Parade Releasing Organization announced the acquisition of “Lila” from Richard Gordon of Gordons Films, Inc., Brussels-Switerland Production for UFA, the film was lensed in Eastman Color in Sweden, Norway and Lapland, starring Erika Remberg, Joachim Hansen and Birte Maetens. “Lila” will be released this month by Parade under the title of “Make Way for Lila.”

Albert P. Way Dead; Senior U. S. Showman

DUBOIS, PA.—Hon. Albert P. Way, recognized in the Congressional Record as the Senior Showman of the United States of America, and beloved in the film industry, died peacefully in his bed April 24. Aged 93, he had been a theatre owner longer than any other person in this country and probably in the world. Never an employee, born from the very beginning as a theatre owner, he had owned and managed theatres continuously for sixty-five years. A civic and political leader, he was a lifelong hunter and fisherman who loved the great outdoors.

He opened shop Dec. 1, 1896 in Curwensville, Pa., and his first theatre was named the Academy of Music. In 1899 he entered show business in Dubois and he had been a booker of theatrical attractions for various other theatres in the Keystone State, and at one time he maintained a New York office for booking the traveling musical comedy and dramatic shows.

He was also honored on the occasion of his golden anniversary as a theatre owner in 1946 and in addition to local friends and community leaders, he was joined by 50 members of the film and theatre industries from the Pittsburgh area. At that testimonial dinner, Howard J. Thompson revealed that he had entered into business in 1896 as an usher for Way at Curwensville. A few months ago Thompson retired after operating the Mid-State Theatres, Clearfield, for many years.

Miss Aloyce Simmons has been the Way theatres’ secretary for two score years at the Avenue Theatre.

Surviving are his wife, Sarah Way, sons Marshall and Albert, Edward and James, and daughters Sandra and Dean, children of Marlin and Doris Way. Funeral was from the Moore Mortuary on April 26.

3 Types of ‘Grimm’ Trailers

LOSS ANGELES — The theatre trailer campaign for MGM-Cinerama’s presentation of George Pal’s “The Wonderful World of the Brothers Grimm” has moved into high gear with three types currently comprising the project. The initial announcement trailer, in full color, will reach theatres soon, while special cross-plug trailers for regular screens are in work. A elaborate three-trailer to be presented in full size on Cinerama screens throughout the world is nearing completion.

Mersereau Hospitalized

NEW YORK—Don M. Mersereau, associate publisher and general manager of Boxoffice, is recuperating at Nyack Hospital, Nyack, N.Y., from a crushed vertebra caused by a fall in his home.

ARGENTINE-MADE ‘NO EXIT’ READY FOR U.S. RELEASE

NEW YORK—The first English-language version of Jean-Paul Sartre’s “No Exit” has been coordinated for showing in the U.S. according to Hector Olivera, who produced the picture with Fernando Ayala in Buenos Aires under the banner of Aries Cinematografica Argentina.

Vivien Lindfors, Rita Gam, Morgan Sterne and Ben Piazza, who were touring South America with the New York Repertory Company, made the picture there under the direction of Ted Danieliowski late in 1961. Final editing of the film was completed in New York under the supervision of Carl Lerner.

Olivera, who is currently in New York, and Jacob Gerstein, theatrical attorney, are negotiating with American distributing companies for the film’s U.S. release.

TWO ASTOR FILMS RETILED

NEW YORK—“The Swindle” has been set as the U.S. release title for the Federico Fellini picture, formerly titled “The Swindler” (“I Bidone”), which will be released by Astor Pictures in August. Broderick Crawford, Giulietta Masina and Richard Basehart are starred in the Italian-made film.

Astor Pictures has also submitted its June release, “Il Grido,” with the English title translation “The Scream.” The film, made in Italy by Michelangelo Antonioni, stars Steve Cochran, Alida Valli and Betsy Blair.

BOXOFFICE :: April 30, 1962
A SENSATIONAL SHOCKER!
A SENSATIONAL GROSSER!

Cape Fear

A Hit with the Public and Press Everywhere!

A Hit at the Woods Theatre, Chicago!
A Hit at the Fox Theatre, Detroit!
A Hit at the Victoria and Trans-Lux Theatres, New York!
A Hit at RKO Keith's Theatre, Washington, D.C.!
A Hit All over the Florida Territory!

Gregory Peck · Robert Mitchum · Polly Bergen

Cape Fear

Co-Starring

Lori Martin · Martin Balsam

Jack Kruschen · Telly Savalas and Barrie Chase

Screenplay by James R. Webb · Directed by J. Lee Thompson · Produced by S.Y. Bartlett · A Melville-Talbot Production · A Universal International Release
Texas Tide of Publicity Kicks Off 'State Fair'

Here a pastep of headlines gives an indication of the impressive volume and variety of publicity received in Texas newspapers for the 11-city world premiere of "State Fair," as a result of fine teamwork by Interstate—Texas Consolidated Theatres showmen and 20th Century-Fox.

DALLAS—Seldom in motion picture promotion have sectional pride and local loyalties been exploited with greater success than was done by Interstate Theatres showmen for the world premiere of 20th Century-Fox's "State Fair" April 4 in 11 Texas cities.

A volume of newspaper publicity, unprecedented in a state where bigness is a trademark, was received for the new musical version of the story first popularized so well by Will Rogers in 1935—a volume which, in the words of executives of Interstate and affiliated Texas Consolidated Theatres, stands as a new "landmark on the high road of showmanship."

So "button-bustin'" proud of their competitive managers are Raymond Willie and W. E. Mitchell, circuit vice-presidents and general managers, that they have issued a special outside issue of Interstate's Weekly Digest, the first in Interstate history, re-epitilating the flood of newspaper stories, illustrations and co-op advertising obtained in "State Fair" campaigns in the 11 cities.

Willie and Mitchell also express their personal appreciation to the managers.

"Interstate and 20th Century-Fox fielded a great team of showmen," Willie and Mitchell report. "Each man batted a thousand per cent in promotion, exploitation, advertising, publicity and ingenuity.

"There have been other multi-city premiers, but never one like this. This one was the absolute topper. . . . Behind each clipping, each display of editorial art lies a story of burning enthusiasm, of personal dedication, of indomitable will to follow-through—these are the prime attributes of true showmen."

The buildup of "State Fair" premiere publicity was anchored on two gimmicks which had nothing to do with the content of the film but with people and their emotional response. One was the transfer of the "State Fair" locale of the first two versions from Iowa to the big state fair at Dallas, pride of all Texans and southerners.

The other "handle" was the original scheduling of the world premiere at only the Palace Theatre in Dallas. Immediately, Interstate Newsmen in Houston, Fort Worth, Austin, San Antonio, El Paso, Waco, Tyler, Amarillo, Wichita Falls and Abilene went to their newspaper colleagues expressing their indignation that 20th-Fox had slighted their cities, which, after all, send thousands to the Dallas state fair annually, etc., each varying the complaint to suit the local situation.

At the same time, the managers showed copies of the telegrams they were sending to Spyros Skouras and Glenn Norris of 20th-Fox in New York asking to share the "State Fair" world premiere.

In some cities, signatures to the telegram were obtained from radio station managers, school superintendents, mayors, Chamber of Commerce presidents, police chiefs, newspaper publishers, civic club leaders, county judges, etc., all of whom, of course, were not adverse to some harmless hoopla.

(The same pattern was followed through by Independent Video circuit showmen in Oklahoma City for a premiere there, based on the use of the Oklahoma state fairgrounds for shooting the race car scenes.)

With this starter, the Texas showmen followed through with a wealth of other promotions, feature article ideas for local publication, selection of "State Fair" premiere queens—all leading up to the gala premiere night, with bands, red carpets, balloons, stage ceremonies and all the trimmings.

The publicity gained momentum when 20th-Fox sent Ann-Margret, the Swedish-born Chicago girl; Pamela Tiffin, Hollywood newcomer; Pat Boone, the singer, some 11,000 "State Fair" showmen and others on tours to the 11 premiere cities. In each city, the Interstate showmen came through with interviews, stage, radio and television appearances, etc., to gain maximum news coverage.

In several cities, the theatre block was roped off and bus schedules changed for the first-nighters.

The wave of publicity continued with stories from Iowa that that state's governor and leading citizens were hurt by the transfer of the "State Fair" setting from its honored Hawkeye setting.

There was corps in the campaigns, and there's corn in the film, too.

April Green Sheet Lists

Only 2 in Family Class

NEW YORK—Five pictures were listed in the A or adult category and only two in the F or family bracket in the April issue of The Green Sheet, prepared by the Film Estimate Board of National Organizations. Six others were tagged A-MY, adult-mature young people, and four in A-MY-Y, adult-mature young people-young people.

In the adult class were United Artists' "The Children's Hour," 20th Century-Fox's "Satan Never Sleeps," Columbia's "13 West Street" and Continental's "A View From the Bridge."

Designated as family films were Paramount's "Forever My Love" and Metro-Goldwyn Mayer's "The Horizontal Lieutenant."

In the adult-mature young people class were Columbia's "Belle Sommers" and "Experiences in Terror," Paramount's "Brushfire" and "Siege of Syracuse," United Artists' "Saintly Sinners" and 20th Century-Fox's "Hand of Death."

Also suitable for all age groups were Universal's "Six Black Horses" and "Information Received," Columbia's "Cassidy on Demand" and United Artists' "Deadly Duo."

Four 20th-Fox Pictures Ready for Late 1962

NEW YORK—Twenty-first Century-Fox, which will release between April and September, has four other major pictures completed which will be released during the last quarter of 1962, including Darryl F. Zanuck's "The Longest Day," a cast of 51 stars, based on Cornelius Ryan's novel, will be released in New York and other key cities around Labor Day. Also completed, but without definite release dates, are "The Cabinet of Dr. Caligari," starring Glynis Johns, Dan O'Herlihy and Estelle Winwood, which will have a pre-release in the sum-

Calls Theatregoing 'Dress-Up Fun' In Different-From-Home Scene

NEW YORK—While not intending to categorize a motion picture theatre with a Polly Adlerism, Al Sherman believes that "a theatre is a house and not a home." Sherman, managing director of Walter Reade's Bar- onet Theatre here, expressed the opinion that it was time to plan a revolution- ary concept of the cinema's place in entertain- ment - seeking society. The motion picture theatre should be thought of as a haven of romance, of illusion and as an adventure in a happy night out, he said. Sher- man said his revolutionary concept was in reality, an old-fashioned one of persuading entertainment seekers that theatregoing is "dress-up fun," not an ex- cuse for dirty-bottomed jeans and undershirts. Movie-going, he said, should be hand- holding romance under the spell of illusion on the screen, "not a mitt-clutching squeeze of an odorous hot dog."

Commenting on theatre habits of yester- year and today, Sherman said he could remember when going to a film theatre was atmospheric fun. "People went to the movies because they were bored with sitting around the house," Sherman said. "They wanted a change, a pleasant, entertainment-filled change. They didn't go to the movies because they wanted to sit around in their shirt sleeves. They didn't feel they had the license, along with their ticket, to behave with the in- formality of suspender-hanging, kimono- dressing habits of life at home. In those old-fashioned days of my youth, movie- going meant incense and courtesy, not food smells and an abusive usher.

Sherman pointed out that today's thea- tres had the most comfortable seats, the biggest of screens, the softest of ankle-deep carpets, the prettiest of wall decorations and the newest in stereophonic sound. For a reasonable fee, the people are invited to enjoy these modern advantages, yet, some theatres permit patrons to burn holes in the carpets, to lounge with cushion-break- ing solemnity and foot-braced force in the seats, to gaze through a fog of to- bacco smoke at the screen, to speak loudly or rudely. In other words, he added, to behave like bores, instead of as American ladies and gentlemen should.

Perhaps the theatres had overdone the "come-to-the-movies-and-be-at-home" bit, said Sherman, adding that there was a need for a course along the lines of the erstwhile Paramount-Publix managers school. He asked:

"What's wrong with ushers who know their business, with having cashiers who can speak English reasonably well and can answer a telephone intelligently and with instilling discipline and good manners in the audience?"

Under such conditions, he said, the pub- lic will really enjoy going out to a motion picture, not because it's a top "must-see" hit, but because a theatre is not just an- other room at home and "because a thea- tre is a house of pleasurable excitement and anticipatory thrills, fulfilled in an at- mosphere where good manners are spelled out as consideration and enjoyment by management and patrons alike."

Stanley Warner Dividend

NEW YORK—The board of directors of Stanley Warner Corp. has declared a divi- dend of 30 cents per share on the common stock, payable May 25 to stockholders of record May 9.

HELL WEEK ON THE CAMPUS

IT'S IN THE NEWS

NOW ITS ON FILM!

REFER TO REVIEW IN BOXOFFICE MAGAZINE
MARCH 12, 1962

Distributed By
Playstar Productions, Inc.
6000 Sunset Blvd., Hollywood, Calif.

Advertising Accessories Through
NATIONAL SCREEN SERVICE
Hollywood Report

By WILLIAM HEBERT

Disneyland to Be Used
For Tony Curtis Film

Walt Disney, for the first time, has agreed to use of Disneyland as the locale of a major sequence in a feature motion picture. Disney reportedly has turned down more than 20 requests to use the illustrous playground in feature-length pictures because he didn’t think the script was appropriate. First to obtain approval is Curtis Enterprises, headed by Tony Curtis. Arrangements completed between Disney and the Curtis independent organization will permit the latter to organize to film an extended sequence lasting, in final version, about 15 minutes on the screen for “40 Pounds of Trouble,” in which Curtis, Phil Silvers and Suzanne Pleshette star in Stasia Mosel’s production for U-I release under the direction of Norman Jewison.

The sequence will be devoted to Curtis and Miss Pleshette taking a six-year-old “orphan” (Claire Wilcox) on her dreamed-of desire to visit Disneyland, with full use of Disneyland facilities for the filming. Six to eight days are scheduled for shooting of the sequence with between 75 and 100 children hired as extras. Sections of the park will be roped off and not open to the public while shooting is in progress.

George Marshall to Direct
‘Company of Cowards’

George Marshall has been signed by Robert M. Weitman, MGM production head, to direct “Company of Cowards.” This will make the 457th feature motion picture Marshall has directed.

As a director, Marshall has an unequalled record in number of films directed over more than a half-century. Most recently he directed one of the sequences of MGM-Cinerama’s “How the West Was Won,” including a stampede of buffalo which is reported one of the most impressive scene in the film.

“Company of Cowards” is backgrounded in Civil War history and concerns an infantry company accused by superiors of cowardice. Principals in the company later redeem themselves through heroism in the Indian campaigns which followed the war. Romance is provided by the captain of the company falling in love with an Indian girl.

No cast, as of this writing, has been set. Sam Peeples is writing the screenplay based on a novel by Jack Schaeffer.

Peter Finch Set to Costar
In Second MGM Film

Peter Finch will costar in his second feature for MGM, this time opposite Jane Fonda in a romantic drama entitled “In the Cool of the Day.”

Decision was made by MGM executives following a screening of “Cry From the Heart,” in which Finch costars opposite Susan Hayward.

John Houseman will produce. Robert Stevens, who directed Finch in “Cry From the Heart,” will direct him again in the adaptation of Susan Ertz’ best-selling novel.

Houseman and Stevens are currently in Europe to select locations in England, Italy and Greece for the planned all-star production adapted by Meade Roberts from the novel and scheduled to go into production this summer.

Alfred Hitchcock Delays
Grace Kelly Starrer

Producer-director Alfred Hitchcock has postponed “Marnie,” the picture which was to have starred Grace Kelly, due to the schedule on his currently filming “The Birds.”

Indications are that the Princess Grace feature, which was slated to go before the cameras in August, will not start until next year.

Tad Mosel Writes Script
For Martin Manulis

Pulitzer prize-winning playwright Tad Mosel’s first original screenplay has been titled “The Out-of-Towners” by producer Martin Manulis and director Delbert Mann, who plan production late this year for as yet undisclosed distribution.

Mosel won last year’s Pulitzer Prize for his Broadway play, “All the Way Home.” Mosel is now producing “Days of Wine and Roses” at Warner Bros.; Mann has been set to direct “A Gathering of Eagles,” starring Rock Hudson among others, at U-I starting next month.

MG M Signs Dolores Hart
For ‘Girl on the Wing’

Metro-Goldwyn-Mayer has inked Dolores Hart for a starring role in “Girl on the Wing,” slated to roll in London this summer under the direction of Henry Levin for producer Anatole Litvak. Miss Hart last appeared in MGM’s “Where the Boys Are.”

Phil Silvers has been signed by Stanley Kramer for a costarring role in “It’s a Mad, Mad, Mad, World,” in addition to Silvers’ costarring with Tony Curtis and Suzanne Pleshette in Curtis Productions’ “40 Pounds of Trouble.” Both productions will be Universal releases...

MGM’s plan for the role of Tony Curtis’ ex-wife in “40 Pounds of Trouble.” Due to the unavailability of Jackie Gleason, Steve McQueen and Bacon Edwards have postponed the start of their independent co-venture, “Soldier in the Rain,” to June of 1963. Gleason bowed out of the feature because of the sale of his new TV series to CBS. The actor-comedian will star in “Rain” next year, however.

Cliff Robertson’s Contract
At Columbia Revamped

Cliff Robertson’s Columbia contract has been revamped so that the actor will make one film per year for the studio for the next six years and be free to accept outside films.

The new pact voids a previous contract calling for two pictures annually under a seven-year deal with Columbia, which Robertson signed four years ago.

The actor is currently costarring in Paramount’s “My Six Loves,” opposite Debbie Reynolds, following which he will go to Warner Bros. to portray Lt. John F. Kennedy in “PT Boat 109.”

Steve Allen Signed for Role
In Marilyn Monroe Film

Actor-comedian Steve Allen was cast by 20th-Fox as the psychophylist in “Something’s Got to Give.” Henry T. Weinstein production starring Marilyn Monroe. Dean Martin and Cyd Charisse were previously set for the film, which George Cukor is directing.
LETTERS

Observations by an Outsider

As one on the outside looking in to speak, I hope you will grant me a few lines for a couple of observations and comments.

The Academy Awards. If nominees' nerves are frayed with mounting tension and excitement of who will be chosen, the television viewers' patience is sorely tried with the seemingly endless parade of minor and sometimes insipid leading up to the bestowal of major honors. Over two hours of presentations is, in itself, a long session in front of the screen, especially in the East where the ceremonies do not get under way until 10:30 p.m., which is close to bedtime for most working viewers. But to wade through nominated - for - achievements - in - circular - lighting - for - triangular - sets and I - could - never - have - this - honor - without - the - help - of - my - wonderful - associates (named one by one) routines before the top awards are announced, definitely imposes upon the viewer's time, public appetite and constant, and important to the egos of the recipients, these miscellaneous honors mean nothing to the hapless viewer. When it is realized that we have only in this alone major acting and production awards, when the oft-repeated and all-too-familiar script is accorded new and novel treatment, when the presentations are confined to top contenders and the ceremonies tightened to a reasonable length of time, then will the Academy Awards reflect credit on the industry and win the admiration and support of the public.

Time now for happy pictures. With several musicals on upcoming release schedules, one may hope that the cycle of "unhappy" and "psychological" films is nearing an end. I enjoy a good solid drama as much as the next fellow, and I would be the first to resent insipid time-wasters, but to subsist on an almost steady diet of sex, incest, degeneracy and bleak-background screen fare is enough to make me avoid the boxoffice temporarily and look with a jaundiced eye on "for mature adults" warnings. Let people be normal for a change; let there be more "Apartment"-like films; let there be musicals; let there be happiness and pleasure occasionally in attending the movies. There have been enough schizophrenic sons and pathological mothers to prove that Hollywood has grown up.

It goes without saying, however, that the fine acting of Geraldine Page, Paul Newman and Ed Begley make "Sweet Bird of Youth" well worth seeing, and I except "Cape Fear" from the list because of the terrible suspense, which had me holding on to my skin and to my knees jumping out, and the marvelous performance of Robert Mitchum as the sadistic antagonist. I don't know when I have had such a harrowing and riveting experience, with the possible exception of an Alfred Hitchcock thriller.

RALPH COPAIN

New York, N.Y.

Big Gain at Chicago

CHICAGO — Theatre taxes for March totaled $13,774.27, an increase of 44 per cent over the same period in 1961. The total for three months to date is $79,834.55.

"Eras" Print Order Increased

LOS ANGELES—More than 200 prints were ordered initially for bookings of "Eras," Hertz-Lion International's Oscar-winning cartoon, which has now been booked by all major circuits throughout the U.S., according to Emanuel Barling, general sales manager for the company.

BOXOFFICE :: April 30, 1962

(Remarks must be signed. Names withheld on request)
**BOXOFFICE BAROMETER**

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

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<thead>
<tr>
<th>Title</th>
<th>Rating</th>
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<td>King of Kings (MGM)</td>
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<td>La Belle Americaine (Cont'l)</td>
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<td>Lover Come Back (U-I)</td>
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<td>Outsider, The (U-I)</td>
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<td>Premature Burial, The (AIP)</td>
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<td>Purple Noon (Times)</td>
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<td>Singer Not the Song, The (WB)</td>
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<td>State Fair (20th-Fox)</td>
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<td>Summer and Smoke (Para)</td>
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<td>Summer to Remember, A (Kingsley)</td>
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<td>Sweet Bird of Youth (MGM)</td>
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<td>3 Stooges Meet Hercules (Col)</td>
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<td>Victim (Parke-America)</td>
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<td>View From the Bridge, A (Cont'l)</td>
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<td>Walk on the Wild Side (Col)</td>
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<td>West Side Story (UA)</td>
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**TOP HITS OF THE WEEK**

Individual runs, not an average. Listings are confined to opening week figures on new releases only.

1. Moon Pilot (BV)
   - Denver .................................... 315
   - Cleveland .................................. 250

2. Sweet Bird of Youth (MGM)
   - Milwaukee .................................. 300

3. Black Tights (Magna)
   - Cleveland .................................. 275

4. State Fair (20th-Fox)
   - Cleveland .................................. 250
   - Indianapolis ................................. 250

5. Man Who Shot Liberty Valance, The (Para)
   - Minneapolis .................................. 210
   - Chicago ...................................... 200

6. Experiment in Terror (Col)
   - San Francisco .................................. 200

7. Les Liaisons Dangereuses (Astor)
   - Milwaukee .................................... 200
A Flying 450 Start
For ‘Story’ in Omaha

OMAHA—The big thunder on the Omaha movie front came from the Admiral Theatre, where Ralph Blank opened “West Side Story” after the Midwest premiere for Variety Tent 16. Coming close on the heels of the Academy Award program, the offering at the Admiral soared to more than four times average gross and appeared headed for nearly that big a figure the second week. Other managers had an encouraging list of bell-ringers offered them and they responded heavily all along the line.

[Box office figures are listed here.]

No Extremes Are Seen In Mill City Houses

MINNEAPOLIS—As the strike of the Minneapolis Tribune (morning) and Star (evening) continued, the effect on boxoffice grosses, particularly at downtown theatres, apparently was not too noticeable. Best business was done by “Sweet Bird of Youth” in its third week at the Park with a rating of 175 per cent. Close behind was “The Man Who Shot Liberty Valance” in its second week at the Lyric with 175 per cent. Spring rains had been held and the long Easter weekend tended to depress grosses generally.

[Box office figures are listed here.]

‘Belle Americaine’ Brisk In Milwaukee Opening

MILWAUKEE—“West Side Story” in its fifth week at the Strand was by far the best grosser of the week. “Sweet Bird of Youth,” “South Seas Adventure” and “La Belle Amerciane,” the latter the only new comer, showed up next best at the boxoffice in the order named.

[Box office figures are listed here.]

New World Theatre Opens As Art House in Butte

BUTTE, MONT.—The New World Theatre, formerly the Dolly, has opened under its new art theatre policy, its premiere attraction being a British import.

[Box office figures are listed here.]

Ben Marcus Going Into Big Hotel Operation

MILWAUKEE—The closing of the Pfister Hotel was avowed by the appointment of Ben Marcus, head of Wisconsin’s largest theatre circuit, as receiver of the property.

It was also revealed at the hearing before Robert C. Cannon, circuit judge, that Marcus had offered to purchase an interest in the property, and that the offer had been accepted. The hearing was held Monday.

After the court session, Marcus said he is buying the land contract which Fields Hotels, Inc., holds from Hotel Associates, the firm which has been operating the hotel. The latter will pass out of the picture, Marcus said.

Smith Hotel Enterprises, which sold its interests in the Pfister in 1957 to Fields and still holds a large mortgage on the property, had petitioned for a receiver.

Some two dozen lawyers appeared in the matter before Judge Cannon, some of them representing Fields.

Cannon said he was making the appointment with the understanding that Marcus would advance some of his own money to continue the operation. Appointment of Marcus was upward because “his credit will keep the electricity going.”

Upgrading Marks 50th Year for SD House

RAPID CITY, S. D.—To mark its 50th year in Rapid City, the Elks Theatre is undergoing a complete new front and marquee. The theatre was closed early this month for the renovation program which will continue until the mid-July reopening.

The present stage will be torn out to make room for a 24 by 45-foot screen which will replace the present 12 by 28-foot screen. Removal of the stage and a barber shop, in the front corner of the theatre building, will make way for a new seating area which is expected to have seating for 710 to 800 and enlargement of the lobby and refreshment stand. Installation of new seats throughout and relocation of the projection booth on the main floor are other features of the remodeling.

Corner, Hove & Lee are the general contractors.

New Port Richey Theatre Leased by Stephen Barber

NEW PORT RICHEY, FLA.—The Cinema Theatre has been leased by Stephen Barber, manager of the Carib and New Ritz theatres in Clearwater, from Mr. and Mrs. Charles Richelleu.

Barber, who said that the growth of this town warrants opening of a theatre here, has appointed Shelmon Masca as manager. Family-type movies are being shown, with an extra kiddies show on Saturday mornings.

Daylight Time Chaos Begins in NC States

MINNEAPOLIS—The annual twice-a-year confusion about daylight saving time began Saturday (29) in 24 states, including North and South Dakota. Woman who go on daylight time, however, until May 27, the last Sunday in the month.

To add to the confusion, Minnesota will return to central standard time September 4, 20 days ahead of Wisconsin and nearly two months ahead of Iowa, which stays on fast time until October 28.

Minnesota’s western neighbors, North Dakota and South Dakota, are among the 23 states which ignore daylight time completely.

Not even within the states that do go on fast time is there complete agreement on when to start, when to stop or whether to take part at all. For example, seven Iowa communities will remain on standard time all summer and three others will shift back September 3, some eight weeks ahead of the rest of the state.

Visit to Drive-In Theatre Amazes Finnish Official

FREMONT, NEB.—The counselor of the defense ministry of Finland got his first look at a drive-in theatre in Fremont. He was absolutely amazed.

Esko J. Katajarinne, the Finnish official, recently spent three days in Fremont as part of a State Department-sponsored trip to the United States. Drive-in theaters were not on the official agenda. How- ever, Katajarinne, who was scheduled to be a guest in the home of Lauri Kallio, Fremont resident who served as an interpreter, the subject of the drive-in theatre was brought up.

Terry Kallio is assistant manager of the Fremont Drive-In.

Finland has no drive-ins and the counselor had visualized a sort of outdoor portable stage with actors. When he looked out for previews, he was amazed at the size and complexity of the entire operation. The fact that persons in 400 cars could watch the show at once was quite a surprise. To learn that this was the result of a small drive-in was almost a shock.

Another Fremont first for the Finn was an unscheduled tour of the drive-in’s projection booth. There, he was highly impressed and interested in the speed of the film, intensity of the light and the change-over from camera to camera. But occasionally his escorts had to call his attention back to the environment, as Katajarinne was also deeply interested in watching the screen and John Wayne in “North to Alaska.”

Asked if American movies influenced the Finns badly toward Americans, he replied, “We get the bad as well as the good, but we digest more of the good.”

Accompanying Katajarinne on the spontaneous visit to the theatre were the Kallios; Kim Nilsen, State Department interpreter, and Howard Shirock, secretary of the Fremont Chamber of Commerce. Fred Shipley is manager of the drive-in which is owned by Central States Theatre Corp.

A Passion play in Spanish was featured at a San Antonio theatre.
OMAHA

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ATTENTION!
Central and North Central Drive-In Theatre
Owners and Managers
LET US DO YOUR DRIVE-IN SCREEN PAINTING
No ladders, scaffolding, swings or other outmoded equipment to mar the surface of your screen.

NC-2
BOXOFFICE :: April 30, 1962

SERVICES HELD IN OMAHA FOR MRS. WILLIAM BARKER

Mrs. Barker died at a hospital following a cerebral hemorrhage. She was a former resident of Oakland, Neb., and was well-known among exhibitors in the area. Bill Barker formerly was with Paramount, Columbia and Universal exchanges here before opening the booking service and has long been one of Omaha's top-flight bowl-ers.

Survivors include her husband; five sisters, Mrs. Anna Nelson and Mrs. Nettie Anderson, Oakland; Mrs. Lillian Anderson and Mrs. Irene Sterian, West Point, and Agnes Berg, Phoenix, Ariz., and two brothers, Frank Hullman, Oakland, and Lawrence, Omaha.

Committal services were held at Oakland's Palmquist Mortuary, which is in charge of the Alice G. Barker Memorial Fund.

MINNEAPOLIS

Most Twin Cities Drive-In, aided by spring-like temperatures, opened to good business April 18. With the Minneapolis newspapers still on strike, Minnesota Entertainment Enterprises, which operates four outdoor theatres in the Twin Cities, advertised all four stands in the St. Paul newspapers and used radio spot announcements in Minneapolis. The Hilltop Drive-In in suburban Columbia Heights did very well with "Blue Hawaii" on its opening night.

"Premature Burial" was awarded on bid to the Gopher Theatre and is set to open in May. Morrie Steinman of Morris W. Steinman & Associates, St. Paul, will handle the exploitation for the picture... William Madden, MGM district manager, and John Calhoun, MGM press representative, were in from Chicago.

Glenn Wood, Universal booker, vacationed in Milwaukee for a week... Kenny Adams, Universal sales manager, visited his two sons in service at Pt. Devons, Mass. ... Bunnie Linder, wife of Ed Linder, Gopher manager, is due in May 7 from Miami Beach, where she is assistant treasurer of the municipal auditorium. Mrs. Linder will spend the summer here.

Edward L. Remig, director of exchange operations for American International, was in working with the staff of Independent Film Distributors, local franchise holder ... Ben Marcus, Columbia midwest district manager, was in ... Outstate exhibitors on the row were Paul Perrizo, Blue Earth and Winnebago; Tom Novak, Glen-coe; Pete and Jack deFea, Milbank, S. D.; Arvid Olson, Pine Island; Robert Hodd, Abbottsford, Wis.; Joe Millar, Spring Valley, Doug Engels, Pepin, Wis., and Nelson Logan, Mitchell, S. D. Ralph Pieles's Quad-States Theatres Service will handle the buying and booking for Logan's State Theatre at Mitchell.

Starring in AA's "Hands of a Stranger" are Paul Lukather, Joan Harvey, James Stapleton and Irish McCaa.

HEIGHT IS NO PROBLEM!
The picture above shows Noble painting the huge "41 Twin Outdoor" screen. This 103 foot high tower puts every square inch of your screen within easy reach—nothing is missed or overlooked.

YOU WILL SAVE TIME!
The portable 103 foot aerial tower comes ready for action. There are no ladders, ropes—no ropes to worry about. No danger of falls, etc. We know how the job should be done, and we do it that way!

YOUR MONEY GOES INTO YOUR SCREEN
- Not for paying workmen climbing all over your screen, not for setting up and tearing down old-fashioned rigging. There is no waste motion. Our aerial tower allows us to reach corners, ceilings usually overlooked when working from shusty swing stages or scaffolds.

ASK OUR CUSTOMERS:
We have painted some of the largest and finest drive-in screens in the country. Names on request.

DON'T DELAY—NOW IS THE TIME—
FOR APPOINTMENTS
To Get Your Screen Ready for the New Season

Write or Wire
DEAN NOBLE
NOBLE AERIAL SERVICE
ROCHESTER, WISCONSIN
or phone 242J, Waterford, Wis.

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By Better Business we mean:
* Better projection and sound therefore increased patronage
* Less equipment trouble and lower maintenance

It may be costing you more to maintain your present equipment than to own a modern installation. Many exhibitors know that recent technologic advances have been so great as to make their present projection and sound equipment completely obsolete — and this does effect theatre attendance.

For better business your audience wants and deserves the best.

Your Century theatre supply dealer is prepared to advise you on modernizing your theatre — the latest improvements come to you from Century.

1. CENTURY ALL-TRANSISTOR SOUND SYSTEM
A "miracle of modern science." A complete theatre sound system in a 17" cabinet. No tubes, transformers, relays, complex switches. All switching is electronic.

2. PENTHOUSE REPRODUCER.
Century-Ampex 4-channel magnetic. Century reproducer with exclusive Ampex magnetic cluster. (Clusters available for replacement on all reproducers.)

3. CENTURY 70 MM 35 PROJECTOR (or standard 35 mm).
The only American made projector for 70mm and 35mm films.

See your Century dealer or write . . .

CENTURY PROJECTOR CORPORATION
NEW YORK 19, N. Y.

SOLD BY

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Minneapolis Theatre Supply Co.
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Minneapolis 2, Minnesota

Des Moines Theatre Supply Co.
1121 High St.
Des Moines 9, Iowa

Harry Melcher Enterprises
417 West Highland Avenue
Milwaukee 3, Wisconsin
Mr. and Mrs. Harold McKinney plan to attend the Variety International convention in Dublin May 15-19. McKinney, of Iowa Film Delivery, is past chief Barker of Tent 15. From Dublin, the McKinneys will travel on to Holland to visit their son who is with the American Trampoline Co. there.

Cecil Waller, owner of the Ida Grove Theatre, has leased the Lake at Lake View, which had been closed for more than a year. He reopened April 22 with "Bend-Hur." Waller plans to operate on Sundays, and Tuesday through Saturday evenings . . . The Mallard Theatre at Mallard recently underwent complete redecorating.

Sympathy to Bill Barker of Co-Op Theatre Services whose wife Alyce died in Omaha, and to Mabel Magnusson of U-I, whose mother died at Minburn . . . "Lover Come Back" ended an eight-week stay in Des Moines, which is a feat here . . . Some who attended a screening of Universal's new comedy, "That Touch of Mink," predict bigger things for the Cary Grant film. Another screening which brought most favorable comment, was United Artists' "Judgment at Nuremberg" . . .

Leanne Waller, Columbia staffer, journeyed to Ft. Leonard Wood in Missouri for Easter to visit Alan Miller, formerly of the Columbia branch . . . Joyce Braine, Paramount's blonde-again-booker, spent the holiday down on the farm.

Tri-States Theatre Corp. was granted a reduction on the property tax valuation of the Hilmar Theatre amounting to $4,300, from $18,495 to $14,295, as the largest reduction granted by the city assessor in that particular tax district. Reason for the cut, according to the assessor, was "declining theatre income." Tri-States also was granted a reduction last year on the downtown Des Moines and Paramount . . . The Starlite Drive-In at Waterloo was on a dawn-and-dusk operation over Easter. Sunrise services were held there in the early hours, and a "no-charge" egg hunt came off at 5 p.m. Sunday . . . Daylight savings time is nearing its ugly head again. The issue lost in Cedar Rapids, but keeps cropping up in other areas.

Buildoers and shovels were put into operation on the site that once was the Page Theatre at Shenandoah. The theatre was the victim of fire last winter, and it is anticipated that work on a new structure may get under way in the near future . . . Allied representatives were in town for a meeting with John Rentfle of Audubon; Jim Watts, Osage; Harrison; Rockefeller; Eladora; S. J. Backer, Harlan; Jack Compson, Forest City, Neal Houtz, New Hampton; Keith Milmar, Cresco, and others . . . Welcomed back on the Row after a bout at Mayo's was Doc Twedt, theatre owner from Britt.

Texans may be buffed, but staunch, stubborn Iowans will be amused. A Filipino guest in Des Moines reports that in his country, the word "chicken" means "gangster, or bad man," and the derivation comes from the film image . . . The Orpheum in Des Moines, which for months has been eyed by the city traffic engineer as a possible municipal parking lot, has a sort of reprieve. The whole idea has been shelved for the present . . . Bill Ford, manager of the Paramount at Cedar Rapids, was host to more than 600 school patrolmen on a recent Saturday afternoon . . . Jane Jordan, Paramount contract clerk, resigned . . . Also of Paramount, Maxine Dagnillo, took a week's vacation.

MILWAUKEE

Wisconsin's leading organ recording artist, Bob Kames, is seeking "exposures," as meaning he will play before large groups and on certain occasions where the publicity will "rub off" in festivities at the Pfister Hotel.

Sid Turer, U-I salesman, had an unusual experience the other day. Seems that 7-year-old Craig Mundt thoughtfully placed his empty colt in the pocket of Turer's coat so he wouldn't break them in an informal wrestling match. Next morning Craig re-

membered where he had placed them, and his mother called the Turer home early to be told that Sid had left for a two-day trip over the territory. But Mrs. Turer phoned her husband's office and explained the matter. Then everybody went into action, and as Sid was traveling at about a 50-mile an hour clip, he noticed passing cars honking at him. (Sid said he knew he didn't know all those folks.) Finally one motorist roared up, honked and pointed wildly toward the rear of Turer's car. He stopped and found the glasses on the trunk lid. Young Mundt got his glasses.

Jack Carson, currently starring in "The Petrified Forest," and Bill Bendix, here rehearsing for his role in "Light Up the Sky," both plays at the New Swan Theatre, were guests of honor at the Variety Club's "King for a Day event Monday (23), at Fazios. Bendix says he remembers a winter here more than a score of years ago, when he was playing the part of the policeman in William Saroyan's "The Time of Your Life"—"It was 10 below zero, and I couldn't afford a taxi to the theatre from the hotel I was living in, so I walked."

Prudential Theatres, firm in the belief that the "Movies Are Better Than Ever," opened a 70-car parking lot for Oriental Theatre patrons. Prudential's Tower opened Friday (21) . . . Louis Orlove, advertising and publicity manager for 20th-Fox here, reports the article which appeared in a recent issue of Boxoffice in connection with his vintage collection of motion picture equipment has resulted in mail from all over the country, asking for details. However, he says the collection which he presented to the Milwaukee Public Museum a few years ago, "will never see the light of day," because of space difficulties in the new museum, now under construction. Hence, the appeal to those interested. Orlove says since the article appeared in Boxoffice, it was picked up by the Hollywood Reporter, and the local Milwaukee Sentinel. "Trouble now is," he adds, "each one writes me to inquire only about certain pieces of the entire collection. And my hope is to keep the collection intact for future exhibition." So, we repeat: "Isn't there some one . . . ??"

Marie Torre, former television columnist, in a talk before the Civic Club at Madison, urged her listeners "to take some of the commercialism out of television, and put some conscience in it." She spoke on "Who's Responsible for the TV You See." She encouraged viewers to write sponsors, network heads and the FCC of their opinions on TV programs and programming.

"The Wild Westerners" has been set as the final title on the Columbia release formerly called "The Broken Lariat."
Boxoffice Freeze Excites Showman's Mettle, and a Movie Month Tonic!

Exhibitors are increasingly accentuating the positive as the facts of economic life squeeze their pocketbooks and force them to evaluate failures at the boxoffice in terms of personal effort—or lack of it. A major theme of current conventions and exhibitor leadership statements, National Allied and Theatre Owners of America, is summed up in this advice given by an Allied leader to theatremen whose profits are sinking:

"Modernize the merchandising of your screen attractions and put your showhouse in the best possible physical shape."

**LOOK IN FOR FAILURES**

Up-to-date merchandising, plus other operating improvements will help even the smallest theatre! This is the encouraging, the positive theme, one which agrees with an old rule for success, "Look in yourself for the causes of failure; look outside for the reasons for success."

It was 20 below in Havre, Mont., and business was poor at the Orpheum Theatre, a Joe B. Moore operation managed by Bob Johnson, who also supervises Moore's Lyric in this northern plains city of under 9,000 population.

An up-and-coming merchandiser would conclude that neither the frigid air—there's lots of this at Havre—nor the theatre, nor the screen product, nor (least of all) the people were at fault. What was needed was a shot of the arm of "movie tonic," or the like.

The time was late February. Johnson's decision was to beat the doldrum with a "March Is Movie Month... It's Movie Time. See a Movie Tonight!" promotional surge.

**A FULL-PAGE KICKOFF**

Right on the dot, March 1, he came out with a full-page ad in the Havre Daily News, which promoted current and coming pictures at the Orpheum, and the theatre and moviegoing. Three large layouts were on the current film and the next two book-ings. Under the heading of "Coming Soon" appeared mats of four more pictures, while listed in large type under the line "Watch for These" were eight titles with their principal stars.

The layout was impressive, well balanced, not jammed with illustrations and copy. Johnson used a one-column picture of himself, tagged simply as "Bob," then, "Dedicated to Bringing You the Best in Entertainment.

Other lines, in addition to the "March Is Movie Month... It's Movie Time... See a Movie Tonight!" mentioned above, were:

- **Top Shows... Top Stars... Top Entertainment.**
- **Movies Are a Family Affair.**
- **Drama! Comedy! Action! Romance! Excitement and Fun for All.**
- **Orpheum Theatre... Havre's Finest in Entertainment.**

Johnson feels that most merchants are a part of the so-called lost theatre audience. This feeling he shares with many theatremen. So for his March promotion, he decided to get some of them in his theatre. He did this by printing up a 100 cardboard slogans, blue, red, yellow, etc., with this copy:

**IT'S MOVIE TIME! SEE A MOVIE TONIGHT ORPHEUM THEATRE**

He went to the merchants and asked that they permit him to place the cards in their display windows. At the same time he gave each merchant a pass.

**SATURATION ON RADIO**

A three-day radio saturation also kicked off the Movie Month, 20 spots each day. Half were devoted to the current picture, "The Second Time Around," and the other half to institutional copy such as "Spend an evening at the movies... Get more out of life, etc."

Johnson figured the front as the key point-of-sale spot, and he tried to make the most of it (see accompanying picture). His marquee copy was "Barrel of Fun with Debbie Reynolds... Second Time Around," plus a hanging banner in colors, "It's a Free for All of Fun."

With the marquee lines he put up a barrel to catch the public eye. This was painted by a local artist, then pasted on cardboard and wired to the marquee. The cost of the painting was a pass to the artist and his family good for two shows.

Above the barrel, on top of the marquee, a large six-foot sign was placed with six-feet cutouts that included a picture of Debbie Reynolds. This was a framework of 1x12s on which was stapled white signboard. The cutouts were pasted on the latter.

The 20-foot "It's a Free for All of Fun" banner was made by tracing the proper marquee letters on regular meatshop white wrapping paper, then painting them with water colors.

The front stood out brightly at night. Well, the result, as they say, is always the proof of the pudding. And the business at the Orpheum boxoffice during the first three days of March is Movie Month was as much as a whole week of grosses in February!

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**Las Vegas Trips for 3 Lure for ' Sergeants 3'**

Down in New Orleans three policemen on horses, each carrying a "Sergeants 3" guidon, aroused lots of attention. You see, each horseman was dressed in the uniform of a (pardon the language, sub) Union sergeant. Each guidon also gave the play-date of the film at Loew's State.

Manager Frank Henson and assistant Bob Ragdale also had a contest for a Hacienda Champagne tour for three persons to the playground of the stars of the picture, Frank Sinatra, Dean Martin, Peter Lawford and Joey Bishop. Station WWL-TV invited viewers of its daily Ladies First show starting three weeks in advance to write letters to the theatre or the television station telling why "I would like to go to Las Vegas...". The top prizes were a roundtrip to Las Vegas via Constellation Airline jet, five days and nights in the Hacienda Hotel, plus free meals, shows, etc., for three persons.

A striking display in the theatre publicized the contest.
Defiance, Ohio, Campaign for 'Question 7' Is Model for Selling This Special Film

The pattern followed in campaigns for "Question 7" has been to work through the churches, particularly the Lutheran denomination which sponsored its production, to sell it as a film which every person interested in the problem of political freedom should see. It's really a moving screen story of interest to all regardless of politics and religion.

Launched by the above, the promotion conducted by Elmer DeWitt, manager of the Valentine Theatre in Defiance, Ohio, approached perfection. This master showman of the Armstrong circuit must have started with a strong appreciation of the quality and broad appeal of this production, for he began laying the groundwork several months in advance of its booking.

MEETS WITH PASTORS

Before its release, DeWitt attended a meeting of the Defiance County Ministerial Ass'n and told the members about "Question 7," and that it would have an early playdate at the Valentine. Then, on receiving his booking, he again met with the association and set up a committee headed by a Lutheran pastor with a Methodist cochairman to work with him on promotion. This was on February 10, 15 days before the February 25 opening.

He had letters all ready to go out the next day to 195 clergymen in the five-county area, signed by the chairman of the "Question 7 Premiere Committee," inviting them to a screening on February 15 and detailing the "unqualified approval" given by critics, the National Board of Review, the Legion of Decency, the Anti-Defamation League and representatives of all faiths. With each letter went a fact sheet (mimeographed like the letter) featuring quotes from various magazines, prominent persons, religious organizations, etc. This was intended to assure good attendance.

On February 16, DeWitt spoke at the Defiance College Club, the meeting of the chairman Gal- lert of the "Question 7 Premiere Committee," where 37 churches were represented. He went to this meeting well armed—with discount tickets and the distributor souvenir "Questionnaire: My Socialist Development," a Communist booklet which is a key item in the film. He also distributed a "Question 7" sheet of suggestions to pastors, plus a list of reasons why they should support the film.

21 CHURCHES LINED UP

Some 9,400 discount tickets and reams of advertising material were distributed at that time to pastors of 21 churches. Pastors of 16 churches 70 to 80 miles away did not take the tickets since they had theaters in their own towns. Almost 200 showed up at the screening, including 74 pastors, their assistants, wives and friends. Each one was asked to register his name, church, city and membership of church.

The ushers gave each minister a pitch sheet, on which was a suggestion, among others, to preach a sermon on "Question 7," which suggested a Bible text. Chairman Gallert also asked the pastors to use information on the film in church bulletins, distribute discount tickets and in general publicize the Valentine Theatre showing. While the pastors were viewing the film, ushers packaged the discount tickets, with the individual names and church membership on the outside, and information on how to get more tickets. By that evening DeWitt had distributed all of his initial order of 20,000 discount coupons, and he ordered 5,000 more.

Another screening was held for runs. DeWitt devoted 15 minutes to "Question 7" on his Sunday radio program.

The newspaper suspended its rule on one publicity break per picture and went all out on this one.

TO RELIGIOUS CLASSES

The ministerial association also cooperated in getting promotion material to the city's school religious classes whereby high school students can go to church for one period each Wednesday morning.

The American Legion, FFW and other service groups were asked to cooperate by permitting local pastors to give seven-minute talks on "Question 7." On February 23, two days prior to opening, the pastors were requested to give one last punch on Sunday.

The ministerial association wrote an elaborate endorsement for the newspaper, which published it. The mayor also submitted his endorsement to the paper.

In addition to the 25,000 discount tickets, DeWitt distributed 2,000 copies of "Questionnaire: My Socialist Development," and 100 posters.

DeWitt also got Derrow Motor Sales to run the "Question 7" public service ad over his personal signature. The two-column ad also included a small photo of M. L. Derrow.

Mysterious Billboard Contest for 'Hellions'

An unusual promotion reaching Showman- diser from Los Angeles is a "Mysterious Billboard" gimmick arranged for the opening of "The Hellions" in the Angeles area.

It's a Columbia Pictures exploitation. Pacific Outdoor Advertising Co. donated four prime 24-sheet billboard locations, which were posted on opening day of the film with displays plugging KFWB, a radio station which tied in, and the picture.

KFWB listeners were asked to find the location of the "Mystery Billboard" in their area and telephone the station, giving the location and the names of "The Hellions" cast, which appeared prominently on each board.

Disc Jockey Bobby Dale plugged the event a week in advance. The opening day response was so great that the station added a second switchboard operator to handle the incoming calls.

Poe Stories Asked

Listeners of radio station WOKY at Milwauk ee were asked to send in lists of at least five stories written by Edgar Allan Poe. The Top 50 were to be shown. Only 50 passes were available each weekday—first comes, first served.
Pinpoint Promotion on Air . . . Three Co-Op Ideas Reach 3 Patron Groups

One, on TV, is 'Most Popular School' Contest

The most effective promotions for "Journey to the Seventh Planet" at RKO Keith's Theatre in Syracuse, N.Y., were tieups with television and radio.

The TV hookup was with the children's shows on WSYR and their conductors; Don Dauer, who emcees the Saturday affair, and Denny Sullivan, who has the weekday daily shows.

S. L. Sorkin, the Keith manager, tried to buy a suitable space helmet in local stores for use in this tieup but finally had to turn to the television people, who got one from Macy's in New York City.

Both the emcees dressed in space costumes (see accompanying photo) and appeared in a simulated space ship cabin in which they made believe they were traveling to the seventh planet, Uranus. They talked about the film and when it was coming to RKO Keith's, and told about the mysteries of the seventh planet. They stressed that "Journey to the Seventh Planet" was at the Keith daily and at 9:30 a.m. on Saturday.

STORM WINDOWS AWARDED

The free radio (free to theatre) deal involved a giveaway of ten aluminum storm windows and screens by the Better Shelter Products Co., which had cards printed and paid for ads in the Sunday paper and other advertising telling all about the give-away.

Radio spots on the giveaway were placed on three radio stations, ten a day on each for seven days. Ticket copy: "Why not 'Journey to the Seventh Planet' in color and see the stars through your futuristic aluminum windows by Better Shelter Products Co., etc."

Radio listeners and newspaper readers were invited to send their names, phone numbers and addresses to the Better Shelter Products Co. to enter into the window giveaway contest. A full display at the theatre also invited registration in the contest.

The drawing for the windows was held on a Friday evening at the theatre.

Sorkin's ad copy: 'You are in space beyond space . . . Is the seventh planet a world with a seventh sense? Have they new and terrifying powers of mind over matter? . . . Orbit into deep space trapped within the time zone beyond the mysteries of the seventh sense!'

"The Lost Battalion" was dualized with "Seventh Planet" on the RKO Keith's bill.

GRAB BAG FOR TEENERS

The kiddies and the adults were the objective of the above two tieups. Another promotion by Manager Sorkin, this one in behalf of "The Head," which was teamed with "Pirate and the Slave Girl," was tailored to reach the teenagers.

It's a Grab-Bag (over $2,000 worth of prizes) and a "Most Popular School" contest to obtain names of junior and senior high school students.

It's also a TV co-op.

The rules are simple; contestant has to attend either a junior or senior high school.

Radio station (WNDR) plays a song at specific, advertised times through seven days, with new melody each time. Contestants asked to telephone the radio station and identify the song. All who did had their names put on ballots, which were thrown into a drum.

The songs were popular ones and easily identifiable.

Each call went down as a vote for one of the junior or senior high schools. The highest total of votes received by any one school naturally made this the most popular school in the Syracuse area.

Five names were drawn daily for seven days, and each of these persons was entitled to pick a prize from WNDR's Grab Bag. Prizes included a $500 car, a television set, a hi-fi set, a year's supply of guest tickets to RKO Keith's Theatre, 25 pairs of guest tickets, and many other small prizes.

The drawings were conducted each evening in the lobby of RKO Keith's by Dan Leonard, top WNDR announcer, and broadcast live from 8 to 9 p.m. Contestants and their relatives and friends jammed the lobby each night, generating considerable excitement. Naturally, listeners were told the broadcast was from the Keith lobby where "The Head" was a coming attraction.

A pick-an-envelope device decided the winners. The five lucky persons were entitled to pick an envelope from a 40x60 board in the Keith lobby.

A special set of ads prepared by Manager Sorkin stressed the shock angle, although the sex angle was not neglected.

A horror front was arranged featuring "the Head" hanging from the soffit. This head, six times bigger than the three-sheet head, was used inside in advance, then moved outside.

The science-fiction groups were also contacted.

Don Leonard, Syracuse, N.Y., announcer, is shown with a boy in the center who won the $500 car offered in the "Most Popular School" contest sponsored by WNDR and RKO Keith's Theatre. Note the prize envelopes tacked on a 40x60. Five selected teenagers were entitled to pick one envelope each from the prize board each day of the contest.

WSYR emcee Don Dauer in action, telecasting from the seventh planet! Dauer and his weekday children's show colleague Denny Sullivan journeyed in a space ship to Uranus (on TV) in promotion of "Journey to the Seventh Planet."

Joe Carlock, promotion-minded manager of the Pilt Theatre in Lake Charles, La., was cited by a church youth group recently as the Lake Charles theatremen showing the highest percentage of family motion pictures during the last year. Here three officers of the Young Christians Ass'n of Lake Charles present the group's plaque to Carlock. The presentation took place at a showing of "One, Two, Three."
Public Is Presented Realistic Comparison Of Widescreen and TV by Theatre Float

Pictured above is one side of a float which Bob Young, owner of the Grand Theatre in Canton, Okla., constructed for a Christmas parade. He explains he would have sent the picture to Showmaniser sooner, but there was a mixup at the negative developing shop and he was a long time in getting his photographs back.

However, Young’s idea is good for any occasion, anytime of the year, so we are reproducing the photo. He relates he had been mulling over the idea for a long time, and went ahead with it for the Canton Chamber of Commerce Christmas parade. He reports:

“I secured the use of a large wheat truck, on which I mounted 14-feet of plywood on each side. The background was painted an attractive color, then a screen with masking painted around it. To this was added regular red velvet curtains with gold fringe, to make it resemble a real theatre screen. Best of all it afforded the chance to make a CinemaScope and TV screen comparison.

“We finished it up with the panels showing screen personalities, on each side of the screen. These, of course, were very colorful, as was the whole float. It was topped off with cutout letters in beautiful fluorescent color at the top.

“While this float did not quite follow the Christmas idea, it did create a lot of interest. We got a lot of favorable comments and felt that it was really worth while for all the work and expense.

“I hope that it helped a lot of people realize that movies and other programs on a very small screen cannot compare with our large screens of today.”

Ushers Wheel Casket On Downtown Streets

Martty Burnett, manager of the Stanley Warner Strand in Albany, N.Y., attracted unusual attention to “Premature Burial” by having a casket wheeled around the city’s downtown streets with a sign reading, “We Are On Our Way to See ‘A Premature Burial’ at the Strand.” Two ushers, in civilian clothes, guided the interment “vehicle.” A leading funeral home loaned the box; another, the undertakers.

Newpaper advertising for the picturization of Edgar Allan Poe’s chiller included a starry-eyed Ray Milland exclaiming, “Within the coffin I lie . . . alive,” and the drawing below of a man so encased.

A second feature was “The Couch,” the bill being spotlighted as one not for the faint-hearted.

Man in Black Tours City for ‘Burial’

When Manager Ed Miller played “Premature Burial” at the Paramount in Buffalo, he had Leonard Roska, an usher, dress in an undertaker-like costume and walk around town carrying an attache case, on the front and back of which was lettered, “I Am Not Dead . . . Only the Victim of PREMATURE BURIAL.” Friday at the Paramount.

Miller also tied up with the local news distributing company, putting the paperback book on sale in the lobby and getting, in return, posters on all the distributor trucks which moved constantly all over the city.

The public library and all its branches distributed booklets tieing in a list of Edgar Allan Poe books recommended for reading with an ad on “Premature Burial” playing up the theatre and the playdate. Copies of the paperback edition were sent to all the local drama editors and disc jockeys.

A classified ad was used offering free admission to all gravediggers who so identified themselves at the boxoffice.

There was a flash front, one of the highlights of which were two large cutouts of Ray Milland’s head with flashing red bulbs inserted in the eyes.

National Tieups Herald ‘Lieutenant’ Openings

Extensive national exploitation has been arranged by MGM for key city bookings at Easertime of “The Horizontal Lieutenant.” MGM field men have received the title tune recorded for Mercury by the Diamonds, together with bulletin board material plugging local openings to college fraternities and sororities. Music stores will give a heavy promotion to both the record and sheet music.

In addition, 6,000 stores of the Independent Grocers Alliance will stage a major national newspaper ad campaign featuring topliners Jim Hutton and Paula Prentiss. There will be ad in over 3,000 newspapers, and area contests and point-of-sale displays in IGA stores at the time of release.

LA Alert for ‘Castle’ Despite Lack of Date

When Jerome Hill, motion picture producer, who incidentally is the grandson of the railroad tycoon of early days, was in Los Angeles recently, the Herbert Rosener Theatres executives couldn’t pass up the opportunity to do some sharp promo for “The Sand Castle,” which Hill was filming on Laguna Beach in the Angeleno area, although there was no sure booking at Rosener’s Vagabond Theatre at the time.

“Castle” is down in the Rosener books as an unusual film of merit which, however will require strong promotion. So Sidney Linden, Rosener general manager, and E. D. Harris, ad-publicity director, went ahead to alert the public regarding the importance (entertainment wise) of this film.

First on their promotion program, of course, were interviews for Hill by motion picture editors of the Los Angeles Times, the Citizen News and the Herald-Examiner. Since Hill made good copy (he also produced a film biography of Albert Schweitzer), this resulted in several columns of copy about his film. Hill also appeared on radio and television shows.

Then screenings were held for newspaper, college, trade, radio and television folk, also PTA and board of education officials. Subsequently, the district PTA director and the motion picture director of the board of education alerted all PTA units and all teachers in the area about “The Sand Castle.”

The newspapers came through with art and advance stories.

In addition, the film score was recorded on a Columbia platter, by Columbia promotion manager Chuck Gregory, who got the platter on most of the radio stations.

TV Kiddy Personalities On Stage: Admission 90c

Television personalities, especially those on children’s programs, like to meet their audiences face to face occasionally. And there’s no better place than a theatre. Thus Arnold Kirsch, recently appointed advertising and promotion manager for the John C. Boile Theatres in the Bronx, New York City, had little difficulty in getting Bill Britten, who acts as Bozo the clown on WPXI-TV, and Doris Faye, as Princess Tickledfeather, to appear in kiddie stage shows.

To make the most of this opportunity, Kirsch arranged two Saturday stage shows, built around Bozo and the Princess, at the Melba and one at the Laconia Theatre. They were scheduled to appear at 12 noon and 2:30 at the Melba, and 1:30 at the Laconia.

On the screen was “Tom Thumb” and cartoons. Admission was 90 cents for both children and adults.

The house was cleared between the Melba performances. After each show the TV people gave free autographed photographs to each audience.

Kirsch made his debut as an actor, with Bozo and Princess Tickledfeather, when he got his last year’s Fathers Day necktie cut off in a bit of horseplay.

Plugs on the Bozo-Princess TV show, newspaper ads, posters, lobby displays and heralds promoted the triple event.
### BOXOFFICE BookinGuide

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### BOXOFFICE BookinGuide

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**April 30, 1962**

An interpretive analysis of box office reviews. Running time is in parentheses. The plus and minus signs indicate degree of merit. Listings cover current reviews, updated regularly. The department serves as an ALPHABETICAL INDEX to feature releases of BOXOFFICE Blue Ribbon Awards color photography. For listings by company in the order of release, see FEATURE CHART.
### Feature Chart

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<th>Allied Artists</th>
<th>American INTL</th>
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<th>M-G-M</th>
<th>Paramount</th>
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<td>A Thunder of Drums (74)</td>
<td>Blood and Roses (74)</td>
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<tr>
<td>Javil Jansen, Jeanne Crain, John Merrill, Agnes Moorehead</td>
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<td>Susan Stratford, Ronald Lewis</td>
<td>Wilford Brimley, George Hamilton, Louis Patten</td>
<td>Mel Ferrer, Ava Gardner, Rita Hayworth</td>
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<td>The Traitors (81)</td>
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<td>Phil Carey, Jolly Arnall</td>
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<td>Mel Ferrer, Ava Gardner, Rita Hayworth</td>
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<tr>
<td>The George Raft Story (105)</td>
<td>D. 6111</td>
<td>The Devil at 4 O’Clock (127)</td>
<td>Bridge to the Sun (112)</td>
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<tr>
<td>Richard Barthelm, Cordula Trantow, Maria Bino</td>
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<td>Donald O’Connor, John Hodiak, John Hodiak,</td>
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<td>Audrey Hepburn, George Peppard</td>
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<tr>
<td>Hands of a Stranger (85)</td>
<td>D. 6204</td>
<td>Loss of Innocence (99)</td>
<td>Invasion Quartet (87)</td>
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<td>Paul Lukather, Joan Buro, Jan Stapleton, Erin McCulla</td>
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<td>D. 609</td>
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<td>C. M. 6105</td>
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<tr>
<td>Repeirge (110)</td>
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<td>Ben Gazzara, Robert Wilman, Sia Wallatan, Vincent Price, Rod Steiger, Ramon Dury</td>
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<td>Leslie Phillips, Bob Friday Moshman</td>
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<td>Mickey Rooney, Steve Forrest, John Ireland, John Ireland,</td>
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<td>The Big Wave (73)</td>
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<td>Mr. Seracene (96)</td>
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<td>Bauer Hayakawa, Mickey Curtis</td>
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<td>Tommy Steele, Kirk Bouchard,</td>
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<td>Vincent Price, Linda He</td>
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<td>The Bridge (104)</td>
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<td>Four Horsemen of the Apocalypse (133)</td>
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<tr>
<td>(Eng-dubbed version)</td>
<td></td>
<td>Ac. 611</td>
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<td>James Stewart, John Wayne, Iva Millican</td>
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<tr>
<td>Volkmar Bonger, Fritz Wagner, Michael Mina</td>
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<td>The Three Stooges Meet Hercules (89)</td>
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<td>Ad. 617</td>
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<td>Steen, Vickee Triolo</td>
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<td>Yul Brynner,LENORE NOVAK,</td>
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<td>William Demarest, John Ireland</td>
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<td>Satchel</td>
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FEATURE CHART

The key to letters and combinations D; (Am) Animated Action; (C) with Music; (D) Documentary; (H) Historical Drama; (M) Musical; (My) themeless indicating story type; (Ad) Adventure/Drama; (Ac) Action Comedy; (FC) Farce-Comedy; (Ht) Horror; (M) Mystery; (O) Outdoor Drama; (SF) Science-Fiction/ (W) Western.

20TH-FOX

<table>
<thead>
<tr>
<th>Month</th>
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<tr>
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<td>Marie Prevost</td>
<td>FEBRUARY 03 FEATURE</td>
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UNITED ARTISTS

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<td>Robert Montgomery</td>
<td>THE SATAN SWINGIN'</td>
<td>OCTOBER 04 FEATURE</td>
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UNIVERSAL-INT'L

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<td>SEPTEMBER</td>
<td>Rhonda Fleming</td>
<td>INNOCENTS</td>
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A Crowd-Pleaser...
The exhibitor had a good job on "The Devil at 4 O’Clock." It brought good business. No walk outs. Just as I predicted especially the expansion scenes. Columbia should advertise with better pictures some of them good doesn’t hurt pictures.

A. AGUIAR
Lincoln Theatre, Lincoln, Calif.

ALLIED ARTISTS
I Passed for White (AA)—Sono Wille, James Francis, Pat Michon. Too old and had played every screen part. Not up to expectations, just a drive-in programmer as far as I am concerned. Recommended.

Ken Christenson, Roxey Theatre, Washburn, N. D. Pop. 968.

VENUE VISTA
Grey-eyes Baby (BV)—Donald Crisp, Kay Walsh, Laurence Turad. Never had a line of business and the lowest Saturdays I’ve ever had. I should have stayed with "Meet Me in St. Louis," C. 7,200.

COLUMBIA

Mr. Sardonicus (Co)—Guy Rolfe, Oscar Homolka, Audrey Levellers. Not a good picture. The plot is bad. We had many favorable comments and that’s what was expected. No single scene is not a hit. Played Sat. Weather: Fair—P. B. Friedman, Grand, Lancaster, Pop. 3,000.

Mysterious Island (Co)—Michael Craig, John Longden, Richard Greene. Very interesting Jules Verne wonder picture. Great adventure. craft is correct. Two breaks, but no records were broken. The picture was good but not the best.


Two Rode Together (Co)—James Stewart, Richard Widmark, Shirley Jones. For a John Ford production this is disappointing and not much too slow-moving west. The script is entertaining, and the color is excellent. Okay for a double-bill. Played Thurs., Fri., Sat. Weather: Nice—Paul Fournier, Acadia Theatre, St. Leonard, N. D. Pop. 2,150.

Weekend With LuLu, A (Co)—Bob Monkhouse, Leslie Phillips, LuLu. This is a great picture. What a surprise. You can’t be too teutonic as you might think. It is a British comedy, full of come-on, carry-ons and suggestive situations. We had no midweek to satisfactory business. Played Wed., Thurs., Fri., Sat. Weather: Fair—Paul Fournier, Acadia Theatre, Waynoka, Okla. Pop. 2,018.

METRO-GOLDWYN-MAYER
Bachelor in Paradise (MGMBob Hope, Lana Turner, Janis Paige. Better than average business. Everyone crowded in, but they were not satisfied. Sold Sun., Mon., Tues. Weather: Good—A. B. Richards, Marion, Marion, N. C. Pop. 7,200.

Bridge to the Sun (MGM)—Carroll Baker, James Shigeta, Samuel S. Hinds. A good picture, but black and white. This type of picture has no market in our theatre. We are tired of Japanese-American settings. Boxoffice on this way disappointing. Not up to mighty Marx. Played Sun., Mon., Weather: Fair—Ken Christenson, Roxey Theatre, Washburn, N. D. Pop. 968.


PARAMOUNT
Blue Hawaii (Para)—Elvis Presley, Jean Blackman, Angela Lansbury. Not quite as good as "G.I. Blues" but it will please just the same. Presley did some good acting. He is better and is helping us sell pictures real well. Walter. Beautiful color and sharp photography. Angela Lansbury is pretty in her more sedate roles like this. Both nights way, way above average business. We had no complaints about this picture. Played Sun., Mon., Weather: Rain and cold—James Hardy, Clayton, Ind. Pop. 1,555.

Blue Hawaii (Para)—Elvis Presley, Jean Blackman, Angela Lansbury. Personally I believe that Elvis is a wonder picture presenter. He is getting and is helping us sell pictures real well. Still as I predicted, black and white. Played Sun., Mon., Weather: Rain and cold—James Hardy, Clayton, Ind. Pop. 1,555.

Errand Boy, The (Para)—Jerry Lewis, Brian Donlevy. Talk about corn, this is it. Just a lot of tom- tom—no story in it. Boxoffice is in black and white but Jerry has a good following so business wasn’t too bad. Of course, we won’t see these faces again until next year. Played Sat., Sun., Mon., Weather: Good—Carl P. Anderson, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

20TH CENTURY-FOX


UNITED ARTISTS
Alamo, The (UA)—John Wayne, Richard Widmark, Louis Jouvet. A good picture. UA treated me quite good on this, so I come out advised. I’d advise anyone to play it.—Don Scott, Southwind Theatre, Solomons, Md. Pop. 950.

Young Danger, The (UA)—Fredric March, Ben Gazzara, Love Boli. The trailer for NS is using the visual squeal in order to hard sell in a very short time. It is not that good, but its white audience may make it. Played Wed., Thurs. Weather: Fair—A. B. Richards, Marion Theatre, Marion, N. C. Pop. 7,200.

Universal International

Day the Earth Caught Fire, The (U-I)—Jonet Munro, Leo McKern, Edward Judd. As near nothing, after all the suspense you’ll ever see. Some sort of “explosion” would have pleased everyone better. Played Thurs., Fri., Sat. Weather: Rain—A. B. Richards, Marion Theatre, Marion, C. Pop. 7,200.


Seven Ways From Sundown (U-I)—Audrey Murphy, Barry Sullivan, Veronica Stevenson. An excellent little western with Audry Murphy, whose popularity here is endless. Played with "Seven Women From Hell." Barry Sullivan is outstanding in "Sundown" (you’ll love him). Good color. Played Thurs., Fri., Sat., Weather: Rain—Paul Fournier, Acadia Theatre, Marion, Marion, N. D. Pop. 2,150.

WARNER BROS.
Sins of Rachel Code, The (WB)—Angie Dickinson, Peter Finch, Roger Moore. Good picture and every- one thought it was a fine show. No complaints of business. It had set this one back several times. Should do okay for a while. Played Mon., Tues., Weather: Good—Mel Danner, Circle Theatre, Waynoka, Okla. Pop. 2,018.

TRIPLE BILLS NOT MEANT FOR INDOOR THEATRES
For our Saturday change we tried three science fiction pictures. An experience. Early this morning, "Voyage to the Bottom of the Sea" and "Journey to the Center of the Earth" from 20th Fox. Three features may be fine for drive-in, but I don’t think they are for the first place, most kids get restless after two hours. It’s much worse after four hours. A. A. RICHARDS
Marion Theatre, Marion, N. C. Pop. 7,200.

FOREIGN LANGUAGE FEATURE REVIEWS
Through a Glass Darkly A Ratio: Drama
Janus Films 91 Minutes Rel. Apr. ’62

Although grim, depressing and excessively talky fare, Ingmar Bergman’s latest Swedish-language offering is one of the year’s most rewarding. The powerful and moving story of an old woman’s mental illness, superbly acted by its cast of four and magnificently photographed as were all Bergman’s recent works, the film won the Academy Award for “best foreign film” as did Bergman’s "Virgin Spring” last year, factors which will increase its chances here, as this film is current in the U.S. and is sure to win the big prize.

Two Warner Films Shortened
Warner Bros. announces the change in running time on two of the company’s features now in release: "The Singer Not the Song” from 129 to 98 minutes and "The Couch” from 100 to 89 minutes.

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BOXOFFICE BookinGuide :: April 30, 1962
Opinions on Current Productions

FEATURE REVIEWS

Geronimo
United Artists (6221)

Every lover of western or action films knows that Geronimo was the last of the Apache desert warriors, and many of these westerns on TV know Chuck Connors as the star of the popular "Rifleman" series, so it follows that this superwestern in Technicolor has a ready-made audience in all except first-run situations. Produced and directed by Arnold Laven, who collaborated on the story with Pat Fielder, the picture follows the recent trend toward treating the Indians fairly and making their side the one the movie goes behind. As a result, there are fewer battles and less bloodshed in the first half but the climax is a rip-roaring encounter between Connors, the Apache girl and the U.S. Cavalry, and the U.S. Cavalry armed with a cannon. Romance has not been neglected and the embittered Geronimo takes time off from his battling the Cavalry to persuade his Apache girl to bear the child he wants so passionately. This girl is well played by a lovely, dark-haired newcomer, Kamali of the mountain and desert backgrounds are magnificently photographed on the Pacific


Information Received
Univ-Intl 1

An interest-holding cops-and-robbers film, this British-made picture produced by United Co-Production, Ltd., will make a strong supporting dollar in U.S. situations, despite its lack of marquee draw. The players are all excellent but only Hermione Baddeley, who toured the U.S. as star of "A Taste of Honey" received the respect she deserves. Well directed by Robert Lynn from the intricately plotted screenplay by Paul Ryder, this is better than many American-made programmers and many of the U.S. dramas being shown on TV. The climax is packed with suspense and surprise. But the film must be seen from the beginning or audiences will feel they are being outwitted by the American ace-cracker, a role played with conviction by William Sylvester, who actually is an American-born London actor. Sabine Sesselman, a sexy German actress who shows great promise, appropriately plays a double-crossing German girl while Miss Baddeley is a standout, as always, as a friendly Cockney woman who aids the handsome hero. The fact that Edward Underdown and the unseen, uncredited inspectors and detectives are unfamiliar faces make their performances more believable. The actual London backgrounds give the pictures an authentic feeling.


Hands of a Stranger
Allied Artists (6204)

Spectacularly introducing a new filmmaking talent, Michael duPont (act of the internationally recognized social family) has provided a rating entertainment, not unlike the "sugar-to-cake" efforts that have sporadically come into the modest-budgeted realm over the years. At the same time, it's sure to provoke attention of television viewers who have habitually of late turned to the home-screen adventures of "Dr. Ben Casey" and "Dr. Kildare," although in this particular instance dramatic stress in the original story and screenplay of co-producer and director Newton Arnold, is on the psychological effects of a hand transplanted operation for pianist James Stapleton. He turns vicious, vengeance-seeking killer, in the process bringing deadly to people who caused him to lose all that he has held vital and dear career-wise, at least to his mind of thinking. The hospital setting is more or less perambulated in the chillingly, suspensefully brought into play after Stapleton's hands are horribly mutilated in a toxic acid attack and Dr. Lukather is charged with transplantsing the murdered man to the unconscious Stapleton. The action-and-horror crowds will find the Glenwood-Neve production, however, very much in their like.

Paul Lukather, Joan Harvey, James Stapleton, Ted Otis, Michael duPont, Larry Haddon, Irish McCollin.

Harold Lloyd's World of Comedy
Continental 94 Minutes

A large segment of today's theatrical public was either too young to know or had other interests to keep them from enjoying the lure of comedy or was not yet born. But that should be no reason for hesitating to book this picture because his name is a tradition that both branded audiences and guaranteed box-office. Currency should pull both the younger patrons and the oldsters who remember Lloyd so well. Lloyd's "World of Comedy" is a collection of scenes from his pictures from the days of his first-run comedies, and will please the film interest of all new to the film interest. The only criticism that might be levied at the film is that the final sequence, the building-climbing episode from "Feet First," is a little too long and becomes repetitive after a few shows. A "Sailor Made Man," could have been inserted here. But everything else is solid entertainment. Produced by Lloyd, the pictures are narrated by Art Ross, with music by Walter Scharf. Jack Murphy was associate producer.

The Broken Land

This strictly program filler effort—despite its ruggedly handsome CinemaScope and De Luxe Color setting—is marketable with the strikingly effective delineation of a second-generation cop's "nursery." This is in the picture by Joseph McCrea, whose dad (Joel) before him still rides over many far-reaching plains and into many golden sunsets. Young McCrea, who resembles his dad, is cast in a costarring stint as a Washington cop and is not at all as that of the modern-day detective. Both are in the service of the U.S. Department of the Interior, and although he is killed off at about the three-quarters conclusion, the story is one of suspense; the immediate efforts to impress the viewer. Taylor snarls in the best tradition of a western marshal gone sour as the Edwad Lasko relatively routine yarn spins with a spin of his old-time guffaws. But the situation is not, as the attraction stands, it is very much like the scores of home-screen wide open spaces adventures, the good and the bad quickly flagging where its points are.


Dead to the World

United Artists (5202)

A routine, conventionally applied acting atmosphere dominates what might, in more capable performing hands, have emerged as dramatically compelling entertainment. An offering of National Film Studios, this stars Reedy Talon, Jane Pearce and even lesser-knowns in a rambling, uninspired enacted yarn of a State Department aide wrongly accused of treason and his subsequent valiant and even herculean efforts to clear his name and bring the real traitor to justice. The setting is modern-day Washington and Mr. Talon is the chap about to be "sacriligion" by his boss, Joel Thomas, to a hard-hitting Congressional Committee. It takes a murder (political chicanery Leon B. Stevens) to bring out significant clues eventually leading to the wrong doing of Thomas. Miss Pearce provides some eerie feminine interest but, in the main, the dulling story adheres strictly to chase-and-effect. F. William Hart produced and Nichols Webster directed from a standard screenplay by John Boreult, the latter working on an Edward Ronn novel. Significantly, the film is a topical opening. But Joel Thomas' matrix, the fatherly, the knowledgeable Drew Pearson may well aid in metropolitan selling campaigns, especially in those locales where his writings are prominently featured.

Reedy Talon, Jane Pearce, Ford Rainey, Casey Peyson, John McManus, John Dorman, Joel Thomas.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by computer on an 81/2 by 11 inch Index Card, and (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, Inc. 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

2626 BOXOFFICE BookinGuide :: April 30, 1962
# Feature Reviews

## Story Synopsis; Exploits; Adlines for Newspapers and Programs

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<th>THE STORY:</th>
<th>&quot;World of Comedy&quot; (Cont')</th>
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<td>The picture leads off with the famous sequence from &quot;Safety Last,&quot; in which he climbs the side of a building and hangs on to the hounds of a large clock. Next is a scene from &quot;Freshthe,&quot; in which he manipulates a trick football player. This is followed by two episodes from &quot;What's My Line,&quot; the revolution sequence from &quot;Why Worry?&quot; and the train sequence from &quot;Girl Shy&quot; which includes a hilarious chase on bicycle, trolley car and extending teardrop. The last is from &quot;Professor Beware,&quot; with scenes on top of a railroad freight train. Movie Crazy&quot; has the part in which Lloyd accidentally puts on a magician's coat, thereby releasing birds, rabbits and white mice at a formal party. The final episode is the building-climbing climax to &quot;Feet First,&quot; in which Susan Pechti has a minor, but very funny role.</td>
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| EXPLOITS: | Prior to opening, have usher, cashier and others of staff wear large horn-rimmed glasses. Acquire a car of the 1924 vintage or at least an old car, send man around in it wearing the well-known spectacles and appropriate sign on the side. Stage a Harold Lloyd "double" contest. |

| CATCHLINES: | The Best of Harold Lloyd's Best... See the King of Comedy in Some of His Greatest Roles; Whether You're Nine or Ninety, You'll Scared With Loaf & Goddess of Great Comedies... Here's a Golden Treasury of the Best in Comedy... He's the King of the Kindom of Comedy. |

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<th>THE STORY:</th>
<th>&quot;The Broken Land&quot; (20th-Fox)</th>
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<tr>
<td>Marshall Kent Taylor, a sadistic officer dominating a small western town, imprints Jack Nicholson, harmless son of a famous gunfighter, and also arrests Gary Sneed and Robert Sampson, when they attempt to help Taylor's innocent wife Dianna Darrin to leave town. Dianna, going to the jail and giving the three young men their cell key, is seen leaving the building by Taylor's deputy, Jody McCrea. The three young men break jail and head for the mountains, intercepting the stage carrying Dianna and although they don't demand it, the frightened driver throws down the money box. Taking Dianna and the money, they continue their escape. Dianna and Sampson are attracted to each other. Taylor, McCrea and two posse men find the young people's hideout, but Nicholson and Sampson get the drop on them and force Taylor to take the money and leave. Taylor decides to double back and capture the young men, but McCrea objects. Taylor kills him, Taylor sneaks back, kills Sneed, stops the others and hauls them up town. Stripped of his badge and power to hurt, Taylor is left kneeling in the street, an object of scorn and hate.</td>
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| EXPLOITS: | Play up the second generation atmosphere—Jody McCrea is son of the long-reigning cowboy, Joel McCrea. |

| CATCHLINES: | For the Fast Fun... For a Sheriff's Badge, This Was the Land of Reckoning! |

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<th>THE STORY:</th>
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<td>State Department employee Reedy Talton, suspected of treason, is under investigation by a Ford Rainey-headed Congressional Committee in Washington. Talton has been accused of turning over top secret material because of his continuing contract with a Bulgarian family that saved his life during World War II. The hearing is recessed for the weekend and Talton sets out to prove his innocence. Political boss Leon B. Stevens is pushing the investigation because he thinks Talton has designs on his wife, Casey Peysin. Talton's State Department superior, Joel Thomas, pledges his aid. Talton meets an old acquaintance, but doesn't know if he can trust her. Going to meet Stevens, he also encounters Thomas and Casey there. Stevens is found murdered and Talton is charged with the crime. Coming to his aid, he finds that he has been accused of murder. Talton is exonerated and Talton is returned to governmental favor.</td>
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| EXPLOITS: | Point out story's cast in newspapers. Insert teaser message in "General solicit's" section of the classified pages. |

| CATCHLINES: | State Department Intriguel... He Was Written Off the Books... A Career Failed... Until the Girl Came Out of the Night to Help Him Find the Traitor in Our Nation's Capital! |

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<td>In 1880, Geronimo (Chuck Connors) and his small group of Apache warriors, under constant attack from both the U.S. military forces and the Mexicans, reluctantly decide to surrender and receive food and land. But Geronimo, bitter about the way his people are treated, plans to escape the reservation. Just as the Apaches succeed in growing crops on their land, the government Indian agent makes a lucrative deal with a merchant. The Apaches are told they will be moved elsewhere on the reservation. Geronimo persuades his Indians to escape to Mexico where they declare all-out war on the U.S. Geronimo also secretly returns to bring back Nambij's wife, an Indian maiden who will bear him a son he wants. The fighting continues until the Apaches face starvation and death. It is only when Congress sends a senator to investigate their plight that Geronimo tells his warriors to surrender and sign a new treaty recognizing the Indians rights.</td>
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| EXPLOITS: | Decorate the lobby with Indian paraphernalia and have the doorman or ticket-taker wear an Indian headdress, obtainable in any novelty shop. |

| CATCHLINES: | "Geronimo," the Name That Struck Terror in the Hearts of The U.S. Cavalry... Chuck Connors, TV's Famous "Hidalgo," as History's Greatest Indian. The World Took His Name and Made It a War-Cry for All Time. |

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<tr>
<th>THE STORY:</th>
<th>&quot;Information Received&quot; (U-I)</th>
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<tr>
<td>A notorious safe-cracker, on his way from America to England, is arrested by the British police for a previous crime because they believe he has been sent for by a big safe-breaking syndicate. William Sylvester, a detective, is told to take the safe-cracker to the police station, but Sylvester is suspected and successfully &quot;brought out&quot; of jail. Sylvester is hidden in a cottage of a go-between, where the latter's wife, Sabine Sesselman, makes a play for him and tells him where he can contact the master-mind, Edward Underdown. When Sylvester leaves the cottage, Sabine contacts her husband, and, when he arrives, she cold-bloodedly kills him. Sylvester, suspected of the killing, is forced by Underdown to open a safe in a factory engaged in secret work. As Underdown gets his envelope with the secret information, the police break in and arrest him, at the same time rescuing Sylvester. The police smash the criminal gang but Sylvester still longs for the double-crossing Sabine.</td>
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| EXPLOITS: | The only possible selling names are Hermione Baddeley, who toured the key cities of the U.S. this season as star of "A Taste of Honey," and William Sylvester, who starred in the London production of "Teahouse of the August Moon." |

| CATCHLINES: | The Story of a Safe-Cracker in the Employ of Scotland Yard... A Double-Crossing Dame Who Won the Heart of an Honest Detective. |

<table>
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<tr>
<th>THE STORY:</th>
<th>&quot;Hands of a Stranger&quot; (Allied Artists)</th>
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<tr>
<td>The hands of pianist James Stapleton are horribly mutilated in a taxicab accident. Dr. Paul Lukather decides to transplant the powerful hands of a murdered man to the unconscious Stapleton's wrists. Joan Harvey, Stapleton's sister, and Michael Rye, his manager, agree it is the only hope for the musician to ever play again. The operation is a success, but Stapleton is mentally unable to accept the new hands. Morose, he visits girl friend Elaine Mortone, who is repelled and backs away from him, knocking over a candle-lit table, igniting her gown. Stapleton is psychologically unable to save her. Vengeful Stapleton visits the cab driver's home, finds his son, talented young pianist Barry Gordon, alone. After Gordon plays, Stapleton makes his first attempt to strangle some others. They are dissuaded. In a rage, he grabs Gordon, who falls, fatally striking his head on the piano. These episodes trigger Stapleton's determination for full vengeance. His next murder victims are Dr. Michael duPont and the latter's fiancée, Sally Kellerman. Police Lt. Larry Haddon kills Stapleton to save Lukather.</td>
<td></td>
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</table>

| EXPLOITS: | Point out the advantage of TV's popular medical pattern—make up set of double doors out of beaver board or plywood, similar to hospital operating room entrances. |

| CATCHLINES: | Hold on to Your Nerves While the Surgeon's Scalpel Writes a Thriller! |
HELP WANTED

REPRESENTATIVE WANTED. If you can sell advertising, Commercial Co., 149 West 50th, New York. An opportunity to build for the future. Send letter. (No phone calls.)

MANAGERS WANTED: Well-known, rapidly expanding Midwest Circuit has opportunities for agents, sales managers and store managers in several cities. Excellent benefits. Apply Boxoffice 9471.

WANTED: Managers for hardtop and drive-in theatres in prospective expansion areas. Good future, excellent benefits include health insurance. Write for complete background first letter. Boxoffice 9473.

POSITIONS WANTED


Manager: Immediate assignment, top notch experience. Boxoffice 9461.

Manager: 23 years successful experience. Has theatre experience, including advertising, exploitation, concessions. Write Boxoffice 9464.


BUSINESS STIMULATORS

Blago, more action! $45.00 per card. Other games available, on, off screen. Novelty James Co., 106 Rogers Ave., Brooklyn, N. Y.

Build attendance with real Hawaiian orchids. Few crows available at $1.50 each. Wholesale, M. Premium Products, 339 West 44th st., New York 36, N. Y.

Exposition and Busiest features available. Write Moak Enterprises, Centralia, Illinois.

LET PROMOTE YOUR PICTURES IN BOXOFFICE. Write with pictures and window cards and calendars. Advertisers interested in these features are presented a head card with your name, address. What have you? Star Cinema Supply, 821 West 26th st., Chicago 18, Illinois.

WANTED: Theatre booth equipment. Frank Rogers, 1211 Winton Avenue, Speedway, Indiana.

Wanted used theatre equipment, Leon Jarocky, Paris, Illinois.

DRIVE-IN THEATRE EQUIPMENT

ARNOLD ELECTRIC-CAR HEATERS. Brand new! 16 passengers. 18,000 watt, 500 watts, 10 ft. card. Price, $75.00 each. Ohio Equipment Co., Toledo 1, Ohio.

Your drive-in theatre speaker cones can be completely rebuilt with new, weatherproof parts. Write for details or send us a bad cone for free service. Western Electronics Co., 331 Houston Avenue, Houston 9, Texas.

1,000 Electrodome. 206 V., 500 watt, in-car heaters, with automatic shut-off. 3 years' guarantee. Price, $65.00 each. Sample available upon deposit of $10.00. Boxoffice 9474.

DRIVE-IN THEATRE CONSTRUCTION

75 Theatre Since 1951, Planning, design and construction. Turn-Key or part. Timbre, screen, tower, perfectionist. Certified Engineers certificate furnished, obtains low rate insurance. Overseas Outdoor Display, 518 Turner Rd., Fort Worth, Texas.

SOUND-PROJECTION SERVICE MANUAL


THEATRES WANTED

Want to buy or lease indoor theatre in metropolitan areas, preferably, in or near to your present theatre. An opportunity to build for the future. Contact William Borough, Metro- nol Hotel, Cincinnati, Ohio.

THEATRE SEATING

Good used leg model chairs available, re-upholstered. Chairs rebuilt in your theatre by our factory trained men, get our low prices. Parts for all makes of chairs, baby to adult. Highland Furniture, 919 S. Marion St., Fort Worth, Texas. Free literature.

THEATRE EXHIBITORS: You have a problem with the chairs in your theatre. Contact us. We can rebuild your chairs or we can supply you with the most comfortable and durable chairs made today and save you more than half of what you would have to spend for new chairs, and be no better than we can supply, Nick Davis, Eastern Seating Company, 1303 12th Springfield Blvd., Springfield Gardens 13, New York. Phone Laurelton 2-8969.

Available Now: 2,000 seats, excellent condition, full spring seat, upholstered, some adjustable, Southwest Florida, Boxoffice 260, Columbus, Ohio.

INTERMISSION TAPES

WEEKLY TAPE SERVICE: Intermission tapes that sparkle—guaranteed to sell or customize. Free sample. Commercial and Service, P. O. Box 5, Sulphur Springs, Texas.

FILMS WANTED

50mm, 16mm films. Will purchase large or small lots. Boxoffice 9465.

LOCATION FILMING—35MM

ACTION . . . CAMERAS . . . ROLL FILM. WINDCO produces professional motion picture, parades, screens, sets, etc., for sale or lease. Sande Camera Unit, 522 W. 90th. Phone 5-5808. Eliminate stills—stock pictures. Makes sale of replacement stock, delivery Guaranteed. Box 1595, Columbus, South Carolina.

Handy Subscription Order Form

CLIP & MAIL TODAY

THEATRE

B0XOFFICE:
825 Van Brunt Blvd., Kansas City 24, Mo.

Please enter my subscription to BOXOFFICE, $2.00 per month, minimum $20.00 for one year. Issue (s) enclosed.

PAYMENT ENCLOSED

TOWN

STATE

NAME

POSITION

Address

Boxoffice:
825 Van Brunt Blvd., Kansas City 24, Mo.
EUGENE O'NEILL'S
LONG DAY'S JOURNEY INTO NIGHT

Thank You for Selecting It...

Thank You for Making It...
Katharine Hepburn, Ralph Richardson, Jason Robards Jr., Dean Stockwell, Boris Kaufman, Dick Sylbert, Andre Previn, George Justin and Sidney Lumet.

Ely Sandau
Construction of new theatres and remodeling of existing properties during 1961 reached record highs for the decade with $81,330,600 invested. Prospects for 1962 call for an even greater pace, with $41,581,500 allocated for construction and updating during the first 60 days of the year... story on page 7.
These are the stars of Darryl F. Zanuck's

The Longest Day

From the book by Cornelius Ryan

Alphabetically listed:


Released by 20th Century-Fox
NEW THEATRE construction reached a new high in 1961 with a total of $54,725,- 400 expended for the building of 142 new houses, 84 of which were conventional type properties, and the rest drive-ins. This, incidentally, is the first time in recent years that four-wall theatre building exceeded that of the outdoor theatres, a trend that seems likely to continue. In addition to new construction, more than $26,000,000 was invested in updating existing properties. In total, this evidence of genuine confidence in the industry, amounted to $81,000,000 and represents the highest such activity in the last 12 years. That the trend will continue the pace set in the past year is indicated by the fact that projected plans thus far set for 1962 show $41,510,500 already allocated for construction, remodeling and improvements, with an additional $23,000,000 provided for new Cinerama theatres alone. In the first two months of this year, approximately $10,000,000 has gone into the upgrading of 164 theatres. With the onset of spring and warmer weather, this may be expected to be substantially increased.

Highly significant is the fact that 300 theatres were reopened during 1961, representing property investments totaling approximately $21,000,000. While there were some closings— as in every business field—re-openings were almost double the shutdowns. And it is noteworthy that 20 per cent of the reopenings were of houses that had been dark from one to ten years. Doubtless, community demand or need underlined this development.

It would seem that the industry is at last beginning to catch up to the population explosion that has been felt in every part of the nation and is providing the required facilities for showing motion pictures in new residential developments that have arisen during the last decade or more; or to adequately serve existing areas that have experienced heavy population growth.

There long has been an awareness of the new audience potential in the populous new or growing areas. Hence there has been wonder why the industry was so slow in giving it recognition. There are various reasons for the so-called slowness, one quite general one may be the uncertainty held by some in this business as to its future. That seems now to have been dispelled or such multi-million dollar sums would not have been put into new construction or remodeling and refurbishing of existing properties.

In substantial measure, the burgeoning of shopping center projects has attracted theatre interests to become a part thereof. The parking problem that plagued both downtown and neighborhood theatre operations has been eased thereby. People have made known their dissatisfaction with the need to go great distances away from their communities to see good movies and in good environment. Some of the "dressing-up" has been more or less forced on those who held back in doing it, albeit they long wanted to do it. Here economics enters the picture; better product was drawing bigger attendance and brightening the outlook and, in all, making the updating and rebuilding possible.

The comfort factor, which played such an important part in the advance of the movie theatre—from the nickelodeon type of operation to the motion picture "palace" environment—has again been recognized as having great attraction value. The "home sitters" want to get out and they want more than the so-called comfort of their parlor easy chairs when they go to a movie. While they may have contented themselves with the jumping images on a 21-inch screen in their homes, they expect perfection in the sight and sound of movies in a theatre, be it in an enclosed auditorium or outdoors—especially with admission prices being what they are today.

It so is not surprising to note that a number of the renovation projects have called for individual expenditures of as much as $500,000, or that so many new theatres have been constructed at costs of up to $1,000,000.

It is encouraging to see that theatre owners, again, are installing new carpeting, more comfortable seating, improving sound and projection, concessions equipment and all other facilities that make for better patron service. Add the continuing product improvement, in quantity as well as quality, and you have a potent combination for-upbuilding theatre attendance.

** An Exhibition Basic **

"Whether the present seller's market has been consciously or unconsciously created by production and by distribution does not matter. The effect has been the same—exhibition is an innocent victim of major changes in production and distribution. There are just not enough playable pictures to go around. Successful operation of all theatres will rest, not on moving up runs, not on day-and-date playing time and certainly not on competitive bidding. Only more product will do it."—Hereman Levy, general counsel of TOA.

Ben Shlyen
MAJOR FIRMS RELEASED 158 FEATURES FIRST 9 MONTHS

Four More Pictures Than During 1960-61 Period: 19 Films Set for May

By FRANK LEYENDECKER

NEW YORK—With the addition of 19 new features from the nine major distributors, plus Continental, for release during the month of May, these ten companies and Buena Vista released a total of 158 pictures during the first nine months of the 1961-62 releasing period (September through May), a slight increase from the 154 pictures released during the same period the previous year, September 1960 through May 1961.

BRITISH PRODUCT INCREASE

During the same nine-month period this year, Governor Films, Kingsley International, Pathe-America, Embassy Pictures, Screen Classics, Trans-Lux, and Filmscope released from ten to 15 additional features, most of them British-made, to make a total of more than 170 pictures available for the period. This does not include the foreign-language product released by Astor Pictures, Lopert, et al.

United Artists far outdistanced all the other majors in the number of releases for the nine-month period, UA's 35 pictures being almost one-third more than the 23 released by Columbia Pictures and the 22 released by 20th Century-Fox. During last year's nine-month period, 20th Century-Fox was far ahead of the others in point of total number of releases, having 35 features for release while Columbia had 27 features and United Artists only 18.

None of the other majors even approached these totals, the highest being MGM, with 15 new pictures, compared to 14 a year ago; Paramount, with 14 new pictures, compared to 12 a year ago, and Warner Bros., with 15 new films, compared to a rush last year.

However, all of these companies showed a slight increase in the number of releases, as did American International, with ten releases, and Continental, with seven releases. Universal-International had 11 new releases for the nine-month period through May 1962, compared to 13 during the nine-month period through May 1961.

SOME TOP ACTION SPECTACLES

Of the 170 pictures released during the nine-month period from September 1961 through May 1962, approximately 68 were made entirely in part in England or the European continent. However, only a few of these were filmed in a foreign language and later dubbed into English, the most notable exceptions being the German-made "Forever My Love," "Warriors 5," "Sieg of Syracuse" and "Queen of the Pirates," Italian-made spectacles, as well as the Japanese-made "Mothers."

The 18 pictures May release include such action-adventure spectacles as "Geronimo," "Samar," "Warriors 5," "Escape From Zahrain," "Ride the High Country," and "Mothers," all made in color, as well as "Cape Fear," "The Day the Earth Caught Fire," "A Taste of Honey," "Five Finger Exercise," "A Very Private Affair" and "13 West Street," several of these being in the adult category. The only comedies are "From Here to Eternity" and Peter Sellers "I Like Money," in addition to "Harold Lloyd's World of Comedy," a compilation of scenes from his early feature comedies. Several pictures, including "Counterfeit Traitor" and "The Cabinet of Dr. Caligari," will be pre-released in May.

Broken down by companies, the May 1962 releases are:

AMERICAN INTERNATIONAL—"Warriors 5," made in Italy in color, starring Jack Palance, Meditation, and Elizabeth Taylor and released from September 1961 through April, several of these movies being used abroad as reissues.

ALLIED ARTISTS—"Confessions of an Opium Eater," starring Vincent Price with Linda Ho. AA released several other features from September 1961 through April, only "The Bastiful Elephant" and "The Big World of Nosey Pride" were released.

COLUMBIA—"Five Finger Exercise," starring Rosalind Russell, Maximilian Schell, Jack Hawkins and Richard Beymer; "13 West Street," starring Alan Ladd, Rod Steiger and Dolores Dorn, and "Mothers," a Japanese-made spectacle in color. Columbia released 20 other features from color September 1961 through April, seven of these made in England or in Italy.

CONTINENTAL—"A Taste of Honey," made in England with Doris Bryan, Robert Stephens, Ring Tinshingham and Murray Melvin featured, and "Harold Lloyd's World of Comedy." Continental released five other features from the United Kingdom and foreign-made "A View From the Bridge," during the period from September 1961 through April.

MGM—"Ride the High Country," in color, starring Randolph Scott and Joel McCrea, and "A Very Private Affair," featuring Rod Steiger and Maria Montez. MGM released 13 other features from September 1961 through April, seven of these made in England, and three in France.

PARAMOUNT—"Escape From Zahrain," in color, starring Yul Brynner, Sat Minou, Jack Warner and Marilyn Ross, and "The Counterfeit Traitor," in color, filmed in Europe. Paramount released 13 other features, from September 1961 through April, three of these made in Europe.

TWENTIETH CENTURY-FOX—"I Like Money," made in France, starring Nadja Gray; "Hand of Death," with John Agar and Paula Raymond, released from September 1961 through April, three of these made in Europe.

Richard Brandt to Europe On Trans-Lux Product Hunt

NEW YORK—Richard Brandt, president of Trans-Lux Corp., is on a product-hunting trip to Europe and will attend the Cannes Film Festival.

The trip is in line with the expansion plan announced by Trans-Lux last January. Brandt will confer with European producers in regard to the acquisition of pictures to supplement the present releases for 1962 for Trans-Lux Distributing Corp.

AIP Sets 'Wild Cargo' Release

LOS ANGELES—American International Pictures has set June 18 for the release date for "Wild Cargo," an adventure spectacle in color and "Scrape ed Mundurcon and Pier Angeli.

July, will be giving theatres only 130 pictures, two less than the same period last year, 13 less than the strike-bound first released "Wild for 1949" and three less than the 1959 period. Of the 130 films, 30, or 23 per cent, are of foreign origin, TOA stated, adding that the pickup in quantity during the summer months in the past was not yet evident for this June and July.

Commenting on the product outlook, TOA stated that "an object lesson for exhibitor support of A.C.E. Films, and any other new source of product, is to be found in the various current product release figures of the major film companies."
More Films Advocated With Technical Gains

Hollywood—John Servies, vice-president of National Theatre Supply and president of the Society of Motion Picture and Television Engineers, told conventionists at SMPTE's 91st annual conclave here that although there are approximately 5,000 theatres in the U.S. equipped for stereophonic sound, not one motion picture was made in 1961 activities and desires which were

Hitting further industry oversights, Servies said that although de luxe drive-ins have 70mm projection equipment, they still have to use 35mm prints, and this despite the fact that some pictures were made in both 70mm and 35.

He noted, however, that in the past year saw many theatres refurbished, with some providing for 70mm projection and magnetic, optical and four-track sound.

WJB Six-Month Profit Rises to $4,074,000

NEW YORK—Consolidated net income of Warner Bros. for the six months ended March 3 amounted to $4,074,000, representing 84 cents per share on the 4,830,052 shares of common stock outstanding. For the corresponding period last year, the net was $3,564,000, which, after giving effect to the stock split of four shares for one, was equal to 79 cents per share on the outstanding shares on Feb. 25, 1961.

Film rentals including television, sales, etc., amounted to $40,831,000, dividends from foreign subsidiaries not consolidated were $44,000 and profit on sales of capital assets were $1,930,000 for the six months ended last March 3. This compared with $43,394,000, $389,000 and $342,000, respectively, for the six months ended Feb. 25, 1961.

Net current assets on March 3 were $47,510,000, including cash and government securities, and debt maturing after one year was $5,096,000. This compared with assets of $48,212,000 and debt maturing after one year of $5,945,000 on Dec. 2, 1961.

Stellings Disposes of Part Of His Circuit Holdings

CHARLOTTE, N. C.—Disposition of a substantial part of his holdings in the various companies operated under the trade name of Stewart & Everett Theatres, Inc., was announced last week by Ernest G. Stellings to the parent company, Essanette Theatres, Inc., and his associate, Charles B. Trexler, executive vice-president. The transaction became effective on May 25.

Stellings, president of COA and active in the theatre business for more than 40 years in North and South Carolina, has disposed of part of his interests in order to free his time for certain personal activities and desires which were limited to him under his requirements in these theatre operations. Stellings will be succeeded as president of Stewart & Everett Theatres, Inc. by Trexler.

Johnston Sees Tax Bill Hurting Trade Abroad

WASHINGTON — Portions of the proposals in the Revenue Act of 1962, if passed, would penalize the motion picture industry and serve to shrink or restrict its foreign markets. Eric Johnston, president of the Motion Picture Ass'n, told the Senate Finance Committee here Tuesday (1).

Johnston admitted that the committee had a monumental task in trying to equate government needs, but he said there had been a misconception about the American motion picture industry and that this misconception had caused the film industry to be covered by a provision of the new tax bill as if it were an enterprise that did not engage in active trade and business abroad. More specifically, he said, Section 13 of the proposed law would tax film companies in the same way it would tax the recipients of so-called passive income.

"It would be unfair," he said, "for passive ownership of copyrights even though this does not apply to us. We do not turn over our copyrights to foreign corporations to avoid taxation of income. But this bill would put us in a tax category with those who do. As a result, the motion picture industry's foreign operations would not be taxed as they should be; namely, the same as the foreign operations of other American trade or business."

In explaining the misconception, Johnston said that if the film industry's product was a toaster or a washer, it would be clear that films should be treated like all others. But the industry's product is entertainment—an image of light and shadow on a screen, he said, adding that the overseas subsidiaries did not own copyrights. They merely distributed or licensed the use of motion pictures which were protected by copyrights. Johnston explained that the subsidiaries could not sell the positive prints; they must be circulated from theate to theatre and the copyright must be protected at all times against unauthorized users. He said company subsidiaries did not receive passive income; on the contrary they must solicit exhibition contracts from theatres and must supply positive prints.

Johnston said that film rentals abroad amounted to about $300,000,000 a year and that the Dept. of Commerce estimated from $215,000,000 to $220,000,000 was brought back to this country. He said that relatively speaking, American films could be the largest dollar-earner of all American enterprises abroad, bringing back almost ten to one in earnings over expenditures abroad.

"Jewish that sort," made six legislative proposals which would not penalize the industry by the tax bill. He suggested:

• Appropriate changes to remove the motion picture industry from a category in which it did not belong.
• A change in the provision on qualified property which under the bill would prevent member companies from using their funds earned abroad for the legitimate operations of non-distributing subsidiaries.
• A clarification to permit the deduction of certain costs of doing business in the same way that amortization and depreciation were allowable deductions for other businesses.
• Deletion of a provision which seemingly would prevent the cost of prints, titling and dubbing from being considered as ordinary and necessary expenses of doing business.
• A change to provide more flexible treatment of losses in controlled foreign corporations.
• A proposal that the companies not be required to pay taxes on blocked income.

Case Digest Contends Product Splits Proper Only If Distributors Agree

NEW YORK—The splitting of product among exhibitors over the objections of the distributors or without their knowledge or consent is improper and could be a violation of the antitrust laws. That point was brought out this past week in an industry case digest prepared by Herman Levy, general counsel of Theatre Owners of America, and was based on a hearing of an application by National Theatres to build a drive-in theatre near San Jose, Calif.

At a hearing on the application before Federal Judge Edmund L. Palmeri in New York, Maurice Silverman, representing the Dept. of Justice, publicly stated the Department's position insofar as splitting product was concerned. In his digest, Levy quoted Silverman as follows:

"Now, certainly a split of product among exhibitors to which distributors object, or which they do not know about, to which they do not assent, is not proper. A division of that sort, in my opinion, would be a violation of the antitrust laws."

Silverman, however, pointed out that if two exhibitors in a community went to a distributor and said that both of them biding for his pictures caused a hardship and that they would like to have the films on an equitable basis, and if the distributor agreed to it, then that would be proper.

"Thus, it is clear," Levy said, "that in the view of the Department, a split is proper if the distributors agree to it and is improper if the distributors object to it."

Film Studio Destroyed

BARCELONA, SPAIN — Fire destroyed Barcelona's big motion picture studios here on April 28. No injuries were reported.
Film Ratings Given in Dallas Directory

DALLAS—Ratings of feature films playing Dallas area theatres now are being published in the motion picture directory of the Dallas Morning News. Ratings are the audience designations recommended by the Texas Motion Picture Board of Review, and include adult (A), adult-mature young people (A-MYP); adult-young people (A-Y), and family (F).

The publication of the ratings came after a conference between News amusement editor William Payne and representatives of Texas COMPO, the organization which assembles and makes the ratings available for its membership in Texas.

The News has for some time devoted considerable space to publishing the theatre directory, which cross-references films and theatres, listing films alphabetically in one section, and theatres alphabetically in another section. Film titles are capital letters, with theatre names following the titles. In the second section, theatre names are in capital letters with the attraction title following the name of each theatre.

The directory carries movie listings of more than 40 theatres, both indoor and outdoor, operating in Dallas.

Kyle Roux, executive director of COMPO, said, "The Dallas News is performing a fine public service for its readers by publishing the Texas Review Board's recommended audience designations. Other newspapers that have attempted a rating service have failed to develop appreciable interest because movie listings have not been made as easy to find and as simple to comprehend as the directory printed daily by the Dallas News."

FOX TO RELEASE PONTI FILM

Twentieth Century-Fox has concluded an agreement with Carlo Ponti for the distribution throughout the world, exclusive of France and Italy, of Ponti's production of "The Condemned of Altona," based on Jean-Paul Sartre's noted play, it was announced at a press conference at the 20th-Fox home office last week.

In the photo are Ponti, left, and Charles Einfeld, 20th-Fox vice-president in charge of advertising and publicity.

The film will star Sophia Loren and Maximilian Schell, winners of this year's best actress and best actor Academy Awards. The picture, now shooting at Ponti's Tirrenia Studios in Rome, under the direction of Vittorio De Sica, also will star Fredric March, Anouk Aimee and Robert Wagner.

Walter Reed Puts 'Teeth' in Film Rating Policy

NEW YORK — The Walter Reade circuit, operating theatres in New Jersey and New York, is said to be the first organization to put "teeth" in its voluntary advisory ratings on pictures in ads and lobbies.

Each of its theatres has been sent a stock lobby sign reading:

"No children under the age of 16, whether or not accompanied by an adult, can be admitted to this theatre for any part of the program."

The circuit will decide for itself those pictures on which it will display the signs. While many theatres use ratings in their advertising, this is believed to be the first instance of a theatre circuit voluntarily refusing to admit children to a film it considers of an "adult" nature and to the extent of boring children when accompanied by adults.

As reported in last week's issue of BOXOFFICE, Wometco Enterprises of Florida has created a "parent aid plan" which was designed to guide parents in selecting film choices for their children.

TOA Technical Bulletin Gives Money-Saving Ideas

NEW YORK — Theatre Owners of America this week introduced a new service for members with the issuance of its first Technical Bulletin, featuring reports on equipment, methods and procedures tested by exhibitors, which are saving them money in their labor, equipment or improved efficiency.

The Technical Bulletin, issued with the regular semimonthly Bulletin of TOA this month, will be issued "periodically," according to Al Flosheimer, director of public relations.

The first of the bulletins featured details on a long-wearing "carpeting," the use of walkie-talkies to reduce the number of field or ramp men in a drive-in and the use of turnstiles instead of doormen.

TOA asked theatre managers who have done research in their own theatre operations which has saved them money, manpower or improved efficiency to send details to TOA for inclusion in future bulletins.

Set 'Lonely Are Brave' For Texas Saturation

NEW YORK—"Lonely Are Brave," the Joel production starring Kirk Douglas for Universal-International release, will open in seven Texas cities May 24 to launch a series of Texas saturation openings, followed by a southwest territorial series of bookings, according to Henry H. "Hi" Martin, vice-president and general sales manager. Bill Raisch, one-armed actor who has featured strongly in the picture, will aid in the advance promotion.

The seven theatres where "Lonely" will open May 24 are the Majestic, Dallas; the Majestic, Houston; the Majestic in San Antonio; the Worth in Port Worth; the Paramount in Austin and the State in Galveston.

Harling Says FCC Worried Over Growth of CATV

NEW YORK—The Federal Communications Commission, as well as exhibitors, is worried over the expansion and growth of community antenna systems, according to Philip F. Harling, chairman of the Joint Committee Against Pay TV.

Harling said here last week that exhibitors were concerned that cable television and community antenna systems provided the ready-made apparatus for future pay television. He said the FCC's worry was based on fear that cable systems might form local television stations off the air. The FCC accordingly has asked Congress to grant it authority to regulate CATV.

Harling's information was predicated on a letter sent by the FCC to Thomas G. Dunne, city manager of Salinas, Calif., where a CATV application was being considered. The FCC noted that originally the CATV systems were installed in remote areas lacking local television signals but that in recent years the systems were moving into areas where there already were stations. This had caused some stations to go off the air.

The danger of unregulated CATV has been seen for a long time by the Joint Committee, particularly as a potential for pay TV. The committee assisted local exhibitors in defeating a community antenna application in Santa Cruz, Calif., last July. It also warned that TelePrompTer was buying CATV systems on the west coast with the intention of eventually adapting them to its own pay TV system.

James Jerald, 74, Dies: Film Tradepress Editor

NEW YORK—James M. Jerald, former New York editor of BOXOFFICE, died in Roosevelt Hospital here April 30 after a long illness. He was 74 years of age.

Born in Valley Falls, N. Y., Jerald started his newspaper career with the Pawtucket, R. I., Times, after attending Brown University. He subsequently was on the staffs of the New Bedford Standard, Providence Journal and Newark Evening News.

Jerald's first post in the film industry was with Paramount at its Astoria studio where he was publicity manager. Subsequently, he became personal representative of Fred Thomson, PBO Western star, and publicity manager of Fox Film Corp.

In 1935, Jerald joined Quiagley Publications and later was named managing editor of Motion Picture Daily. In 1943, he joined BOXOFFICE and served as editor in New York until 1956. The following year, he rejoined Quiagley as director of the Managers Round Table and later joined the New York office of Growing Boxoffice.

Survivors are his wife, Ellen; a brother, Lewis, and a sister, Ula Smith.

WB Offering Collie Prizes

HOLLYWOOD—Warner Bros. is offering 20 collie puppies as grand prizes in a national contest for kids being conducted in connection with the Decoration Day release of "Lad: A Dog," Technicolor film version of Albert Payson Terhune's novel. The puppies will be among the 1,600 prizes in the competition for the best letters of 50 words or less.
$54,725,400 INVESTED IN NEW THEATRES IN 1961

Boom in Four-Wall Construction With 84 Indoor Houses; 58 Drive-Ins

KANSAS CITY—The motion picture industry is undergoing its biggest boom in theatre construction and upgrading in more than 12 years and the trend which began in 1961 is expected to continue throughout 1962 and longer. For dollars actually spent, there has been something like it since 1956.

In 1961, exhibitors spent $54,725,400 for construction of 142 new theatres and an estimated $26,805,200 in remodeling and improvements for a total investment of $81,530,600. The 84 new indoor houses are more than twice the number constructed in 1960, and 1961 marked the first year in more than a decade that construction of indoor houses exceeded that of drive-ins. Last year, 58 drive-ins were erected.

Estimates based on preliminary plans announced in the first 60 days of 1962 indicate that $41,581,500 already has definitely been allocated for new theatre construction, remodeling and improvements. This estimate includes $32,415,000 for construction of 70 new theatres—44 indoor houses and 15 drive-ins—already announced, and approximately $9,166,500 for upgrading of 164 properties, including both circuit and independent theatres.

These figures are based on a spot check of 30 circuits, large and small, representing all sections of the country, equipment dealers and individual reports from exhibitors and Boxoffice correspondents.

An indication of the big swing in new theatre construction is shown in preliminary announcements by circuits. In 1961, eight of the circuits reported they built 13 indoor houses at a cost of $5,252,000. In 1962, 10 of the 30 will erect 47 indoor houses costing $19,865,000. In addition, where last year only three of the circuits erected drive-ins at a cost of $875,000, the current year will find six circuits building 11 new outdoor houses at a cost of $4,350,000.

Altogether, the circles reporting circuits have indicated that they plan to spend a total of $24,315,000 on 58 indoor and outdoor properties this year. The Prudential circuit, for example, will erect seven indoor theatres, costing $2,200,000 compared to two at $500,000 in 1961. Skouras Theatres already has plans for four theatres, where the circuit in 1961 did not build a single house, although a number of theatres underwent extensive remodeling.

Associated Independent Theatres, an up-and-coming organization in the Long Island area, also has major plans for the year—four theatres, costing $1,300,000 and one drive-in, to cost $250,000. In 1961, the circuit erected one drive-in at a cost of $225,000.

In recent weeks, the Walter Reade circuit announced plans for construction of three specialized theatres in the New York City area as part of an ambitious $8,000,000 construction and expansion program which will see the building or acquiring of nine theatres before the end of 1962.

The Trans-Lux Corp. also recently announced plans for a new $500,000 theatre in New York City with completion scheduled by fall.

Other circuits and individual exhibitors reporting to Boxoffice correspondents in January and February have announced 17 new indoor theatres and four drive-ins to cost an estimated $8,100,000.

In addition, the industry will witness a flood of Cinerama theatres in every section of the country this year. A top-drawer undertaking costing about $1,000,000 each.

The Martin circuit of Georgia announced plans to build six Cinerama houses—in Honolulu, St. Louis, San Antonio, Phoenix, Seattle and New Orleans—and to renovate the existing Cinerama house in Atlanta. The circuit contract with Cinerama, Inc., provides for the expenditure of approximately $1,000,000 for each of the new theatres and about $500,000 for the Atlanta remodeling. Other Cinerama theatres in the plans for 1962 are in Houston, Syracuse and San Diego.

Cooper Foundation Theatres of Lincoln, Neb., opened one Cinerama theatre, in Denver, in 1961, has one under construction in Minneapolis, and plans others in Omaha and Colorado Springs.

Late in the year, Cinerama, Inc., announced completion of an agreement with Wolf Corp., a New York construction company, to build 15 Cinerama theatres in key areas throughout the country within one year at an estimated cost of $20,000,000 and then lease the houses to Cinerama.

Following are state-by-state reports of new indoor and drive-in theatres built during the year, based on Boxoffice continuing survey records:

INDOOR THEATRES

These new theatres were first reported in Boxoffice in 1961. Theatres marked with an asterisk have been opened.

ARIZONA
Phoenix—Forman-Nicholson, 1,500 seats.

ARKANSAS

CALIFORNIA
Borkely—Cinema, in plans, Edward Lindberg,* Canoga Park—Canyon, 1,150 seats, Statewide Theatres.


Long Beach—Jones, 900 seats, $.250,000.

Long Beach—Powers,* 900 seats, $.250,000.

Los Angeles—500 seats, Santa Monica, Marty Foster.*

Los Angeles—Rodeo, 1,200 seats, $.350,000.

San Francisco—City Park, 500 seats, $.250,000.

THEATRES

INDIANA
Detroit—2,000 seats, $.500,000.

ILLINOIS
Chicago—2,000 seats, $.500,000.

KANSAS
Kansas City—2,000 seats, $.500,000.

LOUISIANA
New Orleans—University Cinema, 400 seats, University Cinema; an art house, 24 feet below street level, $.250,000.

MASSACHUSETTS
North Adams—1,500 seats, Peter Desmond; in North Adams Shopping Center.

MINNESOTA
Minneapolis—500 seats, $.250,000.

NEW YORK
Albany—2,000 seats, $.250,000.

ONTARIO
Burlington—2,000 seats, $.250,000.

OHIO
Cleveland—2,000 seats, $.250,000.

OKLAHOMA
Oklahoma City—2,000 seats, $.250,000.

OREGON
Portland—2,000 seats, $.250,000.

PENNSYLVANIA
Philadelphia—2,000 seats, $.250,000.

TEXAS
Dallas—2,000 seats, $.250,000.

UTAH
Provo—2,000 seats, $.250,000.

VERMONT
Burlington—2,000 seats, $.250,000.

WEST VIRGINIA
Charleston—2,000 seats, $.250,000.

(Continued on page 8)
$54,725,400 INVESTED IN THEATRES; FOUR-WALL CONSTRUCTION BOOMS

(Continued from page 7)

Detroit—1,500 seats; Sloan Theatre, Adolph and Irving Goldberg, Lew Wipper and William Wetsman.

DETROIT—Mai Kee, Nicholas George Theatre Enterprises, two-auditorium theatre, 3,200 seats, $1,000,000; in shopping center.

MINNESOTA

St. Louis Park—Cinorama, Cooper Theatres, 1,000 seats, $1,000,000.

Omaha—Cinorama, Cooper Theatres.

NEW JERSEY

Delaware Township—Cherry Hill, General Drive-In Corp., in new Cherry Hill Shopping Center.

Fort Lee—585 seats, B. S. Mass, opposite his Lee Theatre.

Monte Park—Cinema, 1,600 seats, General Drive-In Corp. in shopping center.

NEW MEXICO

Albuquerque—1,000 seats, Frontier Theatres, $500,000.

NEW YORK

Brentwood—500-600 seats, Associated Independent Theatres.

Brentwood—Shopping center theatre, Prudential Theatre.

East Rochester—600 seats, Rugoff Theatres and Inverno Theatres, $300,000; in Universal Shopping Center.

Glens Grove—Town, Town & Country Theatres.

Glen Oaks—800 seats, Century Theatres; in Glen Oaks Shopping Center.

Maupeague—600 seats, Associated Independent Theatres.

Mount Kisco—600 seats, Richard Mariboro.

Merrick—600-seat shopping center theatre, Sanders Bros. and Hatten Bros.

Nessington—Combination indoor-outdoor theatre, 900 seats, $1,000,000, Prudential Theatres, $1,000,000.

Newburgh—800 seats, Associated Independent Theatres, Mid-Hudson Shopping Center, $400,000.

New York City—Carnegie Hall Cinema, Robert For- man, Eve Schorler, Meyer Ackerman, $1,000,000; in Midtown Center. New York City—550 seats, Walter Reade's Theatre; built atop Reade's Barnet Theatre.

New York City—Lincoln, 600 seats, Furman & Ackerman.

New York City—23rd Street, 900 seats, for RKO Lotte.

New York City—600 seats, George and Irving Hart- ton, new lower east side Manhattan theatre in 25 years.

New York City—Elips Bay, 500 seats, Associated Ind- dependent Theatres, $3,000,000.

New York City—600 seats, Loew's Theatres; in Tower East, 92nd street and Third avenue.

New York City—Dual theatre; street level, 750 seats; second floor theatre, 125 seats, Rugoff & Becker.

New York City—600 seats, David Sanders; Grand and Essex theatres.

Patchogue—Plaza, 2,200 seats, Associated Independent.

Patchogue—De Luxe, Patchogue Shopping Center.

Spring Valley—600 seats, for lease to Brain Enter- prises; Sol Kuperman, owner; on Route 45.

Spring Valley—600 seats; Howard Lesser, owner, $500,000.

Spring Valley—800 seats, Skouras Theatres, on Route 59.

NORTH CAROLINA

Charlotte—500 seats, Bijou Amusement Co.; on Beattie's Ford Road.

Charlotte—Cinema, 1,200 seats, General Drive-In; in Charlotte City Center.

Durham—1,000 seats, Consolidated Theatres; in Northgate Shopping Center.

NORTH DAKOTA

Stanley—Local citizens building new theatre to re- place burned-out house.

OHIO

Columbus—De luxe, Arena Shopping Center; William Hodder, developer.

OKLAHOMA

Comanche—Huckleberry, Bill Hance and Chamber of Commerce.

PENNSYLVANIA

Honesdale—Capitol, Consolidated Theatres; replaces fire-destroyed Lyric.

Philadelphia—Independence, $100,000.

Philadelphia—Capitol, 850 seats, Paul Kleinman.

Houston—Gulf Gate, 1,200 seats, Teddy Berenson; in shopping center.

Northton—Northline Shopping Center, 1,200 seats, Texas A & M.

Joquin—Jay, Herman Powell Jr.

San Antonio—Gateway Shopping Center Theatre, Mc- Cleskey Properties.

WASHINGTON

Bellevue—1,500 seats, Schneider Theatres.

Nassau—800 seats, Wometo Theatres of Miami.

DRIVE-IN THEATRES

The following drive-ins were reported in BOXOFFICE as new construction projects for the first time during 1961. An asterisk denotes the drive-in has been opened.

ARIZONA

Glendale—First drive-in theatre application for National Theatre & Television, being built at 59th and Missi- squoi avenue, $600,000.

CALIFORNIA

Buena Park—Pacific Drive-In plans to build $500,000 drive-in between Disneyland and Knott's Berry farm, 1,500 cars.

Fountain Valley—1,800-car drive-in for Pacific Drive- In, south of Huntington Beach and near Garden Grove, $500,000.

Hunting—Torrance, Disneyland Theatres has applied for a permit to build 600-car drive-in at 7th avenue and Los Angeles.

Le Hob—Permit granted Fred Greenberg to build drive-in at Imperial and kelly.

Le Hob—Developer D. B. Reeser asks permit to build $300,000 arbor for 1,100 cars at 1301 South Hawthorne Blvd.

Le Hob—Robert L. Uppert granted permit to build $750,000 drive-in arbor for 1,100 cars.

Newbury Park—Pacific Drive-In's granted zoning variance to build drive-in.

Riverside—Van Buren, $500,000, Sero Amusement Co.
KANSAS CITY — Theatre remodeling and upgrading reached an all-time peak for the decade ending in 1961, when U.S. exhibitors invested $26,605,200 in 807 properties. Indications from preliminary reports reaching Boxoffices in the first 60 days of 1962, are that the trend not only will continue, but will gain momentum during the new year.

For the third consecutive year, investments in existing theatre properties climbed, with more than twice as many houses being improved in 1961 than in either of the preceding years. Exhibitor optimism reflected itself in their spending and that outlook is paying off.

Skouras Theatres, for example, updated 17 of its houses in 1961 at a cost of $750,000 and plans to invest another $1,000,000 in 13 other houses this year. Salah M. Haasanein, president, reflected the thinking of other circuit executives reporting to Boxoffice with this statement:

"Every house that we have completed in our remodeling program has reacted better than our highest expectations. Well-appointed houses have brought additional and new patrons to our theatres."

During the first two months of 1962, plans were announced or projects started on 164 theatres to cost $9,166,500. Other projects will be announced as the year progresses.

In 1961, 30 circuits upgraded 238 theatres, while other chains and individual owners accounted for twice as many remodeling jobs, 479. In addition, 90 drive-ins reported major overhauling.

Major circuit installations during 1961 were in carpeting and concessions equipment, with 57.06 per cent of those theatres according to Boxoffices were given reporting carpet installations, and 66.6 per cent installing new concession equipment. In the circuit projected plans for 1962, even higher percentages are forecast, with 44.4 per cent of the 118 jobs announced planning carpet installations; 71.1 per cent, concessions; 55.9 per cent, new screens; and 49.1 per cent, new projection or sound.

Twenty-two of the circuits spent $600,000 for new seating in 1961 and total investment in chairs for the year, both circuit and individual, was estimated at $2,069,- 600. For the first two months of 1962, an estimated $887,500 has been earmarked for new seating in 33 theatres.

In 1961, exhibitors reopened 300 theatres, representing a property investment of approximately $21,000,000—with reopenings nearly doubling the number of closings for the year. Most of the reopenings followed upgrading jobs. Twenty per cent of the reopened houses had been closed from one to ten years.

Following is a state-by-state tabulation of nonseasonal reopenings of indoor theatres reported in Boxoffice in 1961. The asterisk denotes that the theatre was upgraded prior to reopening:

<table>
<thead>
<tr>
<th>ALABAMA</th>
<th>AKRON</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coral—Olivia, Isadore Sampeir.</td>
<td>Goodman—Sands, E. A. Box.</td>
</tr>
<tr>
<td>Carroy—Carroy.</td>
<td>Junction City—City, Frank Patterson.</td>
</tr>
<tr>
<td>Lanoka—Oak.</td>
<td>Mulberry—Clint.</td>
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<tr>
<td>Smith—Joy, R. D. McCaskill.</td>
<td>California</td>
</tr>
<tr>
<td>Huntington Park—Lynx, George Munton.</td>
<td>Islan—Islen, Mack Lampley.</td>
</tr>
<tr>
<td>Lemoore—Lemoore, Earl Woods.</td>
<td></td>
</tr>
</tbody>
</table>

1961-1962 THEATRE REMODELING AND UPDATING

<table>
<thead>
<tr>
<th>IMPROVEMENTS</th>
<th>10</th>
<th>20</th>
<th>30</th>
<th>40</th>
<th>50</th>
<th>60</th>
<th>70</th>
</tr>
</thead>
<tbody>
<tr>
<td>Air</td>
<td>15.7%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>13.6%</td>
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<tr>
<td>Conditioning</td>
<td></td>
<td>22.3%</td>
<td>22.9%</td>
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<td></td>
<td>18.1%</td>
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<tr>
<td>Carpets</td>
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<td>44.4%</td>
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<tr>
<td>Projection</td>
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<td></td>
<td></td>
<td>49.3%</td>
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<tr>
<td>Equipment</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>55.5%</td>
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<tr>
<td>Screens</td>
<td>28.6%</td>
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<td></td>
<td></td>
<td>50.6%</td>
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<tr>
<td>Concessions</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>61.1%</td>
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<tr>
<td>Equipment</td>
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</tr>
<tr>
<td>Fronts</td>
<td>18.5%</td>
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<td></td>
<td></td>
<td></td>
<td>30.6%</td>
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<tr>
<td>Marquees</td>
<td>14.3%</td>
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<td></td>
<td></td>
<td></td>
<td>27.8%</td>
<td></td>
</tr>
<tr>
<td>Draperies</td>
<td>19.6%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>39.6%</td>
<td></td>
</tr>
</tbody>
</table>

Solid line indicates percentage of theatres installing indicated equipment during 1961. Based on 623 theatres giving specifics of installations. Broken line gives percentage of such installations announced during first 60 days of 1962. Based on 144 theatres giving specifics.
BIG EXPENDITURES ON RENOVATION

Indicative of remodeling progress during 1961 and projects set for 1962 are these reports, gathered from circuits and other theatre reports to BOXOFFICE:

- Hollywood—Loew’s Theatres remodeled 11 properties throughout the country.
- Nashville, Tenn.—Bijou Theatres remodeled 10 houses during 1961, plans for another ten this year.
- New Orleans—Gulf States Theatres renewed 15 houses.
- Los Angeles—Fred Stein Enterprises—Statewide Theatre circuit remodeled four at a cost of approximately $300,000, and plans renovations to ten more in 1962.
- Detroit—United Detroit Theatres remodeled three in 1961 at a cost of $180,000, and plans renovations to two others this year.
- Los Angeles—Fox West Coast Theatres completed remodeling programs on the Lido, Los Angeles, and the Wilshire, Santa Monica, at a total cost of approximately $300,000.
- Los Angeles—Stanley Warner Corp. announced a $250,000 renovation for the Hollywood at a cost of $250,000.
- Bridgeport, Conn.—The Nutmeg circuit of Connecticut announced a $175,000 overhaul for the Brooklawn Theatre.
- San Antonio, Tex.—The Jack Cane Corp. purchased three theatres and announced a $100,000 remodeling job for the National Theatre.
- Los Angeles—United Artists Theatres circuit announced plans for a $165,000 renovation for the Four Star Theatre.
- New York—Walter Reade, Inc. announced a $1,500,000 remodeling project for the two theatre combination, The Coronet and Baronet.

Detroit—Loop, Gulf Coast Theatres.
Eaton—Joel Schenley
Flint—Fox Michigan, Eddie Johnson.
Flint—Regent, Butterfield Theatres.
Flushing—Down, Ed Dolton.
Hastings—Hastings.
Inkster—Melody.
Imlay City—De Luche.
Jackson—Ric.
Jesup—Red.
Jonesville—Civic, Craig Dudley.
Kalamazoo—Lake Odessa—Lake, Lloyd Mokley.
Kalamazoo—Niles—Riveriv.
Kalamazoo—Port Huron—Hurun.
Kalamazoo—Spanish—Russell K. Kortes.
London—But, Tom Klifeliner.
Mount Vernon—Cay.
Scottville—Four Star, Glenn Wallace.
Three Oaks—McGrath.
Ubly—Hurun, William Wray.
Arlington, Ind., Mississipi—MINNESOTA
Argyle—Rosy, H. Willard Johnson.
Bloomington—Stone, John Greaves.
Brownsville—Star.
Columbus Heights—Heights.
East Grand Fork—Fv.
Floodwood—Floodwood.
Hector—Hueck.
Hornell—Carl, R. C. Erickson.
Lake Benton—Cafey, Mrs. Louis Ludy.
Little Ford—Rev, Ruby Ludews.
Mabel—Mr. Tom F. Johnson.
Maplewood—North, Meredith Themes.
Minneapolis—New London—Ralph, Mrs. Eric Anderson.
North Branch—Oak.
Parkers Prairie—Arrow.
Payneville—Koros, A. L. Fitch.
Skeeter—Sherburn, Harold Anderson.
Starbuck—Starbuck, Harry Thorstad.
Trumpee—Rice, Ed Neumoller.
Warren—Karlstad, Dave Song.
Brookhaven—Dixie, Gulf States Theatres.
Jackson—Avery, C. C. Johnson.
Canton—Canton, Gulf States Theatres.
Cortland—Mrs. For, A. Connect Theatres.
Jackson—Avery, Ol Ohrin.
McComb—Lyric, Gulf States Theatres.
Monticello—Mrs. W. Clinton.
Walnut—Hinz, Carl Wilbanks.
West Point—Bourne.

MISSOURI
Braymer—Michel, Geo Michaels.
California—Ritz, Norm Reiling.
Edina—Linding, Knights of Columbus.
Gerald—Gerry, Children.
La Plate—Green, Virginia Green.
Lockwood—Jellis.
Oren—Mark, David Barnhardt.
Pleasant Hill—Vera, Dickinson Theatres.
Windsor—Windsor, Harold Porter.
NEBRASKA
Bridgeport—Train, Dorrance Schmidt.
Ewing—Elroy L. Ray.
Gering—Gering, Children.
La Plate—Green, Virginia Green.
Lone Oak—Jellis.
Pleasant Hill—Vera, Dickinson Theatres.
Windsor—Windsor, Harold Porter.

NEW JERSEY
Newark—Penthome Cinema, RKO Theatres.
Akron—Park, Claude Risley.
Atlantic—Weller.
Ballston—Capital.
Bennett—Hurt, Boston interests.
Buffalo—Circle, Eugene and Wadsworth Konzakowski.
Buffalo—Alamed.
Buffalo—Kensington, Dolson circuit.
Cary—Reynolds—Cory, Louis M. Cory.
Golden Meadow—Rehbeck, Lloyd Guidy.
Manchester—Falls—Lipp, Strand-Canitar Theatre Corp.
Saranac Lake—Frank, Floyd G. Clark.
Saranac Falls—Stroud, Olver Acksen.
Williamsburg—Glen.

NORTH CAROLINA
La Grange—Paramount.
North Charlotte—Arbor.
West Gastonia—Carolina.
William—H. B. O’neilson Theatres.

NORTH DAKOTA
Finlay—Finlay, Claude Pothier.
Selby—Star.

OHIO
Ashbolton—Playhouse.
Cedarville—Cozy, Russell Adams.
Cleveland—Warren, O. Murphy.
Columbus—Indiana, F. Merrihill.
Columbus—Little Art.
Lakeland—Roxy, Mose E. McCray.
North Canton—Pringle, Paul Ols.
Youngstown—Stotner, Stephen Fostor.

OKLAHOMA
Blanchard—Ritz, D. B. Hill.
Braswell—Wolfrum, C. O. Murphy.
Duncan—Radoe, J. C. Drake & A. S. Moore.
Jenkins—Ritz, Barbara Arten.
Brooke—Broadmoor, T. B. Baker.
Okahoma City—West Side, George Singer.
Okahoma City—West-Ten, Mrs. Eunice Frantz.
Tuttle—Home, Roy Karg.

OREGON
Mill City—Mill City, Bob Vench.
Mount Angel—Mount Angel, Jim Anderson.

PENNSYLVANIA
Bradford—Bradford, Pen., Theatres.
California—Hollywood.
Cairns—Cairns, Frank Orban Jr.
Conemaugh—Palace, Larry Kaplatch.
Dunbar—Strand.
Erie—Erie.
Gerrick—Melrose.
Homer City—Homer City, Frank Orban Jr.
Johnstown—Palace, Ed Murphy.
Muncy—James.
Merce—Liberty.
Mound—Mound, Grand.
Oil City—Laticin, Drake Realty Co.
Peregrine—Peregrine, Ken Kendig.
Philadelphia—Ckleyn Theatres.
Pittsburgh—Mary, Mary Ann.
Sheffield—Penn.
Shenandoah—Shenandoah, Dan Enstrom.
Regent—Regent, Mae E. Shively.
Weedsport—Valley.

RIODE HEESE
Providence—Art Cinema.
Providence—Fords.

SOUTH CAROLINA
Edgewater—Towns, O. M. Shaplin.
Greer—Grand.
Summerville—Ponds.

SOUTH DAKOTA
Bridgeport—Hawkeye.
Elkon—Elkin, Kenneth Palmer.
Gilt—Hassell.
Kimball—Casino, James Gough.
Solom—Regale.
Sene—Sene.
Sioux Falls—Strand.
Tripp—Herm, Shubby Heibel.
Waboba—Waboba, J. A. Livermore.
Waboy—Waboy, Harold Rebekah.
Wal—Radli, Ed Neumoller.

TENNESSEE
Halls—Halls, Riffm Amusement Co.
Memphis—Linden, Willie Shapiro.

TEXAS
Comfort—Harold, Zimmerman.
Fort Worth—Capri, Bob Margrove.
Houston—Ray, Barnd.
Richardson—Ritz, Roman Lance.
Ralls—Bauer, Barnd & George Wilcoxson.
Waco—Gem, Joe Meker.

VIRGINIA
Bennington—Horte.

WASHINGTON
Seattle—Columbia, Enchanted.
West Virginia
Belington—Seneca, George Breeze.
Huntington—Beverly, James Rogers.
Purcell—Wheat, Verna B. & George Whilcoxson.
Wac—Gem, Joe Meker.

WYOMING
Douglas—Waco.
Meeker—Avon, Frank Burdick.
PROUDLY PRESENTS
A PARADE OF
PRODUCT WITH COLOR,
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AND THRILLS...
STRONG EMPHASIS ON
SOLID FAMILY
ENTERTAINMENT!
From the land of the midnight sun comes an unforgettable adventure!

"Make Way for Lila"

Starring ERIKA REMBERG • JOACHIM HANSEN
BIRGER MALMSTEN • RHOMBUS SANDREY Production

Make room in your heart for a girl you’ll remember forever...

From the land of the midnight sun comes a gorgeous Eastman Color.

A psycho-thriller that’s a living nightmare!

TRAUMA... means the shock of your life.

Starring JOHN CONTE  BARI  WARREN KEMMERLING  DAVID GARNER  RICHARDS

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A PUBLIC AFFAIR

Myron McCORMICK Edward BINNS Jacqueline LOUGHERY

produced by BERNARD GIRARD and ROBERT LEWIS
written and directed by BERNARD GIRARD

A PARADE RELEASE

TWO MEN and a WOMAN... on a strange mission in a land aflame with ACTION!

EAST OF KILIMANJARO

MARSHALL THOMPSON - GABY ANDRE - FAUSTO TOZZI

A DUDLEY INT. PRODUCTION - A PARADE RELEASE

RILEY JACKSON and ROBERT PATRICK presentation
Nine Photoplays to Roll During May: Columbia Leads Studios With Two

Columbia Pictures stepped out in front for the month of May, with two of the nine photoplays listed to go before the cameras listed for starts on the Gower Street lot. Of the total number of films blue-printed to roll, two were holdovers, those vehicles which were previously listed for lensing last month but which, due to production snags, did not get off the ground as scheduled.

Walt Disney Productions, Metro-Goldwyn-Mayer, Paramount, 20th Century-Fox, United Artists, Warner Bros., and an independent film outfit each announced one picture on their respective drawing boards this month, making a total of three less films than were posted by the various studios as slated to go last month.

By studios, following are the features given the green light for May:

COLUMBIA
"Bye Bye Birdie." In Eastman Color, this film is based on the successful Broadway play dealing with a popular singing idol of the day and what happens to him, his career, and the people surrounding him when he is summoned by Uncle Sam for army duty. Stars Janet Leigh, Dick Van Dyke, Jesse Pearson, producer, Fred Kohlmar. Director, George Sidney.

"The Old Dark House." To be lensed in color in England, this is another mystery thriller from William Castle Productions. Stars Tom Poston, producer, Anthony Hinds. Director, William Castle.

WALT DISNEY PRODUCTIONS
"Son of Flubber." This is the sequel to "Absent-Minded Professor" and treats with the further adventures and experiments of the Professor with his former discovery, Flubber, an anti-gravity substance. Stars Fred MacMurray, Nanette Olson, Keenan Wynn, Tommy Kirk, Joanna Moore. Producer, Walt Disney. Director, Robert Stevenson.

INDEPENDENTS
"Guns of Port McDowell." Colorado will serve as the background for this western yarn starring Joanne Dru, Henderson, Smokey Wade, Jan Barthel and Ken Hall. Producer, Smokey Wade. Director, Joe Kane.

METRO-GOLDWYN-MAYER
"The Hook." A Perlberg-Seaton Production, this is a suspense picture revolving around a group of UN soldiers who escape from an island with a captured North Korean, who is a known spy. They are under orders to kill him, but the question is, which soldier will do the job? Stars Kirk Douglas, Nick Adams, Nehemiah Persoff. Producer, William Perlberg. Director, George Seaton.

PARAMOUNT

UNITED ARTISTS
"The Lonely Stage." A drama which will be shot by Crawford, starring Judy Garland, Dirk Bogarde, Jack Klugman and Kay Walsh. Producers, Stuart Millar and Lawrence Turman. Director, Ronald Neame.

WARNER BROS.
"Panic Button." A Seven Arts Production to be shot in Rome, it's a comedy-top-lining Maurice Chevalier, Eleanor Parker, Jayne Mansfield and Akim Tamiroff. Producer, Ron Gorton. Director, George Sherman.

**Mann-Kastner Buy Rights**

To 'Light in August'

Film rights to William Faulkner's novel, "Light in August," have been purchased by Elliott Kastner and Abby Mann, who have scheduled shooting for March under their Mann-Kastner banner. Purchase price for the property was a reported $150,000.

Kastner will produce the film from Mann's script. The team also has set "Children of Sanchez" to go before the cameras at the end of the year in Mexico, with Vittorio de Sica directing.

William Roberts to Make 'Out of the Everywhere'

The first assignment for William Roberts, recently upped to producer status at MGM, will be "Out of the Everywhere," which he also scripted from the Vina Delmar play.

Roberts, who became the second staff producer at the Culver City studio, with Edmund Grainger, recently worked on the final script for "The Wonderful World of the Brothers Grimm" and did a treatment on "Champagne Flight."

**Plato Skouras, Nico Minardos Form Independent Company**

An independent production company has been formed by Plato Skouras and Nico Minardos to film "Miss Harriet," an original screenplay by James Bridges. Michael O'Herlihy will direct, with Minardos starring.

The film is slated to roll in August on location on the Aegean Islands, off the coast of Greece.

MGM Signs Karl Malden

For 'Champagne Flight'

Karl Malden, who recently completed top roles in "All Fall Down" and "How the West Was Won" for MGM, has been signed for his third picture for the studio this year. Malden joins Dolores Hart in a starring role in "Champagne Flight," in which he'll portray a wealthy Texan who falls in love with an airline stewardess in Paris.

"Champagne Flight" is due to roll in late June in London and Rome, with Henry Levin directing and Anatole de Grunwald producing. William Roberts wrote the screenplay.

Lucille Ball acquired two red-haired sisters for "Critic's Choice" at Warner Bros. They are Marie Windsor and Joan Shawlee, both of whom will don flame colored wigs to match Lucille in the Technicolor Panavision version of the Broadway play, also starring Bob Hope.

Jackie Mason Inked for Role

In Stanley Kramer Film

Jackie Mason, an ordained rabbi who recently left the pulpit to enter the entertainment world and has risen to overnight fame via his TV and nightclub appearances as a comedian, has been signed by Stanley Kramer to make his film debut in an important role in the forthcoming United Artists picture, "It's a Mad, Mad, Mad, Mad World."

Mason, who has a current hit record album in "I'm the Greatest Comedian in the World Only Nobody Knows It Yet," will switch to a character role in the UA release.
By WILLIAM HEBERT

THIS IS NOT in any sense an ordinary motion picture; it is superb. While it cannot immediately contend with the "blockbusters" or the "sexual" films for audience attention, it will have a strong emotional impact on all who see it.

It has an intimate and classic quality which, in the judgment of this reviewer, will make it last forever as one of the finest works of art in the history of motion pictures.

In its execution and, more importantly, its emotional content entirely conveyed, it rates above and beyond all the unpretentious but eternally memorable black-and-white films any of us has ever seen.

It is said that there is a flaw in every diamond and some determinedly perceptive critics may find something not wholly to approve in Anne Bancroft's admixture of Irish and Depression in her delivery as "Annie Sullivan." Apparently, Miss Bancroft never was given the opportunity, or if given didn't take it, to perfect the proper accent for the role of an Irish-born tutor.

This is a most minor defect, however, because Miss Bancroft gives such a powerful, tender and impressive performance that it could rarely be equaled by any other actress. Helen Keller could put upon her to keep the role in character without going overboard.

In the role of Helen Keller as a child, little Patty Duke is absolutely flawless. In fact, she is incredibly perfect in all the moods and mannerisms required of a very difficult role.

This reviewer is not one to stick his neck out boldly, but if this child doesn't win one or more Academy Awards for her performance as the contentious little Helen Keller either the voters' ballots will have gotten lost in the mails or the members of the Academy of Governors can be accused of looking out the window when they should have been watching this picture.

To hang a few additional bouquets on this film, which is not our custom, Victor Jory gives a magnificently contained performance as Helen Keller's father. Contained, because if ever an actor had an opportunity to chew the scenery into fragments Mr. Jory had that very good chance but eschewed it in favor of giving a forceful but entirely believable, and at times even touching, performance.

Inga Swenson, as the mother of the child Helen Keller, is pretty and sensitive but not particularly impressive.

Andrew Prine, as the elder brother of Miss Keller, with a suggested remote romantic attachment for the tutor (Miss Bancroft) in appearance suggests a young John Carradine but fails to register in any conspicuous way as either a character in the film or a personality of his own.

The story, in brief, concerns seven-year-old Helen Keller (Patty Duke) who is deaf, dumb and blind due to an accident in infancy; she is also extremely spoiled due to her own lack of comprehension and her reasonably well-to-do parents' lack of comprehension of her ineptitudes.

As Annie Sullivan, (Anne Bancroft) a self-raised tutor for the blind, is brought to the Keller home as a tutor for the child. Conflict immediately arises. The child will accept no tutoring and the tutor has to resort to severest measures to get her to behave even reasonably well at the dinner table.

By pure patience the tutor teaches the child to understand words and meanings tactfully—by touch of the hands only, while controlling her with an iron discipline which outrages even her parents, though finally succumb to the unselfish and dedicated motivation of the tutor.

The tutor has an obviously maternal instinct toward the child, but, despite suffering within herself, will brook nothing that will prevent her protege to succeed as a person and a human being.

The tutor's slight rewards come when the child, after energetic trials on the part of her teacher, can slowly speak a few words.

The teacher's ultimate rewards come when the child clammers into her arms, in all her blindness, as the teacher sits in loneliness on the front porch of the family home, and kisses her teacher warmly on the cheek.

The absolutism is given by the suggestion that the modest but determined woman who worked the miracle of putting the child's mind in order will work additional miracles with her.

Accolades should certainly go to producer Fred Coe of Playfilms Productions, Inc., director Arthur Penn and author William Gibson. The photography by Ernest Caparros is highly dramatic and effective in itself. The use of lighting and washout of backgrounds to point up the reactions of the players is unique and highly commendable. It indicates a creative accord between producer, director and Caparros.

George Jenkins, as art director, shows his always dependable skill at creating mood and period without being intrusive with his sets. The musical background composed by Laurence Rosenthal is delicately appropriate.

This is by no means merely an "art house" picture and will undoubtedly play to extensive and responsive audiences. It has a tremendous "word-of-mouth" potential.

It should be remembered in exploiting it that it deals with the brat-like beginnings of one of the great women of our century—Helen Keller, who, with the help of Annie Sullivan, surmounted the all-enclosing handicaps of deafness, dumbness and blindness.

Miss Keller should be requested to cooperate in accenting the picture for audiences, particularly if some of the proceeds of opening night performances can be donated to assisting organizations dedicated to helping the deaf, dumb and blind.

Miss Keller has made an indelible mark on our era. She should not personally be exploited for any purposes which do not have a meaning for her.

The picture has an endless playing-potential in ALL media.

‘Divorce Italian Style’
Acquired by Embassy

NEW YORK—Joseph E. Levine's Embassy Pictures has acquired the new Italian feature, "Divorce Italian Style," for U.S. release this summer, according to Leonard Whiteman, vice-president in charge of international sales.

The picture, which is the official Italian entry at the Cannes Film Festival May 7-33, was produced by Franco Cristaldi and directed by Pietro Germi. It stars Marcello Mastroianni, who won Italy's Silver Ribbon Award for his performance, and Daniela Rocca.

More ‘Reprieve’ Prints

LOS ANGELES—Exhibitor interest has spurred Allied Artists to increase to 350 its print order for "Reprieve," which will be released in June. A Kaufman-Lubin production, the picture stars Ben Gazzara, Stuart Whitman, Ray Walston, Vincent Price, Rod Steiger and Broderick Crawford.

Pickus in ‘Who’s Who’

NEW YORK—Albert M. Pickus, exhibitor of Stratford, Conn., and chairman of the board of directors of the Theatre Owners of America, has been listed for the first time in the 1962-63 edition of "Who’s Who in America."
Columbia Promotion Men in N.Y. for Conferences

NEW YORK—Columbia Pictures called in its field exploitation representatives over the weekend for a series of meetings designed to revitalize and restyle the field coverage.

Jonas Rosenfield jr., vice-president in charge of advertising and publicity, said that because of the rapidly changing distribution patterns, it was the intent of the meetings to make its area men active partners in both national and local campaign creation and development. The two-day seminar was devoted to a discussion of the company’s major summer releases.

Field men attending were John Markele, New England; Millon Young, Philadelphia; Sid Zins, Washington; Jesse Levine, southeast; Robert Cooper, Pittsburgh; Harry Rice, Cleveland; Ray Nemo, Cincinnati; Indianapolins; Arnold Hirsch, Detroit; John Thompson, Chicago-Milwaukee; Irving Shiffin, St. Louis-Kansas City; Bill Lewis, southwest; Barry Lorig, Denver; Jack Berwick, southern California, and Sam Siegel, northwest.

From the home office were Robert S. Ferguson, Ira H. Tulpian, Hortense Schorr and Richard Kahn. John C. Fillin, studio advertising and publicity director, also was present.

New Company Plans Four For Release First Year

NEW YORK—A new production-distribution company has been formed by Raymond Pheelan, president of Stock Shot to Order, Inc., which operates a film library for motion picture and television producers.

Under the name of Rialto International Film Releasing Corp., the company plans to release four features the first year. The initial film, “Twisted Morals,” was produced by the company in New York. Another story is on the drawing board and the company has an option on a foreign picture.

The program will be handled on a states rights basis after local key runs have been set.

Lillian Gerard to Direct Times Film Ad-Publicity

NEW YORK—Mrs. Lillian Gerard has been appointed to direct advertising and publicity for Times Films Corp. by Jean Goldwurm, president. Mrs. Gerard joined Times a year ago as a consultant on advertising and public relations.


‘Electra’ for UA Release

NEW YORK—“Electra,” produced in Greece by Michael Cacoyannis, will be distributed throughout the world, except in Greece, by United Artists. The picture, which stars Irene Papas in the title role, has been invited by the Cannes Film Festival committee for showing at the Festival, to be held May 7-23. Cacoyannis is a past winner at Cannes for his direction of “Stella.”

Astor Sets Coproduction

NEW YORK—Astor Pictures will co-produce with French-Italian interests the first feature to have its location photography shot entirely in Lebanon. Titled “The Quest,” the film has been budgeted at approximately $900,000. Astor will handle worldwide sales and will distribute the picture in all English-speaking countries.
**BOXOFFICE BAROMETER**

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

<table>
<thead>
<tr>
<th>Picture Title</th>
<th>Opening Run</th>
<th>Gross Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colossus of Rhodes (MGM)</td>
<td>125</td>
<td>100</td>
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<tr>
<td>Double Bunk (Showcorp)</td>
<td>140</td>
<td>100</td>
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<tr>
<td>Everything's Ducky (Col)</td>
<td>100</td>
<td>100</td>
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<tr>
<td>Experiment in Terror (Col)</td>
<td>80</td>
<td>100</td>
</tr>
<tr>
<td>Five-Day Lover, The (Kingsley)</td>
<td>125</td>
<td>100</td>
</tr>
<tr>
<td>Flight of the Lost Balloon (Woolner)</td>
<td>125</td>
<td>100</td>
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<tr>
<td>Flight That Disappeared, The (UA)</td>
<td>100</td>
<td>100</td>
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<tr>
<td>4 Horsemen of the Apocalypse (MGM)</td>
<td>150</td>
<td>100</td>
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<tr>
<td>George Raft Story, The (AA)</td>
<td>150</td>
<td>100</td>
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<tr>
<td>Guns of the Black Witch (AIP)</td>
<td>110</td>
<td>100</td>
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<tr>
<td>Horizontal Lieutenant, The (MGM)</td>
<td>105</td>
<td>100</td>
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<tr>
<td>I Bombed Pearl Harbor (Parade)</td>
<td>100</td>
<td>100</td>
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<tr>
<td>Innocents, The (20th-Fox)</td>
<td>150</td>
<td>100</td>
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<tr>
<td>Joker, The (Lopert)</td>
<td>125</td>
<td>100</td>
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<tr>
<td>Journey to the Seventh Planet (AIP)</td>
<td>175</td>
<td>100</td>
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<tr>
<td>Judgment at Nuremberg (UA)</td>
<td>200</td>
<td>100</td>
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<tr>
<td>La Belle Americaine (Cont'l)</td>
<td>125</td>
<td>100</td>
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<tr>
<td>Les Liaisons Dangereuses (Astor)</td>
<td>250</td>
<td>100</td>
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<tr>
<td>Light in the Piazza (MGM)</td>
<td>150</td>
<td>100</td>
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<tr>
<td>Madison Avenue (20th-Fox)</td>
<td>125</td>
<td>100</td>
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<tr>
<td>Magic Sword, The (UA)</td>
<td>125</td>
<td>100</td>
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<tr>
<td>Make Mine a Double (Ellie)</td>
<td>130</td>
<td>100</td>
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<tr>
<td>Man Who Shot Liberty Valance (Para)</td>
<td>150</td>
<td>100</td>
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<tr>
<td>Moon Pilot (BV)</td>
<td>150</td>
<td>100</td>
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<tr>
<td>Murder She Said (MGM)</td>
<td>150</td>
<td>100</td>
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<tr>
<td>Premature Burial, The (AIP)</td>
<td>225</td>
<td>100</td>
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<tr>
<td>Rome Adventure (WB)</td>
<td>130</td>
<td>100</td>
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<tr>
<td>Satan Never Sleeps (20th-Fox)</td>
<td>140</td>
<td>100</td>
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<tr>
<td>Siege of Syracuse (Para)</td>
<td>100</td>
<td>100</td>
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<tr>
<td>State Fair (20th-Fox)</td>
<td>175</td>
<td>100</td>
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<tr>
<td>Sweet Bird of Youth (MGM)</td>
<td>175</td>
<td>100</td>
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<tr>
<td>Swinging Along (20th-Fox)</td>
<td>100</td>
<td>100</td>
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<tr>
<td>3 Stooges Meet Hercules, The (Col)</td>
<td>400</td>
<td>100</td>
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<tr>
<td>Too Late Blues (Para)</td>
<td>160</td>
<td>100</td>
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<tr>
<td>Twenty Plus Two (AA)</td>
<td>125</td>
<td>100</td>
</tr>
<tr>
<td>Two Little Bears, The (20th-Fox)</td>
<td>90</td>
<td>100</td>
</tr>
<tr>
<td>Underwater City, The (Col)</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>Victim (Path-Amercia)</td>
<td>65</td>
<td>100</td>
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<tr>
<td>Walk on the Wild Side (Col)</td>
<td>190</td>
<td>100</td>
</tr>
<tr>
<td>Weekend with Lulu, A (Col)</td>
<td>165</td>
<td>100</td>
</tr>
<tr>
<td>West Side Story (UA)</td>
<td>200</td>
<td>100</td>
</tr>
<tr>
<td>Wonders of Aladdin, The (MGM)</td>
<td>65</td>
<td>100</td>
</tr>
</tbody>
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**TOP HITS OF THE WEEK**

Individual runs, not an average. Listings are confined to opening week figures on new releases only.

1. West Side Story (UA)                             | 450
2. Moon Pilot (BV)                                 | 300
3. Only Two Can Play (Kingsley)                    | 280
4. Man Who Shot Liberty Valance, The (Para)        | 250
5. Victim (Path-Amercia)                            | 250
6. Counterfeit Traitor, The (Para)                  | 200
7. Judgment at Nuremberg (UA)                       | 200
OMAHA — The Admiral Theatre's receipts stayed in orbit, going more than four times the average for the second week of "West Side Story." Wonderful weekend weather, ideal for yard work and early season picnics, failed to make too much of a dent at the boxoffice and all the first-run offerings did average or better.

(Average is 100)

Admiral—"West Side Story" (UA), 2nd wk. .... 405
Cowper—Seven Wonders of the World (Cine-
rama), 22nd wk. .... 175
Downer—"Amazon Adventure" (WB), 4th wk. .... 150
Omaha—"Rome Adventure" (WB), 100
Des—State Fair (20th-Fox), 2nd wk. .... 100
State—Moon Pilot (BV), 2nd wk. .... 200

'State Fair' Scores 250
As Milwaukee Newcomer

MILWAUKEE—"West Side Story" in its sixth week at the Strand was leading the big grossers here, with "State Fair" at the neighborhood Tower the best new program. Business throughout the area was considered good.

Downer—"Lo Belle Americaine" (Cont'l), 2nd wk. .... 150
Polo—"South Seas Adventure" (Cinemascope),
18th wk. .... 175
River—"Moon Pilot" (Virgil), 3rd wk. .... 182
Strand—"West Side Story" (UA), 6th wk. .... 300
Towne—"Lillious Dangerouses" (Astor),
3rd wk. .... 150
Tower—"The Man Who Shot Liberty Valance"
(Uncor.,) .... 150
Tower—"State Fair" (20th-Fox) .... 250
Warren—"Rome Adventure" (WB) .... 150
Winton—"Sweet Bird of Youth" (MGM), 2nd wk. .... 200

DE S MOINES

 Much of the credit in beating down a day-
light savings time proposal at Cedar-
Rapids goes to representatives of the en-
tertainment business. The Cedar Rapids
Junior Chamber of Commerce backed the
fast time while the entertainment people
were against it. It involved with farm-
ers and some of the small local merchants
they formed a Committee for Standard
Time and the daylight proposal finally
was whipped by 1,260 votes.

Jack Lorentz, Milwaukee manager and
leader of 20th-Fox's Challenge drive for
the second quarter, was in Des Moines for
business talks with Dave Gold, Des Moines
manager. Frank Larson and Tony Good-
man came over from Omaha to take part in
charting the course for the summer months.
Obviously more Iowans are concerned with seeing a good movie than
with harboring nostalgic grudges against
Hollywood for moving their "State Fair" to
Texas. The long lines at the Des Moines
Theatre boxoffice, where the film opened,
didn't look much like a boycott.

E. M. Garbett of Iowa United Theatres
has been dismissed from the hospital where
he spent a couple of weeks, and as of the
first of the month was recuperating at home ...
Lois Lour, Joe Young's secretary at Warners in Des Moines, was vacating for two weeks ... R. N. Wilkinson, Univer-
sal divisional sales manager, was in the
Des Moines office for a week ... It has been interesting to note the work and re-
action of "Question 7" in the Central States
circuit the last few months. Managers have
been putting in overtime on this film which,
according to Larry Day, CST di-
rector of advertising and public relations,
"demands a different approach in each
situation." A film with great potential, but
lacking in big names and ballyhoo, "Q 7"
calls for a wholesale of personal work
on the part of the local manager, according
to Day. Obviously the approach is through
churches, but as to actual promoting, Day
likens it to the old days, when each movie
had to be sold on an individual basis.
"When you're trying to reach mature minds
with a high level picture, don't send a boy
to do a man's job," says Larry, with
a nod to the managers' important role. Response
to hard work has not been the same every-
where. But one manager did say he thought
he had people in his theatre "who never
had seen a movie before."

Lillian Davis, cashier at Des Moines' Pio-
neer Drive-In, is back in the boxoffice after
a bout with the flu. Her son Dick, who
owns the drive-in, has named Ray-
mond Webb as manager. Webb, former as-
stant manager of Hill's shoe store in Des
Moines, is a student and scholar of the
cinema, according to Davis. Dick plans to
devote his time to buying and booking and
to other business interests.

Gary Sandler reports on remodeling at the
Fairfield Drive-In which reopened in
mid-April. Bob Dunnick is manager there ...
With the tulips in bloom,Algona at
last was snow-free enough for Ray Lang-
fitt to reopen Central States' drive-in up
there. The reopening came after many de-
lays ... Mom had a chance to choose her
Easter bonnet in peace and quiet at Boone,
thanks to Cy Fangman who put on a "Baby
Sitter Special." There was a three-hour
small-fry show and the Coke and popcorn
were free.

Variety Club Tent 16's benefit project, the Omaha Children's Sight Center,
renounced five Omahans who attended the midwest premiere of "West
Side Story" at the Admiral Theatre in Omaha. The benefit performance and
general opening followed closely on the Academy Awards announcements.
Mayor James Dworkak was honorary chairman of the ticket committee, which
was headed by Omahans prominent nationally in public relations, construc-
tion, banking and radio and television. Premiere patrons paid $5 a ticket, or $25 to
sit in the golden circle. Don Shane, chief banker and city manager for Tri-
States Theatres, guided the highly successful premiere campaign. He is shown
above with Admiral Theatre owner Ralph Blank, Mrs. Blank and Meyer Stern
(from left). Stern is a past chief banker, a pioneer in the film industry in Omaha
and will represent the Omaha tent at the Variety Club convention in Dublin,
Ireland, this month.

Joe Loeflfer Appointed
Parade Distributor

MINNEAPOLIS—Joe Loeflfer of Lomon
Distribution Co. here has been named sales
representative for Parade Releasing Or-
ganization of Hollywood in this territory.
Parade's first release, "I Bombed Pearl
Harbor," has been booked for the Lyric
Theatre here early in June ...
Other available product includes "Then
There Were Three," "Trauma," "When
the Girls Take Over," "East of Kiliman-
jaro," "A Public Affair" and "Make Way
for Lila." Also scheduled for early summer
release, Loeflifer said, is a super horror
classic.

BOXTROFF :: May 7, 1962

NC-1
OMAHA

Russell Atcon has reopened the Rialto at Villiera, Iowa. It was opened March
by Byron Hopkins, who still has theatres at Glenwood and Council Bluffs in Iowa, and Bellevue, Neb. ... Bob Hirtz, city manager for Warner Bros., reported he has been swamped with cards and letters from persons who attended the screening of "Music Man" at the Military Theatre. "I've never seen the response like it after a screening," he said. He also invited band directors from all the high schools in Omaha and they were particularly enthusing. ... The 20th-Fox screening room was packed for the screening of "Judgment at Nuremberg" and United Artists said the reaction was gratifying.

Mrs. Monroe Pace, exhibitor at Malvern, hoped to get word from doctors as to whether she would be permitted to reopen her Empress Theatre. She suffered a broken hip about two months ago and has been in a wheel chair. Tony Goodman, 20th-Fox salesman, won his match on the Putt for Dough television program in competition with the father of Vicki Trickett, Omahan who has been getting some fancy screen parts in Hollywood. ... Tony and 20th-Fox Manager Frank Larson attended a sales meeting at Des Moines.

Mr. and Mrs. Dean Richardson of the Pawnee Theatre at Pawnee City already are getting things in readiness for their vacation in July. They will spend it in the west and plan to be gone a month. Herman Gould, retired exhibitor in Omaha and Nebraska, is moving from Estero, Fla., to St. Petersburg. He has a private boat dock at Estero and said he's got tired of waiting for that 30-foot launch promised by Columbia salesman Ed Cohen and Center Drive-In Theatres city manager Leo Young to arrive.

Fred Schuler, who with his wife operates the theatre at Humboldt, is showing many of the theatre chores on his wife these days while he gets his famous straw-very bed in shape ... Sol Francis, Allied Artists manager, underwent an operation last week and is doing fine ... Irwin Beck, mayor of River Falls, is the first Moon Theatre of the first of June for the summer ... Art Sunde, exhibitor at Papillion, has returned from his new farm in Arkansas.

A. G. "Tiny" Miller, exhibitor at Atkinsen, sent this card to Bill Wink, Allied booker, from Nassau in the Bahamas: "My wife is taking me on this all-expense tour. Since glad the lady married a woman with money." An earlier card from Winter Park, Fla., said they had arrived in Florida "by way of New Orleans, where we took the night tour. What a show!" Miller also is a retired Atkinson postmaster, has a paint factory and has been an exhibitor about 50 years.

Meyer Stern, head of American International Pictures exchange for this area, and his wife are all set to leave May 11 for the Variety convention in Dublin, Ireland. Accompanying them on the plane trip will be Omahas Mr. and Mrs. Aaron Rips ... Bill Greiville of Quality Theatre Supply has been busy working in trips to the dentist ... Mary Frangenberg, 20th-Fox cashier, was on a vacation ... May Witt-

hauer, 20th-Fox manager's secretary, attended an exegeting engagement at the Wesleyan Service Guild at Des Moines. ... Opal Woodson, United Artists office manager, attended a meeting of the United Cerebral Palsy board.

Mrs. Georgia Rasley made her first trip to Omaha in many moons. She is one of the veteran exhibitors who has worked at the Royal Theatre at O'Neill. ... Other exhibitors on the tour included Nebraskans Al Leise, Hartington; Slim Frasier, Havelock; Mr. and Mrs. Fred Schuler, Humboldt; Russell Brehm, Lincoln; Howell Roberts, Wahoo; Art Sunde, Papillion; Frank Hollingsworth, Beatrice; Warren Hall, Burwell, and Sid Metcalfe, Nebraska City, and Iowans Carl Harriman, Alton, and Arnold Johnson, Onawa.

MILWAUKEE

The Milwaukee Sentinel stations WISN and WSN-TV, are plugging "Boat-A-Rama," which among other offerings offers a free trip to Hollywood, the studios and a possible screen test to the lucky "Miss Boat-A-Rama." Exhibitors interested, may get in touch with the sponsors.

Variety Tent 14 was host to stars of stage and screen Jack Carson and Bill Bendix both here to appear in starring roles at the Swan Theatre. The event was another "Kling for a Day" celebration at Fazio's restaurant. Ray Boyle, managing director of the Swan Theatre, signed Carson to star in "The Petrified Forest," and Bendix in "Light Up the Sky," which Carson will direct. Both stars were presented plaques by Chief Barker Bernie Strachota, in token of their individual contributions to the motion picture industry.

91-Year-Old Exhibitor

Mrs. Anna Nagle Dies

SHAWANO, WIS. — Mrs. Anna Nagle, 91, owner and operator of the Shawano Thea
tre for many years, died recently as she sat at her desk in her office at home.

One of the community's prominent business women, Mrs. Nagle was born October 24, 1870, at Beaver Dam, the daughter of Mr. and Mrs. Frank Washtock. She was married in Beaver Dam to George Nagle. After living briefly in Rhinelander, they came here to build the Crescent Theatre. Nagle died before it was finished, but Mrs. Nagle completed it and operated it.

In recent years, Mrs. Nagle was associ
ated in operation of the Crescent with her niece Eleanor and Eleanor's husband, John Reilly.

Two Phoenix Theatres Book

"The Bashful Elephant"

LOS ANGELES — "The Bashful Elephant" was booked by Allied Artists to open May 23 in two Phoenix theatres, the Northern Drive-In and the Strand.

A McGowan International production, the film stars Molly McKay, Helmut Schmid and Kai Fischer, and was written, produced and directed by Dorrell McGowan and Stuart E. McGowan.
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MINNEAPOLIS

Greater Northwest Attractions, Inc., has taken over operation of the neighborhood Homewood Theatre and will run the house on a 42-day break policy with films exclusively. Although the theatre opened with a contractual eight-film policy, there will be no stage attractions. Members of the operating firm are Richard and Norman Gold, Al Cohen and Dave Rosen. Paul Fink, who was instrumental in reopening the house, is no longer associated with its operation. Theatre Associates will continue to do the buying and booking.

Leo Ross opened his new 10-Hi Drive-In on Highway 10 east of St. Cloud April 26. The outdoor theatre accommodates about 500 cars. Reno Wilk also operates the Cloud Drive-In near St. Cloud. Outstate exhibitors on the Row were Burr Cline, Jamestown, N.D.; Walt Sayler, Wishek, N.D.; Don Karsky, North Branch; Sigurd Olson, Stanley, Wis., and Ernie Schweigert, Miller, S.D.

Don Peterson sold his Sioux Drive-In at Redfield, S.D., to Donald A. Nenaber. Peterson’s State Theatre at Redfield has been closed and will be converted into a bowling alley. Marvin Maetzold, head booker at Columbus, is vacationing in Albuquerque and Phoenix... Ann Krekelberg, former booker at Paramount, and her young daughter were visitors on the Row.

J. P. Kavanaugh has taken over operation of the Garrison Drive-In at Garrison from Howard Underwood... Donna Larson, cashier at MGM, is engaged to Charles Brown. They will be married September 22... "Big Red" is opening at the Gopher Theatre June 15 and "Bon Voyage" will open at the Orpheum Theatre June 29, according to Avron Rosen, BV branch manager.

The Dakota Theatre at Wishek, N. D., formerly owned by Walt Sayler, has been taken over by a group of local businessmen. Pete Mensing will do the buying and booking for the theatre... H. N. Viste closed his Dodge Theatre at Dodge Center last Tuesday (1) because of lack of attendance. For some time the house has been the only one in Dodge County running full time. Theatres in Kasson and Hayfield have been running three and four nights a week. The theatre was constructed in 1957, and Viste has operated it for the last seven years.

Two young men were nabbed by sheriff’s deputies recently after leaving the Kato Outdoor Theatre at Mankato with a speaker. Deputies stopped the car after they spotted it being driven without lights on a county road. The speaker and a case of beer were found in the car. The driver of the car pleaded not guilty to a petty larceny charge. He contended the speaker was left in the rear window of the car when he drove off and that it was not taken intentionally.

Mill City First Runs Paced by ‘West Side’

MINNEAPOLIS—“West Side Story,” in its tenth week at the Mann, and “Sweet Bird of Youth,” in its fourth week at the Park, tied for first place honors, both rating 180 per cent. The general level of business appeared good at all three houses as the city went into the third week of a newspaper strike.

Academy—El Cid (AA), 10th wk... Century—The Treasure of the Sierra Madre (MG1), 20th wk... Apocalypse Now (MG1), 3rd wk... Ender’s Game—Ender’s Game (MG1), 2nd wk... Lyric—The Man Who Shot Liberty Valance (MG1), 2nd wk... Mann—West Side Story (UA), 10th wk... Orpheum—Mean Pilot (BV), 3rd wk... Park—Sweet Bird of Youth (MG1), 4th wk... State—State Fair (20th-Fox), 3rd wk... Suburban World—Through a Glass Darkly (Janus), 3rd wk... University-Sargent 2 (UA), 10th wk... World—Experiment in Terror (Col), 2nd wk.

Booth Local 735 Elects

DETROIT — Richard Rank has been elected president of the projectionists Local 735, whose jurisdiction generally covers the southeastern Michigan area north of Detroit, including part of the metropolitan suburban area.

Sam Seplowin Named Capitol Films Head

CHICAGO—James Nicholson, president of American International Pictures, hosted a luncheon for exhibitors at the Ambassador East Hotel and a screening of "Burn, Witch, Burn" at the Carnegie Theatre. He said pictures to be released this year by AIP represent an expenditure of 13 million dollars.

Besides Burn, Witch, Burn, there will be Survival, Poe’s Tales of Terror, The Black Cat, The Case of Mr. X, End of the World, The Seafighters, The Men With the X-Ray Eyes, When the Sleeper Wakes and The Mutineers. Premature Burial was a top grosser at the United Artists in the loop.

Nicholson announced that Sam Seplowin will head Capitol Films, official distributor in this area for AIP product. Seplowin has been operating Selwyn Films, which will be ablaze in the coming months. Sam Kaplan, salesmen, and Alice Dubin, booking-office manager, have been in charge at Capitol since the death of Max Roth three months ago.

Coronado Being Rebuilt At Oklahoma City

OKLAHOMA CITY—Refurbishing of the Coronado Theatre, in suburban Warr Acres, which was struck by fire February 20, is under way and the theatre should be back in business around the last of June.

The building is owned by Bob McFarland, and is leased to the R. Lewis Barton circuit.

McFarland estimated the cost of putting the theatre back in business to be close to $50,000. This would include furnishings as well as the building.

Fire units from Warr Acres, Bethany and Oklahoma City fought the blaze until the wee hours of the morning. The blaze climbed the east or rear wall into the ceiling. Because of heavy insulation the fire was resisted stubbornly. What the fire didn’t accomplish in the way of destruction, tons of water did, said Al Nottin, Warr Acres fire chief.

Theatre equipment will be completely new, said Barton, "We will probably reuse the theatre and there will be a new air conditioning system. We’ll have a first class suburban theatre when we get done.”

John Kenny TEC Manager

DETROIT—John Kenny, salesman for National Theatre Supply Co., for several years, has been appointed Theatre Equipment Co. manager. Bill Esperiti, jr., swing shift projectionist and son of the boothman at the Grand Circus Theatre, has joined TEC as salesman. Howie Forbes, formerly with TEC, son of the late Ernie Forbes who operated Forbes Theatre Supply here for many years, is joining the sales staff of National Theatre Supply.
New seating and carpeting and vastly improved acoustical conditions were highly important phases of the $4,000,000 updating program in the Fisher Theatre, Detroit, Mich., which transformed the 1928-vintage movie palace into a luxurious, modern showplace for both stage and motion picture presentations. The new, extra-wide theatre chairs are spaced on wide centers, and the original 3,000 seats were scaled down to 2,081. These are allocated as follows: 1,222 in the orchestra and mezzanine levels, 384 on the lower balcony and 475 in the upper balcony. These latter seats are concealed by a motor-operated, open-type aluminum grillage which rises into the ceiling when the larger capacity for musical comedies is required. Illustrated story on page 6.
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few, if any, appointments in a theatre contribute more to an atmosphere of elegance and luxury or offer greater comfort to the patron than carpeting and seating.

As the theatregoer enters the lobby or lounge and steps upon the cushioned thick carpet he senses, even if subconsciously, the comfort it offers in contrast to the hard sidewalk outside and that here, indeed, is a place of gracious living.

Passing on into the auditorium the patron is shown to his seat and finds another source of comfort and pleasure. The new theatre chairs offer many fine features—posture-fitting design, spring cushion and back, lush upholstery, padded and double arm rests, retractable or pop-up cushions, to name only a few.

Seating arrangements in all new theatres are on wide centers, an average of about 40 inches, and an important phase of all theatre updating is the re-spacing of chairs on wider centers to provide non-crammed seating and ease of passage.

Informal seating in lobbies and lounges tends toward the light and modern settees and chairs and many delightful styles are available on the market. In many cases, such furniture is custom-made, however, such as the interesting super-sofa which seats 80 persons in the lounge of the Beekman Theatre, New York City. (Page 11.)

Most unusual is the informal seating in the auditorium of the new Studio Theatre in Kansas City, Mo., which is also pictured on page 11. Because the theatre has a screen at one end and a stage at the other, director chairs are used so that they may be reversed on occasion.

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I. L. Thatcher, Managing Editor

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INGENIOUS SEATING PLAN FOR ALL-PURPOSE THEATRE

Deep-Pitch Auditorium Floor, Vertical-Lift Balcony Screen Solve Problem
Many extraordinary facets of architecture, design, materials and furnishings were incorporated and interrelated in the $4,000,000 remodeling of the 33-year-old Fisher Theatre in Detroit, Mich., transforming the huge movie palace with elaborate gingerbread decorations in a Mayan theme to a contemporary theatre of rare beauty and exquisite taste.

Fisher Bros. Corp., owner, Nederland Theatrical Corp., lessee, and Rapp and Rapp, architects, have, therefore, been the recipients of congratulations and high praise from theatre industry people, film critics, national consumer magazines and the general public all over the country.

One of the most interesting features of the conversion of the old, eight-story-high, 3,000-seat theatre is the design of the seating arrangement to accommodate both stage and screen presentations.

Seats Closer to Screen

"According to Mason G. Rapp, "Although somewhat hampered by certain existing structural conditions, we were able to develop an ingenious sight line section by designing a new, steep-pitch auditorium floor, together with a complete new horse-shoe mezzanine circle. The existing balcony was changed to bring seats closer to the new stage (by simply eliminating the cross-aisles and utilizing the space thus made available). This placed all seats in the orchestra and mezzanine within 82 feet of the curtain line, and the last row of the front balcony within 92 feet of the curtain line when used for legitimate showings.

"The theatre has 1,222 seats on the orchestra and mezzanine levels, 384 seats on the lower balcony and, to accomplish additional seating for musical comedies an additional 475 seats can be added to the balcony when required for musical comedies. This phenomenon is accomplished through the use of a vertical-lift, completely motor-operated open-type grille screen wall which disappears in the ceiling when larger capacity is required."

The chairs used on all levels are Hey-

This unique precast and prepainted aluminum grille cuts off the front of the Fisher auditorium from the rear balcony, but can be flown into the ceiling to add 475 seats when musical comedies are played.

Distinctive features of the lower-level lounge are the carefully matched East Indian rosewood doors, crystal and brass chandeliers and colorful planters. All levels are accessible by automatic elevators.

The spacious lobby of the Fisher features hand-selected and matched East Indian rosewood which complements imported and domestic marble, all softly lighted by distinguished and especially designed crystal and brass chandeliers. Further ceiling lighting consists of an unusual luminous ceiling constructed of large-diameter anodized gold aluminum rings, intermixed with smaller-sized rings that blend and unify the overall lighting. Many other lighting effects are incorporated to further enhance the lobby, such as low lighting in planting areas at floor level that penetrate the extremely interesting foliage. Especially designed vinyl wall covering is used over the main entrance to the lobby from the arcade entrance which very ingeniously carries out the general characteristics of the crystal chandeliers in line and form and is a perfect blend for the adjoining walls. The bronze statue at a dancer was especially commissioned.

Continued on following page
INGENIOUS SEATING PLAN

Continued from preceding page

wood-Wakefield “Encore,” but the end standard was especially designed by the architect. It is of rigidized steel in a random wood grain pattern with a gold epoxy finish. The seat cushion is a de luxe coil spring model with a foam rubber pad. Upholstery is a gold, long-pile mohair.

For the exhibition of motion pictures, the Fisher has a vertically flown, 50-foot widescreen which is permanently stored overhead in front of the proscenium arch and drops down when needed, thus allowing hard-ticket showings of spectacular presentations during the summer months. Projection and sound equipment was provided for 35mm widescreen, 35mm CinemaScope and 70mm films.

In the main, auditorium walls are faced with hand-selected wood panels in an extremely simple pattern, with the panels being properly angled for acoustic sound reflective purposes. Areas surrounding the paneling are covered with an especially designed, gold-colored aluminum foil, subdivided by pleasing cast-plaster shields in a soft white. Gold is a predominate feature of the auditorium and extends into movable side wings at the proscenium which permits flexibility in the opening, and into the stage curtain with a high sateen finish.

Though decorative in simple line and form, the auditorium ceiling was especially designed to utilize every possible sound-reflective surface. Lighting in the ceiling consists of specially designed down lights that have an exceptional twinkling effect, along with side wall units covering the wall paneling. Large crystal and polished brass chandeliers in the upper portion of the balcony were used as a softening influence, and to provide a sparkle in this area, so often lacking.

Other materials used in the auditorium include bronze railings, marble dados, and planting areas on each side of the rear auditorium that create a bright splash of green, complementing the basic gold and vermilion Bigelow carpet and walnut color scheme.

Approximately 17,000 square feet of circulating promenades and lobbies create a unique ratio compared to the orchestra floor area of 8,100 square feet, which possibly surpasses the largest of continental music halls, and is certainly greater than any dramatic theatre on this continent.

WARM, FORMAL ATMOSPHERE

In creating the decor of these areas, extreme care and many hours of design study were devoted to present a warm, formal and restful atmosphere. Imported marbles, East Indian rosewood, carpeted floors, terrazzo floors with marble and bronze inserts, bronze, fabrics, draperies, plantings, combination of crystal, bronze and polished cadmium lighting fixtures, and sculpture were all blended to present exciting, yet formal interiors.

The lower lounge is basically simple but exceptionally rich using custom-sculptured ceramic tile with applied panels of walnut wood accentuated with bronze. Custom-designed seating and plantings, and crystal and polished brass lighting fixtures, with carpet of greens and blues carry through the same basic design as in the general theatre areas, and are lighthearted in feeling but retain the dignified and still dramatic overall decor.

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Looking down from the grand staircase to the balcony, the luxurious decor of the Saxon lobby is quite evident. Polished wood paneling, crystal chandeliers and thick carpet set the tone. The entranceway is outlined by the solid section of red carpet and the surrounding carpet is a floral design with a beige background and red motif. Above the entrance doors and to the right may be seen sections of the cast iron grillwork which is in gold and forms a railing around the balcony promenade.

A new marquee was erected over the entrance of the former Midland Theatre, now the Saxon, in Kansas City, Mo., and a canopy bearing the theatre name suspended beneath it. The color scheme is green and gold. The boxoffice remains in the center, but rough stone planters were added on either side.

Drapery which cover the entire front of the Saxon auditorium and curve around to the sides are bittersweet-hued. New green aisle carpet runners were laid, and the seats which had been removed from the front during the bowling conversion were replaced. Seats in the first 30 rows were more widely spaced.

The same green and gold color motif of the Saxon marquee was repeated in that of the Studio, as were the brick planters. This entrance, around the corner from the Saxon, was formerly used as an exit from the old Midland Theatre.

The lobby of the Studio is done in gold and white flocked wallpaper and walnut paneling, and has the same floral carpet in beige and red as used in the lobby of the Saxon. The inside boxoffice is also decorated with the wallpaper and framed with walnut. A stairway at the left leads down to the 150-seat art theatre located in a former lounge area. There are also luxurious lounges and restrooms located on this lower level.
land decor in the remodeling—lush carpeting, draperies, crystal chandeliers and paneling. Four large chandeliers were cleaned and new lamps added. Many pieces of the original furniture were restored and reupholstered. Original art objects and paintings which added glamour to the theatre have also been restored to continue to give pleasure to patrons.

A good many seats at the front section of the main auditorium which had been taken out to make way for bowling apparatus had to be replaced and seating in the first 30 rows was respaced on wider centers. Seats in the remaining portion of the house could not be changed because of floor construction. This work was done by Eaker Seating & Fabrics, and the company also checked the seating in the entire auditorium, including the balconies, mechanically, and wedged-up the front edge of the cushions to make them more comfortable and correct the feeling of slipping forward out of the seat.

Recovering of the cushions was not necessary at the time, although it is planned for later.

**GREEN AND GOLD COLOR SCHEME**

Side walls in the auditorium were painted green and gold and the floor has new green carpet aisle runners.

A bittersweet drapery covers the front of the proscenium. Stage facilities were restored to allow live stage performances, including the use of an orchestra pit.

The Studio has an inside boxoffice in its lobby and this area is decorated with gold and white flocked wallpaper and walnut paneling. A stairway leads down to the small auditorium which can readily be converted for small stage attractions by reversing the free-standing director chairs. The screen is at one end and a small stage at the other, and the screen can be flown.

Continued on following page

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**Informal Seating for More Than 80 Persons in Beekman Lounge**

An immense sculpture, which is actually a sofa capable of seating more than 80 persons, is the key feature of the Beekman Theatre lounge, New York City. Rolfe Myller, prominent New York architect-sculptor, was the designer of all the furnishings which were made expressly for the Beekman.

The design, called by Myller a “dynamic” seating plan, accommodates twice as many seated persons as before, and also allows for rapid movement of the line of patrons entering the auditorium as the feature changes.

Divided into three sections, the sofa was sculptured in a series of free form curves. The curves enable patrons to be seated in intimate, separate, conversational groups.

“Floating” table tops are placed at each curve, so that a patron is never out of reach of an ash tray or a spot to rest his cup of coffee.

Completing the design of the new lounge are four abstract paintings by David Chapins, which were commissioned by Myller and are considered an integral part of the overall design.

---

The unusual “dynamic” seating in the Beekman Theatre, New York City.
when not in use for showing motion pictures.

The director chairs have walnut frames and are upholstered in three different colors—orange, rust and tan.

The auditorium is fully carpeted and the side walls are of walnut paneling with beautiful antique paintings spaced about ten feet apart. The gallery lights on the paintings are on a dimmer and also serve as house lights. In addition, a bank of fluorescent light floods the gold traveler in front of the screen.

The booth is unique in that only one projector with oversize magazines is used, and the entire picture is run in two parts with a five-minute intermission. Simplex booth equipment is used, with Altec sound.

Oversize luxury restrooms and lounges accommodate the Studio patrons, and a small, neat, portable concessions counter is located in the rear of the auditorium, and rolled out during the intermission.

Design and decoration of the two theatres was by Hollis Jack, layout and construction under the direction of Gene Cramm, supervisor of Durwood Theatres.

Willis Pettegrew is manager of both the Saxon and the Studio.

A Multi-Screen AEC Film Engineered by Reevesound

An unusual three-film, three-screen color motion picture on the peaceful uses of atomic energy has been shown with wide acclaim in four Latin American capitals and was shown recently during the annual convention of the Educational Film Library Ass'n in New York City.

The projection and sound system of the film, which was produced by Francis Thompson of New York under the auspices of the United States Atomic Energy Commission, was designed and engineered by Reevesound Co., Inc. specialists in multiple-image motion picture techniques.

The special projection system has an interlock drive, double-film magnetic sound reproducer and theatre playback facilities.

EQUIPMENT USED IN SYSTEM

Projectors used in the traveling exhibit are Victor arc Model 1600 16mm machines specifically modified with remote controlled changewater dowsers and Reevesound sync selsyn interlock drive system. All machines are silent, running synchronously with a Reevesound studio reproducer that plays back a single 16mm magnetic sound track in the language of the host country. The theatre sound system consists of one Altec 128A 30-watt power amplifier and two Model A-7 Voice-of-the-Theatre speakers.

The technical apparatus is unique in several ways. The motor drive and interlock control components and the sound reproducer are all units of professional sound recording studio quality, designed for synchronous operation and long operating life. These characteristics are essential to professional presentation of the AEC message.
Drive-In Screen Light Spills Over Into Old Mexico

The Fiesta Drive-In Theatre is said to be the most southern border drive-in in the United States, located south of Brownsville, Tex., 25 degrees, 32 minutes north latitude, and its screen is practically on the Mexican border. Consequently, the spillover of projected light goes well into Mexican territory.

This became increasingly true after the recent visit of William Spooner, Lorraine arc carbon projection engineer who, with the Fiesta projectionist, made alignment corrections. Following the corrections, the light measured 8.2 foot lamberts, almost five foot lamberts more than the average readings of drive-ins as noted by the Motion Picture Research Council in a report a few years ago. The incident light readings now measure ten foot candles.

Prior to Spooner’s visit, this theatre read only one foot lambert on No. 1 machine and 1.4 foot lamberts on No. 2 machine.

City manager M. M. Roden of the Lone Star Drive-In Theatres, says that the light is so intense and brilliant that it is now easier for the theatre’s border patrol to apprehend the “muchachos” slipping across the border in back of and along side of the screen so as to enter the drive-in without paying the required pesos, which the theatre accepts in lieu of American currency.

Lorraine arc carbon engineers travel from coast-to-coast, border-to-border, solely to make available to projectionists and U.S. theatre owners the unique Lorraine arc carbon booth services of upgrading and aligning, periodically, present projection equipment and thus making it possible for greater arc screen brightness, such as was achieved at this southernmost drive-in.

Are Your Theatre Seats in Need of Repair?
The Manko Fabrics Co.—seating and fabric specialists for over 27 years—will manufacture to your specifications a tailored sewn cover made of new improved No Tare Leatherette of proven duration, all colors, sides matching or contrasted corduroy. We guarantee to fit any standard seat. Prices from $1.05 up.

We also feature a large selection of mohairs, corduroy nylon blends and velvets at reasonably priced. Also general seating supplies—“Vinyl-foam” cushioning, cotton batting. Fabrics sold by the yard, precut squares, or sewn covers. Send for current price lists and samples. Many close-outs below mill prices. Compare our values and be convinced.

MANKO FABRICS CO., Inc.
49 W. 38th St., N. Y. 18, N. Y. Tel. OX 5-7470-1-2

758 SCREENINGS FROM ONE 70 mm PRINT

with NORELCO 70/35mm projectors at the RKO Pantages

A “technical triumph" in the field of motion picture projection! That’s what it was called when a single Super Technirama 70 print was used for the entire 61 week run of “Spartacus" at Hollywood’s Pantages theatre. By comparison, the life of the average 35mm print is 200 runs!

According to Universal-International’s engineering chief, Walter Beyer, this unprecedented durability was due to the installation of new Philips-Norelco projectors and careful handling of the film by the theatre projectionists.

As more and more great 70mm attractions are produced, more and more theatres will naturally depend on the famed Norelco 70/35—the time-tested and proven 70mm projector now used in twice as many theatres as all other makes combined.

Get all the facts about the complete line of Norelco motion picture equipment from your favorite theatre supply dealer today!
MAKE MORE SALES—AUTOMATICALLY

Drive-Ins Can Increase Sales
And Cut Payroll by Partial
Or Total Vending Setups

By WILLIAM G. MEEDER

It was less than 30 days ago that a United States citizen was launched into space by a push button. Today, we push buttons to run diesel trains and electronic brains—for stoplights and bombsights—to vote at the polls and to pay tolls. This year, you can make more concessions sales automatically through push-button food service equipment. It is important that our astronaut was for the first time able to guide his path through space. Like our astronaut, you can guide concessions sales to new heights with the new opportunities possible only through vending equipment.

The success achieved this past year in automatic restaurants, automatic employe cafeterias, automatic drive-ins—and the lower costs experienced because of this new method of food distribution—could be of benefit in theatres of all types. It is only within the past year that the proper type of vending equipment has been successfully introduced and manufactured, to permit the handling of food items and the complete automation of food service.

CAN ELIMINATE SOME PROBLEMS

Some of you here today will be the first of the theatre operators to provide 100 per cent automated refreshment and food services this year. These theatre operators will have the same foresight and vision of the engineers and managers of the astronaut projects. They will carefully analyze the common problems in present drive-in concessions and compare these to the similarity of problems in any food service. They will analyze the number of these problems which can be eliminated or reduced through automatic food service equipment.

Automatic food service equipment is a more descriptive and more appropriate identification than vending. Today, the purpose and function of this automatic equipment greatly exceeds the role of the soft drink vender or the candy vender or the individual product vending machine for refreshment items. Automatic food service equipment is a tool for achieving savings in food distribution—the same as automatic bookkeeping equipment is a tool for achieving labor savings in accounting methods, and in wide use in American industry.

In its application to industrial feeding, vending has proven time and time again its ability to reduce high company subsidies for food operations. In many cases, automatic food service has turned these cost items into profit opportunities.

The operation of manual concessions
Continued on page 16

Automatic Vending Layouts for Drive-In Theatres

14

The MODERN THEATRE SECTION
Have a Pepsi

Profits pop 'way up when you sell Pepsi and popcorn! Your Pepsi-Cola bottler will show you how to make the most of these two money-makers. Call him today!

stands may have problems common with those of manual drug store fountains. Historically, and almost universally, drug store fountains have found themselves limited in the selling price of their food. They have catered to fast lunches at extremely economical prices. They have found the need for obtaining labor within the same market as the highly paid but unskilled industrial labor market. Consequently, it is necessary to hire persons with lesser talent and interest to maintain labor costs. This, too, is affecting gross dollar sales by presenting the food service somewhat undesirably to the consumer.

**LIMITED SPACE A PROBLEM**

Drugists have also found themselves with floor space and square footage of increasing value; and lower profit margins—demanding higher and higher productivity per employee. Yet, the combination of limited space at high cost and shortness of time with which to feed a comparatively great number of people gives manual operations poorer and poorer opportunities for profit. This may be similar to drive-in concessions.

Automatic food service equipment has reduced labor costs by approximately 30 per cent. In automatic cafeterias it has greatly increased the number of persons served per minute. It has extended the hours of food availability—it has provided more time for food preparation—it has made employe working conditions more pleasant and, thus, provided the opportunity for attracting better-qualified labor.

Automatic food service provides extended availability of food. It has the opportunity of utilizing central commissary facilities—with an appropriate savings in food preparation, personnel and equipment.

**FAMILY MEAL AT DRIVE-IN**

With four small children, I know that families often attend drive-ins for a full evening of entertainment. It is not unusual for the young family to arrive early enough to enjoy sandwiches, snacks, and refreshments as their evening meal from the drive-in concessions stand. Wouldn't this family appreciate a fine selection of quality and nourishing food at reasonable prices?

It seems to me that drive-ins are developing into more than just an outdoor movie house. Your customers are going to request and demand that you provide greater recreational facilities—that you give them the opportunity to spend more time to enjoy themselves—that you give more for every dollar of admission. As one of your customers, it seems natural to expect outdoor drive-ins to become recreational centers, and most effectively utilize investments in land and facilities. An attractive automatic restaurant may draw customers earlier in the day, for more hours. Through automatic food service equipment, this could be practical, could be profitable, and would be a valuable promotion tool.

How might our automatic theatre concessions stand be designed? Four suggested applications accompany this dissertation.

First of all, to the existing centrally located concessions stand could be added perimeter refreshment stands. These would primarily be used to supplement the existing food facilities. Because of their nearby but subdued visibility, they would create "plus" sales during the features. They would relieve the burden of service during intermission. They would move products closer to the audience in the areas where your customers would be using the facilities. For instance—frequently, playground facilities are located near or behind the projection screen. Often customers are on hand for an hour or more before the feature. Tempting availability automatically through vending machines would make new sales.

In another situation, it may be possible to remove the central concessions stand and, through artistic creation of satellites, provide efficient and economical services. Actual food preparation would be removed to a less desirable area.

Next, it may be possible to take a present concessions building and, through redesign, convert it to a completely automatic food operation. Here you can see a possible layout providing for three entrances with two featured lineups of food and beverage equipment. Each food vender in this battery would serve approximately three persons per minute. Automatic change-making equipment would be conveniently located so, with but few exceptions, the entire operation would be self-service. The kitchen would remain in its existing location.

To provide greater convenience of the kitchen location and increase the flow of customers, an open-square arrangement could be utilized. Because of the rear-door loading feature of the machines, all food preparation and storage facilities are most accessible to all machines. Your customers could gain entrance and access to all of the equipment from four areas or conceivably the entire outside area could be open and be a constant attraction and advertisement of the ready availability of the food and beverage items.

** Completely Automatic Vending Plans for Drive-Ins **

![Diagram of Automatic Cofferer](image)
In the creation of these ideas and to achieve the successful acceptance of your patrons to automatic food service, it is important that a theme be identified with the food service area.

Only yesterday, it was difficult for most of us to seriously accept that man would fly around the earth three times in as many hours. As we meet here today, it is possibly difficult for us to feel that some of us will perhaps make this same journey. So it is with automatic food service equipment. It may be difficult for you to accept that within the next few years most concessions stands will be automatic. However, as our astronaut guided his flight through space, so you will guide your drive-ins and food operations into new fields—and, into new applications. One of these will be automatic food service.

To Research, Develop Candy

Over $500,000 will be invested in candy research and development over the next five years by Bayuk Cigars, Inc., which recently entered the candy field with the acquisition of Mason, Au & Magenheimer Confectionery Manufacturing Co., Inc. Charles M. Balkcom has been appointed director of research, and the research facilities will be located in Philadelphia. Balkcom is a graduate of the University of Georgia with a bachelor’s and master’s degree in food technology, and has had extensive experience in the candy industry.

Readers’ Service Bureau Coupon, page 35.

‘You Have Got to Display It to Sell It,’ Says Video

The slogan of Video Theatres is: “You have got to display it to sell it,” and this photo of the recently enlarged and modernized snack bar in the first-run Will Rogers Theatre in Tulsa, Okla., is a glowing example of how the circuit’s theatre managers follow through. Trained and interested personnel is another reason that circuit spokesmen say, “No wonder Video’s patrons are the best calorie-fed patrons in the world.”

Proven Profit Package

the Dispenser . . . the Container . . . the Sales Accessories

Join the nation’s top concession merchandisers, Put the BUTTERCUP Profit Package to work for you.

New 1962 Model

SERV-O-MAT
Refined to more efficiently dispense controlled portions of hot butter.

BUTTER SERVER
Deluxe model, low cost, manually operated—designed for small volume locations.

all 3... full price range for
EXTRA PROFITS

Wax free, leak proof, Brand Name containers in familiar brown and butter yellow . . . shipped freight pre-paid in 6M quantities.

Send for illustrated brochure on the full Server Sales line.

Server Sales inc.

north 88 west 16447 main street, menomonee falls, wisconsin

BOXOFFICE :: May 7, 1962
You Still Have Time!  
TO TAKE ADVANTAGE * OF THIS  
SPECIAL OFFER!  

NOW...Get Valuable Gifts of your Choice FREE during  
Castelberry's  

With Your Purchases of Castleberry's Pit-Cooked Barbecue in 30 Oz. Sizes  
OFFER VOID AFTER MAY 31  

REMEMBER!  

BARBECUE  
...Is America's First Choice For Flavor, Customer Acceptance, Profits, Promotional Know-How and Profitable Repeat Business!  
CONTACT YOUR DISTRIBUTOR, ORDER NOW!  
CASTLEBERRY'S FOOD CO.  
Box 1010, Augusta, Ga.  

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Tiein Opportunities in 250th Candy Anniversary  

This year the candy industry is celebrating the 250th anniversary of its birth which dates to 1712 when the first known advertisement for confections appeared in a Boston newspaper. A copy of the original publication, The Boston News Letter, is now in the archives of the Boston Athenæum.  

The ad, placed on behalf of a Boston apothecary shop, offered "sweetmeats" and chocolate along with other items available in such establishments at that time. The ad was placed by Dr. Zabdiel Boyiston, a famous colonial physician-apothecary. He is credited with the introduction of small-pox inoculation in the colonies and a number of New England landmarks have been named after him and members of his family.  

The anniversary offers theatre concessionaires as well as other candy merchants an opportunity to develop more sales by tieing promotions into the event. Many phases of the Candy, Chocolate and Confectionery Institute public relations program will utilize the celebration for added impact in 1962. Television, radio, newspaper and magazines will be featuring the 250th throughout the year because of CCI publicity efforts.  

A variety of point-of-purchase display materials is available at cost from the Institute, 208 South La Salle Street, Chicago 4, Ill. These include window banners, counter cards, shelf talker cards and stickers.  

U.S. Appeals Court Affirms Vendo Patent Decision  

The U.S. court of appeals in St. Louis has affirmed a decision reached December 30, 1960 by the U.S. district court in Kansas City holding a patent owned by the Vendo Co. and relating to a selective bottled beverage vending machine, valid and infringed by models CS-72 and CS-96 vending machines manufactured by Cavalier Corp., of Chattanooga, Tenn. The suit was originally brought against a user of one of the Cavalier machines, and was defended by Cavalier under a hold harmless agreement with the user.  

Vendo officials indicated that the next step in concluding the controversy will be taken by bringing one or more further actions to obtain prohibition by injunction against further commercialization of the infringing Cavalier machines, and to collect damages for infringing manufacture, sale and use that has occurred in the past.  

A Vendo spokesman stated he was advised that Cavalier had made and sold in excess of $20 million of the infringing machines.  

Leo Kimmelman has been elected president of the Credit Executives Ass'n, Inc. Kimmelman is branch treasurer of Pepsi-Cola Metropolitan Bottling Co.'s New York City plant.  

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ICE CREAM with  
POP CORM PROFITS  

Give ice cream quality ...make 7¢ on 10¢ sales. Cash in on the demand for delicious soft-served cones, shakes.  
Serve a 10¢ cone in 2 seconds ...your food cost less than 3¢. Serve a 25¢ shake in 5 seconds ...your food cost only 6¢. Win new fans, make big profits with a compact Sweden freezer. Easily run by untrained help.  

Like the Model 208 SoftServer shown here, all compact Sweden machines are keyed to high production needs. They occupy only 3 square feet—or less. SpaceSaver counter models are also available.  

SWEDEN FREEZER MFG. CO.  
Seattle 99, Wash. Dept. T-6  

STAR DEPENDABLE QUALITY  
POP CORN MACHINES  
HOT DOG EQUIPMENT  
COUNTER COOKING UNITS  

Floor Model 95  
16-oz. Capacity  

STAR STEAMRO  
JUNIOR 35  
Combination hot dog steamer & roll warmer  
Write for specifications of complete line  

STAR MFG. CO.  
Division of Hercules Safety Products Inc.  
5300 St. Louis Ave. St. Louis 20, Mo.
This is the perfect dispenser for many locations. It serves a good drink economically, profitably. But it's just one of many pieces of equipment that are recommended by The Coca-Cola Company. In your particular location a completely different type of equipment might be even better. With dozens of pieces of fine equipment to choose from, don't you think it would be a good idea to get some impartial advice before you pick one? Then do it. Call your representative for Coca-Cola.
Named Dalkin Sales Manager
Henri Melbard, formerly West Coast sales manager for AMF Lowater Dispensers, has been promoted to sales manager for AMF Dalkin dispensers for carbonated and noncarbonated drinks, products of the A. Dalkin Division of American Machine & Foundry Co.

NOW for the First Time
THE INSECT ELECTROCUTOR

The most effective . . . economical bug protection you can have. Costs only pennies a month to operate. Write for FREE BROCHURE today.

ASK ABOUT OUR RENTAL PLAN
SNO-MASTER MANUFACTURING CO.
Box BX, 124 Hopkins Place—Baltimore, Maryland

SNO-MASTER
SANITARY SNO-CONES ARE BIG BUSINESS GIVES YOU 400% PROFIT

Cash in with SNO-MASTER! Make $100.00 or more a week selling delicious SNO-MASTER SANITARY SNO-CONE & SNO-BALLS. Use only 1 sq. ft. of space. Meets Health Department regulations. EASY T E R M S: Fully Guaranteed. Write for FREE CATALOG and RECIPE BOOK.

ASK ABOUT OUR RENTAL PLAN
SNO-MASTER MANUFACTURING CO.
Box BX, 124 Hopkins Place
Baltimore 1, Maryland

COMFORTABLE SEATING BIG FEATURE OF REMODELING

In the general remodeling of the McCook Theatre, Dayton, Ohio, new seating comfort was a prime feature of the project. The capacity was reduced from 914 to 697, with the row back-to-back spacing increased from 30 to 34 inches. The International chairs are long-back, fully upholstered on seats and backs with turquoise nylon fabric, and the standards are blue. Other updating included new carpets, drapes, Philips Todd AO projectors and six-channel stereophonic sound.

PEPSI SETS ALL-TIME RECORD

The highest sales and earnings in its history were recorded by Pepsi-Cola Co. in 1961. Net sales for the year were $173,854,426 compared with $157,672,258 in 1960.

Net income for 1961, after taxes and adjustment for foreign activities amounted to $14,368,035 compared with the previous high in 1960 of $14,180,705.

This is equal to $2.21 a share on 6,509,055 common shares outstanding at the end of 1961, as compared with $2.18 a share on 6,495,955 common shares outstanding at the end of 1960.

SPIKE DRINKS WITH PICKLE JUICE

Theatre concessions selling pickles, and more and more of them are doing this, can well heed the advice of Jim Langford, Commonwealth Theatre manager at Clinton, Mo. He suggests that the transparent bags be opened and the pickle juice poured into a large jar. This not only prevents messy spills, but permits the concessionaire to sell Coke, Pepsi or Dr Pepper spiked with the pickle juice, very popular with teenagers.

CRETORS KETTLE CLEANERS

Cretors’ “CCC” removes carbon, keeps the inside of kettles clean and sweet.

To make the outside shine like new, use Cretors’ “OK” Shine Cleaner.

CRETORS and Co.

Popcorn Bldg., Nashville, Tenn.

The MODERN THEATRE SECTION
the difference:

MORE PROFIT PER GALLON!

Yours—all these profitable differences when you sell Royal Crown Cola! See if you’re receiving these advantages with your present supplier.

Call your local RC Cola bottler, or write:

Royal Crown Cola
COLUMBUS, GEORGIA

Check this handy list:
- Theater parties (write for details of 1500 successful kid promotions)
- Liberal jug-return allowance
- A leading cola and all flavors from a single source
- Local pickup and delivery
- No shipping delays, low inventories
- Local participation in promotions
- Lowest-priced national cola brand
Three Executives Move Up
At Vendo in Recent Changes

Three executive changes in the Vendo Co. were recently announced by Elmer F. Pierson, chairman of the board, in keeping with the company's policy of creating opportunities within the company which will encourage the best managerial talents to rise to new positions of responsibility.

Spencer L. Childers was named president and succeeds John T. Pierson who was moved up to vice-president of the board of directors and chairman of the finance committee.

John T. Pierson Jr., who has been associated with Vendo for the past five years was named vice-president in charge of the new products division, with responsibility for developing new products and their marketing programs.

Announcement of the new posts was made by Elmer F. Pierson, board chairman, who, with his brother John T. Pierson founded the company in 1937. Vendo is the largest manufacturer of automatic merchandising equipment.

Childers has been associated with automatic merchandising since 1938 and came to Vendo in 1956 from Fresno, Calif., when Vendo acquired Vendorlator Manufacturing Co. He is also president of the West Coast facility. In 1956 he became vice-president in charge of operations at Vendo and, in May, 1961, he was elected executive vice-president.

Consolidate Dr. Pepper Offices

Wesby R. Parker, president of Dr Pepper Co., has been elected chairman of the board to fill a vacancy since the death of J. B. O’Hara late in 1961. The responsibilities of the offices of board chairman and president were consolidated into a single position, now representing the chief executive officer of the company. Parker joined the company in July of 1963 as executive vice-president.

Five new regional sales representatives have been added to the Dr Pepper Co. fountain sales organization. Claude Culp, assigned to the midwestern region, will headquarter in St. Louis. James Impler will headquarter in Birmingham, Ala., and serve the southeastern region. Another southeastern representative is John Woodward, who will headquarter in Old Hickory, Tenn. Assigned to the southwestern region is Jerry Simms, with headquarters in Shreveport, La. Paul Morlas will serve the western region with headquarters in Los Angeles.

“Soft” Brewed Beverage
A new non-alcoholic type drink, which is like beer in that it tastes and fizzes like beer, but hasn’t the kick, has been introduced for the theatre concessions market by the Fox Head Brewing Co. of Milwaukee, Wis.

It is described as a non-sweet drink that can compare in price with sodas or soft drinks. Fox Head president Howard Hartman describes the “soft” brewed beverage as the “first inexpensive, non-alcoholic drink of its kind that tastes and acts like beer, yet can be transported in bottled, canned or syrup form from vending machines. The beverage is said to have been four years in development.

TREMENDOUS PROFITS!!
Now Fresh Fruit Sundaes, Pineapple and Strawberries from stainless steel pans!
Both juices for snow cones and fresh fruit for sundaes dispensed from one machine!
HERE'S HOW TO MAKE
BIG MONEY WITH "SNOW MAGIC"
THE NEW SNOW CONE MACHINE
Capacity, 30 cones every 30 seconds.
The BERT'S "SNOW MAGIC" machine combines eye-appeal- ing beauty with perfect mechanical performance and large capacity. "SNOW MAGIC" is easy to operate and is Fully Automatic. A Snow Cone costs 3½ to 5½¢ and usually sells for 10¢. . . .
That's profit!

DISTRIBUTORS OF FAMOUS VICTOR'S QUICK MIX DRY FLAVOR CONCENTRATES.
FREE SAMPLES WITH EACH MACHINE

SAMUEL BERT MFG. CO.
Fair Park Station, Box 7685, DALLAS, TEXAS

CANDY APPLES FASTER! CHEAPER!
WITH VICTOR'S NEW "CANDY APPLE MAGIC"

Fabulous new mix coats apples with a delicious red cherry flavor in a jiffy. Skyrocket your candy apple profits each bag, plus 5 lbs. of sugar, costs 115 apples at less than 1¢ each. Packed in "poly" bags of 45¢ each.
SEND 25¢ FOR SAMPLE! Apple mix for 50 apples! FREE details! JOBBERS WANTED!

SNO-CONES FASTER! CHEAPER!
QUICK MIX DRY FLAVOR CONCENTRATES contain flavor and citric acid in correct amounts to make SNO-Cone and drink SYRUP. Add 5 lbs. sugar and water to make GALONs! All the flavor . . .
SEND 25¢ for SAMPLE! Details FREE!

VICTOR PRODUCTS CO.
328-D N. 18th St., RICHMOND, VA.

The first show is in the lobby

Movies are better than ever. So are the appetites of the people who enjoy them. That's where your ice cream novelties get into the act. Especially when they have a 4-star display in a Bally Case. Gleaming Porcelain finish gives real showmanship to your products. Whether it's in theatre lobbies or in drive-in refreshment counters, the result is the same in both places . . . increased ice cream sales.

Bally

Bally Case and Cooler, Inc.
Bally, Pennsylvania

Write Dept. BX for more details.

Three Executives Move Up
At Vendo in Recent Changes

John T. Pierson
Spencer L. Childers

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Bally, Pennsylvania

Write Dept. BX for more details.
ALL EYES ARE ON THE SCREEN

Steps That the Exhibitor and Projectionist Can Take to Achieve Proper Screen Brightness And Superior Motion Picture Presentation

By WESLEY TROUT

OUT IN THE FIELD we run into many projection problems, and one we find most often is the lack of sufficient screen illumination. We find in many situations that the arc lamp is inadequate and should be replaced with a higher power lamp in order to obtain a well-lighted screen image. In other cases, we found the lamp adequate but considerable light loss due to improper alignment of the optical system—the reflector, carbons and projector mechanism not in line; in other cases, wrong size carbon combination, insufficient amperage and voltage plus dirty reflectors. Too, even though the optical system was correctly aligned, the reflectors were in bad condition and should have been refinished or replaced with new ones.

CORRECTING LIGHT A CHALLENGE

Clearing up bad screen illumination in drive-ins is always a challenge, but it can be licked, if the exhibitor will cooperate and do the things recommended that will produce a satisfactory screen image—one that will be sufficiently illuminated over its entire area, not just in the center. What, you may ask, is necessary for us to do to obtain maximum light output from our equipment? Well, first one must have good equipment. The arc lamp must be large enough in light output capacity to properly light your screen image, but one must also take into consideration that there are associated units that contribute to maximum light output, namely:

1. Good projection lenses of the right diameter and speed for your particular theatre; 2. The correct carbon sizes for the amperage you are pulling and the correct arc gap; 3. The lamp and its components must be kept clean and the reflector in good condition, plus the correct distance of the reflector to the film plane; 4. A good screen surface.

Too many outdoor theatres do not refinish their screens often enough, this depending upon, of course, the type of surface used. If it is a painted one, it should be refinished at least once a year; other types of finish about every two years. A good screen surface is a "must" if you want to secure the ultimate perfection in reflected light and good picture definition.

If one expects a perfect—well, let's say a near-perfect—projected screen image, the overall screen illumination must be as near brilliant as one can make it with modern equipment. This means that the spot must be kept properly focused on the aperture, be free of unwanted shadows caused by improperly focused light, carbons not in alignment and the optical alignment not correct. Too, discolored light and uneven screen illumination can often be traced to the incorrect distance of the mirror and the aperture or picture plane. If the manufacturer designates his particular type of lamp should be 34 inches from the aperture, this recommendation should be adhered to as nearly as possible, a little difference is permissible in some cases.

We have found in many situations, during our occasional treks in the field, that the screen size (screen area) had been increased but no change made in replacing a totally inadequate projection lamp and DC supply source so that there would be sufficient screen illumination. Whenever you increase the screen area, more light is absolutely necessary to obtain the same brilliant picture—if it was adequately lighted—that you had with the smaller picture.

Now it is quite true, one can enlarge a screen area and have a satisfactory picture because the arc lamps were large enough to take care of the change, but if the increase in size is considerable, then the only thing to do is to install larger lamps with an adequate DC power supply. It should be needless to state there are now fine projection are lamps to take care of any situation, so why not give your customers the best. Generally, a better-illuminated picture will bring in extra customers, and they will enjoy seeing a perfectly projected picture. Too-brilliant picture, in some cases, will cause eye strain, but we have yet to see an over-brilliant picture in a drive-in theatre.

Before we go into other components that contribute to obtaining adequate light, let

Continued on following page
ALL EYES ARE ON THE SCREEN

Continued from preceding page

We discuss projection lenses. Over the years, rapid advancement has been made in producing projection lenses—motion picture lenses—that do give more light and better overall definition. One of the most important steps in vastly improved picture definition and increasing light output was the coating of lenses, preventing glare which caused light loss within the lens barrel before it even left the lens. It has been definitely proved that a treated lens will furnish a brighter screen image as much as 25 per cent over the old type lens. The coated lenses will produce better contrast. Blacks will be blacker and highlights crisper; colors take on their full richness and are not diluted with the scattered light that an old, untreated lens produces.

If you want more light, a better-projected picture, use only treated lenses that contain a higher quality optical glass. This advice should be followed in both indoor and outdoor theatres. We find too many situations using cheap, old-type lenses and expecting a satisfactory projected image. It just can’t be done with mediocre lenses.

Before we proceed further in this discussion, let me point out that even a slight finger mark on the lens surface will blur definition and make it hard to secure a sharp focus. But often fine glassists allowing dust to accumulate on the lens surface for several days (even oil deposit) and then wondering why a sharp focus could not be obtained. A competent projectionist who takes pride in his work will thoroughly clean his lenses every day before starting the show, and he will close the fire shutters after the show has shut down over night to prevent dust coming into the projection room and getting on the lenses and mechanism. If there is glass in the ports, this won’t be necessary, but you will find many, many theatres not using glass in the ports to keep out noise and dust.

BETTER DEFINITION IN LENSES

Better definition in lenses, the past several years, has resulted from more highly developed optical glass, and from added refinements in lens manufacture. Modern projection has sharp enough definition, flatness of field, and freedom from color fringes to satisfy the most critical observer.

In order to obtain a good overall focus, the optical glass must be of the highest quality and absolutely free of imperfections that would cause color fringes. This has been achieved by using the right kind of lens combinations and perfectly ground. Lenses are carefully sealed and this seal should not be broken for cleaning—clean only the outside surfaces.

Lenses are kept in a perfect straight line in the lens barrel and must be kept in perfect alignment with the picture from the aperture plate. This means that a good lens holder in the mechanism is a “must” in order to secure this alignment. Modern projector mechanisms are equipped with rigid lens mounts and hold the lens in a perfect line so that the projected image will have good focus from center to edge. If the optical system is not in a straight line, fringes will be present on the screen area.

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Full Refund if not 100% Satisfied

CALI CARBON COUPLERS Let You Burn All the Carbon “They’re Expendable”

The most popular carbon saver. Used by more theatres than all other makes combined. Per Hundred, postpaid; Not Packed In Mixed Sizes

6mm . . . . . .2.25 8mm . . . . . .2.75
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No worrying about injury to high priced carbon savers. Burn ’em up, you still profit.

The WORLD’S LARGEST Producer of Carbon Savers

At all progressive theatre supply houses.

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- Project merchant advertising.
- Photograph patrons with Polardoid Transparency Film and project on screen instantly.
- Show pictures of lost children.
- Project color strips throughout running of trailers.
- Call doctors without interrupting sound or picture.
- Project song slides.
- Embellish screen with color during projection of titles, and black and white film.
- Project colored curtain or screen surround while running shorts.
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For Record-Breaking Drive-In Crowds

You are assured Greater Value, Safety, Brilliance, Color, Flash and Noise. Spectacular LIBERTY FIREWORKS are the greatest Boxoffice attraction because they are the world’s finest! They pay for themselves in increased attendance.

READ THIS UNCONDITIONAL TESTIMONIAL

“We have shipped around for fireworks to use in our drive-ins and after comparisons have been made we get the best deal from LIBERTY. Your display is brighter.”

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48 page catalog, fully illustrated shows the gorgeous beauty and magnificent splendor of LIBERTY FIREWORKS. Reasonably priced from $35.00 to $1,000.00 and up.

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liberty fireworks

The MODERN THEATRE SECTION
line, picture definition will suffer to the extent that it will be impossible to focus the edges sharply; or, focus the edges, and the center will be slightly out of focus. Now, one should keep in mind that poor overall focus is not always due to a poor quality projection lens—even focus can be caused by worn shoe tracks, causing the film to not lie flat over the aperture. And, picture definition can be blurred by dirty lens surfaces.

May we point out that there is no such thing as a perfect projection lens, but optical manufacturers strive to keep any imperfection in the projected image too small to be noticed by the eye. For all practical purposes, manufacturers of projection lenses have achieved their goal. And, in addition to a more perfect projected screen image, they have increased the light output in a modern lens.

The requirements of a projection lens, may we point out, are both optical and mechanical. The problem of good or, ideal, lenses we should say, strictly depends upon a properly designed lens barrel that will hold the elements in a straight line and fit various makes of projector lens mounts. This particular phase in lens manufacture was easy to accomplish, but the optical manufacture presented many problems in lens correction, colored edges, correct curvature of lenses in order to obtain a good overall focus. Again, we say, optical manufacturers, for all practical purposes, have achieved their goal.

**IMPORTANT OF LENSES**

Now let us return to the subject of satisfactory screen illumination. The reason we have discussed lenses at considerable length is because they are a governing factor in maximum light output in conjunction with the arc mirror, carbon crater, shutter (mechanism shutter) and projection screen surface.

The reflector, one should keep in mind, has no part in keeping a uniform and constant light on the screen. It is the driving motor and a well-designed carbon feed mechanism that must do the job of keeping a pre-determined carbon feed rate which will maintain the arc gap the correct length. The correct feeding of the carbons within illumination. This in turn will produce maximum light output from the reflected light from the arc mirror to

Read this Hollywood test report. "Film gate heat at 1:85 aperture, is 280° F, with silvered reflectors, but only 140° F. with BalCOLD." And look at the benefits when BalCOLD Reflectors cut heat in half:

**NO FOCUS DRIFT.** As much as 5400 feet of film have been run without refocus. Cooler film gate cuts down film bulge—keeps constant focus.

**GREATER DEPTH OF FIELD.** Less film bulge means better background resolution, color fidelity, and clearness of detail.

**NO END-OF-REEL CONTRACTION.** Lens and projector parts can't cool off and contract (thus changing focus) because BalCOLD Reflectors don't let them get hot enough to expand!

**NO EMULSION PILE-UP.** Green film never gets hot enough to leave emulsion coatings on film tracks and shoes.

**LONGER REFLECTOR LIFE.** Theatres all over the country report up to 17 months and more constant, top-quality performance.

**LONGER FILM LIFE.** Theatres report film life doubled with BalCOLD Reflectors. Means a lot when prints cost up to $10,000 ea.

Next time you replace silvered reflectors, replace them with BalCOLD—the only reflector whose proven contribution to the advancement of motion picture projection has won for its designers the highly regarded technical award from the Academy of Motion Picture Arts and Sciences.
Continued from preceding page

the screen via the projection lens. All components must be “matched” and work together for maximum results.

Maximum light delivery from the projection arc lamp can only be secured when the right voltage, amperage and carbon combinations are used. Satisfactory light production from any make or type of arc lamp cannot be had if the mirror is not optically correct, particularly if the reflector is not a well-known make, manufactured by a long-established firm geared to build an optically correct reflector. Moreover, poor electrical connections within and out of the lamp can cause loss of voltage and amperage with resulting loss of light output. Arc lamp leads, particularly those connected to the arc itself should be renewed at least once a year. And don’t forget those carbon contacts. Clean every day and avoid high resistance contacts.

TRUE OPTICAL ALIGNMENT

One more thing that is extremely important, while we are on the subject of projection lamps. The correct distance between the reflector (mirror) and the aperture is very necessary if one is to obtain all the light reflected from the reflector. Considerable light loss has often been traced by the writer to the fact that this distance was wrong—the optical alignment way off center.

We want to strongly impress on your mind the importance of purchasing reflectors of known quality and manufactured for your particular arc lamp. We find many cases where the exhibitor purchased a reflector because it was “cheap,” and did not take into consideration that a cheap reflector may not be perfect optically because it had to be manufactured quickly and at little expense to sell it way below regular prices. In many situations we have proved that high quality reflectors gave far more light and longer service. Try one of the cheaper reflectors with one made by a well-known manufacturer and you will find we are right—we know from long experience and tests in the field.

Screen brightness, as we have stated many times, is no problem in an indoor theatre because one can purchase high gain screen surfaces to fit each particular situation, but drive-ins, due to increased picture area and other factors that cut down screen illumination have posed a problem many years. However, this has been linked to a certain extent with higher power lamps, improved lenses and new coating materials. Too, the ability of the human eye to perceive detail increases as the size of the projected image increases. Therefore, the very large size of drive-in theatre screens is in itself a great help to the eye, even though the light is lacking.

NEED FOR CONSTANT IMPROVEMENT

So, in most cases where modern arc lamps, a good screen surface and projection lenses are employed, the picture is generally satisfactory—we will say, satisfactory in the sense that the public accepts the projection with little or no complaint. But one should always strive to improve picture presentation whenever possible in order to obtain increased
patronage, and patron satisfaction of seeing a well-presented program.

There is absolutely no good reason, in most situations, for exhibitors to have mediocre projection; equipment to do a good job is readily available and theatre supply dealers are prepared to furnish modern equipment at reasonable prices and terms to meet most budgets.

To sum up, in most drive-in theatres the screen surface finish is still white paint—in some instances special paint supplied by a theatre supply house—because of its comparative ease of application and its reasonable cost. This is all right if the screen surface is finished at least once to twice a year, depending on climatic conditions and the type of paint used. The drive-in operator should keep this in mind: Any size (capacity) drive-in theatre needs an adequate light source; an efficient optical system; proper selection of aperture sizes for widescreen and CinemaScope; a well-maintained screen surface; blowers in the lens port holes to keep down dust and avoid using glass; good reflectors in lamphouse and optical system kept clean to avoid light loss. Shutters can be trimmed, depending upon the make of projector, in many situations, with a considerable gain in light, if done right. Use the correct carbon sizes for your voltage and amperage. All these things go hand-in-hand in making better projection possible.

Theatre Market Potential Good Says Allied-TESMA-TEDA

“Most theatres have had a good year and research indicates that the next two years should be even better, both for new theatres and for the rebuilding and refurbishing of older ones. The market potential is good and getting better!”

This, in part, was the message issued by the joint tradeshow committee for the Allied-TESMA-TEDA tradeshow which will open in Cleveland at the Sheraton-Cleveland Hotel on December 3 of this year, in a brochure containing complete information about booth space, rental prices, etc. The show will be held in conjunction with the annual conventions of Allied States Ass’n of Motion Picture Exhibitors, the Theatre Equipment and Supply Manufacturers Ass’n and the Theatre Equipment Dealers Ass’n.

Great interest is anticipated in this first industry tradeshow in four years to feature theatre equipment other than that for concessions operations.

New Screen at Detroit Fox

The 5,000-seat Fox Theatre in Detroit has installed a new 65x32-foot Hurley Super-Optica screen, continuing a long range improvement program, according to managing director William Brown. The installation was made by the Fox crew under the management of John Moran, stagehand. Equipment was sold by Russell Ruben of Amusement Supply Co.

The screen is of sufficient size, Brown pointed out, to accommodate 70mm projection if it is installed next year as now planned. This may be done, it has been found, with no change in the present projection booth location.
Little Rock to Get a New Twin Drive-In

The new Twin-Razorback being built in Little Rock, Ark.

Construction is under way of a new twin drive-in theatre in Little Rock, Ark., by the Arkansas Amusement Co. (Rowley United). The theatre is to be built on Cantrell Road at the site of the present Riverside Drive-In which was closed for the winter.

To be called the Twin-Razorback, the theatre will replace the Riverside and the present Razorback. Lease on the ground at the present Razorback in the east end of the city has been released to the school board for construction of a new junior high school.

The new theatre will have space for a total of 800 to 1,000 cars.

Layout of the twin will permit the showing of a single feature on each screen or two different pictures at the same time. Projection will be from the second story of a building in the center, with a modern, air-conditioned concessions layout on the ground floor.

Each end of the theatre will have its own patio. A large playground area on one side will suffice for patrons of either end.

A May opening is scheduled.

TEDA Invites TESMA To Join Its Roster

In January, members of Theatre Equipment Dealers Ass’n and members of the Theatre Equipment and Supply Manufacturers Ass’n held a highly successful joint meeting at the Hotel Sherman in Chicago to discuss their mutual interests.

Now TEDA has issued formal invitations to TESMA members to become social members of its organization. E. H. Geisler, TEDA president, recently sent a letter to the TESMA members stating:

“We now extend to all of our manufacturers this cordial invitation to join with other individual manufacturers as social members of our dealer organization. We’re all agreed that close cooperation between dealer and manufacturer is essential and that the frequent meeting together to exchange ideas and to stimulate active selling is highly desirable. Here’s an opportunity by simple, direct action to insure that these things come to pass. Join with us and help us make it work!”

“Following the announcement at our Chicago meeting that TEDA would expand to take into its membership as social members individual manufacturers, there has been a great deal of interest and inquiry from among the manufacturers and, we’re happy to say, quite a few informal applications for this social membership. Ten have already sent checks for their ‘62 dues, and this despite the fact that until this letter no formal invitations to join have been extended.”

Now! Outdoor Screen Paint That Lasts Longer

OPATZ UTIP-TEX Drive-In Screen Paint

The Perfect Coating To Brighten Your Screen

Creates a lenticular effect. Gives your audience a cleaner, clearer picture from any angle.

This quality coating eliminates at least one screen repaint job every two years.

Used by more theatres than any other paint.

Don’t Forget Spots FREE Color Styling Service For Your Whole Theatre

Call your National Theatre Supply Today.

(Branches everywhere)
LITERATURE

The following concerns have recently filed copies of interesting descriptive literature with the Modern Theatre Information Bureau. Readers who wish copies may obtain them promptly by using the Readers' Service Bureau coupon in this issue of The Modern Theatre.

A Brochure from Strong Electric Corp., describes a new type silicon stack transformer-rectifier that serves as power supply for two projection arc lamps. Associated with each output is a novel "Lo-Strike" feature that protects the silicon stacks from overload and prevents the destruction of the carbon craters upon striking the arc. This Bi-Powr rectifier is available in three ratings, 60-85/60-85, 90-135/90-135 and 120-160/120-160 amperes.

A Smokeless Incinerator is described and pictured in a two-color brochure available from Hoskinson, Ltd. The incinerator is guaranteed by Hoskinson to burn any waste, wet or dry, without smoking, odor or fly ash. It requires only 115-volt AC current and a gas line to its location. A space-heating attachment transforms rubbish heat into useful space heating either in the form of hot air or hot water. The incinerator may also be fitted with an automatic oil burner to maintain heat when the available rubbish heat has been consumed. The Hoskinson Incinerator is guaranteed to comply with all air legislation.

Bausch & Lomb has issued a new 22-page, illustrated index to its catalogs which makes it easy to select the desired information on its line of optical and electronic products, including motion picture projector lenses. Catalogs of allied products are grouped together for quick, easy reference, and brief descriptions of contents and catalog numbers are given.

Kodak to Have Information
Center at Seattle Fair

When the 1962 Seattle World's Fair, Century 21, opens in April, Eastman Kodak Co. will help photo-minded visitors get many good pictures with its photo-information center located at the heart of the fairgrounds. That's the prediction of James E. McGhee, Kodak vice-president in charge of U.S. sales and advertising.

The photo-information center, designed in keeping with the Fair's futuristic theme, will be an L-shaped, one-story structure of glass and aluminum. It will be located near the base of the towering, 600-foot Space Needle near the monorail station where visitors from downtown Seattle disembark.

The center will feature displays of color prints, transparencies and miniature coloramas. Its staff, chosen from Kodak's sales service division in Rochester, will answer how-to-do-it questions about photography, offer suggestions on picture subjects at the fair and provide technical services.

Century 21 will remain open six months and it is expected that visitors will number about ten million.

HAND YOUR PATRONS

FLAMELESS
ELECTRIC COMFORT HEAT!

Drive-In owners across the country are extending their season and boosting profits by keeping their patrons comfortably warm with Electromode's exclusive Cast-Aluminum Heating Element. All heating wires are embedded deep inside a finned aluminum casting, providing positive safety, long-life and highest efficiency.

Heat is instant, no warm up delay, no flames, fumes or odors. Windshield doesn't steam up. DON'T DELAY. Fill in the convenient coupon below for complete information. These world's finest comfort heaters are a sure bet to attract more customers to your drive-in.

Electromode

SAFEST, MOST CONVENIENT DRIVE-IN HEATER

- Exclusive Electromode Cast-Aluminum Heating Element. 100% safe around children.
- Noiseless operation. Quiet, fan-circulated electric comfort heat.
- Compact, lightweight. Equipped with heat-resistant handle and extra long extension.
- Extra sturdy construction, built to stand rough treatment.
- Modern design, in scratch-resistant silver-grey finish.

Front and rear views of the heater. SITS on any flat surface, dashboard, floor, etc. No additional equipment needed. Installs quickly and simply on your present speaker post.

Electromode

Dept. B-52, Division of Commercial Controls Corp., Rochester 3, N.Y.

Send complete information on Electromode's In-Car Heaters Other heaters for projection rooms, ticket stands, etc.

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City................................................................................. Zone............. State

Boxoffice :: May 7, 1962

29
Counter Cooking Equipment
Designed on Modular Basis

Star Manufacturing Co. has a complete new line of counter cooking equipment designed on a modular basis so standard equipment stands can be filled with no space left over. This Designer Series equipment is constructed of stainless steel for easy cleaning and lasting durability. New full-width doors provide recessed control knobs and access to interior. New modular design permits flush rear wall installation in equipment stands without wasting space. New recessed tops on all units trap grease and spillage and allow a practical means of locking units together with grease-tight seals. All units are completely serviceable from top and front. The new modular styling provides a maximum of cooking capacity in a minimum of lineal counter space. New adjustable legs with concealed threads make for true leveling and lineup. The complete set of equipment consists of deep fryer, griddle, hotplate and foodwarmer. It is available for either gas or electric power. Work top spacers are also available.

FOR MORE INFORMATION
Use Readers’ Bureau Coupon on Page 35

Non-Toxic Insecticide Spray
In Aerosol Dispenser Can

Spix Aerosol, a new, non-toxic, non-flammable insecticide spray has been developed by the C. B. Dolge Co., especially for use against flies, mosquitoes and gnats. Pressure on the aerosol can valve releases a fine fog, assuring prolonged and deadly contact with insects. Where these insects are present the Spix Aerosol should be sprayed at the rate of six seconds per 1,000 cubic feet. Since it is non-flammable, the sprayer may smoke if he wishes. One compact can of this new spray is equivalent to more than one gallon of Class AA insecticide by government standards as it has concentrated killing power. It is suitable for use wherever food is handled, and, used as directed, is deadly also to wasps, roaches and silverfish.

1962 Ice-Shaving Machine
Has Many Improvements

Sno-Master Manufacturing Co. says that its new, 1962 model Sno-Master ice shaving machine combines ease of operation and maintenance with style and eye appeal. Uniform shaved ice that is dry and fluffy is produced at the flick of a finger for snow balls, snow cones, slush and other leed drinks. Ice dispensed right into a cup makes it no longer necessary to store shaved ice that becomes soggy and has to be dipped and transferred to a cup. The Sno-Master is constructed of aluminum and stainless steel with an all-mirrored finish. It occupies only one square foot of counter space. Since operation is without ice coming into contact with hands at any time, all health requirements are met.

Special Formula Mix for
Coating Candy Apples

Candy apples are being offered to theatre concessions as a new item with the “Candy Apple Magic” mix manufactured and distributed by Victor Products Co. The mix, in a cherry flavor, is packed in air-tight, sanitary polyethylene bags complete with instructions. One bag of the mix plus five pounds of sugar will coat 115 apples at a cost of less than one cent each. A special “test” sample size of the mix, enough to coat 50 apples, is available for 25 cents in coin or stamps.

New Energy Candy In a Straw
For Theatre Concessions

A new candy item with a plus feature is Sip-Its which is made by Milko Products, Inc. Sip-Its work like a straw and each 9½-inch Sip-It includes about 1/5 ounce of pure dextrose, nature’s main source of body energy. While helping to keep children’s bodies primed, dextrose interferes less with their normal eating habits, being...
offers to go to theatres and pop a series of tests, using the theatre equipment, to show that the TY-1200 popcorn will produce from $15 to $25 more gross than other conventional hybrids.

**Two-Way Dispenser Eliminates Straw Wrapper Annoyance**

The Duplex, a two-way straw dispenser manufactured by the Duplex Straw Dispenser Co., is said to cut straw costs in half, and eliminate the nuisance of discarded straw wrappers, because unwrapped straws are used. Health-board approved, the Duplex dispenses one unwrapped straw at a time from both sides of the unit. The all stainless steel units carry a lifetime guarantee. They are made in two models, the Standard for 6½-inch milk or 8½-inch standard straws, and the Jumbo for 8½-inch, 8¼-inch jumbo and 8½-inch super jumbo straws.

---

**Ice Cream Display Case For Drive-In Theatres**

A 6.9-cubic-foot ice cream case, especially designed for drive-in theatres, which holds 1,194 ice cream novelties is available from Bally Case and Cooler, Inc. The case is 43½ inches wide and contains a roomy storage compartment in the lower section. The complete exterior is covered with bright, lifetime acid-resistant porcelain and trimmed with stainless steel. The full interior is also lined with rust-resistant stainless. No plumbing is required.

**New Hybrid Yellow Popcorn With High Popping Expansion**

Tarkio Popcorn Co., Inc. says its new TY-1200, triple-tested popcorn has the highest popping expansion ever developed, and that the hulless yellow corn is also the tastiest and tenderest available. Popping expansion is said to be 15 per cent higher than commercial hybrids offered. The grain is small yet has high expansion with all types of popping equipment. It has been especially developed for on-location popping. The company guarantees the popcorn to meet all sanitation regulations. The popcorn processor has a mobile official testing machine and moisture testing machine and
Portable Intercom Requires No Installation, No Wires

A completely portable intercom called "The Bennett" has been announced by Precision Equipment Co. The system provides instant, simple two-way communication without wiring. The user simply plugs it in and talks. Up to eight additional units may be used and all stations will be heard with the same clarity at the same volume. The stations can be moved from place to place as the needs arise. For extended talking, such as dictating, the units have a special lever to lock them in position. The intercom system features a highly sensitive Alnico V speaker-microphone, and picks up normal conversation within a conservative range of 20 feet. Automatic squelch control is provided.

Pilelifter Machine for Complete Carpet Maintenance Program

A new maintenance machine for the care of carpet, introduced by Bryn Mawr Products, combines a heavy, powerful vacuum with a deeply penetrating roll of bristles. It removes deep-down grime and grit and restores crushed, matted pile to fluffy freshness. Used correctly, it gives the user a five-point carpet maintenance program: 1) Daily and weekly vacuum and pile lift; 2) Vacuum and pile lift before wet shampoo; 3) Pile setting after wet shampoo; 4) Brush-in of powder dry cleaners; 5) Pick-up of soiled powder and fluffing of rug after dry shampoo. The Thor Pilelifter machine brushes are a full 17 inches wide, as compared with the usual 12-inch width, which means that it can do the same job with one-third fewer passes, yet it weighs no more than 12-inch machines. The Pilelifter brush can be operated independently of the vacuum which makes the machine ideal for brushing in dry powder cleaners. The brush has 12 rows of scientifically spaced, all-nylon bristles that dig deeply into carpet pile to dislodge dirt.

Slashes Cost of Maintenance—Repairs

Dolge SS Weed Killer finishes every kind of undesirable plant. Prevents destruction of black top surfaces, ramps, road shoulders; prevents rotting out of wooden fencing, rusting out of metal barriers or speaker posts. One easy application of Dolge SS Weed Killer in a 1-20 solution will solve your weed problems and sharply reduce cost of maintenance and repairs. This chemical goes a long way.

For full particulars write The C. B. Dolge Company, Westport, Connecticut
National Speaker Reconing Co.  
To Enter Distribution Field

National Speaker Reconing Co., Denver, Colo., believed by Frank Horn, owner, to be the largest exclusive speaker repair service in the United States, is planning to also enter the distributing field in the near future, distributing all types of speakers, speaker accessories, baffles, switches, speaker systems, etc.

Horn has been in the electronic business since 1946 and has diplomas from three electronic schools. He was in the radio and television servicing business for music and TV shops for about ten years. About five years ago he entered the drive-in theatre speaker reconing business which has continued to prosper. Although the business was moved into larger quarters about two years ago, a new expansion may be required as even these quarters are now none too large.

"Since the day we first started our business we have continued to strive for the best in parts, workmanship and service. The cloth cone used in our reconed drive-in theatre speakers has spelled success for us," Horn said. "All parts used are waterproof and moistureproof, and every speaker is guaranteed for one full year from the date of reconing against defective parts and workmanship.

"We try to give 24-hour service on speakers, which at times is quite difficult, but we keep as close to this policy as possible."

Daytime Use of Drive-Ins

The greatest problem of drive-ins, according to Judy Poynter of Film Booking Service, is what to do with them in the daytime. Film Booking Service is going all-out to research this problem and do something about it. Although no plans are definitely set, in the blueprint stage are ideas which will include using the drive-in for meeting places for churches, clubs, birthday parties for kids (on the playgrounds) and parties for small groups, both social and civic.

Poynter says that most speaker loss is accidental—a customer accidentally tears a speaker loose, then is too embarrassed to report it and usually drops the speaker right outside the drive-in grounds.

"Remarkable Reliability"

At New York's famed Radio City Music Hall, chief projectionist Ben Olevsky put it this way, "The reliability of the Simplex X-L projector is remarkable. Our projectors were installed by National Theatre Supply in 1950 and have been maintained by our staff since then. In 11 years of operation they have never been removed for overhaul!" Similar opinions and experiences are reported all the time by projection "pros" like Ben at most top theatres throughout the country. The facts are that no other mechanism on the market is designed and built to the engineering perfection achieved in the X-L. Incorporating every new advance in projection, the X-L is your assurance that you'll have a dependable, up-to-date projector for many years to come.
They're Rolling in the Aisles—Bowlers, That Is!

A Strange Sight at first.

It takes a moment to become adjusted to a theatre where spectators have become performers; where cries of “Cut ‘em off at the pass!” have been replaced by “We need a double to win!” and the sneering villain substituted by the jeering away at a defiant ten pin.

Films have become frames in certain movie houses across the country. Existing economic factors have forced certain operators to explore profits in other fields of entertainment. Bowling has proven to be one of the best.

The move is a logical one. Theatre structures, already recognized by the community as a center for recreation and relaxation, often are adaptable for conversion into centers for the nation’s number one sport.

Take the case of Phil Milberger in Kansas City. He converted with six Brunswick Crown Imperial Lanes, tel-e-scores, settees and a snack shop. The $60,000 renovation was launched in late spring and completed in time for the fall bowling season. At last report, approximately 13 leagues act out the bowling drama in his theatre each week.

Extensive Conversion in the East

In the northeast, General Drive-In Corp. has undertaken the conversion and operation of 15 theatres into a chain of bowling establishments. Over 500 Brunswick “Gold Crown” lanes are planned for the recreation of these theatre markets.

Philip Smith, late General Drive-In president, who spearheaded his firm’s entry into the bowling field said he looked upon the move as “a most promising expansion of our historic interest in family entertainment for an ever-growing leisure time market.”

The trend has gone overseas, too. The Arthur J. Rank Organization made its move into the bowling business.

But the move to conversion has not been hasty or lacking in planning. Research on market area, facilities of existing structures to accommodate the desires of bowlers are carefully examined by the house operator and a representative of the bowling manufacturer.

As one Brunswick branch manager stated, “It has been the policy of my company to step over to the side of the prospective customer. We analyze, study and draw conclusions on the basis of “does the location and market offer the potential for profit?” So far, this premise has worked well for all concerned.

America, with its highest living standards of any era, looks to recreation to fill leisure time. It is only fitting that movie structures continue their role in that facet of the American way of life.

For more information about equipment or products described editorially or in advertising in this issue, see Readers’ Service Bureau coupon on page 35.

MINIATURE GOLF

A money making addition
To your present business
HI-PROFIT
LO-COST

BEWARE
Old fashioned concrete or wood type construction

BE SURE
Buy the newest—Buy the best
—Electrical Automation—
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N. Tonawanda, N. Y.  NX3-4490

Also Builders of
Driving Ranges—Automated Archery
Per 3 Golf Courses

The MODERN THEATRE SECTION
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Clip and Mail This Postage-Free Coupon Today

FOR MORE INFORMATION

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BOXOFFICE :: May 7, 1962
Robert J. Kauffman has been named technical sales manager for Eastman Kodak Co's Pacific Southern Sales Division. He has been with Kodak since 1949.

George J. DeRise has been appointed executive vice-president of Bert Nathan Enterprises, Inc., a subsidiary of American Univend Corp. DeRise joined Bert Nathan Enterprises in 1950 as a vending machine routeman, and was named a vice-president in 1958. The company is comprised of a group of related concessions, vending and distributing organizations serving theatres, offices, plants and discount stores throughout the United States.

Royal Crown Cola Co. occupied its new international headquarters in Columbus, Ga., in February. The spacious, $500,000 office building is a complete and separate addition to the company's manufacturing center at Tenth Street and Tenth Avenue. The two-story building is of contemporary design and has approximately 40,000 square feet with a 250-foot frontage and a depth of 70 feet. The move from the old office building was completed on two weekends.
Western Union Offices Sell 'West Side Story' Tickets

Jaycees in Rochester, N. Y.,
Also Peddle Ducats for Riviera Theatre Opening
Throughout One Week

Western Union offices in the Rochester, N. Y., area are selling tickets for the New Riviera Theatre's reserved-seat engagement of "West Side Story." The tieup is a Rochester first, and Linn B. Smeal, manager of the Schine operation, believes his idea also is a national first.

His campaign for the April 5 opening of the Academy Awards winning musical was masterfully conceived and executed, and is significant in its completeness in reaching everyone with appeals to buy tickets to the premiere and subsequent showings.

**BIG JAYCEE PROMOTION**

Advance promotion was built up around the Rochester Junior Chamber of Commerce and radio. Several months in advance, Manager Smeal contacted the Jaycees and sold them a fund-raising project, which called for a week-long ticket-selling campaign, for a commission.

Pictures were taken of the contract signing and, through the influence of the club, placed on a WROC-TV news telecast. Other Jaycee publicity steps:

Mayor Henry Gillette was persuaded to proclaim April 1-7—"West Side Story" opened on the 5th—as Jaycee Week, which was covered on all news media. WHAM permitted Joseph Schirano of the Jaycees and Manager Smeal to go on its Open Line noontime program to tell about the premiere and the Jaycee ticket deal, and the same station also had Louise Wilson of It's a Woman's World program interview four Jaycees along the same line.

**TAKE OVER RADIO FOR DAY**

A high spot of Jaycee Week was a Jaycee Day on another radio station, WROC, on April 2. This was plugged days in advance. Then on the 3rd, Jaycee members took the air from 6 a.m. to 10 p.m. to sell tickets.

"They read the news, the commercials, sports, etc.," Smeal relates. "It was a heck of a deal, and everyone, including the listeners had a great time. The untrained Jaycees certainly messed up a few of the commercials, but all this got a big laugh and everyone was happy."

Along with selling tickets, the amateur radio team pushed the "West Side Story" premiere hard. About every five minutes they talked about Jaycee Week and offered ticket delivery by that evening to all persons calling the station and ordering them. As Smeal remarks, few films have received so much free radio publicity in one day.

The Jaycee package was a big advance promotion in itself, but Smeal had other advance selling ideas going.

One was a mobile boxoffice! A Volkswagen Micro bus was obtained at no cost from a Rochester dealer and bannered on all sides with copy on "West Side Story" and the fact that tickets could be secured "on the spot." The Micro bus toured the downtown streets and shopping areas, and it got good attention.

Record stores, bookstores, dime stores, etc., were serviced for window displays. Record distributors provided platters for the deejays. The Columbia Music shop

(Continued on next page)
WU and Jaycees Sell Tickets...

(Continued from preceding page)
downtown turned all its windows over to "West Side Story" displays, and agreed to sell tickets.

A "theatre tour" idea was good for three days of plugging the New Riviera and its readiness for the gala premiere on Miss Wilson's It's a Woman's World program on WHAM. This idea, personally submitted to Miss Wilson, can be duplicated for many occasions.

Miss Wilson came to the theatre and she and Manager Smeal taped a complete tour of the Riviera, talking about seats, the sound system, the furnishings, etc. This was aired on a Monday the 2nd program. The projectors were described by Ernest Henley and Frank Placearen, the boothmen, also the sound control, rewind system and lighting. This part was aired the following Monday.

ON BACKSTAGE TOUR

The third broadcast, on the 16th, had Miss Wilson and Smeal touring backstage, discussing the stage. The third broadcast, on the 16th, had Miss Wilson and Smeal touring backstage, discussing the stage.

Each broadcast, slanted to plugging "West Side Story", ran about ten minutes and was without cost. 

The Western Union tieup was complete at a conference by Manager Smeal and John Noonan, WU Rochester chief. The setup called for the main WU office maintaining a supply of "West Side Story" tickets, available at the front counter. This office also was given a four-part reservation form to check off current-day sales and tabulate the purchases for future showing.

Each WU branch office within a 35-mile radius of Rochester became additional "booths," but the branch clerks call the main office operator with the orders they receive. They issue receipts to the purchasers and collect the money.

WU also is offering a delivery service through the showing, for a light charge. Patrons may call a WU clerk and order a ticket delivered by messenger boy to the office or home.

INSERTS IN TELEGRAMS

WU publicizes the service with herald inserts in all outgoing telegrams, window and counter cards in all offices, while Smeal is carrying mention in his theatre ads. Also, about 500 letterheads were sent to the leading industries telling them about the "West Side Story" ticket purchase and delivery service. These were posted on the plant bulletin boards.

The Rochester Times-Union published a feature article on the novel "order a ticket by Western Union" idea, and the service was mentioned on radio programs.

"I feel the Western Union promotion could be the start of something very good for the industry," Smeal comments. "It has unlimited possibilities."

The Sears, Roebuck & Co. tieup which has helped in the success of several previous hard-ticket attractions was exploited for 100 per cent cooperation in the Rochester area. The Sears stores offer tickets to "West Side Story" to customers, who may then charge them to their Sears accounts and be billed for them at the end of the month via their regular statement. Sears mailed 40,000 heralds plugging

California Style Show
In Theatre at Buffalo

The downtown Paramount Theatre was the center of a major downtown merchant promotion recently. California Calling, a musical fashion show featuring professional singers and dancers, and new spring and summer fashion creations by nearly 40 manufacturing firms, was staged twice, at 11 a.m. and 2 p.m. on a recent Thursday, at the Paramount.

Admission was by free tickets obtained by writing to the fashion editor of the Buffalo Courier-Express. The April 12 event was preceded in full-page ads, television and radio..."Six acts with original music and lyrics, presenting California's newest creations in play clothes, travel clothes, street dresses and formal wear."

Thirty-seven fashion firms participated in the show.

Both Arthur Kroliek, district manager, AB-PIT, and Edward Miller, manager of the Paramount, were recipients of enthusiastic congratulations following the shows.

Friday 13th Gimmicks
Used at Toledo Airers

Friday the 13th of April did not pass unnoticed at the Jesse James and Miracle Mile drive-ins at Toledo, Ohio; in fact, one had to be deaf or blind to miss it.

Every 13th car was admitted free, every license number ending in 13 was admitted free; every ticket ending in 13 entitled the holder to a free pass for one, and every car containing 13 adults was admitted free. In addition to the regular double feature, at midnight each theatre had a "shocker" thrill-type film.

At the Parkside Drive-In in Toledo, it was "Puritain Day the 13th," and good luck specials were at the boxoffice for lucky winners, while free vampire cocktails were given to adults.

Garden Clinic at Theatre

Disney's "Plant World" in color and other garden movies were featured at an annual flower and garden clinic held in the Evanston (I11.) Theatre, managed by Lester Stepner. The clinic and Springtime Easter festival are sponsored by the North Evanston Business Ass'n and the Garden Council.

"West Side Story" and this charge service to its complete list of charge customers. All it cost the theatre was the printing of the heralds. The return has been excellent, Smeal reports.

These heralds also were used at all three stores as package stuffers. Supplies were left at each cash register.

At the Sears Southtown store, the Rochester Telephone Co. placed three repeater-type phones on the main cashier counter which repeated a message about the film and the Sears charge service. Smeal had large signs about the phones and the Riviera attraction nearby. This display was scheduled for a month. Smeal reports the phone company loaned the phone sets to him and permitted him to make the recordings at no cost.

"The entire Sears tieup is proving to be of great value," Smeal comments.

Miss Aerospace at Theatre

For the opening of "Moon Pilot" at the Roosevelt, Lynda Atkinson of Chicago, who is joining the U.S. Air Force program for women, appeared in an astronaut suit to receive the title of "Miss Aerospace" by the Air Force recruiters in a State street sidewalk ceremony.

This spectacular sign has gone up in Los Angeles months prior to the west coast premiere of "Boccaccio 70." The lowered section, left, of the 50-foot-wide bulletin rotates to depict each of the film's three segments. The first of such spectaculars went up in January on Broadway in New York and producer Joseph Levine plans to erect others in Paris, Rome, London, Tokyo, and elsewhere.
4,500 Dinners Given Away at Opening Of 'Rocco' . . . Hurdy-Gurdy Out Front

A heck of a lot of calories—4,500 spaghetti dinners—invitations gave hundreds of opening day patrons of “Rocco and His Brothers” some nourishment even if they did not cause people to beat down the theatre doors to get in at later showings.

Thirty-three hundred dinners were given away by the Imperial, Famous Players Canadian flagship house in downtown Toronto, and 1,200 by the Capitol in the northern section of the city, courtesy of Peppio’s, classy Italian restaurant and tavern.

BIGGEST GIVEAWAY
The tasteful promotion was arranged by Tiff Cook, FPC exploitation manager, and Paul Hanner of Astral Films. It is the biggest giveaway ever done by the FPC publicity department, amounting to $6,750 worth of spaghetti with dinners worth $1.50 each, Cook reports.

Peppio’s set up a table from their restaurant, with chairs, tablecloth and candles, etc., where four attractive models, supplied by Peppio’s, distributed the dinner invitations to the first-nighters.

A sort of trademark for Peppio’s is their 100-year-old Italian hurdy-gurdy organ from Naples, which usually is on display out in front of the restaurant. To add to the atmosphere at the theatre front, this organ was loaned to the Imperial along with a man to grind it. The organ is really old and out of tune, but it was noisy and got lots of attention.

SIGNS AT BOTH PLACES
FPC supplied signs for both the theatres and for the restaurant, the theatre signs urging patrons to visit Peppio’s their next night out, and the restaurant signs plugging the picture.

The dinner giveaway was put on the air by Frank Dempster on CKFH, who broadcasts every Monday evening from the lobby of Peppio’s. She interviewed restaurant guests and gave double guest tickets to “Rocco.”

FPC ads carried underlines on the giveaway.

Other promotion for this film without a big-name cast was centered on radio and television. Previews were for writers, disc jockeys, etc.

Hanner set up two radio contests, one with CKFW where the winner received a private screening for 20 guests of his or her choice. The winner decided to bring all her relatives and this ended up with a screening room full of uncles, aunts, in-laws, brothers and sisters, and it was a ball.

The radio station gave ten free plugs a day for ten days, and FPC gave out consolation prizes of albums and theatre tickets.

A RADIO CONTEST
The other radio contest was with a morning disc jockey show and followed the lines of album and ticket giveaway for the first so many writing in.

The other two radio stations used 30 minute musical and interview discs, with the musical disc being used on a coast-to-coast program.

Hanner also arranged for an excellent television plug on the CBC’s top-rated On the Scene program. This was an interview by critic Clyde Gilmour with Bert Brown, the manager of the Imperial. Scenes of the theatre front were shown and a clip from the picture was used. The show was taped in advance and shown on opening night.

An old hurdy-gurdy grind organ from Naples gave front atmosphere at the big Imperial in Toronto an opening night of “Rocco and His Brothers.” It was 100 years old and out of tune, but noisy, and really attracted attention.

Toys and Pizza Pies Plug ‘Toyland’ in the Bronx

Manager Arnold Kirsch of the Melba Theatre in the Bronx had “Babes in Toyland” first run, so to celebrate, and round up the attention of the youngsters, he contacted a big toy store. The generosity of the latter gave Kirsch $100 worth of toys and more than enough cash to pay for 6,000 hwarf plugs the film and a giveaway of toys.

The hwarfs were numbered. Lucky numbers were called from the stage and the toys were thus distributed.

An Italian restaurant donated certificates for 15 pizza pies, and these were used to stimulate some adult reaction. Fifteen business cards from Ralph’s restaurant, the donor, were attached beneath seats in the adult section. When Kirsch finished giving away the toys, he announced:

“Ladies and gentlemen, you haven’t been forgotten. Through the courtesy of Ralph’s Italian restaurant up the street, 15 of you will be lucky to receive absolutely free a large pizza pie. Kindly stand up and lift your seat and you may find your card good for your free pie.”

Want Ad Gimmick Used

One of the promotions for “West Side Story” at the Helman Theatre in Albany, N. Y., was the spotting of names and addresses of area residents through the classified section of the Knickerbocker News. Headlines on the classified page explained:

Win 2 Guest Tickets to See ‘West Side Story’ at the Helman Theatre . . . Find Your Name and Address in Today’s Classified Section . . . You May Be One of the Winners . . . Present the Page With Your Name As Identification at the Boxoffice for Tickets.
Editor Discusses a Flop: Feels Title, Publicity Left Ordinary Joes Cold

**THERE'S TRUTH IN THE QUOTATION NEVER JUDGE A FILM BY ITS TITLE**

This three-column, 36-point headline on an article in the Alberni Valley Courier at Port Alberni, B.C., contains food for thought by theatremen and film folk who are trying to get better results from their advertising and promotion.

Andy Biggs, the editor and author, feels that the motion picture folk who prepare film publicity and advertising are too far removed from the world of the ordinary Joe—educated truck drivers, inconspicuous housewives, etc.—to get moving messages across to them consistently. As for the local theatre operator, he indicates that they must do more than repeat the title and cast for these, to quote the headline above, don’t always sell the film.

**CALLS IT A CLASSIC**

The small-town grassroots discussion concerned why “A Raisin in the Sun” did so poorly in a week at the Paramount Theatre in Port Alberni, despite the fact that many of those who did see it were so impressed that they phoned the theatre or the newspaper. The article was written after “A Raisin in the Sun” closed. Editor Biggs describes the film as “a classic of human interest, with superb, natural acting by almost an unknown cast, a film which ranks within the ‘Gone With the Wind’ and ‘The Good Earth’ category.

“If I were asked to define my main criticism of ‘A Raisin in the Sun’ I would say that the title was ill chosen in the extreme and this, plus the ‘super-spectacular’ press release can be held directly responsible for a first-class audience flop, for how can one judge which is a good production when they all are labeled ‘Prize-Winning Super-Colossal’?

“In many ways perhaps, the film press releases have reached the ‘outer-space’ category. They seem to have become inconsequential to the average Joe as the dozens of advertising signs displayed on every street corner. They are tolerated but little serious thought. Perhaps, all too often the buildup by the ‘super-colossal’ publicity men of the film companies turn out to be no more than a dream of the producer, rather than a practical demonstration of the real quality of the production.”

Biggs gives a hint that a part of his skeptical attitude toward “bigtime film publicity men” is temperamental and a result of his grassroots location, for he says, “Yet for all the things I have read about ‘A Raisin in the Sun’ since I saw the film, I am more than inclined to endorse the opinions of the super-colossal peddlers of fabulous fiction-minus facts propaganda.”

He then quotes Clyde Gilmour, Toronto newspaper film reviewer, who listed the film among the top ten of 1961.

Biggs relates a conversation with the theatre manager, whom he doesn’t name. Biggs asked what response the theatre had received when the film was shown. “Poor,” he replied.

“What enquiries did you receive during the week of the showing?” I asked.

“Of the people who telephoned, the majority just asked what film was on. When I replied ‘A Raisin in the Sun’ most of them replied—‘a raisin in the WHAT’? Then they asked who was starring in it.

“When I named Sidney Poitier, Claudia McNeil and Ruby Dee they replied they’d never even heard of them and that they’d probably take in a show on the following week.”

**FAR AWAY PUBLICITY**

Biggs then continued: “I don’t think the Alberni Valley Courier reaches Hollywood, but as I’ve said before,—the little films of film publicity are now so far removed from the world of the ordinary Joe that nothing a two-bit reporter could ever say is likely to bring them back to earth, but that is surely one instance where screen drama comes completely within the field of classic literature and the old saying that one should never judge a book by its cover.

“Perhaps we should do considerably more to encourage the ordinary Joe,—the educated truck drivers and the inconspicuous housewives, to give their uncensored appraisals of films—we might be more prepared to accept unprofessional publicity even if at times the truth does hurt.”

**Top Radio Cooperation Is Received for ‘Mask’**

Excellent success with radio was obtained in behalf of “The Mask” in Vancouver, B. C., by Ivan Ackery, manager of the Orpheum. In all radio C-FUN went for three ideas submitted by Ackery. This station carried the schedule of Orpheum spots.

The first idea was the old see-the-film-alone-at-midnight stunt. Five one-minute spots were used daily on Wednesday, Thursday and Friday, then two on Saturday for two weeks, including 3girl (age 21) who had the most courage to sit entirely alone in the theatre from midnight to 2 a.m., and watch “The Mask.” Women were invited to write the station, giving reason why they felt they were the best qualified. The one selected received $25.

Dozens of entries were received, Ackery reports. The winner, Mrs. Dorothy Bruner, was interviewed on C-FUN directly after she was notified (three minutes), and again from the Orpheum just before she was locked in to see “The Mask.” There was a third live interview after she saw the show

“The promotion so aroused the interest of listeners and C-FUN’s deejays that countless ad lib plugs were made throughout the days following, in addition to a regular schedule of follow-up spots,” Ackery comments.

The second C-FUN promotion was an offer of 50 passes to mothers who felt they, too, had unique qualities of courage. The best 5 letters sent to the station earned each herder a pass to “The Mask” on the day after opening. C-FUN advertised this promotion as an extra. The passes, plus clothes hampers, were presented by C-FUN in a special on-stage promotion.

C-FUN cooperated with another Ackery proposal. During the hours before midnight just prior and after the opening, the announcer offered listeners passes to “The Mask” for the most horrifying personal experience selected from those phoned in. Interest was high. The winning experience was read just before midnight each evening, with suitable music and effects.

Ann-Margret, star of “State Fair” was presented a western outfit by Del Norte Saddlery when she visited there for the world-premiere showing.

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<td>Invasion of the Honeycomb, The</td>
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<td>King's of Kings (161)</td>
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<td>Kitchen, The (74) Drama</td>
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<td>Dead to the World (87) Nuts</td>
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<td>Devil at 4 (Clock, The (127) Adv.</td>
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<td>Everybody's Ducky (80) Comedy</td>
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<td>Experiment in Terror (123)</td>
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<td>Explosive Command, The (59)</td>
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<td>Fear No More (80) Sonstere Dr. Salton 13-13-61</td>
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<td>Fists of the Lost Balloon, The (91) Adventure</td>
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**In the summary:** H is rated 2 pluses, ++ as 2 minutes.
**ALLIED ARTISTS**

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<th>Rank</th>
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<td>270</td>
<td>Twenty Two (102)</td>
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<td>My..</td>
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<td>272</td>
<td>Jori Jassam, Jeanne Cram, Dora Merrill, Agnes Moorhead</td>
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**AMERICAN INT'L**

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<td>273</td>
<td>The George Rati Story</td>
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<td>275</td>
<td>Ray Hunter, Jann Sutherland, Julie London, Barrie Chase</td>
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**COLUMBIA**

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<td>276</td>
<td>The Fugitive (81)</td>
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<td>Western Outlaw (81)</td>
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<td>Sam the Man (81)</td>
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<td>Bridge to the Sun (112)</td>
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<td>The Errend Boy (82)</td>
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**FEATURE CHART**

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**BOXOFFICE BookinGuide :: May 7, 1962**
FOREIGN LANGUAGE FEATURE REVIEWS

The Sound of Life F Malodrama 1.85:1

Artikno 78 Minutes Rel.

Vladimir Kozolensko's novel, "The Blind Musician," has been brought to the screen by Gosky Film Studios, with scenes so gently handled, the sentimentality ruling the atmosphere of Old Russia on the brink of "liberation." The story of a rich, blind planter's sudden encounter with the poor, is told with a pencil stroke and an axe, the axe having been given mood and scope by I. Manevich's screenplay, Sergei Shestopylov deftly portraying the child musician and Vasily Livonov the grown man. T. Lukashevich has directed with tender touches. Livonov, in the adult role, is a study in sensitivity as he plods unerringly to eventual recognition, via the concert stage. The works of Mendelssohn and Chopin are among the musical renditions. Soviet color has been dramatically employed and English titles accompany the Russian dialogue. Released by Artikno Pictures, Inc.

Vasili Livonov, Boris Livonov, L. Kurdyanova, M. Strizhenva, A. Gribov.

FEATURETTE

Night and Fog

Brown-Hughes Films (Featurette) 31 Minutes

Good. A powerful and relentlessly horrifying documentary filmed on the site of the concentration camps of World War II, this Alain Resnais feature made several years ago had been denied a U.S. showing, probably because distributors thought it would have no commercial value. But, since the art house success of Resnais' subsequently-made features, "Hiroshima, Mon Amour" and the current "Last Year at Marienbad," the French director's name has become boxoffice. This will not be the force at the boxoffice it should be. The ESC Color, present-day scenes are interspersed with black-and-white shots of the atrocities, the cremaitions and the piled-up dead bodies, footage revealing enough to make many turn their heads away. Naturally, this is not a film for the average youngsters or the more squeamish. The narration (in French) is by Jean Carroz. It was produced by Como Films, Argos Films and Codorni on commissio to the Comite d'Histoire de la Deuxieme Guerre Mondiale.

SHORT SUBJECT

Paramount (Cartoon) 5 Minutes

Little Lulu is back in another fast and funny cartoon which should be a kid-tickler for kids and grownup alike. When Lulu sees the frog legs, Chubbs, learns that frog legs are a delicacy in restaurants, he gets Lulu to help capture frogs in a nearby pond. She gets in a hotbox full of them and takes them to a swanky cafe where the creatures escape and jump all over the patrons, animating the place. The characters who are chasing the kids who think he is going to wring their necks, but all he wants is for the youngsters to round up the frogs. They re captures them and go back to their restaurant. Color is excellent and the quality of the subject is tops.
Opinions on Current Productions

**Lonely Are the Brave**

*University* (1962) 107 Minutes

Kirk Douglas and his producer, Edward Lewis, of Tool Productions, deserve great credit for tackling a unique outdoors drama, the story of a cowboy struggling against the forces of the modern West. The plot, including typing traffic, walkie-talkies and pursuit by helicopter. With Douglas for marquee lure, this should do business generally and make a strong box-office hit where action scenes are favored. Based on the novel, "Brave Cowboy," by Edward Abbey, the picture is primarily a chase western and director David Miller generates tremendous suspense during the long climactic escape by Douglas and his faithful horse across dangerous mountain terrain, the entire sequence splendidly photographed in Panavision by Philip Lathrop, A.S.C. The earlier action scenes include a vivid listic encounter and a jail-break. The picture is fine and forecast a tour-de-force for Douglas and his magnificent white-maned horse, who remain together through countless dangers until the tragic finale brought about by a giant diesel truck. The truck and its driver are glimpsed throughout the film, seemingly to no purpose until the grim crash scene. Of the supporting players, Walter Matthau is a standout as a larcenous but ruthless sheriff, who also contributes touches of humor.


**Bachelor of Hearts**

Continental 97 Minutes

Hardy Kruger, who first came to considerable American attention with his dramatically compelling portrayal of an escaped German soldier in the then-functioning Rank Film Distributors of America's "The Young Captive," has since been cast in a series of "organization" roles. His last "sight-gag," Kruger moving respectively from protocol-bound book-prober to lively participant in every conceivable aspect of "organization" work, including the task of having to date five girls while their boy friends, bound by Dodos (an "organization" tool) rules not to talk to womenfolk during end of the semester, turn reluctantly to such other dullest arenas as classrooms and libraries. Vivian A. Cox produced and Wolf Rilla directed.

Hardy Kruger, Sylvia Syms, Ronald Lewis, Jeremy Burnham, Peter Meyers, Philip Gilbert, Charles Key.

**The Intruder**

Pathe-America 93 Minutes

Excellently acted and directed, "The Intruder" is a grim, tense analysis of the segregation situation in the South, a theme which is relatable to all races. Because of the lack of strong names, the picture will require heavy selling to attract the customers, and probably specialized customers at that—those deeply interested in social problems and the present Negro controversy. Producer-director Roger Corman has extracted fine performances from his players, especially William Shatner who portrays a violent anti-Negro rabble-rouser. Frank Maxwell and Daniel Geronemus work as are all the others in the cast. The picture captures the true militant attitude of Southerners on the question of integration and it brings out the caner that pitilessly seeks to enslave the Negro. The film obviously was shot on location in a southern town; the footage principally is exteriors and the interiors were added in the studio. The script is by Charles Beaumont and was based on his own novel. Gene Corman was executive producer.


**Ladd: A Dog**

Warner Bros. (158) 98 Minutes

Combining the sure-fire ingredients of a handsome collie dog, an appealing crippled child and Albert Payson Terhune's widely-read novel, now in its 71st printing, makes for ideal family entertainment. The summing months when school children are on vacation. Millions of canine owners will also be attracted to the finest dog picture since MGM's popular "Lassie" series in the 1940s. Peter Breck, Peggy McCay, Carroll O'Connor, Angela Cartwright, Maurice Dillimore, Alice Pearce, Jack Daly.

**She Didn't Say No**

Seven Arts Associated 96 Minutes

Eileen Herlie, Niall MacGinnis and a host of the most competent, most ingratiating players in the British Isles apply themselves assiduously to the maculatekly perils and pitfalls of the English boarding school and, given proper and litter-assisted advertising and exploitation-wise, can be figured upon for smashing boxoffice returns. The story is that a schoolgirl is not invited to the adolescent or Saturday matinee true, but can be wholeheartedly sold to the adult crowd that wants adult entertainment, spelled out intelligently, purposefully with little hinting of sex, per se. The Sergei Nolapond production, directed ably indeed by Cyril Frankel, from a T. J. Morrison-Unci Trout screenplay (as based on the Trout novel, "We Are Seven") is hilariously concerned with Miss Herlie and her blossoming progeny in a tiny Irish village, the fact that she's conceived out of wedlock a whopping six times, something totally incompatible with the prim community. It's when the youngsters—among them a winning Perilla Nelson, as the eldest—start thrashing about in the attempt to make the story takes on, substance, logic and meaning. The acting values are assured and skillful.


**Satan in High Heels**

Cosmic Films 93 Minutes

A cheaply made exploitation picture, featuring two sentimentally lusty personalities, the nightclub singer Meg Myles and Britain's Sabrina, whose only claim to fame is her well-publicized measurements. It will attract the curious mostly males, to downtown theatres in key cities. A nude bathing sequence is another attention-getter. Because it deals with manuscript characters, the audience will not care much where the picture was denied a Production Code seal and, naturally, it's strictly adult fare and has no place in family, neighborhood or small town spots. Filmed entirely in actual New York City locations, the photographic is often dark and the sound below-par to the extent that much of the dialogue is inaudible—not that this matters much. Produced by Leonard Burton, the screenplay by William Chapman is adapted from the original with Harold Bonet, is typical True Confessions stuff which might have been more interesting if better directed (by Gerald Infrar) or acted. The picture ambitiously strips-tease who tramps over various men to win James and Miss Myles looks credibly trampt and acts well enough. She also sports two torrid songs effectively. Except for Nolla Chapman, as a discarded mistress, the other actors rarely rise above the amateur class. Inexpensively made film—and it looks it!

Meg Myles, Sabrina, Bob Turo, Mike Keene, Grayson Hall, Earl Hammond, Nolla Chapman, Ben Stone.
THE STORY: "Lad, a Dog" (WB)

Lad, a full-grown collie, and his owners, Peter Brock and his wife, Peggy McCoy are visited by Carroll O'Connor, an aggressive business man who brings his crippled daughter, Angela, over to see Lad and the dog wins, winning of many cups and blue ribbons. O'Connor later donates a gold trophy to a local dog show, planning that his English-trained collie will win, but Lad is again a winner. On a visit to Lad, Angela is attacked by a dog that, which the dog kills but, when her nurse beats Lad, the crippled girl walks from her wheel chair to save him. Peggy promises Angela she may have one of Lad's newborn pups and the one the child picks is lost in a barn fire. Angela is disconsolate but Lad finally convinces the child that his surviving puppy is just as lovable. As Angela starts training her little collie, her father proudly declares that his dog will win him a gold cup yet.

EXPLOITIPS:
Albert Payson Terhune's books and magazine stories were widely read in bookstores will cooperate with window displays of "Lad, a Dog" in its new paperback edition. Admit owners of the first edition of the book, published in 1919, as guests at the first evening showing.

CATCHLINES:

THE STORY: "She Didn't Say No!" (Seven Arts Associated)

Left alone while still a young girl, to bring up her first child, Mary (Perilla Nelson), Bridget Monaghan (Elleen Herle) has spent her life searching for an ideal man; unfortunately, men being all too human, she is left, eventually, the mother of six delightful children, albeit still unmarried. The tiny Irish village where the Monaghan family lives, also hoards the fathers of all of her children, a situation giving rise to embarrassing and pleasant situations. Harassed Willie Bates (Jack MacGowran), father of Bridget's twins, calls a council of the other fathers and, initially, the group tries to have the children removed from Bridget's care by a magistrate. Plan backfires when she's proved to be a good mother. Other similar ideas amount to naught. Mrs. Power (Betsy McDowell), childless herself, gets to know Toughy (Raymond Manthorpe), one of Bridget's progeny. Mary (Perilla Nelson), the eldest, falls in love with artist Peter Lowney (Ian Bannen). Poppy (Ann Dunne) undertakes to get herself a screen test. In a surprise ending, James Casey (Niall MacGinnit) proposes marriage to Bridget. She accepts.

EXPLOITIPS:
Stress the uniqueness of story components here. Invite the mom and dad—married, of course—of your community's largest family to theatre.

CATCHLINES: Hilarious New Comedy From the British Isles! ... The More Superior Species Proves its Mettle!

THE STORY: "Saturn in High Heels" (Cosmic)

Meg Myles, a dancer in a cheap carnival, tricks her estranged husband, a dope addict, out of some money and takes a plane to New York. A fellow-passenger sets her up at a hotel and introduces her to Grayson Hall, who manages a nightclub. Her singing voice gets him a job and, after grooming, she scores a hit and attracts both the nightclub owner, Mike Keene, and his playboy son, Bob Yuro. While Keene buys her clothes and jewels, Meg has a clandestine affair with Yuro. This infuriates Keene and he sends his son to Europe. While doing her nightclub show, Meg's husband breaks into the club on revenge. Meg tries to get the husband killed, but eventually her true double-dealing character is revealed and all the men walk out of her life.

EXPLOITIPS:
For the exploitation houses, plug up the fabulous measurements of both Meg Myles and Sabrina by using blowups of their photograph as poster art. The nude bawling sequence, which has been mentioned in many columns, will also bring in male patrons. In key cities, Meg Myles, who was featured in Allied Artists' "The Phoenix City Story" a few years back, is a well-known nightclub singer.

CATCHLINES:
She Had the Smile, the Shape, the Silky Softness of an Angel—But She Was All Bad... Take Her in Your Arms and You'll Find a Private Hell of Your Own.

THE STORY: "Lonely Are the Brave" (U-I)

In present-day Albuquerque, Kirk Douglas, a wandering cowboy, deliberately arranges to get thrown into jail by embroiling himself in a vicious barroom brawl—his purpose being to help his friend, Michael Kane, who is incarcerated for helping Mexican outcasts into the U.S. But Kane refuses to escape with Douglas, in order to keep his record clear for his eventual return to his wife, Gena Rowlands, a girl once loved by Douglas, which the dog kills but, when her nurse beats Lad, the crippled girl walks from her wheel chair to save him. Peggy promises Angela she may have one of Lad's newborn pups and the one the child picks is lost in a barn fire. Angela is disconsolate but Lad finally convinces the child that his surviving puppy is just as lovable. As Angela starts training her little collie, her father proudly declares that his dog will win him a gold cup yet.

EXPLOITIPS:
Kirk Douglas is the big selling name but Walter Matthau, who played with the star in both "Strangers When We Meet" and "The Indian Fighter," is a fine stage star, where he is currently starting in "A Shot in the Dark."

CATCHLINES: A Cowboy Adventurer Struggling to Maintain the Freedom of the Great Open Spaces in the Atomic Age ... Helicopter and Walkie-Talkie Pursue a Lone Cowboy and His Horse.

THE STORY: "Bachelor of Hearts" (Cont'l)

The "dreaming spires" of Cambridge University (England) seem more like a nightmare to Hardy Kruger until this precise, mathematically minded young German student on an exchange scholarship begins to understand the "strange British" ways. He finds an "interpreter" in Sylvia Symns, sympathetic fellow-student. Anxious to help in campus affairs, his activity in an annual function backfires, as he's tipped into the river. His Wilkinson's father migrates the young student, however, with campus lights, including Ronald Lewis and Eric Baker, director of studies. The Dodos, significant part of student hiklins, decide to draw lots to determine who will take a bath in the all-girl Girton College, the plan is intensified by inclusion of five stalwarts scrubbing themselves happily in very feminine bathrooms, and in the ensuing alarms, Lewis is arrested. Because the Dodos have a rule not to talk to girls during remainder of semester, Kruger is pressed into a rather intriguing stint of dating five girls, using different technique with each, of course. But when the girls learn he has dated them all to the end-of-the-term ball, they start a Kruger hunt! At midnight, the Dodos, released from their silence vow, rescue Kruger.

EXPLOITIPS:
Get fraternity and the like from campuses to provide some appropriate lobby displays.

CATCHLINES:
Meet the Dodos—THE Integral Part of University Life!

THE STORY: "The Intruder" (P-A)

Williams Shatner, an emissary of the Patrick Henry Society, comes to a small southern town to rouse the citizens against integration of the schools which has become a law. Working with expert swiftness, he succeeds in creating sentiment for a show of force to terrorize the town's Negroes to keep them out of the white schools. Meanwhile, Shatner has romanced teen-age Beverly Lunsford, daughter of Frank Maxwell, editor of the local paper, and also scores Jeanette Cooper, wife of Leo Gordon, a boisterous carnival pitcher, who live in the same hotel with Shatner. When Maxwell defends the Negroes after Shatner has instigated the bombing of a Negro church, he is badly beaten by a white mob. Shatner then gets Beverly to falsely accuse Charles Barnes, a colored student, of trying to rape her so that Shatner can get the people aroused again. But through Gordon's efforts, the girl admits she is lying at Shatner's request and the people turn against Shatner.

EXPLOITIPS:
Paste up a board of newspaper clippings of the present integration problem and set it up in the lobby. Invite social research leaders to do a private showing and get their comments for advertising display.

CATCHLINES:
A Dramatic Thunderbolt: As Timely as Today's Headlines ... His Silver-Tongue Oratory Was His Downfall! ... Integration! Is It a Blessing or a Boomerang?
HELP WANTED

REPRESENTATIVE WANTED. If you can sell automotive literature, wiring, and door advertising in conjunction with Theatre Protection territory. An opportunity to build for the future. For details contact: Remor-Vide Co., Chicago, Wisconsin.

MANAGERS WANTED: Well known, rapidly growing Midwestern Circuit has openings for managers in single and multiplex units, for drive-ins. Write giving experience background and salary requirements.


Manager, projectionist and maintenance for drive-in theatre for Oklahoma and Texas. $5, Roxy Theatre, Monday, Texas.

Manager, thoroughly experienced in hard ticket operation. Takes full charge advertising, boxoffice, group sales. Excellent opportunity. Write giving experience, salary desires. Boxoffice 9469.

WANTED: Projected and maintenance for drive-in theatre for Oklahoma and Texas. Boxoffice 9464.

BUSINESS STIMULATORS

Bioge, more original $4.50. Cards, other games available on request. Novely Games Co., 106 Rogers Ave., Brooklyn, N. Y.

Build attendance with real Hawaiian Princess. Few cents each. Write Flowers of Hawaii, Honolulu, Hawaii, Lafayette Place, Los Angeles 5, Calif.

Bioge Cards: Die cut 1, 75-500 combinations, 50-200 combinations, can be used for CENO, $4.50 per M. Premium Productions, 385 West 44th st., New York 36, N. Y.

Explotiation and Burlesk features available. Write Mace Enterprises, Centralia, Illinois.

BUMPER STRIPS—silk screened, fluorescent, 4' x 15", $12.95 100. Other good boxoffice promotions. Theatre Promotion Service, Box 392, Huntsville, Ala.

MISCELLANEOUS

MONSTER, HORROR, PSEUDOSCIENCE prints, pressbooks, posters, sought. Chanty, Kanoy, Maccabees, we have the deals. Our stock—Paul, Kong, Siegfried, Alistair, Flesh Eaters—also available, and many other rare and esoteric prints, worth $500. Ackerman, 815 So. Sherbourne, Los Angeles 4, Calif.

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Alice Faye, Pat Boone, Pamela Tiffin and Tom Ewell as a family fair-bound group, as shown in the 20th Century-Fox picture, "State Fair," winner of the BOXOFFICE Blue Ribbon Award for April. National Screen Council members selected it on the basis of its outstanding qualities and suitability as family entertainment... Page 15.
"A PICTURE TO WIN POPULARITY

'Lonely Are The Brave' Rates High

"An unusual, moving and dramatic picture. It is a warm and compelling story told with feeling and a most effective use of the film techniques. Kirk Douglas brings all his expected rugged vigor to the role. Word-of-mouth buildup would seem to be a certainty."

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"A unique outdoor drama. The story of the struggle against the forces of the modern West. Thrillingly photographed. A tour de force for Douglas. The picture generates tremendous suspense."

BOXOFFICE

"Lonely Are The Brave is an unusual picture, suspenseful and exciting, one that will be boosted by favorable word-of-mouth. It is blessed with performances that are fulfilling. A moving story with abundant humor."

MOTION PICTURE DAILY

"Lonely Are The Brave is an accomplished compendium of thrills and suspense. An unusual film. Douglas delivers as ever a convincingly vigorous performance."

HOLLYWOOD REPORTER

"An extraordinary motion picture. There is exciting action, there's wonderful humor. Sure to spur word-of-mouth. It has broad appeal beyond the action and adventure set, and could be a big box office surprise. This one will be a solid grosser, with the possibility of really big things."

INDEPENDENT FILM JOURNAL
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FILM DAILY

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who used the
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who respected
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down!

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FOLLOWING IN THEIR GREAT TRADITION FROM "EXODUS" THROUGH "WEST SIDE STORY"
A TIME, PLACE AND AUDIENCE

I N KEEPING with our slogan as "the pulse of the motion picture industry," we note this pulse rises to an alarming rate when censorship is threatened in various quarters. Yet, it is just such incidents as the one described below that bring on these threats.

Saturday afternoon one of our staff members, Velma West Sykes, went to see a double bill playing in one of the Kansas City neighborhood houses. The pictures showing were "Two Women," in which Sophia Loren won her Oscar as best actress, and "The Hustler," which won the cinematography Award for a black and white picture. Mrs. Sykes has for 20 years directed our National Screen Council which selects the most outstanding release of the month that is also good family entertainment, for the BOXOFFICE Blue Ribbon Award. Here is her report as it came to our desk:

"Since I had not seen 'Two Women' and 'The Hustler' prior to the Academy Awards, I felt I had missed something I should see, so took advantage of their combined showing in one theatre. It was with mixed emotions that I sat through the two depressing features, for reasons that I'm sure you will understand.

"First, no one can deny the fact that Sophia Loren does a magnificent job of acting in a role requiring the best talents of a dramatic actress. The story is unpleasant but skilfully done, no matter how much we dislike to believe that a group of Americans could take advantage of an Italian woman and her 13-year-old daughter in an abandoned church, as the troops marched in to 'liberate' the Italian people. Many things happened — we would not deceive ourselves as many German people did about the gas chambers at Dachau. Both personal and mass tragedies happen in any war.

"As an adult picture, I have no quarrel with its producer. Previously the picture played here in an art house and that is the type of theatre where it should be most appreciated. 'The Hustler' also seems to me for special audiences where the acting and technical skills make up for the sordid details of the story.

"Certainly, neither picture belongs in a neighborhood house on a Saturday afternoon. The reason I say this is, in addition to many elderly women (who don't go to night shows), I was distressed to see many children, most of them unaccompanied by an adult. First and above all, their parents were at fault, of course. But has the exhibitor no community responsibility? If he could not arrange a more suitable performance of a more suitable nature for the children (and those elderly women) of his neighborhood used to coming to his theatre because of its proximity, he could have refused to sell tickets to those young children who came in trustfully with their bags of popcorn—and got nothing else for their money, not even a cartoon.

"Children may not be actually harmed by these pictures but I think any film that has a rape scene (no matter how well handled) should bar children without their parents. These were exceptionally well-behaved children, too, in spite of the fact you could tell by their restlessness that they were bored. In a way, they had been cheated. And since the theatre belongs to a circuit, part of the fault lies with the circuit manager as well as the manager.

"The point I am trying to make is that for too long producers and distributors have been blamed for so many adult pictures. True, they have made too many of this one type recently. But the exhibitor knows his community, he knows when a film is unsuitable for his younger patrons. And when an exhibitor sells the children short, he is taking an irresponsible attitude toward his own future and that of the entire industry.

Mrs. Sykes has hit the nail on the head. While many in the industry will agree with what she says, too few may be willing to take the responsibility called for, even in their own situations. There seems to be too much prounce to follow the lines of least resistance on so many of the two, while the creating an increasing resistance to moviegoing by large segments of the public and, at the same time, continuing to make the industry a target for censorship attacks.

There is a time and a place and an audience for every type of motion picture. It is up to the exhibitor to do the choosing. Certainly, so-called "adult" pictures should be shown to the audiences for which they were designed, and not at Saturday matinées to which children are admitted. There is need to alienate any particular audience or element in any community. It may require more time and greater effort, but judicious booking and playing of available releases will best cultivate the patronage of every element — young and old alike.

Good News From UA

An encouraging note is sounded by the United Artists announcement that it will deliver 19 major pictures — 17 new films and two strong rereleases—from May through Christmas. That number in the span of eight months is something of a miracle in these days. Exhibitors who have been complaining of a product shortage for many long months should welcome the good news from UA. Doubtless, they hopefully would like to hear the same from other major companies.

Ben Shlyen
NEW YORK—"United Artists will have in release the strongest lineup of product ever offered the nation's exhibitors in the relatively short period between May and Christmas," according to Arnold M. Picker, executive vice-president. He described the company's program of 19 major features as "a motion picture theatre owner's dream, representing a total production cost of $51,000,000, starring 61 of the most glittering marquee names on the international scene and created by the world's leading film-makers."

VELDE LAUDS FILM LINEUP

Picker's enthusiasm for the May through December releases was shared by James R. Velde, vice-president in charge of domestic sales, who said the exhibitors saying, "I have never come to our exhibitors with a program of motion pictures as substantial and impressive as the program listed herein." He pointed out that the 19 programs had such directors and producers as Robert Wise and Jerome Robbins, who won the Academy Award as "best directors" for "West Side Story," one of the pictures on the list, as well as Stanley Kramer, William Wyler, Harold Hecht, Carol Reed, Jean Negulesco, Fred Coe, Melvin Frank, Norman Panama, the Mirisch brothers, J. Lee Thompson, Edward Small, John Ford, and Stanley Milian.

In addition to "West Side Story," the program, its directors, three others of this year's Academy Award winners are included in the group, "Judgment at Nuremberg," for which Maximilian Schell won the "best actor" award, and Rita Moreno and George Chakiris, also for "West Side Story." Both of these pictures will now be going into wider release and William Wyler's "The Children's Hour," a Mirisch Co. presentation, and "Jesuve," in Panavision Technicolor, a Jean Negulesco production, which have played key city first runs, will also go into national release.

LISTS OTHER 15 PICTURES


Rounding out the program will be a reissue package of "Trapeze," in color and CinemaScope, starring Burt Lancaster, Tony Curtis and Gina Lollobrigida, and "The Vikings," in Technicolor and Technirama, starring Kirk Douglas, Tony Curtis, Ernest Borgnine and Janet Leigh.

June 12 Date Set for UA Stockholders' Meeting

NEW YORK—United Artists' annual meeting of stockholders will be held June 12 in the Astor Theatre.

The agenda calls for the election of nine directors and the ratification of the employment of Peat, Marwick, Mitchell & Co. as auditors for the 1962 fiscal year.

Para. Stockholders Annual Meeting Set for June 5

NEW YORK—Annual meeting of Paramount Pictures stockholders has been called for June 5 in the homeoffice at 1501 Broadway.

Except for the election of directors and the designation of Price Waterhouse & Co. as independent auditors, the only other item on the agenda is a proposal by a shareholder to regulate stock option plans, which, in part, would require an optionee to hold shares, acquired by option, for at least three years. Management is opposed to the proposal.

MPI Reports Progress In Pushing Product

KANSAS CITY—Substantial progress in its effort to stimulate the release of a larger volume of product to theatres was reported by Motion Picture Investors, Inc., in its fourth annual report to stockholders.

Major film companies have been encouraged to bring out selected titles from their film libraries by MPI's success with "Friendly Persuasion," "Witchita" and "The Oklahoman," with releases by Allied Artists on a contract with MPI, it was stated. From this contract MPI has realized a substantial profit.

The report noted that there are indications that Allied Artists will continue to release the above titles and other films following the MPI pattern.

The annual report also noted that the production of a new film, "The Deadly Companions," resulted in part from a loan of $19,000 by MPI, later reduced to $130,000. The film is being distributed by Patho-America Distributing Co.

However, it was reported that the value of the MPI investment portfolio decreased because of the general decline in stock market prices and because of the slow box office start of "The Deadly Companions." The net MPI asset value as of March 31, 1962, was $8,822,000, and outstanding shares of 43,810.

"It is probable that future receipts from the distribution of 'The Deadly Companions' will be sufficient to recover the unpaid balance of $12,000,000.44 on the note held on Carousel Productions, Inc.'s production of 'The Deadly Companions,'" the report stated. Accordingly the investment in the note has been written down to $65,000.

Film Carriers to Diversity: Hit by Product Shortage

NEW YORK—The product shortage and longer runs have deeply affected the film transit business and efforts to diversify its interests will be made by the film haulers. This was stressed here at the annual convention of National Film Carriers in the Roosevelt Hotel.

The increase in shopping centers with theatres offers some ray of hope for the carriers because additional theatres mean more shipments, it was said. The daily routes must be maintained even though the long engagements have reduced the number of cans on the tracks. For that reason, the film transit operators must eye other forms of merchandise hauling in order to stay in business.

At the closing luncheon on Thursday, Ralph Hetzel, vice-president of the Motion Picture Ass'n of America, presented, on behalf of Eric Johnston, MPAA president, scrolls citing the contributions to the industry of the late M. H. Brandon, of Memphis, pioneer in the film transit business, and the late James P. Clark, president of National Film Service and founder and first president of National Film Carriers. The scrolls were sent to the widows of both men.

Ray Trampe of Milwaukee, president of National Film Carriers, presided.
Green Sheet Streamlined: Subscriptions Stay Free

Picker to Represent MPAA in COMPO

NEW YORK — Eugene Picker, vice-president of United Artists, has been elected to represent the Motion Picture Assn. of America on the governing committee and executive committee of the Council of Motion Picture Organizations. He replaces the late A. Montague.

Picker, representing Samuel Pinanski, Theatre Owners of America, and now, Picker, MPAA.

The executive committee consists of MPAA representatives and designated members of all exhibitor associations.

The board of MPAA will meet shortly to vote on participation in the financing of COMPO, matching dollar for dollar money contributed by exhibition.

Audubon Films Appeals On ‘Twilight’ License

NEW YORK—Audubon Films, distributor of “The Twilight Girls,” has filed an appeal to the New York State Supreme Court to request that the director of motion pictures issue a license to the film, which was denied a license by the Board of Regents in April, according to Radley H. Metzger.

The brief, filed by Martin and Arrol, attorneys for Audubon, states that “The Twilight Girls,” which was declared obscene in its present form by the Board of Regents, is “not obscene as a matter of fact and as a matter of law” and that the Regents is “without constitutional authority to pick and choose certain portions of a literary work and to substitute their views of a work of art for those of the director, writer and producer.”

Last October, “The Twilight Girls” was seized in the town of Oakwood, Calif., by the police there on the grounds that the film was obscene but a special jury of housewives, psychiatrists and businessmen of the town reviewed the film and ordered the prints returned to Audubon; on the grounds that the picture was not obscene. Audubon has filed a damage suit against the town of Oakwood.

WB Declares Dividend

NEW YORK—A dividend of 12½ cents per share on Warner Bros. common stock has been declared by the board of directors, payable August 6 to stockholders of record on July 13.

Ark. Exhibitors Push For New Stars Plan

LITTLE ROCK, ARK. — Independent Theatre Owners of Arkansas wants Theatre Owners of America to “expedite and implement” the concept of the new stars and cut-out programs. At its annual convention here, the ITOA called for an early start of the projects and passed a resolution to that effect.

The Arkansas plan proposes an industry effort to produce, for theatre screens, a series of short subjects introducing new personalities to motion picture theatre audiences. The audience poll would be a national effort to have patrons in autumn for those pictures and players whom they feel were the best of the year.

The resolution pointed out that the Arkansas exhibitors felt that the industry’s future would be more secure and the prosperity of exhibition further enhanced, “if organized efforts are made to promote public acceptance of the tremendously talented young stars who are eager to appear in our motion pictures and to stimulate public interest in motion pictures.”

Rejects Motions to Dismiss Miss. Percentage Suit

BILOXI, MISS. — Federal Judge Mize has denied motions by A. L. Royal, head of the Royal circuit, to dismiss three percentage suits brought against him by Columbia, Metro-Goldwyn-Mayer and Universal.

Royal’s motions were treated by the court as motions for summary judgments since they were based on affidavits by Royal which, according to plaintiffs’ attorneys, attempted to dispute certain analyses of Royal’s boxoffice reports to the distributors. Judge Mize’s orders directed that Royal’s motions, treated as motions for summary judgment, be overruled and denied.

At the same time, Judge Mize signed further orders in the same cases which granted the motions of the three plaintiffs for inspection of Royal’s theatre records for a period of seven years prior to the start of the suit.

Plaintiffs were represented by the Jackson, Miss., firm of Wells, Thomas & Wells and the New York firm of Sarpy & Stein. Royal was represented by deQuincy V. Sutton of Meridian.

Kenneth Hargreaves Joins De Laurentis Staff

LONDON — Kenneth R. Hargreaves, former managing director for Columbia Pictures in Great Britain, has joined the executive staff of De Laurentis Productions in the U.S., Canada and the United Kingdom.

Hargreaves, a former J. Arthur Rank executive, began his new duties at the De Laurentis headquarters in London May 1, this being the first of several new appointments planned by De Laurentis to strengthen its international staff. The De Laurentis films to be released in the U.S. and Great Britain in 1962 include “Barabbas,” the $10,000,000 version of the Par Lagerkvist novel, and “Best of Enemies” from a script by Christopher Fry.

BOXOFFICE :: May 14, 1962
Allied Names Exhibitors To Head Rogers Drive

DETROIT — Exhibitor leaders who will act as regional coordinators to assist the sales and will at the hospital this year with the cooperation of medical schools of major universities.

WOMPs Pledge Cooperation For Rogers Campaign

CHARLOTTE, N.C.—The Association of Women of the Motion Picture Industry, through Myrtle D. Parker, association president, has pledged full cooperation in the Will Rogers fund drive. In a letter to Jerome Pickman, chairman of the panel of sales managers, Mrs. Parker said, in part:

“Our organization is pleased to learn of the plans for the $1,000,000 drive for Will Rogers Memorial Hospital which is being promoted by the sales managers of the major companies. We are very much interested in the hospital and its progress, as our Association service project is the enrollment of a room. Please be assured of our willingness to cooperate during this drive.”

Mrs. Parker said that a vote of the member clubs prompted the Association’s endorsement of the drive and the offer of assistance.

Herman Cohen Budgets $5 Million on 5 Films

HOLLYWOOD—Five pictures, to cost more than $5,000,000, have been slated for production in 1962-63 by Herman Cohen Productions. Three will be made here and two in London.

Initial film, blueprint for an August start, is a Technicolor production by Cohen and budgeted at $1,000,000. It will be followed by a science-fiction yarn, "Target Moon," and by "Forgotten Heroes," a World War II story to be filmed in Europe. Of a room. Please be assured of our willingness to cooperate during this drive.”

Embassy Pictures Acquires 'Seven Capital Sins'

NEW YORK—Embassy Pictures has acquired "The Seven Capital Sins" and will release the French production during the summer. Each "sin" segment is directed by a different director and each story written by a different playwright.

The sins are anger, sloth, gluttony, greed, pride, envy and lust. According to Leonard Lightstone, vice-president in charge of international production, "The Seven Capital Sins" is a new treatment of the classical theme in modern French style.

Claude Giroux Elected To Board of AA

NEW YORK—The election of Claude A. Giroux to the board of directors of Allied Artists may be a tip-off that he will have a summer voice in the affairs of the company in which he is one of the biggest individual stockholders. It will be recalled that Giroux, a few months ago, was heading up a syndicate which sought control of Allied Artists and had tapped both Max E.

Youngstein and Paul Lazarus Jr., individually and at different times, to be president. Both deals fell through.

Claude A. Giroux

Giroux is president of Prudential Investment Corp., a privately held Canadian investment company of D. Kalman & Co., eastern drug distributor. He also has been associated with the legitimate theatre as both a producer and operator primarily in New York and Montreal. His election to the board is regarded as an enlargement of his scope of interest in the entertainment industry.

According to AA, Giroux will fill the vacancy occasioned by the resignation of Norton V. Ritchey, who will remain as president of Allied Artists International Corp.

At a meeting of the board on May 4, a plan was authorized for a quarterly dividend of 13½ cents per share on the 5⅞ per cent preferred stock, payable June 15 to stockholders of record on June 1.

20th-Fox Executives See 'Longest Day' Rough Cut

PARIS A group of 20th Century-Fox executives saw a three-hour rough cut of Darryl F. Zanuck’s "The Longest Day" here last week and described it as one of the "greatest motion pictures ever brought to the screen."

The Paris edition of the New York "E visitors" carried a full-page ad for "The Longest Day" and a thousand copies were distributed to the guests at the Cannes Film Festival. The picture was not shown at the Film Festival because it had not been completed in time.

The group consisted of Spyros Skouras, president; Murray Silverstone, president of the international company; Joseph Moskowitz and Charles Einfeld, vice-presidents, and Glenn Norris, general sales manager.

Einfeld went from Paris to London for conferences on "Nine Hours to Rama," currently in production there. He returned to New York over the weekend.

Split Screen Interviews For 'Boys' Night Out'

NEW YORK—Four split-screen interviews for use on local television stations have been prepared by Embassy Pictures for "Boys Night Out." The trailers will be available to exhibitors at no cost.

Kim Novak, James Darren and Patti Page were photographed on the set during production.

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COLUMBIA PICTURES presents

ROSALIND RUSSELL • JACK HAWKINS
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ACADEMY AWARD WINNER, BEST ACTOR
("Judgment At Nuremberg")

The Frederick Brisson Production

FIVE FINGER EXERCISE

From the Broadway Critics' Prize-winning Hit Play!

Screenplay by FRANCES GOODRICH and ALBERT HACKETT. Based on the stage play by PETER SHAFFER
Produced on Broadway by FREDERICK BRISON and THE PLAYERS' COMPANY. Directed by DANIEL MANOJ.

BOOK IT NOW from COLUMBIA!
EIGHT STORIES ON BOARDS

Arthur has eight story properties on the drawing boards, two of which are ready for shooting. First to go, in October or November, will be "Captain Newman," by Lee Rosten, for which Gregory Peck has been signed for the top role, to the rest of the cast has not been selected as yet. This will be followed by "It Seems There Were Two Irishmen," which will star Rock Hudson and a major actress. Arthur said two leading feminine players would fit the role perfectly and that if one were not available, the other would be declined to identify them.

Arthur said that T. E. B. Clarke, working on the screenplay of "D for Diamonds" in England, which will be made as an adventure comedy with a major British and American star in the starring roles, possibly Tony Curtis and Alain Cunneson, producer, is "The Brass Button," based on a popular novel by F. Guthrie Anstey and published 60 years ago in England. This will be made in Hollywood.

Somerset Maugham's "Ashendon" will be brought to the screen by Arthur who said he hoped he could get Clarke to write the screenplay. Others on his schedule are a story temple by "Three on a Match," by Larry Markes and Michael Morris, television writers; "The Phantom Army," based on a camouflage division of the army, and "King of the Mountain," by Stanley Shapiro.

In regard to Shapiro, Arthur said the writer was a commodity in Hollywood for whose services producers were clamoring. Anybody who has a Shapiro property has a profitable commodity, he said. Pictures written by Shapiro were "The Perfect Furnace," "Pillow Talk," "Operation Petticoat," "Come September," "Lover Come Back" and "That Touch of Mink." Of these, Arthur produced all but "Pillow Talk."

"SPIRAL ROAD NEXT"

Arthur's next picture to reach the screen will be "The Spiral Road," which by contrast to most of his productions, is a serious drama.

Arthur is a native New Yorker who started his business career as an accountant and then switched to oil drilling. Discarding both professions, he turned to writing and became a script writer for Metro-Goldwyn-Mayer. After army service in World War II, he returned to Hollywood and produced several of the Abbott and Costello comedies and some of the "Francis" pictures. He moved to Warner Bros. and Columbia and then, in 1953, returned to Universal.

M. H. Poll and Abe Burrows To Make 'Janus' for UA

NEW YORK — The 1955 stage hit, "Janus," will be transferred to the screen by Martin H. Poll and Abe Burrows for release by United Artists. Burrows will write the screenplay, direct and coproduce the picture which will go into production in October.

This will be Burrows' first directional chore for pictures, although he wrote the screenplay for "The Solid Gold Cadillac." Poll currently is producing "The Grand Duke and Mr. Pimm" in France.

To Distribute 'Female Animal' 

LOS ANGELES—Robert L. Kronenberg, president of Manhattan Films International, announced the acquisition of U.S. distribution rights for "The Female Animal," a feature-length documentary of feminine beauty secrets from around the world. The film, in English, was made in Vienna by Sasha Films.

National General Has Gain in Earnings

LOS ANGELES—Earnings of National General Corp., formerly National Theatres and Television, Inc., for the fiscal 1962 first half, ended March 27, increased 194 per cent to $21,911,580, including a non-recurring gain of $441,270, it was announced by Eugene V. Klein, president. This was equal to 46 cents a share on 2,830,361 common shares outstanding, and compares with 1961 first half net income of 622,164, or 22 cents a share on the 2,816,347 shares then outstanding.

The sharp gain in the recent six months was attributed to the net income in the second quarter of fiscal 1962 of $918,957, or 33 cents a share, which compares with $736,738, or 26 cents a share for the corresponding period last year.

Earnings for the net income from operations in the 1962 second quarter, at $958,797, was greater than operating income during all of fiscal 1961, Klein stated. Operating income excludes gains or losses from the disposition of real estate, as well as the $41,270 non-recurring gain, registered in the first quarter of this year from sale of the company's Cinemiracle process and the Cinemiracle pictures "Windjammer.

The substantial increases in earnings for both the 1962 first half and second quarter were credited by the National General chief executive to company-wide emphasis on cost controls and operating efficiency. The gains were achieved on total income during the recent second quarter of $11,651,351, compared with $12,666,045 in the corresponding 1961 period, and total revenues for the first half this year of $21,504,939, against $21,911,580 a year earlier.

Klein said that plans are moving ahead very satisfactorily to expand over-all company activities. These include strengthening its theatre circuit, which totaled 214 operating theatres as of last March 27, and exploring new, more profitable use of some theatre properties. He said, "Many of our prime location theatre properties offer substantially greater profit possibilities with redevelopment into modern commercial and residential complexes. Full-scale use studies are now being carried on several of the properties and specific building programs will be launched as soon as practicable."

Exhibitor Contest is Set For WB's 'Lad: a Dog'

LOS ANGELES—An exhibitor contest for the best local campaign promoting "Lad: a Dog" will be conducted by Warner Bros., in connection with the December 22 national release on the Technicolor film. The winning exhibitor will receive a Zenith Trans-Oceanic standard and short-wave radio as grand prize in the nationwide competition.


The picture stars Peter Breck and Peggy McCay, and was produced by Max J. Rosenberg and directed by Aram Avakian and Leslie Martinson.
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LAST YEAR AT MARIENBAD

NOW IN ITS 3rd RECORD MONTH IN NEW YORK! HAILED BY N.Y. AND NATIONAL CRITICS AS "TRULY EXTRAORDINARY!" N.Y. TIMES, "HYPNOTIC!" LIFE MAGAZINE, "MASTERFUL!" TIME MAGAZINE

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**Chromatron Tube Is Demonstrated For Exhibiting Films in Daylight**

By AL STEEN

NEW YORK — The long-hoped-for achievement of drive-in theatre operators of a means whereby pictures could be presented in daylight, or at least well before sundown, may be at hand around the corner. The development, which was almost accidental in its concept, stems from the Chromatron television color tube, invented by Dr. Ernest Lawrence in England and owned by Paramount Pictures. The tube, it is said, has a brightness superior to other systems and, judging by a demonstration for Boxoffice in the Paramount home office last week, the claims are justified.

Paul Raibourn, Paramount vice-president, conducted the demonstration of the color television system and then explained how it could be adapted for drive-in exhibition of motion pictures in daylight. dear slide projectors threw images on four individual screens in both subdued daylight and broad daylight. Density filters were placed in front of two of the projectors to show the contrast between the Chromatron and competitive tubes.

A television set containing the Lawrence tube then was turned on, presenting a color slide of a girl in bright ski clothes. It first was shown in subdued light and the images were bright and clear. The Venetian blinds then were raised, flooding the room with daylight but there was no diminishing of the clarity of the picture nor the color.

Raibourn then centered a high intensity floodlight on the TV picture and there appeared to be no loss of quality in either the color or the clarity.

The brightness of the TV picture naturally led to the speculation that the same quality of presentations could be accomplished on an outdoor screen. Paramount is working on that angle in the construction of a multigun tube which would have the brightness of 400 lamberts, whereas the television image witnessed last week had a brightness of 300 lamberts. (A lambert is a unit of brightness, equal to the brightness of a surface which is radiating or reflecting one lumen per square centimeter.)

Raibourn sees initial experiments on an outdoor screen in about a year. As yet, no tests have been made with motion pictures because of the lack of necessary equipment. At present, he said, the cost of a theatre installation would be prohibitive, probably about $50,000, but with a stepup in the manufacture of the tubes, the cost would go down.

A projection booth would be unnecessary for the daylight showings with the electronic tube, Raibourn said. The screen will receive its pictures from the rear.

Drive-in theatres in daylight saving areas have been particularly hard hit because of the late starting time. The Paramount-Lawrence tube innovation would permit shows at any time of the day or night, it is claimed.

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**John L. Toohey Named UA Publicity Aide**

NEW YORK—John L. Toohey, author and theatrical publicist, has been named assistant publicity director of United Artists by Fred Goldberg, executive director of advertising, publicity a.n.d exploitation. Toohey, who has resigned as publicity director for the touring stage play, "Ex for Murder," will work under the direction of Samuel J. Friedman, national publicity director.

Toohey, who is the author of numerous short stories published in the Saturday Evening Post, McCall's and Ladies Home Journal, has also written television plays for "Adventures of Superman" and "Captain Video" series. In addition to being press representative on "Victoria Regina," "The Male Animal," "Life With Father," "Pal Joey" and "Will Success Spoil Rock Hunter?" among other Broadway plays, Toohey was unit publicist for "Splendor in the Grass," made by Elia Kazan for Warner Bros. His father, John Peter Toohey, was a noted press agent and playwright.

**Seven Arts Net: $1,100,555 After Million Loss in 1961**

NEW YORK—Earnings of $1,100,555 for the fiscal year ended January 31 were reported last week by Seven Arts Productions and subsidiaries. For the prior fiscal year Seven Arts had a loss of $1,090,212.

In a letter to stockholders, David B. Stillman, president, said complete details of earnings would be revealed in the company’s annual report which would be published in June. He said total revenue amounted to approximately $18,000,000, of which about $13,000,000 represented rentals from television distribution through its subsidiary, Seven Arts Associated Corp.

The letter also directed shareholder’s attention to the company’s participation in "West Side Story," which won ten Academy Awards, and the current Broadway play, "The Night of Iguana," which was named best American play of the season by critics.

**Alan Bader Joins Embassy Pictures Publicity Dept.**

NEW YORK—Alan Bader has been appointed to the publicity staff of Embassy Pictures by Harold Rand, publicity director. Bader formerly was publicity department of Universal and was assistant publicity manager of RKO Radio Pictures prior to its termination of operations.

Before joining Universal, Bader was an account executive for the Victor Wein-garten public relations agency and was publicity director of the Greater New York Fund. He also served on the staffs of newspapers and magazines.

**Designate Seymour Peyser AID Ass’t Administrator**

WASHINGTON—President John F. Kennedy has announced his intention to appoint Seymour M. Peyser, 47-year-old New York attorney who has been vice-president and general counsel of United Artists for the past 11 years, as assistant administrator for development finance and privatization assistance of the Agency for International Development. The appointment is subject to Senate confirmation.

In his new position, which carries the rank of assistant secretary of state, Peyser will be directly responsible for advising AID administrator Fuller Hamilton on standards and practices for capital assistance programs in newly developing countries through loans, guarantees and grants. He will help to coordinate AID loan programs with those of other institutions and agencies.

Peyser’s office also will encourage private capital to undertake investments in countries being assisted by AID through the utilization of guarantees from private credit institutions and other techniques.

A native of New York City, Peyser is a graduate of Harvard University, AB 1934, and, the Columbia University Law School, LLB 1937. Since 1937 he has been with the law firm of Phillips, Nizer, Benjamin, Krim and Ballon and has been a partner since 1946. From 1942 to 1946, he served in the U.S. Army and in 1945 was on the late Justice Jackson’s staff at the Nuremberg war crimes trials.

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**Titans Film Will Start The Leopard’ May 14**

ROME, ITALY—Titans Film will start production of "The Leopard," adapted from the best-selling novel by Giuseppe Tomasi di Lampedusa, on location in Palermo, Sicily, under the direction of Roberto Vi- conti, May 14. The picture will be distributed in the U.S. by 20th Century-Pox.

Burt Lancaster, who is in Rome preparing for his starring role of Prince Don Fabrizio Salina, will not appear in the first week of filming but is expected to start work May 21. The cast also includes Claudia Cardinalin, as Angelica, Alain Delon as Giacomo Velo, Vittorio Gassmann as Don Giuseppe and Romolo Valli. The picture will be produced by Goffredo Lombardo, president of Titans, and will be filmed in Eastman Color on a multi-million dollar budget over a period of 18 to 29 weeks.

**‘Stowaway in Sky’ Is Title For Lamorisse Feature**

NEW YORK—"Stowaway in the Sky" is the U.S. release title for the Albert Lamorisse full-length feature produced and released in France as "Voyage in a Bal- loon." Jack Leonan narrates the picture which features Pascal Lamorisse, the writer-director’s young son, who also starred in his father’s prize-winning featurette, "The Red Balloon." Lopert Pic- tures will release "Stowaway" this summer.

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**John L. Toohey**

**Seymour Peyser**

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**Boxoffice :: May 14, 1962**
First MGM-Cinerama Film Set to Open August 7

NEW YORK—MGM's first production in Cinerama, "The Wonderful World of the Brothers Grimm," will have its international world premiere at Loew's Capitol Cinerama (formerly the Capitol Theatre) August 7, followed by its regular reserved-seat engagements next day simultaneously in 13 other key cities in the U.S.

"The Wonderful World" will open August 8 at the Boston Theatre, Boston; Capitol, Cleveland; Cinerama, Denver; Music Hall, Detroit; Stanley Warner, L.0. Angeles; Cooper, Minneapolis; Imperial, Montreal; Boyd, Philadelphia; Warner, Pittsburgh; Orpheum, San Francisco; Uptown, Washington, D.C., and in Chicago at a theatre to be selected.

By the end of August, the George Pal production will be playing in 45 U.S. and Canadian cities and in 60 theatres throughout the world by the end of 1962, according to Joseph R. Vogel, president of MGM, and Nicholas Resini, president of Cinerama.

The Loew's Capitol in New York is being refurbished and remodeled for "The Wonderful World" and two of the other theatres, the Cooper in Denver and the Cooper in Minneapolis, a re-brand-new, having been built exclusively for Cinerama attractions. Advance sales box offices will be opened in the 45 Cinerama theatres.


A special Cinerama announcement trailer is already playing in Cinerama houses and a cross-plug trailer will be run in nearly 1,000 non-Cinerama theatres.

Pepsi-Cola Had Its Biggest First Quarter in History

WILMINGTON, DEL. — Pepsi-Cola Co. had its biggest first quarter earnings in case sales, dollar sales and net income in its history, stockholders were told here at an annual meeting by Herbert L. Barnet, president.

Income after all provisions for taxes and reserve for foreign activities amounted to $2,602,000, compared with $2,448,000 in the same period last year. This is 40 cents per share of stock outstanding, compared with 38 cents in 1961.

The stockholders re-elected all directors. The regular quarterly dividend of 35 cents per share was declared by the board, payable June 30 to stockholders of record on June 11.

Decca Three-Month Net Zooms to $2,135,868

NEW YORK—Net earnings of Decca Records, including results of operations of its subsidiary, Universal Pictures, for the three months ended last March 31 amounted to $2,135,868, equal to $1.66 per share on 1,285,701 outstanding shares.

In the corresponding period of 1961, Decca reported earnings of $963,815, equal to 75 cents per share on the same number of shares outstanding.

Films for Mature Young People Top 1961-62 Green Sheet Ratings

NEW YORK—Pictures rated for mature young people topped the number of features in the four other categories set forth by The Green Sheet for the 1961-62 season, according to a recap made by Theatre Owners of America for its members. The pictures consisted of those released in the complete calendar year of 1961 and January through April of this year. A total of 247 pictures were reviewed.

The Green Sheet, prepared by the Film Estimate Board of National Organizations, placed 77 features in the Mature Young People class during that period, or 31.2 per cent of the total released by ten companies plus a few independent organizations. In 1960, 51 pictures, or 26.7 per cent, were in the Mature Young People slot, out of 191 pictures reviewed.

In the Young People column, The Green Sheet listed 61 pictures, or 24.5 per cent of the total, in 1961-62, against 51 in 1960, or 26.7 per cent of that year's total.

Adult classifications covered 60 pictures in 1961-62, or 24.3 per cent, as compared with 54 features in 1960, or 28.3 per cent.

In the Family bracket, 39 pictures received that rating, or 15.8 per cent, against 30 in 1960 when the percentage was 15.7 per cent. Pictures suitable for children, according to The Green Sheet, totaled ten, or four per cent in 1961-62, compared with five, 2.6 per cent, in 1960.

A film listed for "Children" is acceptable for all the other classifications. A picture rated for "Young People" is suitable, in The Green Sheet's opinion, also for mature young people and adults. The reverse is not true; a film classified for adults is not recommended for any of the other classifications.

TOA points out that a film recommended under the Children classification differs from Family only in that it is considered suitable for children unaccompanied by adults and that when a film is rated for Family, it is assumed that the children would be accompanied by adults.

The Film Estimate Board of National Organizations is made up of the following organizations: American Jewish Committee, American Library Assn., Federation of Motion Picture Councils, General Federation of Women's Clubs, National Congress of Parents and Teachers, National Council of Women of the U.S.A., National Federation of Music Clubs, National Society Daughters of the American Revolution, Protestant Motion Picture Council and School Motion Picture Committee.

May Green Sheet Rates
2 Family, 4 Adult Films

NEW YORK—While only two pictures were rated for family patronage in the May issue of The Green Sheet, four were listed for adults, mature young people and young people, which comes fairly close to the family category. Four pictures were classified as adult films and four in the adult-mature young people class.

In the family bracket were 20th Century-Fox's "State Fair" and United Artists' "X-15." Rated for adults, mature young people and young people were Columbia's "Don't Knock The Twist," Paramount's "Escape From Zahrain" and United Artists' "Gun Street" and "The Magic Sword.


Rated strictly for adults were MGM's "All Fall Down" and "Ride The High Country," Universal's "Cape Fear" and Warner Bros. "Malaga."
RESOLUTION

Adopted January 8, 1962

WE, the GENERAL SALES MANAGERS of the Major Motion Picture Producing and Distributing Companies, recorded in this document...

Being FULLY AWARE of our responsibilities in supporting "Our Industry's Own" WILL ROGERS HOSPITAL and its companion, THE O'DONNELL MEMORIAL RESEARCH LABORATORIES...

DO HEREBY PLEDGE to give our full support to the Will Rogers 1962 Memorial Fund in the effort to raise the sum of $1,000,000 through a concerted SALES MANAGERS' DRIVE within the Motion Picture Industry for funds vitally necessary to conduct the business and programs and growth of our hospital and laboratories—and their accelerated Research Program for the year 1962.

This is recognized as our accepted part of the total responsibility which is shared by all others in the Entertainment Industry, and we exhort all in the Motion Picture Industry to follow the example of the Sales Managers.

Our SIGNATURES hereunto affixed, attest our pledge and portend its fulfillment.

This means that your WILL ROGERS HOSPITAL can Serve you Even Better!

The Amusement Industry's WILL ROGERS HOSPITAL AND O'DONNELL MEMORIAL RESEARCH LABORATORIES

NATIONAL OFFICE: 1501 BROADWAY, NEW YORK 36, NEW YORK
'State Fair' (20th-Fox) Winner Of April Blue Ribbon Award

BY VELMA WEST SYKES

FOR THE second time, a screen version of Phil Stong’s “State Fair” has been voted the BOXOFFICE Blue Ribbon Award. The first one to win was the comedy version with Will Rogers and Janet Gaynor in 1933. There was the musical in 1945, which must have had stern competition not to win for the month of its release, and now National Screen Council members have voted the second musical our April Award.

With the Rodgers-Hammerstein songs, many of them new, and the talents of Pat Boone, Bobby Darin, Alice Faye and Tom Ewell, its entertainment value is exceptional.

According to our review in the issue of March 26: “If ever a musical deserved the rating of ‘ideal family entertainment’ it is this third picturization of Phil Stong’s novel, the second to employ Rodgers and Hammerstein’s lilting songs, the team’s only original film score... The somewhat too-familiar story... is wholesome and pleasurable. Nothing is left out—the mincemeat and the big championship scenes still get laughs while the racing car sequence has the required thrills.” According to boxoffice grosses on first runs in key cities, “State Fair” has run up a score of 172 per cent of average business.

Comments on their ballots from NCSC members gave these impressions of the winner:

“State Fair” is home-spun fun filled with a sloop of good music—Art Preston, Portland (Me.) teacher... It’s a great big colorful package with something for everyone.—Newart Apaligan, Syracuse Post-Standard.

All ages will enjoy “State Fair.” It lifts your spirits with catchy music yet is wholesome and entertaining.—Mrs. Edward F. Carran, G.F.W.C., Lakewood, Ohio... This is another great remake, brought up to date in style.—Jeanette Mazurki, Glendale (Calif.) Press... For family and for children, for me this is tops.—Mrs. Frederic H. Steele, G.F.W.C., Huntingdon, Pa.

“State Fair” should have real support from exhibition and patrons to encourage producers to continue to make this type of picture—great entertainment.—Ken Prickett, ITOO, Columbus, Ohio... Good entertainment—a throwback to “White Christmas” musical days.—B. W. Platt, Dayton Journal Herald.

“State Fair” is a noteworthy film. Its blithe and entertaining aspects delight audiences.—Mrs. Virginia Rollwage Collier, MP & TV Council of D.C., Washington... Ann-Margret is the brightest new talent in years.—Ingrid Clairmont, Scandinavian Press Hollywood Correspondent.

As good as the original “State Fair,” a light-hearted movie that leaves a glow.—Elayne Bybee, radio station KID, Idaho Falls... A grand musical with a story and enchanting melodies to entertain young and old.—Malcolm Miller, Knoxville Journal.

Naturally it’s “State Fair.” Want me to be run out of Texas?—Paul Hochull, Houston Press... For family entertainment, who can beat the third version of “State Fair,” this one starring Pat Boone and Ann-Margret?—Bob Battle, Nashville Banner.

“State Fair” is a fine old story, retold in Cinemascope and with all the music composed by Rodgers & Hammerstein—a real treat.—Mrs. Claude Franklin, Indianapolis NCSC Group... A minor classic with major overtones.—May Williams Ward, Wellington (Kas.) author.

From beginning to end, “State Fair” is a lively, entertaining film with plenty of comedy, music and excitement provided by the Dallas State Fair. The cast is also a fine one.—Frank Grojean, Shreveport Journal.

The Cast

Wayne ___________________________ Pat Boone
Jerry Dundee ______________________ Bobby Darin
Margie ___________________________ Pamela Tiffin
Emily _____________________________ Ann-Margret
Abel Frake __________________________ Tom Ewell
Melissa Frake ______________________ Alice Faye
Hippolewaite ______________________ Wally Cox
Harry ______________________________ David Brandon
Doc Cramer _________________________ Clem Harvey
Squat Judge _________________________ Robert Poulk

Betty Jean _________________________ Linda Henrich
Red Hoeter _________________________ Edward "Tap" Callut
Lily ______________________________ Margaret Deramee
Jim ______________________________ Albert Harris
Usherette __________________________ Bebe Allan
George Hofer ________________________ George Russell
Announcer __________________________ Edwin McClure
Swine Judge _________________________ Walter Belshy
Dick Burdick ________________________ Tom Loughney
Sime ______________________________ Claude Hall
The Masher _________________________ Tony Zoppa

Production Staff

Executive Producer __________ Peter Levathes
Produced by ___________________ Charles Brackett
Directed by _____________________ Jose Ferrer
Screenplay by __________________ Richard Beer
Adaptation by ____________ Oscar Hammerstein II, Sonya Levien, Paul Green
From a novel by ____________ Philip Stong
Music by ______________________ Richard Rodgers
Lyrics by _____________________ Oscar Hammerstein II
Additional Songs by ____________ Richard Rodgers
Music Supervised and Conducted by ____________ Alfred Newman

Associate ______________________ Ken Darby
Choreography ____________________ Nick Castle
Director of Photography __________ William C. Mellor, A.S.C.
Art Direction ________________ Jack Martin Smith, Walter M. Simonds
Set Decorations __________________ Walter M. Scott, Loy Hafley
Assistant Director ______________ Ad Schauer
Costumes Designed by __________ Marjorie Best
Film Editor _____________________ David Breherton
Color ____________________________ By De Luxe

This award is given each month by the National Screen Council on the basis of outstanding merit and suitability for family entertainment. Council membership comprises motion picture editors, radio and TV film commentators, representatives of better films councils, civic, educational and exhibitor organizations.
Nicholson Predicts Boom In AIP Production

Boom times for American International Pictures were predicted by president James H. Nicholson on the eve of his departure for England with vice-president Samuel Z. Arkoff to meet with English distributors and producers regarding upcoming AIP product and future productions.

According to Nicholson, others in the industry may be economizing with layoffs and production and advertising cutbacks, but AIP's employee roster, both here and in the company's other exchanges, is at the highest peak in history, with expenditures for advertising, promotion and research being increased steadily. In addition, Nicholson stated that AIP bookings of current product are at the highest rate ever for present releases and even for future films.

The executive revealed that for the first time, AIP is refusing bookings for a motion picture, "The Premature Burial," due to the number of playdates accepted for the film having exhausted the company's print supply through the end of June. He also disclosed that two other films yet screened anywhere, "Panic in the Year Zero!" and "Poe's Tales of Terror," are both nearing the 1,000 mark in advance bookings "right unseen."

"It all adds up to bigger and better things for American International and for Hollywood," said Nicholson, "as we increase our office and production staffs everywhere and plan more and bigger and better motion pictures for the future."

Several New Independents Form Production Units

Further increase in celluloid product was evidenced with announcements made of several new production companies recently established. Roger Leonard, formerly associate producer on the TV series "Route 66," has formed his own independent organization with plans for 13 feature films. The first two, blueprinted to roll back-to-back this summer in the Philippines, will be "Bridge Across" and "Breakaway," both original screenplays which Richard Donner will direct.

Edward L. Cahn and Orville H. Hampton, writer-director duo, have set up headquarters on the Samuel Goldwyn lot to prepare a series of features, with four story properties ready to go and others in preparation.

The pair, who recently worked for Edward Small on a number of low-budgeters for UA release, state that they have evolved a policy of two features with exploitable titles and strong sales angles, made back-to-back to be shown in tandem as complete three-episode programs.

Leon Roth and Irvin Kershner are partnered in an independent filmmaking outfit, Roth-Kershner Productions, set up on the Goldwyn lot. The team will develop a program of quality films to be made in association with the Mirisch Co. for United Artists release. Roth recently resigned as vice-president of Mirisch to establish his own company with Kershner, director of a number of films, including the award-winning "Hoodlum Priest."

Three New Productions Added to MGM Slate

Three new pictures have been added to MGM's slate, bringing to a total of 13 the number of features planned for production starts within six months. The trio are "Khartoum," "Recollection Creek" and "Sign Post to Murder."

"Khartoum" is a biographical film of Charles George (Chinese) Gordon, and will be written by Robert Ardrey. "Creek" will be produced by Richard E. Lyons, with Sam Peeples writing the script based on Fred Gipson's novel, and "Sign Post" will be scripted by Eric Ambler from the current London stage hit.


Hope Lange, Curt Jurgens Among Week's Castings

Casting highlights: 1. Hope Lange for the title role of "Birdie" which Martin Poll will produce, based on the novel by E. V. Cunningham about a detective's search through the past of a glamorous girl who seems to have been a half-dozen different personalities. 2. Curt Jergens and Lilli Palmer have been signed to star with Robert Taylor in Walt Disney's feature film, "The Miracle of the White Stallions." 3. World War II yarn about a German army colonel who saved Vienna's dancing Lipizaner stallions from destruction with the help of General Patton. Arthur Hill directs from a J. A. Crothers' screenplay. 4. Russ Tamblyn has joined the all-star cast of MGM's "Follow the Boys," gay romantic comedy which toplines Paula Prentiss and Connie Francis. The story treats with the sailors and their wives and sweethearts who follow them wherever the Navy goes.

Bobby Rydell, popular young recording and singing star, will make his screen debut in Columbia's "Bye, Bye Birdie," Fred Kohlmar-George Sidney directing, as a production of the Broadway musical hit. Rydell, recently signed to a multiple-picture contract by the studio, joins a cast which includes Janet Leigh, Dick Van Dyke and Jesse Pearson.

Harry Keller has been set by producer Ross Hunter to direct his forthcoming U-I production, "Tammy Takes Over," third in the popular "Tammy" series which is slated for a June start with Sandra Dee in the title role. Keller also helmed "Tammy Tell Me True."

'Mrs. 'Arris Goes to Paris' Acquired by Seven Arts

Story purchases of interest included Seven Arts purchase of Paul Gallico's "Mrs. 'Arris Goes to Paris" from actress Jean Arthur, who acquired the property five years ago as a projected starring vehicle for herself.

Producer Charles Isenberg has optioned Peggy Phillips' original screenplay, "To Charlie, With Love," which he will make under his Vernon Productions banner following completion of MGM's "A Summer Affair."

"The Flowers of Hiroshima" has been acquired by John Frankenheimer who will direct and produce the film with Nathan Douglas, who penned the screenplay based on Edita Morris' novel. All filming will be done in Japan.

Two more story buys were announced. Joen Harrison has purchased "This Sweet Sickness," a mystery novel by Patricia Highsmith, and MGM bought "Sign Post to Murder," a suspense thriller now on the London stage. . . . Blanche Anaïs has been set to script "Barbara Greer," a novel by Steven Birmingham which Fred Kohlmar will produce at Columbia. . . . Jerald Goldsmith will score Jerry Wald's "Celebration" at 20th-Fox . . . Robert L. Lippert has switched shooting of "The Firebrand" from Spain to Hollywood.

'Jaguar on the Mountain' On The Unit's Slate

A theatrical film titled "Jaguar on the Mountain" will be made by The Unit, a production team headed by Bruce Geller, Sam Peckinpah and Bernard Kowalski who signed with Four Star Productions last week.

According to present plans, the picture would be shot in Africa, with Peckinpah and Geller writing the script and Four Star producing.

Joseph Schenck, Columbia Team for 'Psyche 58'

Joseph Schenck Enterprises has entered into a coproduction deal with Columbia for filming of "Psyche 58," to be made by Alex Singer as the initial film under a multiple-picture contract with Columbia. Singer helmed the recent release, "Cold Wind in August."
New Grozea Company Plans 5 Films; 'Toilers of the Sea' to Be First

HOLLYWOOD — The newly formed Grozea Productions, Inc., will embark on a highly ambitious venture with its first production, Victor Hugo's classic "Toilers of the Sea," it was announced at a special press conference held at the Ambassador Hotel to disclose plans and introduce officers of the company.

Costel B. Grozea is president; Oscar R. Cummings, vice-president; and Leo Pearlstein, secretary-treasurer. Grozea plans to produce as well as serve as president.

Chosen to fortify the creative end of the film were men of long and distinguished accomplishments in their individual fields: Bruce Manning, who is at work on the screenplay; Roy Rowland, who will direct; Lee Garmes as cinematographer.

Starting date is planned for late July, to be followed by a survey of location sites this month on the Isle of Guernsey, where it is the producer's intention to film exteriors and underwater scenes, with interior scenes to be filmed in Philadelphia.

In addition to his initial project under the Grozea banner the producer plans five additional high-budget, high-quality films to be made during the next two years, with rights to be determined.

Making films largely concerned with ships and the sea has long been known to be woefully expensive, which prompted Grozea to tell the press that "Toilers of the Sea" has baffled filmmakers for more than a score of years. He stated that he himself had spent five years in adapting it for the screen and writing the original screenplay, which he wrote in French. His knowledge of special effects and process shots of every description is what enabled him to go ahead with confidence. He has created special effects and directed special effects for an astonishing number of the greatest screen spectacles including "Quo Vadis," "War and Peace," "The Pride and the Passion," "A Farewell to Arms" and "The Vikings of Hervieux," to list but a few.

Oscar Cummings, vice-president of Grozea, has long been a respected attorney in the industry and has also served as counsel for state and municipal bodies of officials regulating proper conduct of state and municipal services to the public.

Leo Pearlstein, secretary-treasurer, has headed his own advertising and public relations firm, Lee and Associates, Los Angeles, for the past 12 years, representing prominent clients in various fields.

TWA Showing Films Only On International Flights

NEW YORK — The transfer of Trans-World Airlines' fleet of motion picture equipment and jet planes to the international service has resulted in a temporary suspension of the showings on domestic flights.

Meanwhile, TWA's expanded schedule of international flights went into effect last week and is utilizing the entertainment fleet of Boeing 707 ships equipped with In-flight Motion Pictures projectors and screens.

Domestic flights with films will resume this summer, according to David Fleer, president.
### BOXOFFICE BAROMETER

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

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<td><strong>Through a Glass Darkly (Janus)</strong></td>
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<td><strong>World in My Pocket (MGM)</strong></td>
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### Top Hits of the Week

1. **State Fair (20th-Fox)**
   - Milwaukee ........................................... 250
2. **Cape Fear (U-I)**
   - Detroit ............................................. 200
3. **Jules and Jim (Janus)**
   - New York ............................................ 175
4. **Doctor in Love (Governor)**
   - New York ............................................ 165
5. **Man Who Shot Liberty Valance, The (Para)**
   - Memphis ............................................. 150
6. **Premature Burial, The (AIP)**
   - Memphis ............................................. 150

*Top hits are based on individual runs, not an average. Listings are confined to opening week figures on new releases only.*
Cooper and Westland In Operational Deal

LINCOLN—Cooper Foundation Theatres and American Stage Theatres, Inc., with film houses in both Greeley and Grand Junction, Colo., have embarked on an experiment aimed at better entertainment for their patrons.

It involves a juggler of theatre operations on a trial basis since both groups each had one theatre in each of the two Colorado cities.

It ends up like this:

Cooper Foundation is operating its own Colorado Theatre and the Westland's Chief in Greeley.

Westland, in Grand Junction, is operating its own Mesa and Cooper Foundation's Cooper Theatre.

The end result anticipated is better control of the product, explained Cooper Foundation's Lincoln city manager Dean Zietlow, just back from a month in Colorado.

For instance, both theatres shouldn't be showing different pictures at the same time, adult only pictures, etc., in either Colorado city under this trial basis arrangement.

Westland has two theatres in Lincoln, the former office of Cooper Foundation Theatres—the Varsity and the State.

Stanley Adams Re-Elected President of ASCAP

NEW YORK—Stanley Adams has been re-elected president of ASCAP for a third term. He is the Society's eighth president and has served on the board of directors since 1944. Adams was the writer of such songs as "What a Difference a Day Makes," "Little Old Lady," "Thee Are Such Things" and many others.

Rudolph Tashoff, president of G. Schirmer, Inc., was elected first vice-president; Jimmy McHugh, composer, second vice-president; J. B. Bregman, vice-president of Bregman, Vocco & Conn, treasurer; Adolph Vogel, president of Elkan-Vogel Co., assistant treasurer; Deems Taylor, composer, secretary, and Ned Washington, author, assistant secretary.

Leo J. Bretter, executive vice-president of Shapiro, Bernstein & Co., was elected to fill the unexpired term on the board of directors of the late Louis Bernstein.

Strand in Martinsburg Is Ruined by Flames

MARTINSBURG, W. Va.—The Strand, oldest theatre in this city, was badly damaged in a fire that started in the kitchen and burned out the rear of the building. Tom Finucane Jr. estimated the damage at $10,000. He doubted that the theatre would be opened since the fire seriously weakened the structure.

The Strand had been running a popular policy, catering mostly to kids, but a week before the fire it had switched to burlesque.

"The Strand is too hot for Martinsburg," Finucane wryly commented.

Finucane, the owner, formerly operated the Herndon in Herndon, Va. The Strand was built in 1903.

MINNEAPOLIS

Don Walker of Kansas City, regional explo-

NER, for Warner Bros., and Leo Wilder of the Warner publicity department in New York were in to confer with the Twin Cities newspaper people in connection with the opening of "The Music Man." The picture will open at the Mann Theatre following "West Side Story" sometime this summer in a soft ticket, continuous-run policy. Wilder has been driving a specially decorated station wagon advertising the picture around to the key cities in the territory.

Gloria Hatling, bookers clerk at MGM, will be married June 16 to Wesley Olson...

Outstate exhibitors on the Row were Pete dePue, Milbank, S. D., and Sid Heath, Wells...

Bob Wigner of Red Wagon Products was in Toronto for the National Ass'n of Concessionaires convention.

Columbia has consolidated its accounting department with that at its Kansas City, Mo., branch. Checks, however, should still be sent to Minnesotan exchange, a company spokesman told exhibitors. In the consolidation move, the assistant cashier was let out...

"Judgment at Nuremberg" is set at the Academy Theatre May 31...

Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, and his assistants Al Siegman and Walter Kaufman were on the Paramount staff... Al Siegman's opening at Minnesota Amusement Co., local AB-P'T affiliate. They met with the department heads and Twin Cities managers of the circuits. A dinner to which all branch managers and all branch managers of the film companies were invited was held at McCarthy's Cafe May 3.

The Maco staff was joined by two heads of the Tri-States circuit in Des Moines—Don Allen, general manager, and his associate Don Knight.

Women's auxilliary of the Variety Club of the Northwest will have a luncheon meeting at Oak Ridge Country Club May 23.

A style show featuring summer transitional fashions will be a feature of the event. The program will also include Mrs. Mel Goldstein, concert pianist.

Fran Tarkington, quarterback on the Viking professional football team, spoke at the Variety Club meeting May 7, the last of the season... Abe Kaplan, pioneer exhibitor, was honored on his 50th birthday at a stag dinner at the Variety Club... Glen Roberts, recently on the staff of Theatre Associates, has been named general manager of the Lucky Twin Drive-In at suburban Bloomington. The theatre recently was taken over by Kraus-Anderson, Inc., a construction firm. The outdoor stand has undergone a major refurbishing.

'Cloé' Set for Cannes

NEW YORK—"Cloé From 5 to 7," French film starring Corinne Marchand, singer in her first dramatic role, has been invited to be shown at the Cannes Film Festival, according to Daniel Frankel, president of the Zenith International Films, which will distribute the picture in the U.S. The picture was directed by Agnes Varda, official photographer of the National Popular Theatre in France.

Neb. TOA to Disband As Slale Association

LINCOLN—Nebraska Theatre Owners Ass'n, a state group with headquarters in Lincoln for the last 25 years, will bow out about June 15. The some 120 theatre owners in the Nebraska association will be affiliated with the national Theatre Owners Ass'n through the New York City office.

Retiring from the state picture at the same time will be Robert Livingston of Lincoln, president of the state group ever since it began, and secretary Ada Rutherford, also of Lincoln.

Livingston, just back from a ten-day trip in New York City where he conferred with TOA officials on the organizational setup, said the change would not cause any loss of benefits to the individual Nebraska theatre owner belonging to TOA.

He said this direct affiliation with national TOA is used by some other states. Livingston earlier this year announced he will retire in late spring.

Both he and Mr. Rutherford plan to remain in Lincoln where they have been long-time residents. Mrs. Livingston accompanied her husband as far as Chicago on their trip to the east coast, returning home after a brief visit in the Illinois metropolis.

Betty Hemstock Elected By Des Moines WOMPI

DES MOINES—Betty Hemstock of Central States Theatre Corp., is the newly elected president of Des Moines WOMPIs. Other officers to serve for the coming year are Dorothy Polset, United Artists, first vice-president; Alice Patten, Central States, second vice-president; Florence Bundy, Central States, corresponding secretary; Mary Lou O'Neil, United Artists, recording secretary, and Florence Work, Tri-States Theatre Corp., treasurer.

Nola Bishop, Iowa Film Delivery, will serve as a new board member.

The women's group recently served as hosts for the screening of "West Side Story" at the Capri Theatre.

Sol Oscar Reif, Veteran Of Omaha Films, Dies

COUNCIL BLUFFS, IOWA—Sol Oscar Reif, 56, who started in the film industry in Omaha in 1922, died at his home here. He had been a salesman for United Artists, U-I, Columbia and Hollywood Pictures and at various times operated theatres at Morningside, Iowa, Hastings and Omaha.

Survivors include a sister, Mrs. Louis Binslile, and niece, Miss Phyllis Binslile, both of Council Bluffs.

Harry Gould Dead

GENEVA, Neb.—Funeral services were held here for Harry Gould, manager of the Rialto Theatre here for 40 years and for the last 11 years had been assisting Tom Ewalt.

Reopen at Plainfield, Wis.

PLAINFIELD, WIS.—E. J. Altery of the Plainfield Theatre Co., is reopening the Plainfield Theatre here.
DES MOINES

A n Allied Independent Theatre Owners of Iowa, Nebraska and South Dakota board meeting, scheduled for 8 p. m. May 14 at the Varsity Theatre lounge here was open to all interested independent owners, according to Harrison Wolcott, secretary-treasurer. Mr. and Mrs. Phil Samuelson have purchased the Avalon Theatre at West Union from C. W. Grimes and Don Stookey. The Avalon, which has been closed since December, will reopen June 1. Samuelson currently is teaching in Fos- cobel, Wis., and commutes from his home in West Union.

The Lux Theatre at Massena reopened in late April after a winter-long closing. Prior to the reopening, a community work day was called and Massena volunteers wound up an extensive repair job on the theatre. Robert Nicholson, manager of the Albia Drive-In, reopened the afer the first week in May. The downtown King Theatre at Albia will operate on Fridays, Saturdays and Sundays during the summer.

Jim Mertz, manager of Perry Theatre and Corral Drive-In, reports a 20 per cent increase in attendance for 1961 compared with 1960. Both theatres are owned by Pioneer. The Perry, originally the Grand Opera House, is steeped in theatrical tradition dating back to 1903. The late E. P. Dooley, former Perry druggist, had charge of advance ticket sales in the days when the Perry was playing “East Lynn” and the like. Mr. Dooley also was a terse critic, his record books show. Capsule criticisms about each show were typed in those books. According to druggist Dooley, they all were either, “Good,” “Fair,” or “Bum!”

Paramount people are looking forward to lots of fresh eggs and homegrown salad materials since Maxine Dagnillo, former booker-stencil had husband moved to their new acreage near Winterset. Richard Glenn has replaced Jane Jordan as contract clerk at Paramount. Jake Cohen of Ottumwa recently underwent surgery at Iowa City. Another Central Star, Joe Jacobson of the State Theatre in Davenport, was released from Mercy hos-

pital, also in Iowa City, following an operation.

Joe Jacobs, Columbia manager, and salesman Jim Ricketts traveled the Dubuque-Quad Cities area on business. Louise Curtice, cashier at United Artists, planned to take her vacation beginning May 14, and to show her mother who was due in from Springfield, Mass., around Des Moines. John Dugan, UA manager, went to Omaha on business. "The Miracle Worker," United Artists film version of the Broadway play about Helen Keller and Annie Sullivan, was screened.

Bill Curry of Iowa United Theatres recently celebrated with a score of other classmates when the first Dowling high school graduates, (the Class of ’22), got together for a big reunion on the Des Moines campus. WOMPIs planned a barbecue at the home of Camilla Nealy, UA assistant cashier. Byron Hopkins of Glenwood was on the Bow. Other visitors included Earl Kerr from Colorado and Carl Schwabaneck, Knoxville manager.

Carl Reiner Bags Comedy Script Chore for U-I

HOLLYWOOD — Carl Reiner has been signed to write the screenplay on Universal’s “The Art of Love,” an original romantic comedy by Richard Alan Simmons and William Sackheim purchased by the studio in March.

Reiner will assume his new assignment as soon as he completes his current polish job on “The Thrill of It All,” forthcoming Ross Hunter production starring Doris Day and James Garner.

Scott Seaton, 92, Signs For ‘Critic’s Choice’

HOLLYWOOD — Scott Seaton, who at the age of 92 claims to be the oldest Hollywood actor with a Guild card, was signed to appear in “Critic’s Choice,” Lucille Ball-Bob Hope starrer at Warner Bros.

Seaton, who appeared in 25 pictures last year, last performed at Warners in Meredith Willson’s “The Music Man.”

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THEATRE

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‘State Fair’ Holds Up in Milwaukee Tower

MILWAUKEE—“West Side Story” in its seventh week at the Strand again took first place in first-run grosses for the week. “State Fair” was gathering momentum and with the promotional campaign already making itself felt, likely will have an extended run at the Tower. “Victim” was a strong starter at the Downer.

(Advance Is 100)

Downer—Victim (Polaris)............. $175
Political—South Seas Adventure (Cinerama)........ $150
Riverside—Moon Pilot (BV)........ $150
State Fair (U-I)........... $200
Towers—Pioneer (MGM)........ $200
Tower—State Fair (20th-Fox), 2nd wk........ $125
Warner—Experiment in Terror (Columbia)........ $100
Wisconsin—Sweet Bird of Youth (MGM), 3rd wk........ $175

High School Snack Days

Fatten Omaha Returns

OMAHA—The 24th and final week for “Seven Wonders of the World” at the Cooper Theatre registered 50 per cent above average, boosted by the spring influx of high school snack days. The wonderfull spring weather was felt at the boxoffice but all first-run theatres still managed to do average or better. And the Omaha Tower Theatre released a bigger blockbuster total for the third week of “West Side Story.”

Admiral—West Side Story (UA), 3rd wk........ $390
Cooper—Seven Wonders of the World (Cinerama), 24th wk........ $150
Century—The Horizontal Lieutenant (MGM), 5th wk........ $300
Oma-No—the Man Who Shot Liberty Valance (RKO), 2nd wk........ $250
State—Moon Pilot (BV), 3rd wk........ $100

Many Factors Contribute To Minneapolis Droop

MINNEAPOLIS—A combination of factors probably was responsible for the sluggish grosses on first-run product here. Although a new newspaper made its appearance here, the Minneapolis Daily Herald, the Star and Tribune were still strikebound. The advance ticket sales were also lower since many potential theatregoers in their yards and gardens rather than at a show. Best business was done by “West Side Story” in its 11th week at the Mann Theatre. Most other product rated below average for the week.

Academy—El Cid (AA), 11th wk........ $80
Century—Ossession (UA), 11th wk........ $80
Lynne—The Man Who Shot Liberty Valance (Parachute), 4th wk........ $80
Mann—West Side Story (UA), 11th wk........ $90
State—The Horizontal Lieutenant (MGM), 5th wk........ $150
Park—Sweet Bird of Youth (MGM), 5th wk........ $100
Suburban—Broadway (UA), 3rd wk........ $70
Uptown—Sergeants 3 (UA), 11th wk........ $90
World—Experiment in Terror (Columbia), 3rd wk........ $80

Sy Weintraub, MGM May Expand ‘Tarzan’ Duo-Pact

HOLLYWOOD—New contract negotiations with MGM were disclosed by producer Sy Weintraub under which the present two-picture pact covering “Tarzan” films would be expanded to include other projects.

A second “Tarzan” film to be near Jack Mahoney, who plays the title character in the recently completed “Tarzan Goes to India,” will be prepared under Weintraub’s independent banner. The new pact also could include “Tom Sawyer’s Treasure,” which Weintraub will coproduce.
Iowa Allied Protests
WB Sales Force Drop

DES MOINES—Allied Independent Theatre Owners of Iowa, Nebraska and South Dakota recently sent a strongly worded protest to top officials of Warner Bros., concerning the release by Warners of “some obvious Balderdash” and asking that the film company have proper representation in the field. The resolution, drawn up at a regional meeting of the Allied group held in Des Moines, went to Jack L. Warner, president of Warner Bros. Pictures, and Charles J. Boasberg, head of Warner Bros. Distribution Co.

The Des Moines meeting was the first of a series of monthly regional sessions planned by the independent exhibitors. Neal Houz of New Hampton, president of the group, presided.

Also under fire at the meeting was the Academy Awards event. It was pointed out that the industry was missing a good bet by failing to push “going out to the movies” and not selling future product to the public. The group felt that the Academy was affecting the awards. It also was felt that the Oscar show had lost some of its appeal because of too many technical awards.

A Screen Service was under attack “by an amazing number of the exhibitors attending the meeting,” according to Harrison Wolcott, owner of the New Grand Theatre, Eldron, Iowa, and secretary-treasurer of the independent organization. Many complained of NSS “business tactics.” The NSS-Columbia problem also was brought up and discussed at the Des Moines session.

Pat Suzuki Given Role
In ‘Judo’ by Cine-Dyne

HOLLYWOOD—Pat Suzuki, who scored on Broadway in “Flower Drum Song,” has been cast in “Judo,” which will have its motion picture debut in “Judo,” to be leased in Japan starting July 1, with Allied Artists to distribute in the U. S. and Canada. The film will be made by Cine-Dyne of New York, with Jules Levy as executive producer and Dennis Kane as producer-director. The screenplay is by Lawrence Savadove and Allen A. Adler.

Miss Suzuki will portray a judo instructor’s daughter who teaches new romantic holds to some GIs stationed in Japan.

Akim Tamiroff to ‘Button’

HOLLYWOOD—Akim Tamiroff has been signed for a starring role in “Panick Button,” Seven Arts feature to be filmed for Warner Bros. Maurice Chevalier, Eleanor Parker and Jayne Mansfield also star in the comedy which George Sherman will direct and Ron Gorton will produce.

Rodlor Seeks Story

HOLLYWOOD—Rodlor Productions, headed by Robert Taylor, has been negotiating with English producer Wilfred Cohn for the screen rights to Alec Coppel’s “Latitude 35,” which will be Rodlor’s initial feature film, starring Taylor.

George Marshall has been signed by MGM to direct his record-shattering 457th motion picture, “Company of Cowards.”

BOXOFFICE :: May 14, 1962

MILWAUKEE

South Seas Adventure” was the only film to receive the Exceellent tag in the films recommended by the Better Films Council of Milwaukee County for the month. The complete list is as follows: Good—“Moon Pilot.” Adults and young people: Very Good—“La Belle Americaine.” “Muder She Said.” “The Man Who Shot Liberty Valance.” “Gigi.” “Rome Adventure.” Adults: Very good—“The Day the Earth Caught Fire,” “West Side Story.”

Hugo Vogel, executive secretary for Variety Tent 14, reports that about 20 persons plan to attend the International Variety Club convention in Dublin, Ireland. The list includes David Routt, Claire Krom, Hugo Vogel, Henry Grodnick, Sam Kaufman, Ray Trampe, John Davis, Bob Hinton, Herb Kratze, Max Zemlock, Ray Reiner, and Pat USi. Vogel has something special to present to the mayor of Dublin, in addition to more than 200 pounds of Wisconsin cheese he’s taking along to be distributed to various charities.

Ben Marcus, who heads the chain of Marcus theatres, plans name along with a host of other interests including the recently acquired Pfister Hotel, is rumored to be dickering for another addition to the Marcus banner. His most recent installation, the Big Boy restaurant downtown, is really packing ‘em in. The restaurant located at this spot before Marcus took over and remodeled apparently just folded up and closed. Marcus went ahead and bought the real estate and has his first Big Boy restaurant directly across the street from the Silver Dollar restaurant which was doing a land-office business. Go out that way anytime now and you’ll stand in line at the Big Boy establishment. The sixth Big Boy is already on the drawing boards.

Both the Miller and Pabst theatres have been having tough sledding during the past week, winding up in the red. Comes now a request from the Pabst officials asking the city to legalize its lease contract, which has created a storm of indignation among other organizations that originally bid for the theatre and lost out to the present management. Bob Groenert, former manager at the Downer, Alabmark and other houses here, who elected to go back to college, is now a member of one of the factions seeking another go at the lease, since there are some possibilities that a change is in the wind. If so, the other factions also want the same consideration. One of the Pabst officials said the loss for the season would run well over $10,000. The Miller Theatre, which works around the holidays, has issued a blanket invitation asking for 500 volunteers to help sell season tickets to offset mounting losses.

It’s the heavy promotion that pays off at the boxoffice. Witness the long runs at the Strand, with “West Side Story,” and Estelle Steinbach in command, “South Seas Adventure” at the Palace, with Milt Harman calling the tunes; “Sweet Bird of Youth” at the Wisconsin, Harry Boscuk rating the nod; “State Fair” at the Tower, and Al Camilla renovations, bald lions in the air, etc.; Johnny McKay at the Riverside on “Moon Pilot.” Gabe Guzman at the Warner and his radio contests on

"The Premature Burial," Henry Kratz at the Uptown with three subsequent runs in a row, and Joe Reynolds with stars in town to guide over the paper, radio and TV route at the Towne Theatre promotions. Just gets through with Lee Marvin, here to plug “The Man Who Shot Liberty Valance,” and now, Eric Erickson here in connection with "The Counterfeit Traitor.”

Stanley Kramer Buys Nazi Regime Novel

HOLLYWOOD—Approximately $35,000 has been paid by Stanley Kramer for film rights to “Ship of Fools,” best-selling novel by Katherine Anne Porter.

The story, which Kramer plans to bring to the screen next year, takes place on a passenger ship sailing from Vera Cruz to Bremerhaven, and reportedly is regarded as the book which most clearly defines German national characteristics and provides a basis for understanding the Nazi regime.

Kramer stated that the film will have a multimillion dollar budget and an all-star cast.

Egyptian Theatre Wins Premiere of ‘Hatari!’

LOS ANGELES—The Egyptian Theatre was awarded the exclusive west coast premiere engagement of Howard Hawks’ “Hatari!” following spirited bidding by exhibitors in the L.A. area.

The Paramount release starring John Wayne, Hardy Kruger, Elsa Martellini, Gerard Blain and Red Buttons, will be given a gala red carpet opening in June with exact date to be announced later.

“Hatari!” which was produced and directed by Hawks, was filmed in Technicolor in Tanganyika, and deals with the job of capturing wild animals alive for zoos and circuses around the world. Le Roy wrote the screenplay from a story by Harry Kurnitiz. Henry Mancini wrote the musical score.

Lerner Starts Grooming ‘Fair Lady’ for Film

HOLLYWOOD—Alan Jay Lerner, who wrote the book and lyrics for “My Fair Lady,” has begun work on the screenplay for the Warner Bros. motion picture production of the stage hit. The script is scheduled for completion by this summer.

HOLLYWOOD—Approximately $35,000 has been paid by Stanley Kramer for film rights to "Ship of Fools," best-selling novel by Katherine Anne Porter. The story, which Kramer plans to bring to the screen next year, takes place on a passenger ship sailing from Vera Cruz to Bremerhaven, and reportedly is regarded as the book which most clearly defines German national characteristics and provides a basis for understanding the Nazi regime. Kramer stated that the film will have a multimillion dollar budget and an all-star cast.
OMAHA

Allan Schilling has taken over the Alvero Theatre at Parkston, S. D. It formerly was operated by A. W. Wunder, who also does auctioneering and has been traveling in the area so much he was unable to continue both interests. Frank Janicek, veteran exhibitor for 20th-Fox, is retiring, and his position will be replaced by Gary Miller, who has been working with Janicek learning the ropes . . . 20th-Fox reported exceptionally fine grosses from "State Fair" at Omaha, Sioux City, Grand Island and Hastings.

George Hall, exhibitor at Minden who also has the Rose Bowl at Franklin, has been elected mayor . . . The film industry is well represented at other points in the state in local city government. Marvin Jones was elected mayor of Red Cloud, and Irwin Beck was again chosen to head the city government at Wilber . . . Opal Woodson, United Artists office manager, was busy over the past weekend helping direct Omaha’s United Cerebral Palsy fund drive. In addition to helping plan the campaign, Opal manned one of the collection points at a fire station, then worked at headquarters in the final tally.

Sol Francis, Allied Artists manager, was back on the job after surgery . . . Ben Juracek has his new drive-in in operation at Albion, where he also has the conventional Boone Theatre . . . Raymond Fletcher, former owner of the Lyric Theatre at Harrison, was in Omaha for his first visit in a long time.

Jack Klingel, city manager in Omaha for the Cooper Foundation Theatres, reported an enthusiastic audience at the special preview of “Cinerama Holiday” at the Cooper Theatre, which replaced “Seven Wonders of the World,” which ran nearly half a year . . . Tony Goodman lost his last match in the Putt for Dough television contest. However, before being ousted, his loot included $25 in cash, a watch, pen and pencil set and cuff links. Tony Goodman is a keen golfer and one of the top publims competitors . . . Bill Doebel, 20th-Fox booker, helped launch the baseball season with the Carter Lake team.

Meyer Stern, former Variety Club chief Barker here, left for the international convention in Dublin with his wife and another Omaha couple. He heads AIP in this territory and left with "Twist All Night" rolling in high gear. It played to capacity at the 75 Drive-In at Sioux City.

. . . Bob Hirz, Warner city representative, was jubilant on reports from the area for "Funny" and "Splendor in the Grass."

Mary Frangenbeck, 20th-Fox cashier, and Claire Johnson, biller, are scorekeepers for the Women’s City Bowling tournament at the West Lanes . . . Dorothy Weir, associate booker, took in a matinee, Helen Grubbert to Methodist Hospital for examinations . . . May Wittman, manager’s secretary, went to Des Moines over the weekend for a church conference.

Glenn Slipper of the National Theatre Supply’s Kansas City office was in Omaha to visit Paul Fine and examine work being done at the new Astro Theatre, formerly the Paramount, which is being completely remodelled by Irv Dubinsky of Lincoln. The Astro will have a 140-foot drape. The auditorium is completely torn up and the front is being changed. The big drape, considered the biggest in this area, will be hung late in May and Dubinsky is shooting for an early June opening.

Exhibitors on the R-O-W included Nebraskans Marvin Jones, Red Cloud; Sid Metcalf, Nebraska City; Howell Roberts, Wahoo; Phil Lannon, West Point; Tony Schroedi, Falls City; Art Sunde, Papillion, and Lowance, Grand Island; P.J. Backer, Harlan; Al Haals, Harlan; Arnold Johnson, Onawa; Jim Travis, Milford.

Forman-Nace Opens
2nd Phoenix Deluxer

PHOENIX—Forman-Nace circuit’s new Bethany West Theatre, displaying "sheer splendor unseen in theatre construction since the days of television," was formally opened Wednesday, April 25, in suburban Bethany. On the screen was "Follow That Dream," which also opened at the Cinema Park Drive-In.

The Bethany West is the second plush theatre constructed in this area by Forman and Nace, the first being the Kachina, which was opened late in 1969 in suburban Scottsdale.

In every department, the new Arizona showcase shows evidence of advance planning that goes well beyond current-day expectations. The total seating capacity consists entirely of plush loge chairs, 1,218 in number. The screen is the largest and widest found in an indoor theatre in this area. The decor is blue and gold throughout.

Opening night festivities included an appearance by Arizona Gov. Paul Fannin and Phoenix Mayor Sam Mardian.

A plane trip of Los Angeles Filmrow executives who attended the special event included William Devaney, MGM division manager; Norman Jacker, division manager for Columbia; Morris Sudmin, Los Angeles Times; [censored]; Arnold Shartin, MGM branch sales manager; Newton P. Jacobs, president of Favorite Films; Max Facter, Paramount sales manager; Francis Bateman, western division sales manager for Pathé-America, and Al Bliumberg, National Screen Service.

Los Angeles home office executives who made the trip included William R. Forman, Don Gutman, Bert Frosha, Mike Forman and Jack Myhill, all of whom were hosted along with Harry L. Nace, who headquarters in Phoenix.

Columbia Pictures Buys
Novel by War Prisoner

HOLLYWOOD—An important literary acquisition was announced by Columbia. Pictures with the purchase of "King Rat," a novel by James Clavell which will be published in August.

The highly dramatic story deals with life in an Asiatic prison camp during World War II. Clavell, himself a prisoner of war for five years, states that in his book "only the names have been changed to protect the guilty."

LINCOLN

Before "Cinerama Holiday" succeeded "Seven Wonders of the World" at the Cooper in Omaha, several high school Y-Teens from Lincoln’s junior high schools traveled to Omaha to see the "Wonders" in a special Saturday morning show. All 7th, 8th and 9th graders were impressed. They finished off the all-day charter bus trip with lunch and shopping at the Crossroads in Omaha, then toured Boys Town before starting the interstate trip home.

Manager Bert Cheever took a few days off to work on the new home into which his family hopes to move sometime in June, so he didn’t see the first-night crowds coming into the State for "Three Stooges Meet Hercules." It began an undetermined run May 7 following a "Moon Pilot" engagement of four weeks . . . Larry Remenga, Varsity usher, has moved over to the State to join the staff of this O St. theatre.

Evelyn Sedivy, one of the cashiers at the Stuart, is up in the air these days and not just when she’s in the driver’s seat of an airplane. This aviatrix, now working on her commercial pilot’s license, and a feminine flying freshman is Nebraska’s only entry in the annual Powder Puff Derby, women’s cross-country air race, this summer. With a plane loan assured, the two now are viewing arrangements for financial sponsorship.

Irwin Dubinsky, Dubinsky Bros. Theatres president, reported his Piedmont road home was ransacked during a recent weekend but nothing was missing. It appeared to be a similarly busy weekend all over the area, with two cash registers containing $450 stolen from Lincoln State Hospital’s canteen, rifles from a service station, farm machinery damaged by vandals and windows in parked junk cars shot out.

Robert Anderson, son of the Kenneth Andersons (Cooper Foundation Theatres general manager), made the academic honor roll at St. John’s College, Stillwater, Minn., where he is a student . . . Nebraska is one of four states in a 30-minute film to be featured in the Mississippi Valley exhibit at the 1964-65 New York World’s Fair. Kansas, North and South Dakota are the other states. W. L. Shomaker of Omaha, chairman of the four-state exhibit commission, said the movie will feature the states’ history, culture, agriculture, industry and tourist attractions in a unique manner developed by Panavision, Inc., of California: "Viewers will clutch handlebars rather than occupy seats. The screen curves around the audience and over its head, putting each viewer literally into the picture. The projector is the speculator who will stand in a steadily tiered arena to view the spectacle. With the handlebars to hang on to, the illusion is so realistic that some might get dizzy."

To Board of SAG

HOLLYWOOD—Nick Adams, Ernest Borgnine, Steve Forrest and Lee Marvin have been appointed as members of the board of directors of the Screen Actors Guild, replacing Bruce Bennett, Skip Ho-meier, Howard Keel and Frank Wilcox.
Theatres, Newspaper and Radio Unite in New Season Promotion

Two is twice one anywhere, even in motion picture promotion, where normally the bigger the splash the better are the results.

In Borger, Tex., John L. Fagan owns the Bunavista Drive-In, and his tough competition is the Plains Drive-In, operated by the wide-awake Video Independent circuit, which also has the Morley and Rex theatres in that northwest Texas city. However, Fagan and the Video showmen agree that tough competitors also make strong allies.

FOUR BIG DAYS

At any rate, the two got together and stirred up area-wide attention with a new season, 13th Drive-In Anniversary celebration, four big days, April 8 through the 12th, plus an exciting Friday the 13th Black Cat Show!

Since the newspapers and radio stations are in such the same kind of activity as theatres — communication — Fagan and his Video colleagues enrolled the Borger News-Herald and radio station KBBB in the spring pep-up promotion. Of course, this got them telling about the affair, but it was good for all business so they went along happily.

The Borger-Herald ran at special rate a series of large ads, averaging six cols., 15 ins., proclaiming:

Join the Theatres and Borger's Medium of Hometown Advertising in Celebration of Our... Thirteenth DRIVE-IN ANNIVERSARY.

THREE FREE NIGHTS

The big attractions were three big free admission nights. At one, the News-Herald was host to all comers at both the Bunavista and Plains; Thursday night it was KBBB's turn to be the host at the Plains, while on Tuesday night radio station KHUZ was the host at the Bunavista. Admissions were reduced during the celebration... to 50 cents at both the indoor and outdoor houses.

There was a cash gift night totaling $300. Other gimmicks at the drive-ins:

- All 1962 License Plates ending in 3 good for free admission for whole car.
- Driver admitted free if his or her driver's license number ended in 3.
- First 13 dollar bills with serial numbers ending in 13 good for 13 free passes.
- Each occupant of each 13th car (Sunday and Monday) presented a bag of popcorn.
- All children 13 years old admitted free (two days).

These were changed around during the three days.

Naturally, everything possible was done to obtain suitable bookings.

Jobs for Gravediggers!

Ed Miller, manager of the Paramount in Buffalo, promoted "The Premature Burial" by inserting the following ad in the Personal column of a local sheet: "Attention, All Gravediggers! If you are a bona fide gravedigger just identify yourself to the cashier at the Paramount boxoffice and you will be admitted free to see The Premature Burial," which starts Friday, etc.

The Paramount Theatre is an American Broadcasting-Paramount Theatres house.

More on Elke in Ads

The Los Angeles Times ordered an operation on the bikini-clad figure of Elke Sommer, star of "Sweet Violence," which opened at the Sunset Theatre. The newspaper declared the ad as "too sexy," so Solly Cohen, Sunset owner, complied with requests that Miss Sommer's anatomy appear less exposed.

Shopper Has $100,000 On Tour for 'Terror'

Four burly Burns agency detectives in plain clothes were with her all the time, so nobody had a chance to lighten the burden of San Francisco actress Fran Bosworth during a shopping tour with a 24-pound hand bag containing 10,000 ten-dollar bills. Arranged by Sam Siegel of Columbia, in behalf of the world premiere at the Paramount Theatre of "Experiment in Terror," Miss Bosworth shopped at department and drug stores and flower stands, leaving clerks speechless when she flipped open the lid of the case to pay cash for her purchase.

The same promotion was also staged in Manhattan for the opening at the Criterion on Broadway.

Miss State Fair on TV

Sara Beth Stevens, a student of nursing at the University of Missouri and Miss State Fair of 1962, presented the Bowler of the Year trophy on the Professional Bowler's Tour program on ABC-TV recently. She represented "State Fair" and 20th-Fox.

BOXOFFICE Showmandiser :: May 14, 1962
Radio Discussion and Souvenir Hunt
Do Well for 'Hitler'... Front Strong

This front designed by S. L. Sorkin, manager, at RKO Keith's in Syracuse, N.Y., received much attention. Note, first, its excellent balance. The boxoffice actually stood out much stronger than the picture shows, because all three sides were covered with stills and copy.

Two radio promotions and one newspaper tieup proved most effective in promotion of "Hitler" at RKO Keith's in Syracuse, N.Y.

Manager S. L. Sorkin planted the topic, "Hitler—Tyrant or Madman? Hitler—Is He Really Dead? Hitler—His Secret Life?" on WFBL's Opinion, a two-hour program featuring discussion via telephone between listeners and the program moderator every night from 11 p.m. to 1 a.m.

A DISCUSSION OVER RADIO

The moderator asks the questions, then broadcasts answers and comments coming in by phone.

The reaction was excellent. Sorkin reports, both from persons who listened to the program and from those who heard about it.

Radio station WOLF broadcast two special promotions suggested by the Keith manager. In one, several short spots were run each day asking anyone who had any connection with, or perhaps suffered under Nazi tyranny to contact the station. These people were interviewed on the air. The promotion was tied up with the theme, "Let's not forget... See 'The Private Life of Hitler.'"

WOLF also asked its listening audience to write and tell whether they believed Hitler "to be alive or dead and give their reasons for their belief.

FRUITFUL SOUVENIR SEARCH

The newspaper promotion was a search for souvenirs of World War II. The dailies broke a story from Sorkin requesting persons who had flags, uniforms, helmets, etc., used by the Nazis to contact the theatre.

"The response was simply astounding," he reports. "Not only did we receive a sensational collection of Nazi souvenirs, but uncovered the fact that Capt. Joseph Delaney, who 'liberated' Goering's fender flag from his official car, a four-door Mercedes-Benz with two-inch plateglass windows and a luxuriously fitted interior, lives in Syracuse. The flag is green with gold brocade and bears the sign of an eagle standing on a Nazi swastika. The newspapers gobbled this up and printed pictures of Delaney and Goering's flag, with a story to go along with it.

Sorkin obtained in all some 25 articles of Nazi uniforms, insignia, weapons, plaques, etc., which were valued so highly that the display case in which they were exhibited in the Keith lobby was locked and nailed, and a man was stationed nearby to watch it at all times.

Ads prepared by Manager S. L. Sorkin for "Hitler" gave added emphasis to the line "The Private Life of Hitler." In some of his layouts this became the advertised title of the film.

Go to Movies, See World, Is Film Page Headline

"Go to the Movies and See the World"—This was the display line heading a three-page story on the amusement page in a recent issue of the New Orleans Times Picayune, stating "Armedchair Traveling Made Easy on the Screen" as colorful and exotic locations of footage "in Hollywood, away from-home" film companies which strive for authentic scenery.

The pictures represent three scenes from pictures lensed in foreign countries. One shows Yul Brynner shielding his eyes from the sun in Salta, Argentina, on location for the big-budget adventure drama, "Taras Bulba." Another is of Horst Buchholz surrounded by a whirling crowd of residents of Old Delhi, India, who are unaware that they are captured in a scene for "Nine Hours to Rama." The third picture is of Yvette Mimieux and George Hamilton in a scene from "The Light in the Piazza." The scene is against the backdrop of Florence, Italy.

Not only the newspaper's readers, but theatre people and distributors of the films relied on these informative subjects on movies in one form or another display which appear a week or so, or oftimes months in advance of the opening of film here in New Orleans. The display is designed to highlight the Sunday amusement pages in one or the other of the New Orleans papers—the morning Times Picayune and the afternoon States-Item.

Showmen Share Prizes In 'Contest' on Landlady

Columbia Pictures will sponsor a dual-purpose showman giveaway contest with more than 1,000 nationally advertised items as prizes in behalf of "The Notorious Landlady." The "Lucky Lease Sweepstakes" will award such prizes as OK hair dryers and food mixers, Schick razors, Webcor record players, Black & Decker electric drills and Longine-Wittnauer watches. A special contest trailer has been prepared by the company for local exhibitor use, and plus entry blanks and lobby art material.

Webcor tape recorders will be presented for the best, most complete and imaginative contest campaigns to showmen throughout the country. There will be two awards each for the best campaigns in cities under 50,000 population; also in cities 50,000 to 250,000, from 250,000 to 500,000, from 500,000 to 1,000,000, and in cities over 1,000,000.

Campaigns may be submitted in any form, but must be documented with photographs of lobby displays, store windows and other promotional exhibits, tear sheets or clips of publicity, evidence of radio or television promotions, samples of heralds, give-aways, etc., and any other means of promoting the "Lucky Lease Sweepstakes" contest.

Personal Copy for 'Summer'

Murray Lipson, manager of the West Springfield, Mass. 'Summer,' took an individual-type ad in the newspapers for "A Summer to Remember." It read: "We do not know how to properly present to you the story of great charm in this new first-rate production from Russia. 'A Summer to Remember.' We can only urge you to see it with your children. The film of a 5-year-old boy on a farm in Russia is completely charming."
Memorial in McKeesport Celebrating 33rd Year

Memorial Theatre, McKeesport, Pa., is celebrating its 33rd anniversary throughout May. Mike Cardone, with the SW circuit for a dozen years, became manager when Louis Fordan retired last year and he and his wife moved to Florida last week.

Thomas Mate of Duquesne, assistant manager, reports that the Memorial’s 33rd anniversary schedule started with “Pinocchio.”

Free on opening day was the awarding of $25 in cash, a six-month pass for two, ten dinners at the Penn McKee Hotel, four Pirate baseball tickets, 20 tickets to Italian Night, and the presentation of “Maruzella” May 29.

Also planned are an eight-page tabloid to be distributed with the Daily News; a Devereaux Chevrolet tieup with an auto in the theatre lobby; a G. C. Murphy store tieup, also merchandising campaigns and fashion shows with Cox’s, Jason’s, etc., On May 9 a gourgeous female was to receive a season pass, a lucky guy was to win five Penn McKee dinners, and 25 passes were distributed. There will be an area “May Queen” contest, special kiddy shows, midnight spook shows, radio contests.

The theatre was built by the Harris Amusement Cos. as a memorial to the circuit founder, the late Senator John P. Harris, and was leased to WB circuit, now SW. With Weiss out of the business, SW has McKeesport’s only theatres, the Memorial and the Liberty.

City Slogan on Marquee On TV With Film Title

“Lover Come Back,” booked in at the Center Theatre in Corpus Christi, Tex., for 21 days, had been showing ten days when Manager Al Marsden decided to give it a boost to see if this would add to the customers.

The city was staging a promotion at that time, a “See and Sell Corpus Christi” affair. Marsden put up on the marquee, “Lover Come Back ... See and Sell Corpus Christi.” The local TV stations photographed it and showed it on several of their newscasts. Marsden had three shapely Center girls put on their bathing suits and go up and down the street passing out cards. In the lobby, another girl sat in a rubber raft loaned by the local GI surplus store. A sign read: “Welcome to the Center Theatre ... Stop and Refresh Yourself at Our Snack Bar While You Are Waiting for the Next Show.”

Cake for ‘Raft’ Winners

Twenty-five delicious whipped cream biscuits (costing $1.50 retailing at $3) were prizes in a George Raft picture contest conducted via heralds for “The George Raft Story” at the Melba Theatre in the Bronx. The cakes were through the courtesy of Garden Hill Bakery. Passes went to the near winners.

A Showman Apple Annie!

The owner of the Beaver Theatre in Beaver, Pa., dressed up as Apple Annie, had a photo taken of himself distributing apples in front of the theatre, and built an ad around the picture for “A Pocketful of Miracles,” which he emphasized is a family picture.

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Sooner Showman Team Scores Scoop
On Award Winner With Oscar Ad

Howard C. Federer, managing director, and his State Theatre team of John Harvey and Walter Haberlin started a hard-hitting promotion for “West Side Story” late in March, three weeks in advance of their April 19 opening at Oklahoma City.

So convinced were they that this film would win the Academy Award honors, that they announced via bold ads in the newspapers that the State Theatre would open the “best picture,” several hours before the official balloting had been announced.

They had the ads all in type, so when the early Oscar awards went heavily to “West Side Story,” they gave the publication go signal. This “scoop” by an advertiser over the editorial columns was featured in an Associated Press story.

Beginning the last week in March the Oklahoma trio hammered away through the newspapers, radio, heralds, trailers and other media on the coming of the Oscar winner.

Sears, Roebuck & Co. stores sold “West Side Story” tickets and advised all charge account customers, via heralds mailed out with their monthly statements, that they could buy their tickets for this film on credit from Sears. The Sears stores also sold tickets for cash.

State Manager Haberlin tied up all the radio and TV spots on the Oscar show, announcing the tickets (all reserved) were now available for the picture that was rolling up award after award. No were the university, schools and dancing classes overlooked in the campaign. Special material was supplied to each outlet and the leaders were invited to the press premire.

Meanwhile at the theatre, Haberlin was equally busy. He lined up organist Wally Brown, one of Oklahoma’s night club favorites, to preside at the preshow entertainment. Out front, Hollywood color lights lighted up the skies.

With the baseball season opening the same night as the picture, Haberlin saw to it that the baseball fans received heralds about “West Side Story” and covered all the hotels with theatre literature.

Tulsa Theatres Join
Jaycee Litterbug Act

The Majestic and Rialto theatres in Tulsa, Okla., got in on a “Find the Litterbug” act of the Tulsa Junior Chamber of Commerce. To draw public attention to the littering up of the streets by thoughtless persons, the Jaycees sent out hired “litterbugs,” who purposely scattered paper, etc., here and there. Persons identifying a Jaycee litterbug received $10.

J. Vernon McGinnis, who operates the Majestic and Rialto, sweetened the kitty a bit and added two passes each to his theatre for the litterbug finders.

Nail Files With Shocker

A novel gimmick for distribution by theatres will be nail files with a “Caligari” decal, according to Robert L. Lippert, who said that the files will be suggested for use by patrons so they won’t bite their nails during the suspense sequences of the thriller, “The Cabinet of Caligari,” when the film is released by 20th-Fox.
Kansas Ham, Bit of Corn, Carny Games,
And Parade Make for Gay 'State Fair'

Carnival-type ring toss and ball toss games were set up in the lobby of the Roxy Theatre, Kansas City, during the run of "State Fair," giving customers a chance to win popcorn or orange drinks free. The concession help, in carnival-type dress, carry baskets of popcorn, dolls, cases, etc., and hawk them along the aisles.

There's corn in "State Fair." And Blue Boy! The latter, of course, is ham, state fair champion grade.

So M. Robert Goodfriend, general manager for Durwood Theatres of Kansas City, figured what's good for the picture is good for its promotion, and he combined ham and corn for a successful campaign for the opening of the musical at the Kansas City Roxy Theatre.

HAM FROM KANSAS
The ham came from Kansas; the Mauer-Neuer Meat Packing Co. of Kansas City, Kas., which contributed 46 hams of its Rodeo Nugget brand in return for a share in the publicity. Goodfriend and his aides set aside 36 of these for a giveaway at the Roxy—one each night—based on a drawing of ticket stubs from a cage where they were deposited by patrons entering the theatre for the evening performances.

The other ten hams were turned over to radio station WHB for a continuation of its 70-Wondermobile promotion, with which Goodfriend started his "State Fair" campaign 12 days in advance. WHB operates three Wondermobiles, each manned by a deejay who tapes interviews, etc., around the city, in which are worked contests and giveaways. Manager Goodfriend donated 24 "State Fair" albums and 46 pairs of Roxy passes to "State Fair" for giveaway by the Wondermobile deejays, starting April 7 and running through April 19.

This resulted in about 96 no-cost plugs for "State Fair." The Rodeo Nuggets extended this tieup beyond opening day on the 19th.

SPORTS CARS ON PARADE
The Sports Car Club of America was contacted and came through with a parade of approximately 50 sports cars of all makes and models on the late afternoon of opening day. The parade started with a police escort in the southwest part of the city at 6:30 p.m. opening day and continued through several shopping areas to the Roxy Theatre. Then it made several turns through the downtown area before the cars were parked and the drivers given passes to the first-night showing.

The lead cars were-bannered with the star names and picture title.

Another station, KCKN, was enlisted in the campaign, in connection with a paid schedule of spots, by means of a contest to select a "State Fair Family," which received an all-expense-paid trip to the Missouri state fair in Sedalia on Kansas Day, August 23. State fair officials came through with free admission to the rides, sideshows, grandstand seats for the main events, meals and introductions to the crowds at the various exhibits.

The winners were Mr. and Mrs. Gerard Scholz and their five children.

Other publicity:
AM-FM station KBEA augmented the Durwood regular schedule of spots by featuring the soundtrack album on both bands, and awarding passes for correct identification by listeners of the casts in either one of the original versions of "State Fair."

STRAW HAT INVITATION
Preopening ads carried a box addressed to students advising them that if they appeared in blue jeans and straw hats on opening night, they would be admitted at half price. Approximately 300 students appeared so attired.

Rented carnival-type concession games were set up at the concession stand; i.e., ring toss and ball toss, which give the customers a chance to win either popcorn or an orange drink free. Losers are given a carnival-type consolation prize.

The staff was attired in blue jeans, plaid shirts, straw hats, and satin official "State Fair" badges. At intermission, just before the drawing for the ham, the concession help donned carnival-type jackets and hats and carry baskets of popcorn, candy, dolls, canes, etc. and hawk them through the aisles.

Calliope music is played constantly from the time the boxoffice opens until it closes in the lobby and in front of the theatre. The entire house, inside and out, is decorated with colorful banners, posters, etc., to give a carnival or fair flavor. All newspaper and radio advertising mention the fair atmosphere that was introduced into the Roxy for the run of the picture.

PASSES TO STATE FAIR WITH "STATE FAIR" TICKETS
Buyers of tickets to see "State Fair" at the Hilland Theatre in Albuquerque, N. M., received a bonus—passes good for free admissions to the grounds at the New Mexico state fair in Albuquerque September 17-19.

The bonus was part of the joint promotion worked out by Tex Barron, manager for the state fair, and Louis Gasparrini, city manager for Albuquerque Theatres.

The tieup was especially gratifying to Barron not only because of the state fair theme of the film but also due to the fact that Pat Boone, star of "State Fair," is scheduled to headine the rodeo shows at the New Mexico fair this fall.

There was even a pie-baking contest, with Lena Wilson, head of the New Mexico state fair home science section, as one of the judges. The other judges included representatives of the city's three television stations.

Theatre displayed several boards of prize winners from last year's state exposition, in such fields as pigs, cows, horses and fowl. The theatre also passed out fair literature and brochures. Tieing right into the exposition was the display of actual flags, bunting and other items used at the state exposition.

During the run, theatre employs dressed in typical New Mexico state fair clothes—boys in blue jeans, cowboy hats and boots, girls in fiesta dresses.

Booking marked a new policy of first-run films for the neighborhood house, which until now has been second-run. Also started with the bookings were continuous showings, rather than a single matinee as in the past.

Spotlight on Organist At 'State Fair' Opening
For the first time in years, an organ player in bright red jacket and white trousers was spotlighted at the de luxe Plaza Theatre in New Mexico, as he went through a program of organ favorites. The audience obviously enjoyed it, a 45-minute program preceding the world-premiere showing of "State Fair."

Comments were that the organ never sounded so good as the first-night audience filled the theatre. And well put were these comments, for the Plaza's huge Wurlitzer again is at its peak, its pipes and melodious harmony following several years of renovation and redecoration by El Paso pipe organ enthusiasts. It stands out in the Plaza auditorium in glistering new white and gold. The organ enthusiasts have formed the Theatre Organ Club of El Paso, and are happy to perform on any occasion, be it for pleasure or publicity, at the great console. Don Shearer is the organist.
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**Allied Artists**

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**Feature productions by companies in order of release. Running time is in parentheses. © is for Cinemascope; Vx for VistaVision; St for Superscope; ©P for Panavision; ©R for Regiscope; ©T for Technicolor; ©H is denoted BOXOFFICE Blue Ribbon Award; © is color photography. Letters and combinations thereof indicate story type—Complete key on next page.**

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**Feature Chart (continued)**

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<td>The Counterfeit Traper (140)</td>
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**Boxoffice BookinGuide**: May 14, 1962
**FEATURE CHART**

**20TH-FOX**

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<tr>
<td>You Have to Run Fast (120)</td>
<td>Adventure-Drama</td>
<td>May 15</td>
<td>622</td>
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<tr>
<td>Craig Hill, Elio Eduardo</td>
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<td>The Young Doctors (123)</td>
<td>Medical-Drama</td>
<td>June 5</td>
<td>622</td>
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<tr>
<td>Fredrick March, Ben Gazzara,</td>
<td>Cast:</td>
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<tr>
<td>The Flight That Disappeared (72)</td>
<td>Action</td>
<td>July 10</td>
<td>622</td>
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<tr>
<td>Boy Who Caught a Balloon</td>
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**UNITED ARTISTS**

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<tr>
<td>Paris Blues (61)</td>
<td>Action</td>
<td>June 26</td>
<td>621</td>
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<tr>
<td>Paul Robeson, Jeanne Moreau</td>
<td>Cast:</td>
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<tr>
<td>Pocketful of Miracles (62)</td>
<td>Comedy</td>
<td>July 24</td>
<td>620</td>
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<tr>
<td>G. B. Bluestone, R. H. Lange</td>
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<td>The Senator Was a Lady (72)</td>
<td>Comedy</td>
<td>July 19</td>
<td>620</td>
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<tr>
<td>Martin Weiss, Veronique Stevenson, Bill Williams</td>
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**WARNER BROS.**

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<tr>
<td>Dead to the World (66)</td>
<td>Romance</td>
<td>June 26</td>
<td>622</td>
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<tr>
<td>Fred Kohler, Tony Curtis,</td>
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<tr>
<td>One, Two, Three (188)</td>
<td>Comedy</td>
<td>July 24</td>
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<tr>
<td>James Cagney, Horace</td>
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<tr>
<td>The Flying Circus (140)</td>
<td>Drama</td>
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Has Only Good Words For Pathe-America
"The Deadly Companions" was real good. We are going to use all of the Pathe-America subjects. They are the best ever, and most accommodating — and thoughtfulness is what we are looking for in a picture. We played "Companions" on our Thurs., Sat., Sun., and Monday shows.

COLUMBIA

Everything's Ducky (Col) — Mickey Rooney, Buddy Hackett, Edward Jurgen. Another low budget, small-format Saturday audience will do well on double- bill in color with "War Brides" from UA. Played Sat., Sun., Cold. — P. B. Fredian, Grand Theatre, Lincoln, Neb., Pop. 3,000.

Gidget Goes Hawaiian (Col) — James Darren, Mitzi McCall, Deborah Walley. We doubleu our usual take with this picture on our last time. I guess it was just what the teams were looking for and we played it. A good little comedy, in color, with music — the kind they only listen to on their hi-fi — and it gets an average take. Played Fri., Sat., Sun., Mon., Weather. Cold. — Mayne P. Musselman, Roach Theatre, Lincoln, Neb., Pop. 950.

Guns of Navarone, The (Col) — Gregory Peck, Anthony Quinn, David Higen. This is a very good picture but failed miserably at the boxoffice. If we had played it in Jimmy Award Week, we might have had a better chance. Played Fri., Sat., Sun., Mon., Weather cold. — Mayne P. Musselman, Roach Theatre, Lincoln, Neb., Pop. 1,636.

Sail a Crooked Ship (Col) — Robert Wagner, Dolores Hart, Guy Madison. What a dandy picture, and we only played it on one. We should have played it with an average program that played a good business. Played Fri., Sat., Sun., Weather. Cold. — Larry Thomas, Fayette Theatre, Fayetteville, Va. Pop. 2,000.

UNIVERSAL-INTERNATIONAL
Back Street (U-I) — Susan Hayward, John Gavin, Vera Miles. I don't know what happened on this picture. We only got business less than half of our average take on this class and type of pictures. It is hard to say whether it was a failure or story, but our patrons just didn't spend their money on the picture. You figure it out. Played Sat., Sun., Mon., Weather Cold — Mayne P. Musselman, Roach Theatre, Lincoln, Neb., Pop. 1,636.

Blast of Silence (U-I) — Allan Baron, Molly McCarthy. This is a neat little programmer that has very good photography. If you need a filler this should do the job. Played Fri., Sat., Weather. Cold. — Larry Thomas, Fayette Theatre, Fayetteville, Va. Pop. 2,000.

PARAMOUNT
Blue Hawaii (Para) — Elvis Presley, Joan Blackman, Angela Lansbury. A fine family picture in good taste and fine color. Too bad we can't have more of these. Even if it's minus Presley. Played Sun., Mon., Tues., Machetta, Emerson Theatre, Brush, Colo. Pop. 2,350.

Hey, Let's Twist! (Para) — Joey Dee, Teddy Randazzo, Ann Jillian. We played this for an average weekend, maybe a few extra dollars, but we had to play it on Sun., Mon., Tues., and Wed. In the show. We got a pretty good date and did more advertising, but we didn't get as much business as we got for the two days' work. If you can sell the tickets on your opening day, you're okay. Played Fri., Sat., Weather Cold. — Mayne P. Musselman, Roach Theatre, Lincoln, Neb., Pop. 1,636.


20TH CENTURY-FOX
Battle of Bloody Beach, The (20th-Fox) — Audie Murphy, Dolores Michaels, Gary Crosby. Audie's pictures are well received here. We thought this was not what he is all about, but he is very good. Played Sat., Sun., Mon., Weather. Fine. — P. B. Fredian, Grand Theatre, Lincoln, Ky. Pop. 3,000.

Con-Cen (20th-Fox) — Frank Sinatra, Shirley MacLaine, Maurice Chevalier. Thoroughly enjoyed it. Took us back to the "good old days." Our folks like stereo sound and feel that this travels musical shorts in stereo. Just when we get a maximum the public likes, they take it away—no, niceBiz was not lasted. Played Sun., Tues., Weather. Spring — Carl W. Veseth, Villa Theatre, Malta, Mont. Pop. 350.


Seven Women From Hell (20th-Fox) — Patricia Owens, Denise Darcel, Cesare Danova. A good mature picture for the double features. Acting and photography are good. Included are photos of the military scene, including photographs of the war photo. Good business. Played Thur., Fri., Sat, Weather. Nice, but cold. — Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150

UNITED ARTISTS
Goodbye Again (UA) — Ingrid Bergman, Yves Montand. The trailer from this is terrible, but the picture is pretty good. Should have been in color. I should have at least broken even on it, but didn't. Played Sat., Sun., Mon., Weather. Good. — Roy C. Kendrick, Star Theatre, Minco, Okla. Pop. 950.

Paris Blues (UA) — Paul Newman, Joanne Woodward, Sidney Poitier, Diahann Carroll. This picture had a terrific musical sound track, but was in black and white. Played Sat., Sun., Mon., Tues., — Joe Machettone, Emerson Theatre, Brush, Colo. Pop. 2,300.


BROKER WORS
Cash McColl (WB) — James Garner, Natalie Wood, Dean Jones. This is a good drama in color, moves right along and the scenery and backgrounds are good. Story is interesting and kept everybody awake from the beginning to the end. Our trailer seemed to bring them in and we had quite a number in the theatre. Made our expenses. Warnings were very reasonable in their price, as they always have been with McColl. Weather. Reasonable — F. L. Murray, Strand Theatre, Spiritwood, Sask., Pop. 500.

Nobody Liked This One — But the Customers
We hit a good spot with the Columbia comedy "Everything's Ducky," even though the reviews didn't say so. Our week- end buyers caught it and turned it out in far better numbers than they did on some of the lesser. We ran on the same days. It didn't cost a fortune, it wasn't in color, there wasn't much of a cast — but it did business. How come?

Write —
YOUR REPORT OF THE PICTURE YOU HAVE JUST PLAYED FOR THE GUIDANCE OF FELLOW EXHIBITORS

TO:
The Exhibitor Has His Say
BOXOFFICE, 825 Van Brunt Blvd., Kansas City 24, Mo.

Title —
Company —
Comment —

Days of Week Played —
Weather —

Days of Week Played —
Weather —

Days of Week Played —
Weather —

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%BOXOFFICE BookinGuide :: May 14, 1962
Opinions on Current Productions

Symbol © denotes color; © CinemaScope; VistaVision; SuperScope; Panavision; RegalScope; Techniscope. For story synopsis on a-f picture, see reverse side.

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Lisa
20th-Fox (210) 112 Minutes Rel. June '62

A suspenseful chase melodrama, photographed in De Luxe Color and CinemaScope, with story and settings, ranging from London, through Holland's canals to Tangier and, finally, the shores of Palestine, has many of the exciting qualities of its predecessor. The characters of George Harr have fair marquee value but the subject and backgrounds should be heavily exploited to attract action fans. The new title is better than the literal, "The Love of George Harr's original novel, but neither gives a true indication of the picture's content. Produced by Mark Robson and directed by Philip Dunne from a screenplay by Nelson Guild, the picture maintains spectator interest by introducing various fascinating characters in the constantly changing picturesque locales. Several British character players contribute standout portrayals, particularly Leo McKern, as a gruff Dutch barge captain; Hugh Griffith, as a scheming renegade addicted to swatting bats with a tennis racket; Harry Andrews, as a colorful Archibald Pleasance, as a mild-mannered British inspector. Boyd gives his customarily rugged and convincing portrayal, and Miss Hart is tremendously sympathetic and appealing as the victim of the opposite concentration camp atrocities.


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That Touch of Mink
Univ.-Int'l (6216) 99 Minutes Rel. July '62

The team of Stanley Shapiro, Martin Melcher and Delbert Mann which turned out “Lover Come Back” was responsible for this highly amusing story of a couple in Sandusky, Ohio, and a wealthy, pursuing male with dishonorable intentions. It is in the vein of "Lover Come Back" and "Pillow Talk" and is as funny, bright and bland as that. While Doris Day gets the star billings, Gig Young and Audrey Meadows steal a large portion of the scenes. The episodes are loaded with so many laughs that the viewer is likely to ignore the somewhat contrived and illogical situations. The fast pace is on a par with the above-mentioned pictures, which means that exhibitors have a hilarious program to allow. Paced at a breakneck speed, excellent, this factors and some of the Bermuda backgrounds are exquisite. The screenplay by Shapiro and Nester Monatnier has a serious moment in it and Delbert Mann handles it with the spirit of the story. Robert Arthur was the executive producer, while Shapiro and Melcher are listed as producers.

Cary Grant, Doris Day, Gig Young, Audrey Meadows. Alan Hewitt, John Astin, John McKeen, Ian Burrell.

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A Taste of Honey
Continental 100 Minutes Rel. May '62

A vivid and compelling slice of life among the working folk in a British industrial town, this faithful picturization of Shelagh Delaney's London and Broadway stage success stages powerful adult fare, in every way the equal of Continental's previous top British releases, "Room at the Top" and "Saturday Night and Sunday Morning." Although lacking in familiar names for the marquee, the tone of the play, which just completed a U.S. tour, the exploitation value of the picture's four British Academy Awards and the sensitive portrayal of newcomers Rita Tushingham and Robert Mitchum make it strongly commercial, a house fare which will build on critical acclaim and favorable word-of-mouth. The theme of a neglected, loose-living mother, a teenage pregnancy and sympathetic treatment of homosexuality necessitate an "adults only" classification.

However, Tony Richardson, who produced and directed, as well as collaborated on the screenplay, has handled its situations with feeling and good taste and secured standout debut portrayals for 15-year-old Miss Tushingham, who impressed as the finest screen debut since Audrey Hepburn; for Murray Melvin, who is both poignant and the lonely homosexual, and Paul Danquah, as a Negro man.


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Ride the High Country
MGM (216) 94 Minutes Rel. May '62

Those two stalwarts of cowboy pictures, Randolph Scott and Joel McCrea, meet in a score of westerns, are teamed for the first time in a strong outdoors drama, magnificently filmed in CinemaScope and Technicolor. The two veterans appropriately play mature cowboys, the still-handsome, grey-haired McCrea being especially effective as a former gunfighter now transporting a gold shipment, and the, leathery Scott putting a touch of humor in his portrayal of a pitchman and drifter who plans to double-cross his old pal and steal the gold. For the teenage fans, who know McCrea and Scott mainly from their westerns on TV, the Richard E. Lyons production devotes considerable footage to a youthful romance between two personable newcomers, Mariette Hartley, as a tomboyish farm girl who attracts Ronald Starr, playing Scott's hot-tempered young sidekick. The strictly action fans may find that the girl's run-away adventures slow up the early scenes but they lead into those lawless locales where McCrea, as a drunken brawler and fists end up in a rousing gun-battle climax. Edgar Buchanan contributes a fine bit as a drunken frontier judge. Directed by Sam Peckinpah from a story by N. B. Stone Jr.


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The Miracle Worker
United Artists ( ) 106 Minutes Rel. June '62

While this film cannot contend with the "blockbusters" for theatre audience, attention, it has an intense, classic quality which will attract the home audience as an added element in the history of motion pictures. Performances are powerful, with Anne Bancroft delivering an alluringly tender piece of work. The movie may not be so well received by children because of the tricksy Patty Duke turning in an absolutely flawless portrayal of Helen Keller as a child. Additional bouquets go to Victor Jory for a magnificently constructed performance as Mrs. Keller's father, and to George Swanson for his sensitive portrayal of the mother. Accolades also are due producer Fred Coe, of Pylfilm Productions, director Arthur Penn and author William Gibson, with a special bow to Ernest Capote, for his highly dramatic and effective photography, and to George Jenkins, whose art direction has created a mood and period with no better likeness than this. Miss Bancroft's portrayal of the spirit of the story. Robert Arthur was the executive producer, while Shapiro and Melcher are listed as producers.


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13 West Street
Columbia (626) 80 Minutes Rel. May '62

Average programmers dealing with teenage gang violence, much in demand a few years back and, accordingly, ground out by a variety of filmmakers, may seem a bit passé in this period of public interest in musicals, comedies and outer-space lore. Among his many contributions, Louis B. C. Enterprises Production isn't likely to create any new calls for the old-time product. The screenplay, by Bernard C. Schoenfeld and Robert Penn Warren, is, however, okay, with enough suspense to please the more avid hang-ons to the lost-youth-turned-bad cult. But performances are static (with the exception of Rod Steiger, who does well by his cop role), action is limited, and climaxes are too often foreseeable. Neighborhood theaters, however, may make a go of it with the names of Alan Ladd and Steiger to attract adult patrons, plus newcomer Michael Caine, who replaces his model with a younger set in "Gidget Goes Hawaiian." Further exploitation value may be derived from the popularity of Leigh Brackett's novel, "The Tiger in the Wind," as a cliff-hanging program. Technicolor credits are fine, with a properly eerie musical score by George Duning that adds to the production. William Bloom produced and Phil Leacock directed.

Alan Ladd, Rod Steiger, Michael Caine, Dolores Dorn. Kenneth MacKenna, Margaret Hayes, Stanley Adams.

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The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 822 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

2630 BOXOFFICE BookingGuide :: May 14, 1962 2629
THE STORY:

"Ride the High Country" (MGM)

Joel McCrea, an aging gunman, rides into a gold strike town in the High Sierras, to transport gold deposits from the mountain camps into town. McCrea runs into an old pal, Randolph Scott, another gunman reduced to running a carnival racket and he hires him to help him. Scott and a young drifter, Ronald Starr, descend a double-cross Mine shaft and get away with the gold. En route to the camp, a runaway girl, Marriette Hartey, insists on joining them to reach her mountain home. But she and Starr fall in love and, when the fence proves to be one of a gang of five over brother, he, McCrea and Scott rescue her from a drunken wedding brawl. En route back to town with the gold, McCrea falls Scott's attempt to hijack the shipment. But they unite again to fight off the pursuing mountain brothers and, when McCrea is mortally wounded, Scott promises to deliver the gold.

EXPLOITS:

Stress Joel McCrea and Randolph Scott as "Stars of the Old West" by running a contest for the longest list of titles of their many starring vehicles. A local disc jockey might run an essay contest of "Famous Western Stars.

CATCHLINES:

Two Giants of Adventure— TEAMED for the First Time on the Screen ... Showdown in the High Sierras With the Girl and their Gold for the First to Draw ... They Fought Face to Face or Side by Side.

THE STORY:

"The Miracle Worker" (UA)

Anne Bancroft undertakes the seemingly impossible job of teaching deaf, dumb and blind Helen Keller (Patty Duke) "language" through the sense of touch. A high-spilled, highly intelligent child, Helen repels all of Anne's initial attempts to help her until the teacher sees there is more to the problem and she must first cope with the variously unhelpful attitudes of the Keller family. She succeeds in getting the family to allow her two weeks alone with Helen in a small, grey house on their property. During the experiment, the child fights her teacher every inch of the way, but Anne persists and makes some progress. In showing her family what she has learned, however, Helen returns to her former savagery, and it is not until, miraculously, she speaks her first word that all barriers fall and she gives herself whole-heartedly to her teacher.

EXPLOITS:

Special preview for workers for the blind are indicated, along with possible charity screenings, with proceeds going to schools for homes for the blind. Publicize the highly successful Broadway production and fact that Anne Bancroft and Patty Duke repeat their performances in the film version.

CATCHLINES:

A Sensation on Broadway! Now See Anne Bancroft and Patty Duke Recreate Their Unbelievable Performances on the Screen.

THE STORY:

"13 West Street" (Col)

When space scientist Alan Ladd is brutally beaten by a gang of teenagers on his way home from work one night, he becomes bitter and unreasonable about the happening to the point where he hampers the work of detective Rod Steiger, who is attempting to round up the boys responsible, and all in no one knows what they look like or anything about them. When Ladd and his wife, Dolores Dorn, continue to receive threats from the kids, Ladd hires a private eye to find them. Ladd has now turned into a venegatal man, suspecting every young boy he sees of being one of his assailants. Steiger ultimately gets a lead on the youths, and he and Ladd start after them when a phone call comes from the private eye that he is tailing the boys through the Hollywood hills. The investigator is killed when car plunges over a cliff following the kids. Ladd and Steiger make it back to Ladd's home just in time to save Dolores from the hands of the gang leader.

EXPLOITS:

Ask high school students to write in how they feel about teenage gang pictures today. Give free discs to winners. Tout Ladd and Steiger on marquees, with Gallan to lure youngsters. Send leaders all over town asking "What Happened on 13 West Street?? ... A Space Scientist Driven Mad by Teenage Gang Brutality.

CATCHLINES:

What Happened on 13 West Street?? ... A Space Scientist Driven Mad by Teenage Gang Brutality.

THE STORY:

"Lisa" (20th-Fox)

In 1946, Stephen Boyd, an inspector in the Dutch police, is assigned to watch Marius Goring, an ex-Nazi who is suspected of luring homeless girls into a drift. Boyd follows Goring and his newest victim, Dolores Hart, to London and, after they rescue the girl, he learns that she is a survivor of a Nazi concentration camp and desires to emigrate to Palestine. Boyd, who is mistakenly suspected of killing Goring, and Dolores both become fugitives from justice. They board a smuggler's barquentine which takes them through the Danish canals and, during their many escapes from the low Boyd falls in love with the girl. When they reach Tangier, Boyd tries to get Dolores to the Palestine shore as British agents pursue them. Abroad a gun-runner, Dolores is accidentally wounded but she finally lands in Palestine as Boyd prepares to surrender to the British authorities.

EXPLOITS:

The foreign backgrounds are the big selling point so tieups with travel agencies for posters of London, Holland and Tangier are a natural. Play up Stephen Boyd for his "Ben-Hur" role, Dolores Hart for "Princess of Assyia" and Hugh Griffith for his Academy Award-winning role in "Ben-Hur."

CATCHLINES:

The Strange Pursuit of Love—No Longer a Girl at 21, But Still Afraid To Be a Woman ... London, Amsterdam, Tangier, Palestine—All Part of Lisa's Escape From a Man's Touch.

THE STORY:

"That Touch of Mink" (U-I)

Business tycoon Cary Grant meets up with Doris Day when his car splashes mud on her as she stands on a rain-soaked New York curb on her way to the unemployment bureau. Through his aide, Gig Young, she is brought to his office to be compensated. Grant is smitten by the small town, naive girl and sells her on the idea of going to Bermuda with him, against the advice of his roommate, Audrey Meadows. In Bermuda, Grant is resisted and foiled at every attempt of love-making and even on a submarine. When the same thing happens. When, by a plot to have her go to Asbury Park for a weekend with an employee of the unemployment bureau, Grant realizes he really loves her. In a wild chase after the couple, Grant catches up with her, takes her with him and marries her. Back in Bermuda, it is Grant who breaks out into a nervous rash as Doris did on their first trip there.

EXPLOITS:

Because of the exquisite clothes, a fashion show should be a natural tieup. Utilize the Bermuda backgrounds on tourist agency cooperation. For stores' windows, displaying mink, also is a natural tie-in.

CATCHLINES:

What Happens When an Irresistible Bachelor Meets an Immoveable Girl? ... He Thought She Was a Pushover, But See Who Pushed Whom ... He Was Blind to Frustration, But She Opened His Eyes.

THE STORY:

"A Taste of Honey" (Cont'l)

Rita Tushingham, lonely teenage daughter of loose-living Dora Bryan, is disconsolate at her mother's plan to leave her and go all with her latest, Robert Stephens. Rita has a brief friendship with Paul Danquah, a Negro seaman, before her mother marries Stephens and leaves the girl alone. Rita meets Murray Melvin, a lonely homosexual, and she permits the boy to move in with her. When she discovers she is pregnant, it is Murray who cares for her and makes clothes for the coming baby. Finally, Murray visits Dora and persuades her she should visit her daughter. When the mother arrives, the two women quarrel and Dora sends Murray away. Deserted by her seaman lover and the boy who had helped her, she is troubled in a fight. Rita is left with her mother, who is resentful that the baby may be colored.

EXPLOITS:

Because the fame of the stage play, "A Taste of Honey," which played for a season on Broadway and then toured the U.S. key cities. Dora Bryan is known for her comedy performances in "Fallen Idol," "Carry On, Sergeant!" and other British pictures.

CATCHLINES:

Winner of Four British Academy Awards—Best Actress, Best Newcomer, Screenwriter and Cinematographer. Sheila Delaney's Poignant Portrayal Life About Life and Love—Now on the Screen ... A Pleasure-Seeking Mother, and a Lonely, Sensitive Daughter Face Life's Hardships Together.
FOLLOW THAT ELVIS FOR YOUR BIGGEST HAPPIEST HOLIDAY ENTERTAINMENT HIT!
BLOCK OUT YOUR SUMMER PLAYING TIME N-O-W!
DATING STARTS DECORATION DAY!

THE MIRISCH COMPANY presents
ELVIS PRESLEY
FOLLOW THAT DREAM

IT'S ELVIS AT HIS GREATEST!

Skouras Predicts Upturn As 20th-Fox Management Stays... Page 6
Joe Hyams (left), Warner's national publicity director and Kevin Genther, Southwest field man, map out campaign big as all Texas. Team clocked over 3000 miles on speedometer.

Ernie Grossman (left), national exploitation director and Chicago own Frank Casey. Team reports that station wagon technique has enabled them to plant many newspapers never before personally contacted by a movie company.

Bill Latham (left) Asst. Studio Publicity Director and New England field man Floyd Fitzsimmons had field day in densely populated north-east, set record for number of newspapers contacted in one day.

Al Dubin (left), Canadian publicity director and J. D. Woodard, South east field man, have just landed a big one. No wonder they ke whistling Dixie and 76 Trombones.

Unprecedented caravan of eight brand new 'Music Man' station wagons* visits every market, big and small, to launch greatest movie press campaign ever.

*K. W. Brumberg, Western exploitation coordinator looks on.

Felix Greenfield (left), from Home Office and Wilson Elliot, East-Central field man, have reason to smile. Their first stop resulted in a front page 5-column cut.

*Warner Bros. is happy to sell the U.S.A. in a Chevrolet!
A MATURE VIEW OF LISA

From 20th Century-Fox!

How she was used—like an animal... tormented by the memory of hush-hush "experiments"...

How she became a victim of the dealers in human cargo...

How she was hunted by the police of three nations...

How she can spend a night in the same room with a man without getting into his arms!

A startling new experience from MARK ROBSON who electrified you with "Peyton Place," "Champion," "From The Terrace."

STARRING
STEPHEN BOYD • DOLORES HART

ALSO STARRING
LEO MCKERN • HUGH GRIFFITH • DONALD PLEASANCE • HARRY ANDREWS • ROBERT STEPHENS • MARIUS GORING

Produced by MARK ROBSON Directed by PHILIP DUNNE Screenplay by NELSON GORING Cinemascope Color by De Luxe
THE NATIONAL FILM WEEKLY
Published in Nine Sectional Editions
BEN SHYEN
Editor-in-Chief and Publisher

THE PULSE OF THE MOTION PICTURE INDUSTRY

MCA CAN LEAD THE WAY

For the first time in many years, new sound stages are being built at a studio in Hollywood and at an investment cost of many millions of dollars. In addition, a complex of administrative facilities is being constructed. This activity has been undertaken by MCA Inc. at the Revue Studios, long known as Universal City, in preparation for new theatrical film production to begin when the consolidation of this remarkable organization with Decca Records and its affiliate, Universal Pictures, is completed.

Therein is an eloquent answer to those who have been asking, "Whither Hollywood?" and other such inquiries implying that this world film production center and the industry which it provides with its product in trade are headed for oblivion. Certainly, such astute businessmen as Lew R. Wasserman, president, and his associates in MCA have long since proved that they are not in the least inclined to make investments for which they do not see substantial profit returns. And they know also that Decca and Universal, under the guiding hand of Milton R. Rackmll, are in themselves sound and strong earning factors.

The prospect of an additional output of quality productions which will ensue from this united and strong source should, indeed, be an encouraging sign for exhibitors, especially those who, themselves, have shown confidence in the future of this business by their own investments in the modernization of existing and the building of new theatre properties. And not to be overlooked is the stimulating effect which the MCA-Decca-Universal enterprise will have on production by other companies.

We look forward to MCA opening the way to new horizons for the entire motion picture industry.

Target: Bigger Attendance

Getting bigger grosses by greater attendance rather than through higher admission scales is the objective set by Harry Mandel, president of RKO Theatres, during that organization's celebration of its 75th anniversary. That's a goal that every theatreman should set for himself. Its attainment certainly is worthwhile and it would solve many of the industry's problems, most of which stem from the paucity of attendance.

This view has been previously expressed in these columns and some efforts have been made to bring it to realization. However, they have been only spasmodic, and not all-out, long-range, efforts. Tries at reducing admission scales on lower-quality pictures also have been tempo-

rary measures. And, of course, the lifting of these scales when a big picture came along had negative effect.

About ten years ago when the advent of television dealt its hardest blows, some theatres that had increased admission prices, reduced them, increasing attendance thereby. But, since the gross had not been appreciably increased or remained the same, they returned to their former high scales. We think that was shortsighted, for it was much better for the business to keep attendance up, to have so many more people going to the theatre and being exposed to the sell of trailers for forthcoming attractions and serve as word-of-mouth carriers when a picture was especially pleasing to them.

A circuit man laid part of the blame on low attendance to the high cost of going to a movie, especially in the bigger cities. For a couple that had to hire a babysitter, park their car, pay a highway toll and have a snack after the show, he summed up the cost at between $18 and $20. This was for a suburbanite coming into New York. It is not quite so high in say, Kansas City, but it is still high enough to deter or, at least, cut down on the movie-going of all too many people. And, if they select only the roadshow attractions, their frequency of attendance is reduced to only four or five times a year, which probably takes all the money they can budget for entertainment. It is no wonder that so-called "in-between" though good product suffers from lack of patronage.

For some time, RKO Theatres has been cognizant of the price factor in relation to attendance or vice-versa. It established Golden Age Clubs through which it provided lower admission prices for older people, and teenagers were similarly favored via student tickets.

Mr. Mandel's statement that "all pictures deserve our best merchandising efforts" is noteworthy. If this thesis would be carried through by all in the industry—beginning at the distribution end—there would not be so many boxoffice failures. Many a little picture could do better business and even the bigger ones could get increased grosses, if producer-distributors, first of all, showed more confidence in all of their product. As an industryist once expressed it, "No picture sells itself; and no selling sells no picture."

RKO Theatres plans to do its part to remedy this condition by expanding its merchandising efforts and using all available media and means at the local level to build attendance to a high point and then hold it there.
20TH-FOX MANAGEMENT STAYS; SKOURAS PREDICTS UPTURN

Slight Income Advance During First Quarter
Up at $23,611,000

NEW YORK — Despite strong critical comments and veiled suggestions that he vacate his post, Spyros P. Skouras remained firmly in the driver’s seat as president of 20th Century-Fox following the annual meeting of stockholders here on May 15. Because of the financial position of the company and the difficulties encountered in the production of “Cleopatra,” there had been predictions that the stockholders meeting would be loaded with fireworks; there were fireworks but Skouras valiantly outdrove the storm.

TAKES FULL RESPONSIBILITY

The 20th-Fox president candidly admitted that he was taking full responsibility for the company’s difficulties but that they were due to unforeseen circumstances. He stated, however, that there was a slight improvement in income from theatrical film rentals in domestic and foreign outlets in the first quarter of this year over that of 1961. The combined figures, he said, totaled $23,611,000, compared with $22,967,000 during the first three months of 1961.

Skouras said that in the first quarter of 1962, for the first time with respect to interim reports, the company had adopted a policy of writing off prospective losses on all films released during that quarter. As a result of this change in policy, Skouras said, a provision for a special amortization of $2,090,000 was made. If it had not been for that special amortization, operations from all sources in the first quarter of 1962 would have shown a profit of $1,377,000, he said.

“However,” Skouras continued, “after giving effect to such special provision for amortization in the amount of $2,090,000, which our regular tables would not have called for, the result of the first quarter of 1962, from all sources, is a consolidated loss of $513,000, compared to a profit of $1,669,000 for 1961.”

LOSS HALF THAT OF 1961

Skouras said that taking into account the $2,090,000 of special amortization over and beyond that called for by the regular tables, the decline from theatrical production-distribution in the first quarter of 1962 was a loss of $2,566,000, compared with a loss of $4,135,000 for the same quarter in 1961. He said the other operations in 1962 had produced a combined profit of $2,357,000. Other facts which, he said, had a bearing on the earnings statement for the quarter were:

The company is leasing to television any of the backlog of old pictures during the first quarter of 1962, whereas in 1961 income from that source totaled $6,400,000.

The $2,500,000 income received in the first quarter of 1962 from the National Broadcasting Co. was taken into income in 1961.

On that score, Skouras said that “we are, therefore, not regarded, with this improvement in our situation in this year’s first quarter over the same period last year.”

A disturbing note of the meeting was the interview at various times by a red-haired stockholder who gave the name of Gloria Parker, hurled accusations at Samuel I. Rosenman, chairman of the board, charging he had conflicts of interest because of his affiliations with other companies. These were denied by Skouras who frequently had to order her to sit down. Many stockholders shouted, “Throw her out.”

When nominations for the board were read, Miss Parker jumped to her feet and nominated Elizabeth Taylor as a director. First regarded as a joke, Miss Taylor’s name had to be withdrawn when somebody seconded the nomination. The nominated slate, however, was overwhelmingly elected and the board later re-elected all officers.

The overflow of stockholders cheered when Skouras announced that the final scenes with Miss Taylor in “Cleopatra” would be completed in Rome next week. In answer to a question as to the cost of the picture, Skouras said the completed film would represent an outlay of “almost $30,000,000.” But he defended the production by saying it would be the greatest grossing film of all times and would eclipse the expectations of everybody. He said the picture would be ready for release in February.

Some dissension was expressed when Skouras said he would show 21 minutes of clips from forthcoming pictures. Protesters were shouted because, as one stockholder said, the shareholders had attended the meeting to learn about their investments, not to be entertained. But Skouras won out and the pictures were presented, excerpts from “The Longest Day,” “Gigot,” “The Lion,” “Hemingway’s Adventures of a Young Man” and “Nine Hours to Rama.”

The screening proved to be good strategy.

First Eidophor Models
To Be Ready Early 1963

NEW YORK — That 20th Century-Fox plans to bring Eidophor to its full potential is indicated by Spyros Skouras, president, at the annual stockholders meeting here Tuesday (15). Eidophor is a large-screen theatre television system which has been under experimentation for several years.

Skouras said that on April 24, he had seen a demonstration of an Eidophor projector at the General Electric plant in Syracuse and that he was confident the project was on the right track. He said the first models would be ready early next year and that “all promises would be realized.”

One shareholder, who had been bitten over 20th Century-Fox’s prospects, admitted that the clips he had seen were evidence that strong product was on the way.

There was considerable criticism over operating expenses, with suggestions that “deadwood” be eliminated, especially at the studio. One woman stockholder said that she recently had visited the studio and found that some employees were not earning their salaries, that they appeared to be idle and even had two or three assistants. Skouras said that he, Rosenman and members of the board would go to the studios shortly to make a study as to how further economies could be effected. He said many economies already had been accomplished as a result of a study by two recently named directors, Milton Gould and John Loeb. He said that among the recommendations were the production of fewer pictures and the consolidation of several departments.

The company’s $2,090,000 of hibernus and all properties came up for discussion and the stockholders were assured that those factors were being carefully watched for proper administration. They were also told that cash dividends and the substitution of stock dividends were criticized, but Skouras said he was certain the cash dividends would be resumed as the company returned to its status as a top company of the industry.

Harry Brandt, head of the Brandt circuit, dispelled much of the gloom expressed by the stockholders when he said he had increased his holdings in 20th Century-Fox and now held in excess of $3,000,000 worth of stock. He praised Skouras for his courage and asked for continued patience of the shareholders.

A recommendation by John and Lewis Gilbert, stockholders, for the adoption of cumulative voting of directors was defeated. The auditing firm of Touche, Ross, Bailey & Smart was approved to serve as independent auditors for 1962.

Re-elected to the board were Colby Cruster, Robert Clarkson, Milton Gould, John Loeb, Kevin C. McCann, William C. Michel, Thomas A. Pappas, Gen. James A. Van Fleet, Rosenman and Skouras.

COMPO Dues Drive Awaits MPAA Appropriation Okay

NEW YORK — Council of Motion Picture Organizations will launch its dues drive when the Motion Picture Ass’n of America approves the appropriation for participation in COMPO. No date has been set for a meeting of the MPAA board to consider the matter which calls for a dollar-for-dollar matching by the distributors with exhibition’s contribution.

Approximately a month is required to set up the mechanics of the drive after the MPAA gives its okay. This would mean that the dues campaign may get started in early July.

Eugene Picker, vice-president of United Artists, has been elected as the MPAA’s representative on the COMPO governing board.

BOXOFFICE :: May 21, 1962
Tristate Unit Rejoins National Allied Ass'n

DES MOINES—Allied Independent Theatres Ass'n of Iowa, Nebraska and South Dakota returned to the National Allied fold almost a year to the day it went its own way in May 1961.

The reaffiliation was voted at a board meeting held in the Varsity Theatre here Monday that extended late into the night. Neal Houtz, the president, was in the chair.

Al Myrick, board chairman and a former National Allied president, was unable to attend because of illness.

Milton London of Detroit, executive director of National Allied, met with the exhibitors and recounted the accomplishments of the Allied States during the last year. His invitation to rejoin National Allied was unanimously accepted, Harrison D. Wolcott of Eldora, Iowa, secretary-treasurer, announced.

Houtz and Wolcott predicted expansion of the Iowa, Nebraska and South Dakota unit under the Allied States banner. The board called a meeting for 10 a.m. June 10, also in the Varsity here, to outline a campaign for new members and expansion of facilities, which probably will include opening of offices in both Des Moines and Omaha. The Allied States insurance plan also will be discussed at the June 10 meeting.

FCC Accepts Petition Against Colc. Pay TV

DENVER—The petition of the Colorado Committee Against Pay TV to intervene in the application of the Telelobe system for pay TV over station KTVR (Channel 2) here was accepted May 10 by the Federal Communications Commission, according to Philip P. Harling, chairman of the Joint Committee Against Pay TV.

Marcus Cohn, Washington attorney retained by the Colorado exhibitors to protest the Telelobe application, will file the formal protest with the FCC by June 9. The theatre interests are asking for a hearing on the application on the grounds that the pay TV test here would not be in the public interest. Telelobe filed application with the FCC in early April proposing to broadcast a clear picture over the air and provide sound by cable through a device attached to the subscriber's TV set. Colorado exhibitors also will move to oppose state level approval, necessary for use of telephone cables of the Mountain States Telephone & Telegraph Co., local AT&T subsidiary.

RICK HUDSON, MISS LOREN WIN GERMAN AWARDS

BERLIN—Rick Hudson, Universal-International star, and Sophia Loren, star of "The Millionairess," and of many pictures filmed in Italy and Europe, outpolled all of West Germany's native stars to win the Bambi Award of the Film Review, Germany's widely circulated film magazine.

Hudson, a "Tom Thumb" star to win the Bambi Award, Hudson polled more than the previous German winner, O. W. Fischer, while Miss Loren outpolled all of Germany's female stars.

Marshall Fine in Plea To Halt Blind Bidding

Detroit—Blind bidding for pictures, practice virtually unknown for years, is reappearing "to the detriment of our industry," according to National Allied president Marshall H. Fine, "working unfair handicap on exhibitor wherever it is in evidence."

In open appeal to principal distributors, Fine reminded them that "in the past you have indicated that blind bidding was not to be the policy or desire of your company in any instance," and asked them in effect to correct this position.

Fine expressed hope for prompt solution of this old but revived problem, telling distributors that "your cooperation by assuring exhibition that in the future no bids will be due on any of your company's product until prints for screening have been made available could surely solve this problem overnight."

Fine's action was taken in specific response to mounting complaints from theatre owners who have been forced to return bids on features for which prints have not been made available for screening, or who have been limited to a single screening at an inconvenient time or place," according to National Allied headquarters.

Edward Blatt to Select 'Theatreview' Sites

NEW YORK—Edward A. Blatt, former manager of the Mark Hellingen Theatre, has joined the staff of Dynamic Theatre Networks, Inc., and will supervise research for the selection of theatre locations in 20 cities where DTN plans to operate its "Theatreview" closed-circuit TV network this fall.

Blatt was company manager for DTN during its four-day showing of the Broadway drama "Gideon," from the Plymouth Theatre in Manhattan to the Auditorium Theatre in Rochester, N. Y., recently.

Nathan Zucker, DTN president, said the company plans to offer a four-week season of "Theatreview" entertainment in 20 cities next fall, presenting at least one Broadway play and one musical, ballet, concerts and other attractions. Blatt will select the cities and appropriate locations for these showings.

Award to 'Music Man'

HOLLYWOOD—"The Music Man," Warner Bros. musical, has been given Scholastic Magazines' Bell Ringer Award for "an outstanding performance, photography and appropriateness of subject matter." The award represents an "outstanding recommendation to the nation's junior and senior high school students.

King Bros. Plan Two More Features in Germany

HOLLYWOOD—Producers Frank and Maurice King, now completing MGM's "Captain Sindbad" in Munich, will make two more major productions in Germany this year. "King of the Wind," a story of a boy and his horse, will be the first to go in midsummer, with the second film to be a mystery, as yet untitled.

NEW YORK—Slim hope was held out for a change in releasing patterns and the relaxing of competitive bidding for product in the wake of two resolutions passed by the Independent Theatre Owners of America here. The New York organization sent the resolutions to the presidents and general sales managers of the major companies, but senior chiefs contacted by BOXOFFICE indicated that they could see no immediate change in the situation as long as business continued to hold up in the prior runs.

The ITOA attitude was similar to expressions presented at recent national exhibitor associations, reflecting resentment of exhibition—particularly the smaller independent houses—as a whole.

In one resolution, the ITOA pointed out that the special releasing patterns ignored the competitive positions of ITOA member theatres and all other theatres similarly situated, creating undue hardship. It said that the discriminator, territorial run served to restrain trade by withholding much-needed product from the members, further creating product shortages, adding that the additional runs were subject to serious legal question and endangered the business life of member theatres. The resolution said the ITOA had serious intentions "to take such appropriate steps as may be deemed necessary for the protection of ITOA members.

As for competitive bidding, the ITOA asserted that the practice had been criticized and discredited by the U. S Supreme Court as a means of fostering "cutthroat" competition and encouraging monopoly conditions to the detriment of independent theatre owners. The association contended that the film companies had been using competitive bidding as a subterfuge to extract exorbitant film rentals by pitting theatre owner against theatre owner in unhealthy and vicious competition to the detriment of the industry as a whole, thus thwarting regular releasing patterns. The ITOA added that it would take all necessary protective measures to oppose the continuation of the practice.

One sales manager told BOXOFFICE that he had asked for specific instances of complaints, stating that he would deal with such complaints on an individual basis.

"If they will show us where we have been in error or have violated any ruling, we will do everything to rectify the situation," he said. "But we will not accept a blanket charge without specifics."
To Increase 1962 Heart Projects
Variety Clubs Int'l Pledges Total Of $2,400,120 for Charities

DUBUIN — Variety Clubs International Tents in 35 cities reported pledges of $2,400,120 for 1962 Heart of Variety projects, compared with 1961 charity expenditures of $2,385,788.99, according to the report of the charity committee at the 35th annual convention here this week. William S. Koster of Boston is chairman of the charity committee and members are C. J. Latta and George Murphy.

The New England Tent, with its Children's Cancer Research Foundation charity, raised $620,816 last year—the largest individual sum — and reported $300,000 pledged toward 1962 activities. The Miami Tent raised $393,171 for its Children's Hospital in 1961 and has $500,000 pledged for the current year. The London, England, Tent ranked in third place with $330,000 for its Heart of Variety, Ltd., project, and $400,000 pledged.

The Heart and Humanitarian Awards, for the most valuable humanitarian work done during the year, were to be presented Friday night at the Theatre Royal, by Eamon De Valera, president of Ireland. This marked the first time that a nation's chief executive has made this presentation.

George Eby, chairman of the committee on membership changes, reported on the position of the tents on a proposal to admit a percentage of members to each tent who are not affiliated with show business, but who would have full voting privileges.

At the Tuesday (15) session, Ezra Stern was nominated from the floor as second assistant chief banker and Jim Hayes was similarly nominated for dough guy. The slate presented by the nominating committee included Rotas Harvey, for international chief banker, James Carreras for first assistant chief banker, Ralph Pries for second assistant, Jack Fitzgibbons for campaign master, and Joseph Podoloff for dough guy.

A standingovation was given C. J. Latta, following passage of a resolution naming him to the international executive board. A proposal by Moe Dalitz of the Las Vegas Tent that an annual golf tournament be held at the Tropicana Golf Course, with proceeds going to Variety Club International, was referred to committee for approval.

Cinerama's 1961 Earnings Amounted to $336,000

NEW YORK—Under a newly adopted quick amortization policy, Cinerama, Inc., had net earnings of $358,000 in 1961, compared with $11,000 for 1960. In its announcement of earnings, Cinerama said it had adopted the faster amortization plan for writing off the cost of its old travelog film inventory.

Per-share earnings for the year 1961 amounted to 12 cents a share as compared with less than one cent per share in 1960. It was explained that the faster amortization policy wrote off a substantial portion of the travelogs' cost in the three-and-a-quarter year period ending next December 31.

In announcing the earnings, Nicolas Reisini, Cinerama president, noted that all income thus far had been derived from the five old Cinerama films. Cinerama earnings will not reflect income from "The Wonderful World of the Brothers Grimm" and "How the West Was Won" until the third quarter of this year.

The acquisition of the Photo Instruments Division of B&H Lehnert Corp. has resulted in the development of precision photo instruments significant in advancing scientific knowledge, Reisini said. Its research also has been responsible for the development of a new film projector, using the wide-frame film camera and projector system in the Spacearium exhibit at the Seattle World's Fair, a panoramic still camera and viewer for amateur photography.

Accompanied by William H. Thedford, Pacific Coast division manager, they met with the executive group in Mexico City Thursday (17) and went on to Portland, Ore., to inspect theatre properties. Friday they held a morning session in Seattle. Other meetings will be held Tuesday (22) in Salt Lake City and Denver; Wednesday (23) in Kansas City, and Friday (25) in Los Angeles and San Diego.

Six Productions Per Year Planned by Munich Firm

MUNICH, GERMANY—The World Independent Film Co., backed by a group of Wall Street financiers headed by Martin Tellier of New York, has been formed here to produce motion pictures with international appeal. The company spokesman announced this week.

Plans call for production of at least six films a year, using both Hollywood and European talent. Frank King of Hollywood will produce a film planned is the dramatization of the Frederic Howard novel, "Advance to the Rear," with Debbie Reynolds and Tony Curtis in the stellar roles.

Tent-by-Tent Report on 1961 Heart Projects

<table>
<thead>
<tr>
<th>CITY</th>
<th>NAME OF MAIN CHARITY</th>
<th>Raised for Charities</th>
<th>1962 Pledges</th>
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<tr>
<td>Pittsburgh</td>
<td>Camp O'Connell for Handicapped Children</td>
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<td>St. Louis</td>
<td>Day Nursery Core Program</td>
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<td>Buffalo</td>
<td>Children's Rehabilitation Center</td>
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<td>Indianapolis</td>
<td>A. L. Recreation Center</td>
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<td>Washington, D.C.</td>
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<td>Crippled Children's Camp</td>
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<td>Chicago</td>
<td>Research Center and LaRabida Sanitarium</td>
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<td>Las Vegas</td>
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<td>Dublin</td>
<td>Blind Children</td>
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<td>Variety Children in Process of Formation</td>
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<td>Seattle</td>
<td>Variety Children's Heart and Cancer Clinic</td>
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</tbody>
</table>

Total: $2,385,736.99, 2,400,120.00

Prepared by: International Charity Committee—William S. Koster, chairman; C. J. Latta, George Murphy.
"A ROUSING ACTION STORY OF SUSPENSE AND MYSTERY...EXCELLENT SUMMER FARE FOR ANY SHOWMAN" —Motion Picture Daily

"ADVENTURE INTO HORROR AND MYSTERY MADE WITH STYLE AND IMAGINATION... IT HAS ACTION AND SUSPENSE... SHOULD EASILY PLEASE THE FANS" —Film Daily

MEN WITHOUT BODIES! SKULLS THAT BURN IN THE NIGHT! INVISIBLE HANDS THAT KILL!

NEW HEIGHTS OF HORROR in this MASTERPIECE of the MACABRE!

Night Creatures

Starring
PETER CUSHING • YVONNE ROMAIN
PATRICK ALLEN • OLIVER REED

SCREENPLAY BY
JOHN ELDER • PETER GRAHAM SCOTT

DIRECTED BY
JOHN TEMPLE-SMITH

PRODUCED BY
A HAMMER-MAJOR PRODUCTION
A Universal-International Release

Even from the coffin, no woman was safe from the horror of the Marsh Phantoms!

Only one man knew their secret—and torture silenced his tongue!
**Good Third Quarter Seen For AB-PT Earnings**

NEW YORK—The theatre division of American Broadcasting-Paramount Theatres will show a drop in business in the second quarter of the fiscal year, but the quality of product upcoming looks promising, stockholders were told at their annual meeting here Tuesday (15) by Leonard Goldenson, president. All other segments of AB-PT will show earnings ahead of the corresponding quarter of last year.

Goldenson said that theatre profits in 1961 were slightly ahead of those of 1960, in spite of the prolonged bad weather, particularly in the Midwest and South, which adversely affected fourth quarter business and continued into January and February.

The company has continued to dispose of marginal theatre properties, Goldenson said, and, to date, dispositions have been made or are pending with respect to nine properties. At the same time, he added, AB-PT is keeping aware of opportunities to acquire selected good theatres, either conventional or drive-ins. He said that last year AB-PT acquired four theatres—two conventional and two drive-in

Corporate expansion projects in 1961 among the other divisions of the company were explained by Goldenson. A new national television station sales subsidiary, ABC-TV, was established and a classical record subsidiary, Westminster Records, was acquired. AB-PT broadened its interests in international television, while the news and public affairs department in the broadcast division was substantially strengthened.

"We feel certain," Goldenson said, "that these moves are most constructive and, as we are in the growth and development stage, similar processes, these activities will provide the base for greater long-range profitability for our company and our shareholders."

Goldenson said that, overall, AB-PT expected second quarter to be at least equal to and probably ahead of the same quarter last year. He said a record second quarter in profits was indicated for the ABC broadcasting division and that all other divisions would be ahead of last year with the exception of the theatre division which would be off substantially.


AIP to Reissue Two in June

HOLLYWOOD—American International will reissue "I Was a Teenage Werewolf" and "I Was a Teenage Frankenstein" in June. Both are science-fiction films. "Werewolf" is scheduled for June 8 and "Frankenstein" will be released June 22.

**TOA Protesting TV Adv. Copy As Code Violation**

**New York—**The advertising by some television stations to the effect that pictures offered on television are in CinemScope and stereophonic sound is a violation of the television code, in the opinion of Theatre Owners of America.

TOA has asked the National Ass'n to invoke the code against such stations, particularly those affiliated with ABC (Broadcasting Co.), which have been using CinemScope and stereo sound plugs in their ads to bailbally the "Saturday Night at the Movies" programs.

**Philadelphia Tightens Its Obscenity Ordinances**

PHILADELPHIA—The City Council here has redefined the word "obscene" in its ordinances on obscenity and advertising of obscene pictures.

In regard to motion pictures, the Council redefined "obscenity" to mean "that which, to the average person applying contemporary community standards, has, as its dominant theme, taken as a whole, an appeal to prurient interest."

A clause has been added which reads: "Obscen, False or Misleading Advertising. No person shall permit the display of any picture or other form of advertising on premises used to exhibit any motion picture which is obscene or which is false or misleading as to the nature of the motion picture being exhibited. Each day that a person permits the display of any obscene or any false or misleading picture or other form of advertising shall constitute a separate violation."

A new penalty has been provided, calling for a fine of $500, together with imprisonment not exceeding 90 days if the fine and costs are not paid within 10 days for each violation.

**Baltimore City Court Passes 'Les Amants'**

BALTIMORE—The Maryland Board of Motion Picture Censors refused permits and deletions from the film "Les Amants," ("The Lovers") was reversed here by Judge Dulany Foster in Baltimore City Court. He ruled the censors apparently based their deletions "unwarranted misapplication of the applicable law," and held that the censorship action was not supported by substantial evidence.

The judge, in view of the ruling, did not pass on constituting a new state law which had been questioned in the appeal by the Baltimore Film Society, proposed exhibitor of the film, and its attorneys.

The two major cuts ordered by the censor board, Judge Foster ruled, are an integral part of the drama and without those sequences, the story could not have been developed and shown as the director planned it.

Noting the Maryland law calls for censorship where the dominant purpose or effect would be pornographic, Judge Foster applied principles cited by federal courts in the "Lady Chatterley's Lover" case. He said the film before him is not "erotic or pornographic" as much as that the particular scenes are part of artistic merits of the picture.

Judge Foster distinguished the censor case from the recent appeal in which he upheld censorship of a picture titled "The Immoral Mr. Teas" on the ground that its dominant effect was to arouse sexual ideas and on the ground it lacked artistic merit.

Douglas Sharrets, attorney for the film distributor in that case, now is pressing an appeal in which he questions validity of the Maryland censorship law in full, on the ground that it is an illegal prior restraint in violation of constitutional guarantees of free speech and a free press.

**Baltimore City Court Appeals State Action on 'Girl Fever'**

BALTIMORE—An appeal from censorship action by the Maryland State Board of Motion Picture Censors was filed in Baltimore City Court in regard to the motion picture "Girl Fever." The film's distributor, Y. P. Artists, Inc., through a New York attorney, contended cuts made by the Maryland censors were unjustified and destroyed the film's value.

The appeal attacked validity and constitutionality of the censorship and the censor itself, contending it amounted to unconstitutional prior restraint on freedom of speech.

**Rainbow Productions Plans 13 Features**

HOLLYWOOD—Michael O'Shea, Virginia Mayo, Robert Altman, William Copeland and Roger Leonard have formed Rainbow Productions, with plans to make 13 feature films, some of which will costar Mayo and O'Shea, with Altman as writer-director and Copeland as story supervisor.

"The Eurasian" and "The Fire Serpent," both science-fiction yarns, will be the first to go into production as soon as James Copeland's "Bokkaway" and "Bridge Across" are among other films to be made under the Rainbow banner.

**Boxoffice** :: May 21, 1962
Bronston, AA Close Deal for ‘55 Days’

NEW YORK—Samuel Bronston will continue his releasing arrangement with Allied Artists, currently distributing his “El Cid,” starring Charlton Heston and Sophia Loren, with his forthcoming “55 Days at Peking,” also starring Heston, which is scheduled to start filming in June at the Estudios Chamartin in Madrid, according to Bronston and Steve Brody, AA president.

“55 Days at Peking,” which will be presented as a roadshow attraction starting in Easter of 1963, will be released by Allied Artists in the United States, Canada, Japan and the Near East. Nicholas Ray will direct from a screenplay by Philip Yordan and location filming will be done in the Orient, Bronston said.

In commenting on his new pact, Bronston said: “I consider that Allied Artists has achieved outstanding results in the distribution of ‘El Cid.’ The distribution pattern, first established with ‘El Cid,’ whereby a picture is handled by individual releasing organizations in each territory of the world, will be carried on with ‘55 Days at Peking.’”

Brody said that Allied Artists was “tremendously proud that the company would again be associated with Bronston.”

Bronston has also concluded agreements with the following organizations for worldwide distribution of “55 Days”: Rank Film Distributors, Ltd., for United Kingdom, South America, Italy, Germany, Scandinavia and the Far East; Melior Films, for Belgium, Luxembourg and the Congo; Sociedade Importadora de Filmes for Portugal; Fimar, S.S., for Spain; Valoria Films, H. Mucchielli for France; British Empire Films, Ltd., for Australia; A.S. Films, Ltd., for Israel, and Hafco Films, N.Y., for Holland.

UA Signs Chuck Connors For Two More Features

HOLLYWOOD — United Artists has signed Chuck Connors to a deal whereby the actor will make two pictures in addition to Levy-Gardner-Laven’s “Geronimo,” recently released.

The pact is with L-G-L, although Connors is committed to two pictures for UA, even if the partners do not make them. “Custer’s Last Stand,” written for the screen by Sam Peckinpah, is the first feature to be produced by L-G-L, with Arnold Laven to direct. Connors has a 10 per cent participation deal on all of the pictures.

Glynis Johns Set to Star With Jackie Gleason

HOLLYWOOD — British actress Glynis Johns has been signed to star with Jackie Gleason in Jack Rose’s forthcoming Amro Production for Paramount, “Papa’s Delicate Condition,” based on Corinne Griffith’s novel.

Miss Johns will essay the role of Gleason’s cultured wife and former film star Corrine Griffith’s mother in the comedy to be helmed by Walter Lang and Marshall, director and producer of “The Bachelor and the Bobby-Soxer.” The casting of the script, written by Rose, is slated for June 11.

First Full-Length Animated Feature
By Norman Prescott Almost Ready

BOSTON—Norman Prescott, for 13 years Boston’s leading radio and TV personality, and now executive vice-president of Allied Artists, Island, 79-acre family fun park at Wakefield, Mass., has announced the near completion of his first full-length animated feature film, “Pinocchio’s Adventure in Outer Space.” Two years in the making, the production is now being completed in Europe.

Prescott started in the film business with Joseph E. Levine’s Embassy Pictures as vice-president in charge of the television and music departments. While with Embassy, he became interested in the animation phase of the business and, after a year and a half, left to set up his own production company producing animated features.

With Fred Ladd, writer-director of television’s “Greatest Fights of the Century” series, he formed Prescott-Ladd Productions. The producers spent six months at the Hayden Planetarium gathering latest government space data plus authentic pictures and drawings to be used as backgrounds in the film for authenticity.

Martin Cadin, writer-producer of the animated radio series, “The Little Toy Shop,” has written more than 100 books on space, and foremost authority on the subject, currently science reporter from Cape Canaveral for WNEW, New York, was hired to act as technical adviser.

FILM HAS THREE SONGS

The picture has three songs entitled: “Goody Good Morning,” “Doin’ the Impossible,” and “The Little Toy Shop.” The cast includes the voices of Arnold Stang, Jess Cain, morning radio personality WHDH, Boston; Minerva Pious, radio’s famous “Mrs. Nussbaum” on the Fred Allen Show, and other New York radio voice personalities.

The new film, under the name of Prescott-Ladd Productions, will be the first Boston-based film production company in the animated field with offices in New York. The new company is of special interest to Bostonians, not only because Prescott is a local man, but also because many other Boston figures are involved in it.

Prescott said he chose “Pinocchio” as the hero of his story because as a child he recalled that the wooden character would not be involved in future adventures of a continuing kind since the author had written only one story. Knowing that millions of other children must feel the same way spurred Prescott to create the idea of presenting the wooden puppet into the year 1962. Ladd wrote an original screenplay immediately based on the space theme.

Commenting on the picture, for which a Boston press reception and screening is now being arranged, Prescott said: “With so many films being made on sex, violence, perversion themes and not enough wholesome attention being given the youth of the world, this film could not be an ordinary science-fiction-fantasy film, but rather is based on entertaining science fact and educational material.”

PLANS BOSTON PREMIERE

Prescott plans to premiere the animated film in Boston with a daytime world premiere for children from all over the world with the help of UNICEF.

According to plans now being worked out, children will be flown in from many European countries to the U.S. to attend. Plans are also being made for Lassie and Dennis the Menace, Jay North, to head special premiere parades in conjunction with the Clown, Rex Trailer and other Boston television personalities participating. Also special science contests are planned for airing over television with the winning boys and girls going to Washington to meet the President, and visiting Cape Canaveral.

Already in production is a second animated feature, as yet untitled, Prescott revealed, for which Sammy Cahn and Jimmy Van Heusen have completed two songs and are currently finishing up eight additional songs in Hollywood.

Directors Name Four Films As Award Candidates


MGM Brochure on ‘Hook’

LOS ANGELES—A special brochure on “The Hook” is being prepared by MGM for distribution to exhibitors, executives and other MGM personnel. The three-color mailable includes portraits of producer William Perlberg and director George Seaton, information about the picture, now filming at Catalina, plus action stills of Kirk Douglas and his costars Nick Adams, Robert Walker, Nehemiah Persoff and Pancho Magalona.
See Revamping of First Run Policies Due to Suburban Population Growth

NEW YORK — Suburban population growth and the expansion of shopping centers are factors that are likely to change the first-run situation throughout the country. Film companies, it is reported, are studying a possible revamping of their past policies because of the high potential revenue that can be obtained from the outlying areas whose citizens are reluctant to go to downtown amusement centers to see a first-run film, but willing to pay for them if shown simultaneously in their own communities.

United Artists is understood to be among the first, if not the first in the New York area, to give the theory a try with "The Road to Hong Kong," opening it on Broadway and in several Long Island theatres day and date next month. When queried about it, a UA spokesman said it was true that a plan was being worked out and that an announcement would be made shortly.

Commenting on the UA report, Ben Kubasik, entertainment editor of Newsday, Long Island daily newspaper, said several factors involved in distributing a film are not taking advantage of suburban interest when a new picture was at its peak.

"Foremost of these is the silly, antiquated practice of premiering films in New York City simply because that's the way it always has been done," Kubasik wrote. "The thinking behind such premieres was to stimulate so much interest in the films via their Broadway advertising and promotion campaigns that audiences would flock to second-run and suburban showings. But there is an obvious flaw in this attitude. Audience interest obviously is greatest when movies are first released. Interest cannot help but wane following extended two or three-month Broadway premiere runs. Clearly, the time to get films to audiences is when people most might want to see them. Film executives finally are waking up to the fact that premieres must be brought to audiences, not audiences to premieres."

According to Kubasik, the distributors became aware of Long Island's importance to the film industry when Lopert Films' "Never on Sunday" played in three theatres on the island while it still was playing its premiere engagement in New York. He said that the picture grossed $406,000 in a year's run at a single theatre, whereas it took in $200,000 in 14 weeks in three Long Island theatres.

Maureen Stapleton Joins 'Bye Bye Birdie' Cast

HOLLYWOOD—Maureen Stapleton has been signed to make her musical comedy debut in the Columbia release, "Bye Bye Birdie," costarring Janet Leigh, Dick Van Dyke, Ann-Margret and Bobby Rydell, with Jesse Pearson playing Conrad Birdie.

Best remembered for her Broadway appearances in "The Rose Tattoo" and "Orpheus Descending," Miss Stapleton will play the role of Van Dyke's possessive and slightly eccentric mother who goes to great lengths to keep her boy single.

Walter Branson Helms NSS in Hollywood

HOLLYWOOD — Burton E. Robbins, president of National Screen Service, announced that Walter E. Branson, his executive assistant, has assumed full and complete responsibility for management of the company's local studio. Robbins also announced the appointment of Harry Semels, for more than 30 years in charge of the company's eastern production branch.

According to Robbins, there are no contemplated changes in the studio operating policy. The company is a prime producer of feature trailers for more than 40 years, and in recent years additionally has become a top producing source for TV and teaser trailers, main titles, and TV and industrial commercials. The studio is also equipped for the process of "unsqueezing" feature prints, and recently modernized its studio plant and technical facilities to be able to handle all requirements of film production.

Nominate 7 Foreign Films For Golden Laurel Award

NEW YORK—The nominating committee for David O. Selznick's Golden Laurel Awards has nominated seven foreign films for the 12th annual series of these awards, which will be presented this year at the Berlin Film Festival June 28, according to Richard Griffith, curator of the film library of the Museum of Modern Art and executive director of the awards.


Seven of these seven films receive Silver Laurel Medals and become eligible for the Golden Laurel, selected by the Golden Laurel jury, consisting of Dr. Ralph J. Bunche, Norman Cousins, Gardner Cowles, Justice William O. Douglas, Eric Johnston and Mrs. Eleanor Roosevelt.

The nominating committee consists of Paul V. Beckley, Kate Cameron, Alton Cook, Brendan Gill, Janet Graves, Philip Hartung, Eric Larrabee, Arthur Mayer and A. H. Weiler.

Also announced on June 28 in Berlin will be the presentation of the Golden Laurel Trophy, to be presented to an outstanding producer or director, and the winner of a Golden Laurel Trophy, for an actor, the latter award to be presented for the first time this year.

Robert W. Selig Elected NGC's Eighth Director

LOS ANGELES — Robert W. Selig was elected a director of National General Corp. at the company's board meeting, bringing a total of eight members to the board.

Selig, vice-president in charge of theatre operations, started with the company in 1939 and also holds the post of president of Fox Intermountain Theatres, Inc. and president of Fox Midwest Theatres, Inc.

Jerry Wald to Receive Seattle Fair Honor

HOLLYWOOD—The Seattle World's Fair has selected Jerry Wald's 20th-Fox production of Ernest Hemingway's "Adventures of a Young Man" as "the outstanding U.S. picture of 1962," and will honor the film's producer at a special showing at the fairgrounds Playhouse Theatre June 1.

Wald and stars Richard Beymer and Diane Baker will go to the Fair for the showing.

Biondi and Ludwig Upped By the Mirisch Company

NEW YORK—Guy Biondi has been named eastern advertising-publicity director of the Mirisch Co. and Jerry Ludwig has been appointed publicity director for the company in Hollywood by Jeff Livingston, vice-president and national director of advertising and publicity.

Biondi and Ludwig have been with the Mirisch organization since 1960, the former as eastern advertising-publicity representative and the latter as assistant to the vice-president.

To Release 'Nero's Mistress'

LOS ANGELES — Robert Kronenberg, president of Manhattan Films International, announced the acquisition of U.S. distribution rights to "Nero's Mistress," a satirical spectacular film in CinemaScope and Technicolor, which was produced by Titanus Films. The feature, in English, was a Franco-Italian coproduction starring Brigitte Bardot, Vittorio de Sica and Alberto Sordi, and is scheduled for general release in this country in midsummer.

New NSS Brochure

NEW YORK—A 12-page brochure has been mailed by National Screen Service to exhibitors throughout the country on summer needs, according to Joseph Bellfort, general sales manager. NSS's new line of banners, valances, and streamers for air-conditioning and exploitation purposes are covered. Also special trailers are listed to promote cool comfort, kiddie shows, late shows and other attractions.
Appreciative of Editorial

We, the officers and member councils of the Federation of Motion Picture Councils, Inc., appreciate your fine editorial on the resolution recently passed at our eighth annual conference, April 11 and 12, in Grand Rapids, Mich.

Permit me to give you the full text of that resolution:

WHEREAS: there is confusion in the minds of the public as to the interpretation of “Family” as compared to “Children’s” rating applied to films and

WHEREAS: members of a family attending a motion picture together builds family unity and tends to improve behavior in the theater,

BE IT RESOLVED: that the Federation of Motion Picture Councils, Inc., adopt as a project the promotion of attendance at the motion picture theaters of parents and children together when the film is rated for “Family Entertainment.”

The ninth annual conference of the Federation will be held in Philadelphia, April 17 and 18, 1963 at the Warwick Hotel.

EDITH M. HAUS (MRS. IRVIN J.) Secretary, Federation of Motion Picture Councils, Inc., Milwaukee, Wis.

20th-Fox Sets 13 Holiday Dates for ‘Caligari’

NEW YORK—Twentieth Century-Fox has set 13 engagements for the new version of “The Cabinet of Caligari” for the December holiday period, including the previously announced New York date at the Victoria and 68th Street Playhouse, starting May 25.

The other dates include the Goldman Theatre, Philadelphia, May 23; Hippodrome, Cincinnati; United Artists, Louisville; Paramount, Rochester, and St. Francis, San Francisco, all on May 25, and the Century, Buffalo; Capitol, Charleston; Paramount, Des Moines; Omaha, Omaha; Capitol, Washington, D.C., and Paramount, Waterloo, all on May 30.

Stephen Boyd Now in Rome For ‘Imperial Venus’

HOLLYWOOD—Stephen Boyd, who completed his role in “Jumbo” at MGM last week, has departed for Rome to begin his costarring role with Gina Lollobrigida in “The Imperial Venus,” the story of Napoleon’s Bonaparte Borghese, sister of Napoleon, which Guido Bartolomei will produce on a $3,000,000 budget.

Before leaving Hollywood, Boyd was signed by producer Samuel Bronston to star in “The Fall of the Roman Empire” slated for shooting in Madrid in October.

Retile Columbia Release

NEW YORK—“Revolt at Sea” will be the U.S. release title for Columbia’s John Brahm’s production made in England under the title of “H. M. S. Defiant.” The picture, which was filmed in color and CinemaScope with Alec Guinness and Dirk Bogarde starred, is based on the novel, “The Mutineers.” It is scheduled for release late in 1962.

 Paramount Again to Host TOA Convention Party

NEW YORK—Paramount again will be the host at a special party of the annual convention of Theatre Owners of America at the Americana Hotel, Miami Beach, this year. In 1960 in Los Angeles, Paramount gave a studio party and screening of “G.I. Blues.” Last year in New Orleans the company was the host at a luncheon party following a screening of “Blue Hawaii.”

This year, another Elvis Presley picture, “Girls! Girls! Girls!” will be shown on the opening night of the convention, November 7, along with a party which will be on a par with the previous affairs, according to John Stember, TOA president. He said arrangements were being made by Jerome Pickman, vice-president, and Martin Davis, director of advertising and publicity.

NAC Sets Heavy Agenda For May 25 Meeting

CHICAGO—Augie J. Schmitt, president of the National Ass’n of Concessionaires, was in Chicago recently to prepare and finalize the agenda for NAC’s midyear board of directors meeting to be held May 25 at the Lake Shore Drive Hotel here.

Top on the agenda will be the appointment of an executive director. Other topics will include the discussion of the proposed public relations program authorized in New Orleans, reports of the finance, special services and membership committees; and reports on the NAC regional conferences held in Atlanta, Dallas, Kansas City, New York City and Toronto, the upcoming western regional conference in Portland, June 13, and others now being planned.

Romn Signs Musical Topliners

HOLLYWOOD—Harry Romm has set Gary Crosby, Kay Medford and Joey Dee to topline his independent film production, “Two Tickets to Paris,” a musical slated for shooting in New York.

Lachman in Europe

BOONTON, N.J. — Edward Lachman, president of Lorraine Arc Carbon Co., was in Dusseldorf, Germany, for the world conclave of Lorraine distributors. He also attended the International Variety Clubs convention in Dublin and plans to go to the International Film Festival in Venice.

Plato Skouaras Buys Story

HOLLYWOOD—“Open House,” an original yarn by Albert Lewin and Burt Styler, has been acquired by Plato Skouaras for independent production next year, with the writers to do the screenplay.

2-5-62

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FILM MUSICALS MAKE COMEBACK BID

Largest Number of Tunefilms Since Late 1940s and Early '50s Scheduled for 1962

By FRANK LEYENDECKER

NEW YORK—Following the musical lull of the past few years, during which Hollywood's song-and-dance pictures were few and far between, the big-scale film musical made its comeback late in 1961 and the year 1962 will see more than a dozen musicals either in production, in production or being planned for the following year.

The lifting 1930s and 1940s had every major company releasing several lavish musicals, crowded with spectacular production numbers and top-flight singing stars, each season. The decline started in the post-war years, when the foreign market started to play a larger part in a picture's total gross and distributors complained that European patrons didn't understand American musicals and the songs were difficult to translate into foreign tongues.

'WEST SIDE' STARTS UPSURGE

The resurgence of the film musical, after the decline during the late 1950s, started with "West Side Story," which opened late in October at New York's Rivoli Theatre and won unanomous acclaim, climaxed by the United Artists release winning the New York Film Critics' award and no less than 11 Academy Awards.

To date, "West Side Story" has opened in only 45 other U.S. and Canadian key cities, all on a reserved-seat basis, and the picture will not get general showings until much later.

Following this, opening in December to play through the Christmas-New Year's holiday period, were Universal-International's picturization of Rodgers and Hammerstein's "Flower Drum Song" and "Walt Disney's "Babes in Toyland," based on the famous Victor Herbert operetta. Each of these musicals in color contained production numbers, dances and a dozen tunes and played the majority of their U.S. dates in January 1962. Paramount's Elvis Presley song-fest, "Blue Hawaii," also in color, had a few 1961 bookings but was out to a much greater extent in theatres in 1962.

BALLET FIRST SINCE 1948

In February, Magna Pictures opened "Black Tights," a four-episode ballet film in Technirama and Technicolor, in New York preparatory to other key city engagements. This is the first major ballet film since "The Red Shoes," also British-made, which won acclaim and tremendous art house patronage in 1948.

For Easter release, 20th Century-Fox has Rodgers and Hammerstein's "State Fair," a remake of the 1945 musical, which has five new songs with music and lyrics by Rodgers, and is in De Luxe Color and CinemaScope with Pat Boone, Bobby Darin, Russ Tamblyn and other stars. Ahe majority of their U.S. dates in January 1962, Paramount's Elvis Presley song-fest, "Blue Hawaii," also in color, had a few 1961 bookings but was out to a much greater extent in theatres in 1962.

Nine Companies Slate 13 for Current Year

Musicals now in release or scheduled for release during 1962:

• "Babes in Toyland" (BV)—Ray Bolger, Sept. 28. (MGM)
• "Billy Rose's Jumbo" (MGM)—Doris Day, Stephen Boyd, Martha Raye. (MGM)
• "Black Tights" (Magna)—Cyd Charisse, Jeanmaire. (MGM)
• "Blue Hawaii" (Para)—Elvis Presley, Joan Blackman. (MGM)
• "Bye Bye Birdie" (Col)—Dick Van Dyke, Janet Leigh. (MGM)
• "Flower Drum Song" (U-I)—Nancy Kwan, James Shigeta. (MGM)
• "Gay Purr-e" (WB)—Voices of Judy Garland and Robert Goulet. (WB)
• "Girls! Girls! Girls!" (Para)—Elvis Presley, Stella Stevens. (MGM)
• "Gypsy" (WB)—Rosalind Russell, Natalie Wood. (MGM)
• "Music Man, The" (WB)—Robert Preston, Shirley Jones. (MGM)
• "State Fair" (20th-Fox)—Pat Boone, Bobby Darin, Pamela Tiffin. (MGM)
• "Ten Girls Ago" (U-I)—Dion, Buster Keaton. (UA)
• "West Side Story" (UA)—Natalie Wood, Richard Beymer, Russ Tamblyn. (RKO)

Among others to be made:
• "Camelot" and "My Fair Lady" (WB).
• "Carnival" and "The Unsinkable Molly Brown" (MGM).
• " Irma la Douce" (UA).
• "Sound of Music" (20th-Fox).

is Warner Bros.' picturization of Meredith Willson's "The Music Man," in color and CinemaScope, starring Robert Preston, the original stage star, and Shirley Jones, Buddy Hackett and Hermione Gingold, as well as Paul Ford and Pert Kelton of the stage musical. The picture is set to play New York's Radio City Music Hall in July and may be roadshown in other cities.

Still in production, but scheduled for release late in 1962, is "Gypsy," also being made by Warner Bros., in which Rosalind Russell is recreating the role played by Ethel Merman and Natalie Wood is playing the title role of Gypsy Rose Lee under Mervyn LeRoy's direction. The picture, being made in Technicolor, will have 14 songs from the Julie Styne-Stephen Sondheim score. Also for release by Warner Bros. before the end of 1962 is UPA's animated musical picture, "Gay Purr-e," featuring the singing and speaking voices of Judy Garland, Robert Goulet of "Camelot," Red Buttons and Hermione Gingold.

FAMOUS BROADWAY HIT

At MGM, producer Joseph Pasternak and director Charles Walters are filming "Billy Rose's Jumbo," which played on Broadway in the late 1920s with Rodgers and Hart songs (before the Rodgers and Hammerstein collaborations). Stared in this are Doris Day, playing in her first musical in five years, and Stephen Boyd, Martha Raye, Jimmy Durante and Dean Jagger. This, too, may be released before the end of 1962.

Also currently in production in Canada is "Ten Girls Ago," a musical in Eastman Color, which Universal has acquired for re-

SCENES FROM COMING MUSICALS


Doris Day and Jimmy Durante with the elephant who plays the title role in "Billy Rose's Jumbo" for MGM.

Rosalind Russell and Natalie Wood in Warners' filmitzation of the Broadway stage musical, "Gypsy.

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lease later in 1962. Being produced by Edward A. Golin, the picture stars Dion, the teenage recording favorite; Buster Keaton, the silent days film star, and Bert Lahr and Eddie Foy Jr., from the Broadway stage.

Starting in April will be two more musicals, "Bye Bye Birdie" for Columbia and Elvis Presley's latest for Hal Wallis, "Girls! Girls! Girls!" in which he will costar with Stella Stevens for Paramount release. Fred Kohinhar will produce "Bye Bye Birdie" with Dick Van Dyke of the original stage cast and Janet Leigh costared and Jesse Pearson in the title role. George Sidney will direct from the Edward Padula stage hit.

**BRITISH MUSICAL READY**

Also completed but not yet set for distribution in the U.S. is "The Young Ones," a British musical starring Cliff Richard of "Expresso Bongo," Robert Morley and Carole Grey, a CinemaScope-Technicolor picture made by Associated British-Pathe, which is a smash hit in London. This is the first large-scale British musical since the ill-fated "London Town," which was never even released in the U.S.

The last big musicals made by the American companies releasing the 1962 musicals were: Warners—"Damn Yankees" and "The Pajama Game," released in 1958 and 1957, respectively; Columbia—"Pepe," released two-a-day in December 1960 and continuous run in 1961, and Samuel Goldwyn's "Porgy and Bess," released two-a-day in 1960; Universal-International—"The Girl Most Likely," made for RKO and released in 1957; Paramount—Jerry Lewis' "CinderFella," released in December 1960, and "Li'l Abner," released in December 1959; MGM—"Bells Are Ringing," released in 1960, and "Gigi," released two-a-day in 1958 and continuous the following year, and 20th Century-Fox—"Can-Can," released two-a-day in 1960, and "South Pacific," released two-a-day in 1958, and continuous the following year, and 20th Century-Fox—"Can-Can," released two-a-day in 1960, and "South Pacific," released two-a-day in 1958, "The King and I" was a 1956 release. Only "Pepe," "Can-Can" and "CinderFella" were playing in 1962 while only "Porgy and Bess" and "Bells Are Ringing" were playing in 1960 and "Li'l Abner" and the continuous run of "Gigi" were the sole 1959 musicals—three very lean years for musicals in the U.S.

It was in the 1930s that Warner Bros. big-scale musicals like "42nd Street," "20 Million Sweethearts" and the like introduced such stars as Dick Powell, Ruby Keeler and Ginger Rogers while such stage stars as Al Jolson and Grace Moore reigned in Warner and Columbia musicals and Maurice Chevalier, Jeanette MacDonald and Nelson Eddy started their musical film careers. In the 1940s, the musical rage continued with Ginger Rogers teaming with Fred Astaire, Judy Garland coming to the fore at MGM, Deanna Durbin reining at Universal, Bing Crosby becoming a top Paramount musical star, sometimes teaming with Bob Hope, and Kathryn Grayson, Ann Blyth and Howard Keel, as well as Gene Kelly, starring in MGM musicals, and Betty Grable, Carmen Miranda and Vivian Blaine, among many others, starring in 20th-Fox musicals.

**BIG GROSSES IN ’40s AND ’50s**

During the 1940s and the early 1950s, film musicals rolled up sensational grosses, ranging from the $16,000,000 figure for "South Pacific" and the $12,000,000 figure for "White Christmas" in 1953 and 1954, respectively, to $4,000,000 for "The Ziegfeld Follies" in 1946. In between these years were such well-remembered musicals as "Meet Me in St. Louis," "Blue Skies," "The Red Shoes," "Anchors Aweigh," "The Road to Rio," "Till the Clouds Roll By," "Easter Parade," "State Fair" (1945 version), "The Dolly Sisters" and "Night and Day," each of which grossed over $4,000,000 in the 1940s, and "The King and I," "Guys and Dolls," "Oklahoma," "Gigi," "High Society," "Hans Christian Andersen," "Seven Brides for Seven Brothers," "Show Boat," "Pal Joey," "Annie Get Your Gun," "The Great Caruso," "Love Me or Leave Me" and "An American in Paris," released from 1951 to 1956, which had grosses ranging from $4,000,000 to $8,500,000—no small pickings. Of these 26 big-grossing musicals, 12 were MGM releases while no other company released more than four.

Now, with "Billy Rose’s Jumbo" in production, MGM is once again planning large-scale musicals, two of the company’s buys for production next year being "The Unsinkable Molly Brown," from the 1961 Broadway hit by Meredith Willson, which will also star Doris Day, and "Carnival," from the current Broadway stage smash, which Arthur Freed will produce. MGM also made "Lili" on which "Carnival" is based.

**LONG-RUN HITS ON SCHEDULE**

Warner Bros., too, will continue making musical films, including "My Fair Lady," now in its seventh year on Broadway as the longest-running musical of all time. For this Warners paid the record motion picture industry sum of $5,500,000 but the picture cannot be released for several years. Another Lerner-Loewe current Broadway musical hit, "Camelot," has also been bought by Warners for a huge sum but may go into production first.

And at 20th Century-Fox, the company last year acquired the screen rights to the current Rodgers and Hammerstein Broadway musical, "Sound of Music," which is slated for production early in 1963 as the fifth R&H work to be brought to the screen by 20th-Fox, following "Oklahoma," "Carousel," "The King and I" and "South Pacific."

The Mirisch Co., too, will put another musical film based on a Broadway hit, " Irma la Douce," into production in 1963 with Shirley MacLaine, Jack Lemmon and Charles Laughton starred, also for United Artists release.

In the past, Hollywood film musicals have been a typically American form of entertainment with very few being made either in England or Europe. Now, it begins to look as if American-made film musicals will again be entertaining the world.

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*Boxoffice :: May 21, 1962*
Live-Action-Animation Feature for Warners

After more than a year's preparation, Jack L. Warner has disclosed "Henry Limpet," termed an innovation in motion picture making, is ready to go into semi-secret production at Warner Bros. The project, described as comedy with music combining live-action and animated cartoon techniques, was put together by former T.O. Division executive John Rose, who will produce the picture in Technicolor and widescreen.

Based on Theodore Pratt's novel, "Mr. Limpet," the story was adapted by Jameson Brewer and Rose and will be directed by Arthur Lubin and William Tylor.

Don Knotts, known for his comic role on TV's "The Andy Griffith Show" and as one of Steve Allen's "man on the street" comics, has been signed for the title role, with suger-comedienne Carole Cook as female lead and Jack Weston in a principal comedy role. Oscar-winning song writer Sammy Fain and Harold Adamson are writing six original numbers for the picture, for which Lynn Murray will compose the musical score.

Hanna-Barbera to Produce Live-Action Features

With Warners' announcement of entry into the animated cartoon production, Hanna-Barbera Productions, until now active only in that field, revealed it will branch into live-action features as soon as its new studio is completed here.

A major studio operation will be developed over four acres on Cahuenga Blvd., with construction of the new studios and stages to be completed within the next few years, according to H-B vice-president and part-owner George Sidney. All phases of entertainment as well as commercial and industrial production will be embraced, Sidney said. William Hanna is president and Joe Barbera vice-president of the rapidly expanding organization.

Submarine Film to Be Next For the Three Stooges

The Three Stooges will go from orbit to sub and when they wind the current shooting "Three Stooges in Orbit" at Columbia and go into "Three Stooges Meet Capt. Nemo," which producer Norman Maurer has added to the three comics' film schedule.

Maurer is now scripting "Around the World on 80 Cents" as the next vehicle for the Stooges.

'A Nation of Sheep' to Be Four Star's Third Film

Four Star Productions expects to make "A Nation of Sheep," William Lederer novel, as the company's third feature film. The title refers to the book's description of the American people as a nation of sheep, who blindly do what they're told without question.

Four Star previously acquired "Born to Glory," dealing with a race horse, and also will film "Jaguar on the Mountain" through its Unit One production team.

Jerry Lewis to Make Film About Stanley Berman

That ebullient Prince of Clowns, Jerry Lewis, who has himself successfully crushed a few gates in late years—most notably into the production and directorial den—has announced acquisition of the rights to produce the biographical film of notorious gatecrasher Stanley Berman.

Berman, whose exploits include crashing the recent Oscar awards to hand Bob Hope a surprise statuette, plus bargaining his way into President Kennedy's inauguration, the Tony awards and a dinner for Queen Elizabeth, will be portrayed by Lewis, with the projected feature for his Jerry Lewis Productions Co.

The Lewis deal, inked with Heritage Productions and its president, Skip Stoloff, who has the Berman biographical rights, includes films, television and legitimate rights.

Miscellaneous Notes

From Various Studios

Around Hollywood: Hope Lange, who owns film rights to the novel "Walk Egypt," plans to coproduce the property independently . . . Sontag Co. has been formed by David Sontag, with "Man Alone" setting the initial film which Sontag will direct and coproduce with Bruce Kessler this summer . . . Joseph Levine's Embassy Pictures has added "Where Love Has Gone," by Harold Robbins, to its independent feature slate . . . Columbia has announced that Sam Leavitt will be the producer of "The Old Man's Place" for future production . . . John Ashley has been set for the role of Brandon De Wilde's pal in "Hud" at Paramount . . . Macdonald Carey has left for London to essay the top role in "The Strangehold," based on an original story by Guy Elmes, which Jack Lemont is producing at Pinewood Studios . . . Abe Kandel has been appointed by producer Herman Cohen to carry the new slate of five pictures, starting with "Black Zoo," blueprinted to roll August 2 . . . Tom Tryon was set to portray Marilyn Monroe's fellow castaway in 20th-Fox's "Something's Got to Give."

AIP Charts June 1 Start For 'The Young Racers'

June 1 has been slated as the starting date for "The Young Racers," American International Pictures' production which will be lensed in five European countries.

Roger Corman has been signed to produce and direct R. Wright Campbell's screenplay, which is scheduled for three months shooting with a budget of over $1,000,000. Actual Grand Prix races in Belgium, the French Riviera, England, Holland and in Monte Carlo will be utilized as background for the color and scope of the film, concerning the adventures of dashing young race drivers who carry the American flag in the famed Grand Prix auto races.

Poll and Burrows Will Lens Two Top Budgeters for UA

Two top-budget films will be produced by Martin H. Poll for United Artists, with the initial feature to be "Janus," Carolyn Green's legitimate comedy hit of 1955. Abe Burrows will script and direct the feature, as well as coproduce with Poll. Slated for a fall start, "Janus" will be lensed on location in Nice.


U-I Signs Lana Turner To Star in 'Madame X'

Lana Turner has been set by producer Ross Hunter to star in "Madame X," which Universal-International will release. Jean Holloway has been signed to write the script, with October slated for the starting time.

The projected film will be the fourth version of the Alexandre Bisson play to be brought to the screen, other versions having been made by MGM in 1939, starring Ruth Chatterton; in 1937 starring Gladys Cooper, and in 1929 starring Pauline Frederick.

Harold Nebenzal Starting On 'The Urge of Evil'

Harold Nebenzal is here from Munich to start preparations on "The Urge of Evil," by German novelist Heinrich Frieze, which he will do as a coproduction in Germany.

Nebenzal, who recently wound "The Time of Death" in Munich starring William Bendix and Christine Kaufmann, also has optioned a screenplay by Victor Brooks entitled "Laguna Beach," which he plans to shoot in Hollywood.
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THE NATIONAL FILM WEEKLY - WITH THE LOCAL TOUCH!
BOXOFFICE BAROMETER

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

| All Fall Down (MGM) | Baltimore | 200 | 90 |
| Children's Hour, The (UA) | Boston | 225 | 90 |
| Colossus of Rhodes (MGM) | Buffalo | 160 | 95 |
| Day the Earth Caught Fire (U-I) | Chicago | 225 | 90 |
| Experiment in Terror (Col) | Cincinnati | 130 | 135 |
| Five Finger Exercise (Col) | Cleveland | 130 | 135 |
| Horizontal Lieutenant, The (MGM) | Detroit | 105 | 110 |
| Jessica (UA) | Denver | 180 | 110 |
| Madison Avenue (20th-Fox) | Indianapolis | 160 | 110 |
| Magic Sword, The (UA) | Kansas City | 130 | 135 |
| Man Who Shot Liberty Valance (Para) | Kentucky | 150 | 110 |
| Mark, The (Cont'l) | Los Angeles | 165 | 120 |
| Mary Had a Little (UA) | Memphis | 125 | 115 |
| No Love for Johnnie (Embassy) | Milwaukee | 85 | 100 |
| One Plus One (SR) | Minneapolis | 130 | 135 |
| Outsider, The (U-I) | New Haven | 90 | 110 |
| Pirate of the Black Hawk (Filmgroup) | New York | 135 | 110 |
| Premature Burial, The (AIP) | Oregon | 125 | 115 |
| Pure Hell of St. Trinian's, The (Cont'l) | Oregon | 170 | 110 |
| Purple Noon (Times) | Pittsburgh | 175 | 110 |
| Rome Adventure (WB) | Pittsburgh | 150 | 110 |
| Satan Never Sleeps (20th-Fox) | Philadelphia | 140 | 110 |
| Siege of Syracuse (Para) | Philadelphia | 100 | 100 |
| Singer Not the Song, The (WB) | Philadelphia | 100 | 110 |
| State Fair (20th-Fox) | Philadelphia | 115 | 100 |
| Summer to Remember, A (Kingsley) | Philadelphia | 125 | 110 |
| Sweet Bird of Youth (MGM) | Philadelphia | 200 | 110 |
| Swingin' Along (20th-Fox) | Philadelphia | 110 | 110 |
| Tender Is the Night (20th-Fox) | Philadelphia | 130 | 120 |
| Then There Were Three (Parade) | Philadelphia | 100 | 100 |
| Three Stooges Meet Hercules (Col) | Philadelphia | 400 | 100 |
| Through a Glass Darkly (Janus) | Philadelphia | 120 | 110 |
| Too Late Blues (Para) | Philadelphia | 165 | 110 |
| Two Little Bears, The (20th-Fox) | Philadelphia | 90 | 100 |
| Underwater City, The (Col) | Philadelphia | 100 | 100 |
| Valley of theDragons (Col) | Philadelphia | 70 | 100 |
| Victim (Pathe-America) | Philadelphia | 185 | 100 |
| View From the Bridge, A (Cont'l) | Philadelphia | 160 | 120 |
| Walk on the Wild Side (Col) | Philadelphia | 190 | 120 |
| West Side Story (UA) | Philadelphia | 200 | 120 |
| World in My Pocket (MGM) | Philadelphia | 185 | 100 |

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<th>TOP HITS OF THE WEEK</th>
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<tr>
<td>1. West Side Story (UA)</td>
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<td>2. Peeping Tom (Astar)</td>
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<td>3. Taste of Honey, A (Cont'l)</td>
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<td>4. Victim (Pathe-America)</td>
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<tr>
<td>5. Jessica (UA)</td>
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‘Doctor’ Starts Fast In Milwaukee Times

MILWAUKEE—"West Side Story" in its eighth week at the Strand Theatre again was the motion picture for the week in this area. "State Fair" at the neighborhood Tower took second place, with the Times Theatre, another neighborhood house, doing wonders with "Doctor in Love" to mail doors less than a week ago. General business level here was fairly high.

(Average Is 100)

Downer—Victim (Pothe-Americo), 2nd wk . . . 125
Farmen—Sortil (UA), 2nd wk . . . 115
Riverside—The Horizontal Lieutenant (MG M) . . . 150
Six black Horses (U-I) . . . 115
Strand—West Side Story (UA), 8th wk . . . 300
Tower—Song in Love (Governor) . . . 225
Tower—State Fair (20th-Fox), 3rd wk . . . 250
Towne—The Man Who Shot Liberty Valance . . . 120
Webster—Safe at Home (Col), Don’t Knock the Twist (Col) . . . 150
Wisconsin—Jessica (UA) . . . 150

‘Cape Fear’ Is Sturdy In Weak Mill City

MINNEAPOLIS — "Cape Fear," which opened at the Lyric, took the top honors among all first-run product in the city with a rating of 150 per cent. Runnersup was "Somebody's Coming" in its 12th week at the Mann Theatre, with a rating of 120 per cent. Most other attractions rated below average for the week.

Academy—Et Cid (AA), 12th wk . . . 80
Century—Jessica (UA), 2nd wk . . . 90
Gopher—Ride the High Country (MGM) . . . 90
Lyric—The Man From Home (UA) . . . 100
Mann—West Side Story (UA), 12th wk . . . 120
Orpheum—I3 West Street (Col) . . . 80
Pantages—The High and the Mighty (MG M), 4th wk . . . 100
State—State Fair (20th-Fox), 5th wk . . . 70
Uptown—One More Time (UA) . . . 100
World—World in Terror (Col), 4th wk . . . 80

‘West Side’ Continues To Dominate Omaha

OMAHA — The Admiral Theatre continued to be the pace-setter on Omaha’s first-run movie front last week, with "West Side Story" still far over average in the fourth week. The effect of excellent outside editorial support opening of the Ak-Sar-Ben race meet showed up in a general drop in grosses.

Admiral—West Side Story (UA), 4th wk . . . 350
Cooper—Cinerama Holiday (Cinerama) . . . 160
Dundee—Oklahoma! (Mogro), 6th wk . . . 130
Omaha—The Day the Earth Caught Fire (U-I) . . . 85
Desert Park—State Fair (20th-Fox), 5th wk . . . 100
State—West Side Story (UA), 8th wk . . . 150

Minneapolis Exhibitors Cooperating In Counteracting Newspaper Strike

MINNEAPOLIS—As the strike of the Minneapolis Morning Tribune and Star went into its fifth week, a spirit of cooperation came over theatre operators here.

For example, Martin Field, vice-president of the St. Louis Park Theatre Co., which operates Park and Uptown theatres, compiled a list of all pictures, first-run as well as sub-run, which were showing in Minneapolis and suburban theatres as well as the starting time of the features. He had the information mimeographed and supplied it to all theatre operators and managers here.

Since the newspapers went on strike, theatre here have been bombarded with calls about what’s showing” not only at their own theatres but elsewhere in the city. Some callers even demand to know where a certain picture is showing in the city.

STARTS DAILY HERALD

On May 1 a new newspaper began publication here, the Minneapolis Daily Herald. The publisher is Maurice McCaffrey, owner of an advertising agency. What its future will be is anyone’s guess. Meanwhile, it is filling part of the gap for a daily newspaper which has been reduced by the settlement of the Star and Tribune strike.

The Daily Herald is published only Monday through Friday and because of production and printing problems has to be limited to a maximum of 24 pages daily.

The attitude of the paper’s editorial staff is reportedly very favorable to the film industry. Minnesota Amusement Co. theatres, Mann theatres, some of the drive-ins and many of the neighborhood houses are advertising in the new paper.

Henry Greene, manager of Minnesota Entertainment Enterprises, which operates four Twin Cities drive-ins, said that MEE was bypassing the paper for the present in favor of using suburban newspapers which are delivered to the home. Some of the city’s suburban and independent houses also are using the suburban newspapers as well as radio and television advertising during the strike.

MANN PUBLISHES TABLOID

A new addition to the publication scene made its appearance May 10 when Mann Theatres began publishing Minneapolis Movie Times, a tabloid-size newspaper being distributed at Red Owl stores (supermarkets) and initially at major downtown bus stops. The initial distribution was 150,000 through all 25 Red Owl stores in Minneapolis and suburbs, according to Bob Whelan, supervisor of Mann theatres in the Twin Cities.

Red Owl is placing the paper in shoppers’ grocery bags. Furthering the spirit of cooperation, Mann theatres gave all other theatres in the city an opportunity to advertise in the paper. The first issue, in addition to containing a list of attractions at the Mann theatres, included ads from Maco theatres, other first-run theatres, most area drive-ins as well as many neighborhood and suburban houses. A guide to starting times also was included, as wellas columns by two radio disc jockeys and stories about new pictures opening.

Minneapolis Movie Times will be published for the duration of the newspaper strike, Whelan told Boxoffice.

Meanwhile, it was reported that some film companies are reluctant to open major new product without the Star and Tribune to advertise in, while other distributors are going ahead with their regular bookings.

Boxoffice grosses have been down, although some observers say that the situation is normal for this time of the year. Neighborhood and suburban theatres apparently are being hit hardest by the absence of regular advertising.

Milwaukee Council Hears Reports From Convention

MILWAUKEE — “You Are There” was the theme of the Better Films Council of Milwaukee County meeting at the Public Library, Monday (7). With Mrs. S. V. Abramson, president, presiding, members of the council who attended the annual conference of Federation of Motion Picture Councils at Grand Rapids, Mich., April 11, 12, conducted the session.

Mrs. Abramson discussed the exchange of ideas from president to president, and also reported on “Critics or Censors?” Vice-president Mrs. George Holzhauser’s topic was special events; Mrs. Fred Rosenkranz, public relations chairman, talked on the report given by members of public relations departments of the MPA; Mrs. Irvin J. Haus, preview chairman and secretary of the Motion Picture Council, discussed back stage working on the national level, in addition to council bulletins, newsreels and trade journals.

Other members of the panel were Mrs. J. A. Sellins and Ella Becker, both of Cedarburg. The entire group then discussed the growth of the Green Sheet and what is the future challenge for the local council. Mrs. Abramson acted as moderator.

Remodel at Nicollet

NICOLLET, Minn.—The Century Theatre here has been reopened after complete refurbishing, which included a remodeled projection booth with 70mm equipment, improved sound system and rearrangement of seating. The theatre will operate on a continuous performance policy, opening at noon daily. Managing director of the theatre is Tom Martin.

Character actor Akim Tamiroff plays an important role in the WB comedy, “Panic Button.”

Minnesota Border Towns Disagree on Fast Time

MINNEAPOLIS—With daylight saving time less than a week away in Minnesota, the border towns are going their separate ways. East Grand Forks has decided to stay on central standard time, the same as adjacent Grand Forks, N. D. (North Dakota does not change to daylight time.) But Breckenridge and Moorhead will make the switch with the rest of the state next Sunday (37).

Minneapolis will move their clocks ahead one hour before the go to bed May 26. Fast time will continue in the state until September 4. Wisconsin and Iowa went on daylight time with many other states across the country April 29.
O M A H A


Carl White of Quality Theatre Supply reports a number of theatres in the area have been making improvements. Jim Travis has revamped his Century projectors at the Lakeland Drive-In at Milford, Iowa, adding water-cooled apertures and curved gates. Fred Ballantine has put in Century projectors at his drive-in at Denison. The screen at the Beatrice Crest Drive-In, damaged by wind last season, has been rebuilt. Sid Meteal has done some work on his Trail screen at Nebraska City and repainted.

Mary Frangenberg, 20th-Fox cashier, was on a vacation. Dorothy Weaver, assistant cashier, reported her mother Helen Grabert, 80, is doing okay after an operation. Her other daughter, Ruth Miller of Riverside, Calif., came home for a surprise Mother’s Day visit. John Irvin of the RKO Theatre at Elgin is back from a trip to Denver. He visited Norm Nielsen, former Omaha RKO manager and now manager of the plush Cooper Theatre of the Cooper Foundation Theatres in Denver. Norm took in an extensive tour of the CinemaScope layout. Howard Kennedy opened his Broken Bow Drive-In. Bill Bradley has his outdoor screen in operation at Neligh.

Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres from New York, assists Albert Scigliano and Walter Kaufman, and Tri-State Theatres executives Don Allen and Don Knight of Des Moines were in to meet with Don Shane, city manager, and Carl Hoffman of the Omaha Theatre and inspect Tri-State’s Omaha and Orpheum here. The AB-PT officials also visited Minneapolis, Des Moines and other cities in the area. Tri-States is an affiliate of AB-PT.

Tom Varney of the Aladdin Theatre at Broken Bow is in Europe on a month long tour. Opal Woodson, UA office manager, reported her mother was doing well after a slight stroke. John Dugan, UA manager at Des Moines, visited the Omaha office. Bill Doeble, 20th-Fox booker, and Carolian Ray Hudson have renewed their major league baseball war. Ray is a Dodger fan for Bill a Yankee booster. So far they have thrown everything but punches. Mary Brown is the new secretary to Bill Barker of Co-Op Theatre Services. “Big Red” will open June 15 at the State.

Walt Hagedorn, exhibitor at the Rialto in Cozad, is busy helping corn growers in the fertile Platte Valley gird for the battle against corn root worm which last year caused wide damage. Experiments with chemical mixes are being carried out.

Wally Johnson, former exhibitor at Friend, Neb., was in town with his wife Vivian for the antique car show and parade. Wally, in an old movie car, won quite a figure in Johnson’s prize entry. Wally has one of the finest collections of Model T’s in the country. Sharon and Linda, daughters of United Artists secretary Shirley Pitts, were home from Oklahoma University the end of the week for summer vacation.

Exhibitors on the Row included Nebrasians Frank Hollingsworth, Beatrice; Jack and Phil March, Wayne; Sid Meteal, Nebraska City; Virgil Kula, Fullerton; Bill Zedicher, Osceola; Art Sunde, Papillion; Irwin Beck, Wilber, and Iowans Jim Travis, Milford, Mr. and Mrs. Val Gorham, Corning; Arnold Johnson, Omaha; S. J. Backer and Al Haal, Harlan, and Ade Musting, Pocahontas, who also has the drive-in at Hartington, Neb.

Paul, Brother of Late Carl Reese, Omaha, Dies

OMAHA—The death of Paul W. Reese marked the passing of the second of two brothers in the entertainment field within a short space of time. Carl Reese, U-I city manager in Omaha, died from injuries suffered in a South Dakota auto accident.

Paul, pianist and singer, performed at many of the top theatres of the vaudeville circuit in the 1920s and 1930s. He died at the age of 66. During his vaudeville days, he accompanied such headliners as Louise Dresser and Grace LaRue. He performed in Orpheum theatres across the country and in London and Paris.

At one time he and his sister Eda had an act together. When vaudeville began to fade he became program director of a Los Angeles radio station and took part in the first Trans-Atlantic broadcast from the United States to London. In the early 1940s he started a voice studio in Los Angeles. He continued to operate it until he became ill and came to Omaha. He tried many of the present professional performers.

His father Theodore Rudolph Reese was a composer and performer and was director of the Omaha Musik-Verein many years. Survivors include a brother Hans, Los Angeles; sisters, Mrs. Marshall Dillon and Elsa Reese English, both of Omaha; Freda Reese Flynn, Denver, and sister-in-law, Mrs. Adriene Reese of Omaha.

Continental and Bryanston To Coproduce New Film

NEW YORK—Continental Distributing, Inc., has joined forces with Sir Michael Balcon to co-produce “Don Among the Dead Men,” which will be made in England under the banner of Bryanston Productions, according to Irving Wormser, president of Continental.

James Robertson Johnson has been cast in the leading role of the comedy melodrama, adapted by Robert Hamer and Donald Taylor from the novel by J. H. Vulliay. The film will begin shooting in September in London and Oxford.
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Judy Bosten, Fort Madison theatre owner, paid a visit to Filmrow, his first in several years. On May 30 Judy celebrated his birthday anniversary as a showman...W. A. Madden, MGM division manager, was in from Chicago...E. M. Garbett returned to work at Iowa United Theatres after a recent illness.

Sam Rhoades hopes to get his drive-in at Newton back in operation by early June. High winds, which did considerable damage throughout central Iowa, blew down the drive-in's screen tower...S. H. Thompson, Lake Mills exhibitor, is back after a trip to the Seattle world's fair. He says the Seattle show is great and that he has not seen anything more breathing-taking than the "bird's-eye" view from atop the Needle. Climax of the trip was a jet flight home—having breakfast in Seattle and dinner in Lake Mills.

Sympathy to Wayne Dutton, manager of the Castle Theatre at Manchester,

whose wife died at St. Luke’s Hospital in Cedar Rapids. Attending the funeral from Des Moines were Don Bloxham, Pete Peterson, Art Thiele and Bert Thomas.

Meredith Schoonover has been named assistant manager of the Paramount Theatre here. Schoonover, a native of West Des Moines, has been associated with television in New York City...A Filmrow welcome to Helen Dailey, new booker-steno at Paramount...Theo Anderson, MGM inspector, was recuperating at home after a stay at Mercy Hospital...Margaret Rowson, receptionist at MGM, went to Milwaukee for Navy Day at Marquette. Her nephew will graduate from the university this spring.

Joe Kaitz, Warner Bros. exchange manager here, screened "The Music Man" at the Varsity Theatre and was sincerely pleased at the turnout...The union at the Miller Brewing Co. found it necessary to call its members together for a quick session and used the Times Theatre for the 7 a.m. gathering...And the Warner Theatre was used by the Greater Milwaukee Council of Churches, with music blending into the music for the service was provided by a grant from the Recording Industries Trust Funds, obtained in cooperation with the Milwaukee Musicians Ass’n Local 8, American Federation of Musicians.

There has been talk along Filmrow regarding a streak of a spot at the upcoming Wisconsin State Fair, perhaps using a few comics, trailers, etc., as a goodwill gesture. But at the moment, it looks as though the price tag for space is too high.

Control of Two La Salle Airers to Alger Company

LA SALLE, ILL.—Alger Enterprises of Peru has acquired complete control of the La Salle and Streator drive-ins. The firm which formerly owned a half-interest in the two, is now associated with the Streator theatre operations. Alger has had an interest for 13 years in the La Salle Drive-In and a little shorter period in the Streator operation. Edward Alger is continuing to operate the two, although each has its own manager. His sons Robert and Jack also share financial interest in the theatres. Alger formerly owned the three local theatres but sold them several years ago to the Keratos circuit of Springfield. The drive-ins were retained, however.

MINNEAPOLIS

Judgment at Nuremberg" has been set to open at the Academy Theatre May 31 as a special upper midwest premiere for the benefit of the proposed Children’s Hospital. Seats will be priced at $5. The film will begin its regular run the following night. June 1, with admission scaled from $1.25 for weekday matinees to $1.75 for weekend evenings. There also will be special junior admission prices.

Weinberger Decorators are remodeling and redecorating the Oxboro Theatre in suburban Oxboro operated by Paul Mass. The house was closed last week for renovation. Improvements include new carpeting, new draperies, new lighting and the entire redecorating of the lobby, foyer, auditorium and lounge...Tad Handgaard, former owner of the Morris Theatre and Rand Drive-In at Morris, was a visitor on the Row and also visited his uncle Jim, who operates the Stapes Theatre at Staples and who is now at Verndale. Tad now lives in Phoenix.

Lake Amusement Co., headed by Henry Greene, has leased the neighborhood El Lago Theatre to Lyle Carisch, who operates several theatres in the area. Dick Dykes will do the buying and booking for the house. The East Lake Theatre, operated by Ralph Green, has been closed for remodeling.

The Gala Theatre at Kennesaw, S. D., is opening for the summer only. It will be operated by a group of local business men...Ernie Lund, booker at Paramount, said the vacancy recently vacated by his new summer home in Wisconsin. It will be located on Fish Lake between Webster and Spooner...Lowell Smoots is pushing the sale of dill pickles at his Falls Theatre and the Airport Drive-In at Little Falls. The item is being promoted as a "chilly dilly."

"Five Finger Exercise" opened at the Century Theatre Friday (18)...The Railway at New London, operated by Mrs. Eric Anderson, is closing for the summer. Theatres recently vacated by his new summer home in Wisconsin. It will be located on Fish Lake between Webster and Spooner...Lowell Smoots is pushing the sale of dill pickles at his Falls Theatre and the Airport Drive-In at Little Falls. The item is being promoted as a "chilly dilly."

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**Girl Cutout on Glass Does Version of Twist**

An animated display that is easy to make at surprisingly no cost was forwarded by Pesall of the Paso Theatre, Dade City, Fla., who used the idea in promoting “Twist All Night.”

Pesall took a stock one-sheet from the picture, cut out the girl, and glued part of her head and shoulders to the glass of a street window with rubber cement. Leaving the lower half of the body free, he placed a small fan at an angle which resulted in a moving version of the twist dance. Best results came from running the fan on slow speed, placing something to hold the feet in place while letting them hang loose.

“I hit on this idea strictly by accident; however, it was very effective in my outside concession window,” Pesall related. He had signs with appropriate copy for the picture in the window ten days in advance. Also, on Friday night the manager provided a five-piece band for a twist contest.

Then on Saturday morning, he held a contest for the small fry, which was also accomplished at no cost. By turning up the theatre house lights when twist music is being played in the picture, the audience can dance, stopping when the house lights go off.

**Much Work! Everybody Hears About ‘Kings’**

Everyone in Lexington, Ky., couldn’t help but know of Sam Mills’ showing of “King of Kings” at the Strand Theatre. Fifty hard-covered books were given to doctors, dentists and barber shops. An attractive front and lobby display was made up, and snapshots of Jeffrey Hunter, stamped with theatre and playdate, were passed out downtown. Tent cards were placed in hotels and restaurants, and a tiein was made with the local book store for a window display. Another window display was put up in one of the music stores, and letters were sent to the schools, merchants, service clubs, and women’s clubs. Special library displays were used in public schools and in the university. The editor of the local newspaper was invited to the show, after which he gave the theatre a nice writeup. The theme song for the picture was played over the local radio station.

**Seeks Oldest Piano**

The oldest piano in the New York area is being sought by Astor Pictures for publicity purposes in behalf of “Shoot the Piano Player.”

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**Radio News Programs Broadcast From Lobby as ‘Earth Caught Fire’ Opens**

An extensive television and radio campaign was put on for “The Day the Earth Caught Fire” at Wometco’s Carib, Miami, Miracle and 163rd Street theatres in Miami, with excellent results at the boxoffice. The campaign was directed by John M. “Sonny” Shepherd, Wometco vice-president in charge of first-run houses and the selling of the picture was as science-fiction.

Two weeks in advance, a four-page tabloid paper containing pictures and stories on the film were distributed at the theatres and in their respective neighborhoods. Special 40x60s were made up of New York film critics’ “quotes” and displayed in the lobby of each theatre. Distributors of paperback editions of the book placed rack cards in all book outlets, with the theatres and playdates mentioned.

Airplane banners were used on opening day, covering the beaches and Gulfstream Racetrack. A screening was set up for newspaper persons, particularly the science editors.

A ballyhoo truck with a simulated “World” with smoke emanating from it cruised all over Greater Miami area on opening day.

At the Miami Theatre, where Gordon Spradley is manager, the lobby was converted into a live newroom through the cooperation of radio station WINZ which furnished the line and had direct AP wire service to the theatre. Newscaster Dick Doty broadcast the news from 11 a.m. until 8 p.m. opening day. All newscasts opened with this, “This broadcast is coming direct from the lobby of the Miami Theatre where ‘The Day the Earth Caught Fire’ is now showing.”

This stunt at times stopped so many pedestrians as to cause a traffic jam in downtown Miami.

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**25 Iwo Jima Veterans Guests at Outsider**

Twenty-five U.S. Marine combat veterans who participated in the conquest of Iwo Jima 17 years ago were guests of the Joy Theatre at New Orleans on opening night of “The Outsider,” and of Mr. L. C. Montgomery, jr., who is in charge of the theatre’s business details during the absence of the elder Montgomery and Mrs. Montgomery on a cruise around the world. Assisting in assembling the veterans, who came from here and there in the Deep South, was Frank Zito, jr., commandant of the Marine Corps League of Louisiana, via an ad in local newspapers. The ad was given special mention by Maud O’Bryan in her In and About Town column. Before the show, the ex-Leathernecks held a reunion at a dinner in the New Orleans hotel.
Variety Brings a Breath of Fresh Life To Theatre; Shakespeare Scares Kids

Like his theatre screen, the life of a successful theatre manager is full of variety. His activities bring him into contact with all groups as he ranges far and wide to merchandise his special and regular attractions.

There are kiddie cartoon shows, serial bookings, religious and nationalistic film bookings, queen contests, benefit shows for the PTA or some civic group, tieups with this store and that business, teenager specials, holiday promotions, school-out matinees, booth sales by Girl or Boy Scouts—all these plus routine operation duties, certainly leave little time on a busy showman's hands.

Nyman Kessler, manager of the DeWitt Theatre in Bayonne, N.J., in the teeming complex around New York City, likens his position to a soldier on the battlefield where continual alertness and action against the opponent is necessary.

Among his recent activities was the selection on the DeWitt stage of the Bayonne centennial queen, a two-hour event sponsored by a political organization which put up $1,000 in prizes for the three winners and paid for all the expenses, including the ads. WHN disc jockey acted as emcee for this gala affair which was lit up like a Hollywood premiere.

"We got columns and columns of newspaper publicity out of this with stories and pictures for several weeks before the finals took place," Kessler relates. "Twenty-eight girls showed up for the finals to a packed house."

The Bayonne Times, local daily, sponsored a "Kiddy Appreciation Show" featuring 25 cartoons. Regular price was 35 cents, but the Times printed coupons which entitled youngsters to see the show for 20 cents, and otherwise plugged the event. More than the usual number of kids showed up for this special matinee, and they sure bought heavily at the concession counters.

Manager Kessler tried combining two serials, "Batman" and "Congo Bill," and playing three chapters of each on successive Saturday afternoons. Since each serial had 15 chapters, the combo lasted five weeks. Ten cartoons and a Three Stooges were also on the program each week.

"Although this didn't go over too wonderful, it did above-average business, and it was a change from the usual kiddie shows," Kessler comments.

A rock and roll, three-feature show for teenagers went over well, so another one was held later. Comment: "These young patrons sure buy plenty of refreshments after listening to so much of that type of music—if you want to call it that. It's good boxoffice, nevertheless."

‘KANAL’ TOO GRIM

"Kanal," the Polish war film, was shown two days but apparently was too grim for the people of Polish descent around Bayonne, for it didn't go over too well even though it was well publicized, but since the DeWitt, like many theatres, is always short of product, pictures of this type are used occasionally.

An unusually large crowd (who bought lots of candy, ice cream, etc.) attended a presentation of an off-Broadway production of "Aladdin and His Lamp" with a cast of 35 youngsters from 6 to 17. The Bayonne PTA sold tickets for this and made announcements in all the schools.

"The Knights of the Teutonic Order," a three-hour Polish film in Cinemascope, well promoted among the Polish and Lithuanian population, brought the people out in droves through five days. Promotion included top publicity in the newspapers, a stream of plugs on the Polish and Lithuanian radio stations, and the appearance of the mayor and two commissioners on the stage on opening night.

Stanley Warner district manager Harold Widniorn and publicity director Edgar O㇇ヶ月; wanted get reports in the surrounding cities to publish reviews on this epic about Poland to start word-of-mouth.

SHAKESPEARE IS POISON

Another cultural stage show, also booked through the cooperation of the PTA, Shakespeare's "A Midsummer Night's Dream," did not go over so well apparently because the name of Shakespeare scared the youngsters from buying tickets like they did for "Aladdin and His Lamp." The cast was made up of professional adults.

"Evidently any show with the name of Shakespeare is poison at this boxoffice, as this show did only one-third of the previous stage show. So we're scratching Shakespeare off our list, even though we surrounded the stage show with a Walt Disney festival."

"Francis of Assisi" went over big, which Kessler credits to his good contacts with the Catholic churches and parochial schools. The Knights of Columbus supported this one strongly. "Miracle in the White Suit," another film with a Catholic theme, went over well, but "The Teacher and the Miracle," another film of the same type, didn't go over well since it was dated too closely to the previous one.

Makes Own Displays


Jerry Lewis, who has played opposite chimpanzees and elephants, now has a scene with a 410-pound tuna in Paramount's "It's Only Money."
Pies, Merry-Go-Round Rides and Walk With Pig in Campaigns for 'State Fair'

An unusual campaign developed for "State Fair" when it played at Fox Intermountain’s the Denver Theatre in Denver, Colo., included free rides on a merry-go-round parked at Zeckendorf Plaza in downtown Denver, one block from the theatre. Banners invited children to get the free rides and urged "Bring the Whole Family" to see 'State Fair.'

A contest was staged on radio station KTLN with prizes for the lucky couples being a hayrack ride through town to the premiere performance of the film. Box lunches were provided by a well-known restaurant.

BLUE BOY BALLYHOO

A street ballyhoo featured a duplicate of Blue Boy, the picture’s prize-winning hog, riding in a dressed-up trailer and accompanied by a 7-ft., 11-in., youngster attired in levis to look like the figure at the entrance to the Dallas state fair.

The lobby of the Denver Theatre was decorated in fair atmosphere and featured a ring toss with patrons given a free ticket to see "State Fair" if they made a "ringer." This stunt used in advance of the opening was good for considerable comment.

The campaign was executed under the direction of Harold Rice, city manager, Fox Intermountain Theatres, assisted by Charles Allum and Joe Vleck.

A mincemeat pie contest was planted in the Denver Rocky Mountain News and netted considerable space in stories and art. The paper invited readers to bring their pies to the Denver Theatre for judging by a panel of pie experts. First prize was a $50 savings bond; second prize was a one-year pass good at any Fox Denver theatre, and third was a similar six-month pass.

A pretty girl, a cute piglet and home-made mincement added up to effective folksy promotion heralding the opening of "State Fair" at the Des Moines Theatre in the Iowa capitol city.

Tony Abramovich, manager of the Des Moines, in cooperation with radio station KIOA, ran a successful contest whereby a model, dressed in appropriate gingham and straw hat carried a baby pig from the station to the theatre. Listeners were asked to guess how many steps she would take to reach the film house, several blocks away.

Promotion of the contest was used on KIOA a week in advance of the "State Fair" theatre opening and the film received many free radio plugs. The actual walk through busy downtown Des Moines aroused the curiosity of passersby, and there was no doubt as to "why" the girl was carrying a pig—she also wore a sign saying "I’m taking Blue Boy Jr. to State Fair NOW!" at the Des Moines Theatre.

MINCEMEAT CONTEST

Prizes for the winners included a transistor radio and "State Fair" record albums.

In another radio promotion, this time with station KSO, listeners were invited to send or bring homemade mincement to the Des Moines Theatre. The station plugged this one for ten days. There were 25 entries, proving that homemade mincement is not a lost art. Cash prices and theatre tickets were awarded.

Giant May Festival For 33rd Birthday

Thirty-one spectacular amusement days—the entire month of May—were promised at the SW Memorial Theatre, McKeesport, Pa., celebrating its 33rd anniversary festival. "Giant glittering, glorious" screen and stage attractions were featured and $1,500 worth of big prizes offered to patrons. Special stunts included prairie cake for 500 women, a sports stage show, a Ken and Jean dance studio stage salute to "Pinochio," an Italian Day featuring "Murzello," and giveaway of a jalopy.

Twenty merchants contributed greeting ads in an eight-page insert in the Daily News May 1. The city provided special free parking facilities on schedule.

The Memorial Theatre was built by the Harris Amusement Cos. and rented to Warner Bros. Theatres, now SW, and opened April 26, 1929. Lou Fordan, manager most of these years, retired last year. Michael Cardone now manages the theatre.

Murphy’s store exploited the anniversary with displays, several page ads, plus a coloring contest.

A renovation program, mostly redecorating of the interior, lobby and lounge areas, was completed for the anniversary.

A Golden Age program was inaugurated, whereby anyone over 62 years of age, accompanied by wife or husband, is admitted with the price of one admission. Each Saturday a senior high school student acts as theatre manager and month-long passes go to the student who handles the duties best.
**Under-Ladder Walkers Given Passes to 'Bird'**

People walking by Loew's State Theatre in New Orleans Friday the 13th came face to face with an opportunity to win a theatre pass by defying (or ignoring) the don't-walk-under-a-ladder superstition! A set of steps was set up on the sidewalk in front of the boxoffice. To draw attention, three balloons with the number 13 painted on each in big black figures were affixed to the top of the ladder. They were visible blocks away as they waved in the breeze. A 12x14 inch card with "Lucky 13" printed in bold characters, surrounded by ???? (question marks), was posted on the two sides of the ladder.

Two theatre staffs stood by to clock the number of persons who walked under the ladder, unconsciously or deliberately. To add fun and excitement, the clockers now and then would challenge some timid person who started to walk to the side of the ladder, to walk under it. This aroused amusing moments for the spectators.

Two passes were given to every 13th person who walked under the ladder. Some recipients, seemingly forgetful that it was Friday 13th accepted the passes with a look of surprise, showing that "Why? What For?" look.

The passes were good to see "Sweet Bird of Youth." Another gimmick was the offer of free seats to every patron whose admission ticket had the number 13 in the last two digits. A pretty model made a tour around the city in a convertible with a six-piece band playing rock and roll music. They stopped several places and the girl started doing the twist, inviting onlookers to join her. She gave out a total of 1,800 balloons, properly imprinted.

Signs on the convertible read: "Follow That Dream . . . To See Elvis Presley and Anne Helm in 'Follow That Dream'!"

**Music Aids for 'Grimm'**

DeVal, Inc., publisher of the songs and themes by Bob Merrill from "The Wonderful World of the Brothers Grimm," is setting up a major schedule of record releases including LP albums and singles, plus an extensive range of printed music accessories. In this area will be special concert and marching band arrangements, symphonic orchestra arrangements, piano and organ foiles, single sheet music and a full range of educational instrumental selections. These are in addition to the regular dance band orchestrations.

**A Little Girl Contest**

A Little Miss Valentine contest was held at the Federal Theatre, Federalburg, Md., with Manager Pearl Bryant officiating. Prizes were promoted for all the charming little girls and the queen.

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**'Past Hits' Innovation Is Drive-In Stimulant**

In spring, the drive-in manager's fancy not-slightly turns to thoughts of family entertainment. During the winter, his patrons mainly are the teenagers, and they go for that "third horror feature in blood-curdling color." Not so the family who drive out of a summer evening.

This is the theory of Richard Davis, owner of the Pioneer Drive-In at Des Moines. And from this idea evolved an innovation which Davis plays on Friday and Saturday nights. He calls it "Great Hits From the Past." The third film on his spring and summer bill this weekend nights follows the two main features and is used as a bonus. It is advertised as "Never Seen on TV": is always high class and a top-notch film.

There is an air of mystery, not unlike the "sneak preview" idea, because Davis never advertises the theme of the third film. Instead, it is touted as a "Great Hit From the Past" and only the principal stars are named in newspaper advertising.

Davis personally selects the films, and so far, "Past Hits" has been a highly successful venture.

**Tippe Companies Extend Top Aid on 'Drum Song'**

Manager Ken Carter of the Madison Theatre, Richmond, Ky., reports he can't remember when he had so much fun working on a picture! It's no wonder, for the picture was "Flower Drum Song," and all the companies involved in the national tie-ups were most cooperative and anxious to do their best. A few examples of the super tie-ups which Carter made with these companies are as follows:

From Decca Records, he received an excellent supply of material. This energetic Schine manager then proceeded to set up recommendations. He gave out "Flower Drum Song" among the local music store. One of the "Flower Drum Song" albums was sent to the local radio station, and the disc jockey featured this on his Sunday and weekly music programs. The other albums were placed with the local college and city schools music departments.

La Choy Food Products came through with wonderful assistance. Ken received from them coolie hats, paper parasols and colorful lanterns. This, of course, was helpful in decorating the confederation stand and theatre staff.

**Ainer Promotions, Too**

Bernard Mack, president of Fimarack Trailer Co., announced that during the drive-in season they will devote a special section of each issue of Inspiration magazine to drive-ins. The section will contain important drive-in promotions, hints on how to handle vandalism and speaker damage, how to promote concession services, and safety suggestions for drive-in patrons.

**Jazz at Midnight**

The Town Theatre in the Old Town section of Chicago is featuring top jazz artists in a series of Friday "Jazz at Midnight" programs. The town also maintains an art exhibition in the lobby.
<table>
<thead>
<tr>
<th>ALLIED ARTISTS</th>
<th>Type</th>
<th>Rel. No.</th>
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<tbody>
<tr>
<td>Twenty Plus Two (102)</td>
<td>My...</td>
<td>6..110</td>
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<tr>
<td>Jari Jantunen, Jeanie Crain, Ultra Merrill, Anne Moorhead</td>
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<tr>
<td>The George Raft Story</td>
<td>Ray Funston, Jayne Mansfield, Julie London, Darcey Chase</td>
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<tr>
<td>The Bashful Elephant (80)</td>
<td>D...</td>
<td>6..203</td>
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<tr>
<td>Molly Mark, Buddy Ebsen, Ray Walston, Vincent Price, Bob Stagner, Sammy Davis Jr.</td>
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<tr>
<td>The Big Wave</td>
<td>Senju Hayakawa, Mickey Curtis</td>
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<tr>
<td>Confessions of an Ossium</td>
<td>Enter (85)</td>
<td>D...</td>
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<tr>
<td>Vincent Price, Linda Ho, Payroll (94)</td>
<td>AC...</td>
<td>6...</td>
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<tr>
<td>Michael Craig, Francois Provost, William Luck</td>
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<tr>
<td>Rider of a Dead Horse</td>
<td>Enter (72)</td>
<td>D...</td>
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<tr>
<td>John Vivyan, Lisa Lu, Bruce Reiner, Kevin Hagen</td>
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<tr>
<td>Reeves (110)</td>
<td>D...</td>
<td>6..205</td>
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<tr>
<td>The Bridge</td>
<td>Enter (104)</td>
<td>D...</td>
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<tr>
<td>(Ing-dubbed version) Voller Jehan, Fritz Wepper, Michael Mine</td>
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<tr>
<th>AMERICAN INT'L</th>
<th>Type</th>
<th>Rel. No.</th>
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<tbody>
<tr>
<td>Scream of the Furies (81)</td>
<td>Ray Miland, Harold Courl</td>
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<tr>
<td>Hey, Let's Twist! (80)</td>
<td>D...</td>
<td>6..205</td>
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<tr>
<td>Bob Hope, Lana Turner, Leslie Polge, Jim Hutton, Paula Prentiss</td>
<td></td>
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<tr>
<td>Light in the Piazza</td>
<td>Don't Knock The Twist (87)</td>
<td>Ac...</td>
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<tr>
<td>William Holden, Leslie Caron</td>
<td></td>
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<tr>
<td>Four Horsemen of the Apocalypse (153)</td>
<td>D...</td>
<td>6...</td>
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<tr>
<td>Glenn Ford, Ingrid Thulin, Charles Boyer, Leslie Caron, World in My Pocket (93)</td>
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<tr>
<td>World Without End (92)</td>
<td>D...</td>
<td>6...</td>
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<tr>
<td>Richard Basehart, Andrea King, Robert Walker, Nino Rota, Gotthard Haken</td>
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<tr>
<td>Breathless</td>
<td>D...</td>
<td>6...</td>
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<tr>
<td>John Ireland, Jo Morrow, Everett Sloane</td>
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<tr>
<td>The Man Who Shot Liberty Valance (123)</td>
<td>W...</td>
<td>6...</td>
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<tr>
<td>James Stewart, John Wayne, Vera Miles</td>
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<tr>
<td>The Counterfeit Traiter (140)</td>
<td>D...</td>
<td>6...</td>
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<tr>
<td>William Holden, Lilli Palmer (pre-release)</td>
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<tr>
<td>Escape From Zahrain</td>
<td>D...</td>
<td>6...</td>
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<tr>
<td>John Hoyt, Mamdy Rhue, Saul Malm</td>
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<tr>
<th>COLUMBIA</th>
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<tr>
<td>The Devil at 4 O'Clock</td>
<td>D...</td>
<td>6...</td>
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<tr>
<td>Special Tracy, Frank Sinatra</td>
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<tr>
<td>The Last of Innocence</td>
<td>D...</td>
<td>6...</td>
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<tr>
<td>K. Mora, D. Durante, B. York</td>
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<tr>
<td>A Weekend With LuLu (51)</td>
<td>Ac...</td>
<td>6...</td>
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<tr>
<td>Leslie Phillips, Bill Kaufman</td>
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<tr>
<td>Valley of the Dragoons (79)</td>
<td>Ac...</td>
<td>6...</td>
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<tr>
<td>Sean McClory</td>
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<tr>
<td>Mysterious Island (101)</td>
<td>Ac...</td>
<td>6...</td>
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<tr>
<td>Richard Carlson, Karyn Kusama, Eric Lincoln</td>
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<tr>
<td>The Underwater City (78)</td>
<td>Ac...</td>
<td>6...</td>
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<tr>
<td>William Landis, Julie Adams</td>
<td></td>
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<tr>
<td>Walk on the Wild Side (31)</td>
<td>D...</td>
<td>6...</td>
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<tr>
<td>Laurence Harvey, Eva Janes, Barbara Stanwyck, Jane Froman</td>
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<tr>
<td>The Helen (87)</td>
<td>Ac...</td>
<td>6...</td>
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<tr>
<td>Richard Basehart, Andrea King, Robert Walker, Nino Rota, Gotthard Haken</td>
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<tr>
<td>Bella Summers (62)</td>
<td>D...</td>
<td>6...</td>
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<tr>
<td>John Winters, Barry Atkin</td>
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<tr>
<td>The Three Stooges Meet Hercules</td>
<td>D...</td>
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<td>Stynk Tikitok, The Underwater City (78)</td>
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<tr>
<td>The Heavenly Body (87)</td>
<td>Ac...</td>
<td>6...</td>
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<tr>
<td>Richard Basehart, Andrea King, Robert Walker, Nino Rota, Gotthard Haken</td>
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<tr>
<td>The Brain That Wouldn't Die (72)</td>
<td>Ac...</td>
<td>6...</td>
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<tr>
<td>Herb Ellis, Virginia Leith</td>
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<tr>
<td>Bob Crewe's Invasion of the Star Creatures (81)</td>
<td>Ac...</td>
<td>6...</td>
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<tr>
<td>Peter Wyngarde</td>
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<tr>
<th>PARAMOUNT</th>
<th>Type</th>
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<tbody>
<tr>
<td>A Thunder of Drums</td>
<td>D...</td>
<td>6...</td>
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<tr>
<td>Richard Boone, George Hamilton, Luana Patten</td>
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<tr>
<td>Bridge to the Sun</td>
<td>D...</td>
<td>6...</td>
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<tr>
<td>Curti Baker, James Shigeta, John Prentice, Riley Joiner, Ray Millan, Nancy Walker, Charles Lardon, George Rice, Lee Fong, Jean Negulesco, and others</td>
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<tr>
<td>Caesar and Cleopatra (128)</td>
<td>D...</td>
<td>6...</td>
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<tr>
<td>Gary Cooper, Race Luker, Patricio, David Craig, Michael Craig, Frank Albertson, Robert Baxley, and others</td>
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<tr>
<td>Doctor in Paradise</td>
<td>D...</td>
<td>6...</td>
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<tr>
<td>John Derek, Jane Fonda, Elsa Lanchester, Frank C. Thornton, Darryl Hickman, and others</td>
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<tr>
<td>The Wonders of Aladdin</td>
<td>D...</td>
<td>6...</td>
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<tr>
<td>Donald O'Connor, Vicente de Sica, Norrie Main</td>
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<tr>
<td>Murder She Said (87)</td>
<td>D...</td>
<td>6...</td>
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<tr>
<td>Margaret Rutherford, Arthur Kennedy</td>
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<tr>
<td>Light in the Piazza</td>
<td>D...</td>
<td>6...</td>
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<tr>
<td>Glenn Ford, Ingrid Thulin, Charles Boyer, Leslie Caron, World in My Pocket (93)</td>
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<tr>
<td>Raintree County</td>
<td>D...</td>
<td>6...</td>
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<tr>
<td>Joel McCrea, Alphonse Zuckerman, Robert Donat, and others</td>
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<tr>
<td>The Man Who Shot Liberty Valance</td>
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<tr>
<th>M-G-M</th>
<th>Type</th>
<th>Rel. No.</th>
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<tbody>
<tr>
<td>Sweet Bird of Youth</td>
<td>W...</td>
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<tr>
<td>Geraldine Page, Paul Newman, Edward Farr, Ron Turbide</td>
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<tr>
<td>The Ten Commandments</td>
<td>D...</td>
<td>6...</td>
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<tr>
<td>David O. Selznick, Nelson Eddy, and others</td>
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<tr>
<td>The Seventh Seal</td>
<td>D...</td>
<td>6...</td>
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<tr>
<td>Maximilian Schell, Kaj Thon, Einar Schubring, and others</td>
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<tr>
<td>Two Weeks with Love</td>
<td>D...</td>
<td>6...</td>
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<tr>
<td>Michael Ansara, Rosalind Russell, Peter Lawford, Oskar Homolka, and others</td>
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<tr>
<td>The Best of Everything</td>
<td>D...</td>
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<tr>
<td>David Niven, Alberts Erdell, Michael Winner</td>
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<tr>
<td>The Wild Werewolves</td>
<td>W...</td>
<td>6...</td>
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<tr>
<td>John Carradine, Dana Andrews, Richard Carlson, and others</td>
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<tr>
<td>Danton and Petibas (53)</td>
<td>Ac...</td>
<td>6...</td>
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<tr>
<td>John Barrymore, Edward Arnold, and others</td>
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<tr>
<td>The D comes from Death</td>
<td>W...</td>
<td>6...</td>
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<tr>
<td>Michael Ansara, Rosalind Russell, Peter Lawford, Oskar Homolka, and others</td>
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**Feature** productions by company in order of release. Running time is in parentheses. © is for CinemaScope; VistaVision; Superscope; Panavision; Regiscop; Technirama. Symbol © denotes BOXOFFICE Blue Ribbon Award; © color photography. Letters or combinations thereof indicate story type—Complete key on next page; for review dates and Picture Guide page numbers, see REVIEW DIGEST.
Skip Title; Sell Racing Angle of 'Green Helmet'

"The Green Helmet" from MGM is an okay picture with a very poor title. Sell it as a racing angle. A good picture for five to eight. The treatment is a bit too light, but it did very well here, outgrowing "The Young Girl." It is a good, well-made movie, though it was a flop for some reason. A big moneymaker here, and a big salute to my MGM salesmen.

KEN CHRISTIANSON

Roxy Theatre, Washburn, N. D.

BUENA VISTA

Nikki, Wild Dog of the North (B)—Emile Genest, Jean Coulombe, with a good little picture. The film's heroine either does big business or poor for me. This was not a success. Played Fri., Sat.—Jackson Theatre, Flomaton, Ala. P. 1,040.

COLUMBUS

Devil at 4 O'Clock, The (Col) — Spencer Tracy, Frank Sinatra, Kerwin Mathews. "Devil," "Hell," "Love in a Harem," and "Wild Women of the West". This comedy has a lot of action, but the rest of it is choppy. Played Thur., Fri.—Washington Theatre, Danner, Circle Theatre, Washing, Okla. P. 5,018.

Little Sheppard of Kingdom Come, The (20th-Fox) — James Cagney, Claire Trevor, Roland M. Young. This is a good picture with a lot of action. John Wayne looks good here. The plot is a bit too heavy, but it should do well. Played Fri., Sat.—Colony Theatre, Roswell, N. M. P. 1,000.

Wild in the Country (20th-Fox) — Elvis Presley, Molly Peters, Richard Farnsworth. Elvis Presley is one of the best young performers in Hollywood. This really is a good picture. Played Fri., Sat.—Washington Theatre, Washburn, N. D. P. 968.

UNITED ARTISTS

Alias Jesse James (UA)—Bob Hope, Rhonda Fleming. This is Bob Hope's funniest picture and our Saturday crowd loved it. Played Fri., Sat.—Wesley Theatre, Roscommon, Washburn, N. D. P. 1,000.

Universal-International

Come September (Universal) — Rock Hudson, Gina Lollobrigida. This is a very good picture that did excellent business. What more can be said about this film? Played Fri., Sat.—Weather, Nice. Played Fri.—Weather, Washburn, N. D. P. 1,000.

Cone of the Wreath, The (U)—Clifford Evans, Oliver Reed, Yvonne Romain. This is a very good picture that we have played very successful. Played Fri.—Weather, Sat.—Washburn, Okla. P. 1,000.

Shadow of the Cat, The (UA)—Barbara Shelley, Andrew Prine. Played Fri.—Wesley Theatre, Roscommon, Wash. P. 1,000.

WARNER BROS

Fanny (WB)—Leila Conner, Horst Buchholz, Charles Boyer, Maurice Chevalier. We lacked a lot of breaking points on this one. It just didn't seem to be what our people want on the big screen—and this new movie was no exception. Played Fri.—Wesley Theatre, Roseburg, Wash. P. 1,000.

Did Anyone Else Think of This?

We had very good boxoffice results with 20th-Fox's "Francis of Assisi" when we programmed it last winter. We liked them both, and so did our audiences.

LARRY THOMAS

Roxy Theatre, Washburn, N. D.

FOREIGN LANGUAGE FEATURE REVIEWS

Bell' Antonio

A Ratio: Drama

Embassy Pictures 101 Minutes Rel. May '62

Marcello Mastranolli, the handsome Italian who achieved widespread critical and popular success with "La Dama Vita," followed this with "The Night," and followed this with "The Night," is the chief selling point, and a good one, of this Raphael Hakim Italian-language picture with Christian Serbu in the well-publicized Italian beauty who attracted attention in "Girl With a Suitcase," for additional marquee lure, this should do well in the art houses, even if the story deals with impotence in contrast to the sexy doing's in most Italian films. Of course, this is adult fare. Director Mauro Bolognini achieves several touching moments in the early scenes when the tormented hero, with a predilection for looking at naked girls, falls in love with his beautiful bride, but finds he is unable to consummate their marriage. However, the finale descends into hilarity (at least to the taste of American viewers), and let's hope that the audience learns that her maid is pregnant and shoo's her joy at her son's normalcy from the window and calls in the neighbors to celebrate. But the unhappy hero is still in love with his wife, since married to another. Up to this point, the subject, which would never be repeated in Hollywood, has been handled with delicacy and great feeling. Mastranolli gives a sensitive performance, and Palminteri, who portrays the wife, contributes a lusty portrayal as his latter who boasts of his sexual prowess. Miss Cardinale is adequate, but does little to justify her Bardot-like status. Yet another gorgeously filmed Italian production directed by Dino de Laurentiis.

Marcello Mastranolli, Claudia Cardinale, Pierre Brasseur, Rize Morelli.

The Maiden

A Ratio: Crime Melodrama

Green-Roth 50 Minutes Rel.

A Galactic crime study, not unlike the more colorful American procedurals, this picture develops melodramas crossing the Atlantic from La Belle France for many years, this contains the winning emotive qualities of one or more of the previously mentioned films. A grim-to-death struggle against a crime empire. It will chalk up a fair-to-middlin' receptivity, U.S.-wise, in view of the slim marquee strength. Director Maurice Saurel has a firm grasp of the dramatically compelling moments in Jacques Combes' (forcefully defined) shooting script, and Marc Fossard has provided some significant photographic effects. Nightclub performer Claudine Dupuis, re- leased from prison after serving a three-month sentence (result of a hold-up staged by her lover, himself now doing ten years), resumes her hectic life in Paris Montmartre section, but now three factions close in—the police (in person of agent Jean Graven), the insurance company (Dany Carrel becomes a fellow strip-tease "artist" as a gesture of friendship towards Mile. Dupuis) and the underworld (Philippe Nicaud)—to find the secreted loot. Mile. Dupuis falls dead, bringing a ring of dramatic conviction to the real-life atmosphere. English titles accompany the French dialogue.

Claudine Dupuis, Jean Gaven, Dany Carrel, Philippe Nicaud, Dora Dell, Robert Berti.

Bell' Antonio

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Claudine Dupuis, Jean Gaven, Dany Carrel, Philippe Nicaud, Dora Dell, Robert Berti.
Opinions on Current Productions

Symbol @ denotes color; © CinemaScope; ® VistaVision; Superscope; Panavision; ® Technicolor.

### Feature Reviews

**Mr. Hobbs Takes a Vacation**

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<th>Comedy</th>
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<tbody>
<tr>
<td>20th-Fox (215)</td>
<td>116 Minutes</td>
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Here’s one of those fine old American comedies guaranteed to give the viewer an honest belly-laugh combined with a healthy dose of the sentiment of the age, all wrapped up in a package known as a “must” on family entertainment schedules and a bell-ringer at boxoffices. It’s highly exploitable fare, with toppliners James Stewart and Marjorie O’Hara to attract adult ticket-buyers and teenagers. Audel F. Harper of the younger set, plus a ready-made general audience composed of those who have long since read—and howled over—Edward Streeter’s hilarious novel, “Holiday Vacation,” which Nunnally Johnson based his ripper-like script. And there are other tried-and-true ingredients, such as Technicolor to enhance a fine marquee-drawing supporting cast which includes charming Marie Wilson, suave Reginald Gardiner and handsome John Saxon. Keeping a tight reign over the Jerry Wald production was associate producer Marvin A. Gluck and director Henry Koster, the latter once again proving that his admitted preference for helming comedies makes him one of the field’s shining stars. Stewart’s delineation of the title role will bring joy to his fans who haven’t had an opportunity to laugh with him since “Harvey,” and Miss O’Hara emerges as an expert comedienne.

James Stewart, Maureen O’Hara, Fabian, John Saxon, Marie Wilson, Reginald Gardiner, Lauri Peters.

**Bon Voyage**

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<tr>
<th>F</th>
<th>Comedy</th>
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<tr>
<td>Buena Vista</td>
<td>132 Minutes</td>
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<tr>
<td>Rel. June ’62</td>
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Walt Disney has another “ideal” for the entire family” piece of film merchandise in this bright and breezy comedy about an American family’s adventures abroad the luxury liner, United States, as it travels to French Riviera. All of these actually used as glamorous locations for the story. With Fred MacMurray and June Wyman for adult marquee strengths and Michael Rome as plummy regulars, Tommy Kirk and Kevin Corcoran, for the teenagers and kiddies, this should be a Disney blockbuster, made to order for summer vacation bookings. The light-hearted screenplay instead of strictly slapstick. The film was well-directed by James Neilson. The eye-catching backgrounds are in lush Technicolor.

Fred MacMurray (as Mike Warner), Michael Collon, Deborah Walley, Tommy Kirk, Jessie Royce Landis, Kevin Corcoran.

**Merrill’s Marauders**

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<tr>
<th>F</th>
<th>War Drama</th>
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<tbody>
<tr>
<td>Warner Bros. (185)</td>
<td>98 Minutes</td>
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<td>Rel. ’62</td>
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 Entirely produced in the Philippines, with excellent Technicolor photography pointing up the rugged terrain and steamy jungles. In this United Artists Production, based on the true life exploits of Brigadier General Frank D. Merrill and his World War II command in Burma, will appeal largely to male patrons, but should prove for a good bet for an interesting supporting dudler generally. The 98-minute running time marks the offering as right for either top or second feature spotting. In his last film role, Jeff Chandler, portraying Merrill, will be a good selling name for the studio, while young ticket buyers may be lured by costars Ty Hardin and Peter Brown. Performances are fine, with Chandler lending proper mass-portrayal to his role as the General whose own ability to carry on in battle against seemingly Herculean odds serves as inspiration to his band of Marauders, who are called upon to push themselves beyond human endurance to prevent Japanese and German armies from meeting in India. Direction by Samuel Fuller is commendable in its grasp of heroism and objectivity, and the screenplay, which has a splash of tension, is a book by Charles Ophnurn jr., has enough action to please the most avid blood-and-thunder devotees.

Jeff Chandler, Ty Hardin, Peter Brown, Andrew Duggan, Will Hutchins, Claude Akins, Luz Valdez, John Hoyt.

**Night Creatures**

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<th>F</th>
<th>Action Drama</th>
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<tr>
<td>Univ.-Int’l (6213)</td>
<td>81 Minutes</td>
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<td>Rel. June ’62</td>
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The latest production from Hammer, British specialists in the horror-suspense field, is another brooding, fascinating period drama, General Mounted and photographed in Eastman Color. With Peter Cushing, a regular of the Carreras-Hammer horror epics, as the sole familiar player, the picture is made-to-order auds and will make a strong supporting dudler generally. Produced by John Temple-Smith for Hammer-Major, the story is an 18th Century picture yarn, handled with drive by Peter Graham Scott never permits this to get in the way of the film’s mystery-melodrama elements. Both Reed and Miss Roman were introduced on the stage, and the latter in the West End in 1961. Best of the other British players is Patrick Allen, as a red-headed captain who conducts the investigation. Arthur Grant’s misfit mixing in scenery is especially noteworthy.

Peter Cushing, Yvonne Roman, Patrick Allen, Oliver Reed, Michael Ripper, Martin Benson, Daphne Anderson.

**Mothra**

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<tr>
<th>F</th>
<th>Horror Drama</th>
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<tr>
<td>Columbia (627)</td>
<td>90 Minutes</td>
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<td>Rel. ’62</td>
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The Japanese filmmakers seem to excel in the production of amazingly realistic science-fiction thrillers about mammoth beasts, reptiles or flying creatures and this new Toho Co. picture, like “Rodan” and “Battle in Outer Space,” is one of the best of its kind. The title and theme must be exploited to attract the younger set, sea-scape andature audiences who delight in this type of shocker fare. While marquee value is nil, the Japanese and several Occidental players are all excellent and their voices have been expertly dubbed into English by Tita Sound Studios in New York. Especially engaging is a chubby newcomer and a pair of two-foot-high Oriental beauties who sing plaintively, but none of the actors is identified in the screen credits. Producer Tomoyuki Tanaka and director Inoshiro Honda have concentrated on the special effects and the monsters, including Onew, a giant larva, which topples skyscrapers and wrecks bridges before silencing a colossal moth, whose wings cause windstorms which sweep through city. The climactic scenes take place in a metropolis remarkably resembling New York. While the picture is always technically remarkable and catastrophic, it is never even faintly believable. English language version was produced by Toho Company Ltd.

Franky Sakai, Hiroshi Koizumi, Eiichi Itoh, Kyoko Kagawa, Yumi Itoh, Jelly Itoh, Ken Uehara.

**Last of the Vikings**

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<th>F</th>
<th>Adventure Spectacles</th>
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<tr>
<td>Medallion Pictures</td>
<td>102 Minutes</td>
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Lovishly produced in Europe in Eastman Color and DeLuxeScope, this adventure spectacle made by Tiberius Film is superior action fare dealing with Viking conquests, a subject previously covered only by United Artists’ “The Vikings” in 1958. With two Hollywood names, Cameron Mitchell and Edmund Purdom as the main stars, this first-rate epic covering a Viking’s job for the otherwise Italian cast, is better than any of the recent Italian action epics which have been flooding American screens in the past year and continues right through to the Vikings’ attack on a Norwegian fortress, which winds up in a fury of flaming logs and rocks being hurled while the warriors engage in mortal combat—one of the most spectacular gung ho scenes ever caused on film. Mitchell, with his close-cropped hair bleached to Nordic blonde, makes a rugged Viking chief bent on revenge against the Northmen. Purdom, with face latticed en--acted in somewhat-hammy fashion with much shouting and hand-wringing by Purdom. Giorgio Ardisson is a standout as a brave young Viking who gets himself killed. Cameron Mitchell, Edmund Purdom, Isabelle Corey, Andrea Aureli, Helene Remy, Peter Lulli, Giorgio Ardisson.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3x5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a year’s supply of booking and daily business record sheets, may be obtained from Associated Publications, 235 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.
**THE STORY:** "Ben Voyage" (BV)
Fred MacMurray and Jane Wyman, parents of teenage Deborah Walley and Tommy Kirk and 12-year-old Kevin Corcoran, board the liner United States for their long-delayed trip abroad. On board, Deborah meets Michael Collins, playboy son of a Persianian countess, and, in Paris, MacMurray and Kevin get lost in the undergound and Jane acquires a dazzling new collar, the gift of a handsome Hungarian. On the Riviera, Tommy becomes involved with a French girl and her grasping mother who believes all Americans are rich. Fred manages to straighten out Deborah and Tommy in their romantic entanglements and, after getting drunk at a party, flattens his wife's watchful pursuer before the family returns to Terre Haute.

**EXPLOITIPS:**
The title and the European backgrounds lend themselves to tieups with steamship lines and travel agencies, which will lend posters for the theatre lobby and advertise the film extensively. Fred MacMurray scored in two previous Disney films, "The Shaggy Dog" and "The Absent-Minded Profes sor," a big selling point for this third comedy film. Kevin Corcoran and Tommy Kirk are popular on Disney's films and TV shows.

**CATCHLINES:** An American Family Finds Fun, Adventure and Romance in Europe’s Playgrounds . . . They Turned the Continent Upside Down—But Found America Was Best.

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**THE STORY:** "Night Creatures" (U-I)
In 18th Century England, the Crown sends Patrick Allen, captain of a band of sailors, to the Roman marsh to investigate smuggling activities by ghostly night riders. Allen's men search Martin Benson's ship looking for the smugglers, but find nothing but the dead body of their own informant. Peter Cushing, the vicar to the town's devout parishioners, is finally revealed to be a former pirate chief, who had supposedly been hanged to reform his evil ways but, in truth, was more interested in smuggling activities only to help the poor of the town. Cushing is finally exposed when Allen finds out about the rope scar on his neck and his empty grave in the churchyard. The villagers rally to Cushing's support but a vengeful mullato attacker hits the vicar and he is finally paced in the grave he has so longed for.

**EXPLOITIPS:**
Play up Peter Cushing as the star of Hammer's "Frankenstein" and "Dracula" remakes, all released in the past few years by Universal-International. A rider garbed in black with white fluorescent markings, similar to the marth phonoms in the picture, will attract attention as ballyhooy for the film.

**CATCHLINES:** What Was the Secret Behind the Dreaded Marsh Phantoms Who Spread Terror in the Town? . . . Peter Cushing, Star of "Frankenstein" and "Dracula," As the Notorious Pirate Captain of the 18th Century . . . A Pirate Adventure Tale to Thrill You to the Core.

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**THE STORY:** "Last of the Vikings" (Medallion)
In 700 A.D., Cameron Mitchell, son of a Viking chief, captures a Danish vessel and learns from a warrior that his father has been killed by a treacherous usurper, Edmund Purdom, who has proclaimed himself king of Norway. Mitchell and his younger brother, Giorgio Ardisso, rally the Vikings and, after slaying the Danes, manage to enter Purdom's castle and capture his beautiful cousin, Isabelle Corey, who is being forced to marry the Danish King to cement an alliance between the two nations. Isabelle, at first resentful, gradually comes to love Mitchell. During Mitchell's absence from his own land, an older Viking chief lets word get out to Norway about the deception. Giorgio tries to warn his brother, but is himself captured by Purdom and tortured. Mitchell fights his way into the dungeon and frees his brother, but he dies in his arms. Mitchell brings his Viking and, in a terrific battle, storms Purdom's castle, kills him and rescues Isabelle.

**EXPLOITIPS:**
The title lends itself to a tieup for a local smorgasbord restaurant, which might feature a Viking for a local smorgasbord restaurant, or to ship model contest, with prizes as prizes for the best reproduction of a Viking ship, and, dressed in Viking garb and steel helmet, to publicize the picture and date.

**CATCHLINES:** Brawling Bolsterous, Barbaric Mighty Marauders Roaring In From the Sea—and a World Treasures.
and pay while you PROFIT

with NATIONAL SCREEN’S

Fabulous FULL COLOR

SHOWMANSHIP PACKAGE

Here’s What You Get

Value
$14.95—STAR SPANGLED BANNER TRAILER
20.00—NARRATED COLOR DATES
8.50—OUR FEATURE PRESENTATION (2 prints at 15 ft. each)
8.50—PLUS THIS 2ND HIT (2 prints at 15 ft. each)
10.00—PREVIEWS OF COMING ATTRACTIONS (2 prints at 25 ft. each)
5.00—WE PROUDLY PRESENT PREVUES OF OUR NEXT CINEMASCOPE ATTRACTION (one print)
$10.00—"COMMONWEALTH" HEADER FOR COMING ATTRACTIONS
10.00—HOLLYWOOD "BUSY BEE" HEADER FOR COMING ATTRACTIONS
33.75—DAY LEADERS—(choice of 15 at 10 ft. each)
9.00—GO TO CHURCH TRAILERS (2 different subjects at 34 ft.)

52 WEEKS of BIG SCREEN SHOWMANSHIP for only $2 a week!

A whole year’s supply of SPECIAL TRAILERS…in FULL COLOR! Each trailer specially designed to add valuable SHOWMANSHIP to your Theatre and to your Attractions!

Individually they’ll cost you $129.70…BUT…on National Screen’s new SHOWMANSHIP PACKAGE PLAN…you receive the full assortment…valued at $129.70…RIGHT NOW!…and you pay only $2 a week, for 52 weeks…WHILE YOU USE THEM!

It’s $25.70 in your pocket!…and a Big SHOWMANSHIP PACKAGE on your SCREEN!

Ask your NSS Salesman about the DeLUXE SHOWMANSHIP PACKAGE!

Sign up NOW!…Pay LATER!…Just $2 a week!

REGULAR PRICE $129.70

Pocket A SAVING of $25.70

NATIONAL Screen SERVICE

Pride of the Industry
The Pioneer of the Year plaque was presented to William G. Lester, center, by the Quebec division of the Canadian Picture Pioneers at its 14th annual dinner-dance. Lester, president and managing director of the United Theatres and general manager of Consolidated Theatres, Montreal, was awarded the plaque by Pioneers' outgoing president Art Bohen, right, while newly elected president W. Harold Giles looked on.

Seek Federal Probe of Salaciousness in Films and Ads

Page 8
ALLIED ARTISTS is proud to announce a highly successful association.

PRODUCTION STARTS JUNE 1962
at Estudios Chamartin in Madrid, with
location filming in the Orient

WORLDWIDE PREMIERES - EASTER 1963

55 DAYS AT

WORLD-WIDE DISTRIBUTION BY: - ALLIED ARTISTS United States, Canada, Japan, Near & Far East, Australia, New Zealand, South America, Africa, Asia
MELIOR FILMS Belgium, Luxembourg, Congo • SOCIEDADE IMPORTADORA DE FILMES, LDA. Portugal • VALORIA FILMS H. MUCCHI
announce the continuation of the
hat began with

SAMUEL BRONSTON
PRESENTS
CHARLTON HESTON

PEKING

DIRECTED BY
NICHOLAS RAY • PHILIP YORDAN

SCREENPLAY BY

SUPER TECHNIRAMA • TECHNICOLOR®
Shattering Adventure that boldly explores

ROCK HUDSON • BURL

co-starring GEOFFREY KEEN • Screenplay by JOHN LEE MAHIN and NEIL PATERSON • From the no

PRE-RELEASE WORLD DATING NOW FOR KEY CITY OPENI
the Jungles of the Heart!!!

IVES • GENA ROWLANDS

THE SPIRAL ROAD

PREMIERE LATE JULY

IS BEGINNING IN EARLY AUGUST
RELAX!

take your vacation while you play

JAMES STEWART
MAUREEN O'HARA

in JERRY WALD'S PRODUCTION OF

Mr. HOBBS TAKES a VACATION

CINEMASCOPE
COLOR by DE LUXE

co-starring

Fabian

JOHN SAXON · MARIE WILSON · REGINALD GARDINER

INTRODUCING
LAURI PETERS and VALERIE VARDA

DIRECTED BY
HENRY KOSTER · NUNNALLY JOHNSON

MUSICAL SCORE by HENRY MANCINI
WANTED: A NEW PATTERN

Recurring complaints by exhibitors over competitive bidding, particularly that which are forced to do “blind,” and of other alleged unfair trade practices give emphasis to the need for arriving at some practical basis for their settlement. Exhibitor organization leaders point out that promises on the part of distributors to alleviate these problems have been going awry and that in each such instance they have become aggravated and moved further away from solutions. But the blame is not all one-sided.

To begin with, competitive bidding was born of individual exhibitor desires to move up their runs—from third to second and from second to first. And, in many cases, some have sought to move from near last-run to first. This could not have been accomplished without competitive bidding, which was brought about by the court decrees that resulted from exhibitor action. Of course, distributors saw in competitive bidding the opportunity to obtain higher film rentals and have been taking advantage thereof. And the change in method of film production, from large studio output to individualized independent filmmaking, is not to be overlooked as a cause for the increase in competitive bidding for individual pictures. The overall product shortage has abetted this problem.

As for bidding “blind,” that is, without adequate opportunity to see the pictures on which bids are required, there is no question of the unfairness of such procedure. But why do exhibitors, as individuals, let themselves in for this sort of practice? Of course, their need for the quality product that usually is submitted for bids is the underlying reason. But, it would seem, some refusals to enter into such negotiations might soon reduce their incidence, if not entirely eliminate them. Surely, if exhibitors can play pictures day-and-date and thus divide the available patronage, they can play pictures on second run and still come out better than even. Perhaps this sounds Utopian, but as long as film buyers play into the hands of the sellers so long will the "sellers’ market" continue to operate to their disadvantage. And, we think, to the disadvantage of the industry as a whole. Conversely, the wider spread given the showing of top attractions, the better the chance for upholding theatre attendance in general.

When the consent decrees first became effective, one requirement was the screening of EVERY picture at convenient times and places, and on sufficient notice, for all exhibitors to see. The film companies assiduously observed this requirement and at great cost. But the lack of exhibitor attendance at such screenings was little short of shameful. That was a prime reason for the general dropping of the regular and system-
For Federal Investigation of Obscenity

Would Form Committee To Probe Films, Ads

WASHINGTON—Eight identical resolutions calling for creation of a House Select Committee to investigate obscenity, lewdness and salaciousness in motion pictures and film advertising were presented Tuesday (22) in House Rules Committee hearings here. The Committee took no action on the resolutions until it could confer with Rep. Oren Harris (D. Ark.), chairman of the House Commerce Committee, and possibly Rep. Emanuel Celler (D., N. Y.), chairman of the House Judiciary Committee.

The proposed Select Committee would consist of nine members named by the Speaker of the House, with the sole purpose of investigating motion pictures.

Rep. Kathryn E. Granahan (D., Pa.), chairman of the House Post Office Sub-committee, which held hearings on pornography in the mails, and prime mover behind the motion picture investigation, was ill and did not appear at the hearings. Rep. W.B. Parham (D. Tex.), offered most of the testimony in favor of setting up the Select Committee.

Rogers told of complaints he had received from his own district and said, "We all abhor censorship, but there is going to have to be some soap and water" added on Hollywood productions. When asked if the proposed investigation would cover films on TV, Rogers said that TV should be left out since it is regulated by the FCC. In a discussion of other pornographic material, Rogers said that the Select Committee could not take in other media since it would run into the freedom of the press provision "which you don’t do with movies."

"Four or five years ago," Rogers said, "Eric Johnston promised that the film industry would clean things up, but he apparently didn’t do it very well. ... If the film industry refuses to clean its own house, Congress must do it for them."

Rep. George M. Walzhauser (R., N. J.) said that the purpose of the subcommittee is to arouse public interest in cleaning up motion pictures and at the same time give the public a place to go with complaints and even with compliments for motion pictures. He said censorship was not the intent of the committee, "but we don’t believe freedom means license."

Nathan Cohen Dies; Boxoffice Editor

KANSAS CITY—Nathan Cohen, 56, executive editor of *Boxoffice* Magazine, died Tuesday (22) at Menorah Medical Center here following a lengthy illness.

Cohen joined *Boxoffice* in 1945 as associate editor at the publication general offices here. He held this position until 1956, when he was elevated to executive editor. Prior to his affiliation with *Boxoffice,* Cohen directed a community public relations program here.

A native of Duluth, Minn., he had been on the editorial staff of the Duluth News-Tribune and Herald. For ten of the 23 years with that publication, he was drama, music and arts critic. As Sunday editor, he had charge of the magazine and picture section. He was a graduate of the University of Minnesota.

In 1942, Cohen won a Reader's Digest contest for the best article by a working newspaperman. Many of his articles were printed in Reader's Digest, the American Mercury, *Etude* and other publications. Along with his newspaper work, he conducted a radio motion picture program over station WEBC, Duluth.

Funeral services were held here Wednesday and the body was shipped to Duluth for interment. Cohen is survived by his wife, Celia; a daughter, Susan; a son, Stephen, all of Kansas City; two brothers, Isadore Cohen and Albert Kane, and a sister, Goldie Cohen, all of Duluth.

Atlanta Aldermen Pass Ordinance To Review and Classify All Films

ATLANTA—The board of aldermen has passed an ordinance providing for the "review," rather than censorship, of films deemed salacious or dangerous to public safety. The ordinance was designed to deal with objectionable movies which have been lacking since the Georgia Supreme Court ruled that the city could not block the showing of films under the old censorship ordinance.

The new ordinance declares it to be "unlawful" to show in the city of Atlanta films which are "lascivious, indecent or obscene or which advocate the overthrow of the government or which would tend to incite riot or disturbance of the peace or which in general are immoral to the public safety, health, morals or welfare" of the public.

Mrs. Christine Gilliam, Atlanta's movie censor, under this new system, will review all films and rate them as "approved," "unsuitable for the young" or "objectionable" and that fact must be prominently displayed in all advertising of a picture, plus the same treatment at the boxoffice. Any exhibitor who fails to comply with the law in this respect will be subject to a $500 fine, or 30 days confinement.

Exceptions to the ordinance are made in the case of films shown "for purely scientific or educational purposes by a recognized school, college or other scientific or educational institution."

If an exhibitor disagrees with the classification of the film by the "reviewer," he may appeal to the board of reviewers, which will consist of the members of the library board. If he dissents from their finding, he may appeal to the courts.

One alderman, discussing the ordinance after the board's meeting, pointed out two significant aspects of it. If an exhibitor shows a film classified as "unsuitable for the young" and so advertises it, he is relieved of the responsibility of determining whether tickets should be sold to children. That responsibility will fall on the parents or guardians.

If a film is labeled "objectionable" and an exhibitor so advertises it, he has complied with the city of Atlanta ordinance. However, that fact will not prevent his prosecution under a statute of Georgia law making it illegal to show obscene motion pictures.

Amplex Establishes Lab For Advance Research

NEW YORK—Amplex Corp. has established an advanced research facility to be known as the Alexander M. Poniatoff Laboratory at the company headquarters in Redwood City. William E. Roberts, Amplex president, said the new unit will be under his personal direction of Poniatoff, founder and chairman of the board. Investigations of advanced and experimental techniques in magnetic recording will be made.

Admission Price Index Shows a Steady Climb

WASHINGTON—A slight climb in the index of motion picture admission prices to 120.2 per cent of the 1957-59 average in March from the 118.1 per cent in December and 115.2 per cent in March 1961, the Bureau of Labor Statistics reported last week. The annual average in 1961 was 115.7, compared with 110.0 in 1960.

The index for adults was at 117.4 in March 1961, 115.3 last December, and 112.5 in March 1960. The 1961 annual average for adults was 113.0 and in 1960 it was 108.5.

Children's admissions rose to 130.1 this March, 128.1 in December and 125.2 last March, with 1961 average of 125.8 and a 1960 average of 115.6.

First Eight Bookings Set For 'Lolita' in Key Spots

LOS ANGELES—The first eight bookings have been set for "Lolita" by MGM. Beginning with the world premiere in New York on June 13, the Seven Arts Production will have openings in Washington, D. C. (14), Los Angeles (21), Kansas City (27), Chicago, Philadelphia, Toronto and Wichita on June 28.
Columbia Heads Confer On 'Lawrence of Arabia'

LONDON—Columbia Pictures executives, headed by A. Schneider, president, held two days of special meetings here this week with Sam Spiegel, coproducer with David Lean of "Lawrence of Arabia." Ac- companying Schneider were M. J. Franko- vich, first vice-president; Mo Rothman, executive vice-president of Columbia Pic- tures International, and Jonas Rosenfield Jr., vice-president in charge of advertising and publicity.

Also present were Syd Mirkin, produc- tion publicity director on overseas pro- ductions; Pat Williamson, publicity direc- tor for Columbia of Great Britain; Jack Wiener, Continental publicity chief, and William Blowitz of the Blowitz-Maskel Agency, producer's representative for Spie- gel. Robert S. Ferguson, national director of advertising, publicity and exploitation, flew in from his N. Y. home office to join the meetings, accompanied by Lloyd Mc- Kean, Columbia account executive with the Donahue & Coe Advertising Agency in New York.

MCA Offers Exchange To Decca Stockholders

NEW YORK—MCA, Inc. is making an exchange offer to holders of all of the outstanding shares of Decca Records Inc. capital stock. Under the offer, each share of Decca is exchangeable for one share of new MCA convertible voting preferred stock, $1.50 annual dividend cumulative, plus one-third of a share of MCA common stock. The preferred stock is convertible at any time in the one-half share of MCA common stock and is not callable before Jan. 1, 1966. On liquidation or redemption it is entitled to $32 a share.

Lehman Brothers will form and act as manager of a group of dealers which will solicit exchanges. The exchange offer will expire on June 18, 1962 but may be extended to not later than July 31, 1962.

The offer is conditioned upon, among other things, acceptance by holders of at least 80 per cent of Decca shares.

20th-Fox Executives Meet On Forthcoming Product

NEW YORK—Peter Levathes, 20th Century-Fox executive vice-president in charge of production, conferred here this week with home office executives on current and future film production. Levathes, here from Hollywood, met with Murray Silverstone, 20th-Fox International pres- ident; Joseph Moskowitz, vice-president; Charles Einfeld, vice-president, and Glenn Norris, general sales manager.


'Savage Sam' on Disney Slate

HOLLYWOOD—"Savage Sam," a sequel to "Old Yeller" by the same author, Fred Gipson, has been slated for filming by Walt Disney. Ron Alexander will write the screenplay.

Roger Lewis Advocates:

Government Subsidy of Production, Similar to England's Eady Plan

By AL STEEN

NEW YORK—A form of subsidy, similar to the Eady Plan in England, could go a long way toward stimulating produc- tion and developing new production talent in the United States, in the opinion of Roger Lewis, former United Artists adver- tising executive who has become an inde- pendent producer. Lewis has formed a partnership with Philip Langner of the Theatre Guild to pro- duce "The Pawnbroker" in London.

Lewis said that because of the current product shortage, it would be to exhibitors' advantage to spearhead a subsidy plan which could be patterned after some of the plans in foreign countries. In reality, he said, many industries in this country receive a form of subsidy in one way or another and that the film industry should be no exception.

If a portion of the admission tax here or a portion of the amount saved through tax reductions were channeled into a pool, as is done in England, a healthier condition might be created, Lewis said. There is no lack of originality or production talent, he said, but there is a lack of the means by which production packages can be put together.

More people must make more pictures to supply the market, Lewis said, and the pictures do not have to be blockbusters. They can be the kind that are being made overseas which are making inroads in the U. S. market.

Lewis denied allegations that a govern- ment subsidy meant government control. He said that under the Eady plan, the board which passed on allocations was made up of industry men and their only concern was the boxoffice potentials of a picture. Subject matter was not considered insofar as whether a story was in line or not in line with government policy.

Exhibitors are well-organized into na- tional and regional organizations, Lewis pointed out, and they could get the ball rolling. It would only be a matter of call- ing a meeting of talent and unions and formulating a definite procedure for submitting to the proper government authori- ties. He said there had been no concerted effort to explore the possibilities of subsi- dies which could be the answer, or at least a good answer, to the need for prod- uct and the stimulating of production ac- tivities.

Exhibitors have shied away from subsidy suggestions for several years, because of the fear that it could bring about govern- ment dictation and possible control. The issue has been sidestepped when again agendas were being prepared for annual conventions.

It has been learned by BOXOFFICE, how- ever, that exhibition is beginning to take a different view of the matter and that it will be a topic for discussion at one of the two national exhibitor conventions next fall—and possibly at both of them. Ex- poration of the entire scope of subsidies may be authorized for further action.

INTERNATIONAL DRIVE WINNER—Walter Ribeiro, manager of the United Artists Belo Horizonte office in Brazil, receives congratulations from Arnold M. Picker, UA executive vice-president, center, for winning the UA International Drive in honor of Lou Lober. Looking on, from left: Al Katz, foreign division manager; Leonard Pearlman, UA general manager of Brazil, and, at right, Lou Lober, vice-president in charge of foreign operations. Ribeiro was awarded the trip to the United States when his branch placed first in the 1961 sales drive. Pearlman is on home leave.
New York—Irwin Allen, who has just completed “Five Weeks in a Balloon” for 20th Century-Fox release in August, will again go out on an exhibitor forum tour of key cities to promote his picture, as he did for “Voyage to the Bottom of the Sea” in the early summer of 1961. This time, in addition to the goodwill created by his meetings with leading exhibitors and giving them kits of promotional material for selling the picture, Allen plans “to make exhibitors his partners” by issuing printed brochures with 25 leading questions such as: “What pictures do best at the boxoffice?—Which factors have he the biggest draw?” “Is color a star?” “Is widescreen important?” etc. Exhibitors will be asked to fill in the answers and mail the brochures to Allen at his 20th-Fox headquarters so that he can be guided by the exhibitors’ view and opinions for his future productions. This is the first time exhibitors have been asked to help out in the production of future pictures, Allen believes.

Editing Still Ahead

“Five Weeks in a Balloon,” which was entirely filmed in Hollywood (except for some second-unit background shots in Africa) at a cost of $2,365,000, still has editing, trick photography and miniatures to be finished before the picture can be screened for exhibitors in mid-July, Allen estimated. In this way he will be able to get several weeks of prime summer playing time before the vacationing youngsters return to school. Allen preferred the August release date to the originally scheduled Thanksgiving release by 20th-Fox, he said.

The picture, which is based on Jules Verne’s first novel, was published just 100 years ago and will thus benefit by the anniversary centennial which Le Societe de Jules Verne has scheduled for 1962.

However, Allen said he is stressing that “Five Weeks in a Balloon” is not science-fiction, as are so many of Verne’s works, but is straight adventure with the accent on comedy and youthful romance. In this way, Allen hopes to attract the teenage girls and the mature women moviegoers, neither of which are especially interested in science-fiction fare.

The picture, which is in Cinemascope and color, stars Red Buttons and Barbara Eden, who take care of the comedy and romantic chores. Fabian, the singing favorite of the teenagers, and the Westerners, Sir Cedric Hardwicke, Peter Lorre, Herbert Marshall and Richard Haydn, whom Allen predicted would at last come into his own with his performance which he claims rivals one by Alec Guinness. Also playing a Sultan role is the veteran comic, Billy Gilbert, who had been reported dead a year ago after he suffered a stroke. When Allen thought of Gilbert as ideal for the role in “Five Weeks,” he contacted Gilbert’s agent and the news about a new screen role was instrumental in rehabilitating the comic to a full recovery, the producer-director mentioned as a human interest note on the upcoming release.

The huge balloon with its gondola used for the picture has been offered to the Seattle World’s Fair for an exhibit there — with appropriate copy for the 20th-Fox picture, of course.

Negotiating New Program

Allen, who has his own independent unit on the 20th-Fox lot, has a permanent group of 17 working on his product. He is now negotiating with 20th-Fox for a new program of feature pictures and a TV program. Allen, who has previously made one picture at a time, with his “The Lost World” and “Voyage to the Bottom of the Sea,” grossing a total of $15,000,000 for 20th-Fox, plans to try to make two pictures simultaneously or over-lapping in time in the future.

For his next, which will start in the early fall, Allen will make “Passage to the End of Space” on a $3,000,000 budget and with nine top stars in the leading roles. Before this is completed, Allen will put another film, “The Timid Ghost,” probably with Tony Randall in the title role, into production. Allen mentioned that he often puts $100,000 of his own money into preparations for a picture, but this is reimbursed by 20th-Fox later.

Crown Int’l to Release Two Features June 15

Hollywood — National release date for Crown-International’s two newest productions has been set for June 15, according to Newton P. “Red” Jacobs, president.

The pictures are “Dangerous Charter,” filmed in Panavision, Technicolor and Panasound, and the action-drama, “Stakeout.” Separate ad campaigns and press books are ready on both pictures so that they can be played as individual attractions or in combination.

With these new releases, Crown-International, which headquarters on the West Coast in 1918 South Vermont Ave., Los Angeles, will have a total of six productions in distribution. The others are “The Devil’s Hand,” “Bloodlust,” “Secret File Hollywood” and “7th Commandment.”

Grouch’s Daughter in Film Debut

Hollywood—Fifteen-year-old Melinda Marx, daughter of comedian Groucho Marx, will make her film debut in Columbia’s currently filming “Bye Bye Birdie,” Melinda will dance with the film’s topliners in three big production numbers.

Milestone Back on ‘PT-109’

Hollywood—Lewis Milestone, who walked off “PT-109” at Warner Bros., has returned to direct the film following agreement by the studio to make the changes he requested earlier.

Trained Police Dog Helps Keep Order at Drive-In

Blenede, Colo.—Teenage rowdies attacking the Mesa Drive-In here have met their match in a one-year-old German Shepherd dog named Big Boy, who becomes aroused when he hears loud talking and other disturbances.

Theatre manager R. E. Vaughn bought the dog three weeks ago and reports that “it has been quieter at my theatre in the last three weeks than it has been in the last ten years.” The dog received training similar to that given dogs assigned to the K-9 Corps and police departments.

Recently, Vaughn said, a group of teenagers became rowdy in the concession stand. Vaughn and Big Boy walked in and the dog took up a position in a corner. “Those kids quieted down right away,” Vaughn said. “I would rather have that dog than carry a gun. I wish I had bought a dog sooner.”

Any group of people congregating and talking loudly makes Big Boy nervous. “He strains at the leash impatiently and almost pulls my arm off to the ground and puts a stop to it,” Vaughn said. “But I keep him on a chain all the time.”

In past seasons, Vaughn hired two off-duty policemen to keep order, “but I doubt if I will need the patrolmen this year. Big Boy and I will take care of the policing job.”

Federation of Film Societies Elects Limbacher Head

New York—The American Federation of Film Societies has elected James L. Limbacher of Dearborn, Mich., as its new president for 1962-63. Also elected were Philip Chamberlin, Monterey, Calif., western vice-president; Evan Jenkins, Chicago, midwestern vice-president; Dr. H. H. Benbow, Burlington, Ver., northeastern vice-president, and Blair Watson, Hanover, N. H., eastern vice-president.

Three New Yorkers—Oideon Bachmann, William Starr and William Sloan—were elected international vice-president, secretary and treasurer, respectively.

The Federation was formed in 1955 and represents both film society and individual members in the United States, as well as publishing its own quarterly magazine, “For Film.”

UA-Tony Richardson Set Two-Picture Deal

New York—United Artists has closed a two-picture deal with Tony Richardson’s Woodfall Films, Ltd., whereby the latter will produce “Tom Jones,” the classic by Henry Fielding, and another feature for UA’s worldwide release. The deal was negotiated in London by George Ornstein and David Piker on behalf of UA.

John Osborn, British playwright, will write the script for “Tom Jones,” which will star Albert Finney in the title role with Richardson directing.
NOW!
THIS YEAR'S BIG
MOTION PICTURE
EXCITEMENT!

EXCITEMENT!
ROMANCE!
FUN!
THRILLS!
A WHOLE NEW WORLD OF ENTERTAINMENT

... AND BIG BOXOFFICE!

Filmed in Tanganyika, Africa in
TECHNICOLOR

STARRING

JOHN WAYNE

CO STARRING

HARDY KRUGER - ELSA MARTINELLI - GERARD BLAIN - RED BUTTON
A TREMENDOUS EVENT FOR EVERYONE OF ANY AGE!

HATARI! means EXCITEMENT!
HATARI! means FUN!
HATARI! means ROMANCE!
HATARI! means THRILLS!

DIRECTED AND PRODUCED BY HOWARD HAWKS
SCREENPLAY BY LEIGH BRACKETT
FROM A STORY BY HARRY KURNITZ
MUSIC SCORED BY HENRY MANCINI

HOWARD HAWKS PRESENTS

HATARI!

from PARAMOUNT
HAS MORE EXCITEMENT PRE-SELL THAN ANY PICTURE IN HISTORY

MORE PRE-SELL IN ADVERTISING!
BIGGEST-BUDGETED ALL-MEDIA CAMPAIGN OF ALL TIME—AIMED RIGHT AT YOUR PRIME MARKET!

Unprecedented TV and Radio spot buy! 15 Different Commercials for Every Type of Program!
Exciting Full Color Ads in SEVENTEEN, BOYS' LIFE, SCHOLASTIC Magazine and SUNDAY COMICS everywhere!
SATURATION 24-SHEET POSTING COVERS ALL MAJOR ARTERIES!

MORE EXCITING PUBLICITY

Magazine Covers & Features (combined circulation 183 million to date)!
Plus Winner SCHOLASTIC Magazine "Bell Ringer Award!"
SEVENTEEN Magazine "Picture of the Month!" ♦ Syndicated Features!
Sunday Supplement Specials! ♦ TV Guest Shots Around the Clock!
Special Press Kit Designed for Full Newspaper Traffic Front to Back!
Highest Endorsement from Influential Groups Everywhere!
Local Follow-Through Coast-to-Coast!

MORE HEADLINE FUN STUNTS AND ACTION THEATRE ACCESSORIES!

Safaris! ♦ Star Tours!
Spectacular Prestige & Opinion-Maker Previews!
Coast-to-Coast Barnstorming to Boost Boxoffice at Theatres Everywhere!
Teaser Trailers! ♦ Production Trailers! ♦ Star Interview Records!
Lobby Spots! ♦ TV Featurettes!
Lobby • Marquee • Out-Front Posters and Displays! ♦ Door Panels!
Care and Handling Guide! ♦ Merchandising Manual—Press Book!

ALL THIS AND MORE IN PARAMOUNT'S HOT! HOT! HOT! HATARI! CAMPAIGN

WATCH FOR THE SPECIAL EXHIBITOR PRESENTATION!
New Coca-Cola Record Set For First Quarter Net

NEW YORK—A new all-time high for the first quarter earnings for the Coca-Cola Co. was announced by Lee Talley, chairman of the board, following the board's annual organization meeting here. After provisions for reserves, income taxes and other charges, net profit for the first quarter was $8,839,678 as compared to $8,042,134 for the same period last year.

The first quarter of 1962 per-share earnings of 64 cents were ten per cent higher than the 58 cents per share earned in the first quarter of 1961. This was based on the average shares outstanding for the first quarter 1961 of 13,795,586 and for the first quarter 1962 of 13,821,750. Provision for federal income taxes for the first quarter of 1962 was $10,595,000.

J. Paul Austin was elected president of the company. He previously served as executive vice-president. He also will continue as president of the Coca-Cola Export Corp. C. Orene Boyd was advanced from manager of the company's research department to a vice-presidency.

Disney Six-Month Profit Reported at $2,425,065

BURBANK, CALIF. Consolidated net profit of Walt Disney Productions and its domestic subsidiariesfor the six months ended March 31, 1962, was $2,425,065, equal to $1.45 per share on 1,674,804 common shares outstanding. After provision for taxes of $3,182,000, Roy O. Disney, president, announced Tuesday (22). This compares with a net profit of $669,982 for the corresponding period of 1961, equal to 41 cents per share on the 1,636,023 shares then outstanding, after tax provision of $720,000.

Total gross income for the six months was $22,643,261, as compared with $23,065,745 a year ago, an increase of $5,577,528. Film rentals alone increased by $7,872,854. The Disney board of directors at a special meeting Tuesday declared a quarterly cash dividend of 10 cents per share payable July 1 to stockholders of record June 15.

MGM Declares Dividend: Third at Increased Rate

NEW YORK—Metro-Goldwyn-Mayer, Inc., board of directors on Tuesday (22) declared a quarterly dividend of 50 cents per share payable on July 16, 1962, to stockholders of record June 15. This is the third payment at the increased 50-cent per share rate.

Payments at the rate of 2$ per year, a 25 per cent increase over the previous $1.60 rate, were voted by the directors in November 1961. First payment under the new rate was in January of this year.

Ransohoff Signs William Holden

HOLLYWOOD—Martin Ransohoff, production head for Filmways, has signed William Holden to topline "The Americanization of Emily," adaptation of the William Bradford Huie novel which Ransohoff will produce for MGM release. A romantic comedy backgrounded against World War II, the film will roll after Holden completes "Together in Paris" for Paramount.

Variety Clubs Int'l Re-elects Officers

Frank Duffy Gets Humanitarian Honor; London Tent Receives Heart Award

DUBLIN—Variety Clubs International concluded its 35th annual convention here Friday (18) with election of the entire slate of nominated officers, headed by Rotus Harvey of San Francisco as chief banker. Others elected were James Carreras of London as first assistant chief banker, Ralph Pries of Philadelphia as second assistant, J. J. Fitzgibbon, Jr., of Toronto as property master, and Joseph Podoloff of Minneapolis as dough guy.

Climax of the convention came with the presentation of the Humanitarian Award to 73-year-old Frank Duffy, founder of the Home of Mercy and considered one of the greatest men in Ireland today. The president of Ireland, Eamon de Valera, seldom seen in public, and Premier Sean Lemass were on stage to make the presentation to Duffy. The Home of Mercy, which aids the destitute everywhere, has been the life work of Duffy, a former civil servant, since 1924. Past winners of the Humanitarian Award have included Dr. Tom Dooley, Dr. Jonas Salk, Dr. Albert Schweitzer, Sir Winston Churchill, Sir Alexander Fleming and George Carver and others.

The Variety Heart Award was presented to London Tent 36, which collected some $330,000 in 1961 for its Heart of Variety, Ltd., which provides playing fields and other health and recreational facilities for thousands of underprivileged London children. London bankers have $400,000 pledged for 1962 charity activities.

The Charity Citation went to Chicago Tent 26, which collected $54,060 for its Loew's Cinerama (formerly the Capitol) August 7. The picture will begin its regular reserved-seat engagements the following day.

The key cities selected for the simultaneous openings are Los Angeles, Boston, Chicago, Cincinnati, Washington, Pittsburgh, Cleveland, Denver, Minneapolis, Philadelphia, San Francisco, Detroit, Miami and Montreal, Canada.

By the end of August, MGM expects that the George Pal production, starring Laurence Harvey and Karl Boehm in the title roles, will be playing in 40 key cities across the country.

PARAMOUNT 1ST QUARTER NET DOWN FROM 1961

NEW YORK—Paramount Pictures Corp. reports an estimated consolidated net income of $1,299,000 for the first quarter of 1962, compared with a consolidated net income of $2,450,000 for the same period in 1961.

The 1962 quarter income is equal to 67 cents per share, based upon 1,690,231 shares outstanding on March 31, compared with $1.46 per share on the 1,673,231 shares outstanding in 1961. In addition, an investment profit was realized in 1961 in the amount of approximately $400,000 of 24 cents per share.

MGM Sets 15 Key Openings For Its Cinerama Film

NEW YORK—The MGM-Cinerama picture, "The Wonderful World of the Brothers Grimm," will open in 14 key cities coast-to-coast simultaneously with the world premiere scheduled for New York at Loew's Cinerama (formerly the Capitol) August 7. The picture will begin its regular reserved-seat engagements the following day.

The key cities selected for the simultaneous openings are Los Angeles, Boston, Chicago, Cincinnati, Washington, Pittsburgh, Cleveland, Denver, Minneapolis, Philadelphia, San Francisco, Detroit, Miami and Montreal, Canada.

By the end of August, MGM expects that the George Pal production, starring Laurence Harvey and Karl Boehm in the title roles, will be playing in 40 key cities across the country.

FEATURE CHART CORRECTION

The stars of "Rome Adventure," Warner Bros. feature, are Troy Donahue, Angie Dickinson, Rossano Brazzi and Suzanne Pleshette. Due to a mixup of lines the stars were erroneously listed in the Feature Chart of Boxoffice as Trevor Howard and Dorothy Dandridge, who appear in "Malaga" for Warners. The current listing is now correct.
Technicolor 'Is Leader' In Its Field: Frawley

NEW YORK—Technicolor continues to remain away out in front as the uncontested leader in its field," Patrick J. Frawley, chairman of the board and chief executive of the company, told the 250 stockholders attending an annual meeting at the Waldorf-Astoria Hotel Monday (21).

The company has adjusted its first quarter earnings to $513,000, or 20 cents a share, from the previously reported figure of $567,526, or 22 cents a share. The new first quarter figure is higher than the $451,479, or 18 cents per share, in the first quarter of 1961.

Despite this improvement, several of the stockholders fired a barrage of questions at Frawley, first because the stock sold as high as 42 1/2 per share last year and closed at 14 1/4 May 21, and because no dividends have been paid by Technicolor in five years. Several stockholders also questioned Frawley concerning the company's progress in its research division and the 8mm movie projector with the cartridge of the Consumer Products Division.

About the dividends, or lack of them, Frawley said the company could pay a cash dividend but wanted to conserve its funds for future developments. He said the company directors "were considering" the possibility of a stock dividend.

About the 8mm projector, Frawley said "we are progressing very well with prototype models that will eventually bring sound to this projector." He admitted that "we had made a mistake" in the manner in which they advertised the new 8mm projector last year and that $600,000 worth of advertising had been written off. He told the stockholders that the company is working on a new advertising campaign and a better public relations program.

Re-elected at the meeting were the following officers: Frawley, who is also chairman of the board of Eversharp, Inc.; Lester G. Clark, president and general manager; Edward E. Ettinger, executive vice-president; John J. Daly, vice-president and secretary; Melvin H. Jacobs, George Murphy and James Burns, vice-presidents, and Reeves L. Kennedy, treasurer and assistant secretary.

The terms of the five directors elected at the meeting, Alfred Bloomingdale, Richard C. Patterson, Jr., William G. Rabe, Thomas J. Welsh and Clark, will expire at the 1963 annual election, when all directors will be put up for election. There are 15 on the Technicolor board.

Ballantyne Co. Presents Special Speaker to Y&W

Ilo Brown, left, Ballantyne chief engineer, presents the 2,000,000th Ballantyne Dubl-Cone Speaker, a special gold-plated model, to Hugh McLaughlin, right, chief engineer, Y&W Management Co., and to Mark Wolf, Y&W president. Brown is the man most responsible for the technical conception and development of the Ballantyne Dubl-Cone.

OMAHA—Ballantyne Instruments and Electronics Inc., here, has manufactured its 2,000,000th Dubl-Cone Speaker.

Company officials marked the occasion by presenting a special gold-plated model to the Y&W Management Co., Theatre Circuit Operators of Indianapolis. Y&W took an early interest in the Dubl-Cone, recognizing the sound quality offered by the two-cone principle, and endorsed the Ballantyne Dubl-Cone for its durability and long life.

The Ballantyne Dubl-Cone is protected from shocks and vandals by a die-cast aluminum case; reinforced, tamper-proof grill; perforated aluminum speaker guard; spring cushion mounting and special bosses.

Plug-in and easy post servicing with no special tools.

60 Booths Already Sold For TOA Trade Show

NEW YORK—Sixty booths out of a potential 140 have been sold for the trade show to be held in conjunction with the annual Theatre Owners of America convention in Miami Beach in November, according to the National Ass'n of Concessionaires.

Meanwhile, TOA has sent questionnaires to its members asking them for topics which they would like to discuss at the convention. The planning committee will tailor the suggestions to conform with the needs and desires of the majority of the members.

Curtiss Candy Ad Tieup For Warners' 'Gypsy'

LOS ANGELES—Warner Bros. announced a three-month, million dollar advertising and promotion arrangement with Charles V. Lippe, president of Curtiss Candy Co., for Mervyn LeRoy’s production of “Gypsy.”

Special contests will be held by Curtiss for retailer, attended by department store participation with the winners to be brought to Hollywood for an all-expense holiday, plus an “all-out” campaign which will take in every medium of exploitation and publicity.

The tie-up is considered a national inasmuch as in “Gypsy” Karl Malden plays a candy salesman of 1923 who peddles the most popular candy bars of that time which research disclosed were Curtiss’ Baby Ruths and Butterfingers.

Atlantic to Distribute New Chabrol Picture

NEW YORK—"L'Oeil du Malin," a new French film written and directed by Claude Chabrol, has been acquired by Wilshire International Pictures, the distribution arm of the U.S. through Atlantic Pictures, according to George Roth, president of both Wilshire and Atlantic.

The picture, which stars Jacques Charrier and Stephane Audran, was coproduced by Rome-Paris Films and Lux Films, according to Hayes Goetz, vice-president of Wilshire, who acquired the film during his four-week trip to Europe in April.

Old D. W. Griffith Studio Demolished by Fire

HOLLYWOOD—Fire destroyed the old D. W. Griffith Studio, a film landmark for nearly half a century. The studio, once owned by Columbia Pictures, had changed hands 17 times since it was built by pioneer motion picture producer Griffith, who made "Intolerance" in 1916 at the location.

The blazing end to the once famous studio came while wrecking crews were preparing to demolish it. Three firemen were injured and 15 others were interfered in the three-alarm conflagration.

Big All-Media Budget.Charted for 'Hatarri'

NEW YORK—Paramount unveiled its global merchandising plan for “Hatarri!” for the tradepress at the Overseas Press Club on Monday (21). A 12-minute fullcolor film strip was presented, designed to plug the picture in Africa. Willys, he said, was spending more than $1,000,000 in promotion, highlighted by prize-winning commercials on network television. A study guide also has been completed for school summer camp promotion. A television and radio campaign has been set to reach 70 per cent of homes, using the 15 different commercials.

F. T. Murray, 76, Stricken

NEW YORK—F. T. "Tom" Murray, 76, Universal Pictures Co. manager of branch operations and maintenance for 20 years until his retirement in 1958, died at Forest Hills General Hospital Monday (21) after a brief illness. He is survived by his wife, Ida Mae; two sons, Thomas D. of New York and Robert E. of Tiburon, Calif., and a daughter, Mrs. Helen Helmer of Santa Monica.

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Columbia Will Leave Open Number of Year's Films

With eight films in production so far this year, Columbia Pictures' vice-president Sol A. Schwartz has disclosed that the studio's future production program will be left open as to number of films to be made this year. According to Schwartz, upcoming pictures will not be made by a definite date, but will be fitted in at the proper time.

Before the cameras at the studios are "Bye Bye Birdie," Fred Kohlmar production being helmed by George Sidney, and "Diamond Head." Jerry Bresler production with Guy Green producing.

Before his departure for New York to appear on the "Salute to the President!" show at Madison Square Garden, Danny Kaye was signed by Columbia Pictures to star in "The Man From the Dinners' Club," which William Bloom will produce and Frank Tashlin direct as a Dena-Amperstand joint venture.

The script by William Blatty will give Kaye a field day in delving into the operations of the famous credit card company, with a role tailor-made for the kind of comedy routines that have brought him acclaim.

Columbia Pictures has purchased a comedy, "The Baby Sitter," based on an original story by Arne Sultant and Marvin Worth. Acquisition of the property marks the second written by Sultant and Worth to be bought by Columbia. The team is writing the screenplay for "Three on a Couch," another comedy, for the studio.

MGM to Make Second Film In United Arab Republic

"Murder on the Nile," based on the Agatha Christie novel, will be the second feature to be lensed by MGM in the United Arab Republic this summer. The first, "Cairo," is now in production in Egypt starring George Sanders, with Ronald Kinnear producing and Wolfe Rilla directing.

George Brown will produce "Murder on the Nile," with George Pollock directing. This is the same pair that made MGM's "Murder She Said."

Sol A. Schwartz

'Donovan's Reef' Is Title Of John Ford Production

Paramount has assigned the title of "Donovan's Reef" to the formerly untitled John Ford production scheduled to go before the cameras in July starring John Wayne, Cesar Romero and Lee Marvin.

James Edward Grant is currently writing the screenplay for the South Sea locale film from original material developed for Paramount by Pulitzer prize winning author James Mitchenor.

"Donovan's Reef" will make Wayne's third recent starring feature for the Marathon St. studio. John has completed Howard Hawk's "Hatari!" and Ford's "The Man Who Shot Liberty Valance."

Soupy Sales Signed to Star In 'Ho-Ho-Ho' for MGM

Soupy Sales has been signed to star in a feature film titled "Ho-Ho-Ho," in a deal finalized by MGM with Artists & Production Associates (Jack Lemmon-Max Arnow—Blake Edwards-Richard Quine outfit) and the Soupy Sales Co. "Ho-Ho-Ho," a comedy by Ving B. Herahon, with a Christmas setting, is the second feature secured since the start of the year, and is described as being one of a number of projects planned by the independent organization to give opportunities to new personalities, writers and directors.

Initial APA production will be "Good Lord, You're Upside Down," and is set to topline Jack Lemmon with Richard Quine helming for Columbia release.

Vince Edwards Will Star In Carl Foreman Film

In one of the casting coups of the season, producer-director Carl Foreman has revealed that Vince Edwards, who is "Ben Casey" in the popular TV series, will star in his production for Columbia release of "The Victors," slated to roll in England in August.

In the film, which Foreman will produce, direct and write the screenplay, based on Alexander Baron's book, "The Human Kind," Edwards will play the role of Bob, linked dramatically in the picture with Sophia Loren. Hirschbed Productions, Inc., will produce the film.

Mike Henry Pacted by WB:

Miscellaneous Notes

Around Hollywood: Mike Henry, linebacker of the Pittsburgh Steelers, has been signed to a term acting contract by Warners... Henry Silva has been set to star in "Flowers of Hiroshima," which producer-director John Frankenheimer will shoot in Japan in October... Stanley Shapiro's comedy screenplay, "King of the Mountain," has been added to the U-T production schedule, with Robert Arthur as executive producer, and Shapiro as producer... Josh Logan will produce "The Careful Man," a suspense thriller written by Edmund Morris from an original story by Max Franklin, for Seven Arts Production... Producer Dino De Laurentiis has created an unusual writing team by signing Hideo Ogumi, Japan's top screen writer, to collaborate with British scribbler Francis Durbridge on the screenplay of "Zakary," to be filmed in Japan for Columbia release... What may prove to be the least-read main titles of any movie were filmed at Waikiki by director Norman Taurog for Hal Wallis' Elvis Presley film, "Girls! Girls! Girls!

Charles Lederer, Ben Hecht To Script George Pal Film

Once again the writing team of Charles Lederer and Ben Hecht will combine talents to write the screenplay for George Pal's "The Circus of Dr. Lao," slated to roll this summer for MGM release. The pair has reported to the studio to start work on the script, based on the novel by Charles Finney.

Although Lederer and Hecht have worked singly of late, they are noted for their collaboration on "Ride the Pink Horse," "Comrade X," "Monkey Business," "His Girl Friday," and "Kiss of Death."

James Gregory Is Assigned

A Top Role in 'PT 109'

Selection of players for the large cast of "PT 109" has begun at Warner Bros. following extensive testing over the past week. James Gregory, last seen at the studio in "Onionhead," was set for the role of Commander Ritchie, one of the film's fictional characters.

Cliff Robertson stars as Lieut. John F. Kennedy in the film being produced under the personal supervision of Jack L. Warner, with Bryan Foy as producer.

Georgia Moll Gets Top Role

In 'Not on Your Life'


Miss Moll will appear opposite Robert Preston and Tony Randall in the romantic comedy, slated to start production in Greece July 1, with DaCosta producing and directing as his first vehicle since completion of "The Music Man."

Anthony George Organizes Own Production Unit

Anthony George is activating his own production company, Cesar Productions, and has signed two writers to script properties he already owns. William Donahue will script "The Sensation Seekers" from an original yarn by W. G. Glenn, and George Hall has been signed to screenwrite Harold Bennett's novel, "Daybreak."

What Ever Happened to Baby Jane? Starts July

A July 9 starting date has been blueprinted for "What Ever Happened to Baby Jane?" Seven Arts Production in association with producer-director Robert Aldrich. Joan Crawford and Bette Davis will top-line the Lucas Heller screenplay, based on Henry Farrell's novel.
## BOXOFFICE BAROMETER

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

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<th>Film Title</th>
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<td>Flight of the Lost Balloon (Woolner)</td>
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<td>Stop Me Before I Kill (Col)</td>
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<td>Sweet Bird of Youth (MGM)</td>
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<td>Through a Glass Darkly (Janus)</td>
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<td>Underwater City, The (Col)</td>
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<td>World in My Pocket (MGM)</td>
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### TOP HITS OF THE WEEK

1. **Sweet Bird of Youth** (MGM)  Boston .................. 300
2. **Les Liaisons Dangereuses** (Astor)  Kansas City .................. 300
3. **Through a Glass Darkly** (Janus)  San Francisco .................. 300
4. **Horizontal Lieutenant, The** (MGM)  Boston .................. 275
5. **Doctor in Love** (Governor)  Milwaukee .................. 255
6. **Safe at Home** (Col)  Boston .................. 190

*Individual runs, not an average. Listings are confined to opening week figures on new releases only.*
Columbia Pictures presents
A Fred Kohlmar-Richard Quine Production

kim Novak
Jack Lemmon
Fred Astaire

THE NOTORIOUS LANDLADY

Keyed to give you the biggest click of the Season!

with Lionel Jeffries, Estelle Winwood
Screenplay by Larry Gelbart and Blake Edwards
Based on a story by Margery Sharp
Produced by Fred Kohlmar
Directed by Richard Quine
'Fair' Continues Fast At Milwaukee Tower

MILWAUKEE—Best grossers for the week were "West Side Story" at the Strand and "State Fair" at the neighborhood Tower. "South Seas Adventure" in its final week of a 21-week run was solid at the Palace. "Through a Glass Darkly" was a strong starter at the Downer.

(All figures in $100's)

Avenue—"Through a Glass Darkly" (Janus) . . . 175
Palace—"South Seas Adventure" (Cinerama) . . . 215
Riverside—"The Horizontal Lieutenant" (MG) . . . 200
Strand—"West Side Story" (UA). . . 9th wk. . . . 200

Onpheum—"The Day the Earth Caught Fire" (U-I). . . . 100
Worner—"Eum, Witch, Burn!" (AIP) . . . . 100
Wisconsin—"Whistle Down the Wind" (Paramount). . . . 100

Only 'West Side' Relieves Quietude in Minneapolis

MINNEAPOLIS—Business at first-run houses seemed to be in the doldrums this past week. The best showing was made by "West Side Story," which ran its 14th week at the Mann Theatre with a rating of 130 per cent. All other pictures rated average or below.

Academy—El Cid (AA) 13th wk. . . . . 80
Century—"Jessica" (UA), 3rd wk. . . . 100
Community—"Cape Fear" (U-I), 2nd wk. . . . 100
Mann—"West Side Story", 14th wk. . . . 130
Orpheum—"Thunder Road" (UA); The Big Country (MGM) . . . 80
Park—"Sweet Bird of Youth" (MG), 7th wk. . . . . 100
Theatre—The Three Stooges Meet Hercules (Col) . . . 85
Uptown—Sergeants 3 (AA), 13th wk. . . . . 85
World—"Experiment in Terror" (Col), 5th wk. . . . 80

'West Side' Is Omaha's Only Top-Money Draw

OMAHA—The general report along the first-run movie front here was "slow" although "West Side Story," continued well above average in its fifth week at the Admiral Theatre. The most frequent complaint was the effect of the Ak-Sar-Ben races, plus excellent spring weather for outdoor activities.

Admiral—"West Side Story" (UA), 5th wk. . . . 200
Cinemascope—"Cinerama" . . . . . . . . 180
Dundee—"Hollywood" (Magna), 7th wk. . . . 110
Orpheum—"Experiment in Terror" (Col) . . . . 95
State—"Sweet Bird of Youth" (MG), 2nd wk. . . . 95

LINCOLN

Walt Jancke, city manager for the Nebraska Theatres Corp., seemed to find the extracurricular events calendar just as busy at home as in Chicago the previous week. As a member of the Chamber of Commerce's military affairs committee, he has made four talks to base commanders and civilian groups about the committee's new responsibility—the Lincoln Air Force Base Squadron Adoption program, and he then presented the Navy League's sword award to the University of Nebraska's Naval Reserve Officer Training Corps, honor recipient at May 15 ceremonies on campus. Walt was in Chicago as chairman of the chamber's publicity and permission committee to attend the annual Roller Skating Rink Operators Ass'n's convention, backed by chamber staff member Roger Thomas. The two not only made final arrangements for the July 28 week-

(Continued on page NC-4)

BOXOFFICE :: May 28, 1962

AB-PT SHIRT-SLEEVE SALESMEN—Big boxoffice receipts will not be brought about solely by quality product, according to Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, who was in Des Moines recently for a meeting with officials of Tri-State Theatre Corp. Hyman conducted a "shirt-sleeves" session dealing with a "grassroots approach and all-out sell" on product available in the coming months, as shown in his Report From Hollywood and Releasing Schedule. The Des Moines meeting was the fifth in a series of sectional conferences which Hyman is conducting with showmen throughout the nation. Tri-Staes, with home offices in the Iowa capital city, owns 16 theatres in Iowa, Nebraska, Illinois and Missouri. Seated, from left to right are: Hyman and A. H. Blank, chairman of the board of Tri-Staes; Standing: L. McKechnay, Tri-Staes real estate supervisor; Al Sicignano, assistant to Hyman; A. Don Allen, Tri-Staes general manager; Don B. Knight, assistant to Allen, and Walter Kaufman, assistant to Hyman.

Omaha Indian Hills Chosen as Site Of Cooper's Third Cinerama Theatre

OMAHA — Work will start immediately on a new Cinerama theatre in West Omaha, the Cooper Foundation Theatres with headquarters in Lincoln, and Swan-son Enterprises, of Omaha announced jointly last week.

It will be called the Indian Hills Theatre, the name taken from one of the most beautiful development areas in this section.

Kenneth Anderson, Cooper Foundation general manager, and Gilbert C. Swanson of Swanson Enterprises indicated the theatre will be on a four-acre site. Swanson will build the theatre and lease it to Cooper. Cost will be in excess of $500,000. No land sale is involved.

Indian Hills will be the foundation's third theatre built especially for Cinerama.

At present the foundation is operating the Cooper Theatre in downtown Omaha for Cinerama productions. The Cooper was completely done over a few years ago. It will revert to Todd-AO features and other roadshow films, Anderson said.

The Indian Hills Theatre will be designed like the one in Denver and the one being constructed in Minneapolis and will incorporate all new refinements for Cinerama. It will be faced in black brick and steel.

The auditorium portion will be circular with metal-panel exterior. It will seat 682 on the main floor and 146 in the balcony. There will be five lounge areas, including the lobby and an outside patio.

Anderson described the design as "terrifically beautiful" and said the building will be architecturally integrated into the planned development of the Indian Hills area, which is one of the show spots of Omaha on a hill at the west approach to the city.

The audience will face a curved, 105-foot long screen 38 feet high. There will be three projectors and seven-track sound.

The Bergland-Cherne Construction Co. of Denver has the contract for building the Indian Hills Theatre. It is also building the Denver and Minneapolis theatres.

Allied Board Session At Des Moines June 11

The first board meeting of Allied Independent Theatres Ass'n of Iowa, South Dakota and Nebraska, since its reafiliation with National Allied, will be held at the Varsity Theatre in Des Moines, starting at 10 a.m. on June 11. The date was incorrectly given as June 10 in last week's story.
Tent 14 Bears Gifts To Variety in Dublin

MILWAUKEE — No stone was left unturned here to call attention to Variety Tent 14's strong representation at the convention in Dublin May 15-19. Hugo R. Vogel, Tent 14 executive secretary, shortly before the takeoff, met in Madison with Gov. Gaylord Nelson, where Vogel presented a gift box of Wisconsin cheese and a letter of greetings for Sean Lomass, Prime minister of Ireland.

Another meeting took place in the mayor's office here, where the gift cheese and a letter of greeting were received from the mayor to be delivered to Lord Mayor Robert Briscoe of Dublin. Some 200 pounds of cheese thus were gathered for delivery to Ireland's Variety Club charities.

Mayor Henry Maier was to take over the honors, but he had been taken to the hospital for a stomach ailment, and was replaced by president of the council Martin E. Schreiber, who presented the gift box of cheese to Irish International Airline stewardess Imelda Staunton, along with the letter from Mayor Maier and his best wishes.

Vogel gave a brief account to the mayor's representative of the importance of the convention and the club's humanitarian objectives.

In the Milwaukee delegation were Messrs. and Mmes. Hugo R. Vogel, Herbert Krazte, Robert Hindlin, Henry Grodnick, Samuel N. Kaufman, Ray Trumpe; John Davis, Max Zembrowki, Ray Davis, and Messrs. David Rott and Claire Krom.

MILWAUKEE

Bob Groenert, who has managed several Milwaukee area film houses, has announced he will seek the Democratic nomination for governor. His last attempt was as an unsuccessful candidate for the Democratic nomination for lieutenant governor.

Gertrude Puclicher, known here for her humanitarian efforts, was presented the Symphony Award "... for her major contribution to the establishment and growth" of the symphony. Some time ago, she was told that there was a juvenile problem at most theatres, vandalism and other uncouth aspects which the public apparently was not aware of. So she promptly gathered a representative group of exhibitors together, "got the dope" and held a panel session on her radio program. The results were startling, she said afterwards.

"The principal reason the movies are giving franker treatment to more adult themes is television," said Gordon S. White, New York, vice-president in charge of the Motion Picture Association's advertising code office. He is on a tour to discuss motion picture advertising here with members of newspaper advertising departments, civic groups, and motion picture councils. He said the goal of the advertising code is to keep the ads "reasonably acceptable to reasonable people."

Seem making the rounds of Filmrow were Jack McWilliam, Portage Theatre; Frank Lesmeister, Dodge, Dodgeville; Bill Exton, Kenoshia; Mrs. Louise Reinert, Majestic, Algoma; Steve Johnson, Wausau; Sheboygan; Otto Settle, Pulaski, Pulaski, and See-More, Seymour; Sig Goldberg, Wausau, and Jim Gasvoda, Hiawatha, Chassell, Mich. ... Bud Rose is back in the harness at his Allied Artists post in Cleveland.

Services for Al Anderson Held in Sioux Falls, S.D.

SIoux FALLS, S. D.—Funeral services were held here May 17 for Al Anderson, 63, formerly Paramount manager here and in Portland, Ore., and salesman in northern Minnesota. Anderson died May 11 in Texas.

He joined Paramount in 1924 and was named manager in Sioux Falls in 1929. Anderson remained in that position until 1939, when he was transferred to Portland as manager. He remained in Portland until 1946. Returning to Minneapolis, he was named salesman in northern Minnesota. He later left the industry.

Survivors include his wife and two daughters, all residing in Texas, and a brother Frank, Minot, N. D., who formerly was a salesman for Paramount and Warner Bros. in North Dakota.

George Chandler at Powwow

HOLLYWOOD—George Chandler, president of Screen Actors Guild, and William K. Hopkins, Columbia Pictures industrial relations director, represented the film industry at a two-day regional conference of the President's Committee on Employment of the Physically Handicapped, held in Phoenix.

More than 200 representatives of management, labor, the government and Anderson, remained in that position until 1939, when he was transferred to Portland as manager. He remained in Portland until 1946. Returning to Minneapolis, he was named salesman in northern Minnesota. He later left the industry.

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The Theatre Guild will return to Minneapolis next fall after an absence of three years. The seven plays that are scheduled to appear in St. Paul will appear at the Orpheum Theatre. They include Carnival, The Sound of Music, Mary, Mary, A Shot in the Dark, Take Her, She's Mine and A Far Country. A seventh play will be chosen later.

Chuck Bliss, office manager at Universal, has been named new vice-president of local F-31, IATSE, front office employees union, replacing Lee Campbell, 20th Century-Pix booker, who was promoted to president and business agent. Campbell replaces Dick Kolling, United Artists, who resigned.

"Victim," a new British film about a gang of blackmailers who prey on homosexuals, opened Friday (25) at the Uptown Theatre. The film does not have a Production Code seal. "Judgment at Nuremberg" will open Thursday (31) at the Academy Theatre with three shows a day on a continuous policy. Top price weekend evenings will be $1.75 with $1.50 the price weekday nights.

Regional Bow for 'Whistle'

PORTLAND, ME.—American Theatre Corp.'s State played the regional premiere of "Whistle Down the Wind," with "Parade Alley" as the companion feature.
THE BLOODY BATTLEGROUND OF ANZIO!
the seething passions of warriors without women...this is the holocaust of war!

"You fight war with your weapons... I fight with mine!"

AMERICAN INTERNATIONAL PICTURES presents

JACK PALANCE STARRING IN
WARRIORS FIVE

AND INTRODUCING THE INCREDIBLE
ANNA RALLI

FOLCO LULLI - SERGE REGGIANI

Directed by LEOPOLDO SAVONA • Produced by FULVIO LUCISANO • Associate Producer SALVATORE BILLITTERI • AN ITALIAN INTERNATIONAL FILM

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342-1161

MINNEAPOLIS
Abbott Swartz
74 Glenwood Avenue North
Minneapolis 3, Minnesota
F'ederal 8-7013
Both daughters of Columbia salesman Ed Cohen's daughters were home for Mothers Day. Joella from Kansas City and Barbara from Denver are here. Dick Smith, treasurer at the State with the Cooper Foundation Theatres in Omaha, took a week's vacation—to study for his final exams at Omaha University.

Homer Roberts, who has the Ritz Theatre at Cambridge and also is in the gas transport business, was in Omaha last week having a truck trucked and visited friends on the road. Bob Collier, manager of the Golden Spike, has a winner: the Golden Spike bowling team came out on top in the Variety Club Bowling League. Collier and Sol Francis, Allied Artists manager, had another successful last week. They held a successful experimental test from different sections of Filmrow with a walkie-talkie.

DE SIOINES

Lloyd Hirstine, owner of the Capitol Drive-In in Des Moines, is ankle-deep in orange blossoms. Daughter Carol was widowed to Stephen Hayward on May 12, and earlier in the spring son Richard took as his bride Madeline Squire. Both sets of newlyweds are living in Des Moines. Jim Morley, manager of the Grand at Oelwein, has been named Marshal of Rodeo Days, a big event in that area.

Howard Minsky, western division sales manager for Paramount, paid his first visit to the Des Moines branch. Mr. and Mrs. Harold Tysdal are the proud parents of a baby girl born May 12. Mama Pave worked, until recently, at Columbia. WOMPIs got together for a barbecue and to celebrate the birthday of the little girl they have “adopted.” There were a birthday cake and lots of nice things for the young guest of honor. Jerry Baumann, Columbia booker, is a go-cart enthusiast. Four times a week he's out there on wheels. He races at Knoxville, Osceola, Woodward, Indianola, Sigourney, and the state.

Cy Schecter, Universal-International exploitation manager, spent some time at the local branch in connection with “Cape Fear,” “A Touch of Mink,” “Spartacus” and “Lonely Are the Brave.” There is an organized move afoot to eliminate May from the calendar, especially May 1962. Lack of business is blamed by some on the plague of school activities at school year's end and the fact that after the long, tough winter folks are spending their leisure hours on the golf course or in the sunrooms.

Vernon Gummert, Elgin, implement dealer, heads the chamber of commerce committee which has opened the Lyric Theatre there. Bill Doebel, Fox booker, is busy playing with the Carter Lake baseball team but is not bragging about his hitting—yet. Dick Withauer, son of Fox secretary May Withauer, learned it is not safe to play baseball with keys in his pocket. He slid into base and made it safely the hard way on his keys and with an injured thumb as a result.

Chief Barker Don Shane led a discussion on summer plans at a meeting of Vaudeville for the Tom... The auxiliary held a meeting at the Mediterranean restaurant. Shirley Pitts, United Artists cashier, said her daughters Sharon and Linda have sent word they are all set to return home from Oklahoma State University—they have reserved a trailer to haul their belongings home. Opal Woodson, UA cashier, reported her mother has returned home from the hospital.

Jack Klingel, city manager for the Cooper Foundation Theatres, announced Bob Shields has been named manager of the Dundee Theatre. Replacing David Franz, who left the organization to take a sales position. Shields, who has lived in Omaha recently, was with the United Cerebral Palsy about five years, traveling out of New York over an 11-state area. James Coggin has been hired as a manager trainee and presently is working at the State. Klingel said “Black Tie” this is scheduled later for the Dundee Theatre and Sidney Newman of Magna Pictures was in Omaha conferring with him and George Gaughan of the Lincoln home office on the film, which has been acclaimed one of the greatest ballet movies of all time.

Russell Brehm of the Center Drive-In Theatres and his secretary, Mrs. Helen Hibbard, came to the Row from Lincoln. Other exhibitors in town included Nebraska Clarence Frasier, Havelock; Phil Rahn, West Point, and Movie Nebraska City; Howard Roberts, Wahoo; Homer Roberts, Cambridge, and Iowans S. G. Backer and Al Haas, Harlan.

Additional Lincoln Items (Continued from page NC-1)

long national roller skating championships in Lincoln this summer, but landed a state regional competition meet for 1963 and an encouraging rod for the rink operators' national convention in Lincoln in 1964. Walt says he didn't get inside a movie house but did have a chance to spend the evening with his son Ed, an student in Chicago.

Viktor L. Toft, 64-year-old president of the University of Nebraska Alumni Ass'n and Omaha business executive who died May 9 in Lugano, Switzerland, represented the Pathe film exchange in Michigan in his early years. It was in the 1920s that he sold Harold Lloyd pictures, our Gang comedies and other well-known films to Michigan exhibitors. He died hours after a heart attack while he and Mrs. Toft were boarding Europe with 80 others on the alumni's first sponsored trip abroad.

Hey: "Let's Twist!" Yes, That Easy to Use—No Tools Needed Just Twist The Stub In & Out... NO GRINDING—NO DIRT

If you are not using the "Little Miser" Carbon Saver you are losing several hundred dollars each year!

4 Sizes 9-10-11m. $3.00 Each 13.6m. $4.50 Each

ORDER NOW—Save Money $5 (We suggest 3 in each projection room)

LOU WALTERS Projector Repair Service (All makes projectors & movements repaired)

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NC-4

BOXOFFICE :: May 28, 1962
Sidewalk Fair, Food Contest Rate High
As Publicity-Makers for State Fair

The most productive publicity-getter for "State Fair" at the Eckel Theatre in Syracuse, N.Y., was a "miniature state fair," consisting of exhibits and displays on the sidewalks surrounding the theatre several days in advance.

The county 4-H clubs, Orange, Boy Scouts and other farm organizations set up the booths, the standout of which from the viewpoint of public interest was a two-week-old calf. International Harvester exhibited a tractor and several other implements. Letters were sent out to several hundred individuals and groups inviting participation in this sidewalk fair.

OBTAINS FAIR QUEEN

Herbert I. Brown, the Eckel manager, added several other standout promotions. One was the bringing of Margaret Brunning of Rochester, New York State Fair queen, to Syracuse. A photo of Margaret feeding the two-week-old calf with a bottle made a three-column photo in the local newspaper.

She also got newspaper breaks in connection with another old-time fair standby which Brown put on no opening day in front of the theatre at noon when crowds are out on the streets. This was a food judging competition, and was accomplished as follows:

The New York State Fair committee has its headquarters in Syracuse, so Brown sent out 300 or 400 letters to its list of food exhibitors inviting them to participate in the Eckel food competition. They were told about the film, of course, that the regular State Fair judges would judge the theatre event and that all food turned in for judging would be given to charitable organizations. Better than 150 entries were received—cakes, pies, breads, preserves, etc.

Miss State Fair, who was obtained through the committee, attended the competition, tasting many of the entries, which made a nice newspaper break. She also appeared on the Eckel stage.

She participated in still another promotion. Brown learned that a florist was giving away a mink stole on Mother's Day, so the Eckel showman suggested to the florist that Miss State Fair would select the winning coupon from the Eckel stage and the winner promoted with a parade, float, band, etc. The florist thought this was a great idea, and he went for all expenses, including the Elks band, the float and 4,000 flyers. The film was mentioned throughout.

OTHER PROMOTIONS

Brown had a full lineup of other promotions, including:

- A 4x25-foot banner, with city permit, across East Lafayette, main downtown street.
- Phone interview between Pamela Tiffin and Herald-Journal critic Joan Vaneboncore.
- Regular State Fair tram, borrowed from State Fair committee, used on streets and shopping areas opening day.
- Suburban amusement park gave away 500 "State Fair" tickets valid anytime.
- Florist set up plants along curb line in front of theatre to create festive color.
- Dot Records tieup good for displays in music stores.
- TV ad plug obtained through Edwards department store.

Dime Store Toyland Tieup

For the Strand Theatre's showing of "Babes in Toyland" in Ogdensburg, N.Y., Manager Dan Jones succeeded in getting a nice window display in the Woolworth's store. Dan also sold 100 children's tickets to Woolworth's to use for a cookie promotion. In exchange for this, the store ran a tie-in ad plugging picture, playdate, and special starting times.
A Paste and Clip Showman Makes Own Heralds

Home Guard Raiders Blow Up Bridge To Emulate an Episode in 'Navarone'

Eight Vikings from the 11th East Anglian regiment canoed up the River Yare and "blew up" the Carrow bridge in Norwich, Norfolk County, England, in a commando exercise staged in conjunction with a civic opening of "The Guns of Navarone" at the Gaumont Theatre.

The recruiting affair was part of a campaign which earned P. C. Amerena, manager, a perfect marking of 100 by supervisors in the Circuits Management Ass'n.

After the "destruction" of the bridge, the saboteurs met other members of the regiment, and all paraded to the theatre for the "civic" opening at which the lord mayor, sheriff, city engineer, city treasurer on down to the city councilors were guests. The invitations were forwarded through the lord mayor's secretary.

The commando raid was quite an attraction at Norwich. The amateur photographers were out in numbers to take pictures; the banks of the river were dotted with spectators, as was the bridge itself. This resulted from newspaper items announcing the raid. The Eastern Evening News and Daily Press carried two and three-column photos, with stories, on the training exercise.

Manager Amerena injected some dramatic timing in his promotion. Ninety-five radio, television, civic and newspaper representatives, plus the colonel of the East Anglian regiment with six officers and 20 other ranks and their wives were invited to a special Friday night preview. The foyer was decorated with canoes, machine guns, mortars, posters, maps, etc. After the screening and a subsequent cocktail party, the colonel "briefed" the group on the commando raid and distributed "warning orders" to the press and television folk.

With this sendoff, publicity snowballed. On the Thursday before the Sunday opening, a six-minute film clip appeared (free) on the local TV station, with word about the East Anglia training raid. On opening day, a four-minute clip appeared, with comment. The TV reached a potential audience of five million.

A significant part of all good British film promotions is the carefully planned use of stickers, leaflets, small cards and printed forms. Usually these are prepared with specific groups in mind, and distribution is carefully controlled. Distribution by Amerena, for example, included: 1,000 leaflets, approximately 5½x10½, featuring a paint or color scene and offering five prizes. To children: 50 cards, 6x8, reading, "STOP! Have You Seen The Guns of Navarone" at the Gaumont Yet?" To store windows: 5x8, reading, "SORRY— CLOSED . . . Gone to the Gaumont to See The Guns of Navarone" Sunday, etc. For smaller shops during run in exchange for passes: 500 circular cards, with only title and theatre name, imprinted, approximately four inches in diameter. Used during run at coffee bars, bus stations, cafeterias, etc. Posters, 3x4, with "Announce the Guns of Navarone . . . Coming to the Gaumont, Norwich . . . Make a Note in Your Diary Not to Miss It." Handed out at cafes and sent out on theatre mailing lists.

JIMINY CRICKET BOOSTS PINOCCHIO" PROMOTION

Manager Ron Carnicom of the Bucyrus Theatre at Bucyrus, Ohio, left no stone unturned to sell "Pinocchio." He succeeded in getting coverage for his picture in the schools by means of a "Jiminy Cricket" bookmark. In addition to the bookmarks, window cards were put up in the schools and library. A safety slogan was run by the local radio free of charge. Signs featuring Jiminy Cricket with the slogan were posted at main intersections. To top off his campaign, Carnicom sold a full-page co-op ad involving 14 merchants with no cost whatsoever to the theatre.

For "Twist Around the Clock," a contest was held in front of the theatre. This helped to catch the attention of passing motorists as well as passers-by.

A local supermarket really helped to sell "A Pocketful of Miracles." The market had a radio promotion tieup which really plugged this picture. A large display with apples by a sign was placed in the store. Also, a repeating tape recorder in the store plugged the picture and playdate along with an apple sale. An Apple Annie was placed on the streets giving away apples, courtesy of the market.

WB COLLIE PUP CONTEST FOR 'LAD: A DOG' RELEASE

Warner Bros. is offering 50 collie pups as grand prizes in a national contest for youngsters being conducted in behalf of the Decoration Day release of "Lad: A Dog." The motion picture version of Albert Payson Terhune's best-seller. The little collies are among 1,600 prizes in the competition for the best letters of 50 words or less, completing the statement, "I'd like to be a puppy of my own just like Ladd because . . ."

Fifty Zenith AM-FM clock radios will also be awarded to the 50 grand-prize winners for their families, with 500 colorful miniature statues of Lad as runners-up prizes, and 1,000 recordings of Johnny Marks' "There Never Was a Dog Like Lad" as honorable-mention prizes.

Entries must be submitted to the Lad: A Dog Contest Editor, Warner Bros., 666 Fifth Avenue, New York 19, N. Y., postmarked before midnight September 15.
Radio Theatre Party for Women Sells Romance, Style

Staff of '3 Ithom Hosts 2,300 Ladies to Start Successful Promotion For 'Tender Is the Night'

The engagement of "Tender Is the Night" was highly successful at the Carlton, ace Odeon circuit theatre in Toronto, Ont. In the words of Manager Victor Nowe, this film "was thoroughly enjoyed by patrons for its famous love story, beautiful settings, grand musical favorites and its beautiful color by De Luxe."

This description of patron appreciation is a part of the compliments accorded the campaign which showman Nowe executed for this attraction with his usual competence—first, stress on the woman's angle, then its fashions, its oldtime song hits and finally its beauty of color and settings.

20 PLUGS DAILY
Selling started off with a radio station-hour by hour, women to the advance. The theatre was given over to CKEY, which started plugging 20 times daily, twice in advance, the intriguing love affair with catchy spots. The preview was proclaimed the CKEY Theatre Party.

Women listeners were invited to send in their names and addresses to CKEY, and receive special invitation cards, mailed to the first 2,300 names received. These cards, printed at no cost to the theatre, contained this copy:

"CKEY Dial 580 invites you to join your favorite CKEY personalities at the CKEY Theatre Party for a special preview showing of the 20th Century-Fox motion picture, 'Tender Is the Night,' starring Jennifer Jones, Jason Roberts Jr., Joan Fontaine and Tom Ewell, in color by De Luxe and Cinemascope."

Theatre credit, date, curtain time and Admit One was printed at the bottom.

ALL RADIO STAFFERS
On the morning of the preview, all the top CKEY radio personalities were on hand to greet the ladies as they entered the theatre, chat with them, and usher them to their seats. The entire theatre floor staff included the leading CKEY radio commentators, disc jockeys, and noted star personalities, who were the hit of the show.

The first 200 women arriving for the morning screening received a free Capitol recording of the Damone singing the title tune, "Tender Is the Night." These recordings were promoted from Capitol recordings, at no cost to the theatre, and CKEY as a highlight of its advance announcements, urging the ladies to come early, and receive a free Capitol recording.

A short stage presentation preceded the preview showing, when all the radio personalities were introduced from the stage, with each extending greetings and welcome to the 2,300 women, who packed the theatre to overflowing capacity.

At the end of the showing, all radio personalities were on hand in the theatre lobby to discuss the film, and sign autographs.

Radio interviews were taped, with glowing comments on the film, and the marvellous entertainment which the ladies enjoyed by attending the special CKEY Theatre Party at the Odeon Carlton. These excellent interviews and comments were played on CKEY radio station within a few hours after the preview, and they helped us to get the engagement of "Tender Is the Night" off to a ringing start at the boxoffice, Nowe reports.

PLATTERS TO JOCKEYS
Capitol Records supplied enough Vic Damone recordings, which Nowe delivered personally to all leading Toronto radio disc jockeys. By presenting the albums to them for playing on their various programs, he also was able to get many free radio plugs.

A radio contest was used by one disc jockey on CKEY; it was a "Guess the Tune" contest. The disc jockey, when opening his program, made an announcement to the effect that a special recording would be played, and the first 20 people phoning the radio station with the correct name of the tune played would receive a double guest ticket to see "Tender Is the Night" at the Odeon Carlton. Selections played by the disc jockey were of music from the film, and included such oldtime favorites as "My Man," "Wabash Blues," "Blue Heaven" and "Linger a While."

Promotional tinsies were made with the record dealers and record stores on the title tune on Capitol sung by Vic Damone. Tony Bennett on Columbia recordings, Henry Mancini on RCA Victor and Earl Grant on Decca recordings. The record companies cooperated with a citywide promotional scheme, supplying window cards and streamers to music dealers, department stores, record bars and variety shops. Film credits, star stills, theatre and date credits were all part of the special store displays, which gave wonderful away-from-the theatre advertising and publicity for "Tender Is the Night."

During theatre intermissions, preludes, and exits, all "Tender Is the Night" title tune recordings were played for a full two weeks in advance.

Art cards measuring 30x40 containing excerpts from the standard insert were most effective for downtown music store windows. "Tender Is the Night" recordings were placed near the cards in all these front windows. On the store counters and record bars, cards featuring a star still were placed. Cards with lots of film and theatre credits were placed in all sound booths, so that people listening to new recordings observed "Tender Is the Night" publicity.

All 28 trucks of the Sinnott News Co., and all bookstores, drugstores, department stores and shops selling the paperback book received banners and poster displays. All the bookstore managers were invited to come to the opening matinee as guest. which gave them some enthusiasm in cooperating with the display campaign on the film, and the book itself.

A book discussion was held over CKEY on the film by a panel. It was a question-and-answer affair. Panelists received passes.

5,000 SPECIAL HERALDS
Some 5,000 special heralds, made up six weeks in advance, went out to the Carlton's Golden Age Club member list. The herald's catchlines were directed to the "Gay Songs of the '20s and '30s," and the screen version of F. Scott Fitzgerald's memorable love story. Special matinee discounts for "Tender Is the Night" also were offered in the heralds.

"Magnificent" window displays stressing the 53 wardrobe changes in the film, featuring a fashionable star still of Jennifer Jones were arranged in six leading women's wear stores. A special theatre lobby standee, up weeks in advance, featured a 40x80 blowup of the Time magazine review acclaiming the excellent performances of Jennifer Jones and Jason Roberts Jr.

Big Window, Free Spots
For Clara Rennebaum's showing of "Bachelor in Paradise" at the Hippodrome Theatre, Corbin, Ky., a nice tein was obtained with Belk-Simpson and the IGA store for a window display. Free spots were obtained with the local radio stations. They played the title song from "Bachelor."
Fuss Over 'Savages' Lingers for Weeks

The whole town, led by the city council and newspapers, got in a hassle over "The Young Savages." It started when a council subcommittee voted to ban the film, but when a substantial outcry rose, the city council, numbering more than two dozen, saw the film and overruled the banning.

And throughout all was the theatre manager, making capital out of the controversy.

The town was Salisbury in England, where Manager Marathon had set his July opening date scheduled at the Gaumont Theatre. Reams of newspaper copy appeared from the time the council's watch committee banned the picture early in July, on through the reversal by the whole council. But by that time it was too late; the Gaumont had to take its turn on another rebaking in the Circuits Management Ass'n lineup.

"The Young Savages" finally opened early in October, a long interim during which the shouts died down but the arguments over the numerous issues raised lingered on. Certainly, it enjoyed well above average boffice on his controversial film.

To be sure, he needed keep alive the discussion, or at least the knowledge of it, as best he could. For example, he ran a screen trailer during the interim period with a slide-superimposed line—

To See ... Or Not to See ... That Is the Question!

This line he had in the lobby, across distributor displays, etc.

Out of the thousands of words of dispute, this decision evolved; the council decided to keep its hands off and accept the ratings made by the National Board of Film Censors, which gave "The Young Savages" an X, which means that it's not to be exhibited for persons under 12.

The town fathers and most of the public commentators declared that the film about delinquency and juvenile gangs would not make criminals out of the young viewers! In fact, the consensus was that it was a fine film that showed the youngsters what not to be.

Hewes has signed up over the city proclaiming, "At Last! ... Salisbury's Most Controversial X Film at the Gaumont ... (title and star names) ... Don't Miss It."

SW Found Money Drive in the Newark Zone

The Spring Found Money campaign conducted by the Newark zone Stanley Warner Theatres, which began in March, ends the last of May, with prizes of two-week holidays in Great Britain for the winning district manager and wife and also the winning theatre manager and wife.

Prizes of $100, $50 and $25 also will be awarded to the managers, plus $200 prizes for the district chiefs.

The contest has been under the supervision of Edgar Roth, zone advertising-publicity manager, and the campaign covered all phases of theatre operations, extra income from rentals, stage activities, intensive feature picture campaigns, renting store and office space, economy in expenses, no-cost theatre ads, and special matinee and evening programming through imaginative booking.

Oldest Show Page

One of the oldest amusement page advertising columns is Today in the Theatres, founded 35 years ago by W. Harold Wilson, who first got the San Francisco Examiner to start it. In due time the other three San Francisco dailies picked up the idea. Nine of the 12 original theatres are still advertising under the original names. Several others are operating under different names.

The Examiner, in an announcement appearing next to the Arthur Brisbane column of that date (March 26, 1927) announced: "A new service for Examiner readers, Today at the Theatres, a useful guide to leading theatres, will appear every day on the amusement page."

Today at Suburban Theatres was added by Wilson Oct. 3, 1950, covering theatres in the Bay area, particularly in East Bay, Marin and the Peninsula.

On the Examiner theatre page 35 years ago, items related that the Golden Gate Theatre was celebrating its fifth anniversary with Fannie Ward heading a vaudeville show. On the Granada 'now the Paramount' screen was "Getting Gertie's Garter," and Loew's Warfield had "Flesh and the Devil" augmented by a Furchen & Marco stage production and Rube Wulf's orchestra. At the long-vanished O'Farrell street Orpheum, were the beloved vaudeville acts of that day, and at the presently disappearing Alcazar, Henry Dufty was presenting Isabel Withers in "Rain" on stage. At the California (now marked by the last falling ruins of the State Theatre) was "The Taxi Dancer," starring Joan Crawford and a 25-piece orchestra.

Little Cards Do Big Job At Low Cost for 'Trap'

Small cards (bristol), approximately 4½x2 inches, imprinted on one side with simply, "If A Y E Y 'Will Soon Be Back,'" were dropped all over vacant spots around town prior to "The Parent Trap" at the Odeon Theatre in Camberley, England.

This low-cost gimmick will go a long way when used in connection with newspaper announcements, etc. Manager R. A. Baker followed the cards up with some inexpensive leaflets, distributed at homes and newstands.

Most productive were a few visits to the newspaper office and some tradesmen, which brought a co-op ad page which included the ads from 19 merchants, plus "Parent Trap" ads and a scene contest in which readers were asked to tell the difference between two pictures, identical except in seven small details. The prize was an Ilford camera. More than 300 entries were received.

Elderly folk were invited to be guests at a special performance.

Display cards were put up in an impressive lineup of show windows, etc.

'Lieutenant' Records to Fraternities

More than 6,000 records of the title tune from "The Horizontal Lieutenant" have been mailed by MGM to each chapter of every social fraternity and sorority in the United States and Canada to tie in with the national openings of the service comedy. The recording is by the Diamonds on the Mercury label.
<table>
<thead>
<tr>
<th>Film Title</th>
<th>Running Time</th>
<th>Director</th>
<th>Main Cast</th>
<th>Production Company</th>
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<td>2574 Anatomist, The (73)</td>
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<td>2519 Burn, Burn (90) Susp...</td>
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<td>2580 Flower Drum Song (11) Oper...</td>
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**Review and Alphabetical Index**

- **Very Good;** ++
- **Fair;** +
- **Poor;** ==

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

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<th>Columbia</th>
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<td><strong>Type</strong></td>
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ALLIED ARTISTS

King of the Wild Stallions (AA)—George Montgomery, Sterling Hayden, Arleen Whelan. This 1959 release is only one, but any animal such as a horse or a dog will bring in more than an average picture. This one is very short, but is in color and did a good business. Played Sat., Sun., Mon., May 26–29.—F. L. Murray, Strand Theatre, Spiritwood, Sask. Pop. 500.

BUENA VISTA
Babes in Toyland (BV)—Ray Bolger, Tommy Sanders, Annette, Judy Holiday. Pretty good baby. Should appeal to adults as well as kids, as in "The Parent Trap" and "The Absent-Minded Professor." This one did not draw well. I enjoyed playing time. Played Fri. through Mon. Weather: Cold.—James Hard, Show Theatre, Shoals, Ind. Pop. 1,555.

COLUMBIA
Devil at 4 O'Clock (C)—Spencer Tracy, Frank Sinatra, Kerwin Mathews. We had a hot date on this picture. The story is so weak that it is difficult to feel like watching it. Played Sat., Sun., Mon., Tues. Weather: Cold.—M. J. Gilmour, Royce Theatre, Lindon, Kan. Pop. 1,636.

Scream of Fear (C)—Susan Strasberg, Ronald Lewis, Anna Todd. This has done all of what it could have if it had played on my Fri., Sat., change, but I changed it. On Wed., you can't win 'em all. Played Sat. Preview, Sun., Mon. Weather: Cold.—Roy C. Kendrick, Star Theatre, Mineo, Okla. Pop. 936.

Twist Around the Clock (C)—Chubby Checker, Dion, Vanessa Brown, Marilyn Wetzel. We've had a good laugh when I saw it at the piano in the movie theatre. Well, that was the reason the movie was a success, but the audiences enjoyed it and the adults were curious. So all in all, it's OK. Played Sat., Mon., Weather: Cold.—Ken Christiansen, Roxy Theatre, Washburn, N. D. Pop. 698.

JOE GOLDWYN-MAYER
Ben-Hur (MG/M)—Charlton Heston, Yvonne Furneaux, Stephen Boyd. Magnificent in every respect. Stephen Boyd's performance is worthy of an Oscar too. The charisma shots were well done and the story was well told. Well worthy of all the Oscars it received. It did not do too well, but it is on the Easter book. It is easier for everybody to see it this time of year. Played Sat., Sun., Mon., Tues., Wed., Thrus., Thurs., Weather: Cloudy with show.—W. B. Kendall, Stanley Theatre, Minco, Okla. Pop. 936.


PARAMOUNT
Love in a Goldfish Bowl (Para)—Tommy Sanders, Fabian, Toby, Michaels. This was one that was enjoyed by most who came. Nice color and photography. Played this on a double-bill with an outdoor in color for a program that did very well at boxoffice. Played Sat., Sun., Mon., Tues. Weather: Cool.—Larry Thomas, Fayette Theatre, Fayetteville, W. Va. Pop. 7,200.

Tea Late Blues (Para)—Bobby Darin, Stella Stevens, Vincent Edwards. Another effort wasted on our part. No business on the stars here—this type of picture is popular to small towns in this part of the U. S. A. So we thought wrong again and tried something different on a weekend date and we got "book" again.


20TH-CENTURY-FOX
Camerons (20th-Fox)—John Wayne, Stuart Whitman, Ina Balin. John Wayne, color, prime-time, and all did not do well this time. But the movie is well made and the weather was not too bad. Any way, we need more like this and "Fox is fine with mine." Fox is going to try us again. Played Sun., Mon. Weather: As above.—A. L. Richards, Marion Theatre, Marion, S. C. Pop. 2,000.

Francis of Assisi (20th-Fox)—Bradford Dillman, Douglas Hart, Stuart Whitman. Excellent, deeply moving picture. Beautifully directed and produced. Excellent picture that should have been seen by everyone, but instead it was seen by no one except for groups of priests and nuns (they don't pay) and a couple of kids. They ask for this kind, but don't support them. What should we do? Return to sex! Played Sun., Mon., Tues. Weather: Fri.—Paul Forrier, Acacia Theatre, St. Louis, N. B. Pop. 2,150.

UNITED ARTISTS
Frontier Uprising (UA)—James Oavis, Nancy Haddy, Ken Mayer. Informative and exciting picture. Played Fri. and Saturday afternoon audience liked it on a double-bill.—B. P. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

Goodbye Again (UA)—Ingrid Bergman, Yves Montand, Anthony Perkins. A real tear-jerker that will appeal to both sexes. Fine acting and an interesting, holding story with some rather rough backgrounds to help make it a most entertaining film. Played Wed., through Sat. Weather: Fine.—Dave S. Klein, Astra Theatre, Northern Rhodesia, Africa. Pop. 13,000.

UNIVERSAL-INTERNATIONAL

Come September (U.)—Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin. Old story in a new setting. Rock Hudson is the boxoffice king in draw. This is a well制作ed comedy that was tailored especially for Rock. Weather: Cool.—Dave S. Klein, Astra Theatre, Northern Rhodesia, Africa. Pop. 13,000.

WARNER BROS.
 Parrish (WB)—Claudette Colbert, Troy Donahue, Karl Malden, Connie Stevens. WOW! What a picture. The Saturday audience liked it on a double-bill. Played Sun., Mon., Weather: Cold.—Dave S. Klein, Astra Theatre, Kiwe, Northern Rhodesia Africa. Pop. 13,000.

MISSISSIPPI
Long and the Short and the Tall, The (Cortiw)—Laurence Harvey, Richard Todd, Richard Harris. Here is one of those pictures we show three times a week. The British can make this picture. They ged cases for this one, but sure do you if you are going to be missing out on a lot of business. Played Fri., Sat., Sun., Weather: Rain.—Dave S. Klein, Astra Theatre, Kiwe, Northern Rhodesia, Africa. Pop. 13,000.

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Opinions on Current Productions

**FEATURE REVIEWS**

**HATARI!**

Paramount (6117) 159 Minutes Rel. June '62

Director: John Huston; Screenplay: Robert E. Sherwood; Cinematographer: William Gedney; Music: Alex North.

This film's plot may be predictable and its story too familiar, but you won't find a more exciting picture. It's a worthy successor to the grand adventures of the Cecil B. DeMille era. The film is full of action and adventure, with many memorable scenes. The African landscape is captured beautifully, and the cast is well-suited to their roles. The pacing is fast, and the film is a great entertainment for those who enjoy adventure and action-packed spectacles.

**ADVICE AND CONSENT**

Columbia (528) 139 Minutes Rel. June '62

Director: Walter Wanger; Screenplay: Budd Schulberg; Cinematographer: Elwood Bredell; Music: Henry Mancini.

This film offers a masterful exploration of power and politics, with a gripping storyline that keeps the audience engaged from start to finish. The performances are outstanding, and the film's cinematography and set design are impressive. It's a thought-provoking piece of cinema that's sure to leave a lasting impression on its viewers.

**HELL IS FOR HEROES**

Paramount (6116) 90 Minutes Rel. June '62

Director: John Huston; Screenplay: Robert E. Sherwood; Cinematographer: William Gedney; Music: Alex North.

This film is a powerful portrayal of the human cost of war. The characters are well-developed, and the film's themes are relevant and thought-provoking. The performances are strong, and the direction is masterful. It's a must-watch for anyone interested in the study of war and its effects on individuals.

**THE CABINET OF CALIGARI**

20th-Fox (211) 104 Minutes Rel. June '62

Director: Robert Wiene; Screenplay: Robert Wiene; Cinematographer: Robert Wiene; Music: Robert Wiene.

This film is a groundbreaking example of expressionism in cinema. Its use of light, shadow, and symbolism is innovative and has had a lasting impact on the film industry. The story is captivating, and the performances are excellent. It's a must-see for anyone interested in the history of film and its development.

**BELLE SOMMERS**

Columbia (621) 62 Minutes Rel. March '62

Director: John Huston; Screenplay: Robert E. Sherwood; Cinematographer: William Gedney; Music: Alex North.

This film is a touching and intimate portrayal of love and sacrifice. The performances are outstanding, and the film's direction is sensitive and nuanced. It's a beautiful example of the power of cinema to explore complex human emotions and experiences.

**PEEPING TOM**

Astor 86 Minutes Rel. June '62

Director: Michael Powell; Screenplay: Michael Powell; Cinematographer: Michael Powell; Music: Michael Powell.

This film is a fascinating exploration of the psychology of a mass murderer. The performances are intense and compelling, and the film's direction is masterful. It's a thought-provoking piece of cinema that's sure to leave a lasting impression on its viewers.
THE STORY:

"Advise and Consent" (Col)

When the ailing U. S. president, Franchot Tone, nominates Henry Fonda for his secretary of state, the majority leader, Walter Pidgeon, must get the Senate's Advise and Consent. Fonda, a controversial Intellectual, is opposed by the vindictive southerner, Charles Laughton, and by Don Murray, whom Pidgeon names chairman of the nominating committee. At the Senate hearing, Laughton brings forward a witness who claims that Fonda communisted in his college years. Under Murray's questioning, Fonda lies, denying the whole episode. To get even with Murray, an ambitious young senator, George Grizzard digs up a shameful episode from his past. The betrayed Murray commits suicide. As the Senate vote on Fonda's appointment ends in deadlock, Lew Ayres, the vice president, who has the deciding vote, learns that Tone has died. Ayres decides he will name his own secretary of state.

EXPLOITS:

As Allen Drury's novel was a long-time best-seller, make tieups with bookshops for window displays and feature stills of the dozen leads with identifying character names under each.

CATCHLINES:


THE STORY:

"The Cabinet of Caligari" (20th-Fox)

Glynis Johns has a flat tire while driving alone on a lonely country road. Arriving at a gloomy mansion, she is welcomed by the bearded Dan O'Herlihy and introduced to a strange assortment of "guests." Later, after being drugged and then questioned by O'Herlihy, Glynis realizes she is a prisoner and the guests who try to aid her escape are tortured. Her only visitor, young Dick Davalos, is seemingly in love with her, but he is unable to stay and help her. After a series of shots and frightening happenings, Glynis receives sympathy from a doctor, who resembles O'Herlihy. In the surprise climax, Glynis awakens from her fantasy to learn she was in a mental institution, but is too cured and able to leave with Davalos, who is revealed to be her loving son.

EXPLOITS:

Stress that this is a modern, updated version of the famous silent screen classic to place devotees of the German impressionistic film which starred the late Conrad Veidt. Large patrons to see it from the beginning and advertise that no one will be admitted or allowed to leave during the final 13 minutes. Glynis Johns Academy Award nomination for "The Sundowners" last year.

CATCHLINES:

A Shattering Experience in Suspense—From Robert Bloch, Author of "Psycho." No One Permitted OUT or IN During the Last 13 Nerve-Shattering Minutes.

THE STORY:

"Peeping Tom" (Astor)

Talented photographer Karl Boehm divides his time between working as a cameraman in a film studio and shooting nude "art" photos for the under-the-counter traffic at a news agency. His father had been a famed scientist who devoted his life to studying the psychology of fear, using Boehm as his guinea pig, by awakening the boy at night, shining a bright light in his eyes, then photographing the terrified reactions with a cine camera. Now an adult, Boehm has become an insane killer, obsessed with filming the fear on his victim's face. He kills street-walker Brenda Bruce and ambitious actress Moira Shearer, both of them found with horrific expressions. Psychiatrist Martin M大人iding police in finding the killer, learns from Boehm that his father was the famed scientist and has a "tall" put on Boehm's trail. Among M's many, "enemies," innocence switches on the projector and sees Moira's murder on the screen. Anna collapses. Police break into the room to find that Boehm has killed himself and from the recorder comes the voice of Boehm's father telling his son not to be frightened.

EXPLOITS:

Adopt a "No-One-Seat-At-0r-Performance-Starts" policy. Get a wide-open book with newsprint screening alone, alerting press, radio and TV to the stunt.

CATCHLINES:

The Most Diabolical Murder Weapon Ever Used! The Most Shocking Motion Picture Ever Conceived!

THE STORY:

"Hatari!" (Para)

Michèle Girardon, daughter of the late owner of Mamella Cigars Form in Africa, famed for his breeding exotic animals for zoos all over the world, carries on her father's work with the aid of John Wayne, who heads a group of reckless gamblers, including Red Buttons and Harry Kruger. Into the group comes Elia Martinelli, a photographer who falls for Wayne, and playwright Gerian Blain, who makes a play for Michele. Trouble begins between Blain and Kruger, who are rivals Michele's fan, while Elia is fascinated by acquiring baby elephants intimidates Wayne to the point where she departs in tears. All ends happily, however, when Blaine is injured on a safari and Michele's concern proves it. Elia returns home and meets Wayne again, who marries her—with baby elephants in attendance.

EXPLOITS:

Create a zoo or circus atmosphere in theatre lobby. Give free popcorn, balloons and lollipops to patrons. Ask local zoo to bring an animal to theatre for display. Give prizes to kids bringing most unusual pet to a special matinee show.

CATCHLINES:

"Hatari!" More DANGER—and That's What John Wayne Finds in This Thrilling Tale of Jungle Life ... Filmed in Technicolor in the Heart of South Africa.

THE STORY:

"Hell Is for Heroes" (Para)

In 1944, a battle-weary squad of American GIs, stationed near the German Siegfried Line, are discussing an expected furlough although their sergeant, Fess Parker, knows that they will soon be sent on a hazardous mission. Steve McQueen, who has been courtmartialed for being drunk, is returned to the squad in a resentful frame of mind. With the squad goes Nick Adams, a young Polish refugee who hopes to be shipped to the U.S., and Bobby Darin, who is collecting loot to buy back home. They are marched to a position near a German pillbox, which they are to hold until reinforcements arrive. McQueen suggests knocking out the pillbox and keeping the loot. When the sergeant is killed, McQueen and two others charge the pillbox and his companions are killed. Against threat of courtmartial, McQueen blows up the pillbox and dies. The breakthrough of the Siegfried Line is achieved and ultimate victory is now in sight.

EXPLOITS:

Stress the star cast by using photographs of Bobby Darin and Bob Newhart, both of whom have best-selling albums, as well as Steve McQueen, star of TV's "Wanted—Dead or Alive," and Nick Adams, star of "The Rebel" series.

CATCHLINES:

The Stirring Drama of a Single Action in World War II ... All the Hell, All the Heroism of War.

THE STORY:

"Belle Sommers" (Col)

Polly Bergen, once a leading recording and nightclub star, asks David Jansen, an old friend, to be her press agent for her comeback. Jansen soon learns that the reason Polly has long been blacklisted professionally is because she walked out on the promotion rocket headed by Jay Adler. The latter sends Warman Stevens to threaten Polly and to beat up Jansen for trying to get engagements for her. But Jansen persuades a friend to put Polly on a TV telethon and this leads to an engagement, at a top New York nightclub, just before the opening. Adler threatens to expose Polly's past, which includes a brief prison sentence, if she appears. Polly bravely confesses her one indiscretion to the nightclub audience before singing "Once I Had a True Love," followed by the patrons' wild enthusiasm. Polly's career is reborn and the rockets can no longer harm her.

EXPLOITS:

Make teasers with record shops for window displays of Polly Bergen's many record albums and with bookstores for window displays of her recently-published "The Polly Bergen Book of Beauty, Fashion and Charm."

CATCHLINES:

The Sizzling Story of the Song-Syndicate That Owns Everything—Even the Girls ... Polly Bergen As the Girl Singer Who Signed a Contract With a Man Who Tried to Hold Her For Life ... The Beat of the Big-City Blues.
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Milton Rackmil, president of Universal-International, slices a piece of birthday cake for actor Cary Grant in observance of the 50th anniversary of the founding of Universal Pictures Co., which occurred on June 8, 1912. . . . Story on page 8.
EVERYBODY WANTS

Lisa

A masterpiece in the art of the chase that takes you from London to the Hook of Holland...through the casbah of Tangier to the beaches of Palestine.

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also starring

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Produced by MARK ROBSON
Directed by PHILIP DUNNE
Screenplay by NELSON GIDDING
Based on the novel by JAN DE HARTOG

Cinemascope color by de luxe
A MAN TO BE REMEMBERED

I

N AN address before the golden jubilee banquet of The Cinema Exhibitors' Ass'n of Great Britain & Ireland at Bournemouth, England, last week, Eric Johnston, president of the Motion Picture Ass'n of America, called the exhibitor "unheralded and unsung" and "often, the forgotten man," adding, "there is applause for stars, producers, writers, directors, but I hear no applause for the exhibitor."

True, indeed! In fact, too often, the exhibitor has been sold short by other elements in this industry—all of whom depend on the exhibitor, his theatre and his efforts for the success that they enjoy. Again, in the words of Mr. Johnston, "I think you (the exhibitors) merit headlines, awards and applause. After all, you are the motion picture's direct link with the public. You interpret the motion picture to people. The success of a picture often depends on your skill, your imaginative handling, and your perceptive knowledge of audience tastes. Yes, the exhibitor is this industry's direct link with audiences. Yet, the industry frequently looks upon him as the missing link...Certainly, you are indispensable."

We applaud Mr. Johnston for those forthright words, for his discerning evaluation of the men and women in this business—"who have been firm, resolute and true" throughout the industry's struggle for survival over the last decade, especially.

It is a sad commentary on the fact that action evidencing such regard for the exhibitor has been noticeably lacking in a great many instances when it could have kept many a struggling theatre from toppling over the brink. In all too many cases, the exhibitors and theatres involved in such situations were considered expendable rather than indispensable. And this sense still is in evidence.

We have often wondered how many of the theatres that were forced to close could have been saved, if they had received greater consideration; if their importance as the direct contact with the public would have been better recognized by producers and distributors to the point of having been extended every possible aid, not only to stay in business but to build it to newer and higher levels. This is not to say that some such efforts were not made or that they are not now being made. But certain policies and practices, indulged both within and without the trade, are vitiating these efforts.

The grab for the "quick buck" by unrealistic terms and fast playoffs of product and by sales of theatrical films to television, certainly, does not enhance the position of the motion picture theatre, big or little. Nor does the shortage of product, which has contributed to bringing these conditions about. Failure to provide enough good films for exhibitors' requirements, certainly, is not serving these customers as they should be served. Nor is it serving the best interests of the industry at large.

The exhibitor is a most essential element to the continued existence and prosperity of this industry. He cannot succeed alone; nor can the stars, producers, writers, directors and distributors succeed without him. He is not bothered about being the "forgotten man" insofar as plaudits are concerned. He wants and needs to be the "remembered man"—remembered by action, particularly by the providers of product, that will make secure his position in this business and, at the same time, benefit them.

A Salute to Universal

A big day in Universe's history—June 8—has arrived, marking the Golden Anniversary of this company's founding, which is being celebrated around the world with a tribute from exhibitors who are playing Universal pictures during that week. The participation by 45,000 theatres—15,000 in the U.S. and Canada, and 30,000 throughout the rest of the world—which is just about as close to blanket coverage as is possible. That certainly beeps the high regard in which this company and its president, Milton R. Rackmil, to whom the drive was dedicated, are held by U's customers.

It would take many pages to do justice, in even highlighting the high points of Universal's colorful 50-year history. Suffice it to say, it introduced many a progress-making steps from which the entire industry widely benefited. Those historic successes have been carried far forward in the ten years since Mr. Rackmil became Universal's president. The company's growth has been truly phenomenal. And, judging by the array of product it has on tap for the coming year, the continuing of that progress seems well assured.

We felicitate Mr. Rackmil and his associates in Universal on their company's Golden Anniversary.
UNITED ARTISTS WILL LAUNCH 'PREMIERE SHOWCASE' PATTERN

Top Product to Be Shown On-day-and-Date Basis With Broadway Runs

NEW YORK—United Artists, on June 28, will launch a new method of distribution in the New York area and, based on its success here, could be extended to other major cities across the country, but each city would be treated on an individual basis.

The new setup, in summary, calls for the premiering of UA's top product on Broadway day and date with outlying communities where selected premiere "showcase theatres" will present the pictures.

NEW SYSTEM EXPLAINED

Executives of United Artists explained the new system to the press and producers' representatives at a breakfast meeting in the Hotel Astor on May 28. In opening the meeting, Robert Benjamin, UA board chairman, said that times had changed and that the decision to inaugurate the plan had been motivated by the changing patterns of public habits. He said the new method had been thoroughly discussed by the executives and the producers and that they were going into it with an open mind.

Arnold Picker, executive vice-president of UA, said that the present methods of releasing pictures for first and subsequent runs had been in existence for more than 30 years and that it was time to update the methods to conform with present-day living.

Picker said that last summer UA conducted a "silent experiment" on the plan. While "Never on Sunday" was playing the Plaza in New York, the picture was played simultaneously in New Jersey and Westchester to outstanding business. Attendance at the Plaza was not affected in any way. Then, while "West Side Story" was playing the Rivoli, the picture was booked into theatres in Montclair, N.J., and Syosset, L.I., with no ill effects on the Rivoli. The same results also were achieved in foreign key cities, he said.

'ROAD TO HONG KONG' FIRST

The first picture under the plan will be the "Road to Hong Kong," starring Bob Hope, Bing Crosby and Joan Collins, which will be given 13 Hollywood-style premieres on the night of June 27. Because "The Miracle Worker" will be playing the Astor Theatre, UA showcase on Broadway, the picture will not have a Broadway opening but will open at Brand's Beacon and Trans-Lux 88th St. in Manhattan; Century's Huntington, Huntington, L.I.; Century's Plainview, Plainview, L.I.; Century's Green Acres, Valley Stream, L.I.; Century's Meadows, Flushing; J. J. Theatres' Luxor, Beach; Century's Kingsway, Brooklyn; Brandt's Yonkers, Yonkers; Eastern Management's Elmsford; the Paramount, Peekskill, and theatres in Bayshore and Patchogue, L.I.

James Velde, UA vice-president in charge of domestic sales, said that, at the conclusion of the "premiere showcase" engagements, UA then would release the film seven days after closing to other runs in those areas. He said that under the system, exhibitors would be assured of a continuity of top product such as "Follow That Dream," "Birdman of Alcatraz," "Jack the Giant Killer," "Pressure Point," "Geronimo," "Kid Galahad," "Two for the See-saw" and others.

Gabe Sumner, executive assistant to Fred Goldberg, executive director of advertising, publicity and exploitation, explained the promotional aspects of the plan. He said the "premiere showcase" would allow, for the first time, the public in the Greater New York area to respond immediately to all facets of a campaign attendant to the merchandising of a film. He showed, by means of slides, samples of store cards, marquees, pennants, flags, usher badges and boxoffice banners all bearing the "premiere showcase" symbol. Newspaper ads and radio spots will start this week.

Also attending the meeting was John A. Bluem, senior vice-president of Macy's, who told of Macy's success with its branch stores. He said it had been found profitable to take the business to the people if the people cannot be brought to the New York store. He said Macy's did not "try out" a product at the main store, but stocked all of its outlying stores at the same time, taking advantage of the power and coverage of the metropolitan department store papers. He said that if Macy's did not have branches, it would not have 1/100th of the business it now enjoys. It was pointed out that UA was doing the same thing with its film merchandise.

In most cases, a picture will be booked for three weeks, with the next run following seven days later. However, if a picture should be held four weeks, the next run could start the following day.

While 13 theatres in this area now are included in the setup, it is hoped that theatres in Staten Island, Newark and Jersey City will be added, bringing the total to 16. It was reported that "Taras Bulba" will go out under the premiere showcase plan next fall. Others will be "Judgment at Nuremberg" and "The Miracle Worker," which opened on Broadway prior to the development of the showcase presentation.

 Hartford Toll TV Set For Start June 29

Hartford—The first broadcast of subscription television in the United States will be on Hartford's Channel 18, June 29.

Station officials have not yet decided what type of program will be presented on the first broadcast. However, it is understood, future plans for Channel 18 call for the presentation of current motion pictures, New York stage plays, live and recorded sports events, opera, ballet, educational features and other programs not available on other television stations.

The television experiment is being conducted by RKO-General Phonelvision Co. in conjunction with Zenith Radio Corp. Channel 18 will scramble its subscription television programs which may be decoded by persons whose television sets have the necessary equipment. For the past several weeks, Channel 18 has been conducting tests of the experimental system.

The cost of receiving pay television will be based on the number of programs the subscriber decodes and receives.

High Court Gets Writ On Pay TV June 5

NEW YORK—In a writ of certiorari, the joint Committee Against Pay TV will ask the United States Supreme Court to hear exhibition appeal to upset the Federal Communications Commission's authorization of a pay TV test in Hartford, Conn. The writ will be filed on June 5.

Philip F. Harling, committee chairman, said the writ would be filed by Marcus Cohn, attorney, who had represented exhibition in its eight-year campaign against pay television. In effect, the writ is a petition asking the high court to review the decision last March by the U.S. District Court of Appeals, which upheld the FCC test authorization for RKO General-Zenith's Phonlevision experiment in Hartford.

The writ will be filed as Phonlevision will be preparing to initiate the limited pay TV telecasting over Station WHCT, Channel 18, starting on June 29. Harling said it was not anticipated that Phonlevision will materially extend its initial coverage of 300 homes until the Supreme Court had acted.

It was pointed out that the Supreme Court could rule on the writ in June but that it was more likely that it would act on it during the fall session. Cohn is expected to use a principal argument that the Communications Act does not give the FCC the authority to act on pay television and that only Congress has authority over the new medium.

The Joint Committee and Connecticut exhibitors opposed Phonlevision at a week of hearings before the FCC in October 1960 and then appealed the FCC decision to the District Court, which heard the case last December 1. The decision was handed down early last March.

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TOA Asks British Aid In Hiking Production

NEW YORK — Theatre Owners of America has asked the Cinematograph Exhibitors Ass’n of Great Britain to join in American exhibitors’ problem of working to encourage new production and ease the product shortage.

In a letter to the annual conference of the CEA in Bournemouth, Eng., John H. Stembler, TOA president, explained the American situation and asked for the CEA’s cooperation in overcoming the product dearth.

His letter was as follows:

“The critical problem facing us is the shortage of product. We are without an inventory with which to carry on our business. And, on the basis of available information, we know that there is little likelihood that the shortage will be less acute insofar as present major production and distribution agencies are concerned, for a long time to come. Consequently, we, in exhibition, are bending all of our efforts and of our energy to bringing more pictures on the market.

“Your problems and yours are common problems. True, they may not always arise at the same time, but ultimately they reach the level of a common denominator. On this side of the ocean we have been suffering severely from a product shortage for several years. We are learning from the press and from industry channels that the pinch of the same problem is now on you. We hope that you will take the benefit of our experience and encourage every opportunity to increase production to the common end that this crisis will be eliminated.

The letter was read to the conference by Ellis F. Pinkney, general secretary of the CEA.

Atlantic Exhibitor Freed After Judge Views Film

ATLANTA—Leonard Freeman, manager of the Kirkwood Adult Theatre, has been freed by Municipal Court Judge James E. Weigel on a disorderly conduct charge in showing an allegedly obscene film, “The Fast Set,” Audubon release. After Judge Webb viewed the film he said he saw nothing indecent or likely to debauch the morals.

Capt. E. O. Mullen, special investigator for the Aldermanic Board’s Police Committee, made the first charge when he seized the film the night of May 22. Mullen said, after he found particularly objectionable scenes showing women nude from the waist up dancing with men, he tried to uphold the state statute, which prohibits the exhibition of obscene films.

Mrs. Christine Gilliam, city motion picture reviewer, was present at the hearing, but was not called to testify.

‘300 Spartans’ New Title For 20th-Fox Release

NEW YORK — “The 300 Spartans” has been selected as the final release title of the 20th Century-Fox production produced by Rudolph Mate, which was made under the title of “Lion of Sparta.” Richard Egan, Diane Baker, Sir Ralph Richardson and David Farrar are starred in the CinemaScope DeLuxe Color picture which was

CRITICS GUILD IS FORMED BY PROTESTANT GROUP

Johnson Says Films’ Greatest Era Ahead

BOURNEMOUTH, ENG.—The most important years for the motion picture are ahead, not behind, Eric Johnston, president of the Motion Picture Ass’n of America, told the golden jubilee banquet of the Cinematograph Exhibitors’ Ass’n of Great Britain here on May 29.

Looking ahead 40 years, Johnston said that everyone pointed to the advent of a new age which could be called the “Age of Leisure.” He said the new age was not a distant dream and that it could be seen in population, work, social and financial trends. Motion pictures will achieve new heights as an art form, he said. Technology will enable the motion picture to speak a universal language, Johnston added, stating that “this alone will make the motion picture more of a mighty link in the chain of world communication and world understanding.”

Johnston praised exhibitors and bemoaned the fact that they had gone unheralded and unsung. He said the film industry usually got headlines that were twice the size of the events and that there was applause for stars, producers, writers and directors, but that he had heard no applause of the exhibitor.

“I think you merit headlines, awards and applause,” Johnston said. “After all, you are the motion picture’s direct link with the public. You interpret the motion picture to people. The success of a picture often depends on your skill, your imaginative handling and your perceptive knowledge of audience tastes.”

Johnston said that the exhibitor was the industry’s direct link with the audiences but “the industry frequently looks upon him as the missing link.” The MPAA president urged the British exhibitors to hold fast to their belief in the industry and to safeguard their devotion to it.

Joseph R. Juliano Named William Hunter’s Aide

HOLLYWOOD—Following through on his announcement of instituting new methods of distribution to establish closer exhibitor-distributor relationships, William Hunter, head of Producers International Pictures, has named Joseph R. Juliano his executive assistant to supervise production analysis and promotion of films through pressbooks and specially designed trailers.

Hunter and Juliano are expected shortly to meet PIP franchise distributors around the country and to get first hand reports of the type of films the company should acquire, produce and distribute to meet market requirements.

On the 15-day tour of PIP distributors, the pair will outline campaigns for the company’s first two major releases, “The Huns” and “The Centurion.”

NEW YORK — The Protestant Cinema Critics Guild has been formed by film reviewers of some of the nation’s leading religious publications for the purpose of keeping church members informed about the “many good productions of the motion picture industry.” Reviewers from more than 25 denominational and inter-denominational church publications are members of the new guild whose publications reach a combined readership of more than 10,000,000, according to the Rev. Donald J. Kliphardt, a spokesman for the new organization.

MOSTLY NEW YORK AREA

Rev. Kliphardt told BOXOFFICE that a large majority, perhaps three-fifths, of the guild members were in the New York area, with some in Nashville, Dayton and Los Angeles. He said the group primarily was in agreement with the attention to the attention of its readers “those films which have real, positive values.” Too often, he said, church members tended to either condemn or ignore the films and pictures because they did not have enough information on them.

“We want to make clear that many theatrical releases are worthwhile for the thoughtful reviewer,” he added.

Plans are being developed whereby there will be an exchange of views among the members but no compilation or summary of opinions, such as are embodied in The Green Sheet, is contemplated, the spokesman said.

The guild also will be concerned with serving as a channel for film industry news, release schedules and preview arrangements, as well as to provide opportunities for members’ growth in motion picture criticism skills. It also will explore projects that might lead to more perceptive film-viewing by Protestants.

Among the publications represented are Intercollegiate, One, Youth, Christian Advocate, The Episcopalian, United Church Herald, Christian Century, Christian Herald and Pulpit Digest.

TWO SESSIONS ARE HELD

Two of four planned meetings per year have been held. At the first session, United Artists’ “Something Wild” was previewed, followed by a discussion with its director, Jack Garfink, and Carroll Baker, the star. At a later meeting, “Lisa” was exhibited, a 20th Century-Fox picture, followed by a discussion with costar Dolores Hart and Adrian Aran, exploitation director for 20th-Fox.

Rev. Kliphardt is the reviewer for eight Protestant youth periodicals and director of research and utilization for the National Council of Churches’ department of audiovisual and broadcast education.

IFIDA Statistical Service

NEW YORK — The Independent Film Importers and Distributors of America has established a statistical service with the purpose of informing the trade and the public about the statistical role of foreign films in American motion picture distribution.
To our exhibitor customers everywhere, our sincere thanks for your overwhelming response to the June 8th U-Day Jubilee Salute, and for your enthusiastic support throughout our Presidential Sales Drive honoring Milton Rackmil and celebrating our Golden Anniversary Year.

Look to the months ahead for the same great product which has made this Jubilee Year the greatest in the history
of U-I, and look for more of these golden opportunities for golden profits with these forthcoming releases — "LONELY ARE THE BRAVE", "THAT TOUCH OF MINK", "THE SPIRAL ROAD", "PHANTOM OF THE OPERA", "IF A MAN ANSWERS", "TO KILL A MOCKINGBIRD", "FORTY POUNDS OF TROUBLE", "FREUD" and a continuing flow of other great box office attractions, produced by the industry's outstanding talents and starring the industry's greatest box office personalities.
CELEBRATE ‘U-DAY’ AROUND WORLD

Film Showings Mark 50th Anniversary of the Founding of Universal Pictures

NEW YORK—Worldwide “U-Day” celebrations are scheduled for Thursday (8) to mark the 50th anniversary of the founding of Universal Pictures Co. as part of the Golden Anniversary year and the company’s Presidential Sales Drive honoring Milton R. Rackmil.

Henry H. “Hi” Martin, vice-president and general sales manager, and Americo Abraf, vice-president and foreign general manager of Universal-International Films, Inc., foreign sales subsidiary of Universal Pictures Co., announced the “U-Day” plans in which exhibitors were asked to show some U-I release on their screens to mark the company’s birthday. Approximately 15,000 theatres in the U. S. and Canada, and another 30,000 throughout the world are participating in this salute.

Universal Film Co. was formed on June 8, 1912, at 1 Union Square in New York City by a group of film executives, with Carl Laemmle elected president.

The “U-Day” observance is one of a series of special events which Universal has set up for its anniversary celebration. With some of the biggest boxoffice attractions in its history being released during the year, the first 26 weeks have been highlighted by the Presidential Sales Drive in both the domestic and foreign markets in honor of President Rackmil, under whose leadership the company has attained its greatest financial success.

The first half of the year saw the release of ‘Lover Come Back” and “Flower Drum Song,” both among the all-time record grossers, based on their early performances. In addition, “Spartacus” was placed in general release after setting records in its limited roadshow engagements. Also placed in release during the first half of the year were “Back Street,” “The Outsider” and “The Day the Earth Caught Fire.”

Scheduled for domestic release during the final weeks of the Presidential Sales Drive are “Cape Fear” and “Lonely Are the Brave” and scheduled for the second half of the anniversary year are “That Touch of Mink,” “The Spiral Road,” “Phantom of the Opera” and “If a Man Answers.”

Some of the biggest boxoffice names in the industry are featured in the Golden Anniversary releases this year, including Grant, Doris Day, Rock Hudson, Gregory Peck, Kirk Douglas, Tony Curtis, Sandra Dee, Robert Mitchum, Montgomery Clift and Susan Hayward.

The impact of the Golden Anniversary year also continues in production activities with five pictures before the cameras and in final stages of production. These include “The Ugly American,” starring Marlon Brando; “To Kill a Mockingbird,” based on the Harper Lee Pulitzer Prize novel and starring Gregory Peck; “If a Man Answers,” starring Sandra Dee and Bobby Darin; “Forty Pounds of Trouble,” starring Tony Curtis and Phil Silvers, and John Huston’s production of “Fredo.”

Scheduled to follow later in the year are “A Gathering of Eagles,” starring Rock Hudson, and “The Thrill of It All,” starring Doris Day and James Garner, all for release in late 1962 and early 1963.

Flaherty Film Seminar Set In Minneapolis June 18

MINNEAPOLIS — The Eighth Annual Robert Flaherty Film Seminar, presented by International Film Seminars, Inc., will be held June 18-28 at the University of Minnesota Center for Continuing Study on the Minneapolis campus. This will be the first time the seminar, which is expected to attract leading film scholars and filmmakers from all over the world, will take place in the Midwest.

The seminars were initiated eight years ago as a memorial to Robert Flaherty, pioneer documentary filmmaker and creator of such films as “Nanook of the North,” “Moana,” “Man of Aran” and “Louisiana Story.”

Purpose of the seminars is to bring together filmmakers, scholars and film students in a searching look at the art of the film and its growing world role,” according to the 1962 seminar director, George Amberg, University of Minnesota professor and interdisciplinary programs.

Set Warner Theatre Date For ‘The Longest Day’

NEW YORK—Darryl F. Zanuck’s “The Longest Day,” produced in Europe at a cost of $10,000,000, will have its world premiere in New York on a reserved-seat basis at the Warner Theatre, according to Spyros P. Skouras, president of 20th Century-Fox, and S. H. Fabian, president of the Stanley Warner Corp., owners of the theatre. Allied Artists’ “El Cid” is currently playing the Warner Theatre on reserved seats.

The three-hour, 15-minute feature, which has a cast of 50 stars, will have one 10-minute intermission. Boxoffice facilities will be established throughout the New York-New Jersey metropolitan area to meet ticket demands. The Warner Theatre will close for a brief period for refurbishing prior to the opening of “The Longest Day.”

From the files of BOXOFFICE comes this nostalgic photograph of a historical occasion in the long career of the Universal Company. The photo was taken just 30 years ago when Universal stars, directors, producers, and other studio personnel saluted Carl Laemmle, the company’s founder, on the occasion of his 65th year as a motion picture executive, dating from 1906 when he became an exhibitor in Chicago. Doubtless, oldtimers will recall the prominent stars of that period, many of whom were among the industry’s best boxoffice bets. From left to right, rear row: Lester Cohn, Boris Karloff, Genevieve Tobin, John Boles, Tala Birell, James Whale, James Flavin, Bela Lugosi, Paul Perez and Raymond Massey. Second row: Leo Carrillo, Mrs. Edward Laemmle, Louis Friedlander, Sigmund Moos, Luis Trenker, George Sidney, Carl Laemmle, June Clyde, Charlie Murray, Lucille Browne, Tom Mix, Lew Ayres, Noah Beery, Jr., and Lola Lane. Front row: Allen Rivkin, Witt K. Cochrane, Paul Kohner, Karl Freund, C. R. Hunter, Mickey Rooney and Ernst L. Frank.
Australia Feeling TV Impact on Theatres

NEW YORK—The impact of television in Australia is taking its toll on motion picture theatres, according to Norman B. Rydge, chairman and managing director of Greater Union Theatres, who is in New York. Rydge said that in areas where TV had been introduced, the business was off 50 per cent. In non-television areas, business is off about 20 per cent. Rydge estimated that almost 500 theatres had closed since the advent of television in 1956. Australia is as large as the United States in area, but its population of about 10,000,000 is about that of the New York metropolitan area. But 55 per cent of Australia's population is centered in the six capital cities from which the greater portion of film revenue is derived. And these cities are the television centers.

GREATER UNION'S 50TH YEAR

Greater Union Theatre is celebrating its 50th year of operation, starting with a single nickelodeon and expanding to its present 128-theatre circuit, 20 of which are drive-ins.

Rydge said that because of television and other forms of amusement, Australian exhibitors were returning to the practice of selling the product, not the habit of attending theatres. He added that good pictures will gross more today than ever before because Australians had become very selective. He said a theatre could have the finest appointments, the best sound and all of the most desired comfort, but unless what was on the screen was what the public wanted, business would be poor. Large grosses have been achieved with such films as "El CID," "Ben-Hur," "South Pacific," and "Spartacus." The latter three played 63 weeks.

In the non-spectacular class which did outstanding business were "Breakfast at Tiffany's," "Love Come Back" and "Come September.

ALSO FILM DISTRIBUTOR

Greater Union also is in the distribution field in Australia, handling the product of the Rank Organization, Anglo-American, British Lion and Samuel Bronston. Rydge also operates a photography business and represents Bell & Howell, Rank Xerox and Japanese camera manufacturers.

Host at the luncheon meeting was Capt. Harold Auten, American representative for Greater Union. The affair was held at the Lotus Club.

Retitle WB Picture

NEW YORK—"Mr. Limpet" will be the title of Warner Bros. feature combining live-action and animated-cartoon techniques, which will be produced by John Rose with Don Knotts in the title role. The picture, which will be filmed in Technicolor and widescreen, was originally announced as "Henry Limpet."

Denver Filmrow Unites to Promote New Product on Grassroots Level

Denver—Branch managers of Denver's sales offices have joined forces in an unprecedented combined industry effort to bring the message of Hollywood motion picture production efforts to the people of their far-flung territory. Believing that the films to be released by all of the companies this summer and fall should be sold to the grassroots level, these managers are making visits en masse to most of the key cities in the Rocky Mountain area.

Last week, Mark Sheridan, 26th Century-Fox; John Dobson, United Artists; Don Urquhart, Warners; Murray Gerson, Universal; and Jules Needleman of Columbia, all trekked to Laramie, Wy., on the first stop of this tour. The idea of the whole industry, as it were coming to their town to talk about films caught on as real news. The managers were feted at a luncheon attended by civic leaders, press and radio representatives, and opinion makers, joined by exhibitors in the area. The town's daily, The Boomerang, gave front-page publicity to the event, giving a listing of films scheduled for release during the next six months and all of the managers were interviewed by Terry Foster of radio station KWBY in a full half-hour program. The station was so pleased with this show that it replayed it back again in prime evening time.

As an example of the news-making effect of the trip, radio newscasts all day made mention of the idea that Denver's film executives had come to Laramie to inform the public about forthcoming motion pictures.

The plan has caught on all over the Denver area and Filmrow is being urged by exhibitors in other parts of the territory to repeat the effort in their towns. Already similar events have been arranged for Colorado Springs, Colo., Albuquerque, N.M., Rapid City, S.D., and other important situations.

Beacon Enterprises Takes Over 4 Cinerama Houses

NEW YORK — Beacon Enterprises, headed by Sheldon Smerling, has taken over four theatres formerly operated by Cinerama Theatres, Inc. Theatres in the deal were the Boston Theatre, Boston; Imperial, Montreal; Orpheum, San Francisco, and the Clairidge, Montclair, N.J.

The takeover became effective on May 27. They will present the first Cinerama picture with a story, "The Wonderful World of the Brothers Grimm."

Meanwhile, B. G. Kranz, vice-president of Cinerama, Inc., has completed negotiations with E. D. Martin, operator of the McVickers Theatre in Chicago, whereby the McVickers will be converted into a Cinerama house. After redecorating and re-styling to meet Cinerama specifications, the theatre will reopen on August 8 with "Brothers Grimm."

Martin announced that his circuit plans to build a Cinerama theatre in San Antonio, Tex., to seat 750. Cost is expected to be about one million dollars. Martin is now building such theatres in New Orleans, Seattle and St. Louis. Another is planned for San Francisco.

George Axelrod Forms Own Producing Company

NEW YORK—George Axelrod has formed Charleston Enterprises Independent Corp. to produce "How to Murder Your Wife," based on an original comedy by Axelrod with a screenplay by Walter Bernstein.

Axelrod, who is president of Charleston, will put the picture before the cameras in the fall of 1962, following the completion of "Paris When It Sizzles," which he will coproduce in Paris with Richard Quine for Paramount release. Axelrod is negotiating with both Marilyn Monroe and Frank Sinatra for "Murder." No distribution arrangements have been set.

18 Cities Using Bonus Theatre Certificates

NEW YORK—Forty-five theatres in 18 cities are using "New York Bonus" theatre certificates and more than 500,000 certificates have been issued by supermarkets participating in the plan, according to Nick John Matsoukas, president of Movie Bonus Corp. The certificates are redeemable at 50 per cent of the prevailing boxoffice admission price.

Matsoukas said that in the first six weeks of the plan, the theatres filled empty seats during the week days and there was a 12 to 15 per cent increase on weekends. An added plus, he said, was the 22½ cents average sales at the concession stands, per patron.

A steadier amount of business from shoppers at the supermarkets was noted, Matsoukas said. Shoppers went to the participating stores because they could get the bonus certificates. One certificate was given for every $5 purchase. Housewives have started to accumulate the certificates so that the whole family can start going back to the theatres on weekdays, Matsoukas said.

Prior to the launching of the plan, Matsoukas tested it in 60 market areas.

'Two Weeks' for August; Selected Runs for 'Fool'

NEW YORK—“Two Weeks in Another Town," screen version of Irwin Shaw's novel, starring Kirk Douglas, Edward G. Robinson, Cyd Charisse, George Hamilton and Claire Trevor, will be MGM's regular release for August, according to Robert Mochrie, general sales manager.

In addition, MGM will launch "I Thank You," produced in London starring Susan Hayward and Peter Finch, in selected cities the latter part of August, with the regular release later in 1962.

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'Music Man' Field Force Opens Up 'Tough' Papers

NEW YORK—Evidence that the amusement pages of many newspapers which have long neglected movie news and are considered “tough” to crack can be opened up to stories and photos of forthcoming pictures was proven by the field force sent out by Warner Bros. to promote their summer release of “The Music Man.” Richard Lederer, WB advertising-publicity director, summarized what the company’s nine regional publicity representatives learned from their tour in May at a press conference at the Summit Hotel, May 24.

“The nation’s press, as well as exhibitors from coast to coast, are more than ready, willing and able, indeed they’re downright anxious, to support the kind of Hollywood product typified by ‘The Music Man,’” Lederer said. He pointed out that many of the nation’s newspapers visited by the Warner publicity forces had not seen a movie representative in years, nor had many of the theatre managers which the field men met and talked to.

“The press is less anti-Hollywood, although we ran into some anti-Hollywood sentiments,” according to Joe Hyams, national publicity manager, who covered the southwest on “The Music Man” tour. “On the contrary, we found ourselves welcomed by editors in town after town who said they would be happy to find room in their tight-for-space papers for ‘Music Man’ pictures or layouts. We found ourselves as something like goodwill ambassadors for Hollywood and ‘The Music Man’ itself, because it is a slice of Americana, as something of a goodwill ambassador to the world,” Hyams said.

Leo Wilder, who covered the north-central and Great Plains area, said that the Warner Bros. field men were often treated like celebrities by the editors and newspapermen they visited. The Kansas City Star, a tough paper to crack, came up with an entire color page for “The Music Man,” he reported. Felix Greenfield, who covered the east-central states, said he covered 2,860 miles and saw 208 newspapermen, many of whom gave him great response to the use of color pictures in their amusement sections for “The Music Man.” Greenfield wrote to each paper expressing appreciation for the publicity aid for ‘The Music Man.” Warner Bros. expects to conduct a similar advance publicity tour for “Gypsy,” which will be released late in 1962, Lederer pointed out.

In all, the publicity teams covered more than 40,000 miles in specially equipped Chevrolet Impala station wagons to bring a vast assortment of written material and photographs to the editors of more than 600 publications in some 400 localities from coast to coast, Lederer said.

In addition to Hyams, Wilder and Greenfield, other Warner Bros. publicists who served as “Traveling Music Men” were Irving Windisch, Burt Sloan and George Nelson, who covered the New York-New Jersey-Connecticut area; Bill Latham, assistant studio publicity director, and Floyd Rossman, New England field representative, who covered the northeast; Bob Quinn of the studio exploitation staff, and Irving Blumberg, who covered the middle Atlantic states; J. D. Woodard and Al Deubin, who worked in the southeast; Ernie Grossman, national exploitation-promotion manager, who worked with Frank Casey in the midwest, and W. W. Brumberg, western exploitation coordinator, who worked with Jack Wodell in the far west.

The slogan for the picture, which also is the opening song number in “The Music Man,” was plastered on their trailers—‘You Gotta Know This!’

The continuing campaign for “The Music Man” will move into its next stage with preparations for the national press preview of the musical on June 19 in Mason City, Iowa, home town of author-composer Meredith Willson, creator of “The Music Man” on the Broadway stage. Robert Preston, star of both the stage hit and the Warner Bros. film version, Shirley Jones, costar of the film, Morton Downey, the director, and Willson himself will take part.

Wayne Weil Named Aide In UA Roadshow Dept.

NEW YORK—Wayne S. Weil has been named assistant to Herb Pickman, director of United Artists roadshow advertising-publicity department, by Fred Goldberg, UA executive director of advertising, publicity and exploitation. Weil succeeds John Skouras, who has been named assistant to Maxwell Hamilton, coordinator of advertising and publicity for George Stevens’ “The Greatest Story Ever Told.”

Prior to joining United Artists in 1961, Weil was general manager of the Coconut Grove Playhouse in Miami. In 1960, he was company manager of the James Garner touring company of “John Loves Mary” and, at various times, has managed the Warwick Musical Theatre in Rhode Island and the Carousel Theatre, Framingham, Mass.

William M. Shirley Dies In Paris; UA Fieldman

PARIS—William M. “Bill” Shirley, who had been with United Artists for the past 11 years, most recently as publicist working out of the Buffalo branch, died suddenly May 24 following his arrival from Dublin, where he had attended the 35th Variety Clubs International Convention.

Shirley, who was in his mid-seventies, had also worked with many of the other film companies throughout the East and Midwest following his long career as a vaudeville performer and theatre manager and operator. He is survived by his widow, Eva M.; two children, Gerald and Eileen, and four grandchildren. Memorial services will be announced later.

PM Award to ‘Music Man’

HOLLYWOOD—Parents’ Magazine has awarded its Family Medal for June to Warner Bros.’ “The Music Man” as “one of the all-time great film musicals.” The Technirama-Technicolor film starring Robert Preston in the title role, was produced and directed by Morton Downey.
By AL STEEN

A consistent flow of quality product from Columbia Pictures can be expected between now and the first of the year, an array of pictures which, in the opinion of Rube Jackter, vice-president and general sales manager, is the strongest lineup ever offered by the company in a seven-month period. And the flow will continue into 1963, stemming from the films now in production or in preparation stages.

Columbia executives look upon the schedule as an answer to exhibitors' cries for product and more product. As Jackter pointed out, every type of picture catering to all tastes and ages is included in the program, spanning the areas of comedy, musical, adventure, action, western, historical and romance.

If there is a product dearth, Columbia apparently is not aware of it. The company has eleven pictures completed and in the can, three in the editing department, five in production, four in preparation and two in the final days of shooting.


"ADVISE AND CONSENT"

Few pictures, if any, have been so eagerly awaited as "Advise and Consent." The novel by Allen Drury zoomed to the best seller lists shortly after its publication and stayed there. It was discussed, praised and criticized and its penetration was deep. Otto Preminger, seeing the strong possibilities for powerful film material in it, acquired the rights and produced it on the very locale of the story—the nation's capital.

Preminger put his own deft hand in both the production and direction of the picture and selected a stellar cast headed by Henry Fonda, Charles Laughton, Don Murray, Walter Pidgeon, Peter Lawford, Gene Tierney, Franchot Tone, Lew Ayres, Burgess Meredith, Eddie Hodges, George Grizzard and Inga Swenson.
**THE INTERNS**

An absorbing novel has been turned into a still more absorbing picture: "The Interns." The novel by Richard Frede was considered by some critics as a "sensation" because of its frankness and dramatic impact. The picture has retained the book's ingredients in a tasteful and ingratiating style and, despite its somewhat serious theme, is packed with broad humor, many hilarious situations, tender romances and a New Year's Eve party that has never, or seldom, been seen on the screen. The story tells of the trials and tribulations of those men, and a woman, who struggle to become outstanding in their chosen careers. Produced by Robert Cohn and directed by David Swift, the picture's top roles are played by Michael Callan, James MacArthur, Cliff Robertson, Nick Adams, Suzy Parker, Haya Harareet and Buddy Ebsen, surrounded by a fine supporting cast.

**"BATTLE ABOARD THE DEFIANT"**

In the high adventure class, filmed in Cinema-Scope and Eastman Color by Pathe, Columbia has "Battle Aboard the Defiant," a film that abounds with action about the British navy in the days of sailing ships and the wars with France. With Alec Guinness, Dirk Bogarde and Anthony Quayle in the top roles, John Brabourne and Lewis Gilbert, producer and director, respectively, have fashioned an exciting story about mutiny on the high seas that is suspenseful, fierce and gripping, presented with the elegance in which the British excel. Brabourne and Gilbert were responsible for the highly successful "Sink the Bismarck."
THE BEST OF ENEMIES

In a somewhat lighter vein, is "The Best of Enemies," a Dino de Laurentiis production, with David Niven, Sordi, Michael Wilding and Harry Andrews in the leading roles. In Technicolor and Technirama, "The Best of Enemies" tells the intriguing and humorous story of two World War II officers, one British and the other Italian, who alternately become each other's prisoner and how their natural animosity for each other and their respective countries turn into mutual admiration and respect. Sordi, Italy's biggest boxoffice star, plays his first English-speaking role.

THE NOTORIOUS LANDLADY

Exhibitors who want to give their patrons escapist enjoyment will find it in "The Notorious Landlady," with Kim Novak, Jack Lemmon and Fred Astaire in the marquee roles. Producer Fred Kohlmar and director Richard Quine have sculptured a hilarious situation comedy about a State Department employee in London who finds lodgings in a house owned by a young woman who had been involved in a murdler case. It's the kind of fun that audiences love but seldom find.

RING-A-DING RHYTHM

In "Ring-a-Ding Rhythm," Columbia has a bubbling comedy with plenty of music and dancing that should bring in the teen-agers in droves. With some of the world's most famous disc jockeys, in important roles, the picture is an effervescent jazz session interspersed with a rollicking story that does not overlook the Twist and even has the King of the Twist, Chubby Checker. It is the story of a couple of young folks, Helen Shapiro and Craig Douglas, who overcome the town's mayor's dislike for jazz sessions. "Ring-a-Ding Rhythm" is one of the liveliest, peppiest and tuneful films of its kind to hit the screen in many a year. It was written and produced by Milton Subotsky and directed by Dick Lester.
"THE PIRATES OF BLOOD RIVER"

For pure adventure, loaded with the type of fighting and romance that has thrilled readers of pirate stories for centuries, "The Pirates of Blood River" is tailor-made for the action fans. A Hammer production, a trademark that has long been identified with the unusual in motion pictures, "The Pirates of Blood River" tells the story of a group of English settlers who establish a colony on an island off the coast of South America and become embroiled with a band of pirates who believe there are hidden treasures in the settlement. Kerwin Mathews, Glenn Corbett, Christopher Lee and Marla Landi provide the principal characters in an absorbing and colorful production. Michael Carreras, famous for his spectacular pictures, was the executive producer. It is a Hammerscope production with a print by Technicolor.

"REQUIEM FOR A HEAVYWEIGHT"

When "Requiem for a Heavyweight" was presented on television in 1956, it received six Emmy awards. Now brought to the screen by David Susskind, the film version appears destined to reap similar citations as a great and powerful picture. Its action takes place outside the ring and deals with the effect of greedy promoters on the career of an honest man. With a cast headed by Anthony Quinn, Mickey Rooney, Jackie Gleason and Julie Harris, the picture was made in New York utilizing the exact locations of the story, under the direction of Ralph Nelson.

"THE THREE STOOGES IN ORBIT"

A crowning achievement in wackiness, broad comedy and sheer delight is "The Three Stooges in Orbit," which brings the trio back to the type of goofiness that made them famous. It's a rapid-fire, rough and tumble spoof on the race for space supremacy and gives the Stooges free-wheeling opportunity to display their brand of humor in the style that won them recognition and popularity. In this one they get mixed up with an inventor, Martians and a machine that is a combination submarine, helicopter and tank. And there's a nice romance to go with the story. It was produced by Norman Maurer and directed by Edward Bernds from a screenplay by Elwood Ullman.
**"ZOTZ!"**

That master of suspense and gimmicks, William Castle, has combined his usual touches to make "Zotz!" laugh-provoking as well as suspenseful. With Tom Poston, Julia Meade, Jim Backus, Fred Clark and Cecil Kellaway in the top roles, "Zotz!" revolves around a magic coin which had been dug up on an archaeological expedition and comes into the possession of Poston, who portrays a professor of ancient languages. The coin can perform all sorts of miracles and become useful, powerful and the cause of many a hilarious situation.

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"**THE WILD WESTERNERS"**

In "The Wild Westerners," producer Sam Katzman has turned out a thrilling action picture, filled with the kind of gunplay, Indian fights, stagecoach holdups and fisticuffs that have made westerns popular. It has a cops-and-robbers-on-horseback theme that will appeal to western fans and even to those who heretofore were only mild admirers of the type. James Philbrook, Nancy Kovack, Duane Eddy and Guy Mitchell head the cast. Filmed in Eastman Color by Pathé, the story tells of a U. S. Marshal who is sent to Montana to clear up some mysterious stagecoach and gold robberies. The dance hall girl is played by Nancy Kovack. Oscar Rudolph directed the fast action picture.
"DIAMOND HEAD"

"Diamond Head" is a powerful story based on the bestselling novel by Peter Gilman and shot on location on an island of our 50th state. Produced by Jerry Bresler, the picture has a stellar cast headed by Charlton Heston, Yvette Mimieux, George Chakiris, France Nuyen, and James Darren. It was directed by Guy Green who guided "Light in the Piazza" and "The Mark," which were highly acclaimed. "Diamond Head" is a dramatic story of a dynastic Hawaiian family, with Heston portraying a domineering land owner who dominates the fertile island of Kauai.

"JASON AND THE GOLDEN FLEECE"

After months of shooting abroad, Charles H. Schneer now has "Jason and the Golden Fleece" in the cutting room. Based on the Greek mythological story, the production is gigantic in scope. To give it realism, Schneer created mammoth sets, including Zeus' Temple of the Gods, a circus arena, a Greek warship and a replica of an ancient city of Thessaly. Nancy Kovack plays Medea in the fascinating story of Jason's search for the Golden Fleece which will bring peace to Thessaly and rid it of plague and mis-rule. The adventures and obstacles encountered by Jason in his search and his romance with Medea, bring to the screen a spectacular, thrilling and intriguing picture. In Eastman color by Pathe, the production was directed by Don Chaffey.

"THE WAR LOVER"

A story of heroism and cowardice with great impact is Arthur Hornblow's "The War Lover" based on the best-seller by John Hersey. It tells of two American fliers based in England and their personal conflict, along with their romance with an English girl. Robert Wagner is a flier who hates war; Steve McQueen loves it and all the glory that goes with successful combat. The girl is Shirley Anne Field who prefers Wagner; the reason comes as a shocking surprise at the end. The picture is replete with exciting action and tense drama, together with whimsical and lighter moments, directed by Philip Leacock.
"BYE BYE BIRDIE"

"Bye Bye Birdie" is based on the smash musical which took Broadway by storm and was a solid hit on the road and in London and Australia. Built around a Presley-type character, the fast-paced story tells of hero-worshipping teen-agers and the resulting problems for their parents. Dick Van Dyke, who scored in the Broadway version, has been cast in the same role for the Fred Kohlmar-George Sidney screen production. Janet Leigh, Ann-Margret and Bobby Rydell round out the cast of principals, while Ed Sullivan, himself, has been signed for an important segment. Jesse Pearson who played the part of Conrad Birdie in the Chicago company will re-enact it for the screen.

"THE L-SHAPED ROOM"

A dramatic and deeply moving story of a French girl's search for happiness is being produced by Romulus Film under the title of "The L-Shaped Room," with Bryan Forbes directing. Leslie Caron plays the role of the French girl who escapes from the drab life in her French provincial home and goes to London to learn English and start a new life. The events that follow and the life with the cross-section of characters who live in the crumbling old rooming house are unfolded in an absorbing, sometimes tearful, sometimes humorous story.

"THE OLD DARK HOUSE"

In England, William Castle is making "The Old Dark House" in association with Hammer Films. Tom Poston, who stars in "Zotz!" has the top role in the film version of the best selling novel by J. B. Priestley, while Robert Morley and Joyce Grenfell have co-starring roles. The comedy-suspense film marks the first of Castle's international productions.

IN PREPARATION

In preparation for early shooting are six pictures of widely varied themes. They are "Cocoa Beach," "Gidget Goes to Paris," "The Long Ships," "The Man From the Diners' Club," "Under the Yum Yum Tree" and "The Victors."

Robert Rossen will produce and direct "Cocoa Beach," a story about the people who live near and are involved in the life at Cape Canaveral. Warren Beatty will star.

Jerry Bresler, who produced the previous two "Gidget" pictures, again will make the third of the series, "Gidget Goes to Paris," with Deborah Walley and James Darren in the top roles. As were the others, the latest entry will be a gay, refreshing account of youthful escapades in the French capital.

"The Man From the Diners' Club," a comedy based on the well known credit card organization, is being prepared by producer William Bloom, who has signed Danny Kaye for the top role.

With Irving Allen producing and Jose Ferrer directing, preparations are being made in Europe for the production of "The Long Ships," an adventure story in color about the Vikings.

Carl Foreman, whose last blockbuster was "The Guns of Navarone," is getting ready to start "The Victors," based on "The Human Kind," a novel by Alexander Baron. It is the story of the inter-relations of soldiers and their women during and after World War II. Already cast are Sophia Loren, Vince Edwards, Simone Signoret, George Peppard, George Hamilton, Romy Schneider, Eli Wallach, Michael Callan, Peter Fonda and Jim Mitchum. Foreman, as producer, director and writer, will make the picture in England, Italy, France and Sweden.
Two of the most important pictures ever released by Columbia are on the way. "Barabbas" has been completed and "Lawrence of Arabia" is in its final stages of shooting.

"BARABBAS"
A Dino de Laurentiis production, "Barabbas" is one of the most ambitious undertakings in the career of the noted producer. Based on the Biblical character who was set free by Pontius Pilate just prior to his sentenced crucifixion, the story tells of the murderer's exploits following his escape from death as narrated in imaginative detail in Par Lagerkvist's Nobel Prize winning novel. Produced in Technicolor and Technirama and directed by Richard Fleischer, "Barabbas" is likely to take its place among the greatest pictures of all time.

"LAWRENCE OF ARABIA"
Sam Spiegel and David Lean, producer and director of "The Bridge on the River Kwai," have joined forces again to bring an epic of similar, if not greater, proportions to the screen. "Lawrence of Arabia," after years of preparation and more than a year of shooting, has reached the final sequences of camera work. Based on T. E. Lawrence's "Seven Pillars of Wisdom," the picture is an unparalleled adventure story combining with it an autobiographical portrait of one of the most romantic and controversial figures of history. Peter O'Toole, a British Shakespearean actor, was chosen to portray Lawrence and he has been surrounded by such outstanding players as Alec Guinness, Anthony Quinn, Jack Hawkins, Claude Rains, Anthony Quayle and others.
Louis L. Abramson Named NAC Executive Director

CHICAGO—Louis L. Abramson was appointed executive director of the National Association of Concessionaires at the midyear board of directors meeting here May 25. He will headquarter at the association's national offices in Chicago.

The new executive director has a varied background of experience in the motion picture industry, including exhibition, distribution and, principally, industry trade organizations.

Prior to 1960 he was administrative assistant to the president and press representative of Allied Theatres of Illinois. Most recently, he headed a Chicago-based public relations agency bearing his name.

In 1955, Abramson served as convention coordinator for National Allied when it jointly held its convention and trade show with NAC.

NAC president Augie J. Schmitt and NAC board chairman Spiro J. Papas both expressed high approval of the board's action.

In making the announcement Schmitt stated: "We are delighted to have Abramson with us, and confidently look forward to an increased tempo of NAC activities during his tenure of office. The entire membership of NAC joins me in welcoming him into our official family."

Papas, in commenting on Abramson's appointment stated: "I have known Lou Abramson for many years, having worked closely with him on various theatre industry projects. I feel he is eminently qualified for the post to which he has been appointed and am happy to welcome him aboard."

WB Is Releasing Nine Cartoons for Summer

NEW YORK—Warner Bros. is releasing nine Technicolor cartoons and three "Worldwide Adventures" in Technicolor, between now and mid-August.


Para. and Col. to Dissolve Joint Canadian Distribution

NEW YORK—Paramount and Columbia have dissolved their joint distribution arrangement in Canada which had operated under the name of Affiliated Pictures Corp.

Affiliated was organized late in 1960 to handle the sales and distribution of Columbia and Paramount product in Canada. The actual termination date will be announced shortly. The companies then will return to separate distribution.

What's With ACE?

What's With the American Congress of Exhibitors? We've had some inquiries as to whether ACE was still active, the wonderment stemming from the fact that there had not been much news coming out of the organization.

A little probing revealed that there were a number of projects in work but it would be premature to disclose at this time. It was learned, however, that work was progressing on the institutional short subjects which could be a source of revenue for ACE and a service to the industry.

About ten years ago, 12 shorts were made about the film business. Some of the footage is being retained and it is planned to update them with new reels with current stars and new narration. Four one-reelers will be released.

It is reported that financing of the project is no problem. Exhibitors will pay for them as they come in.

The cost of the four shorts will be between $10,000 and $12,000. Various exhibitors have guaranteed ACE sizable amounts in advance. One small circuit, it was learned, had guaranteed $5,000, another one $12,000 and still another $15,000. These were comparatively small operations. Larger circuits and many independent theatres could swell the gross to a sky's-the-limit income.

There has been some talk in regard to ACE making another attempt at establishing a consolidation system. So far, it has received lukewarm reaction. When first tried a few years ago, there was hardly any activity at all and it was abandoned in a very short time after it was initiated.

As for ACE Films, that offshoot from ACE is moving ahead and is expected to submit its proposal to the Securities and Exchange Commission any day now. Whether the film financing and production company will be in full operation by the end of the summer is problematical, but it may try to get its head above water. If it does, there are a few people working hard to get the machinery set up so that it can start functioning as soon as possible.

A Policy Switch

ITALIAN producer Carlo Ponti is pulling a switch. It has been the custom for a picture based on a stage play to be made and released after the play has had its run. In making "The Condemned of Altona" in Germany, the procedure is going to be the other way around.

Ponti plans to use the picture to presell the play from which the film was adapted by not allowing the play to open in New York until after the picture has gone into release. He owns the American rights to the Jean-Paul Barte play which has been a big success in Paris and London. Ponti feels that the strong boxoffice pull of the cast, particularly Academy Award winners Sophia Loren and Cesar Romero in Schell, will familiarize such vast audiences with the theme of the show that it will easily enhance the value of the draw at a Broadway boxoffice.

No date has been set for the play's production, although Broadway's Kermit Bloomgarden has been pressing Ponti for a green light. The picture will be ready for fall release. Others in the cast are Fredric March and Robert Wagner.

War Pictures

PICTURES with war themes or backgrounds make money; if they didn't, producers would bypass them. But the time may come when the supply will be greater than the demand.

Two instances recently reflected that thought. In a theatre, we were sitting directly behind two women. On the screen was a trailer for a war picture. We heard one of the women say that if she had to look at another war picture, she would go out of her mind. Her companion echoed that statement and added, "Why can't they let us forget the war?"

On another occasion, a friend of ours told us he was taking his wife to see a certain picture that night. When we asked him the next day how he liked it, he replied that they had been at the theatre because when his wife learned that the first selected film was a war picture, she didn't want to go.

The current crop of war films is good and the cycle probably will continue for a while. But it might be smart for producers to be cautious in their future planning. Back in the 1930s, there was a cycle of underworld, gangster and bootlegging pictures and they got mopped up. But those at the tail end of the cycle never achieved their potential. The public had had enough of them.

A New Era Coming?

THE FORTHCOMING releases of two pictures in the Cinemara process could write a new chapter in industry history. If the public goes for them in a big way, it could be that Cinemara-equipped theatres would mushroom throughout the country. Despite the cost of conversion to the medium's system of exhibition, theatres will have to bow to the patrons' demands.

A great deal depends on the success of "How the West Was Won" and "The Wonderful World of the Brothers Grimm." They are the first in Cinemara to tell a story and more than $20,000,000 has been invested in the pair. "How the West Was Won" is being brought in at a cost of about $14,500,000, while "Brothers Grimm" has a price tag of around $5,500,000.

Metro-Goldwyn-Mayer is moving slowly on blueprinting more stories in the process. If the first two click, the next move is obvious. Not only will MGM go ahead with production plans, but exhibitors will want to get in on the act, too. And that will mean more and more Cinemara pictures will have to be made.

All this is very elementary, but if solid smashes are registered by the two pictures, there could be another revolution in exhibition, just as there was when sound pictures came along and when Cinemascope came into being.

BETWEEN THE LINES

By AL STEEN

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Seven Features Listed by Filmmakers For Production Starts During June

With the advent of summer weather and upcoming vacation periods, the various film factories would seem to be planning a filmmaking hiatus. Only seven features were listed for possible starts in the month of June, two less than in the previous month. Paramount announced two films blueprinted to go before the cameras, with Columbia, United Artists, Universal-International, Disney and an independent outfit each scheduling one film for production.

By studios, following are the pictures given the greenlight for June:

COLUMBIA

"The Ballad of the Running Man." A modern-day yarn about a man who meticulously fakes his own death so that he and his wife can collect on their insurance policies. No stars set. Producer-director, Sir Carol Reed.

BUENA VISTA


INDEPENDENT

"The Return of Mr. H." This is a San-S Production, with script currently being written. Stars not set. Producers, Anthony Sanucci, Carl Edwards. Director, Gregory Stevenson.

PARAMOUNT


UNITED ARTISTS


UNIVERSAL-INTERNATIONAL

"Tammy Takes Over." Another of the now-famous "Tammy" films starring Sandra Dee, this one deals with an elderly lady whom Tammy befriends. When the woman is flown from Louisiana to Los Angeles for an emergency operation, Tammy accompanies her and falls in love with her grandson.

PROUD OF AWARD—Ann-Margret, one of the stars of "State Fair," 20th Century-Fox film, proudly displays her BOXOFFICE Blue Ribbon award. The boy with her is Bobby Rydell, who appears in her next film, "Bye Bye Birdie" for Columbia. "State Fair" was the Blue Ribbon winner for April. National Screen Council members selected the film on the basis of its outstanding qualities and suitability as family entertainment.

ROBERT ALDRICH TO START 'BABY JANE' JULY 23

Robert Aldrich has slated July 23 as the starting date for production of Henry Farnell's novel, "What Ever Happened to Baby Jane?" starring Joan Crawford and Bette Davis. The picture will be shot at Producers Studio on a budget of $850,000, with the same stars taking small salaries, but set for big participation deals.

Seven Arts is financing the film, which will be scripted by Lukas Heller. The story is about a Hollywood ex-child star and her invalid sister, a former silent screen star. Aldrich will follow "Baby Jane" with "Now We Know," a short story by John O'Hara, which will be shot in New York. Other properties planned for lensing by Aldrich are "Two for Texas," a Texie Scherman screenplay, and "The Iron Cross," scripted by Heller, and "The Czar's Bride."

Lee Thompson Organizes Own Production Unit

Lee Thompson Productions has been formed by the award-winning director who revealed that John Hawkesworth has completed the first draft screenplay of Thompson's original drama, "The Pursued."

Thompson will produce and direct the drama and will attempt to reassemble the cast of "The Guns of Navarone," which he directed for this film. He is currently completing scoring, editing and dubbing on "Taras Bulba," which stars Tony Curtis and Yul Brynner . Hall Bartlett Productions has signed a deal with Desilu Productions to film "The Caretakers," starring Robert Stack and Polly Bergen in the film version of the Darrow novel. Desilu will provide all services and physical facilities for the film, which Bartlett will produce and direct for UA release from a script by Henry Greenberg. Formation of his own film production company in the U. S. and England is announced by writer Budd Grossman, who has tagged the outfit Trend Productions. Initial film scheduled by Grossman is "Ghost of a Chance," a comedy which he plans to roll this fall. Grossman's stage hit, "Bachelors Put On" was filmed by 20th-Fox.

Information Bits Gathered From Various Studios

Around Hollywood: Fabian's option has been picked up by 20th-Fox for a minimum of one picture during the next 13 months, with privilege of outside films during the pact . . . Hal Wallis has purchased "Rich and Famous," a play by Jay Presson, as a Shirley MacLaine screen vehicle . . . Walt Disney has inked an option for a new novel by Forrest Lewis to team again as the comic characters in "Son of Flubber," repeating the roles they played in Disney's "Shaggy Dog" and "Absent-Minded Professor" . . . Delmer Daves has completed the screenplay for "Scrapman's Mountain," which he adapted from Earl Hammer jr.'s recent novel and will produce-direct for Warner Bros. . . . Writer J. P. Miller returned to Warner Bros. from Paris with a completed screenplay for "The Story of Edith Piaf," based on the life of the famous French singer . . . Janis Paige and Constance Ford have been signed by Hall Bartlett for feature roles in "The Caretakers." . . . Tom Waldman and Frank Waldman, who recently completed the script of "The Grand Duke and Mr. Pimm," have been signed by Artists & Production Associates to write the original screenplay for the untitled film to star Soupy Sales for MGM. . . . Montgomery Clift and John Cassavetes have bought film rights to the autobiography of actress Hedy Lamarr. . . . Producer-director Shel Marq. John Romaniello, as a costarring vehicle for Clift and Gena Rowlands, with Cassavetes directing.

Rock Hudson Starts Plans For Feature in Spain

Rock Hudson's independent film company, Seven Pictures Corp., has started planning a feature dealing with the turbulent lives of Ferdinand and Isabella of Spain. Hudson, who would star in the major production, scouted locations for the film on his recent trip to Madrid. The picture is tentatively set to begin early next year.

ODETS, MANN AND LUBIN TO FILM 'THE ACTOR'

Clifford Odets, Daniel Mann and Ronald Lubin have announced plans to jointly film "The Actor," from an original story and screenplay by Odets. Mann will direct and Lubin will produce the picture which will be made in Hollywood. The same trio previously disclosed "Bolivar" as a joint venture, which will now follow "The Actor" on their schedule.

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Futuramic Gets Approval For Production in Israel

HOLLYWOOD—Futuramic Productions (Israel, Ltd.), headed by Hollywood producer Ed Leftwich, has been granted official approval by the Israeli government to produce features in Israel for worldwide theatrical distribution. Approval came through Abner Hirschberg, director of the Bureau for the Encouragement of Israel Film Production.

The company has leased 25 acres of land in Kibyat Ono, five miles from Tel Aviv, from the government which also granted a loan of one million pounds Israeli toward studio construction. Futuramic has set aside part of the construction cost, with groundbreaking set for August 1. Initial facilities will be available about January 1, with the entire studio to be completed about August 1965, according to Leftwich. Companies from abroad will be invited to use the facilities. David Barzel, representative of ORB Films, Ltd., in Israel, is associated with Leftwich in the enterprise.

The first film to be produced in Israel by Leftwich probably will be “The Last Vendetta,” scheduled to begin shooting in September 1963. Leftwich’s American film company, Futuramic Productions, Inc., will depict its initial feature “Don’t Send Flowers,” on location near Oceanside, Calif., next month.

National Rejectors Starts Repair Shop on Wheels

ST. LOUIS—National Rejectors, Inc., has introduced a “mobile service unit” here, a repair shop on wheels consisting of a panel truck stocked with the parts and equipment necessary to perform all except the most complex service operations on NRI and other currency and coin handling equipment.

William R. Sabol, general service manager, announced that units will be put in service in other cities during the year, including San Francisco and Boston.

National Rejectors’ currency handling products include the Currency Changer, which automatically makes change for $1 and $5 bills as well as coins.

20th-Fox Gets Started On Its 1963 Program

HOLLYWOOD—Twentieth Century-Fox has wound its 1962 releases and has embarked on its 1963 program.


Rock Hudson Back From Europe

HOLLYWOOD—Rock Hudson returned from Europe after receiving his fourth “Bambi” award in Germany as Most Popular Movie Actor. The actor also spent two weeks in Spain, France and Germany, conferring with producers on properties and locations for his Seven Pictures Corp.

LETTERS

Wants Mass-Appeal Ad Material

Why is current standard material, such as one-sheets, three-sheets, etc., lacking so much in selling appeal? This applies particularly to independent producers.

It appears to me that the originators of this material are on Cloud Nine. It does not appeal to the masses; it is being prepared to appeal to the intelligentsia—the discriminating moviegoers who represent perhaps five to ten per cent of the average city or town’s potential.

Take a look at the one-sheets on “Road to Hong Kong.” They look like something the artist Max Ernst would create. This type of advertising may appeal to some people in New York, Los Angeles or Toronto, but as I see it, it has no appeal whatsoever for Mr. Average Moviegoer.

For instance on “Road to Hong Kong,” picture the big laughing faces of Bing Crosby and Joan Collins sitting in a ricksha, with smiley Bob Hope pushing it in some comical fashion. This is the kind of material that will sell this kind of movie. Take a look at the poster material and newspaper ad on “One, Two, Three,” “Jes-sica” and, for that matter, “Follow That Dream.” It all looks like the bater who struck out for the third time.

One of the answers for improving our business is to create poster material and newspaper ads that sell. If the producers must create material few understand, then they should also produce at least a second choice of newspaper ads for the masses.

All you have to do is observe two opposition theatres side by side in an average city. I have watched people look at front of house posters on “One, Two, Three,” for example, shrug their shoulders and walk to the theatre next door playing a film with posters prepared to sell.

As far as advertising is concerned, let the advertising man stop hitting pop flies to the infield and hit some home runs for a change.

F. C. LEAVENS
Maritime District Supervisor, Odeon Theatres, Halifax, N. S.

Films for Young and Old Alike

Each time my copy of Boxoffice is delivered, I read it from cover to cover with much interest. In the May 14 issue, I was doubly interested in the account of Velma West Sykes’ visit to a Kansas City movie theatre. Perhaps when the exhibitors read Mr. Shylens’ publication of Mrs. Sykes’ findings and his personal comments, they will be more careful in their choice of films to be shown “to young and old alike.”

It was most encouraging to read the article—“A Time, Place and Audience.”

ALICE G. SUTCLIFFE
President, Motion Picture Council for Brooklyn, Brooklyn, N. Y.

Wants More Color Films

I am somewhat surprised at the number of new releases coming out which are filmed in color. I believe the film industry has told you before that nine out of ten telephone calls we get at the theatre inquiring about the picture always have an inquiry as to whether or not the film is in color.

Not only that, you would be surprised at the number of people who walk away from the boxoffice when they discover the picture is not in color, regardless of how important the movie might be.

We are now in a world of color. While TV offers it, it is not universal through the medium. It’s the one thing we can offer as an extra inducement to bring people to the movies.

I realize some color movies have not been successful at the boxoffice, but I venture to say they would have done less business had they been in black and white.

I would like to see some editorial comment again on this, directed to the people who make our movies.

SOUTHERN EXHIBITOR

Walter Wanger to Produce Film on South Vietnam

HOLLYWOOD—Currently winding “Cleopatra” in Rome, producer Walter Wanger has laid plans to become the first filmmaker to base a photoplay on the infantymen that the U.S. has sent to South Vietnam to teach the natives guerilla jungle warfare.

Wanger has registered four titles with the MPAA Title Bureau: “The Green Berets,” “What It Takes to Win,” “Fighting in South Vietnam” and “To Liberate From Oppression.”

Congratulations

For the New

NORTH SIDE

DRIVE-IN THEATRE

Indianapolis

A 1200 car $300,000 super deluxe entertainment asset to the community.

No doubt the new associated member of the world’s largest drive-in theatre—Twin Theatre—will also be a big success.

PROJECTED SOUND, INC.

Manufacturers & Direct Suppliers of
Drive-In Theatre Speakers

PLAINFIELD, INDIANA
**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. Computations are in terms of percentages in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark. (Asterisk * denotes combination bills.)

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**TOP HITS OF THE WEEK**

Individual runs, not all averages. Listings are confined to opening week figures on new releases only.

1. El Cid (AA)  
Cleveland .............................................225
2. Black Tights (Magna)  
San Francisco ........................................200
3. Taste of Honey, A (Cont'l)  
Boston ...................................................200
4. I Like Money (20th-Fox)  
New York .............................................185
5. Bon Voyage (BV)  
New York .............................................175
6. Horizontal Lieutenant, The (MGM)  
Chicago ...............................................175
7. Cape Fear (U-I)  
Boston .................................................150
San Francisco ........................................150
Sailing Epic Pleasures Again in Milwaukee

MILWAUKEE—"Windjammer," returning here after a gap of several years, was the week’s best grosser, though closely followed by the tenth week of "West Side Story," the two pictures playing the Palace and Strand theaters, respectively. The neighborhood first-run houses seemed to be holding their own with "State Fair" at the Tower, "Through a Glass Darkly" at the Downer and "Doctor in Love" at the Times coming through in the order named.

Downer—Through a Glass Darkly (Jarus), 3rd wk. . . . 100
Palace—Windjammer (Columbia), 1st wk. . . . 150
Riverside—A View From the Bridge (Cont'l); Jungle Book, 1st wk. . . . 110
Strand—West Side Story (UA), 10th wk. . . . 70
Tower—Doctor in Love (Governor), 3rd wk. . . . 125
Times—State Fair (20th-Fox), 9th wk. . . . 175
Tower—Blue Hawaii (Poro), The Bellboy (Poro), return run . . . 80
Wagner—13 West Street (Col); Theollions (Col) . . . 100
Wisconsin—Five Finger Exercise (Col); A Public Affair (Parade) . . . 100

Road a Satisfactory 120 In Mid Minneapolis

MINNEAPOLIS—"West Side Story" in its 12th week at the Mann Theatre continued to take top grossing honors with a rating of 130 per cent. Weekend business was comparatively quiet with competition from Minnesota Twins baseball games on television and a holiday Sunday. Most other offerings rated average or below, except for "Road to Hong Kong" which showed a good 120 in its opening week.

Academy—El Cid (AA), 14th wk . . . 70
Century—Five Finger Exercise (Col) . . . 65
Googie—Wife at Home (Col) . . . 250
Lyric—Cape Fear (U-I), 3rd wk . . . 75
Mann—West Side Story (UA), 12th wk . . . 125
Orpheum—the Road to Hong Kong (UA), 12th wk . . . 100
Parkway—Family of Vasquez (AM); 8th wk . . . 100
State—Follow That Droom (UA), 8th wk . . . 95
Suburban—World of the Happy Thieves (Parade) . . . 80
Uptown—Vietnam (Pathone-Merrie) . . . 100

Horse Races Siphon Off Movie Dollars in Omaha

OMAHA—Several holdovers continued to show good drawing power on the Omaha first-run front, with "West Side Story" topping the field for the sixth week. All managers report that they felt the jolt of the Ark-Bar-Ben races at the boxoffice. Admiral—West Side Story (UA), 5th wk . . . 200
Cinema West—Cinema (Cinerama), 3rd wk . . . 125
Dundee—Oklahoma! (MGM), 8th wk . . . 125
Omaha—Five Finger Exercise (Col) . . . 70
Orpheum—Cape Fear (U-I) . . . 95
State—Sweet Bird of Youth (MGM), 3rd wk . . . 90

Union Gets British Film

NEW YORK—Union Film Distributors has acquired the British Lion-Bryanston production, "Two and Two Make Six," starring George Chakiris who won an Academy Award for "West Side Story," for distribution in this area, according to Peter P. Horner, president.

MINNESOTA—The controversial issue of daylight saving time appears to have become an accepted part of the life of most residents of Minnesota. Even some of the most severe opponents of fast time seem to have quieted down in their opposition to the time changeover, which occurred May 26.

One major outdoor theatre manager said that "of course we have been hurt by daylight saving time, but the effects have not been drastic." We are planning to run a second feature at 11 p.m. and it’s hard to find customers at that hour," the manager said. He pointed out, however, that the late starting time didn’t have too much effect on weekend business.

"In fact," he added, "you find a lot of people on weekends looking for a late-starting movie."

Another circuit said that its operations had been hurt by daylight saving time, but that it would not make an estimate of its boxoffice loss.

"We’re looking for a solution," the official of the circuit said, "but we don’t see anything in sight. In this business we’re stuck with the setting of the sun and it doesn’t look as if we’re going to change that."

An official of Minnesota Entertainment Enterprises, which operates four outdoor theatres in the Twin Cities, pointed out that outdoor theatres are heavily dependent on family attendance. The late starting hour has hurt the outdoor theatres "tremendously" because of the family attendance dropoff, he added.

Theatre owners opposed daylight saving time legislation vigorously prior to its passage in 1959. Some theatre officials said then that the legislation would have a marked effect on attendance.

MINNEAPOLIS—Theatre Owners Are Adjusting To Daylight Saving Time Schedules

Cecil Charboneau Reopens Theatre in Spring Valley

SPRING VALLEY, WIS.—The Valley Theatre has been reopened by Cecil Charboneau, owner, with Gladys Douglas as manager.

Manager Douglas sent in a hurry-up order for a BOXOFFICE subscription with the comment, "We just reopened the theatre, and I need the BOXOFFICE Barometer issue badly."

MINNEAPOLIS

Pioneer Theatres held a one-day meeting May 25 at Carroll, Iowa, to discuss upcoming product and the advertising media to be used in the new attractions over. In charge of the meeting were Don Smith, general manager, Minneapolis, and Gordon McKim, district manager, Spencer, Iowa. All managers of the circuit attended.

Bud Albrecht, operator of the Avalon at White Bear Lake, is the proud father of a baby son. The State at Caledia, operated by Joe Rostvold, was damaged by smoke and water when an adjoining building caught a fire. The Family Drive-In at Faribault, operated by Leo Ross, suffered $20,000 damage when the screen was damaged by heavy winds during a recent storm, and lifted across the entry road. The outdoor has been closed for two weeks.

Ted Randgaard of Phoenix, former operator of theatres at Morris who has been visiting in the Twin Cities, has been in Abbott Hospital for surgery. The neighborhood Homewood, which reopened recently, has closed. Osaka exhibitors on the Row included Devore Gustafson, Cokato; Mike Guitman, Aberdeen, S. D.; Davis Johnson, Hoyt, S. D.; Roy Rasmussen, Perham, and Sid Heath, Wells; Condemnoses to F. A. "Bud" Wiggins, manager of the State Theatre, whose wife Zelda died May 17.

Minneapolis Sales Dip

MINNEAPOLIS—Department store sales in this area slumped compared with the same week a year ago, in contrast to a spurt of buying across the country. The Minneapolis Federal Reserve Bank reported that downtown Minneapolis department store sales were 10 per cent below the same week a year ago. Sales at one leading department store reportedly were down 20 to 25 per cent in some departments.
OMAHA

Indian Hills Cinorama Theatre activities are under way in West Omaha, and at the rate bulldozers are moving earth the Cooper Foundation's latest major project will meet the mid-October target date. It is hoped to open the ultramodern theatre at that time with "The Wonderful World of the Brothers Grimm"... Fred Fejar, MGM salesman, was in a hospital for a checkup... Word was received on the Row that Meyer Stern, former chief barker of Variety Tent 16, had a grand time at the Variety convention in Dublin. Stern is AIP representative in this area.

Wayne Pollock has reopened the Eldorado Theatre at Ewing, Neb., which formerly was operated by his brother... Salesmen covering the Nebraska, southern South Dakota and western Iowa territory said exhibitors were as grateful as farmers when general rains finally fell on parched ground. Many soil tillers were fearful the ground was too dry to germinate the seed... Frank Larson, 20th-Fox manager, attended a sales meeting at Cincinnati... Gladys Pullman, 20th-Fox inspector, was called to jury duty and Sophie Volkert, returned to fill in.

Jim Travis, who has the drive-in at Milford, Iowa, started folks along Filmrow when he appeared with a pet chinchilla named George. One girl said "it's fur felt like a cloud." Jim raises the animals at Milford... Chuck Counors and Mamala Davil were enthusiastically received on their visit to the Skyview, Chief and other points in Omaha. Especially were Omahans smitten by the dark-eyed Kamala, a native of India who does a good job in the role of an American Indian.

Al Fitter, western divisional manager, and John Dugan, Des Moines manager, paid a two-day visit to the Omaha United Artist exchange... Otto Leise, Bloomfield exhibitor, is running the Norge Village at Yankton, a beautiful new cleaning establishment... Viola Colburn, 20th-Fox inspector, was on a vacation trip to visit relatives in California... Variety Club Tent 16 held a get-together at the 40 Bowl but no-plans were completed for summer activity.

IF YOU ARE NOT USING The "Little Miser" Carbon Saver YOU are losing several Hundred Dollars Each Year!

4 Sizes 9-10-11m.m. $3.00 Each
13.6m.m. $4.50 Each
ORDER NOW—Start Saving Money $5
(We Suggest 3 In Each Projection Room)
LOU WALTERS Projector Repair Service
(All makes projectors & movements repaired)
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YOU CAN IDENTIFY PS IN-A-CAR SPEAKERS
BY THE SUPERIOR SOUND AND COMPONENTS SEE AND HEAR WHY THE FINEST DRIVE-IN THEATRES AND LARGE CIRCUS NOW USE PROJECTED SOUND 24 MODELS...ONE FOR EVERY BUDGET AND TASTE BUY DIRECT Write, Wire or Phone for Prices and Details PROJECTED SOUND, INC., PLAINFIELD, INDIANA, TE 9-4183 IMMEDIATE SHIPMENTS

DES MOINES

Dave Gold, 20th-Fox manager, returned from a May 22 divisional meeting in Cincinnati to report that the company has prepared a 20-minute trailer on future product, which will be available for use in mid-October screening soon. Six of the 23 minutes is a clip from "Longest Day," the D-Day film to be released in October... From the Newman Newsletter, weekly publication of the Catholic Student Center at Iowa State University, Ames: "A quick count of the movies shown in Ames since September shows that 114 had an A-rating and only 28 a B-rating. No C-movies were shown. This is a tribute to the responsible judgment of Joe Gerbrach, manager." The ratings are the Legion of Decency’s, and Gerbrach is manager of the Central States Theatres in the college town.

Paramount booker Joyce Braun’s latest costume color is described as "goldenrod brown." Hay fever victims are urged to take the necessary precautions... After a late spring paintup, cleanup at the Universal branch, there was some thought by the staff of removing their shoes, less they mar the mirror floors. The decor is soft beige and very attractive... JoAnne Miller, U-I steno, hoped for good holiday weather in view of a gala picnic she had planned.

Fred Hoffman is in charge of the March Bros. theatres at Le Mars. Dick Berry, manager of the house the last two years, resigned recently to accept a post with a bank at Neligh, Neb. ... The former Molo Theatre at Moulton has been remodelled and now houses the Moulton Odd Fellows lodge. The IOOF purchased the building in 1961. At one time it was the Colonial Theatre... Teenagers at Avoca have protested the closing of the theatre there. In a letter to the editor of the Avoca Herald, the youngsters say they have nowhere to go for entertainment. They point out that the theatre in Carson sometimes shows films for "as few as three or four persons." They wonder why it is not possible to keep the lights on at the Avoca—Ah, youth.

Ken Bishard, Paramount salesman, was recovering after surgery... Ben Marcus, Columbia division manager, came to Des Moines to call on the circuit’s local Manager Joe Jacobs... Mary LeWarne, biller at Columbia, was on vacation... The RKO theatre manager at Des Moines, C. L. McFarling, was busy hiding a $300 "treasure hunt" diamond ring and inflating 75 balloons to float from atop the Orpheum, heralding RKO’s 73rd anniversary celebration which goes into a three-month orbit starting June 6. Big plans are in the works for the diamond jubilee, with dice jockeys on hand, free passes, roses for the ladies and other festive events to be announced.

James Garner and Steve McQueen play leading roles in UA’s "The Great Escape."
Kids Prefer Stooges Which Irk Parents

MILWAUKEE — That three-day film festival held at Madison, sponsored by the Wisconsin Ass'n of the American Council for Better Broadcasts, has turned up some interesting information. Much of it should prove interesting to exhibitors, distributors and producers.

The complete report has not yet been announced.

Some 6,000 youngsters saw the films over the three-day schedule at Madison's Central High School auditorium. And about 1,600 adults also saw the pictures, following through with the filling out of lengthy questionnaires designed to test parents' attitudes towards children's programming.

The children were not asked to report on their favorite programs, but, according to the announcement, the youngsters' preferences were exactly those that their parents generally disliked. Moreover, many mothers agreed that children's programs on television "could certainly be improved."

The Three Stooges took the brunt of parental attack. Said Dr. Melvin Kaufman, a University of Wisconsin child psychologist, "Naked aggression is always as attractive to children as it is to adults. Maybe when the Three Stooges ratings go down, they will be replaced by cock fights."

Baylen Smith, program manager of Milwaukee's WISN-TV, the station that shows the Three Stooges, said, "We bring the children into the tent, so to speak, with the stooges, and while we've got them there, we can teach them—perhaps such things as not to cross busy streets, or get into cars with strangers." Captain Kangaroo is a CBS children's show that even the most particular parents appear to regard highly. And of this program, Smith had this to say: "Captain Kangaroo is on, but he gets lost in the shuffle. I could triple our audience by taking off Captain Kangaroo and putting on another type of show!"

Another slant on the matter comes from Merritt Milligan, manager of Madison's WMTV. He reported that for the last year, a group of parents had previewed films for WMTV, marking them acceptable or objectionable. "About one in ten films was rejected, primarily for excessive violence, some times for racial stereotypes. This way we have only been eliminating the negatives, not creating positives." And by way of an afterthought, he added that the average parent, however, is unconcerned and wants only an electronic babysitter.

Ashbrook Bryant, Washington, D. C., chief officer of network study for the Federal Communications Commission, said: "Newton Minow, the FCC chairman, has said that children's programming is TV's toughest problem. The home, church, school and television are the most potent influences on children. Parents have a responsibility to supervise children's viewing, as they supervise other activities... There is such a thing as bedtime, which broadcasters somewhat rely on to have parents enforce, but a recent study showed that from 10:30 to 11 p.m., out of 50 million viewers, some five million of them were children under 10 years of age!"

The council, through such events as the Children's Film Festival, is trying to impress broadcasters and sponsors with the idea that many parents are concerned with the quality of children's programming. Mrs. John Talbot, one of the council officials, added the following remarks: "We realize that commercial broadcasters can lose money by not attracting large enough audience. What we want them to realize is, that there is a market for good children's programming."

Paramount's report that President Kennedy asked for a screening of "The Counterfeit Traitor," was a big lift in Joe Reynolds promotion of the film during Eric Erickson's visit here in behalf of the spy drama. The report also mentioned that Eisenhower liked westerns and other outdoor melodramas; Truman preferred comedy and features with political overtones; in addition to the Newsreels, and F. D. Roosevelt went for the works, though he chose sea stories whenever available.

Ray Boyle of the Swan Theatre has announced he will take over the promotion of the Miss Milwaukee and Miss Wisconsin projects, explaining that his theatre offers the proper sendoff for the promotions... By the way, Linda Darnell, who just finished a stint here, gave a baby shower in her apartment in the Cudahy Tower, for Barbara O'Brien, one of the Swan's resident actresses. Miss Darnell appeared in "The Pleasure of His Company."

Dirk Bogarde stars as misnamed hero Charles Coward in MGM's "The Password Is Courage."
Now is the time for all good men...

to listen to the voice of patriotism!

Many companies have the Treasury Payroll Saving Plan. Some don’t promote it enough! They don’t realize how the plan works for our country... and for them.

For example, it strengthens local buying power. It provides a hard-to-beat employee benefit program. It acts as an economic insurance policy. Fill in the coupon and get easy-to-use promotion ideas that work.

Treasury Department
U.S. Savings Bonds Division
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We would like to promote the Payroll Savings Plan among our employees. Please send us your proven program.

Name ___________________________________________ Title __________________________
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☐ We have the plan. Please send us ________________________ employee leaflets.
☐ We don’t have the plan yet. Please send complete facts today!

It’s simple! It’s successful! It works!

U.S. SAVINGS BONDS

The U.S. Government does not pay for this advertisement. The Treasury Department thanks, for their patriotism, The Advertising Council and this magazine.

BOXOFFICE
The delight of young patrons of the 28th Street Drive-In Theatre, St. Petersburg, Fla., is this fully equipped play center which is entered only from the concessions stand patio and completely fenced in for safety precautions.

featuring

Drive-In Developments
Back in 1940 Strong advertising stated that the Utility 1 KW lamp delivered all the light required for most screens. (Many were only 20 feet wide then, remember)?

Well, Strong still makes the Utility, as good a lamp as ever for small theatres. But, as theatres enlarged their screens, Strong constantly developed more powerful lamps so as to maintain desirable screen brightness. These lamps also continue to be made for use with screens of limited size.

Today, topping the line of six lamps for drive-ins and eight for indoor theatres, is the Jetarc, most powerful projection lamp produced to date, with a light output twice that of any other lamp.

Unless you’ve installed new lamps within the past couple of years, you’d better look into the line of modern Strong arcs, the sure cure for anemic box office.

WRITE FOR LITERATURE

THE STRONG ELECTRIC CORPORATION
11 CITY PARK AVENUE • TOLEDO 1, OHIO

The MODERN THEATRE SECTION
The Simplex XL Transistor Sound System is not just a tube system converted to transistors...it is a new sound system in design and in performance.

Engineered by Altec Service Company and General Precision Laboratory...the system combines all the latest developments in transistor circuitry. For example, the pre-amplifier is a completely contained unit that just plugs into the lower compartment of one XL soundhead. An apparatus unit plugs into the same compartment on the other soundhead to provide changeover and volume control facilities. In emergencies, either unit can be replaced as quickly and easily as inserting an electric plug into a wall outlet.

With the Simplex XL Transistor Sound System, much of the equipment clutter of a typical projection room can be eliminated. The front wall is completely cleared and two 3/4" conduits running from one pedestal to the other are all that's necessary to accommodate inter-soundhead wiring.

Additional specifications and data may be found on the back page.

The price? Surprisingly low! For complete details call your nearby National man.
Contest open to all Theatre Concession Managers in U.S.A.

Here's all you have to do to be a

1 Stage an effective, hard-selling concession promotion for July Is “Pepsi 'N Popcorn Month.” The promotion can be any type you choose. You design and run it.

Pull out all the stops. Make your entire community aware of the promotion. Merchandise these two profit-makers to the fullest. Both will sell BIG when July is “Pepsi 'N Popcorn Month” at your theatre.

2 Make up a scrapbook or folder of your promotion campaign. Include everything connected with your “Pepsi 'N Popcorn” promotion — photographs, ads, other material used or received. Write it up, telling how you put the promotion together, how you ran it and the results it achieved. Don't worry about neatness — it doesn't count. Make your scrapbook big, small, uncluttered or jammed — just be sure to make it.

DON'T FORGET—MAKE A SCRAPBOOK...
Promote July as "Pepsi 'n Popcorn Month"

SECOND PRIZE
One Winner — who has the choice of...
- A HARDMAN "DUO" PLAYER PIANO
- A MINK STOLE BY HERITAGE FURS
- AN RCA VICTOR STEREO CONSOLE

2 THIRD PRIZES
Two Winners — each has the choice of...
- A WESTINGHOUSE 13 CUBIC FT. REFRIGERATOR-FREEZER
- A WESTINGHOUSE ROLLABOUT DISHWASHER
- A DeWALT HOME POWER WORKSHOP

6 FOURTH PRIZES
Six Winners — each has the choice of...
- A RAWLINGS GOLF SET...4 woods, 8 irons plus putter!
- A KODAK 8mm MOTION PICTURE CAMERA AND PROJECTOR
- A NECCHI SEWING MACHINE

10 FIFTH PRIZES
Ten Winners — each has the choice of...
- A MAN'S 14 KARAT GOLD GRUEN WATCH
- A WOMAN'S 14 KARAT GOLD GRUEN WATCH
- A 3-PIECE FAMILY LUGGAGE ENSEMBLE BY SAMSONITE

Entries must be in by September 1, 1962

Winner

Send your scrapbook to: The Popcorn Institute
333 N. Michigan Avenue
Chicago 1, Illinois

Judges
JAMES McHUGH, Editor, Amusement Business Weekly
PHYLLIS HAEGER,
Public Relations Director, Popcorn Institute
IRWIN ROSEE, Public Relations Consultant

IT'S YOUR ENTRY BLANK
AN EVENING of pleasure at the drive-in theatre has become a firmly established part of the American way of life, and the pleasure has been vastly increased for patrons in recent years as the outdoor movie emporiums have developed in beauty, luxury and scope.

Since the principal reason for a visit to the drive-in is to see an entertaining motion picture, the most important development has been the achievement of better light on the screen to the point where it is possible to have projection of "indoor" quality.

Along with this, of course, has been the improvement of sound systems and in-car speakers for faithful reproduction of the sound track. Screen paints have also been produced which have high reflectivity, the final link in the chain of good screen presentation.

More and more drive-ins have been built with indoor auditoriums for patrons who prefer to see the picture from the comfort of a luxurious theatre chair in an air-conditioned or heated building, as the season may dictate.

And the outdoor theatre is becoming more glamorous—many have taken a leaf from the "theme" parks and have their main buildings styled to represent, for example, a Swiss chalet or an Arabian mosque.

Beautifully landscaped grounds with abundant growths of shrubbery, flowers and trees are the pride of many a drive-in exhibitor and a joy to his patrons.

And the grounds are also being put to greater daytime use—in some cases, such as the free playground and picnic area, as goodwill builders—in others, such as a professional kiddying, golf course, driving range, etc., as an additional avenue to profit.

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The Modern Theatre

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ON THE COVER

The 28th Street Drive-In Theatre's playground was completely furnished by Miracle Equipment Co., and includes swings, slides, slide, jungle gym and benches for parents. Cartoon figures decorate the fence at intervals.

Editor; Wettstein, Howell & Johnson, Inc., 672 Lafayette Place, Los Angeles 5, Calif.
YOUR NATIONAL CARBON ENGINEER...

Sells you the best product—gives you the best service!

The illustration shows a National Carbon Sales Engineer using alignment rod equipment to check alignment of the complete optical train—to assure delivery of maximum light to the screen. When the two flanges fit perfectly together the operator knows his system is in perfect alignment. This modern equipment is only one of the many ways National Carbon helps exhibitors to keep their screen lighting at the highest level of efficiency.

For quality projection, use “National” projector carbons—for dependable, free technical service, call NATIONAL CARBON. Get details from your National Carbon supply dealer or write: National Carbon Company, Division of Union Carbide Corporation, 270 Park Avenue, New York 17, N. Y. In Canada: Union Carbide Canada Ltd., Toronto.

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OPTICAL ALIGNMENT DEVICES: The use of this equipment results in restoring to a screen the light lost through imperfect alignment of the optical system.
**A PIONEER AND MODEL IN DRIVE-IN GROWTH**

2,800-Car Cincinnati Twin Theatre Noted for Its Excellent Facilities

By FRANCES HANFORD

Twin Drive-In, Cincinnati, Ohio, a pioneer in the development of drive-ins, and the first "twin" in the area, is celebrating its 13th anniversary this year, having been opened in May 1949 by the late Rube Shor and Peter Palazzola on a site of 21 acres, a corn field, now valued at approximately $2 million dollars.

The drive-in is renowned for its fine facilities and the excellence of its operation.

The Twin, about five miles to the north from downtown Cincinnati is in a very advantageous location, for it is literally sandwiched between two cities, Cincinnati and Norwood. Due to the topography of Cincinnati, small communities and towns have been surrounded and some absorbed by the city during its years of growth and expansion, and Norwood, a thriving industrial area, preferring to keep its own identity, is completely encompassed by Cincinnati. So, the Twin-Drive-In has been a source of entertainment to two cities.

Encircled in its entirety by a ten-foot steel wire fence, each of the Twin’s drive-ins is complete, having an equal capacity for 1,460 cars. The Cincinnati drive-in is called the Reading side, facing Reading road, the only through street out of Cincinnati to the north, and also the most heavily traveled. The other side, on the edge of Norwood, is called the Norwood side.

On the Reading side there are two box-offices about 360 feet from the street that serve four lanes; on the Norwood side, one boxoffice, approximately 120 feet from the street, serves two lanes of incoming cars.

The drive-ins share a screen tower about 75 feet high, a sturdy structure built with enough steel to construct a bridge across the Ohio river. The double screens are 58...
Before the opening of the Twin every night, Manager Robert Oda (left) and Assistant Manager Ben Hathaway (right) go over operational details with all personnel—car hops and cashiers, ramp boys, the playground attendant, and the concessions personnel in all four of the theatre's cafeterias.

The screen tower, which is in the center of the theatre area, has high board fences at its base running across almost the entire width of the screening area. As the drive-ins do not have the same intermission schedules, it was necessary for patrons' comfort to build the fences as shields to block out the lights of cars from both drive-ins.

These high fence separations in front of the tower are the playground areas which are 75 feet deep and 150 feet wide, with all play equipment furnished by the American Playground Equipment Co. Also in front of the play area there are patios with 200 seats for patrons who prefer to watch the screen out in the open rather than in their cars. They are also used by parents to watch their children at play; if they wish, they may have light picnic suppers there before the shows begin. In the summer-time, the Twin opens at 6:30 p.m. to allow children to play until it is dark enough for the shows to start, and there is always an attendant in the play area to make sure no youngster is injured.

Originally there were two concessions areas, one for each side about 350 feet away from the screen tower. Two more were built with second floors for the projection booths and storage, which are about 600 feet away from the tower. The four concessions areas are now all the same size, 50x50 feet, equipped and operated by the Berlo Vending Co., the locations being planned for the convenience of patrons.

The Twin operates on a year-round schedule with the Reading side always open except on Christmas Eve when all company theatres are closed. In the

Continued on following page
Colorful figures, 12 to 16 feet tall, hand painted by a Cincinnati artist, Selma French, make an exciting background for the Twin play areas. The high board fence which extends on either side of the base of the screen tower for almost the entire width of the viewing area was built to block out lights from both sides of the twin theatre because intermission times are staggered in order to serve patrons better.

A section of one of the refreshment cafeterias. There are four, each in a separate building, all of the same size, and strategically located in the ramp areas for the convenience of patrons in all areas.

wintertime, the Norwood side is open on weekends. Robert Oda is manager of the Twin, and Ben Hathaway is assistant manager.

The Shor interests in the Twin Drive-In and 11 other theatres were bought in January of this year by Associated Theatres of Cleveland. After reorganization, the theatre circuit was named Cincinnati Theatres with Meyer Fine as president, Marshall Fine and Palazzola, vice-presidents, and Leroy Kendis, treasurer. Jack Haynes is general manager of Cincinnati Theatres; Carl Ferazza, director of publicity and exploitation, and Walter Watson, booker and in charge of maintenance.

A Flying Tour for Pepsi-Cola
To assure the success of the recently introduced Miss America dispenser and to further the spread of the Pepsi transfer tank program, John E. Repko Jr., syrup sales vice-president of Pepsi-Cola Co., and a group of other Pepsi men made a flying tour very early in the year in which they visited three principal suppliers of Pepsi- approved fountain equipment in Canfield, Ohio, St. Louis, Mo., and Dallas, Tex.

Objective of the tour was to familiarize sales personnel with the items they would be recommending for purchase and to acquaint engineering personnel intimately with every working part of each machine.
MOVIELAND GOLF' KEEPS THEM COMING TO TEXAS DRIVE-IN

Holes Are Dramatized by Movie Replicas

By IDA VANDIVIER

Saturday and Sunday "night at the movies" on television was becoming an increasing headache. How to bring the people back to the theatre, supplement income—get out that money?

That was the question bothering moviemaker Carroll Lewis Jr., Post Oak Drive-In Theatre in Houston in 1961. He first thought of a sort of Disneyland, Houston style. And then had an idea for a museum. But both plans were abandoned. Houston not being a tourist-type place, he felt people would come out once to look and not again.

He wanted something that would bring the customers out, not once or twice, but keep them coming. Hence was born the idea for a miniature golf course tied in with movie themes.

MOVIES CAREFULLY SELECTED

He and Charlie Hillis, manager of Post Oak, chose movies to be represented which would give them the best chance for colorful replicas for exhibit. "And you have to keep in mind," Lewis said, "a course that's not too hard for youngsters or for older people who aren't too well coordinated, but one that's still hard enough to interest a really good golfer."

Holes included in the 36 are Mutiny on the Bounty, Treasure Island, The Bridge on the River Kwai, Guns of Navarone, The Alamo, Journey to a Lost Planet, The Vikings, Three Coins in a Fountain.

Other motion pictures represented in the six-acre tract in front of the drive-in proper are Tarzan's Secret Jungle, The Parent Trap, Gunfight at the OK Corral, Tombstone Territory, Giant, Operation Petticoat.

They plan to add baby alligators in the "River." They have bamboo bushes and plan to plant banana trees as soon as possible.

There is a special boxoffice for the golf courses, each 18 holes of which costs 50 cents to play. People can play during the day or

Continued on following page

A couple of youngsters playing in and around the stockade at "Fort Apache."

Left, and in front of the "Alamo" is Davy Crockett, great-great nephew of THE Davy Crockett. At right is Police Chief Tom Pickins, an ardent golfer.

Pickins, Hunter's Creek village, and Manager Hillis at the "Tombstone" hole.

BOXOFFICE :: June 4, 1962
'MOVIELAND GOLF' KEEPS PATRONS COMING AND BRINGS IN EXTRA INCOME

This is the "Mutiny on the Bounty" hole with the Post Oak Drive-In screen in the center background. Men are Manager Hillis and Police Chief Pickins.

Charles Noble, president of Long Point National Bank, and Bob Webb, barber shop operator, who pay monthly rentals for false-front advertising at one hole.

evening, and also see the show at the regular admission price, if they wish.

To further augment income on the project, Lewis has rented advertising space to such businesses as the Long Point National Bank, for $35 per month, and the Bob Webb Barber Shop, at $25 monthly.

"Curly" Lewis and Hillis felt their way along, building the holes and backgrounds themselves. Construction started in September 1961 and the courses were open to the public in April 1962.

The golfing equipment, such as golf clubs, balls, green "carpeting," T-mats, etc., came from Wittek's Golf Supply House, Chicago.

Business has been very good so far, according to Hillis, and is getting better with each succeeding warmer weekend.

A Speaker for Every Need—To Fit Every Pocketbook

UNIVERSAL SPEAKER
The very best! America's finest speaker designed and built to outlast all others. Perfect reproduction, permanent mold, aluminum housing—it's quality plus!

RANGER SPEAKER
A high quality speaker. Heavy duty unit completely weather proofed, fungus proofed, diecast aluminum housing. Knurled shaft eliminates volume control knob.

STANDEE SPEAKER
Post mounting — cast aluminum weather proofed 6x9 speaker unit, tamper proof volume control . . . matching transformer completely weather proofed — fine acoustical qualities.

CONCESSIONS BUILDING SPEAKER
Wall mounting, metal housing weather proof unit. Reflex holes at top allow for maximum efficiency and tonal qualities. Use in concessions building, projection room, restrooms, offices.

TWO-CAR POST SPEAKER
Serves two cars for areas you cannot watch . . . front and back ramps, truck areas . . . speaker is practically indestructible to customer damages and theft. Gives customer quality and you safety.

LONG LASTING TROUBLE-FREE REPLACEMENT PARTS FOR ALL MAKES SPEAKERS


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World's largest manufacturer of drive-in theatre equipment.
Luxury Touches in a California Drive-In

This is the attractive patio entrance to the concessions building (left) and an indoor auditorium (right) at the Lancaster Drive-In Theatre in Lancaster, Calif. Both buildings are concrete block construction. The cafeteria is 115x35 feet with living planters directing flow of patron traffic. The auditorium has 371 retractable theatre chairs and is heated or air conditioned for year-round use. The center door is manned by a doorman so that all guests entering must be greeted and attended by him.

This parking lot was especially built behind the concessions for the use of auditorium patrons so that their cars would not take up space on the 771-speaker field. The lot is well lighted and patrolled periodically to maintain order and is a protective measure.

Last year one theatre truck was used for advertising and met with such good response that another was added this year. Both are painted tire engine red with yellow lettering, and are parked in shopping areas during the day for maximum advertising. National Screen 40x60 banners and one-sheets are used.

W. M. Mallette is manager of the Lancaster which is owned by R. E. Griffith.

Pickles for Vending Machines

A new line of packaged pickles in polyvel bags to be sold through existing vending machines in theatres is being marketed by J. G. Van Holten & Son, Inc. Both dill and kosher pickles are available. The ten-cent package contains two pickles and can be vended through candy machines. The 15-cent package contains two larger pickles and is designed for vending through general merchandise units. Both packs are said to have a shelf-life of at least four months and the product is fully guaranteed by Van Holten and Son.

THE BIG CHAINS

SAVE TIME... MONEY
SO CAN YOU!

Yes, drive-in owners, large and small, have found they can keep their grounds clean, quicker and cheaper. Can be attached to car or truck.

PORTABLE INCINERATOR CART

One man does the work of many... burns all refuse right on the spot. Just right for paper, leaves, twigs, etc. Large capacity, 18 cu. ft., yet perfect balance makes it easy to handle. Wide wheel treads; all welded steel construction means lasting wear. Hundreds of satisfied users. CUTS CLEAN-UP TIME IN HALF.

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C O U N T Y S P E C I A L T I E S

P. O. Box 968
Grand Central Station
New York, N. Y.
PROJECTION OF INDOOR QUALITY

On a 150-acre lot, surrounded by heavily wooded land, Harry and Joe Appelman have opened their fifth drive-in theatre, this one in West Nyack, N.Y. To those not familiar with the area, or those who cannot envision any spot within 45 minutes of Broadway that is not densely populated, this could be an eye-opener. This outdoor theatre might well be in Wyoming insofar as visible inhabitants are concerned. But for an 8:30 p.m. opening on April 17, the ramps were almost at capacity by 7:30. Perhaps it was the punch line at the top of the attraction board at the entrance that brought them in: "World’s Brightest Picture." Maybe it was the advance publicity which aroused interest in the new theatre and the opening attraction, "King of Kings." In any event, the Appelmanns happily realized that night that they had a winner. So the question might be: "Why?"

The "Why" of it combines many answers—the most modern projection and sound equipment, the latest in concessions housing and dispensing, a nine-hole golf course, playgrounds, miniature railroad, mechanical merry-go-round, etc.

One thing is certain, no effort was spared to achieve the exceptional screen lighting and sound system which resulted in drive-in theatre projection of "truly indoor quality."

"LIVED" WITH THE PROJECT

James Thompson, the architect, and Allen Smith of National Theatre Supply Co. virtually "lived" with the drive-in theatre project from the first day it was planned. J. E. Currie, National's vice-president-engineering for drive-in theatre planning, contributed the layout for the Simplex-Altec sound system which the Appelmanns say is the finest in any of their theatres.

First in the chain of light-producing units, according to Smith, is the high speed, 5-to-1 ratio, intermittent movement installed in the drive-in type Simplex X-L water-cooled mechanisms and the adjustable conical-type revolving shutters which cut the light beam less than one inch from the aperture plate. By using these high speed movements, each shutter blade is set at 46°, permitting 278° of light to enter the rear element of the projection lens. On standard movements with standard shutter blades, 180° of light is cut out and 180° enters the lens.

The Ashcraft Super-Cinex arc lamps...
were designed to permit the shutter housing of the Simplex X-L projectors to literally fit inside the lamphouse which permits a very short working distance of 31½” from the Bauld reflector to the aperture plate. This shorter working distance increases the speed of the optical system and, according to O. B. Ashraft, who designed the lamp, makes possible a higher percentage of white light distribution.

Since a greater percentage of the pictures shown will be in CinemaScope, 6” EF Bausch & Lomb F. 1:8 4” diameter lenses were selected as back-up lenses for 4”, large-size anamorphic attachments. A screen width of 125 feet was selected and the projection distance established accordingly. The theatre was thus built around the preselected projection and optical system.

**NO LIGHT INTERFERENCE**

The theatre site is ideal for a drive-in theatre because of its location in the heavily wooded area where there are no interfering neon or flashing headlights to distract one’s view of the screen. The line of projection is east/southeast to west/northwest which allows earlier starting time without interference from sunset halo and with no direct light from the sunset on the screen.

The screen is 125 feet wide and 52½ feet high. It is all steel, and the screen facing is made of continuous steel strips, 18 gauge, 12 inches wide, painted with white screen paint.

The Nyack has a capacity of 1,250 cars, with a stacking area for an additional 600 cars in the holdout space at the entrance of the theatre.

The land parcel of 150 acres originally was part of a nine-hole golf course. The golf course was kept intact and enjoys a fine business during daylight hours. The golf course is outside the theatre grounds, just to the right of the main entrance, but there is access to the ramps from the course.

The main building houses a complete four-lane cafeteria concessions system operated by ABC-Confection Cabinet Corp. under the supervision of Elliot Cohen. This building also houses the restroom facilities, the primary and secondary electrical sys-

Continued on following page

The attractive concessions and projection building has four complete lanes of cafeteria-style operation and a large patio in front. Specialties offered in the cafeteria are barbecued hamburgers and franks, pizza pies and a full line of candies, iced drinks, popcorn, ice cream, etc.

The entrance building includes two boxoffices serving four lanes of traffic, and the manager’s office at the right. The entrance roadway converges into a single 75-foot road, 1,450 feet long, to provide a holdout area for 600 cars. All roadways and the entire theatre area are blacktopped.

This glass-enclosed club house serves the nine-hole golf course which is located outside the theatre grounds to the right of the main entrance. The golf course was part of the 150-acre land parcel which Harry and Joe Appleman bought for their new drive-in theatre.

Rectifiers are 165 ampere, 12 phase, with emergency standby wired in.
PROJECTION OF INDOOR QUALITY

Continued from preceding page

tems, and the projection booth which is elevated to project over the roof of the building with almost a direct line of projection to the screen.

The restroom and toilet facilities, as well as the sewage disposal system, are the largest of any drive-in theatre in the eastern area, with a capacity 50 per cent greater than required by the board of health.

Not ready at time of opening, but expected to be completed by school vacation time, will be a large, completely equipped playground area at the rear of the main building, and a miniature, small-gauge railroad will run from the boxoffice area to the screen (where another playground will be located) and return.

Heaters will also be added later for the full-winter season.

All roadways and the entire theatre area are surfaced with a six-inch base of heavy crushed stone, saturated with road tar, and finished with two inches of fine stone and dust with road oil penetration which will ultimately provide virtually 100 per cent blacktop surfacing. More than 7,000 feet of highway-approved steel guard rails line the roadways and the rear of the theatre.

The entrance building houses the manager's office and two complete boxoffices handling four lanes of entrance traffic. Each boxoffice is equipped with a double 2x1 ticket-issuing machine with overhead indicating lights, and each of the four lanes is equipped with a separate electric car counter which provides a check on all cars entering the theatre in addition to the transaction counter on the four ticket issuing units.

When asked about plans for future expansion, Harry Appelman said "we are always looking forward to profitable expansion. Right now we are clearing the site for our new Edison Township project in Central New Jersey.

CREDITS:

General Supplier:
NATIONAL THEATRE SUPPLY
Arc Lamps, Rectifiers: ASHCRAFT
Attraction Board: UNITED SIGN CO.
Background Sign Panels: WAGNER
Changeable Letters: BEVILITE
Electric Car Counters: EFRAK
In-Car Speakers, Projectors: SIMPLEX
Junction Boxes, Ramp and Directional Lights, Concessions and Patio Speakers:
DRIVE-IN THEATRE MANUFACTURING CO.
Lenses: BAUSCH & LOMB
Playground Equipment, Train: MIRACLE
Rewinds: GOLDBERG, SIMPLEX
Screen Tower: CAREW STEEL CO.
Screen Facing: MAHONE STEEL CO.
Screen Paint: SPATZ
Sound: SIMPLEX-ALTEC

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A "technical triumph" in the field of motion picture projection! That's what it was called when a single Super Technirama 70 print was used for the entire 51 week run of "Spartacus" at Hollywood's Pantages theatre. By comparison, the life of the average 35mm print is 200 runs!

According to Universal-International's engineering chief, Walter Beyer, this unprecedented durability was due to the installation of new Philips-Norelco projectors and careful handling of the film by the theatre projectionists.

As more and more great 70mm attractions are produced, more and more theatres will naturally depend on the famed Norelco 70/35—the time-tested and proven 70mm projector now used in twice as many theatres as all other makes combined.

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so has this one, but we blacked out the WAGNER panel...

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- The unique speed and ease of changing overhead messages with the Wagner Mechanical Hand, a simple one-man operation that eliminates the old-fashioned men-with-ladders method.

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city_________________________state_________________________
Walters Into 51st Year in Theatre Industry

Lou Walters of Dallas, Tex., completed his 50th year in the theatre business in 1962. Now, six months into the 51st year, Walters is enjoying good health and his motion picture equipment repair shop is very busy with work coming from all parts of the states.

"Distance is no factor any more," he says, "with the fast motor truck delivery, and since many of the supply houses have been forced to discontinue their shops because of the spasmodic flow of repair work, my facilities have come in handy and save the supply houses the shop overhead."

In addition to the repair service, Walters also manufactures a carbon saver for rotating type lamphouses and, in 1957, with the advent of narrow-hole film he worked out a system for regrinding sprockets which resulted in several dollars savings for each booth employing his services.

Walters' first movie job was as all-around flunky, working evenings after school in the Tent nickelodeon—that was in 1911. In 1914 he went to work as a rewind boy at the Liberty Theatre, St. Louis, served his apprenticeship with the projectionists' union, and became assistant operator at the Gravois Theatre.

Later he spent ten years in the employ of the Lears theatre supply firm, operated the Isis Opera House, Paragould, Ark.; returned to Missouri and joined the St. Louis Theatre Equipment Co., agents for the Nicholas power projector. Other industry connections were with Exhibitors Supply Co., when it was formed, marking the beginning of National Theatre Supply Co., which he served as salesman in St. Louis and branch manager in Cleveland.

Walters was with Cine Supply in St. Louis 1944-48 at which time he sold his interest and became district manager for Ampro Co., headquarters in Dallas and covering five states for its 16mm projector.

Becoming tired of being on the road, he returned to projection with the largest Dallas drive-in in 1949 and opened his repair shop.

New Man Is Exhibitors' Friend

Mr. National Carbon has been appointed to represent the carbon and graphite manufacturer in its many contacts with the industry, according to W. C. McCosh, marketing director of National Carbon Co., Division of Union Carbide Corp. A personable young gentleman, Mr. National Carbon is portrayed carrying a briefcase crammed full of helpful information on the wide range of industrial carbon and graphite products marketed by the company. Emblazoned on the case is the familiar N-in-Shield trademark of National Carbon Co.

Through the use of the symbol on advertising materials, it is hoped that the jaunty character will become a well-known figure wherever carbon and graphite are used.

GUARANTEED DRIVE-IN SPEAKER RECONING REPAIRS

• Each Speaker Reconed With All NEW Waterproof Cloth Core
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(We invite you to send us 2—3 or 4 inch speakers to be reconed free of charge.)

Once you try us, you will always send your speaker to

NATIONAL SPEAKER RECONING CO. 1311 - 17th St. — Denver 3, Colorado
New Bauer 16mm Projector
With Xenon Lamphouse
Now Available in U. S.

The Bauer 16mm Selecton projector with xenon lamphouse is now available in the United States from Camera Equipment Co., Inc., a division of CECO Industries. The projector, a product of Eugen Bauer Co. of Germany, was designed for constant high light output and easy operation in permanent installations, such as schools and public auditoriums.

The use of the xenon lamphouse provides for over 1,500 hours of continuous opera-

tion, permitting uninterrupted shows of any length. The continuous-burning xenon lamp is instant-starting and requires no maintenance or adjustment throughout its life. The xenon lamp offers the convenience of an incandescent lamp, with a light output equal to or more than a carbon arc lamp. There is no mirror splatter and no need for an exhaust system, since no carbon monoxide fumes are generated. An exclusive Bauer development in the lamphouse, called the "cold mirror" reflects only the light of the xenon bulb and allows the heat to pass through it and out the back of the lamphouse, thus extending film life. The light output of the Bauer Selecton projector with 2,000 watt xenon lamphouse is 4,100 lumens measured at the screen, more than enough to fill a CinemaScope screen over 40 feet wide. This is equal to a 75-amperes carbon arc lamp, says Camera Equipment Co.

The Bauer Selecton is equipped with both magnetic and optical soundheads which are set at the turn of a switch; optical/magnetic pre-amplifiers and a 15-watt power amplifier; a CECO 110-volt, 60-cycle, two-speed synchronous motor for 10 and 24 f.p.s.; Maltese cross design film pulldown system which features a sprocket wheel always engaging film; and a constant circulating lubrication system with visible level gauge. Lenses from 1" to 3", F 1.5 to F 1.6 are available.

Variable Anamorphic Lenses
Are in Very Great Demand

The Superscope variable anamorphic lenses, recently advertised by S.O.S. Photo-Cine-Optics, Inc. in Boxoffice, are said to be selling beyond expectations, according to J. D. Tanney, president. Exhibitors throughout the United States have been replacing their worn out, oil-soaked CinemaScope-type lenses with these variable anamorphic lenses. Superscope, it is claimed, utilizes the maximum effect of widescreen presentation without loss of light or screen height, yet it can present a picture of any screen ratio from zero through 3-to-1 of extremely fine quality. The overall composition of the picture is improved resulting in a favorable audience reaction.

Superscope does not require a curved screen, and does not impose any restrictions upon screening room sound systems. Screen proportions are changed by turning the proper controls. With this lens it is possible to switch from one anamorphic system to another or to switch from anamorphic features to standard features. The lens is easily installed with any 35mm back-up projection lens.

Communications Arts at Fair

A new multiple pavilion for the New York World's Fair in 1964-5, designed specifically for companies in the communications industry has been announced by Communications Plaza, Inc. It will house multiple exhibitors in three pavilions grouped around an 80-foot tower and an open court.

The Communications Arts pavilion will be open to motion picture producers, book publishers and book clubs, record makers and record clubs, hi-fi and stereo manufacturers, advertising and public relations firms, etc.

The Press pavilion will house such exhibitors as wire services, newspapers and magazine publishers, and related companies such as manufacturers of paper and printing equipment.

The Radio-TV pavilion will house radio and television networks and stations, and manufacturers of radio and TV equipment.

Literature

The following concerns have recently filed copies of interesting descriptive literature with the Modern Theatre Information Bureau. Readers who wish copies may obtain them promptly by using the Readers' Service Bureau coupon in this issue of The Modern Theatre.

Niagara Sportcenter, Inc., has issued a complete catalog covering its line of miniature golf equipment and putting green accessories. Included also is equipment for tee-off golf driving ranges and auto target action archery.

A new Catalog 62 available from the Pratt Poster Co., Inc., presents in full color the latest stock and custom-made outdoor sales displays offered by the company. The 24-page catalog shows all-weather banners, pennants, flags, bunting, posters, signs, display letters and giant balloons for every type of event. Most of the displays are made of plastic, drillcloth or outdoor board.

Literature is available from S.O.S. Photo-Cine-Optics, Inc., on the company's product, S.O.S. Movi-Mylar polyester tape for repairing torn, damaged films and film strips, for patching cuts, tears, gouges, etc., making butt splices and strengthening existing splices.

Readers' Service Bureau coupon, page 31.
Kodak Plans Exhibits for New York Fair

Eastman Kodak Co. will play a prominent part in the 1964-5 World's Fair in New York City. Now planned is a tower of photography, surrounded by an elevated plateau with walkways and photoscopic vistas where fairgoers may view and photograph gardens, fountains, etc.

This exhibit will feature a circular tower 80 feet high and nearly 80 feet in diameter. Huge photo illustrations in full color will be displayed on the exterior of the tower, the subjects providing a panorama of photography’s impact in all walks of life.

An added feature of the Kodak exhibit will be a film theatre for 280 persons. The dome-like design of the theatre will permit the use of unusual projection techniques. Film features of interest to the entire family are planned.

On the ground level, color transparencies, prints, and projected visuals will illustrate the progress of photography from George Eastman’s early dry plate process to space age photo science.

NAMA Blue Book Selected for Seattle World’s Fair Library

The Blue Book of automatic merchandising, published by National Automatic Merchandising Ass’n, is one of 540 top reference books selected for the “Library of the Future” exhibit at the Seattle World’s Fair.

The library, called “Library-21,” is sponsored by the American Library Ass’n and is housed in the Fair’s Theme Building. It is designed to show Fair visitors a 21st Century library environment. It will emphasize “the value of recorded knowledge to all civilized thought and also depict ways and means by which automatic devices will bring new dimensions to information communications,” according to A.L.L. officials.

The library’s reference book center will give visitors information service on any topic and will be staffed by professional reference librarians.

A “who’s who” of the automatic vending industry, the Blue Book is the complete reference volume of vending machine manufacturers, vendible product suppliers and manufacturers of component parts and services. It also contains a complete listing of NAMA operating company members.

Previously, NAMA’s Blue Book was selected by the U.S. Department of Commerce for American embassies and foreign service office libraries in 163 countries in view of increased foreign interest in American vending equipment.

DRIZZLE GARD®

Now Selling at Drive-Ins Coast to Coast

The Drizzle Gard, auto-rain-wiper, is now being sold at Drive-Ins from coast to coast, if not only sells well but helps sell your other lines by encouraging patrons to come out on rainy nights. You know that even the threat of rain is enough to keep some people at home. You can overcome this by running a film trailer on your screen telling your patrons they can now buy a Drizzle Gard if it happens to rain. No need to run the windshield wiper all through the show anymore. No need to stay at home. The Drizzle Gard is inexpensive and easy to attach. Like an umbrella it can be used again and again. Patrons buy the Drizzle Gard at the refreshment counter and attach it themselves. It is as simply sold as a candy bar and produces a profit for the theatre as well as providing the customers with a convenience that permits them to patronize your Drive-in on rainy nights in comfort.

Make Drizzle Gards available to your customers.

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DRI-VIEW MANUFACTURING CO.
2223 Paris Drive, Louisville 18, Ky.
selection of LOUDSPEAKERS
in matched units, and scrupulous care
are vitally important in achieving
highest quality SOUND OUTPUT

By WESLEY TROUT

Among the most important units in any size theatre are the loudspeakers, and in many cases they are among the most neglected. Once they are installed, no further attention is given to them and they are allowed to collect dirt and dust. They will accumulate more dirt than any other piece of equipment because of the dust slowly getting through the perforations of the screen, and this dust is harmful to the various components in their correct operation. Dirt and fuzz can cause distortion. At least every three months the speakers should be cleaned out; one can use a vacuum cleaner if care is used, or brush and clean cloth.

Careful Selection of System

Now, the selection of a speaker system should be carefully made in order to obtain good quality reproduction and coverage of the entire seating area. The loudspeaker must be of comparable quality and should certainly meet the same requirements as the rest of the system.

The trend in the past several years is the installation of two speakers, one to properly reproduce the low frequencies and another to reproduce the high frequencies. A high frequency horn, a high frequency speaker unit and a horn throat constitute a complete assembly that reproduces the high frequencies from the sound originally photographed on the film sound track.

Since the high frequency horn does not have to reproduce the long-wave-length low frequency sounds, it can be relatively small in dimensions.

In order to obtain high frequency distribution, a "honeycomb" type of speaker unit is attached to the speaker which will more evenly divide sound in a wide area. The most common type of high frequency speaker in use is the cellular or "honeycomb" type. This unit is always mounted on top of the large low frequency speaker cabinet and can be directed into the seating area, via adjustable legs, for best overall sound distribution.

Continued on following page
can use one make with another type, but the results won't be nearly as good and there will be little savings in such setup. High frequency speakers should be capable of reproducing frequencies up to 10-12,000 cps and low frequency loudspeakers reproduce down to 40-50 cps. In theatres, we find 50-100 cps for the low frequency response most satisfactory, and generally 8,000 for optical and 12,000 for magnetic for the high frequency response.

In some cases, the frequency response is satisfactory if it is 100 cps for "lows" and 5,000 cps for the "highs." The sound reproduction, regardless of the frequency response output, should be clear and crisp. This can be obtained with the proper type of speakers, crossover and sound system.

One of the most important features of a modern high frequency speaker is the improved design of the voice coil, using aluminum ribbon wire which makes a more compact voice coil, smaller in size and higher in efficiency. Too, these new speakers have permanent magnet. The wire is treated with a temperature resistant varnish, adding additional efficiency in operation and providing more conductor material in the magnetic circuit.

A PERFECT GIVEAWAY!
Here’s the perfect promotion for Grand openings, Anniversary celebrations or just to say “Thank You.” Dewy fresh vanda orchids or the popular everlasting woodrose will make your next promotion a real success. Write or wire for brochures.

All flowers shown approximately ½ size.

Flowers of Hawaii
670 S. LAFAYETTE PARK PLACE
LOS ANGELES 57, CALIFORNIA

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Here’s the perfect promotion for Grand openings, Anniversary celebrations or just to say “Thank You.” Dewy fresh vanda orchids or the popular everlasting woodrose will make your next promotion a real success. Write or wire for brochures.

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Flowers of Hawaii
670 S. LAFAYETTE PARK PLACE
LOS ANGELES 57, CALIFORNIA

USE UP those CARBONS!

Typical High and Low Frequency
Theatre Speaker System

This drawing shows a typical, modern high and low frequency speaker system with suitable dividing networks. This assembly consists of one high and one low frequency speaker. (S) is high frequency horn; (U) high frequency horn throat; (T) field (permanent magnet type); (X) low frequency speaker (permanent type); (Y) dividing network unit for dividing low and high frequencies to the two speakers from the sound system in the projection room, and (Y) low frequency stand for the whole assembly. This speaker system, if of well-known make, will deliver very high quality sound reproduction in any size theatre. Of course, if the auditorium is very large, more speakers may be necessary, according to the seating capacity.

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The movement of the coil has been made almost perfect, reducing distortion and reproducing higher quality output.

LOW FREQUENCY LOUDSPEAKERS—Much of the improved low and middle frequency reproduction is due to many exclusive features in the voice coil and cone design. Heavy field magnet, edgewise wound for compactness, is protected by a seamless, moisture-resistant cone, mounted in a heavy die case frame to assure alignment of the voice coil in the gap of the magnetic structure. In the better quality speakers the air gap is completely enclosed by the cone spider and center dome to keep out dust and dirt particles.

The better-designed speaker has large power handling capacity and freedom from distortion. With proper baffle design and enclosure, one is assured of smooth response, and the elimination of undesirable transient effects by correct magnetic circuit and voice coil design. These new speakers have permanent magnet and the unit requires no special extra power for its field.

SPEAKER MUST BE PHASED

Keep in mind that when more than one speaker is used it is absolutely necessary that they be “phased.” All diaphragms must move inward and outward in synchronization. Speaker terminals are generally marked for correct connections. If the speakers are not in phase, it will cause a loss of volume, and a loss of sound quality.

The modern loudspeaker voice coil seldom gives any trouble, because it is constructed better and wound with special wire that will withstand a fairly heavy load. However, no speaker unit should be overloaded; a speaker should be large enough to take the rated wattage output of your sound system. One should keep in mind that should the voice coil become damaged (or the diaphragm), it will impair the quality of sound obtained from a speaker, or render it entirely inoperative. Prolonged and excessive volume, especially at low frequencies, may cause the voice coil to burn out, but is not very common.

If a speaker suddenly becomes “dead,” it may be due to open circuit in the voice coil but, we have found, more often, it was caused by a break at the point where flexible leads are joined to it. Vibration at this point will sometimes cause a break in connection. Check with ohmmeter.

To Be Continued Next Month

Austin Elected President of Coca-Cola

J. Paul Austin has been elected president of Coca-Cola Co., succeeding Lee Talley, who previously had served as president and chairman of the board. Talley will remain as board chairman. Austin previously served as executive vice-president. The board also elected C. Eugene Boyd a vice-president. He is manager of Coca-Cola’s market research department.

Talley announced that the first quarter earnings were the highest in company history. After provisions for reserves, income taxes and other charges, the net profit for the quarter was $8,859,678, compared with $8,042,134 for the same period last year.

BOXOFFICE :: June 4, 1962

It May Be Later Than You Think... Better Check Now...

If your Selenium or Copper Oxide Stacks show signs of failing, better check now with your supplier about converting to Silicon or Selenium. All models listed are convertible. For rectifiers not listed send nameplate data. Prompt reply to your inquiry is assured. Prompt delivery is guaranteed.

Mr. Exhibitor If You Use Rotating Carbons... and do not use the "LITTLE MISER" carbon saver you are throwing away several hundred dollars each year. The "LITTLE MISER" saver can be had at your supply dealer or if he does not stock you can order direct—cost is the same.

A Size to Fit Your Lamp

9mm-10mm-11mm

$3.00 each — 13.6mm. $4.50 each

Order Today and Start Saving Money on that Carbon Bill

Expert Mechanics * * * All Work Guaranteed

Parts & Service All Makes Mechanisms & Movements

Arc Controls & Motors * Amplifiers & Soundheads

Lou Walters Projector Repair Service

8140 Hunnicut Rd., Dallas 28, Texas

ASHCRAFT PROJECTION LAMPS and RECTIFIERS

World's Standard of Projection Excellence
AVERAGE CONCESSIONS SALES 63% OF BOXOFFICE

Small-Town Exhibitor Attracts Patrons by Hard-Hitting Promotions

Také one small-town, 450-car drive-in theatre, located in a poor economic area and faced with competition from one other drive-in and four indoor houses, mix well with the unbounded enthusiasm and energy of its 32-year-old owner, and come up with increased attendance and an average concessions percentage of 63 per cent of the boxoffice, with Monday bargain nights running 100 per cent or better!

As can readily be seen, the priceless ingredients in this recipe are the attributes of the drive-in's owner. He is Anthony J. Gasvoda Jr., and the theatre is the Hiawatha Drive-In, Chassell, Mich., in the copper country in the Upper Peninsula of Michigan.

ONLY 28,000 POPULATION

The Hiawatha has a population of only 28,000 to draw from in an 18-mile radius, and the reason for the poor economy in the area is that there is no manufacturing and a lack of employment for young people who, after graduation from high school, leave for the service or employment in the cities.

Despite all this, Gasvoda pulls the patrons into his theatre most successfully by hard-hitting promotions, one of which is a 30-minute "Hollywood Movie Log" radio program each week (described in detail on page 1 of the Showmamdiser Section of BOXOFFICE, Aug. 14, 1961).

Concerning that astounding concessions "take," although various items have been tried over the years (the Hiawatha is now in its 11th season), the volume business is done on the basic items: hot dogs, Sloppy Joes (hamburger), popcorn, soft drinks, coffee, hot chocolate, ice cream novelties, candy and cigarettes.

TWO-LANE CAFETERIA

The concessions layout is a two-lane cafeteria with guide rails divided in the center. Four girls are employed in the cafeteria with one of them at the cash register. On weekends and bargain nights, Gasvoda takes a second register and adds a part-time employee behind the counter. During the week, alternating nights off, there are only two girls behind the counter.

On a good week-end night during the summer, the Hiawatha rings an average of 700 sales and $225. Approximately half of this is rung during the feature and half hour before show time. The other half is rung during intermission and the first few minutes of the second feature. This...
business is done on the following items:

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Popcorn</td>
<td>10 &amp; 25¢</td>
</tr>
<tr>
<td>Pop</td>
<td>10 &amp; 20¢ (17 &amp; 14 oz.)</td>
</tr>
<tr>
<td>Coffee</td>
<td>10 &amp; 20¢ (6 &amp; 12 oz.)</td>
</tr>
<tr>
<td>Hot Chocolate</td>
<td>15 &amp; 25¢ (16 &amp; 12 oz.)</td>
</tr>
<tr>
<td>Hot Dogs</td>
<td>25¢</td>
</tr>
<tr>
<td>Sloppy Joes</td>
<td>(Hamburgers) 30¢</td>
</tr>
<tr>
<td>Ice Cream</td>
<td></td>
</tr>
<tr>
<td>Novelties</td>
<td>6 &amp; 12¢</td>
</tr>
<tr>
<td>Candy Bars</td>
<td>6 &amp; 12¢</td>
</tr>
<tr>
<td>Cigaretts</td>
<td>30¢</td>
</tr>
</tbody>
</table>

This year, however, the small-size popcorn has been raised to 15 cents to correspond with the other theaters and has met no resistance in sales. Also, foot-long hot dogs at 45 cents have been added and are proving good sellers.

Approximately 30 different candy bars are sold, which are from Curtis, Mars, Hershey and a couple of other companies which manufacture the biggest sellers. Butter on the popcorn is sold for ten cents extra. Coke accounts for 80 per cent of the sales of soft drinks which are made more delicious with chipped ice from a Scotsman ice machine with a 390-lb. storage bin.

Gasvoda says the secret of making so many sales with so few employees is the advance preparation.

One of the promotions specifically aimed for more concessions sales is an arrangement Gasvoda made this year with a local hotel for free smorgasbord dinners on Sunday with a few tickets placed in the 25-cent popcorn boxes. These are being given by the hotel in exchange for the advertising value and Gasvoda anticipates substantially increased sales of the large-size popcorn. Tickets for personalized ball point pens are also occasionally enclosed in the 25-cent popcorn boxes.

The cafeteria area carries out the Hiawatha theme and is done in Indian decor. Valances over the lights carry lines from Longfellow's poem, such as, "By the Shores of Gitche Gumme" and "By the Shining Big Sea Waters." The railings which guide the customers to the registers at each side of the building are laced with heavy dark green velvet drapes with hand-painted oil profiles of feathered Indian heads.

Since Chassell is located in the nation's flattest snow belt, with an average snow fall of 200 to 250 inches per year, winter operation is impractical. The season is short, mid-April to mid-October, but Gasvoda makes the most of it. He has sold Wednesday nights to ten merchants at so much per week which gives him a guaranteed boxoffice for those nights, plus whatever he takes in at the boxoffice and concessions. The merchant-sponsored shows are exchanges for the advertising value and tickets that the merchants receive and hand out to their customers, thus getting traffic into their stores.

20-second screen ads are also sold to local merchants for intermission time which are

Continued on following page

The Biggest Name in Popcorn Throughout the World

For over a quarter of a century, Manley, Inc. has assisted thousands of theatre owners in equipping and operating a more profitable concession. Investigate how Manley's years of merchandising experience and superior Manley equipment can help you make your concession more profitable.

MANLEY, INC.
1920 Wyandotte St. Kansas City 8, Mo.
made up by Filmack. Intermission time is approximately five minutes down-time, due to the fact that coming attractions, special announcements and the merchants ads run approximately 20 minutes. New tapes furnished by Coca-Cola Co. each month are used before show time and at intermission with excellent results.

In addition to marquee advertising, daily newspapers, daily radio spots plus the Saturday “Hollywood Movie Log” which are traded to the station for an ad on the screen, flyers mailed weekly to motels, hotels, restaurants, stores and fraternity houses, posters and trailers from National Screen are used. All advertising includes teasers well in advance of play dates.

Gasvoda says, “For the first time in six years our 1960 season showed an increase, and 1961 held its own even though tourist business for the summer was down. Admission is 75 cents for adults—children under 12 free—and Mondays have been changed from buck night to bargain night with admission being $1.50 per car. Comparing opening conditions this year to previous seasons it looks as if we can safely say that this year’s optimism seems warranted.”

The H.B. Reese Candy Co., expects completion of construction of additional facilities which will more than double the area of its present plant at Hershey, Pa., by October 1.

The company, nationally famous for “One product only, the best,” Reese’s, the original Peanut Butter Cup, will expand its manufacturing, packaging, shipping and office facilities to include additional basement and first floor area. The new 100x365-foot addition will increase Reese’s total plant area to 168,000 square feet.

“Production will be more than doubled with the additional space,” according to Robert H. Reese, chairman of the board. “Two new, high-speed production lines will be located in the new area, which will also include space for peanut roasting and processing. The addition to the plant will permit greater storage space for materials and finished product.”

The interior of the new plant will be similar in many respects to the present modern plant which was completed in 1957. In the manufacturing, storage and shipping areas, maple wood floors, tile walls and acoustical ceilings will make the plant the most modern in the industry.

“Sound-air,” the newest development in heating and air conditioning, will be installed. The new automatically controlled system operates through pressurized units eliminating ducts. The new system will also provide humidity control. A railroad siding to the west of the new section will accommodate six freight cars.

The business office area, considerably enlarged, will be of modern design, and the latest in modern office equipment for processing orders for same day shipment. The new offices will be located across a section of the 200-foot frontage, which will be faced with tinted plate glass windows with Reese-orange plastic panels situated across the top portion. The cornice and entrance will be constructed of light buff brick and native limestone.

The H. B. Reese Candy Co., founded in 1923 by Harry B. Reese, is now operated by six brothers with Robert H. Reese serving as chairman of the board and John M. Reese as president.

---

**TREMENDOUS PROFITS!!**

Now Fresh Fruit Sundae, Pineapple and Strawberries from stainless steel pans!

Both juices for snow cones and fresh fruit for sundaes dispensed from one machine

HERE’S HOW TO MAKE

**BIG MONEY WITH “SNOW MAGIC”**

The Bert’s “SNOW MAGIC” Machine combines eye-appeal, great taste, four different types of flavors, and it’s easy to operate and is Fully Automatic.

Get our CATALOG and samples to show your customers.

Distributors of famous Victor’s QUICK MIX dry flavor concentrates.

**FREE SAMPLES WITH EACH MACHINE**

SAMUEL BERT MFG. CO
Fair Park Station, Box 7603, DALLAS, TEXAS

---

**BETTER COFFEE & PROFITS**

Cash in big the E-Z WAY! You’ll save up to 75c on labor alone with an E-Z WAY automatic coffee- maker. These yields for more. Get the facts today! Top steel products Co., 40th Ave., S.W., Cedar Rapids, Iowa.
Crush International Issues
A Promotional Newsletter

To aid concessionaires in promoting sales of Crush and Old Colony beverages and foods Crush International, Inc., has created "Crush Ideas," a new promotion newsletter which is planned to tie in with each month’s holidays and special food events.

The publication is easy to read and to understand. Pages of suggested ideas and promotions are purposely created and explained in simple style so that suggestions can be put into action with the least possible effort and expense. Merchandising descriptions are clearly written and concisely explained.

Backbar signs are illustrated, copy, size, material and "how to do" suggestions are all included.

Another feature of the newsletter is called "Ideas of the Month." This is a contest offer, inviting readers to submit their favorite merchandising or promotional idea. Crush awards a free case of syrup for each month's best idea and the winning entry is published in "Crush Ideas." Response to the issues has been excellent.

NAC to Portland June 13

The National Ass'n of Concessionaires will hold its first Portland regional conference at the Memorial Coliseum, Portland, Oregon, Wednesday, June 13. The all-day meeting will begin with registration at 8:30 a.m. The program will begin promptly at 9:30.

Larry Moyer, Concession Wholesale Supply, Inc., Portland, and NAC's able and energetic regional vice-president, is in charge of all meeting arrangements.

Leading concessionaires, including NAC officials, from throughout the nation have been invited to participate in the program and Moyer has assured everyone of an excellent, fast-paced program, packed with profit-making ideas.

LET THESE SILENT SALESMEN WORK FOR YOU!
CREATE IMPULSE SALES

Roto-Grille HOT DOG BROILERS
SELL MORE HOT DOGS THAN ANY OTHER EQUIPMENT!

Roto-Grille action rotates 60 hot dogs under magic infra-red cooking process - ready in 10-12 minutes for quick sales.
RotoGrill keeps hot dogs hot for hours, retains juices - prevents spoilage.
Revolving drum lifts out for cleaning. Sun warmer drawer holds two dozen buns. 115v-AC.

HERE IS A POPCORN WARMER THAT KEEPS POPCORN PIPING HOT, CRISP AND FRESH FOR DAYS . . .
The SERVETTE JR. counter model popcorn warmer is designed to create impulse sales and to fit the needs of theatre concessionaires with limited space, at a small investment.

Unit is compact, yet holds three bushels of popped corn (equivalent to about 125 ten-cent boxes or bags). Servette Jr. is 26 inches wide, 23 inches front to back.

SENSATIONAL SERVETTE
WITH NEW IMPROVED ANIMATOR FOR EXCITING NEW ACTION.

You get PLUS popcorn business with the NEW animator . . . plus NEWLY designed top space for butter dispenser.

Profitable SERVETTE brings you more merchandising features . . . speeds up self service and over-the-counter selling.
Dependable SERVETTE has remarkable sliding glass doors that retain heat in popcorn wells. Hinged panel gives additional space between walls. Blower and heater elements enclosed in movable drawer.

Sell more Popcorn & Hot Dogs this season. Write or call

The Hollywood Servemaster Co.

114 WEST 18TH ST.
PHONE HA 1-6856
KANSAS CITY 9, MISSOURI
BIG EARNING CAPACITY

UP TO $75 PER HOUR!

Cretors

"OLYMPIC"

POPS IT BEST!

KEEPS IT HOT!

HOT POPCORN MEANS

• Bigger Sales
• Repeat Sales
• Increased Beverage Sales

Ambassador Model for Indoor Situations

Write for FREE Brochure

"77 Years of Leadership"

Cretors AND COMPANY

SINCE 1885

THE Cretors CORNditioner
forces warm dry air through the stainless steel storage bin keeping popped and boxed corn HOT regardless of weather or moisture conditions.

12 POPCORN BUILDING • NASHVILLE, TENN. • FACTORY: CHICAGO, ILL.

NEW 15c THEATRE PACKAGE

72 Count

H. B. REESE CANDY CO., HERSEY, PA.

Glamorous Prizes Offered
For Best 'Pepsi 'n Popcorn' Promotions in Theatres

PEPSI-COLA Co. is again offering theatre concessionaires an opportunity to not only increase refreshment sales during the July "Pepsi 'n Popcorn Month" promotion contest, but to win exciting and valuable prizes.

First prize winner has a choice of a New York to Paris holiday for two via jet airliner and including 14 days in Paris, or a 1962 Ford Falcon sedan or a full-length mink coat designed by Heritage Furs.

Second prize winner will have a choice of a Hardman "Duos" player piano, a mink stole or an RCA Victor stereo console.

There will be two winners for third prize and they will have a choice of a Westinghouse 13-cubic-foot refrigerator-freezer, or a Westinghouse Rollabout dishwasher or a DeWalt home power workshop. Six winners of fourth prize will have a choice of a Rawlings golf set, a Kodak 8mm motion picture camera and projector or a Necchi sewing machine.

TEN FIFTH PRIZE WINNERS

Ten winners will be selected for fifth prizes which will be the choice of a man's 14 karat gold Gruen watch, a woman's 14 karat gold Gruen watch or a three-piece family luggage ensemble by Samsonite.

To participate in the contest theatremen must set up a hard-selling promotion to make both refreshment items big sellers during "Pepsi 'n Popcorn Month." Then they must prepare a scrapbook or folder giving all the details of the promotion, including photographs, ads, etc., and explaining how the promotion was conducted and the results achieved.

The scrapbook must be mailed to The Popcorn Institute, 333 North Michigan Ave., Chicago 1, by September 1, 1962.

Contest judges will be James McHugh, editor, Amusement Business; Phyllis Haeger, public relations director, Popcorn Institute, and Irwin Rosee, public relations consultant.

MISCO HAS THE NEW MISCO MARVEL IN CAR SPEAKER

America's Lowest Cost Quality Drink Server!

Complete Self-Contained Unit

WITH 2 OR 3 FLAVORS

Write for Complete Specifications and low cost REFRIGERATOR

SODAMAKER

SUPERIOR MFG. CO., INC.

907 N. Broadway

St. Louis, Mo.

SPEED-SCOOP

109 THORNTON AVE.
SAN FRANCISCO, CA

Quick as a Wink... and Twice as Easy...

TO FILL POPCORN BAGS AND BOXES WITH THE NEW PATENTED SPEED-SCOOP

THOUSANDS OF DELIGHTED USERS

ONLY $25 AT YOUR THEATRE SUPPLY OR POPCORN SUPPLY DEALER

The MODERN THEATRE SECTION

28
Animated Changeable Letters
Fit Any Track Available

A brand new idea in changeable letters for marquees and attraction boards is the Glo-Brite letter made by National Devices Co. The sparkling letter features numerous "glitter disks" which flutter with air movement, creating additional attraction value. The aluminum disks come in red, blue, green, silver and gold, and the letters are made in ten and 12-inch sizes. The letters are adaptable to any track made.

Wireless In-Car Speaker for New and Existing Drive-Ins

"MC Sound" (magnetic coupling), which has been in development for several years by Wianeko Engineering Co., has resulted in new wireless in-car speakers for outdoor theatres, now in production by the company. It was necessary for transistor costs to reduce and efficiency to improve before the speaker could be marketed. The MC Sound system combines high fidelity sound and complete mobility of the speaker, allowing the patron to place his speaker anywhere in the car without the restriction of speaker lead wire, by transferring sound through magnetic signals from a completely buried generating loop. These magnetic signals can be received by the speaker anywhere inside the loop and around the perimeter of the loop. The speaker unit employs a battery-operated transistorized circuit and the battery will last nine months or more under normal use. A mercury switch turns the speaker on when it is handed to the patron in an upright position and the unit is turned off automatically when the speaker is stored face down. This system can be used in existing theatres by laying the generating loop without removing existing wiring. Any theatre sound amplifier can be used to generate the signals and amplifier power requirements are less than for wired systems. When constructing a new drive-in theatre, the MC Sound system can increase land use by allowing higher density parking, and the land may be used for other purposes, such as parking, during the day.

Stainless Steel Outdoor Incinerator for Theatres

Alsto Co. has announced a new, low-cost, stainless steel outdoor incinerator with ten-bushel capacity for both indoor and drive-in theatres. The stainless steel construction assures longest possible life under all climatic and burning conditions. The new unit requires no installation cost or auxiliary fuel; to use, simply load with refuse and ignite from the top. The incinerator will burn packing, waste paper, food scraps, sweepings, rags—burnable refuse of all kinds—to fine ash in any weather, safely without watching. Scientific draft control minimizes smoke and smell and the unit burns damp, green or dry refuse without fire danger and nuisance of burning, blowing bits of paper. Clean-out door is shovelflare wide for easy access. Ash pan base, hood, grate and double side panels are all of stainless steel and are interchangeable and replaceable. Other Alsto incinerators from two to 20-bushel capacity are available.

Personal Body Spray Protects Against Insects Anywhere

Pie Corp., manufacturers of the familiar Pie burning wick sold in drive-in theatres for in-car use, has introduced a new personal body spray offering proven protection against mosquitoes, flies, gnats and other insects. Called Pie Personal Body Spray, it is ideal for "people on the go," not only wherever they may go in the outdoor theatre, but when gardening, picnicking, golfing, fishing, etc. A simple spraying of Pie Spray lasts for hours and allows for bug-free funtimes. It is odorless, non-greasy, non-sticky, stainless and resistant to perspiration, and is completely safe and perfectly harmless to the skin, according to the manufacturer. It is the only non-flammable spray of its kind on the market today, it is claimed.

"Entertainment" Design Paper Cups for Soft and Hot Drinks

A new series of "Entertainment" design paper cups, for both manual and automatic vending of soft and hot drinks, is now available from the Dixie Cup Division of American Can Co. Eleven sizes of cups are available. The cups carry cartoons depicting people having a good time at the

Claims made for products described editorially on this and other pages are taken from the manufacturers' statements.
movers, in amusement parks, ball parks, etc. They also carry such slogans as "Have some fun," "Take a break," "Live a little" or "Enjoy yourself." Each cup is in an individual color combination to facilitate cost controls by using a different cup for each type of drink sold. The line includes four cups for cold and iced drinks—7, 9, 10 and 12-ounce; two jumbo sizes—14 and 16-ounce; two for vending—7 and 9-ounce; a 6-ounce Dixie Mira-Glaze (polyethylene-lined) cup, with handles, for hot drinks; and two cups, with different color combinations, for popcorn in the 24-ounce size. The latter may be used in manual or automatic dispensing operations, and are specially constructed for grease resistance.

Two-Cent Peanut Butter Cups Available From Reese Candy

A new, two-cent, gold foil-wrapped Peanut Butter Cup is now being distributed coast-to-coast by H. B. Reese Candy Co., manufacturer of the original larger candy of that name. The new, bright orange-colored, three-dimensional counter display box is packaged 80 and 240-count of two-cent cups. The 80-count is packed 18 boxes to the shipping case, the 240-count, six boxes to the case. A throwaway display box top is imprinted to suggest that the box be displayed at the cash register for additional "changeler" sales. For theatre counter or vending machine sales, the regular-size Peanut Butter Cups are packaged in the familiar orange-colored ten-cent pack which contains two 5-cent cups. The company has also recently added 10 and 14-piece packages containing two-cent cups, and a 14-cent, family economy package of 40 two-cent cups packed in gold foil boxes.

Outdoor Display Service Builds Theatre Patronage

An outdoor display service designed to stop foot traffic and build theatre attendance is offered to exhibitors by Romar-Vide Co. Romar-Vide does all the work, obtaining best foot-traffic locations, and finances, installs and services the display frames at no cost to the exhibitor, other than passes issued to the merchant advertising in the top panel. Two styles are available, one which accommodates a 14x22 theatre card, and another which double features two 11x14 cards. Custom-made frames may also be made. The satin-stripe, stainless steel frames are encased in rubber and are equipped with exclusive double-lock units to protect against weather and pilferage. Built in thermometer is additional traffic-stopper.

Fred Magenheimer Heads Mason Division of Bayuk

Fred E. Magenheimer has been named president of Mason, Au & Magenheimer Confectionery Manufacturing Co., Inc., a Division of Bayuk Cigars, Inc. This announcement was made by E. Archie Mishkin, chairman of the board of the 98-year-old candy company.

Magenheimer has been a director of the company since 1943 and was appointed vice-president of sales and advertising in 1950. He is one of the leaders in the confectionery field and is active in numerous industry associations. He succeeds Herbert E. Haug sr., who joins Bayuk's diversification committee.

NEW GROWTH PLANS

Under Magenheimer's direction, Mason Candies is putting into effect a wide range of growth plans:

"Our company is rapidly moving forward, having shown a substantial increase of sales for the first quarter of 1962 over the same quarter last year. I am tremendously pleased with this opportunity to carry forward in our united and concentrated effort to make the Mason brand of fine candies a major factor in the United States. Our future contains great challenge and I am confident that we will continue to grow as rapidly in the coming years," he commented.

Mason manufactures the nationally known Mason Mints, Dots, Black Crows, Almond Cocoanut, Peaks and other packaged candies.

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Clip and Mail This Postage-Free Coupon Today
FOR MORE INFORMATION

This form is designed to help you get more information on products and services advertised in this Modern Theatre Buyers’ Directory and Reference Section. Check: The advertisements or the items on which you want more information. Then: Fill in your name, address, etc., in the space provided on the reverse side, fold as indicated, staple or tape closed, and mail. No postage stamp needed.

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BOXOFFICE :: June 4, 1962
about PEOPLE and PRODUCT

COLE VENDING INDUSTRIES, INC., has acquired and put into immediate production another plant at 4500 N. Ravenswood Ave., Chicago, where 100 per cent of the company’s can venders and three of the six

“Matched Line” venders—candy, cigaret and pastry machines—are being built and shipped. The cold drink (Coleadrink), hot drink and food machines are being manufactured and shipped from Mayville, Wis.

General offices, sales and service headquarters remain at Cole’s Chicago Lake Street factory.

THE ANNUAL SALES SEMINAR OF BLEVINS POPCORN CO. was held April 18-19 at the home office in Popcorn Village, Tenn. Rufus Harris, bulk sales manager, conducted the seminar around the theme,

“Springtime Is Sales Time.” New products and packaging, new hybrids and equipment and customer assistance were among the subjects discussed. The meeting brought together salesmen and supervisors from all areas for intensive review of sales methods and techniques and an outline of future plans.

THE BON AMI CO., diversified household products company, has announced the election of two new vice-presidents to head two new divisions. David Adlman is vice-president and general manager of the company’s Tidy Home Paper Division and Irving A. Singer is vice-president and general manager of the Rex Packaging Division. Both divisions formerly constituted the Tidy House Packaging Corp. which was recently acquired by Bon Ami.

Adlman, a veteran of over 30 years in the packaging and grocery business, was a founder and president of Tidy House Packaging Corp.

Singer, who has been in the specialty bag business since 1937, was a founder of Rex Packaging and a vice-president of Tidy-House Corp. He just completed a term as a director of the National Ass’n of Concessionaires.

THE COLUMBIA-COLA CO. has moved its New York offices from 530 Fifth Ave. to 407 Lexington Ave., Suite 3006.

HERSHEY CHOCOLATE CORP. reported earnings of $8,21 per share for the first quarter of 1962, compared with $7.69 in the first quarter of 1961. At the recent annual stockholders meeting at Hershey, Pa., a stock split of five common shares for one and an increase of from 3,000,000 to 15,-

000,000 shares was authorized.

“The Chocolate Tree,” Nestle Chocolate Co.’s color film produced by United States Productions, is one of the top ten titles in the entire inventory of 1,000 group audience films distributed by Modern Talking Picture Service. The film has already had 22,978 bookings to a total audience of 2,-

373,458, besides having had 743 telecasts to an estimated 23,700,000 viewers.

Attending the Blevins Popcorn Co. annual sales seminar recently in Popcorn Village, Tenn., were (from left): Carl Duke, New Orleans, La.; Bobby Owens, Nashville, Tenn.; Leo Evers, Little Rock, Ark.; Jack Marsh, Atlanta, Ga.; Don Hendrix, Ridgway, Ill.; James McMurray, Jacksonville, Fla.; Leo Elliott, Nashville, Tenn.

HAVE YOU MADE ANY IMPROVEMENTS LATELY?

We’d like to know about them and so would your fellow exhibitors. If you’ve installed new equipment or made other improvements in your theatre, send us the details—with photos, if possible. Or if you have any tips on how to handle some phase of theatre operations, concessions sales, etc.—faster, easier or better—let other showmen in on them. Send this material to:

The Editor

MODERN THEATRE

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A Fold along this line with BOXOFFICE address out. Staple or tape closed.

THE MODERN THEATRE SECTION
Twitching Coffin Parlays a Slight Extra Expense Into Big Boxoffice

Maximum promotion within budgetary limits is a must at Florida State Theatres flagship Florida Theatre in downtown Jacksonville. Calmly, with master proficiency, giving each film the biggest possible boost, for a week at this huge indoor operation is Walt Meier.

His talent for parlaying his exploitation money into big returns at the boxoffice and concessions stand is illustrated by an out-front stunt for “The Premature Burial.”

To shock the attention of the many thousands of pedestrians and motorists who pass the Florida each day, he used not one but two black caskets in sidewalk displays, in advance and during the run.

The first one was mounted on a shoulder-high platform draped with black velvet. Concealed under the platform, the casket was mounted on springs geared to a hidden electric motor, causing the casket to writhe and twitch at intervals as though a frantic, living body were inside the sealed coffin. Large brass handles, supplied by the Key-McCabe funeral home, clinked forebodingly as the casket moved, and the voice of Ray Milland came from a tape recorder inside the casket predicting dire misfortunes in a hollow, sepulchral tone which captured much of Edgar Allan Poe’s eerie word magic.

The second black casket was situated on a lower platform and equipped with a large peephole facing an inner mirror which reflected the image of a funeral sign stating: “It could happen to you, the horrible torments of being buried alive. Guard your life well by seeing ‘The Premature Burial’.”

Needless to say, the caskets and their trappings and messages whetted the desires of all mystery lovers to see the picture.

Meier supplemented his on-the-spot exploitation with 100 window cards in prominent downtown and suburban locations, two 24-sheets, a huge banner strung across Forsyth street, and newspaper, radio and TV campaigns.

Patrons Try Black Box in Lobby for Size!

“The Premature Burial” was booked for 14 days at the Center Theatre in Corpus Christi, Tex., where Al Marsden jr., is manager.

Two weeks in advance he set up a lobby display consisting of a black coffin, two potted plants borrowed from a florist, with an usher dressed in funeral black standing close by. To intensify the weird effect, a variation of dark green and blue lights were concentrated on the display.

The display was not for viewing only. Patrons were asked to take their measurements for coffin size. Anyone who fitted the lobby coffin perfectly was offered $10. . . . In pennies! People of all ages tried the coffin for size, since all who had the nerve to lie for a second in the “box of black death” were given passes.

Contributing substantially to a Friday the 13th midnight showing of “Burial” was a two-week promotion by Jimmy Dell on his deejay program over KEYS, broadcast from 6 to 8 p.m. daily.

The coffin was handmade by employees at the Center, giving everyone a chance to get into the act, so to speak, and hold down the cost.

Groaning Corpse Adds Life to Front Display

If Edgar Allan Poe were alive, Leon Doherty might qualify as his agent. Doherty is manager of the Paramount Theatre in Des Moines, Iowa, “Premature Burial” recently played. Poe would have loved Leon’s promotional gimmick—and all of the fuss it caused.

For a week prior to the opening, the theatre manager had a most realistic “burial” in the lobby. Then, on opening day, “Digger” Doherty moved the grave with its “talking corpse” out to the sidewalk. The Paramount is located in the heart of Des Moines’ downtown loop, and the eerie scene and “voice from the grave” caused more than a few shivers and shocks to passers-by.

Doherty secured a life-like manikin, placed him in a coffin and laid him to rest in a grassy plot—and then gave him a voice. The voice actually was Ray Milland’s, moaning “No! No! I am not dead!” Doherty taped the voice from the film soundtrack and then played the continuous tape from a recorder hidden inside the coffin.

Earlier, the theatre manager had two young men, dressed as undertakers carry a casket through the downtown area ballyhooing the coming movie.

The actual planned promotion brought about a lot of unplanned, free radio advertising. The use of the grave as a gimmick was the main topic of conversation on Party Line, a late evening local soapbox radio show where listeners call in and spout off on the air. Scores of witnesses to the “sidewalk burial” aired their pro and con views. Thus, hundreds who had not seen the stunt were made aware of it.

One thing was certain. The groaning corpse “livened” up things for a day—and part of a night—and there was not much doubt about what was playing at the Paramount.
Passes to See 'Liberty' for Sketches!

A “quick-draw” contest arranged for “The Man Who Shot Liberty Valance” by Arnold Gutis, manager of Loew’s Stillman Theatre in Cleveland, is easily adaptable in any situation. The street stunt was operated by an attractive model in western costume, who fired a blank-loaded gun every 20 seconds to attract the attention of passersby. Contestants were required to sketch a replica of a cowboy’s pistol in the two periods before the firing of the attendant’s next shot. Free opening day guest tickets were presented to the winners.

Buffalo Campaign for ‘Jessica’ Plays Up Angie, Soft-Pedals Religious Angle

Several changes in the pressbook ad copy and an impressive accumulation of separate stunts summarized the campaign put on by Ben Dargush for “Jessica” at the Center Theatre in Buffalo. An outstanding publicity break was a two-page pictorial preview in the Sunday rotogravure section of the Courier-Express.

The motion picture previews in the Sunday picture section usually are confined to one page, but this time the “Jessica” stills were spread over two pages.

FEATURE ANGIE DICKINSON

Because of the high current popularity of Angie Dickinson on both screen and television, Dargush decided to feature her name as the No. 1 star in the cast and play it up in bold type. All the ads featured the provocative pose of Jessica, in decidedly revealing shorts and sweater, about to board her motor scooter.

Copy like “How to get along KISS-ILY in SUNNY, SAUCY SICILY,” and “Here comes trouble—the nicer kind—she’s a honey-haired dish of dynamite—who explodes JOY ON THE SCREEN” was featured in the ads. In all ads reference was made to the fact that “Jessica” was Jean Negulesco’s enchanting successor to “Three Coins in the Fountain.”

Critics comments were used in the ads with the one quoting the New York Times, “Definitely a Sight to See,” being featured. The local critics also praised the picture and these were used in all displays. “Jessica is Bright and Beguiling,” said the Buffalo Evening News and “Jessica is Entertaining,” declared the Courier-Express.

Dargush was careful NOT to use any poses of Maurice Chevalier in priest’s garb in the ads, believing that if the public got the idea that there was a religious angle in the picture it might not help the fact that this was a funny, saucy story.

Because the Center management thought that television was an excellent medium to sell the saucy, sexy Jessica (via the Dickinson eye-filling poses) it was decided to use an advance TV spot campaign, instead of on radio which would not get over this tantalizing message, and pictorial shots like in TV trailers.

In the advance promotion there were two outstanding stunts. The first was “a business card” distributed in banks, parked cars and at the theatre by members of the staff. In the upper right hand corner of the card was, “Phone: TL 3-5131.” This was the Center number. In the center was, “JESSICA (in italics) Will Be in Town Starting Friday . . . Between the Hours of 11:00 a.m. to 12:00 p.m. (the operating time of the theatre).”

A GOOD CARD GAG

There were a large number of phone calls received at the theatre from all classes of folk, especially males who wanted to make a date with Jessica. This card really developed into a good promotion gag because many who called and found out that it was the Center Theatre and not some datable young woman did not divulge this information and the phone calls came in in a steady stream. The “business cards” were circulated a week in advance of the première.

Outstanding stunt No. 2 was the sending around town of a beautiful girl on the rear seat of a Vespa motor scooter the Sunday before opening. She took about 100 small black and white photos of people in various sections of the city. When the young lady snapped these photos she gave the person photographed a slip of paper setting forth the information, “Jessica.” This has just been taken . . . If it is among those to be displayed on a poster in front of the Center Theatre you will receive two guest tickets to see ‘Jessica,’ etc.”

A 40x60 was used in front of the Center opening day with a large number of the photos. There was a crowd around the display continuously during the two-week run as people checked to see if their photo was included on the poster. A number were lucky and were presented guest tickets.

FLASH FRONT BUILT

The Center used a flash front in which eye-catching poses of Jessica were used and Angie Dickinson played up big over the other names in the cast. There was a mammoth advance display in the lobby two weeks in advance as special poses and saucy, sexy, non-saucy shots and photos in illuminated wall frames and in all of these advance displays there was the snappy art of Jessica and copy selling the picture as gay, saucy, sexy, snappy comedy, music and romance.

Patron-Showman Prizes For ‘Notorious Landlady’

Columbia is sponsoring a dual prize patron-showman sweepstakes with more than 1,000 nationally advertised items as prizes in conjunction with the national release of “The Notorious Landlady.” The so-called “Lucky Lease Sweepstakes” will award top prizes, including GE hair dryers and food mixers, Schick razors, Webor record players, Black & Decker electric drills and Longine-Wittnauer watches. A special contest trailer has been released for local exhibitors use plus entry blanks and lobby art material heralding the drawings.

In connection with the “Lucky Lease Sweepstakes,” Webor Tape recorders will be among the prizes, which will be presented to five categories: Best campaign in cities under 50,000 population; best campaign in cities under 50,000; best campaign in cities in population over 50,000; best campaign in cities in population over 50,000 and best campaign in cities under 50,000.

Campaigns may be submitted in any form, but must be documented with photographs of lobby displays, store windows and other promotional exhibits, etc.

Wind Comment on Marquee

Fred McElroy placed “WINDY, AIN’T IT?” on the marquee of the Plaza Theatre in Altus, Okla., and hit a response that was received from the whole town. Altus is situated in the high western part of the state where the wind sometimes blows without letup, sometimes reaching tornado strength. Recently, everyone was getting tired of the wind and which had blown for 11 days straight 25 miles a n hour or more when McElroy put up his marquee comment. The local

--- 90 ---
'Five Day Lover' Gets The Light Touch!

Promoting art pictures is a challenge to a manager used to exploiting regular product—he has to keep his promotion subdued and still try to make it appealing to his regular moviegoers. This observation comes from Charles Stokes, manager of the Bar Harbour Theatre, an Associated Independent circuit house in the Bar Harbour shopping center of Massapequa Park on Long Island, N.Y., by way of introduction to a report on his campaign for "Five Day Lover." This French film was playing at the beginning of spring, so Stokes, mindful of his regular movie fans, decided on a flower promotion. First he typed out a doggerel on spring:

Tra-la-la, spring has sprung . . .
Thoughts turn to love . . . 
Songs are sung . . .
Flowers are blooming . . .
Give this bloom to your own one. Then both of you rely and see each other at the daffy dilly comedy, "FIVE DAY LOVER" . . . Now at your BAR HARBOUR THEATRE.

These lines were then mimeographed on slips of colored paper, attached to daffodils, and handed out to patrons leaving the theatre the weekend before "Five Day Lover" was opened.

In addition fresh bunches of daffodils were given each day to a number of stores and shops for distribution, one daffodil with a slip to a customer. Included was a gasoline station, restaurant, beauty shop and cleaning place. Theatre staffs also distributed the flowers in the shopping center.

Special heralds, printed in book form, recounted the story of "Five Day Lover." A French town scene was arranged by an artist at the theatre.

Stokes reports his run was very successful.

Two Schools, One Public.
See a Religious Picture

Joseph Herman of the Starr Theatre on Knickerbocker avenue in Brooklyn played "The Song of Sister Marie" on a Wednesday and Thursday before Easter and did very well by concentrating his effort on the schools, public and parochial. The neighborhood is predominantly Catholic, hence the Catholic picture.

School cooperation was exceptional. Two principals came through 100 per cent and got their schools to attend the morning matinee. One was a public school, which Herman believes is the first one to extend such cooperation for a motion picture. The other was a Catholic school.

Six thousand coloring sheets, distributed at the schools, proved very effective. They went out a week before the showing.

Herman got the principals of each public and parochial school to announce the dates of "The Song of Sister Marie."

Ricksha Race for 'Road'

United Artists publicist Wally Helm and assistant Bill Schaefer arranged a ricksha race on State street, Chicago, for the opening of "Road to Hong Kong" at the Chicago Theatre.

It's a Lucky Showman Who Paints Own Signs

All sign work at the Penn Theatre in Washington, Pa., is done by Bill Wilson, the manager, and his only cost is for the material. As he remarks, you can't get it cheaper than that! Here are four examples of Wilson's display work. At top left, bed was used inside one week in advance and outside during the run of "Satan Never Sleeps." The devil's mask was hung on the bedpost! Top left, is a standee display made by Wilson in which he changes the title of "X-15" to the "Joe Walker Story" because Washington's own Joe Walker, test pilot, helped make the picture.

At bottom right is a display featuring some stills dug out of the Penn Theatre files and put out as a comeon for a Downtown Bargain Days promotion. Captioned, "How many do you remember?" the pictures of film stars of former days attracted much attention.

At bottom right, two boys who were majoring in French at a nearby college were hired to put on a ballyhoo for "Fanny." They played cards, as seen, and walked around town, answering all questions in French!

Manager Wilson had a big time with "Exodus." He painted over 43 feet of banner displays for this one.

Wilson's skill is a real budget saver.

Promotion Coup on Opposition House Stage

Showman P. Milner of the Mayfair Theatre in southeast London scored a promotional coup when the star of the Mayfair's next attraction got in some plugs for the showings from the stage of the opposition theatre.

It came about when Adam Faith, star of "What's a Whopper," was making a one-night stand at the competing house a week before the Mayfair opening. Milner already had bookstores and publishers going with a tieup on Faith's autobiography, "Poor Me," The publishers were sponsoring a reception for the author at the opposition house, so it was no trouble for Milner to get an invitation.

At the reception, Milner got Faith, who knew about the Mayfair booking, to give him some autograph stills and copies of his book, with a goodwill message to patrons, for use as prizes in a contest. But the big payoff came when Faith announced to his audiences at both shows in the opposition theatre that his film would be playing at the Mayfair the following week.

"This produced a substantial effect at the boxoffice," Milner reports.

The autographed books were given to the 1,000th, 2,000th and 3,000th ticket buyer at the Mayfair.

In Two Magazines

"Sweet Bird of Youth" was featured in the magazine section of the New York Sunday Times newspaper. Geraldine Page was the subject of a Spotlight profile of Life. Reproductions of the two features are contained in the MGM pressbook.
Shopper and Rural Papers Spread Out ‘State Fair’ Coverage for 40 Miles

Cliff Knoll, manager of the State in Sioux Falls, S. D., relates he started his campaign for State Fair” weeks in advance with the use of a teaser trailer on the State screen. Disc jockeys were contacted about the same time to complete arrangements for playing the songs from the film record album every day through the run, with credits.

The attractive door panels available from National Screen also were up well in advance. These panels were worked into the front for the opening and current, along with colored pennants and streamers string from the top of the building to the canopy.

The State manager went after maximum rural coverage, making up a special 3-col. 8-in. ad with his own art work for the Shopping News farm edition nine days prior. This reached 6,000 rural boxholders in three South Dakota counties within 30 to 40 miles. For a similar distance east in Iowa and Minnesota, 1-col. 8-in. ads were placed in the LaVerne, Minn., and Rock Rapids, Iowa, papers which reached the subscribers the day before opening. These ads were headed:

"Pack the family in the car and head for Sioux Falls for the Blue Ribbon Fun Time, etc."

“We know these ads paid us big dividends, especially on Easter Sunday, because we talked to many people from the covered area on that day,” Knoll comments.

A week in advance, a 1x10 ad in the local paper directed readers to the 20th-Fox national ad in the Parade magazine that Sunday.

Radio KISD ran a seven-day mincemeat recipes contest free in addition to a paid spot schedule. The KISD Neighbor to Neighbor daily program listeners were asked to phone in (while on the air) their favorite recipes. Guest tickets were given to the best ones. This was good for over an hour and three-quarters free time, and that isn’t mincemeat!

Another local station had a contest aimed at teenagers, who were asked to identify a number of Pat Boone songs and the films in which they were sung. Soundtrack albums were awarded.

KSOO-TV, which had a paid spot schedule, went along on a nine-day free promotion on its noon and 6 p.m. stock market telecasts. Using film plugs, camera shots of the one-sheet, the record album music and stills, the promotion asked rural viewers to send in postcards addressed to “State Fair Contest, KSOO-TV, Sioux Falls, S. D.” listing name, address and the number of members of the family living at home.

After the first two days, or for seven days, the program handlers drew two cards a day on the 6 p.m. segment, and sent these families guest tickets to “State Fair.” This emphasized the good family entertainment angle. Knoll reports cards came from all over the area and the station asked for another similar tieln.

Two Red Owl markets used an ad tieln, “You Can’t Beat the Fun at State Fair... And You Can’t Beat the Values at the Red Owl.” Also advertised was a guest ticket to the film with the purchase of each five-pound canned ham.

Ads were placed in the local high school paper just prior to opening.

Sioux City has a downtown piped music system. Knoll got the operators to play the “State Fair” music soundtrack album through this 32-speaker network from 8 a.m. to 9 p.m. on the opening and second day. The music is heard by everybody on the streets of Sioux Falls.

Corpse and Maggots At ‘Burial’ Preview!

It was quite an audience stunt Joel Poss, manager of Loew’s 170th Street Theatre in Miami, Flia., and Spence Steinhurst, publicist for AIP, put over for “The Premature Burial.” At a midnight preview, there was a coffin on the stage and in it a stooge. The lid rose and out scampers the “corpse” who stalked through the audience. Sitting dead center was a girl supposed to be his wife and the “corpse” dragged her into the coffin. About the time on the screen that Ray Milland found maggots in his poison drink and shuddered, there was a shower of rubber bands falling on the audience. It caused quite a furor!

Family Safari for ‘Hatari!’

As part of Paramount’s national promotion campaign heralding the June release of “Hatari!” John Wayne, star of the African adventure film, invited press, celebrities and their children to a “family safari” on Saturday (12) at the Egyptian Theatre in Hollywood. The invitational preview featured a lobby zoo which included a baby elephant and Sonya, the cheetah appearing in the film. The latter, flown from Tanganyika, was given to the San Diego zoo. Popcorn, lollipops and balloons were given to kids and parents.

Supermarket Night at Aírín

The Moonlite, Smithfield, Mass., has a supermarket tieup, designating Wednesday as Thorofare Nite. The Uniontown and Connellsville stores give a free ticket with each $5 purchase.
Cass City Likes Color

Placed Paramount's "Striped Leggings" to round out a perfect program with MGM's "Bachelor in Pink," Cass City decided that this was the best car racing shorts out, in "Scoplo and color. Pluto's" plays are naturally not popular is a real hit here unless it's in color and "Scoplo".

RICHARD HENDRICK

Cass Theatre

Cass City, Mich.

ALLIED ARTISTS

Friendly Persuasion (AA reissue) — Gery Cooper, Dorothy McGuire, Anthony Perkins. The tops in performances. First and sole time, Cass City knew. This is a real winner. Nice — Mayme Musselman, Roach Theatre, Lincoln, Kas. Pop. 1,636.

20TH CENTURY-FOX

Francis of Assisi (20th-Fox) — Bradford Dillman, Stewart Granger. Beautiful film as my Easter offering to average business. Had millions of Catholics visited the theater in the Holy Catholic ritual. My town is mostly Protestant. The color was good, the acting was excellent, the sound great. Sun, Mon, Weather: Rain — Ray Kendrick, Star Theatre, Minoc, Okla. Pop. 950.

Long Road (AA) — Hugh Marlowe, Alan Hale, Lisa Montell. Our Saturday bunch liked this one. Most been seen sat through this. Played very late and we'll play it again. Good story, and the music and the mood of "The Mask" from WB. Weather: Fair — P. B. Friedmann, Grand Theatre, Lancaster, Ky. Pop. 3,000.

Return to Peyton Place (20th-Fox) — Cora Lyndy, Jeet Chander, Eleanor Parker. The weather was cold, the picture was not — Buddy Leukin. WB. Never went for "Peyton Place" and this was not any better. Weather: Cold — John Davison, Yarn Theatre, Cool, Wash. Pop. 2,156.


Wild in the Country (20th-Fox) — Elvis Presley, Hope Lange, Tuesday Weld. One of the better Presleys ones that I've seen. Keeps the interest of the audience entertaining, but that's all. Played 5 p.m. Mon, — Ken Kendrick, Minoc Theatre, Minoc, Okla. Pop. 950.

BUENA VISTA

Babes in Toyland (BV) — Ray Bolger, Tommy Sands, Anna Lee, Donald O'Connor, Mary Livingstone. An excellent show for baby sitting. Cars drive up, youngsters, a card of kids and the grownups go bowling. Sure will be glad when these kids get old enough to buy their own tickets. Weather: Nice — Carl P. Anderson, Rainbow Theatre, Costopolis, Tex. Pop. 1,500.

COLUMBIA

Devil at 4 O'Clock, The (Col) — Spencer Tracy, Frank Sinatra, Rhonda Fleming. Well done for a film like this but Sinatra doesn't sell in this area. Consequently, the boxoffice has been very slow from this picture. This was a Saturday change, but didn't want to take the chance. Played matter-of-fact. Weather: Nice — Ray Kendrick, Star Theatre, Minoc, Okla. Pop. 950.

Mr. Sardonicus (Col) — Guy Rolfe, Oscar Homolka, Angela Cartwright. May have not made a fortune for itself in the picture business but it will sell in the marquee theatre. We should have played it on our weekend change, it would have been a fine attraction for the trade and the family. Our weekends really suffer with Mr. Sardonicus on TV. We sold TV and some other income from the cash customers and giving them the best of the "Oldies" at prime time. Played Sun., Mon., Weather: Cold — Mayme P. Musselman, Roach Theatre, Lincoln, Kas. Pop. 1,636.

Twist Around the Clock (Col) — Chubby Checker, Dick Richards, Spencer Tracy. This isn't an expensive mode picture, but it was a good and entertaining show. Twist is popular now and young and old will like it. We should have played it earlier. Weather: Good — Vl. Danner, Circle Theatre, Way wanna, Okla. Pop. 2,000.

METRO-GOLDWYN-MAYER


Game With the Wind (MGM, reissue) — Vivien Leigh, Clark Gable, Leslie Howard. Still a great picture, but this was the time we played it, so it was not draw any more. Played 1 Saturday, so we had too much church services, dances, parties and other business going. We played it. Mon., Weather: Nice — Carl P. Anderson, Rainbow Theatre, Costopolis, Tex. Pop. 1,500.

Tarzan the Magnificent (MGM) — Gordon Scott, Monica Vitti, John St. John. Not the best Tarzan picture by any means, but the folks seemed to enjoy it. Who showed up, that is — F. L. Murray, Strand Theatre, Granbury, Tex. Pop. 1,000.

PARAMOUNT

Blue Hawaii (Para) — Elvis Presley, Joan Blackman, Angeles Lansbury. Just wonderful, everything — picture, color, music, story. Great color picture, even if he couldn't act at all he's the biggest draw this time of year. No 2nd choice. We played it 2 times, Weather: Very good — G. A. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

Law, Let's Twist (Para) — Joey Dee, Teddy Randazzo, Carol Kaye. These are very shiny stars. Too no singing stars as they were in "Twist Around the Clock," So no 2nd choice either, black and white photography. Played Sun., Mon., Weather: Fair — G. A. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

Naked Edge, The (Para) — Guy Cooper, Deborah Kerr, Eric Portman. Not too many seemed to want to see this. We played it in color, anyway very few were on hand to witness his last effort. Too-bad when we lose man like him in this "business" any- way. The real stories and tales don't hit any one each show one night. Played Fri., Sat. Weather: Nice — Mayme Musselman, Roach Theatre, Lincoln, Kas. Pop. 1,636.

Testament of Orpheus

F Ratio: Film Noir

Films-Around-the-World 79 Minutes Rel.

Only a colossal egotist like Jean Cocteau, the French poet-philosopher and film-maker, could believe that audiences would be entertained or even interested in a 79 minute film about an exercise, directed, written and acted in by himself, in which he offers his highly unconventional visions of life and love to his friends make fleeting appearances—it's all like a glorified home movie and just as dull to outsiders. Reportedly Cocteau's "swan song," the elderly poseur plays himself wandering through a jumble of events, past and present, as such notable as Yul Brynner, Charles Aznavour, Daniel Gelin, bullfighter Luis Dominguín and Pablo and Madame Picasso hover in the background, Jean Marcus of Cocteau's "Beauty and the Beast" fame is briefly seen as Oedipus and Eduard Detmar plays the spirit of Cocteau's younger self. Only the Cocteau devotees and a few avant-garde patrons might be fascinated by all this. Produced by Thru Illustration for Les Edition Cinégraphiques.

Seawards the Great Ships

Lester Schoenfeld 30 Minutes

Good. A magnificently filmed documentary produced for the British government and the Clyde Shipbuilders Ass'n in Scotland, this will make a strong impact in the soft art picture trade. The camerawork in East- man Color has rarely been surpassed as regards exciting camera angles of the craftsmanship efforts of the great shipbuilding construc- tion of ships of all sizes. The finale, as the last wooden supports are removed and a giant ship is launched for the first time, heads towards the sea, is a breathtaking moment. Directed by Henry Harris.

The Social Security Story

The Social Security Administration 14 Minutes

The color documentary film available to motion picture exhibitors and other groups in both 16mm and 35mm through the various local offices of the Social Security Administration. The film was produced by the Social Security Administration to acquaint people with the basic principles of old-age, survivors and disability insurance under the social security law and the protection it provides against loss of earnings.

Most of the film is shot in the Social Security Bldg., near Baltimore, Md. The story unfolds as a young newspaper reporter joins a Social Security Administration headquarters building after persuading her grandfather to come along and contribute another viewpoint to the story. They are shown how an account is opened when a person starts to work, how the individual record of a person's earnings is kept, to date by computer and later used. The computer is a filing machine, used to gather information and calculate the amount of monthly checks when an application for benefits is filed, how a nationwide communications network is maintained to speed service, how a social security record is checked to make sure earnings are properly recorded.

The big splash comes when the reporter and her grandfather, after a long period of discussion, come to understand the value of the Social Security Program.

News Break Helped 'X-15'

We played UA's "X-15" for three good days on a weekend. It was a very good color picture, plenty of laughs and comedy thrown in. The folk's liked the trailer and brought extra, those who came liked the picture — F. L. Murray, Strand Theatre, Spirit- wood, Sask. Pop. 500.

FOREIGN LANGUAGE FEATURE REVIEWS

FRANKFURTER BOOKGUIDE :: June 4, 1962

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BOCA
### Opinions on Current Productions

**Tales of Terror**

<table>
<thead>
<tr>
<th>American International</th>
<th>F</th>
<th>Ratio: Horror Drama</th>
<th>2.35-1</th>
<th>90 Minutes</th>
<th>Rel. Aug. ’62</th>
</tr>
</thead>
</table>

Two of Edgar Allan Poe's most fascinating and terrifying tales, "The Black Cat," and "The Case of M. Valdemar," are the shuddery highlights of this two-episode Roger Corman production, which will delight all those who are tuned to the tormenting voices of this legendary master of short, eerie, unnerving stories. Corman has used Panavision and Technicolor for this project, and the result is a richly atmospheric, visually compelling horror film that will appeal to fans of Poe's works and horror cinema alike.

Vincent Price, Peter Lorre, Basil Rathbone, Debra Paget, Joyce Jameson, David Frankham, Maggie Pierce.

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**Escape From Zahrain**

<table>
<thead>
<tr>
<th>Paramount (615)</th>
<th>F</th>
<th>Ratio: Adventure Drama</th>
<th>2.35-1</th>
<th>92 Minutes</th>
<th>Rel. June ’62</th>
</tr>
</thead>
</table>

The names of Yul Brynner and of Sal Mineo, juvenile favorite, give marquee status and selling values to a routine desert adventure tale laid in the oil-rich Middle East, recently in the news as a result of the Iran-Iraq war. Panavision and Technicolor, which make the California backgrounds approximate Arabian locales, the Ronald Neame production, and the direction of John Sturges, are a good top-drawer offering. Directed, as well as produced, by Neame, of "Great Expectations" fame, the Robin Esten screenplay takes the familiar situation of a small group encountering various obstacles in escaping through desert wastes. There is a goodly amount of tension and suspense and much bloodshed as three of the six escapees meet their deaths before the survivors reach Persia. The desert landscapes, some of which are shot by Panavision and Technicolor, are vividly rendered, creating a realistic and harrowing atmosphere. The performances, led by Yul Brynner, are generally strong, with Sal Mineo's portrayal of a young man being particularly effective.

Yul Brynner, Sal Mineo, Jack Warden, Madlyn Rhue, Tony Caruso, Jay Novello.

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**The Spiral Road**

<table>
<thead>
<tr>
<th>Univ.-Int'l (6218)</th>
<th>F</th>
<th>Ratio: Comedy Drama</th>
<th>1.85-1</th>
<th>140 Minutes</th>
<th>Rel. Aug. ’62</th>
</tr>
</thead>
</table>

Rock Hudson, whose last two films, "Lover Come Back" and "Come September," were smash comedy hits, scores equally well in a dramatic character comedy, playing a crusading young lawyer turned action-terrorist. The screenplay by John Lee Mahin and Bill Patterson is very effective, with a great deal of action, humor, and suspense. The performances of Rock Hudson, Burt Ives, and Gena Rowlands are outstanding, with the latter two being particularly memorable. The film is a great example of how to blend action and humor into a compelling story.

Rock Hudson, Burt Ives, Gena Rowlands, Geoffrey Keen, Larry Gates, Neva Patterson, Philip Abbott.

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**Road to Hong Kong**

<table>
<thead>
<tr>
<th>United Artists (6219)</th>
<th>F</th>
<th>Ratio: Comedy</th>
<th>1.85-1</th>
<th>91 Minutes</th>
<th>Rel. June ’62</th>
</tr>
</thead>
</table>

Pure hokum, the kind that makes one forget the woes of the world, is the keynote of this Bing Crosby-Bob Hope opus. Whether it measures up to their previous "Road" pictures is a matter of opinion. It is in any case a welcome relief from some of the sordid fare that has been on the market recently. As a couple of vaudevillians who get caught up in a race for space supremacy, Hope and Crosby keep the gags and situations in continuous play. Bing Crosby has replaced Dorothy Lamour as the third member of the previous "Road" trio, although Miss Lamour has a small but important role in this one. With Crosby and Hope in the top roles, this can't help but be a money-maker and a hit. Bing Crosby, Bob Hope, Dorothy Lamour, Robert Morley, Walter Gotell, Felix Aylmer.

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**I Like Money**

<table>
<thead>
<tr>
<th>20th-Fox (241)</th>
<th>F</th>
<th>Ratio: Comedy</th>
<th>2.35-1</th>
<th>81 Minutes</th>
<th>Rel. Sept. ’62</th>
</tr>
</thead>
</table>

A new addition to the Sellers market for 1962 ("Only Two Can Play" is current and "Lolita" and "Never Let Go" will be released shortly) is this Dmirili dramedy production which Peter Sellers directed, as well as enacting the starring role of a dedicated schoolmaster in a small French village. Based on the famous Marcel Pagnol play, "Toucan," which became a John Barrymore picture in 1933, the adaptation by Pierre Rovre, who also produced, seems both familiar and often pleasing with the humor coming from the broad comedy of Pagnol, while the French actors are familiar to art house regulars and Sellers' current call will insure good business generally. Sellers as the black-bearded, timid French schoolmaster, is more subdued and remains in character throughout. This is a fine characterization that gives chuckles instead of usual guffaws. Nadia Gray, of "La Dolce Vita," is an accomplished director of comedy, a star who sings the title song effectively. In CinemaScope and Deluxe Color.

Peter Sellers, Nadia Gray, Herbert Lom, Leo McKern, Michael Gough, Martita Hunt, John Neville.

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**Incident in an Alley**

<table>
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<tr>
<th>United Artists (6218)</th>
<th>F</th>
<th>Ratio: Melodrama</th>
<th>1.85-1</th>
<th>83 Minutes</th>
<th>Rel. May ’62</th>
</tr>
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</table>

Sole selling factor involved in this conventionally developed and enacted melodrama about a police officer's killing a youngoodman in line of duty is the original story by Rod Serling, currently riding a tremendous popularity wave on basis of his well-watched CBS-TV network series. "The Twilight Zone" syns, but has important role in this one. With Marvin Frank and directed by Norman Panama from their own original screenplay, the picture was filmed at the Shepperton Studios in England. Sammy Cahn and Jimmy Van Heusen are in charge of the score. Excellent special effects were created by Wally Veevers and Ted Samuel.

Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour, Robert Morley, Walter Gotell, Felix Aylmer.

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**The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring loose-leaf binder; (2) individually, by company, in any standard 3 X 5 card index file; or (3) in the BOXOFFICE PICTURE GUIDE three-ring, pocket-size binder. The latter, including a yearly supply of booking and daily business report sheets, may be obtained from Associated Publications, 825 Van Buren Blvd., Kansas City 24, Mo., for $1.00 postage paid."
THE STORY:

“Tales of Terror” (AIP)

In "Morella," a beautiful girl returns to the gloomy castle where her lover, Vincent Price, has lived as a hermit with the dead body of his long-dead wife. In the night, the dead wife exchanges places with the sleeping daughter and the haunted Price accidentally sets fire to the castle and all are consumed. In "The Black Cat," the drunken Peter Lorre makes friends with a fastidious businessman (Aldo Price) and, when the latter has an affair with Lorre’s neglected wife, the lovers are tied up and entombed behind a cellar wall. But the wailing of Lorre’s entombed deepset cat gives away his guilty secret and the police break down the wall. In "The Case of Mr. Valdemar," the dying Price, whose devoted wife, Debra Paget, is attracted to a young doctor, is mesmerized by Basil Rathbone to forestall death. Rathbone then frightens her into promising to marry him but Price finally arises from his death-like trance and envelops Rathbone, who dies of fright.

EXPLOITS:

Recall to patrons the previous AIP Edgar Allan Poe thrillers, "House of Usher," "Pit and the Pendulum" and the recent "Premature Burial."

CATCHLINES:


THE STORY:

“Escape From Zahrain” (Para)

In a sable-torn Arab state, fanatical followers of national leader, Yul Brynner, attack the prison van in which he is being transferred from one prison to another. Sai Mineo, the student leader, has also freed Brynner’s fellow-prisoners, Jack Warden, an American embassador, and two other Arabs, Tony Caruso and Jay Novello, and the five capture an ambulance with an Arabian nurse, Marilyn Price, for their escape across the desert to the border. The pursuing police kill Novello, and Mineo is totally wounded by a government plane. During the border storm, the five decide to escape, and the four are able to leave the five. Eventually, the three survivors reach the Persian Gulf, where Warden hopes to catch up with his ill-gotten wealth and Mineo plans to return with Brynner to his country.

EXPLOITS:

Play up Yul Brynner in his Arab headdressing, covering his bare head, and Sai Mineo, the teenage favorite recently in "Exodus" and before that, in "Rebel Without a Cause" and "The Gene Krupa Story."

CATCHLINES:


THE STORY:

“I Like Mousy” (20th-Fox)

Peter Sellers, a timid, dedicated French schoolmaster, who is constantly bodgered by his head master, Leo McKern, and the latter’s scheming daughter, Billie Whitelaw, refuses to offer the bad grades of a wealthy woman’s grandson and is fired forthwith. Aware of Sellers’ innate honesty, Nadia Gray, mistress of Herbert Lom, who cheats the French government, persuades Lom to put the schoolteacher at the head of one of their corrupt companies. It is only when Lom’s pawn realizes he is being used, that he turns on him and starts to participate in the shady deals. He even persuades Miss Gray to desert Lom. In the end, his former teaching associate finds Sellers has become a hard-hearted, conniving man of wealth.

EXPLOITS:

Peter Sellers’ current popularity is the big-selling point. If possible, use a frame of portrait stills from "The Mouse That Roared," “I’m All Right, Jack,” the current “Only Two Can Play” and the forthcoming “Leota” to show the star’s wide range of characters. Nadia Gray was in “La Dolce Vita” and Marcella Hunt and Herbert Lom are familiar from many British films.

CATCHLINES:

From Teacher to Tycoon in Ten Light-Fingered Lessons . . . Peter Sellers, Britain’s Most Versatile Comic, in His Latest Switch—a Timid French Schoolmaster.
HELP WANTED

REPRESENTATIVE WANTED. If you can sell attractive, well-advertised, high-quality, hard-working, salesman, you will enjoy our future. Immediate opportunity to build for the future. For details contact: Romon-Vide Co., Chatauqua, Wisconsin.

Manager: ambitious, hard-working, honest and ethical only. Opportunity to travel and consideration for advancement. Send complete resume with stamps affixed.


POSITIONS WANTED


DIVISION MANAGER. Large drive-in and conventional theatre. Will take on independent operation or top circuit executive position. Boxoffice 9485.

Drive-In Manager: Buy-Book-Promote, advance or southwest. Boxoffice 9450.


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Bioge, more action! $4.50 dmCs, Other games available, on all shows. Novelty Games: 360 Rogers Ave., Brooklyn, N. Y.


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Free catalog, jewelry, novelties, give-aways. New York, 14th and 1st, 1018 Empire Dr., Providence, R. I.

STOOGE RINGS. Others too—will build attendance. $1.00 per 100. Box 248, Pulaski, Wisconsin.

Exploitation and Burleug features available. Mark Enterprises, Centrals, Illinois.

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SPLENDID OPPORTUNITY. Rooming, U. S. Virgin Islands. $100,000 needed to complete 500-car drive-in. 12-month operation. Real goldmine, within three (3) blocks of 650-family housing development. 5,000 cars registered on island. Resident exceptional moviegoing audience. Terms. 10% down, 6 weeks to completion. Timothy O'Brien, Topaz Drive-In, Box 1835, St. Thomas, U. T.

INTERMISSION TAPES

WEEKLY TAPE SERVICE: Intermission tapes that sparkle...guaranteed to sell...free sample. For commercial Use, Box 105, Lillington, North Carolina.

SERVICE MANUAL & MONTHLY SERVICE SHEETS

DRIVE-IN AND CONVENTIONAL THEATRE SERVICE SHEETS


Easy-to-Understand Servicing. Data how to achieve perfect sound quality. 1600 data points. Data on sound equipment, electronics, sound, projection, electric, drive-in, power amplifiers, pre-amplifiers, etc. New developments in servicing editors; 35mm equipment. If you want more facts, please send for complete list, $1.00 (including all sheets published) One Year only $7.50. Movies, shows and Loos-Leaf Manual only $7.50. Complete guide to theatre industry. Edited by the writer with over 30 years experience. Send for details. Boxoffice. Box 576, Enid, Oklahoma.

GENERAL EQUIPMENT—NEW

MARQUEE LETTERS TWICE AS NICE—only $59.95. Weatherproof Masonite black or red, lit with all signs, 48" 30" 24" 18". Immediate delivery. 8 ounces. S.O.S., O.C., S.O.W. 22d, New York 19, N. Y.


NEW GEARING—USED

SENSATIONAL SAVINGS—650' projection, 70- gram, 1250 lumen, Dura-lite, $149.95. Ballantine PDGA amplifiers, excellent, enclosed rewinder $89.95 Masonite lamphouses, late; with indicators, $65.95; 14" reflectors, good, $5.95. Star Cinema Supply, 821 West 55th Street, Chicago, Illinois, Ill.


COMPLETE UNUSED UNITS—13 and 35 m.m. single system cameras. Complimentary double system cameras. Complete equipment—lighting equipment —perfect condition, $7,500. Assistant manager position, will take full charge of operation. TV and theatrical return commences in 90 days. Cash, Woodson Dr., Randall 2-2200, Milwaukee.

ALL IN GOOD WORKING CONDITION—BUTTERMAT, $125; Magic Home, $115; Magicam, $140. RCA U-2000. Electrician, $135,000. RCA. RCA Camera, $125. RCA. RCA Camera, 125. RCA.


NEED RCA. SIMPLEX SPEAKHEADS—Century, Super Simplex mechanisms. De- Vry, Simplex SP portables, Hi-Intensity Rectifiers, Boxoffice 9485.

DRIVE-IN THEATRE EQUIPMENT

AMORPHIC CAR HEATING—Brand new, 8 per cin. Model T-90-1, 220 volt, 500 watts, 10 ft. cord. Price: $35.00 each. Ontario Equipment Co., Toledo 1, Ohio.

Your drive-in theatre speaker cones can be completely rebuilt with new, weather-proofed cones. Write for details or send us a bad cone for free service. Western Electronics Co., 2511 Houston Avenue, Houston 9, Texas.

Speaker basket replacements for the old RCA junction boxes. Made of aluminum. Replaces both baskets, easy to install. Send for price list. Boxoffice 9485.

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MARQUEE LETTER REPAIRING—$10.00. HIDE marquee broken reflectors!!! Kit $2.95. GATORHIDE, Box 71, Joplin, Missouri.

THEATRE TICKETS


NAME POSITION
Mr. Don Mersereau
BOX OFFICE
Film Trade Press, Inc.
1270 Sixth Avenue
New York 20, N. Y.

Dear Don,

Please express my congratulations to Metro for getting on the bandwagon to help theatre managers sell their attractions.

Many times, publicity, advertising and promotional material is not available through the normal sources, and such a presentation as you have in your 23 April issue of BOX OFFICE, in my opinion, is an outstanding piece of showmanship.

I think every film company should do everything possible to assist the theatre manager in properly merchandising his product. Many times the pictures are released and booked before press material is available and anything that can help us get more money at the box office is a great asset.

Again I congratulate MGM, and I sincerely hope other film companies will follow along the same lines.

Kindest regards.

Cordially

Mitchell Wolfson
Have Laughter, Will Travel...

I wowed 'em in Los Angeles and Chicago!*

Next Wow—New York! (June 15)

You're Next!

*Mr. Hobbs Takes a Vacation
opening week business exceeded 20th Century-Fox top-grossers:
FROM THE TERACE,
THE HUSTLER, STATE FAIR!
ON THE UPBEAT!

ARE, and welcome, is such an upbeat story as that which appeared in The Wall Street Journal on Thursday, June 7, that front-page at the top of column one, a long article, headlined:

MOVIE HOUSE REVIVAL
More Theatres Open
Than Close for First

Time in Post-War Era

and the entire article, which was carried to almost another full column on another page, gave a picture of the industry to the public that was well-merited.

This wasn’t news to us, for BOXOFFICE has been regularly reporting the continuing trend of new theatre building, the latest of such surveys having appeared in our May 7, 1962 issue, a copy of which was sent to The Wall Street Journal. But giving this information to the public and the important element of that public that reads the Journal is what it is entitled to be told and should know: That the motion picture industry is BUILDING UP, and not going downhill! And we’re glad to see that other newspapers around the country have similarly been giving accent to the positive about theatre business.

Maybe the BOXOFFICE survey gave the Journal the idea to do a similar check-up story. But, whether or not this is the case, we are glad to see that it did some investigating of its own, reaching into small and large situations that are the trend of expansion of theatre building in new areas, of refurbishing and modernizing old structures and of relighting closed houses, which are being operated successfully.

From reports that continue to come to our news desk, there is a strong indication that new theatre building will reach boom status within the coming year and that rehabilitation of older and closed houses will continue at a steadily increasing pace. Among the reasons: People are coming back to movie theatres, for they have learned that they afford them the best in entertainment; the general attendance rise is holding, warranting putting money into keeping it up through improved facilities; experience in new theatre operations in new residential and shopping areas is proving satisfactory; betterment in the film production outlook is highly encouraging.

COLUMBIA MOVES AHEAD

Columbia Pictures has an impressive lineup of product set for release during the remainder of this year and carrying into 1963, as reported in BOXOFFICE last week. It is a varied product, such as exhibitors have been asking for, that provides story material that will appeal to audiences of varying types and styles. And that’s a good way to attract the maximum of potential ticket-buyers.

Among the big ones are: “Advises and Consents,” “The Interns,” “The Best of Enemies,” “Diamond Head,” “Jason and the Golden Fleece,” “Eye Bye Birdie,” “Lawrence of Arabia” and “Barabas,” to name a few. And featured are such stars as Charlton Heston, Kim Novak, Jack Lemmon, Anthony Quinn, Alec Guinness, Henry Fonda, Charles Laughton, Sophia Loren and Janet Leigh.

In December of 1958 A. Schneider, Columbia president, announced a long-range plan for the company’s future progress. This was called the “Columbia Formula” and it called for focusing on top-budget films and more independent pictures as keys to the program. Judging by the current and upcoming lineup aforementioned, Columbia is moving well ahead of schedule for which Mr. Schneider, Leo Jaffe, executive vice-president, Sol Schwartz, head of production, and their associates are to be congratulated.

DENVER’S EXAMPLE

Speaking of accenting the positive, an exemplary action was engaged in by the Denver branch managers of five major distributing companies who teamed up and went on a joint tour of key cities in that area. The purpose was to get the public in those communities know about the good and entertaining pictures that were on schedule for release during the next six months and to do a public relations and selling job for the industry as a whole.

The plan worked out to a highly successful degree, garnering front-page reports of the meetings held by leading citizens, newspaper and radio folk, with listings of the forthcoming pictures, cast and other information about them; and through radio interviews that brought out the same or similar facts. Local exhibitors, of course, participated in these meetings and they were afforded the opportunity to carry on when the pictures are ready to play their theatres.

There is nothing like enthusiasm to sell anything. And, as most everyone knows, there is no enthusiasm that can equal that of a film man when he knows he can pull out all stops. Doubtless, that was the case in the Denver teaming-up, for it would not have been undertaken, if the product didn’t back it up.

Now that so much good product appears assured on upcoming schedules of all companies, an industry-wide emulation of the Denver move would have a widespread revivifying effect.

* * *
Barney Balaban Tells Stockholders: 'Paramount Has Strong Confidence in Future'

NEW YORK — Barney Balaban, president of Paramount Pictures, has undiminished confidence in the future of the motion picture business, he told the stockholders attending the annual meeting in New York Tuesday (5). Marking his 26th year as president of the company, he said that Paramount is "engaged continuously in attaining the most efficient operation of studio and production facilities." Management consultants are reviewing overall studio operations "to bring our production costs more nearly in line with the present cost requirements of the market possibilities for our pictures," he said.

For the first quarter of 1962, Paramount reported estimated consolidated income at $1,129,000, or 67 cents per share, based on 1,690,231 shares outstanding, compared with consolidated net income for the same period in 1961 of $2,450,000, or $1.46 per share. In addition, an investment profit was realized in the amount of approximately $400,000, or 24 cents per share, based upon 1,673,231 shares then outstanding.

Balaban told stockholders that "your company enjoys a unique position in the industry in that we have not had any reduction in cash dividend rates since the incorporation of Paramount Pictures Corp. in 1950. This was not done without considerable planning and cash control." In the area of cash management, Paramount also continues to take a "most conservative position on liabilities," reserving "for our obligations completely and promptly," he added. He also pointed out that one of the effects of a new amortization method adopted by the company is to make quarterly-by-quarter comparisons of less significance than previously.

"A proper evaluation of our true operations results now requires a view of at least six months—and preferably a calendar year—at a time," he said.

Among the other subjects touched upon in Balaban's address to stockholders were: Paramount is giving close attention to what it calls "style trends" in stories; that the 12-month period ending March 31 of Telemeter has "provided a varied basis sufficient for testing acceptance of programs and projecting the results beyond a pilot operation" and that "overall costs have been reduced substantially below the initial costs at Etoibicke"; Lawrence Chromatron tubes have been constructed which not only have the potentiality of 480-foot lambert brightness but also "have much more latitude for manufacturing variation than those we made previously; the Automtic Corp., during the first five months of this year, has operated at a lower volume than it has for the past few years but that other subsidiaries, Dot Records, the Famous Music Companies, Talent Associates-Paramount, Ltd., Los Angeles TV station KTLA and Famous Players of Canada, "continue to give a good account of themselves in their profit performances," Balaban reported.

He also mentioned that Paramount's post-1948 film library backlog "will be an important source of income and that a licensing arrangement appears unquestionably preferable to sale of our rights."

George Welnier, vice-president in charge of distribution, reported on new releases from the 4th of July through the following ten to 12 months. He described 14 forthcoming films, which he said were in keeping with Paramount's policy of turning out product of stronger boxoffice value.

The board of directors later elected Welnier as executive vice-president and Raibourn as senior vice-president. At the same time, the board named John P. Brown, who joined Paramount as assistant to James Richardson, treasurer, last January, as assistant treasurer. Brown was previously associated with Dynamics Corp. and Arthur Young and Co.

Welnier joined Paramount 40 years ago and Raibourn, also a director of the company, has been associated with Paramount since 1921.

Officers reelected included Balaban, president; Zukor, chairman of the board; Weis, chairman of the executive committee; Freeman, Jacob H. Karp, Randolph C. Wood, Louis A. Novins, vice-presidents; Richardson, treasurer; Arthur Israel Jr., Russell Holman and Bernard Donnenfeld, assistant secretaries, and Joseph P. Fyer, controller.

Eugene Klein Addresses N.Y. Security Analysts

NEW YORK—Eugene V. Klein, president of National General Corp., on Friday (8), addressed the New York Society of Security Analysts. He discussed the new management's new development program and real estate development and revitalization of overall operations.

Klein was accompanied on the eastern trip by Irving H. Levine, executive vice-president, and Robert W. Selig, vice-president of theatre operations, who stopped off in Denver and Kansas City en route.

Barney Balaban

George Welnier
Paul Raibourn

Armed Force Service Affiliates With TOA

NEW YORK—The Army and Air Force Motion Picture Service, which operates approximately 1,700 35mm and 16mm armed forces theatres throughout the world, has affiliated with Theatre Owners of America, according to joint announcement of John H. Stembler, TOA president, and Robert E. Quick, president of the Quick.

The organization, operated under supervision of the Board of directors of the Army and Air Force Exchange and Motion Picture Service in Washington, is an agency of the Departments of Army and Air Force. Several years ago, AAFPS began cooperation with TOA in agreeing to play films on later availability than commercial theatres located near military installations.

Stembler said the affiliation with TOA assured maintenance of close relations with military theatres, as well as marking the continued growth of TOA.

TOA will provide AAFPS with information on TOA and exhibitor undertakings and the armed forces organization will take part in those exhibitor efforts which are in the best interests and consistent with government regulations.

Wendell Corey Re-Elected President of Academy

HOLLYWOOD—Wendell Corey has been re-elected president of the Academy of Motion Picture Arts and Sciences for the 1962-63 year with Arthur Freed elected as first vice-president; Jacob H. Karp, second vice-president; Paul Selznick, secretary; Hal Mohr, assistant secretary; Fred L. Metzler, treasurer, and Richard Murphy, assistant treasurer.

The board of governors, consisting of 26 elected members—two from each of the Academy's 13 branches—are as follows:

Macedonald Carell and Wendell Corey (actors), Stanley Kramer and E. J. Manoff (producers), Adolph Zukor, W. G. Thomas (executives), Paul Selznick, Leland Hayward, George Cukor, Fred Niblo, Hal Mohr, Frank Capra, and Hal B. Wallis (producers), Bill L. Hendrix and Perry Lieber (public relations), Hal Elias and Ken Peterson (short subjects), Gordon E. Sawyer and Waldon O. Watson (sound), Ivan Goff and Richard Murphy (writers).

Jack Bloom of 20th-Fox Circuit Sales Dies at 67

NEW YORK—Funeral services were held here June 3 for Jack Bloom, veteran sales representative for 20th Century-Fox, who died June 1 at Beth Israel Hospital. Bloom, who had been with the company since 1929, had been home office sales representative for national circuits for the last 13 years. He had worked in July.

Eight years after joining Fox Film Corp., Bloom was made assistant manager of the contract department and then manager. At various times he was assistant to division managers.

Surviving are his wife, a son, a daughter, three sisters, two brothers and three grandchildren.
Study Plans to Improve Projection and Sound

Conn. Pay TV Ads Offer Late Para., WB Films

Hartford, Conn. — RKO General Phonevision, through large display ads in local newspapers Monday and Tuesday (4, 5) revealed that new Warner Bros. and Paramount feature films will be shown on the local pay TV operation here this summer.

Specifically mentioned for summer showing are "Hatari!" upcoming Paramount feature, and "The Music Man," new Warner Bros. film. The pictures will be available on a day and date basis with first subsequent run theatres in the area.

RKO General plans to begin television operations here June 29, with some 300 to 500 subscribers initially, and addition of more than 100 per week hoped for in September. No definite date has been set for showing of the two features.

John H. Pinto, RKO General Phonevision vice-president, said that United Artists thus far, has been the only company refusing to discuss negotiations for showing of new films, due to ownership of many negatives by independent producers with other firms are continuing, he said, but only Paramount and Warner Bros. have already agreed to showing of their films.

NEW YORK—Plans to improve theatre screen and sound presentation by the East Coast Research Council Theatre Committee were taken under advisement in a special executive session called here the last week in May by its chairman Frank Cahill Jr.

An immediate study would take into consideration the following:

1. Recommended maximum theatre picture size when projecting 1.75-1 35mm pictures.
2. Recommended maximum theatre picture size when projecting Cinemascope 2.35-1 35mm pictures.
3. 70mm recommendations.
4. Recommended practice with respect to 70mm splicing in theatres.
5. Recommendations regarding screen replacements or resurfacing.
6. Recommended servicing practice for projectors (70mm and 35mm) lenses (backing and/or anamorphic): lamphouses, mirrors, reflectors, water recirculators, sound systems and horn systems.
7. Recommended practice for extending life of 35mm prints.

Glen Alden Earnings Up 200 Per Cent Over 1961

NEW YORK—The Glen Alden Corp. earnings for the first four months of 1962 were substantially ahead of the comparative period in 1961, Albert A. List, chairman of the board, told the stockholders at the annual meeting. At the end of March, the published net operating earnings of the corporation for the first quarter were $2,166,000, equal to approximately 37 cents per share of sales of $30,434,000. This represents an increase of 200 per cent in net earnings and a 27 per cent increase in sales over the year ago.

The stockholders re-elected the existing board of directors, who then met and elected Charlton H. Williams, a vice-president of Glen Alden.

Norman B. Rydge Predicts Greater Industry Strides

NEW YORK—Norman B. Rydge, chairman of the Greater Union Theatres of Australia, hailed the long and mutually profitable exhibitor-distributor relationship which has existed between his company and Universal since their founding date in 1912 at the U-I luncheon in his honor at the Laurent Tuesday (5).

Saluting the leadership which Milton R. Rackmll, president of Universal, has given the entire motion picture industry, Rydge predicted that the next 50 years would show still greater strides forward in both the production and distribution fields, with U-I continuing to show the way.

In presenting Rydge to the assembled luncheon, Rackmll welcomed him not only as a guest but as a friend of long-standing. Among those attending were Capt. Harold Auten, G.U.T. representative in the U.S. Adolph Schmel, Henry H. "Hi" Martin, Charles Storroni, Felix M. Som- mer, Max Salkin, Ben M. Cohn, Joseph I. Mazur, Jack Dobbin, Fortunat Barbonat and Alex F. Black.

'Diners' Club Man' Starts July 9

HOLLYWOOD—July 9 has been set as the starting date for Columbia's "The Diners' Club Man," starring Danny Kaye. William Bloom will produce and Frank Tashlin will direct the film budgeted at $2,000,000.

BOXOFFICE :: June 11, 1962
Distributors, Exhibitors Organize on West Coast

HOLLYWOOD—Formation of the West Coast Society of Motion Picture Distributors and Exhibitors was announced following a meeting of 45 leading independent theatre owners, film distributors and producers at the Cinema Theatre in Hollywood. Miss Horatia Welty, California exhibitor, acting as chairman. The total membership is expected to exceed 250 when all applications are in from the three branches of the industry located on both coasts.

The organization's by-laws were set forth as follows:
A. To safeguard, promote, advance and further the interests of the independent and non-affiliated exhibitors and distributors of motion picture films.
B. To maintain, promote and develop in cooperation with the general public and persons and organizations involved in all media of communication, a united effort as will assure and deepen the understanding and appreciation of the importance to the country of the broadest freedom of expression of ideas in the fields of art, literature, and entertainment to the end that cultural, spiritual and intellectual life of our people shall be steadily advanced.
C. To oppose all forms of censorship by public authorities or private, self-appointed censors, and at the same time comply with all laws affecting the distribution or exhibition of motion pictures, reserving the right accorded to all persons to test the validity of censorship laws as applied in particular situations.
D. To encourage the public to select wisely for itself what it will see, hear or read, and to encourage and stimulate the distribution and exhibition of motion pictures of genuine entertainment or other value.
E. To safeguard and promote the interests of motion picture films.

Permanent headquarters of the new organization will be announced at the next regular meeting scheduled for the last week in June at which time a full complement of officers will be elected.

Miss Schorr, Rosenthal In New Columbia Posts

NEW YORK—Hortense Schorr, Columbia Pictures publicity manager in New York, has been appointed to the newly created post of coordinator of publicity for the company while Bud Rosenthal, a member of the home office publicity department, succeeds her as publicity manager, according to Robert S. Ferguson, national director of advertising, publicity and exploitation.

Miss Schorr, who has been with the company for many years, will now direct the channeling of publicity material from its sources throughout the world for merchandising the company's product.

Rosenthal joined Columbia as trade press contact in March, 1958, after serving as associate editor of the Independent Film Journal. He was named New York newspaper and syndicate contact for Columbia in September 1960.

James Stewart Urges Humor on Screen

BUFFALO—“We need more humor on the screen today,” declared James Stewart the other day in the course of a phone conversation from Los Angeles with Bob Sokolsky, drama critic of the Buffalo Courier-Express. “The movies could stand more of a variety,” declared Stewart, whose next local screen appearance will be at the Center Theatre in “Mr. Hobbs Takes a Vacation” late in June. “There’s been too much of the same thing in recent years and audiences deserve better than that,” said the star.

Stewart will be doing his part toward the return of film humor. Having completed one comedy, he announced September on another, “Take Her, She’s Mine,” adapted from the Broadway show that starred Art Carney.

Stewart, in the course of the interview, said he did not fully agree with current pessimists who feel that the film industry has seen its best days. “I think the overall quality of films was better when I first came into this business,” Mr. Potter, has been in the past for five or six years,” he conceded.

“The big thing was that they made more good entertainment pictures in the 30’s and early 40’s than they do today,” Stewart said.

The star said he saw my end to the increase in overseas production, but hesitated to view that situation with alarm. “This is merely the sign that one era has ended and another is with. Overseas shooting is inevitable, but more movies are still made in this country for world consumption than anywhere else.”

20th-Fox Exploiteers Hear ‘Longest Day’ Sales Plan

CHICAGO—A seminar to acquaint the field exploitation force with Darryl F. Zanuck’s “The Longest Day,” forthcoming 20th-Century-Fox release, was conducted at the exchange here Friday (6) by Charles Einfeld, 20th-Fox vice-president.

Sindingler reports on the penetration of the picture thus far were analyzed by Einfeld and the field was laid down for greater utilization of television and radio promotion for the picture.

Also discussed by the group were other coming Fox releases: “Hemingway’s Advertisers of a Yen for Man,” “Five Weeks in a Balloon,” “The Lion,” “Nine Hours to Rama” and “Gigot.” The Hemingway picture was screened for the field force the evening preceding the seminar.

Einfeld was assisted by Rodney Bush, 20th-Fox exploitation director. Others attending the seminar were: Phil Engel, Boston; Hal Marshall, Philadelphia; Ralph Bung, Pittsburgh; Martin Green, Cleveland; Jerry Berger, St. Louis; Chuck Evans, Kansas City; Sol Gordon, Chicago; Louis Orlove, Milwaukee; Jimmie Gillespie, Dallas; Jerry Rapp, Atlanta; Helen Vogel, San Francisco; Marilyn Yarbrough, Los Angeles, and Sam Glassier, Toronto.

‘Big Boy’ Williams Dies

HOLLYWOOD — Guinn “Big Boy” Williams, 62, well-known comedy actor, died Wednesday (6) in a hospital here after a series of intestinal operations. He was to have been starred in a new TV series.
The shooting starts June 18
This is the story of a handful of men and women of eleven nations who held out for 55 days against frenzied hordes of bloodthirsty fanatics. It is known to history as the Boxer Uprising.

TRANSLATION:

It is a moving story of courage and sacrifice by a small group of men and women from eleven nations who held out against fanatical hordes for 55 days. It is known as the Boxer Uprising in history.
WORLD WIDE DISTRIBUTION

ALLIED ARTISTS
  United States
  Canada
  Japan
  Near East

RANK FILM DISTRIBUTORS, LTD.
  United Kingdom
  South America
  Italy
  Germany
  Scandinavia
  Far East

MELIOR FILMS
  Belgium
  Luxembourg
  Congo

SOCIEDADE IMPORTADORA DE FILMES LDA.
  Portugal

VALORIA FILMS H. MUCCHIelli
  France

BRITISH EMPIRE FILMS PTY., LTD.
  Australia

HAFBO FILMS, N. Y.
  Holland

FILMAYER, S. A.
  Spain

A. S. FILM LTD.
  Israel

TRANSLATION:

BIG MONEY AT BOX OFFICE
Levine's Embassy Plans 11 Films June-August

NEW YORK—Joseph E. Levine's Embassy Pictures will release 11 pictures, including "Boys' Night Out," going through MGM in July, during the June through August period. Embassy went into distribution a year ago with "Two Women," for which Sophia Loren won the Academy Award in April.

In addition to "Boys' Night Out," which will open at the Victoria and Guild Theatres later in June, Embassy's summer schedule includes "Boccaccio '70," Carlo Ponti production in Eastman Color, which will be the first attraction at the new Cinema I and Cinema II theatres in New York June 26; "The Sky Above and the Mud Below," Academy Award-winning documentary feature in wide-screen and color, which will open at the Forum Theatre late in June, and "The Devil's Woman," an early Ingmar Bergman Swedish film, which will open at the 55th Street Theatre in June.

The other Embassy releases for July and August are: "Strangers in the City," written, produced and directed in New York City by Joseph E. Levine; "Divorce Is a Fine Style," Italian film which won the Silver Ribbon Award in Italy for best actor, Marcello Mastroianni, plot and script; "Constantine and the Cross," produced in Italy in wide-screen and color, starring Cornel Wilde, Christine Kaufmann and Belinda Lee; "The Seven Capital Sins," produced in Europe with Jacques Carrier, Jean-Pierre Aumont, Eddie Constantine and Dany Saval in the cast; "Madame Sans Gene," in Technirama and Technicolor, starring Sophia Loren and Robert Hossein, directed by Christian-Jaque; "Le Crime Ne Paie Pas," directed by Gerard Oury with a cast including Richard Todd, Danielle Darrieux, Annie Girardot and Michele Morgan, and the British comedy, "What a Carve-Up!" with David Hemmings, Kenneth Connor, Sidney James, Shirley Eaton and Dennis Price.

Of these, "Boys' Night Out" was the only one made in Hollywood. "What a Carve-Up!" was filmed in England, "Strangers in the City" was filmed in New York and the balance was made in France, Italy or Sweden.

AA Shows 39-Week Net Loss of $1,196,000

NEW YORK—The financial operations of Allied Artists Pictures Corp. and its wholly owned subsidiaries for the 39 weeks ended March 31, 1962, resulting in a net loss, before federal income taxes, of $1,241,000. After a federal income tax credit of $44,000, the net loss was $1,196,000, compared with a net profit, before federal income taxes, of $579,000 for the corresponding period last year. After a provision for federal income taxes of $163,000, that year, the net profit was $414,000, according to S. Brody, president.

The gross income for the 39-week period ending March 31, 1962, amounted to $9,385,000, compared with $10,498,000 for the same period in the previous year. "El CID," which AA believes will be its highest grossing film, has played only a limited number of dates to date, Brody pointed out.

READ HOW YOUR MOVIE-GOING HABITS ARE GOING TO CHANGE!

Beginning on June 27th, you will be able to see the big, important motion pictures in relaxed close-to-home comfort at your own local PREMIERE SHOWCASE Theatre, at the same time they play on Broadway!

It will be like having thirteen Broadway openings spread out across the entire Greater New York Metropoli
tan area. Fewer parking problems. Shorter travel time. Greater all-around convenience. You'll be seeing top screen attractions at your own local PREMIERE SHOWCASE Theatre.

The department stores, with their suburban branches, long ago recognized the need to make it easier and more con
genous for you to shop. We think now is

the time to make it easier and more congen
tious for you to see motion pictures during their premier engagements.

Inaugurating this policy at thirteen PREMIERE SHOWCASE Theatres will be the freshest, funnest comedy that ever went into orbit...RING CROSBY and BOB HOPE and JOAN COLLINS in "THE ROAD TO HONG KONG." Yes, on June 27th, a revolutionary new concept will change your movie-go
ing habits. From that date on, you will be able to see outstanding motion pic
tures while they're "hot"—conveniently, with no rush or fuss, at your local PREMIERE SHOWCASE Theatre.

LOOK AT THESE UNITED ARTISTS PREMIERE SHOWCASE PICTURES COMING UP:


Columbia Sets U.S. Titles For British Films

NEW YORK—Columbia Pictures has set final release titles for two of its British-made pictures scheduled for release in the U.S. later in 1962.

"Battle Aboard the Defiant" will be the final title for the John Brabourne production starring Alec Guinness, Dirk Bogarde and Anthony Quayle, filmed in color and CinemaScope, which was called "H.M.S. Defiant," when it opened in London recently.

"Ring-A-Ding Rhythm" is the final title of the Columbia-Amicus production released in England as "It's Trad, Dad!" The musical stars Chubby Checker, America's King of the Twist, and the Duke of Dixie
dland, as well as Helen Shapiro, Great Britain's 15-year-old singing star.

Now to Be Called Tony Franciosa

HOLLYWOOD—Official memos from MGM notify that Franciosa no longer will be Anthony but Tony, and will be so listed on the credits for "Period of Adjustment."

Alain David of Chicago To Produce in Israel

CHICAGO—The State of Israel, hoping to establish a Hollywood of its own, has set aside 2,580 acres for a studio near Tel Aviv. Alain David of Chicago, who is president of Vanguard Pictures, will join forces with the government in building the studio, which is being designed by Chicago architect Ray Blass. David plans to start production there shortly on two film pro

'Coast Watcher' Scheduled As 38, Inc., Initialer

HOLLYWOOD—"Coast Watcher," an authentic story of counterintelligence in the South Pacific during World War II, will be the initial feature produced by 38, Inc., independent outfit founded by writer Ben Hecht, Alain Ladd, cinematographer Lee Garmes, talent executive William Meiklejohn, attorney Eugene Trope and financiers Donald Liederman and Hank Hender.
Small-Town Exhibitor Aids Youth In Drive on Too Many Adult Films

By EARL MOSELEY

AMARILLO, TEX.—A project by a small high school journalism class “to try to do something about the film situation,” reached all the way to Washington recently when Rep. Walter Rogers, who represents 28 counties in the Panhandle and High Plains, requested the House rules committee to initiate an investigation of the motion picture industry. His point was “obscenity.”

The committee postponed action on the request.

Rogers said he had received approximately 30 letters from Dimmitt High School students, a town of 2,935 some 70 miles southwest of here, about their campaign to “clean up alleged obscenities and lewdness” in movies.

APPEAL TO OTHER SCHOOLS

The Dimmitt students also appealed to other high schools in the district to support their campaign, and two of the three larger schools in Amarillo did join in. A petition with 733 signatures was presented to the city commission by Tascosa High, and one with 107 signatures by Amarillo High. The petitioners asked local exhibitors to insist on “decent movies,” and pledged to support such clean entertainment.

These petitioners called on the students:
1. To send letters of disapproval to Amarillo movie houses.
2. To publish a review of the movies in a local daily.
3. To sponsor a public forum between students and adults for the purpose of discussing better movies.
4. To encourage more accurate movie advertising.

But censorship was opposed on all fronts. Representative Rogers was quoted as stating: “I abhor censorship, but if the movies don’t do something in this matter the Congress should.” The Amarillo students also rejected any form of censorship, while the Dimmitt school principal said: “Our students are in an investigation, but would like to get Hollywood to produce a better type movie, if possible, and felt that a letter-writing contest was the best way to do it.”

COMMISSION GIVES OPINION

The Amarillo commission then offered its opinion that “any legislation attempted by the city commission in that (movie) field would be void” because of state legislation which has pre-empted such regulations.

This Boxoffice reporter contacted H. H. Carille, who has operated the 600-seat Carille Theatre and a drive-in at Dimmitt for 16 years with no opposition. Carille related that the high school editors, who have a page in the local weekly newspaper, informed him about the better films project before the first article was printed, and he also was consulted about whom the students should send complaints about adult-only pictures. Carille suggested the producers.

“The students also did some writing to our congressman,” Carille said. He did some summarizing himself with local people about the matter.

“As to how I feel about the matter,” Carille said, “we (himself and his brother, Athel Boyter in Oklahoma City) have told the distributors that we see and deal with farmers and small-town patrons, and we need more family pictures. We need more wholesome pictures. We need more wholesome pictures and not so many heavy dramas. The latter has been losing small-town business for several years, especially midweek business.”

Carille’s main objection to adult pictures he has shown is the scenes, not the dialog. He has run more family pictures than adult fare per centagewise, with business about 20 per cent better on the former. His top grosser during the past five years was “The Alamo” in 1961, a family film. But he has had this problem on family picture bookings many parents drop their children off at his theatre and go elsewhere. However, the high school students do attend, but adults are needed to pay the major part of the overhead.

Carille is opposed to a Senate probe.

The Tascosa school president asserted that on dates both the boy and the girl are embarrassed the remainder of the evening after viewing an objectional scene. Another student explained, “We know obscenity, but we never know when it is going to be injected into a picture.” Asked why he didn’t leave the theatre at such times, his answer was, “That’s what we’re having to do more and more.”

Rogers asserted that while teenagers like those in Dimmitt get interested in the morals of the country, “the adults had better take a good look.” He had told the committee in Washington he was indignant at the way Hollywood handled sex and obscenity in films . . . The people seem to think the movie code of ethics (adopted March 31, 1930) has not been adhered to.

The Amarillo student project has been triggered not only by the Dimmitt action but from a reprinted speech in the current issue of the U. S. News and World Report by the Tulsa (Okla.) Tribune editor. It warned of national deterioration of morals and ethics.

Another action before the Amarillo commission was from four Negro students who entered a plea for desegregation of the motion picture houses. There was a theatre here once for Negroes but it shuttered due to lack of business. Now, there is no place for colored people to see a movie.

When local houses are booked with an adult picture, a standby is placed by the boxoffice pointing out that no children’s tickets will be sold.

There have been previous censorship actions here, one resulting in arrests of theatre personnel and a few sales of scene cuts. But the city commission pointed to what resulted in Abilene. All complaints filed there against exhibitors were soon dismissed and no censorship ordinance was repealed. Now the city has a grading system on motion pictures.

Amarillo’s estimated population is 148,000.

A Well-Expressed View Against Censorship

Chassell, M.D.—A. J. Gasvoda jr. of pcntential in Theatres here, who does some excellent plugging on behalf of movioging via his own radio show that he calls “Hollywood Movie Log,” prepared the following to be used on the June 30 program.

“It is generally felt that any form of censorship of a public conveyance or communication such as newspapers, radio, television or motion pictures, is an infringement of the individual’s inherent right of free speech which is guaranteed to us under our Constitution. However, there are a few who would not have us believe this.

“If free thinking is to be maintained in a society, then the problem of censorship should lie with the individual or family, thus avoiding a civilization-wide family or a community society where a few do the majority’s thinking for them.

“If a community is to be progressive, it must not degenerate to the level of allowing an individual to dictate or control its opinions.

“To liberalize on Voltaire: One may not agree with what another says or does, however, he should defend the other’s right to say or do so, lest he himself be dropped as a free man.

“During these times, more than ever before, every American should realize just what the Fourth of July really means, and what the American flag really stands for!” © 1961.

Adult-Mature Young Films Are High in Green Sheet

NEW YORK—Pictures rated for adults and mature young people outnumber all the other categories by the Film Estimate Board of National Organizations in its June issue of The Green Sheet. There are nine pictures in the A-MY bracket, while five films are listed in the family or “F” class. Four pictures were rated strictly for adults and two for adults, mature young people and young people.

In the A-MY class are Paramount’s “The Counterfeit Traitor” and “The Man Who Shot Liberty Valance,” 20th-Century-Fox’s “Lust for a Vampire” and Columbia’s “Marauders” and “Samar.” Universal’s “Night Creatures,” Allied Artists’ “Reprieve” and United Artists’ “Third of a Man” and “War Hunt.”

The adult-classed pictures are 20th Century-Fox’s “Cabinet of Caligari” and “Woman Hunt,” Warner Bros.’ “House of Women” and Universal’s “That Touch of Mink.”

Rated for family patronage are Buena Vista’s “Big Red,” Continental’s “Harold Lloyd’s World of Comedy,” Paramount’s “Hatari” and Columbia’s “Zulu” and “Sailor and Fugitive.”

For adults, young people and mature young people, The Green Sheet recommends Buena Vista’s “Bou Voyage” and United Artists’ “The Miracle Worker.”

Nick Adams in Film ‘Under the Wall’

HOLLYWOOD—Actor Nick Adams has acquired “Under the Wall,” William Kap- lanc’s novel, for independent production through his Hondo Productions, which also owns “The Naked Lover” by M. H. Davis.
The facts are, that HUNDREDS of our TRAILERS...and ACCESSORIES, too...that were due to be returned to our branches TODAY...just haven't come back!

Among them, no doubt, are TRAILERS and ACCESSORIES you are waiting for...and depending on, to sell your attractions.

Sooner or later, of course, the missing TRAILERS and ACCESSORIES will be returned to us...but...can YOU wait for a sooner-or-later shipment of your TRAILERS and ACCESSORIES? Of course you can't! You need them RIGHT NOW!

We print approximately THREE TIMES as many TRAILER PRINTS as the distributor has Feature prints. Our printing of ACCESSORIES is many, many times that proportion. More than enough to supply you with your needs, in ample time to afford maximum use of these items. BUT...when so many of your fellow-exhibitors fail to return TRAILERS and ACCESSORIES on time...even this huge surplus of material cannot protect you against a missout!

Immediately after the last showing of your TRAILER it is due back in our office. Immediately after the last showing of your Feature, the ACCESSORIES are due back in our office.

You can improve our service, if you see that they get back to us...

ON TIME!—EVERY TIME!

NATIONAL Screen SERVICE
PRAISE BABY OF THE INDUSTRY
Second Annual Festival At MIT to Begin June 12

BOSTON—A program of festivities with film stars, directors and producers from the U.S. and Europe is planned for the opening of the second annual International Film Festival to be held at MIT's Kresge auditorium June 12-24.

The selecting committee, comprised of Boston film critics Elinor Hughes, Herald; Marjory Adams, Globe; Alta Maloney, Traveler; Nora Taylor, Monitor; Peggy Doyle, Record American; Guy Livingston, Boxoffice, has chosen the following films for presentation at the festival, June 12-24.

"The Unsent Letter," Russian; "Simitrio," Mexican; "Arms and the Man" and "Objective: Stalingrad," Germany; "The Playboy of the Western World," Ireland; "Cairo Station," Egypt. These films have been cited by the committee for specific excellence. Other films cited will be announced shortly.

Jurors, who will select for general excellence at the festival, include Elliot Norton, drama critic; Boston Record American; Gyorgy Kepes, Norman Holland, MIT faculty; Lawrence Wiley, Harvard; Sam Hirsch, BU; Joseph Figurito, BC; Al Capp, cartoonist.

RCA Quarterly Dividend Of 25 Cents on Common

NEW YORK—The board of directors of Radio Corp. of America has declared a quarterly dividend of 25 cents per share on the common stock, payable July 23 to holders of record June 15, 1962.

A dividend of 87 1/2 cents per share was declared on the cumulative first preferred stock for the period July 1, 1962, to September 30, payable October 1 to holders of record of such stock September 21.

Fermac Enters British Film Production-Distribution

TORONTO—Fermac Graphic Industries, Ltd. of Toronto is entering the British film field and plans to produce five feature-length films to be released in the United Kingdom through Warner-Pathe. British subsidiary is now in touch with Bros. Pictures. Distributors for the rest of the world have yet to be designated. David Feldman is president of Fermac.

The new production-distribution company, in which Fermac will hold a 50 per cent interest, will have a total capitalization of $2,500,000 through agreements whereby England's National Provincial Bank will advance the company four times the amount of its capital fund of $500,000. In addition to Warner-Pathe, Parrock Films and Humphries Laboratories will be associated with Fermac.

Fermac's entry into the British film industry was influenced by the Eady Plan, which the English government subsidizes domestic-controlled film production to the extent of 70 per cent of costs. Canadian actor-producer Neil McCullum is associated with Jack C. Parsons, British theatre circuit executive and motion picture producer, in Parrock Films.

Jesse Crawford, Renowned Theatre Organist, Dies

CHICAGO—Jesse Crawford, who won renown in the 1920s as the organist at the B&K Chicago Theatre, died at the age of 86 in Shafter, Cal., in 1918. Balaban and Katz brought Crawford to Chicago from Los Angeles, where he played the organ in a downtown Los Angeles theatre. B&K installed a second organ in the Chicago theatre when Crawford married Helen Anderson, also a theatre organist. The Crawfords moved to B&K's Paramount Theatre in New York in 1926, where they performed until 1932.

WB Retitles Asquith Film

NEW YORK—"Guns of Darkness" will be the release title for the Cavalcade-Concorde picture produced in England for Warner Bros. release under the title "Act of Mercy." David Niven and Leslie Caron are starred in the picture which Anthony Asquith directed on location in Spain with David Opatashu and James Robertson Justice featured.

BOOK REVIEW


The 48th edition of Kine Weekly's year book again is a concise and informative reference volume for the British film and television industries. The various categories are separated by convenient index tabs, each describing the data therein. Categories include: Independent organizations, biographies, circuits, equipment companies, distributors and product, along with corresponding information for the television field. A tabbed organized bookmark, provided by an ice cream company, also is included for convenience.

Practically all data required by people within the two industries are listed in the 536 pages.—A. S.

Films, Inc., Has Available 1,500 Films in 16mm

WILMETTE, ILL.—More than 1,500 full-length features and short subjects produced by major and independent studios can now be rented in 16mm for nontheatrical showing. Films, Inc., a subsidiary of Encyclopaedia Britannica Films, Inc., has made public via a 160-page catalog.

Listed in 13 groups are the following: Action and adventure, comedy, drama, light drama, musicals, mystery and crime detection, the fantastic, westerns, war themes, religious themes, children's films, short subjects and cartoons. More than 300 feature films, plus many short subjects, are available in CinemaScope. The company distributes the films through eight exchanges from Boston to Portland, Ore., with one to be added in Detroit, October 1.
National Association of Concessionaires
and Theatre Owners of America

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NAC - TOA CONVENTIONS - MEETINGS - DINNERS
COCKTAIL PARTIES - BANQUETS - SOCIAL EVENTS
LADIES’ EVENTS
Four Disney Veterans Signed To Topline 'Summer Magic'

Four Disney veterans—Burt Ives, Dorothy McGuire, Una Merkel and Hayley Mills—have been set to topline Walt Disney’s upcoming major motion picture production, “Summer Magic,” slated to roll at the Burbank studio in early August. Miss Mills played in “Pollyanna”; Miss McGuire in “Old Yeller” and “Swiss Family Robinson,” and Miss Merkel in “The Parent Trap,” in which Miss Mills starred.

James Neilson will direct “Summer Magic” from a screenplay written by Julie Benson. The story is based on Kate Wiggins’ book, “Mother Carey’s Chickens.”

Another Disney casting has Ed and Keenan Wynn signed for starring roles in the producer’s romantic-comedy “Son of Flubber,” marking the second time the famed father and son have worked together on the screen. They starred last year in Disney’s comedy smash, “The Absent-Minded Professor.”

Ed will essay the role of a whimsical county agricultural agent, while Keenan plays a comic, fast-talking, fast-dealing loan shark in the feature, also starring Fred MacMurray and Nancy Olson.

'How to Murder Your Wife' Set for Early Fall Start

Early fall is the projected starting date set by George Axelrod for “How to Murder Your Wife,” a top-secret screenplay scheduled as the initial production under the writer-producer’s newly formed independent corporation, Charleston Enterprises.

Based on an original comedy by Axelrod, the script is being written by Walter Bernstein and will follow the currently filming “Paris When It Sizzles” on the filmmaker’s schedule.

Axelrod, author of such boxoffice hits as “Breakfast at Tiffany’s,” “Seven-Year Itch” and the upcoming “The Manchurian Candidate,” disclosed that negotiations are underway with both Marilyn Monroe and Frank Sinatra to star in his first independent venture.

Julie Harris, Henry Fonda In Top Castings of Week

Two castings of note involve the signing of Julie Harris to star in MGM’s “The Haunting” and Henry Fonda for the top role in Warner Bros.’ “Spencer’s Mountain.”

Miss Harris, Emmy Award winner for her performance in “Victoria Regina,” plays an attractive but disturbed young woman who becomes involved in a strange and unearthly psychic experiment in “The Haunting,” which will be produced and directed by Robert Wise, much honored Oscar winner for “West Side Story.” The story was adapted from Shirley Jackson’s novel, “The Haunting of Hill House,” written for the screen by Nelson Gidding, and will go before the cameras after Wise completed “Two for the Seesaw.”

In “Spencer’s Mountain,” Fonda portrays Spencer, whose love for his son makes him try to liberate the boy from the remote mountain valley where the family has lived for generations. Deiner Daves is producing and directing from his own screenplay of the Earl Hamner Jr. novel.

Anthony George Is Signed For 'Marco Polo' Role

A script revision of “Marco Polo,” multimillion dollar spectacular which suspended filming after two months work due to inclement weather in India, prompted producer Raoul Levy to sign Anthony George for a co-starring role added to the screenplay.

The picture, slated to resume production next October, has Alain Delon in the title role. Anthony Quinn, previously set to star, may not be available now that the summer shooting schedule had to be abandoned.

Brian Keith, Kevin Corcoran To Star in 'Johnny Shiloh'

More news about Disney productions with the announcement that Brian Keith, Kevin Corcoran and Eddie Hodges have been signed to star in the Technicolor film, “Johnny Shiloh.” The Civil War yarn about a drummer boy who rallied a regiment is rolling this month on the Burbank lot.

James Neilson will direct the screenplay by Ron Alexander. Bill Anderson will coproduce with Walt Disney.

Weingarten Plans to Make Sign Post to Murder

With Tennessee Williams’ first theatrical comedy, “Period of Adjustment,” currently before the cameras starring Tony Franciosa, Jane Fonda and Jim Hutton, producer Lawrence Weingarten has revealed that he will produce the motion picture version of the London stage hit, “Sign Post to Murder,” for MGM, with Eric Ambler assigned to write the screenplay.

Also in preparation on Weingarten’s schedule are two other major properties, “The Unsinkable Molly Brown,” with the screenplay being written by Helen Deutsch, and the Pulitzer Prize-winning novel, “The Travels of Jaimie McPheeters,” being written for the screen by John Gay.

Carl Foreman Schedules ‘Holiday’ for Columbia

Carl Foreman’s Highroad Productions will produce “The Holiday,” with Jane Fonda in the principal role. Columbia will distribute the film which returns Foreman to the scenes of his successful “Guns of Navarone,” using Aegean sites as background for the story of a small fishing village thrown into turmoil when a sophisticated, sexy female is thrust into the community.

The picture, based on a novel by Constantine Fitzgibbon, is slated to go before the cameras in June of 1963. Foreman is currently preparing “The Victors” for an August start in England.

Christine Kaufmann Added To ‘The Victors’ Cast

Christine Kaufmann, 17-year-old German actress, is the fourth of a contingent of top female stars signed to appear in Carl Foreman’s “The Victors.” Others in the cast include Sophia Loren, Simone Signoret and Romy Schneider, with Vince Edwards, George Peppard, George Hamilton, Eli Wallach and Michael Callan in the male roles.

Miss Kaufmann, who recently completed top roles in “Taras Bulba” and “Town Without Pity,” will report for “The Victors” in August, when the film starts principal photography. Locations will include sites in England, France, Italy and Sweden.

To Feature Evelyn Rudie In ‘Bye Bye Birdie’

Evelyn Rudie, former child star of “Elisa’s” fame, begins a screen comeback at the tender age of 13 with a featured singing and dancing role in “Bye Bye Birdie,” film version of the Broadway hit filmed here for Columbia release.

The picture marks little Miss Rudie’s first movie since “Gift of Love,” Lauren Bacall starrer filmed in 1957, since, by her own admission, she has been in a state of semi-retirement—“too old to play children and too young to play Jayne Mansfield parts.”

Peter Graves Inked to Star In British-Made Film

English writer-producer Bryan Forbes has signed Peter Graves to star with Simone Signoret and Richard Attenborough in “Seance on a Wet Afternoon,” based on the novel by Mark McEwen. An October starting date has been slated for the film which will be produced by Beaver Pictures, producers of “Whistle Down the Wind” and “League of Gentlemen.” The story is a suspense thriller in which Graves will be the sole American in the cast.
'Counterfeit Traitor' (Para) Wins Blue Ribbon Award for May

By VELMA WEST SYKES

National Screen Council members have chosen Paramount's "The Counterfeit Traitor," tense spy melodrama set in World War II, as winner of the May Boxoffice Blue Ribbon Award. The William Perlberg-George Seaton production is based on the Alexander Klein novel concerning the wartime exploits, as an Allied spy, of American-born, Swedish oil-importer Eric Erickson and is 49 per cent factual, according to Erickson, who has been touring the United States in behalf of the picture. Screen Council members, including film critics and representatives of film councils, women's clubs, civic organizations and exhibitors, found "The Counterfeit Traitor," while obviously not suitable for the very young, to be absorbing as well as historically significant for young people and mature members of the family.

Boxoffice gave the picture a kingsize review in our issue of April 9 (condensed review April 16) and said in part: "Lilli Palmer plays the role of Eric Erickson and he turns in a smooth, convincing performance. Opposite him is Lilli Palmer, German-born actress, who gives a fine interpretation of the tragedy-ridden Marianne Mollendorf, who worked for the Allies in order to help free her country from the Nazi regime. These are the only two players well known to American audiences. The supporting cast, each member carefully and skillfully selected, was drawn from German, English, American, Danish and Swedish talent."

In Own Nationalities

Cast members portray roles of their own nationalities, with Swedes in Swedish roles, Germans as Germans, Danes as Danes, Americans as Americans and Englishmen as Englishmen. Production crews and cast members were sent to Berlin, Hamburg, Copenhagen and Stockholm to give authenticity to backgrounds, none of which were faked.

The 140-minute drama also gained the praise of motion picture reviewers, as evidenced by its 13-plus rating in Boxoffice Review Digest. In five first-run openings, the picture rated an average of 167 per cent on the Boxoffice Barometer.

National Screen Council members, in casting their votes for the picture, also offered varied comments about the qualities which won their votes.

Insight to War Horrors

A carefully portrayed life of an earnest, helpful and courageous young man working for the overthrow of Germany and the Hitler Youth Movement. An excellent insight into the horrors of war—Mrs. Harry T. Jarvis, Greater Detroit MPC ... You don't have to hold your breadth on this one. "The Counterfeit Traitor" is the real thing—George Bourke, Miami Herald.

Outstanding suspense show. It shows the care and patience that went into making it, despite long delays because of bad weather and commitments of principals. It adds to stature of Perlberg and Seaton. — Harold Pearson, The Deseret News, Salt Lake City ... Your confidence in this entertainment will not be spoiled by any "traitorous" let-down—May Williams Ward, Wellington, Kas., author.

Never before have I had such a difficult time to select a film for recognition. In defense of my final choice, "The Counterfeit Traitor," I say that it is a film story of real-life events and of great courage, photographed on actual locations, starring two fine actors. — Mrs. C. M. Stewart, Lincoln (Neb.) Films Forum.

The Cast

Eric Erickson ............ WILLIAM HOLDEN
Marianne Mollendorf ....... LILLI PALMER
Collins ............... HUGH GRIFFITH
Klara Holtz ......... KLAUS KIEL
Dr. Jacob Karp ...... Jochen Blume
Porter .............. MARTIN BERLINS
Harold Murray ....... PHIL BROWN
Fischer .................. MAX BUCHSBAUM
Unger ................. PETER CAFELL

Ingrid Erickson ........... EVA DAHLEBECK
Max Gumpel ............ ULF PALME
Prof. Christiansen ....... EINZER FEDESPIEL
Hans Holtz ............ HELO GUTSCHWAGER
Carl Bradley ............ HOLGER HAGEN
Otto Holtz ............ CARL RADDATZE
Baron Gerhard Von Oldenburg
............................ ERNST SCHRODER

Production Staff

Produced by ............ WILLIAM PERLBERG
Directed by ............. GEORGE SEATON
Screenplay by ........... GEORGE SEATON
Original book by ....... ALEXANDER KLIN
Director of Photography .. JEAN BOURGEOIS
Art director .............. TAMMI LARSEN

Assistant director .......... TOM PEVSNER
Costume design ........... EDITH HEAD
Music Composed and Directed by .. ALFRED NEUMANN
Film Editor .............. ALMA MACROMIE
Color by ................. TECHNICOLOR

This award is given each month by the National Screen Council on the basis of outstanding merit and suitability for family entertainment. Council membership comprises motion picture editors, radio and TV film commentators, representatives of better films councils, civic, educational and exhibitor organizations.
BOXOFFICE BAROMETER

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

<table>
<thead>
<tr>
<th>Title</th>
<th>Chicago</th>
<th>Los Angeles</th>
<th>New York</th>
<th>San Francisco</th>
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<tr>
<td><strong>All Fall Down (MGM)</strong></td>
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<td><strong>Whistle Down the Wind (Pathe-Amer)</strong></td>
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</table>

1. **Road to Hong Kong (UA)**                                | San Francisco..........................300
2. **Miracle Worker, The (UA)**                             | Los Angeles..............................285
3. **Mr. Hobbs Takes a Vacation (20th-Fox)**                 | Chicago.................................250
4. **Judgment at Nuremberg (UA)**                            | Chicago.................................250
5. **Follow That Dream (UA)**                                | Kansas City..............................220
6. **Cabinet of Caligari, The (20th-Fox)**                    | Los Angeles..............................190

**TOP HITS OF THE WEEK**

Individual runs, not an average. Figures are based on opening week figures on new releases only.
'Dream' Hits the Spot
With Milwaukeans

MILWAUKEE—As "Windjammer" held
up strongly in a second week, a newcomer at
the Wisconsin, "Follow That Dream," was
the top earner at $19,525. "L'Avventura" was a
steady entry at the Downer, scoring 175 and
holding. All in all, exhibitors here were not too pleased
with the week's results compared to busi-
ness in general.

(Average Is 100)

Downer—L'Avventura (Janus) 175
Foldace—Windjammer (20th-Fox) 150
Riverside—Cape Fear (U-I) 135
Strong—West Side Story (UA) 115

Wisconsin—Follow That Dream (UA) 225
120 Is the Highest Score
Minneapolis Can Muster

MINNEAPOLIS—"Judgment at Nurem-
berg," which opened at the Academy The-
atre, tied with "West Side Story," in its
16th week at the Mann Theatre, for doing
the best business last week, both rating 120
per cent. All other attractions rated aver-
age or below.

Academy—Judgment at Nuremberg (UA) . . . 120
Century—Five Finger Exercise (Col) 2nd wk. 80
Gopher—Three Coins in the Fountain (Columbia) 20th wk. 100
Lyric—Cape Fear (U-I) 4th wk. 85
Mann—West Side Story (UA) 8th wk. 120
Orpheum—South Pacific (MGM) . . . . . 100
Park—Sweet Bird of Youth (MGM) 9th wk. 100
State—Follow the Boys (UA) 2nd wk. 80
Suburban World—Singer Hat the Song (WB) 9th wk. 75
Uptown—Vanessa Redgrave (United Artists) 9th wk. 75
World—Black Tights (Magna) 100

'West Side Story' Is
Evergreen in Omaha

OMAHA—The Admiral Theatre con-
 tinued to dominate the Omaha first-run movie
market, as "West Side Story" turned in an
other gross far above average for the
week.

Admiral—West Side Story (UA) 7th wk. . . 200
Cooper—Cinerama (Columbia) 5th wk. 150
Dundee—Okay Omaha (Magna) 9th wk. 135
Last All Fall Dawn (MGM) 100

UA Names Pano Alafouzo
Middle East Director

NEW YORK—Pano Alafouzo, recently
connected with Buena Vista in Paris, where
he was sales manager for Europe and the
Middle East, has been named director for
the Middle East countries for United Artists
by Eric R. Pieskow, UA continental man-
ger with headquarters in Paris.

Alafouzo, stationed in Beirut, Lebanon,
will supervise and coordinate on-the-spot
operations and will report to Pieskow and
to Norbert T. Auerbach, UA continental
sales head in Paris. Prior to his VP post,
Alafouzo was a sales executive for 20th
Century-Fox in the Middle East for many
years.

'Exodus' Cited by UA

NEW YORK—Otto Preminger’s "Exodus"
now is United Artist’s second highest gross-
ning picture in the U.S. and Canada in
company history, according to Arnold M.
Plicer, executive vice-president. He said
only Michael Todd’s "Around the World
in 80 Days" topped "Exodus."

O M A H A

Bill Wink, Allied Artists exchange booker
and veteran of the film industry in this
territory, muses how grosses in the ter-
ritory were down at many points for the
opening weekend. Grade schools, high schools and colleges
are among the fields for farmers taking its toll at the
boxoffice. Wink’s rate and how Ak-who-1 will race and
also had its effect at the boxoffice. A cor-
respondent’s check of last Saturday’s take
at Ak-Sar-Ben showed attendance was well
up over the comparable Saturday of a
turnstiles 18,075 at the turnstiles in 1961. And the pari
mutuel machines took in $987,926 against
$896,905—and that would divide up into a
lot of theatre admissions! A glance through
the parking lot at license plates showed
that a big percentage of the cars at the
races came from surrounding areas in
Nebraska and Iowa.

Two sad people at the Ak-Sar-Ben track were
Ray and Joy Bauer (Joy formerly was
manager’s secretary at 20th-Fox. The
Bauers’ Aeroflint was declared winner to
the $12,500-added Ak-Sar-Ben Kings’ Plane
handicap but wound up in third place.
Aeroflint carried a crushing impost of 127
pounds and couldn’t overhaul the
leaders in a strong finish.

Bob Hinz, Warner city salesman, said
Iowa and Nebraska towns are getting
steam up over the coming marching band
competition for “The Music Man” premi-
iere at Mason City June 19. Arthur God-
frey will be master of ceremonies at the
national press review. Robert Preston and
Shirley Jones, the musical’s stars, will at-
tend, along with producer-director Morton
DaCosta and Meredith Willson, the
author, and his wife.

Mr. and Mrs. Ben Juracek, who have op-
 erated theatres at Cedar Rapids and Alibon,
Neb., many years, have had a good recep-
tion at their new drive-in at Alibon, the
town’s latest major premiere. Lucky Luxenhub has closed his theatre at
Laurens, Iowa.

Irv Dubinsky said work is progressing
satisfactorily on his Astro Theatre, which
is taking shape in place of the old Para-
mount in Omaha. Workmen are giving the
big, ornate structure a complete overhaul
in the metropolitan, which will result in
an ultramodern layout replacing the old
showplace of the 30s . . . Out on West
Dodge road, excavation and leveling is going
on at a brisk pace for the Indian Hills
Cinemas Theatre being built by the

Kennedy Wartime COs
Advisors on ‘PT-109’

Miam—Capt. J. E. Gibson, who
commanded torpedoes off the Bata-
lian 10 when President John F.
Kennedy was in it, has been assigned
by the Navy to be technical advisor
for Warner Bros.’ ‘PT-109.’

Alvin Clouse, now a civilian, but
who commanded the squadron of
which Kennedy was a member at the
time the PT-109 was sunk also will
advise on technical matters.

Exhibitors on the Row

MINNEAPOLIS

Minneapolis Theatre Supply has pur-
chased Frosh Theatre Supply and will
move into Frosh Supply at 51 Glen-
wood Ave. by July 15. The acquisition
was effective May 31. The purchase price
was not disclosed. Minneapolis Theatre Supply
has been located at 75 Glenwood, Maitland
Frosh, president of Frosh Supply, will re-
tire after operating the firm for about 23
years. Henry Miller, manager of Frosh,
will join Minneapolis Supply as a partner.
Partners in Minneapolis Supply are Bob
Lehnert, Bob Landquist and Charlie
Cremer. The company was organized in 1947.
A spokesman for Minneapolis Supply said
that the firm also needed Frosh’s larger
quarters to handle its expanding lines of
Manley popcorn and concession equipment.
The Frosh quarters have a large base-
ment space.

With Memorial Day falling in the middle
of the week, activity was at a minimum at
a minimum on the Row. Among the exhibitors who were
in were Nelson Logan, Mitchell, S. D.; Pete
Dempsey, Milbank, S. D.; Jim Fraser, Red
Wing; Robert Buckley, Redwood Falls, and
Stan McCulloch, Hibbing . . . Danny Kaye
was at the Mayo Clinic in Rochester . . .
The Rex Theatre at LaMoure, N. D., oper-
ated by H. L. Cole, closed recently. Cole
has a heart ailment . . . Herb Stolzman has
installed a new Perlick drink dispenser in
his Timberlane Drive-In at Bemidji.

Mary Kelly, office manager’s secretary,
was honored at a party at Worwa’s upon
her leaving the exchange . . . Bob Wigner
of Red Wagon Products attended the mid-
term board meeting of the National Assn
of Concessionaires in Chicago May 24-25
. . . From Minneapolis Movie Times: A
Housewife, the character who has been
"West Side Story" four times is the film’s
best local customer. In addition, he has
seen the opening sequences perhaps a
dozens times. His face became so familiar
that Leo Vetter, the manager, now invites
him to watch the opening, his favorite sequence,
as a guest of the house.

Irving Allen will produce the multi-
million dollar spectacle, "The Long Ships," for
Columbia.
**DES MOINES**

Plans to kick off a big membership drive were on the agenda for the June 11 general meeting of Allied Independent Theatre Owners of Iowa, Nebraska and South Dakota. All independent exhibitors were invited to the session at the Variety Theatre in Des Moines. Hosts were Harrison Wolcott, secretary-treasurer, indicated there would be a push for the Allied insurance plan as well as general plans for expanding services to members . . . Central States Theatre Corp., named Paul Gillpatrick city supervisor of the 76 and west Dodge drive-ins at Omaha. Gillpatrick has been manager of the Council Bluffs drive-ins since 1958. In the move, Allan Hall, former assistant manager of the Skyview at Waterloo, succeeds Gillpatrick at Council Bluffs . . . M. E. Lee, head booker at CST, was getting along well following surgery late in May.

Bill “Slugger” Curry of Iowa United Theatre never has been named to Baseball’s Hall of Fame, but when Dowling High School of Des Moines reached the semfinals in the state baseball tournament, it was pointed out that Curry captained the first Dowling nine ever to play in a state tourney. That was back in 1922, when Dowling was at the Des Moines Catholic Academy . . . Joe Jacobs, Columbia manager, was in Omaha to work with Cooperative Theatre Service and Theatre Booking Service.

The vacation season is at hand. Margaret Rowson of Minnetonka, Minn., went to Milwaukee to attend the graduation of her nephew from Marquette University . . . Edna Cloonen, Iowa United Theatres, traveled to Washington state to visit her parents for two weeks . . . Universal vacationers included Wilma Frace, head inspector, who with her husband went to North Carolina to visit their daughter . . . Alferetta Rayner returned to her desk at the U-I office after a trip to Ohio.

Filmrow friends were shocked by the death of Harold Lyons, former salesman at 20th-Fox. Lyons was killed near Hubbard when a semi-trailer blew a tire and crashed head-on into his auto. His wife and two children survive . . . Fairfield, home of Sandle’s Coed and drive-in theatres, is on standard time this season. When the fast time issue came up this year, it finally was put to an unofficial county vote. The ballots were 3 to 1 to remain on standard time . . . Chief Barker Gerald Sandler reports that the annual Variety golf stagg probably will be held late in June . . . Pete Peterson no longer is with Allied Artists. Peterson, former Omaha salesman for AA, makes his home in Des Moines. His plans for the future are indefinite . . . Norman Holt, former Warner salesman, now is with New York Life Insurance Co. in Des Moines.

An extensive remodeling job is under way in the Paramount office building’s entrance and lobby. With the Mies van der Rohe-designed Home Federal Savings & Loan edifice going up next to the block, the stretch around Fifth and Sixth and Grand is taking on a new look . . . Seen on Filmrow were Alfred Haas of Harlan; Jack Compton, Forest City; George Frick, Grafton; Tim Evans, Anamosa; Neal Houts, New Hampton; John Rentile, Audubon, and Carl Schwanabeck, Knoxville.

**PARADE RELEASING ORGANIZATION**

offers an outstanding opportunity for qualified Film Men to establish their own business — . . .

Men with Major Company experience as Branch Managers preferred — . . .

A COMMISSION ARRANGEMENT on all dates makes big earnings possible — . . .

Several KEY TERRITORIES are open in the central section of the Country — . . .

Start now — and GROW with a DYNAMIC NEW COMPANY on its way up — . . .

PARADE offers a current schedule of solid production — and the best is yet to come!

**CALL WIRE! WRITE!**

**Parade Releasing Organization**


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**Wometco Veterans Receive Gift Stock**

MIAMI — Nancy Guthrie, secretary to Stanley Stern, vice-president in charge of insurance and real estate for Wometco Enterprises, was elected president of the Old Guards, an organization comprised of employees who have been with the company more than seven years.

Merrill Van, multihit, was installed as vice-president at the dinner held at the Algiers Hotel in Miami Beach; Marge Dillonham, WTVJ employee in charge of the music library, secretary; Kenneth Littrell, WTVJ engineer, treasurer; George Saxon, TV director, hospitality chairman.

Mitchell Wolfson, president of the company, presented stock to employees of long standing, including Walter Toemmes, manager of the 27th Avenue Theatre, who has been with Wometco for 35 years; Burton Clark, Seauquarium manager, 30-year employee; Betty Stokes, who also is a secretary in Stern’s office and former secretary to the late Mr. C. 50 years; Madeleine Tremblay, 30 years; Walter Oakerson, manager of the Coral Way Drive-In, 25 years; Josh Loomis, art department, 25 years; Thomas Rayfield, manager of the Coral Gables 25 years; Frances Daunt, switchboard operator, 15 years; Everett Pollard, maintenance, 15 years; Franklin Maury, manager of the Miracle Theatre, 15 years; Ethyl Gubler, secretary to Robert F. Green, head of personnel, both of whom have been with the company 15 years.

Gordon Spradley, manager of the Miami Theatre, retiring president of the Old Guard, presented pins to the new members.

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**NEW MEISELMAN HOUSE WITH 2 AUDITORIUMS**

COLUMBIA, S.C.—The construction firm building the new Herman Meiselman Theatre here has announced that twin auditoriums are planned, with two screens.

Apparently, the idea will be to offer patrons two choices of feature times, because Meiselman has already announced his intention to bid on the top films, including the Academy Award winner, “West Side Story.”

The new house will be in a suburban location, on Two Notch road in the same building with a new discount department store. It will share the store’s spacious parking lot.

**Hacker & Co. Expands**

NEW YORK—Samuel Hacker & Co., Certified Public Accounts firm which represents independent motion picture and television producers, is expanding its activities into the foreign field. Samuel Hacker, senior partner, which is in London and will proceed to Paris, Rome, Frankfurt and Barcelona.

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**LINCOLN**

Ramona Zerr, Varsity cashier, was vacationing in western Kansas where her family has a farm. Another cashier, Eileen Shott, who works at the Joyo, is graduating next month from Lincoln Northeast High School . . . Ike Hoig, veteran film man turned Pershing Auditorium manager in Lincoln, played to a full house May 12—about 2,500 junior and senior high school boys and girls whose annual glee club program was heard by about 4,000 moms, dads, families and friends. Several film house managers say they can’t begin to match Ike Hoig’s one-night audience with the current picture offerings.

Irwin Dubinsky of the Dubinsky Bros. Theatres has been elected president of the South Street Temple board here.

Joyo owner Clarence Fraser has “State Fair” and “Moon Pilot” coming up for his neighborhood theatre patrons in June. It makes him feel better, too, to recall the big turnout for the 22-year-old “Pinochio” which played the Joyo for a recent week’s run . . . Walt Jancke sees some better products on his summer schedule at the Varsity and State, including “Big Red” and “Bon Voyage” at the latter and “Judgment at Nuremberg,” “West Side Story” and “Music Man” at the Varsity. The Joyo opening on July 24 will be something of a birthday celebration for Walt as well.
ONTARIO CENSOR WARNS EUROPE FILMMAKERS

TORONTO—During the past fiscal year the Ontario Department of Motion Picture Censorship and Theatre Inspection did not condemn a single picture but the report of chairman O. J. Silverthorne showed an increase in the number of films which were to be determined "Adult Entertainment" or "Restricted," which the chief censor said was significant.

The total of films examined was 478, slightly less than in the past two years, and Silverthorne reported that 326 proved in their entirety, 105 were placed in the adult entertainment category, 28 were restricted for patrons 18 years of age and over, and one picture was in abeyance.

Silverthorne further, length pictures came from 15 countries including Canada, but he noted that the number of features submitted for American producers was the lowest since 1945. Totals by countries were not listed.

While a large segment of the industry on this continent accepted self-regulation in meeting its responsibilities to the public, he said, a minority did not. The negligent group included producers of European productions, "who resorted to unusual and unacceptable content," he reported. Silverthorne suggested that it would be wise for the producers in the other countries to establish self-regulation "and stop inviting restraint of an official nature."

Silverthorne saw a change for the better in the standard of advertising material, probably through industry self-regulation and because of public protests in the U.S.A. During the 12 months the Ontario board examined 19,447 pieces of advertising, of which 416 were rejected and 57 approved after being distributed.

During the year 25 theatres in Ontario were closed, leaving a total of 434 in operation. Twenty theatres were transferred to new owners and licenses were issued to 910 projectionists, 77 tilter-ant 16mm exhibitors, and 25 film exchanges.

Silverthorne commented that amusement tax relief and the introduction of Sunday shows in municipalities had been instrumental in keeping a number of the theatres operating in Ontario.

The report had the semblance of one complaint—considerably more work was created for the rather small inspection staff of the branch because of introduction of Sunday shows and the work entailed in a classifying of films. Theatre inspectors were now working seven days a week.

Al DcytZ Circuit Assigns A.M. Brunner to Newport

HARTFORD—Alan M. Brunner has resigned as manager of Lockwood & Gordon's first-run art outlet here, the Cine Webb, to join the Al DcytZ Theatres, initially serving as manager of the Newport Drive-In, Newport, R.I., newly acquired by the DcytZ. The interests from the Minassian Bros. for an undisclosed sum.

Brunner, who had managed the Cine Webb for the past nine months, was an F.G. employee since 1955. His replacement here is yet to be determined by circuit general manager Doug Amos and Connecticut division manager William Daugherty.

MILWAUKEE

Walt Disney has donated nine authentic circus wagons to the Circus World Museum at Baraboo, Wis., according to "Chappie" Fox, museum director. The gem of the lot, said Fox, is a beautifully carved bandwagon known as the swan wagon, which was built right in Baraboo back in 1908 for the Ringling brothers by the Moeller Bros. Wagon Co. Starting July 2, the Ringling Bros. and Barnum & Bailey Circus will begin a two-week layover at Baraboo, the original home of the Ringling Bros. circus. Fox also added that Baraboo will entertain over 450 members of the Circus Fans Ass'n at their convention June 28-July 1. It will be recalled that End Rose, former manager for Allied Artists Pictures here, assisted in the grand opening of the Circus World Museum by arranging for "The Big Circus" picture and the personal appearance of Miss Rhonda Fleming during the festivities, resulting in plenty of ink all around.

Committee members of the March of Dimes organization who will help recruit key leaders and provide planning for the forthcoming campaign include: Volmer Dahlstrander, musicians union; Andrew M. Sphers, president, Towne Theatre, and Mrs. S. V. Abramson, president, Better Films Council of Milwaukee County. All, as will be noted, represent a segment of the motion picture industry.

Two educational broadcasting authorities, speaking here at the annual mass media conference of the fourth district, Wisconsin Parents-Teachers Ass'n at the Northwestern Mutual Life Insurance Co. auditorium, called on the public to demand better programming from commercial radio and television stations. Otto F. Schlaak, station manager of WMVS-TV, and Harold A. Engel, a professor of radio and television education at the University of Wisconsin, gave their views at the meet. Schlaak criticized what he termed cheap packaged programs from Hollywood and the "let’s not offend anybody" philosophy of network broadcasters.

Motion picture theatre operators were unhappy to observe the city taking over the Pabst Theatre and then leasing it to a group interested in art productions. When the season closed recently and it was discovered that the management lost money, the group countered by intimating they didn’t understand the agreement, which is said to be another form of subsidy, for these folks. At any rate they were asked to file an audit report with a subcommittee of the common council, pending the decision to lower the rental fee.

Police chief Michael S. Wolke of Hales Corners will run for sheriff of Milwaukee county in the Democratic primary. Wolke retired as captain and director of the youth aid bureau of the Milwaukee police department a year ago. He has been chairman or adviser to many a youth organization and has worked closely with most of the theatre managers here. Whenever a theatre manager caught a culprit in an offensive act—rather than call in the police, they would buzz "Cap" Wolke, who usually straightened things out.

JAMES B. HARRIS ON TOUR FOR "Lolita" PROMOTION

HOLLYWOOD—James B. Harris, producer of "Lolita," has departed on an extensive promotional tour in connection with the upcoming release of the motion picture. Harris' junket will take him to New York, Washington, Philadelphia, Toronto and Chicago.


Always Get Your SPECIAL TRAILERS
You'll Be Surprised At Filmac's Fine Quality And Quick Service.

From FILMACK
1237 S. Wabash - Chicago 5

Please send me

☐ 2 years for $5 ☐ 1 year for $3 ☐ 3 years for $7
☐ Remittance Enclosed ☐ Send Invoice

THEATRE ________________________________ STREET ADDRESS ________________________________

TOWN ________________________________ ZONE ______ STATE ______

NAME ________________________________ POSITION ________________________________

BOXOFFICE THE NATIONAL FILM WEEKLY 52 issues a year

825 Yan Brunt Blvd., Kansas City 24, Mo.
Guard your family! Fight cancer with a checkup and a check.

Send your contribution to "Cancer," in care of your local post office.
Early Winter Attendance Stimulant Being Started in July by Drive-Ins

Come July 1, the Fred Wehrenberg circuit at St. Louis will launch a promotion which past use has proved gains momentum slowly, like a snowball rolling downhill, and reaches its boxoffice payoff stage in the early winter period.

It's a punch-card gimmick—a whole car-load free in exchange for ten punches. The cards, in pink and black and approximately 2½x3 inches, have this copy on one side:

"Have This Card Punched When You Attend the South Twin, Ronnie's, 66 Park-In and North Drive-In Theatres. When Presented the Tenth Time Your Car Is Free."

Copy on the other side is confined to, "St. Louis' Finest Drive-In Theatres"! plus the names and addresses, in a reverse block illustration.

The free admission is restricted to Monday through Thursday.

Paul Krueger now heads the circuit built up by the late Fred Wehrenberg. His widow, now 82, has been active in the management until recent years. Adam G. Goetz sends in to Showmandiser several promotions which have been productive at the four Wehrenberg drive-ins.

The circuit also operates six indoor theatres.

There was a tieup late in the winter (March-April) with the makers of Vita-Cee orange juice drink. The four Wehrenberg airmers honored Vita-Cee bottle caps at the boxoffice, one cap worth a 25-cent admission reduction. The offer ran to April 12. Vita-Cee 3x6 ads in the local dailies advertised the drink and the bottle cap discount.

Twenty business places—nursery, gasoline stations, meat market, etc.—were lined up on a ticket giveaway good at Ronnie's and the South Twin drive-ins. Each participant presumably paid a fixed sum, enough to pay for the printing of the tickets and leave a little profit.

The business folk presented to their customers the specially printed ducats, which contained the business name, address, and type merchandise. Other copy signified that the ticket would "ADMIT ONE LADY" when accompanied by one paid admission any Monday, Tuesday, Wednesday or Thursday, except holidays. There also was an expiration date, July 1.

This deal should go over well with the small businesses.

As indicated in the above paragraphs, the Wehrenberg drive-ins operate through the circuit. Report reveals that the ticket was 1961-62, Goetz reports, with each cap good for free admission of a car driver, good Monday through Thursdays. The expiring date was March 31. Goetz doesn't indicate if these books are a straight giveaway or a nominal price is attached.

Special discount tickets distributed at parochial schools were effective on the showing of the "Miracle of St. Therese" at the Savoy Theatre.

Get-Acquainted Night At Buffalo Area Airmers

Seven Buffalo, N.Y., area drive-ins put on a "Get-Acquainted Night" on a recent Wednesday. A large ad advertised "FREE SHOW TONIGHT" at the Broadway, Delaware, Lakeshore, Niagara, Sheridan, Star and Wehrle out-doorsers. Other copy in the ad:

"Movies as they should be seen on giant outdoor screens. Come as our guest and enjoy ... The Comfort of your own car... Come dressed as you are, no baby-sitter problems ... FREE playgrounds for the kiddies ... smoke if you like . . . no parking problems ... individual speakers (adjustable sound) . . . admission free to all and come and get acquainted."

There was one complete show in all the cooperating drive-ins, starting at 8:45.

Lifelike Manikins in Bed In Lobby for 'Bunk'

After setting up two bunk beds from the Seebal Bedding Co., in the Bar Harbour Theatre, Massapequa Park, N.Y., Manager Charles Stokes borrowed a boy and girl manikin from the Label Youth Center for promotion of the English comedy, "Double Bunk." The manikins, dressed in pajamas and placed on the bunks, seemed lifelike and caused much comment. Display boards, one with a critic's comment, placed on either side of the beds helped to make the comedy a two-week holdover instead of a one-week fill-in.

According to Stokes, this promotion helped the bedding company sell a few beds, also.
Automatic Answering Service Well Worth Cost at Neighborhood House

Both as a service to theatre patrons and a useful aid to the busy theatre owner, the telephone company's automatic answering device is well worth the small cost. That is the opinion of Bev Mahon, owner of the Holiday Theatre in Des Moines, where he has used the automatic answering for the last six years.

The cost per day is less than the price of one theatre admission, so the venture more than pays for itself, says Mahon. The 400-seat, neighborhood Holiday Theatre opens at 8:45 p.m., Monday through Friday, and Mahon concludes that if a potential patron had to wait that late to call for information on the current attraction it would be too late to make plans to attend that evening.

So, before he goes home each night, Mahon makes a recording giving full details on what is playing the next day—who's starring, the type of film, time of showings, and a few added inducements to "visit your easy-to-reach Holiday Theatre." The recordings are not just cold, hard fact-type announcements, but rather have the effect of a friendly, personal invitation from the owner to see the show.

Mahon finds the device useful even at times when he's on the premises. "On Saturdays, the kids start calling by 8 a.m. to find out about the matinée, and we couldn't begin to answer all of their calls," Mahon says. So Friday night he records full information to take care of small fry queries. This also satisfies parents who want to know what time the matinee is over.

Last winter on a few occasions when film delivery hinged on the weather, and it was uncertain until the last minute whether the main feature would arrive in time to save a Sunday matinée, Mahon turned to the answering service. His recordings even added some suspense and adventure by giving an account of the film truck's plight in the snowdrifts. At the time, he was too busy sweating it out to answer personally the queries on whether the theatre was to be open or closed.

Mahon's daily recording always invites the caller to phone back after 6:45 for a personal reply. There are very few complaints from those who "want to talk to somebody" and resent the recorded voice. As Mahon points out, he only uses the system when it performs a service—(1) the theatre is closed and the caller wouldn't get any answer, or (2) when he's too busy to take the incoming calls on matinees and the kids all have the same questions any way. He also used it on busy "full-house" dates to inform folks when seats will be available.

The Holiday owner definitely shows good showmanship in adapting the recorded answering to fit the particular need or film. When the recent spring heat wave hit Des Moines, Mahon invited callers to come to the "comfortably, and properly air conditioned Holiday theatre." Recordings when a Disney film is playing are geared to the event and have a fun and family flavor. A different adaptation is used when a more adult movie is the feature.

It is hard to measure the value of the service. Mahon has no check on the number of incoming calls. But for 45 cents a day, it could safely be called economically sound. Mahon believes.

Tricky Arithmetic Adds Up to Good Leaflet

A 4½x11 leaflet reaching Showmandiser from Bill Samuels, Interstate circuit manager in Texas, has copy that can be used at any time of the year for any type film. The copy:

"ONE DAY LEFT"

If you think you are overworked or spending too much of your valuable time in the daily grind for success or fame you’d do well to analyze the following problem of subtraction.

There are days in the year .......................................................... 365
You sleep 8 hours a day .......................................................... 122
You rest 8 hours a day .......................................................... 122
Sundays in the year .......................................................... 52
Half-day Saturdays all year ...................................................... 26
Legal holidays in the year ......................................................... 12
1 hour each day for lunch ....................................................... 16
2 weeks vacation each year ..................................................... 14
Balance .......................................................... 1

SO . . . THAT LEAVES ENOUGH TIME TO SEE THE NEW MOVIE SENSATION ! ! !

Film mat and theatre credits followed.

School Contacts Pay Off

Close contact with the schools, public, parochial and private paid off well for William P. Murphy, manager of the Cinerama in Hartford, Conn.

Teenage 'La Dolce Vita'

Al Swett, New England zone advertising-publicity director for Stanley Warners, advertised "Rome Adventure," playing the zone flagship, the Roger Sherman Theatre in New Haven, Conn., as "The Teenage La Dolce Vita."
Marquee Style Show For 'Hong Kong' Bow

A fashion show, staged on top the marquee of the Warfield Theatre on noon on opening day, was televised by three television stations as part of the premiere promotion for "The Road to Hong Kong" in San Francisco. Local newspapers and the Associated Press also covered the event.

The high-level showing of Oriental dresses was sponsored by the auxiliary of the San Mateo County Crippled Children's Society, which benefited from the premiere. Mrs. Randolph Hearst was honorary chairman of the event, while Mrs. George Ross, chairman of the auxiliary, and Mayor George Christopher also supported the affair.

The famous St. Mary's Chinese girls band attended the premiere showing, following which there was a gala supper party at the World Trade Club in the Ferry building. The premiere audience was invited to "wear something Oriental."

The models at the fashion show were three women from the fashionable Hillsborough district, members of the auxiliary.

The premiere announcement, printed on the back of autographed 8x10 photos of the stars, was mailed to 5,000 leading Bay area citizens.

Six professional models, dressed as coquilles, carried through the downtown area, huge parasols imprinted with the film title and playdate information. They distributed thousands of fortune cookies, about 150 of which contained guest tickets to the picture.

Bing Crosby spoke on a special telephone hookup to the society and women editors of the San Francisco, Oakland and San Mateo newspapers, resulting in considerable space for the new comedy. Bob Hope talked to the premiere audience via a conference call from Hollywood.

Another highly successful gimmick was to have a chef from the celebrated Four Seas Chinese restaurant, who formerly worked in Hong Kong, arrive at the social department of each San Francisco newspaper accompanied by a pretty Chinese waitress and a waiter bearing oriental dishes and Oriental cocktails. The editors responded with extensive column space.

A "Road to Hong Kong" rickshaw race was held on Maiden Lane between the president of the swank Bachelor's Club and a local celebrity.

Proof of Adult Age Asked

Playing Maine premiere of "Les Liaisons Dangereuses," the Fine Arts Theatre in Portland put a firm adults-only policy into effect, advertising: "For Adults Only! Drivers license or some positive identification is required."

Soapbox Racers Free

Boys who will participate in the Ambriug Derby, Soapbox Derby June 19 were guests of the management of the Ambriug Theatre on a recent Saturday afternoon.

Shopping Center Workers Help Get 'Mark' Going: 160,000 Circulars Out

Two flyers, 8½x11, were used in a successful promotion for "The Mark." About 60,000 of the one at left were passed out at the Bar Harbour shopping center and the Bar Harbour Theatre on Long Island. The one at left was a cooperative deal with 12 other Associated Independent theatres in the Long Island area, each of which had its current advertisement on the reverse side.

About 100,000 of these were used.

When Charles Stokes, manager of the Bar Harbour Theatre in Massapequa Park on Long Island, N.Y., found out that "The Mark" had been booked in for a week he was not "very enthusiastic" about it. But he then watched this English-made film at a screening.

"Believe me, after that I was bubbling over because it was one of the best pictures I had seen in years," Stokes relates. "But it was unknown in Long Island, so I had to do a fast promotion job. I was so confident I told my boss to book it in for a longer period."

And his confidence was justified. The film ran seven weeks to strong business, and then some.

Stokes' successful promotion was in two parts. No. 1 was a preview to which he invited all storekeepers and clerks in the Bar Harbour shopping center in which the theatre is located; heads of all clubs and groups in the neighborhood, psychiatrists, etc. At this preview, he asked his guests to tell as many people as possible about the film.

The other part of the campaign was the distribution of 160,000 flyers. The first distribution, about 60,000 was an 8½x11 piece, printed on one side, featuring the "Honesty Is Not Always the Best Policy" copy prepared by Walter Reade's Continental Distributing Co. This copy has proved to be an excellent selling approach to this film which tells of a heroic fight against a sex psychosis. These flyers were distributed locally in supermarkets and stores in the shopping center and by ushers at the theatre.

The film enjoyed a strong opening. After playing for four weeks, Stokes had another batch of flyers made up. One side was headed "All roads lead to the Bar Harbour Theatre" above a map showing all the main arteries on Long Island leading to the Bar Harbour. These were distributed farther afield in a 200-square-mile area through supermarkets, stores, etc., and 12 other Associated Independent theatres, 100,000 of these were used.

The reverse side contained copy on current attractions at the cooperating circuit houses.

Summer Suntan Drive Ties in 'Mr. Hobbs Takes'

Twentieth Century-Fox has set up a three-month tiein promotion with Copperline, leading suntan lotion, for "Mr. Hobbs Takes a Vacation."

Valerie Varda, who makes her film debut in the 20th-Fox comedy, is featured in full-page four-color ads which are appearing in the June issues of Mademoiselle, Glamour, Ingenue, Sunset and Family Circle magazines, with full credit to the production. The total circulation of these publications is more than 8,600,000.

In addition, there will be 1,000 national radio spots heard from June through August, which also feature the new actress.

Also, Copperline and 20th-Fox will place newspaper ads in more than 50 of the country's top key markets. These ads will receive a circulation exceeding 68,000,000. They also will feature Miss Varda.

"Mr. Hobbs Takes a Vacation" is a July 4 release.

B'nai B'rith is Sponsor

All area B'nai B'rith units joined forces in sponsoring the opening of "Judgment at Nuremberg" in Shea's Buffalo in Buffalo, N.Y.

BOXOFFICE Showmaniser :: June 11, 1962
Cartoon Feature Breaks a Matinee Record

J. Edelstein who operates the Lybbé Theatre in Hibbing, Minn., freely describes his area as “depressed,” what with basic changes in the iron ore industry which is paramount in that part of the U.S., so he’s very happy to report the Lybbé broke an opening day matinee record. The time was a cold day early in April, and the film was “Pinocchio.” The above picture was taken from the roof of the Hibbing daily newspaper. The line extended around the block.

Silver Jubilee Year Idea Is a Casualty Of War Bombs ... 77,611 Miles of Pictures

Enemy action in the last war ruined a good 25th anniversary idea of Lee Prescott, manager of the Odeon Theatre in Bury, Lancashire, England. The first full week’s feature at the theatre when it was opened back in 1936 was “Mr. Deeds Goes to Town.” The film booked for the Odeon’s silver jubilee week was “The Naked Edge,” which also stars Gary Cooper.

Prescott counted on taking advantage of this coincidence in a big way in his anniversary promotion, but he found no stills or copy on “Mr. Deeds” were available, having been destroyed in the war. So he took another exploitation-publicity tack.

First was a civic reception for all local officials, headed by his worship the mayor; prominent citizens, business executives and entertainment managers. Some 90 per cent of the invited guests attended the Monday evening event. A cake supplied by the C. W. S. Bakery in return for a lobby display of its products was given to the mayor for distribution to needy elderly folk.

GUESS ON 25-YEAR TOTAL

Prescott asked townsfolk to guess how many miles of film had been unreel at the Odeon in its 25 years. Prescott and his projectionists calculated an official figure of 77,611.74 miles. The winner over-shot this figure by about a thousand miles.

Couples celebrating their silver wedding anniversary the same week as the theatre were invited to attend a reception at the theatre and see the picture.

The Bury Times in a long article on the silver jubilee of the Odeon reported that the 1,500-seat theatre cost £50,000. New projection equipment costing £3,500 was recently installed. The paper reports that “only this year have audiences started to return” to the theatre since the advent of television.

The weekly newscast has been eliminated and a weekly color Look at Life subject, which deals with topical subjects, has taken its place.

Discount prices for old age pensioners have been introduced at matinees. The Boys and Girls Club, organized when the Odeon opened in 1936, still meets every Saturday morning. Its membership now is about 2,000.

The Odeon has been owned by the Rank interests since 1941 and is managed by the Circuits Management Ase’n.

Mixing With Patrons Results in Rental

Friendliness is the foundation of salesmanship. C. V. Mitchell, manager of the State Theatre in Fostoria, Ohio, relates how he obtained a theatre rental by mixing with his patrons during an intermission of “Exodus.”

“It is my policy to mingle with patrons and ask their reactions to the film,” he reports. “I also hope to obtain constructive criticism on the management of the theatre. At the time in question, many young folk were present and they seemed to feel privileged to be asked their views, what school they attended, etc. When some said they were seniors in a neighboring town, I asked them where they were holding their prom, and if they had any plans for an after-prom event. The reply was no, so I immediately suggested a midnight show after the prom, explaining they would have their choice of film, and told them what the rental would be. They promised to call back in a day or so. This they did and the rental was consummated.”

Mitchell concludes: “If I had not followed the practice of making my patrons feel as though they were my personal guests, the rental would never have been obtained.”

Kids Too Foxy; Easter Egg Hunt Has to Be Changed

The kids at Fostoria, Ohio, got too foxy, forcing C. V. Mitchell, manager of the State Theatre, to change his Easter egg hunt arrangement.

In former years, Mitchell cut out paper eggs and wrote the names of his prizes on one side, then pasted them on the bottom of the theatre seats at his annual Easter Egg Hunt show. At a given time, the boys and girls were told to stand up and look under the seats for the prizes.

“Unfortunately, it did not take long for the youngsters to catch on to this gimmick, making it impractical to hold an Easter egg hunt in this fashion again,” Mitchell explains.

This year, Mitchell and his family cut out the paper eggs, wrote the prizes on one side, then put them into toy balloons. When it became time to start the egg hunt, the boys and girls, who previously had been instructed to hold their ticket stubs, took their stubs in hand and checked the numbers as they were called. Then the lucky ones came to the stage, reached into a container, pulled out a balloon, blew it up and broke it to get their lucky eggs and prizes.

The new arrangement eliminated a tedious job which he did all by himself, since he enlisted his whole family in the project around the kitchen table.

The prizes were promoted from a department store and S. S. Kress supplied the candy and baskets. G. C. Murphy Co. donated live rabbits, ducks, colored chicks and food for each. They plugged the gala State Theatre event in their ads.

No Bull for ‘Fair’

A horse led down the street of Fairmont, W. Va., wore a blanket-shaped sign which read, “This Is No Bull. You’ll have fun when you see ‘State Fair’ at the Fairmont Theatre, etc.” This made a picture for the newspaper.

BOXOFFICE Showmaniser :: June 11, 1962
An interpretative analysis of box office and trade press reviews. Running time is in parentheses. The Film Institute, minors, and letters indicate reviews. Scores (up to 10) are based on public reviews; box office figures are in thousands. In this issue, all films are based on their box office performance. The script is copied from the Review Digest, a publication of the Motion Picture Association of America and the National Association of Theatre Owners. © denotes BOXXOFFICE Blue Ribbon Award; © color photography. For listings by company in the order of release, see FEATURE CHART.

In the summary "I" is rated 2 pluses, "II" as 2 minuses.

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<th>Title</th>
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<td>2607 Safe at Home!</td>
<td>The (85)</td>
<td>Comedy</td>
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<td>2599 Saintly Sinners</td>
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<td>2622 Scream</td>
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<td>2582 Sacred Castle, The</td>
<td>The (70)</td>
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<td>2627 Salam in High Heels</td>
<td>(95)</td>
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<td>2575 Second Time Around, The (99)</td>
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### Feature Chart

**ALLIED ARTISTS**

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<tr>
<td>The George Raft Story (107)</td>
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<tr>
<td>The Bashful Elephant (80)</td>
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<td>The Big Wave (73)</td>
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<td>Rider on a Dead Horse (.72)</td>
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<td>Reprieve (110)</td>
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<td>The Frightened City (97)</td>
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**AMERICAN INTL**

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<td>Guns of the Black Witch (81)</td>
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<td>Journey to the Seventh Planet (80)</td>
<td>SF.613</td>
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<tr>
<td>Twist All Night (87)</td>
<td>H.703</td>
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<td>Burn, Witch, Burn (89)</td>
<td>H.704</td>
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<tr>
<td>The Brain That Wouldn’t Die (71)</td>
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<td>Panic in Year Zero! (90)</td>
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<td>Marco Polo (91)</td>
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**COLUMBIA**

<table>
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<td>Mr. Sardonicus (96)</td>
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<tr>
<td>Journey to the Seventh Planet (80)</td>
<td>SF.613</td>
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<tr>
<td>The Three Stooges Meet Hercules (89)</td>
<td>A.617</td>
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<tr>
<td>Don’t Knock the 87 (87)</td>
<td>M.622</td>
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<tr>
<td>The Notorious Landlady (79)</td>
<td>C.701</td>
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<tr>
<td>The Interns (120)</td>
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**M-G-M**

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<td>Colossus of Rhodes (112)</td>
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<tr>
<td>The Three Stooges Meet Hercules (89)</td>
<td>A.617</td>
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<tr>
<td>Hell is for Heroes (90)</td>
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**PARAMOUNT**

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<td>Blue Hawaii (101)</td>
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<td>Mr. Sardonicus (96)</td>
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<td>The Thunders of Aladdin (93)</td>
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<td>Murder She Said (87)</td>
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<td>The Sweet Bird of Youth (120)</td>
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<td>The Man Who Shot Liberty Valance (123)</td>
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<td>The Counterfeit Traitor (119)</td>
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<td>Hell Is for Heroes (90)</td>
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</tbody>
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**Feature productions by company in order of release. Running time is in parentheses. © is for CinemaScope; © VistaVision; © SuperScope; © Panavision; © Technicolor. Symbol ® denotes BOXOFFICE Blue Ribbon Award; © color photography. Letters and combinations thereof indicate story type—Complete key on next page—for review dates and Picture Guide page numbers, see REVIEW DIGEST.**
<table>
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**FEATURE CHART**

The key to letters and combinations indicating the type of release: (A) Action (D) Drama (C) Comedy-Drama (C) Comedy-Drama with Music (D) Documentary (D) Drama (F) Fantasy (FC) Force-Comedy (H) Horror Drama (M) Musical (M) Mystery (O) Outdoor Drama (S) Science-Fiction (W) Western.
Lots of Mileage Left

Played two U-I oldies—“C’mon’ Round the Mountain” and “Man in the Moon”—to an away above average crowd. We can stand a lot of these, too. If you like these two pictures, you did fine on a Friday-Saturday change with the weather on the hot side.

JOHN L. DRUMMOND JR.
Ritz Theatre,
Minneapolis, Minn.

ALLIED ARTISTS

House on Haunted Hill (AIP)—Vincent Price, Carol Ohmart, Boris Karloff, Michael Mark. Price is always funny, but somehow we didn’t even average on this. Good action scenes and some of that old-time, midway material.—Roy Boriski, Albert Zordan, Galena Theatre, Galena Park, Tex. Pop. 11,000.

BUENA VISTA

Pinocchio (BV, release). Corinna the tricks. This released the differently dressed as Pinocchio. A real charmer. Our people like it. We repeat. A beautiful picture with a difference. Doubled it with an action feature. Don’t pass the word up. Show it. We repeat, Pinocchio, our people like it.

COLUMBIA

Devil at 4 O’Clock, The (Col)—Spencer Tracy, Frank Sinatra, Kenneth Mathews. After you get them in to see it, then try to sell ‘em on the fact that it doesn’t seem to have the appeal to get them in. We suggest that you show it at the high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school prom high school 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Opinions on Current Productions

**The Interns**

*Columbia (703) 120 Minutes*  
*Rel. Aug. '62*

While "The Interns" is listed as a drama, a great deal of the film runs like a farce. Director Sidney Sheldon, so that the picture becomes a well-balanced production and entertaining throughout. Walter Newson and David Swit have adapted Richard Frede's best-selling novel into a screenplay, which retains the suspense and a terseness of the book in a tasteful manner. Swit, who also directed, has kept the story going at a fast clip, deftly changing the moods from comedy to drama without changing the characters. The moods shift from a hilarious New Year's Eve party to the realistic and agonizing experience of a woman going through the pangs of childbirth. "The Interns" is the story of interns, their ambitions, frustrations and romances; of nurses, of patients and of doctors and, in general, of life in a big hospital. A carefully selected cast, while not blockbuster, marks excellent performances in a picture which has bright boxoffice prospects. The retaining of a medical doctor as technical advisor has given the picture many details and technical sequences, so necessary in presenting a factual behind-the-scenes portrayal. Robert Cohn was the producer. Not for children. S-11.

Michael Callen, James MacArthur, Cliff Robertson, Nick Adams, Suzy Parker, Haya Harareet, Anne Helm.

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**Zotz!**

*Columbia (702) 85 Minutes*  
*Rel. July '62*

This William Castle production marks a couple of "firsts," notably Tom Poston's bow as a motion picture actor and producer-director Castle's initial effort at feature comedy, following a line of off-beat horror films ("Homicidal," "The Tingler," "Mr. Sardonicus," etc.). Unfortunately, their respective debuts do neither of them credit, and viewers of the effort are likely to credit Castle's switch and Poston better luck on his next picture venture. It's all pretty silly—from screenplay to performances—but there is something for exploitation values, and the exhibitor who plays them to the hilt (the movies audiences) should realize satisfactory gains. There is, of course, the trick title (rhymes with "lots"), plus the marquees attraction of cast members Marisa Meade (the TV commercials beauty) and Jim Backus (Mister Magoo to millions). For teenagers there's newcomer Zeme North, a pretty brunette, to bring the action. Standby Fred Clark comes through with some laughs. But, by and large, it's doubtful that the average audience will see much humor in a yarn that revolves around a coin that gives its owner the power to change his age and to bring death.

Tom Poston, Julia Meade, James Backus, Fred Clark, Cecil Kellaway, Zeme North, Margaret Dumont.

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**What a Carve-Up!**

*Embassy Pictures 87 Minutes*  
*Rel. June '62*

Three of the comedy standbys of the popular "Carry On" series, the brash Sidney James, the mild-mannered Kenneth Connor and the lovely blond Shirley Eaton, range through this satire on murder-and-mayhem, another British laugh film produced by Robert S. Baker and Monty Beresford. With Dennis Price, also a British regular, and Donald Pleasence, better known for his serious portrayals, in support, this entry should do good business where English humor is favored. Based on Frank King's novel, "The Ghoull," which was played for straight horror values by Boris Karloff in 1933, this new version is played strictly for laughs, despite three murders taking place during one stormy night in a gloomy mansion with sliding glass panels and secret passageways. Director Pat Jackson gets a goodly quota of chuckles from Connor and his nervious antics but some of the gags get repetitive—especially the one where Connor, as a proproofer for horror novels who is suddenly placed in the midst of a real murder mystery, makes a line for Joe for James, who plays his quick-tempered book pal. Miss Eaton, who never before has been forced to strip down to the bare essentials, supplies a dash of romance while Esma Cannon is hilarious.

Kenneth Connor, Sidney James, Shirley Eaton, Dennis Price, Esma Cannon, Donald Pleasence, Michael Gough.

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**The Story of the Count of Monte Cristo**

*Warner Bros. (167) 132 Minutes*  
*Rel. June '62*

A lavishly filmed version of an already thrice-told tale, this Hugo Friedrich production of the famous Alexandre Dumas novel has the required swash-buckling action and suspense to entertain today's youngsters and teem for drive-ins this summer. For the mature moviegoers, who may have thrilled to Robert Donat's portrayal in 1934 or the silent film versions in 1922 and 1940, there is only the marquee lure of Louis Jourdan to attract them. Except for Jourdan, and Yvonne Furneaux, who played the unhappy heroine of "La Dolce Vita," the French players are completely unknown here, although the English dubbing job is a good one. The elaborately plotted screenplay by Jean Halain has enough for two films, as it starts with the hero's youthful escapes and ends with a middle-aged revenge on his enemies, none of whom recognize him as a bearded man of wealth. Although Claude Autant-Lara's direction lacks in style, this is a successful effective drama. Jourdan is handsome and capable as Edmond Dantes who becomes the Count of Monte Cristo. Splendidly photographed in Dyaliscope and Technicolor.

Louis Jourdan, Yvonne Furneaux, Pierre Mondy, Bernard Dheran, Franco Silva, Jean-Claude Michel.

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**The Phantom Planet**

*American Int'l (1711) 82 Minutes*  
*Rel. April '62*

Television's "Steve Canyon," Dean Fredericks, and veteran screen internationally are teamed with Dolores Faith and Coleen Gray in a space adventure, the likes of which will be applauded and accoladed by the Saturday matinee crowd. There is more impressibility among audiences (provided by Studio Film Service) is well integrated into the Fredericks is a right handsome, grim-visaged hero, given to acts of herculean feats. William Marshall's direction, conventionally developed, tells the story with little flair.

Dean Fredericks, Coleen Gray, Tony Drexler, Dolores Faith, Francis X. Bushman, Richard Weber, Al Jarvis.

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**Assignment Outer Space**

*American Int'l (1712) 79 Minutes*  
*Rel. April '62*

Going out as companion feature with "The Phantom Planet," this Hugo Friedlich production has the added advantage of handsome Technicolor and a truly functioning story framework that introduces the basically simple premise (a newsman of the future helps to overcome yet another threat to Planet Earth) in the process gaining the attention of a space scientist) of many a preceding like adventure and takes the viewer, with not a few special effects (credit Joseph Von Stroheim, listed as assistant effects editor), on an absorbing enough flight into fantasy. Rik Von Nutter is the res directors Fourth Estater, Gabby Farinon, the gal of science who learns to love this high-flying chap, and Alain Dijon, the space ship commander (he's in on heading off an electronic brain that can rain certain death and destruction on Planet Earth) who grudgingly exter "Fourth Estater" Gabby Farinon (Dijon's one intended and 2) brought the aforementioned electronic brain under control. The kiddies will love this and the adults that it makes them feel at the mere mention of the word technology won't find much which to ponder adversely. Newcomer Gabby Farinon poses a right pretty picture in or out of space.

Rik Von Nutter, Gabby Farinon, Duke Montresor, Archie Savage, Alain Dijon.
THE STORY: "The Story of the Count of Monte Cristo" (WB)

With Napoleon exiled to Elba in 1814, Louis Jourdan, a young seaman, is unjustly accused of conspiring with Bonapartists and is thrown into jail by Bernard Dheran, an ambitious magistrate, and Jean-Claude Michot, who is in love with Jourdan's fiancée, Yvonne Furneaux. Imprisoned in the Château d'If for 17 years, Jourdan finally escapes with a dead prisoner's map to treasure buried on the island of Monte Cristo. Later, while posting as the wealthy bearded Count of Monte Cristo, Wreaks a terrible vengeance on Dheran, on Michot, who had married Yvonne, and on Pierre Mondy, a jealous sailor who had helped send him to prison. Although Yvonne still loves him, he goes off to erase the memories of his past.

EXPLORITIPS:
Capitalize on the literary fame of Dumas' "Monte Cristo" by offering die-hard fans of this and other Dumas novels and by using stills of Louis Jourdan with those of Robert Donat, who played in the 1934 version.

CATCHLINES:

THE STORY: "The Phantom Planet" (AIP)

When the second Pegasus rocketship disappears within a month, Col. Dick Haynes orders Capt. Dean Fredericks to investigate. In space, Fredericks' ship enters a heavy magnetic field and is forced to land on a strange asteroid; as he regains consciousness, he finds himself reduced to Liliputan size and is captured by the tiny people. Leader Francis X. Bushman orders that he become one of them. Fredericks finds himself drawn to a beautiful girl, Sarah, who is Bushman's daughter, Coleen Gray, tries to force his attention on her. Jealous Tony Dexter, who wants Coleen, offers to help Fredericks return to earth. Unexpectedly, other planet people attack the tiny kingdom, in the process kidnapping Dolores. Fredericks rescues her. Fredericks dons his space suit, regains his normal size, returns to earth, knowing that nobody on this planet will believe his fantastic adventure.

EXPLORITIPS:
Dean Fredericks was previously cast in the "Steve Canyon" TV series and in those cities where newspapers carry the cartoon strip a tieup is indeed probable. Get out the nostalgic files for columns and articles on Francis X. Bushman.

CATCHLINES:
Captives of a Power... Far, Far Out!... See a Six Foot Astronaut Shrink to Six Inches Before Your Very Eyes!... Science Shock of the Age!

THE STORY: "Assignment Outer Space" (AIP)

A reporter of the future—Rick Von Nutter—reaches, aboard a rocket, one of the space stations orbiting around the Earth: commander Alain Djorn, austere and resolve, determines to curb Von Nutter's liveliness. A photon space-ship—ALFA 2—has maintained the uncontrolled power of the electronic brain, Olog, to plot the planet's death, it is running madly around the solar system and on the next turn will approach the earth within 3,000 miles. Von Nutter gets himself included in the expedition assigned to try to halt the space ship, which, if approaching Earth, could bring death and destruction with tremendous heat. Von Nutter finds himself drawn to Gaby Farinon, the route officer, thus setting off jealousy by Djorn. Desperate to halt the space ship, Von Nutter goes into space, aboard a space taxi, and, using a primitive but ingenious system, determines to neutralize the electrical brain, thus saving Earth. He clinches with Gaby Farinon and gains respect of Djorn.

EXPLORITIPS:
Invite medical-science newsmen to attend special screening and then comment for radio-TV-press.

CATCHLINES:
Dreaded Fears... Adventure Worlds Beyond!... 1,000 Headlines Into the Future!

THE STORY: "The Interns" (Col)

Cliff Robertson and James MacArthur, interns, hope some day to have their own clinic, but Robertson's career is ruined when he tries to help a pregnant girl, Suzi Parker, who fits the description of one of his low-level interns, Michael Callen and Nick Adams, have their own ambitions and romances. It is also a struggle for Haya Harareet, a woman intern, to find a position, a career, a husband. Each of the characters pursues his own goal in life until the year of internship has ended. At a party to celebrate the event, misunderstandings are rectified, romances are completed and the various characters go out to meet the world in their own way.

EXPLORITIPS:
Inasmuch as a hospital can be a depressing locale, stress the comedy and hijinks angles of the story. Actually, the picture is far from being depressing, but the movie must be so inflected that the hijinks are possible with the still popular novel. Dressed ushers in white intern jackets or put nurse's caps on usherettes prior to showing, with in-screen: The Interns Are Coming.

CATCHLINES:
You'll Appreciate Your Doctor More After You've Seen "The Interns." What Goes On Behind The Scenes In a Big City Hospital?... It Was a Great Book—It's a Greater Picture.

THE STORY: "Zata!" (Col)

College professor Tom Poston acquires an ancient coin which gives its owner the power to cause sudden sharp pain, death and to make people and objects move in slow motion by the simple process of pointing a finger at the intended victim and saying "Zata!" His preoccupation with his new-found power causes concern among his fellow professors and threatens to kill his chances of being named to the post of Dean of Languages. A party to end in mass confusion, Tom decides to peddle his power in Washington where he feels he can aid the U. S. He gets the brush-off as a crackpot, but Communists are interested in his mysterious powers and kidnap him. He refuses to divulge his secret to the enemy, and a fast-moving climax sees the coin disappear down a sewer grate. The Reds turn over to the police and Poston backs to normal at a university, where he gets the promotion and Julia Meade, pretty teacher on his staff.

EXPLORITIPS:
Hire people to walk streets with signs reading "Wot's Zata?" Along with invitation to find out at the... theatre. Tout Tom Poston, famed as one of Steve Allen's "Man on the Street" TV comics. Ask bookstores to cooperate.

CATCHLINES:
Wot's Zata?... Tom Poston Stars in a Hilarious, Rollicking Yarn of Mystery and Intrigue.

THE STORY: "What a Carve Up!" (Embassy)

Kenneth Connor, a mild-mannered proof-reader of horror or sex novels, is summoned to attend the reading of the will of his late uncle. Taking along his room-mate, Sidney James, a bookie, Connor arrives at a gloomy mansion on the moors to find that his wacky aunt, Esma Cannon, his two greedy cousins, Dennis Price and Valerie Taylor, and the late man's pretty nurse, Shirley Eaton, already assembled. A power failure darkens the mansion and various members of the party are murdered before the uncle is revealed to be alive after having watched the members of his family squabbling over his money. Connors, who had become interested in Shirley, is saddened when her real boy friend arrives to take her back to London.

EXPLORITIPS:
With the "Carry On" series of British comedies becoming increasingly popular with U. S. patrons, play up Kenneth Connor, the mild-mannered comic of all these pictures. Sidney James, Shirley Eaton and such familiar faces from English films as Dennis Price and Donald Pleasence. The latter recently scored in "Lisa" and "No Love for54"

CATCHLINES:
The "Carry On" Boys, Kenneth Connor and Sidney James, Are Let Loose in a Ghost-and-Ghoul Mansion Made-to-Order for Fright and Laughter... Who Like to Have Their Ribs Tickled—With a Knife.
HELP WANTED

REPRESENTATIVE WANTED: If you can sell, we have the deal. Indoor advertising in conjunction with Theatre Frame Service. Protected territory. An opportunity to build for the future. Fully distributed: Rosan-Vic Co., Chetek, Wisconsin.


WANTED: Experienced theatre manager for first-run situation. Apply immediately, Walter Reade Theatres, Kalamazoo House, Dead Road, Oakhurst, N. Y.


POSITIONS WANTED


DIVISION MANAGER, large drive-in and conventional theatres. Will take on inde- pendent contract basis. Several years past circuit executive position. Boxoffice 9467.

Drive-In Manager: Buy-Buy-Product, midwest or southwest. Boxoffice 9469.

BUSINESS STIMULATORS

Bingo, more action! $4.50 M. cards. Other games available, on, off screen. Novelty Games Co., 106 Rogers Ave., Brooklyn, N. Y.

Build attendance with real Hawaiian themes. Few cents each. Write Flowers of Hawaii, 570 Lathrop Street, Los Angeles 5, Calif.

Bingo Cards: Die cut, 75-100 combinations. Second, 75-90 combinations. Can be used for JELO, $0.50 per M, Premium Products, 392 West 44th St., New York 36, N. Y.

STOOGES RINGS: Others too—build attendance. Small cards each in volume. $1.00 brings ten samples. Box 286, Milwaukee, Wisconsin.


PRINTING

TWO HUNDRED FLASHY TWO-COLOR 9x11 Letterheads and 8x10 Envelopes for $25.00. Field City Show Print, Box 900, Maquoketa, Iowa.

BUY! SELL! TRADE! FIND HELP OR POSITION

Through

BOXOFFICE: Classified Advertising

Greatest Coverage in the Field at Lowest Cost

Per Reader

4 insertions for the price of 3

RATES: 20¢ per word, minimum $2.00. Cash with copy. Four consecutive insertions for price of three. CLOSING DATE: Monday noon preceding publication date. Send copy and

• answers to Box Numbers to BOXOFFICE: 825 Van Brunt Blvd., Kansas City 24, Mo.

CLEARING HOUSE

MARQUEE LETTER REPAIRING

Make Your Fountain and Sno-Cone machines repairable—ask us to make free sample. Call Mr. Brill, 1120 E. Newton Avenue, Milwaukee, Wisconsin.

MARQUEE LETTER REPAIRING

Simplest machine available, small, efficient. During the past six months, we have received a number of letters from theatre operators requesting information about our new machine. We are pleased to announce that the machine is now ready for sale. It is designed specifically for the repair of marquee letters and is operated by a simple hand crank. The machine is compact and portable, making it ideal for use in any theatre. The cost of the machine is $100, and it includes a warranty of 30 days. We are also offering a discount of 10% for orders placed within the next month. For further information, please contact us at 1120 E. Newton Avenue, Milwaukee, Wisconsin. Thank you for considering our product.
TOP HITS
OF THE
SPRING QUARTER
March Through May
Page 10

Sweet Bird of Youth
MGM
226%

Judgment at Nuremberg
UA
205%

Walk on the Wild Side
Col
192%

Showmanship Campaign
"The Three Stooges In Orbit"
Columbia
—See Showmaniser Section
"STATE FAIR"
"Mr. HOBBBS TAKES a VACATION"
and NOW-20th gives you

JERRY WALD'S
PRODUCTION OF
Hemingway's
ADVENTURES OF
A YOUNG MAN

PRE-SOLD — READY FOR DELIVERY

NATIONAL PUBLICITY CAMPAIGN:
Via special launching in 10-city world premieres

MAMMOTH EXPLOITATION CAMPAIGN:
Via International Library Tribute to Ernest Hemingway, sponsored by civic, industrial and union leaders.
Via department store tie-ins—a dramatic visualization in merchandising terms of the growth of a "young man."
Via book store tie-ins with America's best-selling, greatest author.

MUSICAL EXPLOITATION:
Via RCA-Victor sound track album and single of Franz Waxman score

Here's What They're Saying:
"Absorbing, moving ...memorable...box-office success."
—Hollywood Reporter

"A host of fine performances...endowed with the unmistakable stamp and soul of the author, colorful and compassionate...beautifully mounted and photographed." —Variety

"Strong box-office...a searching story...done with shattering realism... superbly directed...top rate." —Motion Picture Daily

Directed by MARTIN RITT
Screenplay by A.E. HOTCHNER
Based on stories by ERNEST HEMINGWAY
CINEMASCOPE
COLOR by DE LUXE
'THE OTHER SIDE OF THE COIN'

A N UNUSUAL—in fact, extraordinary—advertisement that serves, not only to sell a specific motion picture, but also does a great public relations job, helping to create a better image for the industry, was published over the signature of Jack L. Warner, president of Warner Bros. It appeared last Tuesday, June 19, as a full-page in the New York Times, the Wall Street Journal, the Los Angeles Times and the Los Angeles Herald-Examiner. Under the heading of "Tahiti, Rome and Mason City, Iowa," the text follows:

In recent weeks the motion picture industry, to which I have devoted my life, has been getting more than its share of what is politely termed "unfavorable publicity." Lots of sensational headlines and editorial disapproval. Scene in Rome. Waste in Tahiti. Fiasco in Hollywood.

I, personally, would like to show you the other side of the coin. The many conscientious, devoted and talented people in our industry, who, for half a century, consistently have provided the world with what is still its greatest single form of entertainment, should not be pulled down to the level of the few misguided in our midst. So, instead of Rome or Tahiti or Hollywood, for the moment, let's talk about Mason City, Iowa, in the heart of America.

This week, thousands of American boys and girls will converge on Mason City to engage in a gala National High School Marching Band Contest. They'll be engulfing their tubas and trombones from 34 states in every corner of the Union at no small expense and with the usual trouble and confusion that attends these junkets. But when they march in review before the assembled judges, with trombones blaring and drums pounding, a good hunk of what's wonderful about our country goes marching with them.

I think it pertinent that a new motion picture has inspired and is at the grass root of this heart-warming activity. It is Meredith Willson's THE MUSIC MAN and a special showing of the picture will crown the three-day festivities at Mason City. We at Warner Bros. have never been more pleased with a motion picture. Not simply because those who have seen it hail it as superb entertainment but, with its over-all theme, its great and rousing spirit and all the things it sings and says, it is gratifying evidence of how healthy and vigorous and triumphant our industry—and our country—can be. At this moment, everybody—not just Warner Bros.—can be proud of THE MUSIC MAN.

So next time you pick up a newspaper and read about this actress or that actor, try to keep things in proper perspective. Remember that their actions do not speak for an entire industry that will present to you this summer some of the finest motion pictures ever made. Among them I include THE MUSIC MAN. I am happy to recommend it to you.

As this is being written, the event in Mason City on behalf of "The Music Man" is in its second day. It has garnered front-page publicity, even in newspapers that, generally, are not friendly to motion pictures. It is our feeling that, not only the advertisement quoted above, but the film, itself, through the very simple, wholesome and entertaining story that it depicts, will have a wholesome effect of general benefit to the industry.

Noteworthy and Significant

Noteworthy and significant are the highly merited appointments by the board of directors of Paramount Pictures Corp. naming George Welter as executive vice-president and Paul Raibourn as senior vice-president. This action is noteworthy in that it gives recognition to the valued services of these two executives throughout the 40 years that each has been associated with the company. It is significant because it accents the stability of the industry, while, at the same time, it is a tribute to the steadfastness, loyalty and capabilities of these two executives. Furthermore, it evinces a measure of assured that the future plans, set forth by Barney Balaban, Paramount president, at the recent stockholders' meeting, will be carried out to the fullest.

Mr. Welter's long and successful experience, both in the domestic and international markets, and his astute understanding of the industry, enable him to handle well the added responsibilities inherent in his new post as second in command of the company's operations.

Whatever new duties and responsibilities Mr. Raibourn's new post as senior vice-president may call for in Paramount's program for continuing progress, needless to say, he can be expected to apply his extraordinary knowledge of finance and technology as adeptly as he has done in the past.

We heartily congratulate the Messrs. Welter and Raibourn on the recognition their good work has brought them and wish them long continuing success.
Lineup Is in Addition to 20 Slated in June for Summer Playdates

BY FRANK LEYENDECKER

NEW YORK—Exhibitors will have a choice of 40 new features for release by the nine majors, plus Buena Vista, Continental Distributing and Embassy Pictures, during July and August. These are in addition to the 20 June releases, most of which will be playing throughout the summer.

The 40 July-August releases for 1962 are exactly the same number as the 40 available during these two months in 1961 but eight less than the 48 new ones available during this period in 1960.

MANY FAMILY FEATURES

Among the outstanding pictures aimed at the family trade are “The Music Man,” picturedization of the famed Broadway musical hit, which is scheduled to play through the summer at The Radio City Music Hall; “Five Weeks in a Balloon,” Irwin Allen comedy-adventure film; “Mr. Hobbs Takes a Vacation,” another ideal family film; “Hattar!” an African adventure film starring Frank Red, a Walt Disney live-action film about a dog; “Constantine and the Cross,” made in Italy; “Marco Polo,” adventure film made abroad; “Panic in Year Zero,” another adventure film with Frankie Avalon; “Jack the Giant Killer,” ideal for the youngsters; “Tarzan Goes to India,” filmed in that country, and “Damon and Pythias,” made in Rome—the largest number of pictures aimed at the undergrads, teenagers and family groups. All except “Panic” are in color.


SOME TOP ADULT FILMS


In addition to the 12 pictures mentioned above that were filmed in Europe or abroad, “Day of the Triffids,” “The Frightened City,” “Operation Snatch,” "The Hands of Orlac,” “What a Carve Up,” “The Valiant,” and “Information Received” were made in England while the documentary “Documentary Above—the Mud Below” was made in Dutch New Guinea.

Broken down by companies, the July-August releases will be:

ALLIED ARTISTS—July—“The Frightened City,” made in England with Herbert Lom and John Gregson starring; August—“Day of the Triffids,” made in England in color, starring Howard Keel and Nicole Maury.

AMERICAN INTERNATIONAL—July—“Poe’s Tales of Terror,” in color, starring Vincent Price, Basil Rathbone and Peter Lorre, and “Panic in Year Zero,” starring Ray Milland, Jean Hagen and Frankie Avalon; August—“Marco Polo,” made in Italy in color, starring Romy Calhoun and Yoko Tani.

BUENA VISTA—July—“Big Red,” in color, starring Walter Pidgeon.

COLUMBIA — July — “The Notorious Landlady,” starring Kim Novak, Jack Lemmon and Fred Astaire, and “Zanzibar,” starring Tom Poston, Julia Misde and Jim Backus; August—“The Interns,” starring Cliff Robertson, Suzy Parker, Michael Callan, James MacArthur and Haya Harareet, and “The Three Stooges in Orbit.”

CONTINENTAL—Operation Snatch,” British comedy starring Terry-Thomas and George Sanders; August—“The Hands of Orlac,” made in England starring Mel Ferrer, Danny Carrel and Pelk Aubner. Also for August is the French film, “A Life” (Une Vie) starring Maria Schell.

EMBASSY—July—“The Sky Above—the Mud Below,” documentary in color filmed in Dutch New Guinea, “What a Carve Up,” a British comedy with Kenneth Connor and Shirley Eaton, and “Boccaccio ’70,” three-part film made in Italy starring Sophia Loren, Anita Ekberg and Romy Schneider; August—“Strangers in the City,” made in New York City, and “Constantine and the Cross,” filmed in Italy in color, starring Cornel Wilde and Christine Kaufmann.


UNITED ARTISTS—July—“The Miracle Worker,” starring Anne Bancroft and Patty Duke; “Jack the Giant Killer,” in color with Kerwin Mathews and Judi Meredith, and “The Valiant,” British film starring John Mills; August—“Bird Man of Alcatraz,” starring Burt Lancaster, Karl Malden, Thelma Ritter and Betty Field, plus the national release of UA’s two-a-day films, “West Side Story,” and “Judgment at Nuremberg.” Also a July release package of “Trapeze” and “The Vikings.”

UNIVERSAL-INTERNATIONAL — July—“That Touch of Mink,” in color, starring Cary Grant, Doris Day, Gig Young and Audrey Meadows, and “Information Received” made in England with William Sylvester and Sabine Sessman; August—“The Spiral Road,” in color, starring Rock Hudson, Buri Ives and Gena Rowlands.

Milton London Cites
Two Allied Programs

DETOlIT — An impressive record of accomplishment by Allied States was reported by executive director Milton H. London to members in two continuing programs.

1. The COMPO-Marcus Plan for coordinated exploitation of product is "producing extraordinary motion picture exhibitors and distributors in those fortunate areas where it is being utilized." Outstanding programs cited were used by 114 theatres in five New England states "The Intruder"; Universal's "The Earth Caught Fire," and by 70 theatres in the Cincinnati territory on the same picture plus MGM's "The Horizontal Lieutenant." Charles E. McCarthy of COMPO is currently working with Allied to extend the plan into Iowa, Nebraska, and South Dakota.

2. Over $750,000 of life insurance was received by Allied members in New York State under new group contract with Prudential. London announced extension of the plan to members in Iowa, Nebraska, and South Dakota, and availability on simple health statement form to members and employees who failed to sign during enrollment period in their own area.

Jerrold Again Operating
Community Antennas

PHILADELPHIA — Jerrold Electronics Corp. again is actively engaged in ownership and operation of community antenna systems, Sidney Harman, president, told stockholders in the seventh annual report of the diversified electronics corporation. Harman said that Jerrold has established a system network in northern Illinois, serving Ottawa and Marseilles, and plans to expand it into Streator.

The systems, served by microwave links delivering independent and network programming from Chicago, are jointly owned by Jerrold and Alliance Amusement Co., a leading independent modern-picture theatre circuit. It is planned that these systems, according to Harman, "will be joined by other Jerrold-owned systems in major population areas throughout the United States."

Self-Imposed Censorship
Used Once in Des Moines

DES MOINES — Only one film, "The Five Day Lover," has been banned here since the city's self-imposed censorship, adopted by exhibitors to keep censorship from being legalized. The film was booked for the Variety Theatre.

Exhibitor committees, consisting of representatives of all theatres, have reviewed only pictures rated as C (condemned) by the National Legion of Decency, it was reported.

Regazzi to AB-PT

NEW YORK — John Regazzi has been elected controller of American Broadcast-Paramount Theatres. He formerly was a manager with Price Waterhouse & Co.
Texas Board of Review Report Jibes With TOA on Family Films Gain

NEW YORK—Reports prepared by the Texas Board of Review confirmed an analysis by Theatre Owners of America of the Green Sheet which showed that percentagewise, Hollywood was releasing more films in the family-young people category now than a year ago and less in the “adult” classification.

John Q. Adams of Interstate Theatres of Texas compiled figures from the Texas Board of Review reports for the same January 1961 to April 1962 period. The Texas Board reviewed more pictures than the Green Sheet and found less in the “adult” classification than did the Motion Picture Ass’n of America publication.

There is relatively little difference in the nature of the films rated suitable for “family” and suitable for “young people.” On this basis, TOA noted, the Green Sheet rated 45 per cent of all films suitable for those categories; the Texas Board found 57 per cent. Where the Green sheet rated 24 per cent of films it reviewed as “adult,” the Texas Board found only 17 per cent.

The figures, TOA stated, were an excellent defense for theatremen faced with scatter-shot charges of tremendous gains in adult films, to the alleged fall off of films suitable for youngsters.

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<th>COMPARATIVE RATINGS JANUARY 1961 TO APRIL 1962.</th>
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<tr>
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<td>Adult-Mature Young People</td>
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<td>Adult Young People</td>
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<td>Family (including children)</td>
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Around 10,000 Attracted To Mason City Event

MASON CITY, IOWA — Nearly 10,000 visitors flocked here for the three-day festivities to honor the Warner Bros. motion picture production of Meredith Willson’s “The Music Man,” Monday through Wednesday (11-13). Mason City is the home town of Willson, author-composer.

A gala press premiere of the Technicolor-Technirama film, Tuesday night at the Palace Theatre, highlighted the celebration of the national band competition, in which 121 high school marching bands from 94 states took part.

In addition to Mr. and Mrs. Willson as guests of honor, other notables were Morton DaCosta, producer-director of the film; little Ronny Howard and the Buffalo Bills singing quartet. Hollywood columnist Hedda Hopper; Arthur Godfrey of radio and television, who was master of ceremonies; stars Robert Preston and Shirley Jones.

The film will begin engagements in key theatres throughout the nation in July. In New York, “The Music Man” will be shown at Radio City Music Hall.

Robson, Helpmann Added To ’55 Days at Peking’

NEW YORK—Samuel Bronston, who is producing “55 Days at Peking” in Spain for Allied Artists release, has added two British stars, Dame Flora Robson and Robert Helpmann, for key roles in support of Charlton Heston, Ava Gardner and David Niven, previously announced.

Dame Robson will play the role of the Dowager Empress, Tzu Hsi, while Helpmann, stage and ballet star, will play Prince Tuan, heir to the Chinese throne. Nicholas Ray is directing in Technirama and Technicolor with camera work to start July 2.

Jonas Rosenfield Elected To Col. International

NEW YORK—Jonas Rosenfield jr., vice-president in charge of advertising and publicity for Columbia Pictures Corp., was elected a vice-president of the wholly owned international subsidiary at a meeting of the board of directors Wednesday (20). The move was said to be a further extension of Columbia’s integrated one-work concept of operation.

Jonas Rosenfield jr.

Rosenfield has served in his present post for Columbia Pictures since November 1960. He joined the company in 1956 as executive assistant to Paul N. Lazarus jr., who was then vice-president in charge of advertising and publicity. He was named executive in charge of advertising and publicity in 1958 and his duties were enlarged in 1960 to include supervision over all of Columbia’s publicity and advertising activities throughout the world.

Twin Indoor Theatre Planned for Detroit

DETROIT—Construction of a third new indoor theatre this year for the Detroit area has been announced by General Drive-In Corp of Boston. This will be a twin operation known as the Carrousel Cinema, to be located in the new Carrousel Shopping Center on the east side Eight Mile Road. Location is actually in the suburb of Warren, along the Detroit city limits.

HAS TWO DETROIT DRIVE-INS

General Drive-In Corp is well-known in the Detroit area as the operator of the East Side Drive-In, which was for about a decade the only drive-in theatre in Michigan, and of the West Side Drive-In. The new Carrousel will be located approximately between these two theatres. Incidentally the 25th or silver anniversary of the East Side will be marked this year.

At one time it was managed by Alden W. Smith, now head of Cooperative Theatres of Michigan.

Announcement of the new Carrousel plans was made by Richard A. Smith of Boston, president of General. There will be two 1,000-seat auditoriums all on one floor, with a common lobby. Operating plans call generally for a feature attraction to start every hour on the hour, with occasionally separate features in each theatre. The constant patron turnover is designed to eliminate traffic congestion and boxoffice queues. The shopping center will provide ample parking facilities.

Equipment features of each auditorium of the twins will include pushback seating, a 54-foot screen, air-conditioning, stereophonic sound, and an art gallery in the lobby.

General Drive-In Corp has pioneered in development of both drive-in and shopping center theatres, and currently operates 26 drive-ins, 21 shopping centres, and 12 bowling centers nationally. The Detroit project, which is scheduled for completion in the fall, is one of seven planned for construction this year.

CONSTRUCTION IN LIVONIA

The present indoor construction plans are the first to be executed in the Detroit area in about ten years. Earlier this spring work was started on the Terrace Theatre, of about 1,200 seats, being erected on the opposite side of the city in Livonia by six well-known local exhibitors, Adolph and Irving Goldberg, Eugene and Richard Sloan, Lou Wisper and william Wetsman. Progress was slowed by the building strike here, but the exterior work is far enough along to anticipate an opening later in the summer.

Another theatre in Livonia was also announced by Nick George, local exhibitor, to be called the Mai Kai, and also to consist of two twin auditoriums.

‘Jumbo’ to Be Christmas Release

LOS ANGELES—“Billy Rose’s Jumbo” will be MGM’s Christmas attraction throughout the western United States. The musical is booked locally at the Hollywood Paramount for the holiday season. Joe Pasternak produced the film, starring Doris Day, Stephen Boyd, Jimmy Durante and Martha Raye. Charles Walters directs.

BOXOFFICE :: June 25, 1962
Now it all comes fantastically alive... The storybook adventure that thrilled the world for centuries!
The most famous and beloved story-book hero who has thrilled hundreds of millions the world 'round with his incredible exploits! Now coming your way for prime summer playing time!

GIGANTIC IN APPEAL!

The most fabulous adventures that ever stunned the imagination! Filmed in Fantascope—a startling new process of special effects photography never before equalled!

GIGANTIC IN SPECTACLE!

starring

KERWIN MATHEWS

co-starring

JUDI MEREDITH  TORIN THATCHER

Screenplay by ORVILLE H. HAMPTON and NATHAN JURAN

From a Story by ORVILLE H. HAMPTON
GIGANTIC IN CAMPAIGN!
The most in selling tools! Full color half-page ad in Puck Comic Weekly in 33 key cities! 9 foot illuminated lobby display! Teaser and regular trailers — TV and Radio spots — and more! more! more!

Special Photographic Effects in NTASCOPE by HOWARD A. ANDERSON  |  Associate Producer ROBERT E. KENT  |  Directed by NATHAN JURAN  |  An EDWARD SMALL PRODUCTION
20 SPRING FEATURES ARE HITS; REPRESENT 48.8% OF RELEASES

Product Output Increases
With 41 New Pictures
Listed for Quarter

By JOAN BAER

First-run reports to Boxoffice-Barometer for the spring quarter (March through May) showed a slight increase in available product, with 41 new pictures having sufficient playdates to indicate potential pull. This represented an increase of six pictures over the winter quarter output and nine more than in the spring quarter of 1961.

Twenty of the 41, or 48.8 per cent, ranked as top hits, grossing 120 per cent or more in reports from the 20 key cities providing first-run grosses. In addition, three other top hits were holdovers from the winter quarter when they did not have sufficient playdates to be proved hits.

Average or better business was reported by 32, or 78 per cent, of the releases for the quarter.

Top hits were fairly evenly divided among the major film companies, with Metro-Goldwyn-Mayer and United Artists topping the list with four each; 20th-Fox with three, and Paramount, Columbia and Universal with two each.

Since Boxoffice-Barometer reports cover only pictures in general release, three remaining roadshow attractions operating on a hard-ticket basis, “El Cid,” “King of Kings” and “West Side Story,” are not included.

In analyzing the record for the full three quarters of the 1961-62 season, it is noted that more film product was made available during that period than has been on the market since 1954. A total of 144 pictures was listed for the three quarters. Of this number, 76 were in the top-hit category, representing 52.8 per cent of the product, and 117, or 81.3 per cent reported average or better business.

The best of the top grossers for the quarter were “Sweet Bird of Youth” (MGM), with 226 per cent; “Judgment at Nuremberg” (UA) with 206, and “Walk on the Wild Side” (Col) with 192, all three in the adult film classification. This is in sharp contrast with the top three of the spring quarter a year ago, when “The Absent-Minded Professor,” (BV); “One Hundred and One Dalmatians” (BV) and “The Alamo,” all family-type films, topped the list.

Releases, with percentages available for the nine-month period, September through May, follow by company. Those released during the spring quarter (March, April, May) are indicated by the symbol (*).

All Fall Down (MGM) ____________________________ 191
Black Tights (Magna) ____________________________ 120
Cape Fear (U-I) ____________________________ **149
Children’s Hour, The (UA) ____________________________ 147
Counterfeit Traitor, The (Para) ____________________________ 157
Doctor in Love (Governer) ____________________________ 141
Experiment in Terror (Col) ____________________________ 163
Five Day Lover (Kingsley) ____________________________ 154
Follow That Dream (UA) ____________________________ 142
Four Horsemen of the Apocalypse (MGM) ____________________________ 146
Horizontal Lieutenant, The (MGM) ____________________________ 151
Innocents, The (20th-Fox) ____________________________ 141
Jessica (UA) ____________________________ 141
Judgment at Nuremberg (UA) ____________________________ 149
Man Who Shot Liberty Valance, The (Para) ____________________________ 148
Moon Pilot (BV) ____________________________ 191
Outsider, The (U-I) ____________________________ 141
Premature Burial, The (AIP) ____________________________ 141
Satan Never Sleeps (20th-Fox) ____________________________ 160
State Fair (20th-Fox) ____________________________ 120
Sweet Bird of Youth (MGM) ____________________________ 206
Walking on the Side (Color) ____________________________ 226
Whistle Down the Wind (Pathe-America) ____________________________ 192

(Q) Blue Ribbon Award Winner.
(R Late Winter Release.

Comparative First Run Reports for 12-Year Period
Covering First Nine Months of Season, September 1-May 31

<table>
<thead>
<tr>
<th>Year</th>
<th>No. of Releases</th>
<th>No. of Hits</th>
<th>Percentage of Hits</th>
<th>Films Doing Avg. or Better</th>
<th>% Doing Avg. or Better</th>
<th>% Top 3 Hits</th>
<th>Avg. of Top 3 Hits</th>
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<tr>
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<td>141</td>
<td>73</td>
<td>52.8</td>
<td>117</td>
<td>81.3</td>
<td>207.6</td>
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<td>135</td>
<td>70</td>
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<td>108</td>
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<td>262.0</td>
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<td>1960</td>
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<td>77</td>
<td>81.1</td>
<td>297.1</td>
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BOXXOFFICE :: June 25, 1962
Prudential Circuit Adds 19 Wisconsin Theatres

Huge Fox at Detroit Leased for 20 Years

DETOIT—The 5,000-seat Fox Theatre, rated as the country's second largest, is being leased for 20 years by Robinson Theatres, long-established Detroit circuit, from the building's owner, G. S. Corbett Corp. Operation will be actively under Roger W. Robinson, according to Arthur Robinson, their father, who is the senior partner.

The Robinson circuit has confined operations to neighborhoods theatres and drive-ins in recent years. Arthur Robinson, 35 years in the business here, however, operated the only indoor-outdoor theatre in 1938.

Woodward has negotiated the Fox for about three years, taking over from National Theatres. William Brown, managing director and 18 years with the house, will remain in his position.

Any policy changes will be decided next week. There is some possibility of change of present first-run policy, but no present likelihood of stage shows. The contract provides for all together 16 pictures, presently booked, covering several weeks ahead.

Reade to Construct New Theatre, Office Building

OAKHURST, N. J.—Walter Reade will add a new indoor theatre and two-story office building to the site of Reade's Eastonton, N.J., drive-in and will install his home office in the structure.

According to Reade, construction plans for the Eastonton theatres will make for Reade's New Jersey capability of showing the same or different pictures at the same time.

The 900-seat indoor theatre will be constructed as an elliptical parabolic shell with rear projection. It will constitute the main portion of the building and will be capped by a geodesic dome supported on masonry walls. The theatre entrance will be at the screen end of the building.

Transistorized stereophonic sound will be utilized and the equipment will be capable of presenting all developments, including 70mm, Reade said. B&G Constructors, Inc., of Oklahoma City and Reade, personally, were the designers.

The new office building will house both the Reade offices and Sterling Television, an affiliate of Reade organization. Present headquarters are in Oakhurst.

Construction will start late in September.

20th-Fox Retitles Film

NEW YORK—"A Woman in July" will be the final title for Jerry Wald's production now being filmed from William Inge's stage play, "A Loss of Roses." Franklin Schaffner is directing the Cinemascope-De Luxe Color picture with Joanne Woodward, Richmond H정보, Gypsy Rose Lee, Louis Nye and Robert Webber, the latter from the stage cast, in the leads.

MILWAUKEE—The Prudential Theatre Co. of New York, which operates the Tower and Oriental theatres here, has acquired 19 additional theatres in Wisconsin, according to a statement by J. M. Seider, president, N.Y., and president of the chain. It was the biggest theatre deal for Wisconsin in recent years. Prudential operates 58 theatres in New York, Connecticut and New Jersey.

Involved in the deal was the theatre chain acquired in 1959, by Joseph J. Zilber, president of the Towne Realty Co., when he bought the stock of the Fox-Wisconsin Amusement Corp., from National Theatres and Television Corp., Los Angeles. Other Zilber theatres operated by Wisconsin Theatres, Inc., an affiliate of Towne, also were leased, along with four in Milwaukee operated by L. F. Gran.

Seider said that A. P. Frank of Fondu Lac and Milwaukee, general manager of the Wisconsin Amusement Corp., which operates the theatre circuits, would serve as general manager of the houses acquired by Prudential. Frank has been district manager for National Theatres before the Zilber transaction in 1959.

Zilber said no property purchases were involved, and that Wisconsin Theatres retained ownership of buildings, in which some of the theatres are situated. Zilber lays claim to this city's major real estate developers.

The leases acquired by Prudential include those on the Wisconsin, Strand, Palace and Layton Park theatres in Milwaukeee. The Paradise, of West Alls; Strand and Starlight outdoor, Green Bay; Orpheum, Kenosha; Jeffris, Myers and Hi- way 26 outdoor, Janesville; Fox, Lyric and Hi-way 51 outdoor, Stevens Point, and Wausau of Wausau.

Also in Milwaukee, Prudential leased the Uptown, Modjeska, Princess and Garfield theatres, all downtown, except the L. F. Gran circuit. Others operated by Gran outside of Milwaukee were not listed in the deal. He continues to operate the Juneau here. Zilber is reported as having retained the Fondu Lac du, Reidel and Lake Park outdoor theatres in Fond du Lac.

In the past year, Seider has built eight new theatres in the east and indicated that he was considering construction of new theatres in Wisconsin. It was understood that the new eastern theatres were constructed in or near shopping centers and seated about 600 persons each.

Seymour Peyser Formally Takes Government Post

WASHINGTON — Seymour M. Peyser, vice-president and counsel of United Artists, has been sworn in as assistant administrator for the Agency for International Development. Supreme Court Justice William J. Brennan Jr., performed the ceremony in the reception room of the State Department.

Peyser is on a leave of absence from United Artists to accept the government post.
Norman Wasser Joins National General Corp.

BEVERLY HILLS — Merchandising expert Norman Wasser, former assistant in charge of sales for Pepsi-Cola Co. in New York, has been added to the expanding National General Corp. organization, it was announced this week by Eugene V. Klein, National General president.

Klein said Wasser will fill an executive capacity in the area of "market research" and that he also will be charged with furtherance of several projects in the "vending" field as well as "broadscale involvement compatible with National's stepped up expansion activities." Wasser joined Pepsi-Cola in New York in 1949 following his graduation from the University of Illinois. He was transferred to Chicago in 1952 with supervision of 15 full-time salesmen. He returned to New York in 1957 to head Pepsi-Cola's national theatre sales department and subsequently became assistant to the vice-president in charge of national sales.

A native New Yorker, Wasser served in the U.S. Navy during World War II, teaching judo to underwater demolition squads. In his collegiate days at the University of Illinois, Wasser was the 1943 national intercollegiate shotput champion and national AAU shotput titleholder in 1948. He is an active worker in Variety Clubs International and B'nai B'rith and has won several national awards as a photography enthusiast. Wasser and his wife Donna have two children, Andrea Lynn and Laura Sue.

Rowley Gives Mississippi A TOA Progress Report

BILOXI, MISS. — Theatre Owners of America's overall objectives and accomplishments were described to the annual convention of the Mississippi Theatre Owners Ass'n here Tuesday by John H. Rowley, president of Rowley United Theatres of Dallas.

Speaking in the Broadwater Beach Hotel, Rowley said that TOA's objectives might be "simply said to be an effort to improve the lot of the individual theatre owner by pursuing goals of industry-wide benefit." "More specifically," Rowley continued, "we seek to increase the supply of new quality product; we oppose all forms of pay TV because we feel toll television can only succeed at the expense of our theatres. We are aggressively pursuing the liaison with the guilds, producers and other segments of our business to promote better understanding and greater cooperation within the industry."

Rowley brought the Mississippi exhibitors up to date on much of the potential stated that TOA would continue to be active in many other fields. He urged the unit to continue to maintain its strength and viability.

Mrs. Twyman Says Public Hasn't Facts on Movies

CHAMPAIGN, ILL.—The complete lack of facts to back charges that motion pictures are responsible for increased juvenile delinquency and crime was cited in an address by Margaret O. Twyman, director of the community relations department of the Motion Picture Ass'n of America, here Thursday (14).

Speaking before the citizenship conference of the Illinois Homemakers Extension Federation at the University of Illinois, Mrs. Twyman said that the temptation to blame motion pictures for errant and irresponsible behavior of children "blinds parents to . . . and, moreover, blindingly, blinds them to their own responsibility for the attitudes and behavior of their children."

She challenged the premise that the public does not have sufficient information about films to make wise selections, adding that there are many sources of information but that most people have not learned to apply the same selective techniques to films that they use in purchasing consumer goods.

"None of you would think of reaching blindly into a bookshelf to select a book for your children to read," she said, "nor should you allow your children off at any old theatre to see whatever happens to be playing there at the moment you need a "baby-sitter.""

Screenwriter Upholds War Films Cycle

HOLLYWOOD — The current rash of war-background films, while not necessarily symptomatic of a trend, is inevitable and logical, according to screenwriter Robert Pirosh. And Pirosh, whose two war films, "Battle Ground" and "Go for Broke," won him an Oscar and a nomination, respectively, and whose "Hell Is for Heroes" is a current boxoffice hit, may be considered as an authority on the subject.

"The high adventure and excitement which movelgoers demand are the basic elements of war, in which violence and killing—decried in press and pulpil—have the public's blessing on screen," says Pirosh, who is proposing a bill to define war by calling it the final polish on a "A Gathering of Eagles." U-T film laid against the background of the Strategic Air Command.

While he does not think that a half-dozen films constitute a trend, Pirosh believes the present story search is dictated by the success of "Guns of Navarone," a blackbustb which every producer in Hollywood is seeking to duplicate.

"I find that war provides not only excitement and action but the opportunity for both story and characterization," Pirosh stated, adding, "Let's face it, people are interested in people, and film viewers are primarily held by your characters."

The writer notes with satisfaction the demise of sex and deviancy on the screen today, and believes that this so-called trend only reflected those opportunists who jump on any passing bandwagon. He notes with approval the "drift" back to comedy, but, here again, finds the call for a "trend" prefers to think of it as a "happy omen for everybody in the business."

Pirosh's credits indicate that he has never followed the path of the war stories which have gained him the most fame, he also has been responsible for such frothy scripts as "Up in Arms,""A Day at the Races" and "I Married a Witch."

Mrs. Twyman says public hasn't facts on movies.

Loew's State in Memphis Expected to Be Sold

MEMPHIS—Loew's State Theatre, a 2,255-seat first-run house at 152 South Main St., is in the process of being sold, Orville Crouch, Washington, southern division manager for Loew's, said last week.

"We are negotiating with several, large Memphis brokers. We don't know what plans a buyer might have for the building. These days there aren't enough good pictures being made to satisfy five or six first runs in a downtown area," said Crouch.

Crouch said sale of the State does not indicate that Loew's plans to sell other theatres. "We are looking for new theatre locations in suburban shopping centers, not downtown."

Loew's other theatre, the Palace, in Memphis, was converted to Cinerama last year.
LETTERS

No Time for Temperament

In the good old days of vaudeville, I used to have a sign over my stage door reading "PARK YOUR TEMPERAMENT" outside this door. And the sign meant just what it said. If any of the acts started acting up, my stage manager would put a ri and baggage out in the alley, and soon the reputation got around among performers that when they played the theatre I managed, they were in trouble if they pulled the old temperaments. But the results were that we had a happy operation.

I was indeed happy, therefore, to note the action the studio took about Marilyn Monroe and I hope this is the beginning of a drive that will bring these people in line and make them realize the importance of the business they are earning their living in. Goodness knows, it is costing enough now to produce a film let alone having temperament actors doing this and that to delay production and add up the cost. It's not the type of publicity that is healthy for our business and I know it is not the type of publicity that the producers want.

From my personal observations of movie-making, it would seem that there are other ways, too, in which those who make our movies can tighten up with the cooperation of the many people involved. I have observed costly sets being made which were never used. I have observed too long a time in making certain scenes in a movie with the cast and all workers just hanging around drawing large salaries. I am sure that the most of those who produce the films make some effort to hold down expenses, but I feel that a great deal can be done in a closer working together of all people in a company, and I am sure all of us in the business will be out of jobs unless expenses can be cut and more income can be secured for the films and for the theatres. What a pity that the so-called stars can't see the light and read.

The general public that pays to go to the movies has little sympathy for the stars of our business that create the headlines of unfavorable publicity. Maybe they don't hear so much about this, but the people who operate and manage the nation's movie theatres do. And in these days of adult-type films which have been so widely discussed and which now seem somewhat on the wane, we of the theatre operations have considerable to do without having to answer questions as to why this star or that star does this and that.

Those people have a great obligation to our business. They should take lessons from such greats as Clark Gable, Gary Cooper and others who were dedicated. The movie public of today is looking for good acting and stories, and star names do not mean as much as they once did. Some of those temperamental stars might find that the producers can well do without them, as well as the public.

Earle M. Holden
Savannah, Ga.

New Title for Tammy Film

NEW YORK—"Tammy and the Doctor" has been set as the new title for Universal's forthcoming center piece production, previously named "Tammy Takes Over," Sandra Dee will star and will be directed by Harry Keller, starting July 6. It will be the third "Tammy" picture for Universal.

UA to Release 'Third of a Man'

LOS ANGELES—A releasing deal for "Third of a Man" has been signed by United Artists. The picture was filmed last summer in Louisiana. The films Co., starring James Drury, Jan Shephard and Whit Bissell. Robert Lewin wrote, directed and co-produced with William Redlin.

Embassy Acquires French 'Crime Does Not Pay'

NEW YORK—Embassy Pictures has acquired "Le Crime Ne Passe Pas" (Crime Does Not Pay), a French picture directed by Gerard Oury and produced by Gilbert Bokowski-Everything, U.S. for release, according to Leonard Lightstone, vice-president in charge of international sales.

The picture, which closed the recent Cannes Film Festival, is based on four authentic stories of French and Italian crime, and stars Richard Todd, Danielle Darrieux and Pierre Brasseur.

Decrees a Booking Policy

Saw your article in Boxoffice relative to the bidding situations of exhibitors. That is nothing compared to the booking of pictures by three colored situations in Balti-
Universal Maps Balance Of Golden Anniversary

NEW YORK—Plans for the second half of Universal's Golden Jubilee Year will be finalized here this week, starting June 26, at the home office. Regional sales managers and home-office executives will participate in the sessions which will be conducted by Henry H. "Hi" Martin, vice-president and general sales manager.

Attending from out of town will be P. F. Rosian, Cleveland; R. N. Wilkinson, Dallas; Barney Rose, San Francisco, and Mark Pottel, Canada. Joseph Rosen will represent the New York area.

Participating in the meetings from the home office will be Milton Rackmil, president; Charles Spenolli, assistant to the president; Philip Gerard, eastern advertising and publicity director; F. J. A. McCarthy, assistant general sales manager; James J. Jordan, circuit sales manager; Herman Kass, executive in charge of national exploitation; Paul Kamey, eastern publicity manager, and Jerome M. Evans, eastern promotion manager.

Pick 3 French Pictures For Berlin Film Fete

BERLIN—France has entered three feature films for the 12th annual Berlin Film Festival, which opened Friday, June 22, and will run through July 3. The pictures are "Le Corporal Epingle," produced by Jean Renoir with Jean-Pierre Cassel starred; "L'Amour a Vingt Ans," (Love at 20), an episode film made by Francois Truffaut, Andrei Wajda, Renzo Rossellini, Shintaro Ishihara and Marcel Ophuls, which opened the Festival June 22, and "La Poupee" (The Doll), made by Jacques Baratier, which will close the Festival July 3. "Love at 20" has been acquired by Embassy Pictures for U.S. release.

Brazil, winner of the grand prize at Cannes this year, has sent "Os Cafajestes" (The Unscrupulous) and Argentina has announced "The Sisters," directed by Daniel Tyrane. Also to be shown at Berlin is the American film made in Argentina, "No Exit," produced by Ted Danielewski and starring Rita Gam, Viveca Lindfors and Ben Piazza.

The international film jury for the Berlin Film Festival is composed of Andre Michel from France, Emeric Pressburger from Great Britain, Dolores del Rio from Mexico, Jurgen Schildt from Sweden, Dr. Hideo Kikumori from Japan, Dr. Max Gammeter from Switzerland, Gunther Stapanhorst and Dr. Bruno E. Werner from Germany and King Vidor, American director, as the U.S. delegate.

"Mr. Hobbs Takes a Vacation," 29th Century-Pix picture starring James Stewart, is the official U.S. entry and Stewart is acting as official U.S. delegate to the Festival.

World Premiere of 'Grimm' To Be in Denver July 14

HOLLYWOOD — The world premiere of MGM-Chinarama's "The Wonderful World of the Brothers Grimm," will be held in Denver on July 14, hosted by Colorado's Governor Steve McNichols, Joseph E. Vogel, president of MGM, and Nicolas Reisini, president of Chinarama.

The preview has been set for the Cooper Theatre in Denver on the morning of the 14, following which there will be an open forum and luncheon at the Denver Hilton Hotel.

A highlight of the activities on the night of arrival of members of the press, exhibitors, advertising, promotion and group sales representatives from across the country, will be dinner at the historic Teller House in Central City.

On August 8, the film will bow simultaneously in 14 cities from New York to Los Angeles, with another nine engagements set to debut between August 15 and 29.

Rites Held for Louis Patz, Nat'l Screen Div. Mgr.

KANSAS CITY—Funeral services were held for Louis Patz, 63, division manager of National Screen Service, Sunday (17) at Rose Hill Mausoleum. Burial was in Rose Hill Cemetery.

Patz started his 32-year career in the industry as salesman for Warner Bros. in Omaha in 1930. From 1932-36 he was manager of the Universal exchange in Des Moines. He joined NSS in Milwaukee in 1939 and became general manager of NSS in Des Moines the following year. In 1945 he was promoted to division manager, with headquarters in Kansas City.

Born in Bluffton, S.C., Patz was a graduate of the George Armour Technical College, Chicago, after which he was a highway and building contractor in Waukegan, Ill. He leaves his wife, Lynette, son, Daniel L., and two sisters, Mrs. Sadie Williams, Chicago, and Mrs. Lillian Pickus, Los Angeles.

Frank Borzage Sucumbs; Veteran Film Director

HOLLYWOOD—Frank Borzage, 69, veteran film director who won the Academy Award in 1928 for his direction of "Seven Grandparents," died Tuesday (10) of cancer. Born in Salt Lake City in 1893, Borzage started on the stage at the age of 13. He came to Hollywood in 1913 and moved from acting to direction, making his first big success with "Humoresque."

In 1931, Borzage won a second Oscar for his direction of "Bad Girl." His last picture was "The Big Fisherman" in 1959. Among his other films were "Cocoon," "They Had to See Paris," "A Farewell to Arms," "Secrets," "A Man's Castle," "Flight."

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Grant Williams to Costar In Warners' 'PT 109'

HOLLYWOOD—Grant Williams, star of TV's "Hawaiian Eye" series, has been set by Jack L. Warner to costar with Cliff Robertson in "PT 109," film adaptation of Robert Donovan's book about President Kennedy's adventures as a PT boat skipper during World War II.

Williams will portray Lt. Al Cluster, Commander of the PT Boat Squadron Two, to which Kennedy was attached. Cluster will personally act as technical advisor on the motion picture, which Lewis Milestone will direct and Bryan Foy will produce under the supervision of Jack Warner.

Another top casting was announced by Warner, who set Maureen O'Hara to costar with Henry Fonda in "Spencer's Mountain." Technicolor film to be produced and directed by Delmer Daves from his own screenplay of the Earl Hammill Jr. novel.
UA Encourages ‘Idea’ Pictures: Sanders

NEW YORK—United Artists is one of the few distributors still willing to encourage production of “idea” pictures to be made on a modest budget without star names, according to Denis Sanders, director of “War Hunt,” which is being released by the studio.

“War Hunt,” which was filmed entirely in California and was completed more than a year ago by Terry Sanders, who produced while his brother directed, will be given an all-out release next month at the Gloaming Theatre in New York, early in July, according to Gabe Sumner, UA assistant director of advertising, publicity and exploitation.

Two experimental dates for “War Hunt” were held in regular commercial theatres in San Diego and Detroit early this spring but this was “purely an experiment,” Sumner stressed.

It was George Pal, who claims Sanders picture will stress the psychological drama rather than the war action. The cast is headed by John Saxon and Robert Redford, stage leading man who scored this particular success in Broadway in “Sunday in New York.” The Sanders brothers started out by making shorts and won an Academy Award for their “Time Out of War.” They have never had to do definite title or starting date for their next feature for UA, the second of their two-picture deal with the company.

UA Promotes Joe Brown To Winnipeg Branch Head

NEW YORK—Joe Brown, United Artists salesman in Winnipeg, Manitoba, has been promoted to Winnipeg branch manager by James F. O’Hara, head of the company, in charge of domestic sales. He succeeds Abe Fein-stein, resigned.

Brown will be under the direct supervision of George Pal, head of the UA Toronto office and supervisor of all other UA branches in Canada. The Winnipeg branch is in UA’s eastern and Canadian division, managed by Gene Tudder, who entered the industry as a shipper in Winnipeg with MGM in 1955. The following year he joined Warner Bros, as assistant booker there. He came to UA in 1958 as book-office manager in Winnipeg and was promoted to salesman in 1959.

Morley Mogul succeeds Brown as salesman. He joined UA as Winnipeg booker-office manager in 1959.

Majority Film Fans Favor Seal to ‘Patty Smith’

HOLLYWOOD—A public opinion survey to compare the attitude of the ticket-buying public with a ruling of a censorship board was conducted via Leo Handel’s film, “The Case of Patty Smith.”

Denied a seal by the Motion Picture Ass’n because of the subject, the film went into production with a ruling of a censorship board. Results of the test case showed that 88 per cent of the moviegoers felt the film should be given the seal, nine per cent voted for denial, and three per cent had no opinion. According to Handel, who said findings were based on a study by the Motion Picture Research Bureau during the first days of the film’s run here at the Sunset Theatre.

Closed Circuit Opus

It could be that motion picture exhibitors underestimated the significance of the closed circuit telecast of the Broadway play “Gideon” from New York to Rochester last March. Perhaps, to many of the exhibitors, it was an interesting experiment, quite a novel but hardly worth getting excited about. In these days of electronic marvels, it was just another development. But it goes deeper than that.

One of the viewers of the show in Rochester was Irving C. Rothman, a textile executive on New York’s Seventh Avenue, who told this writer that if he were 25 years younger he would “do a Laemmle.” When asked what he meant by that, he said that Carl Laemmle had been in the clothing business in Wisconsin until he saw a motion picture on a visit to Chicago and decided that he would cast his lot in that infant industry. So he eventually became founder and president of Universal Pictures.

In other words, Mr. Rothman indicated that present-day exhibitors should give more than a quick glance at this new gimmick developed by Dynamic Theatre Networks under the name of TheatreVision.

There may be a whole new entertainment concept on the horizon. And it can be integrated with the regular motion-picture policy.

Far be it from us to encourage any competition to the motion picture theatre and in no sense are we plaguing a specific medium brand name. But if DTN blos-soms, there will be dozens of others in the field. So all we want to do here is to give a little background. A lot of critics have said that if the film industry had promoted television instead of fighting it, the industry would be controlling it today. Who can tell?

During the four-day run of “Gideon,” audiences in Rochester saw the performances on a screen 20x15 feet. The equipment was loaned by Marconi Wireless and Telegraph Co. of England and was part of an advanced radar tracking system for the Swedish government.

Required was absolute clarity of image. Some of the scientific advances made during the radar research were incorporated in Marconi’s television camera equipment, and Nathan Zucker, DTN president, contacted the English company to see if even further improvements could be made.

He wanted a camera system that could be installed easily in theatres and auditoriums and operate without disturbing the performance on stage. After months of re-search, the engineers came up with an improved version of their 4½-inch orthicon image camera specifically adapted to DTN’s purposes.

A 26-city network is contemplated for this coming fall by DTN which plans to present musicals, drama and opera on a continuing network basis late this year.

How’s Business?

We don’t like to be downbeat, but sometimes it is necessary to face facts. The other day we were discussing the status of the industry with an executive who gets to see the country regularly. He has a lot of direct contacts with exhibitors. He said he had found that a majority of theatremen were singing the blues and that business in April and May was down 20 per cent or more below that of last year. He found that, while the southern states had not suffered as much as other parts of the country, they still were feeling the pinch.

The bright spot, according to this gentleman, is the outlook for the summer. Exhibitors, he said, were highly pleased with the type of product that will be available during June, July and August but whether the intake will offset and make up for the dull April and May was problematical. He said exhibitors also were concerned over the high percentage terms and that even adjustments did not help much.

We asked what the answer was. He replied in no uncertain terms that, if the summer product turned out to be as good as anticipated, exhibitors must get out and sell and sell hard. Just because a picture is good and prospects bright for a good boxoffice is no reason to sit back and hope there will be lines at the ticket window. If the April and May losses are to be made up, extra effort must be exerted to squeeze out the last available dollar.

While summer film fare looks bright, this authority said the outlook for the early fall did not look so good. Therefore he added, theatremen had better bear down on their summer playdates and wring out every penny with smart showmanship so that they can ride out a slow October, if it turns out that way. He also said that distributors should not keep their product a secret, meaning that there should do solid selling with solid advertising copy.

The optimism over the summer outlook apparently is contagious. Shortly after talking with the aforementioned gentleman, we conferred with a midwest circuit operator.

“How’s business?” we asked.

He replied that it wasn’t too bad. When we told him of the data gathered in our prior conversation, he admitted that business was off as compared with last year, but he added, “We’ve got great pictures coming this summer.”

So be it.

Memory Test

WEST SIDE STORY” copped a lot of Oscars this year, but can you name the picture that won Awards as the best and also for its male and feminine stars? It’s happened only once. And it was “It Happened One Night.” It was voted the best picture of 1934. Clark Gable was judged the best actor for his role in the picture and Claudette Colbert was Oscaried as the best actress.

Reason for the remar was that we lost a bet on the question. We claimed it never had happened.

BOXOFFICE :: June 25, 1962
George Roy Hill to Direct For Kirk Douglas Units

George Roy Hill, previously contracted to direct "Toys in the Attic" for the Mirisch Co. and "The Rise and Fall of the Third Reich" for MGM, has been signed by Kirk Douglas' Joel Productions to helm the Broadway and motion picture versions of John Osborne's "The Chorus' Nest," a new drama adapted by Dale Wasserman from the novel by Ken Kesey.

Current plans call for Douglas to star in both versions, according to Edward Lewis, executive producer of Joel and Bryna Productions.

The play is being planned for January debut on Broadway with the film version to follow later that year.

Burt Kennedy and Max Evans To Produce Independently

An independent production company has been formed by writer-director Burt Kennedy and novelist Max Evans, with the team to write, produce and direct two feature films during the next year.

Initial project slated by the pair is "The Great Wedding," Evans' latest novel which Kennedy will script and direct following completion of "The Rounders," also based on Evans' novel, slated for a July start.

Following "The Great Wedding," will be a feature based on Evans' award-winning magazine yarn, "One-Eyed Sky," for which Kennedy will write the screenplay.

Robert Mitchum Will Star In 'The Enchantress'

Robert Mitchum will star in "The Enchantress," Seven Arts Production based on Alan Caillou's novel, "Rampage." Marguerite Roberts and Robert I. Holt are writing the screenplay, which is set for filming in Malay and Munich.

Seven Arts also announced acquisition of the film rights to "The Hostage," by Brendan Behan, with Robert Rossen signed to write, direct and produce the film version of the Broadway success.

'The Nutty Professor' Next for Jerry Lewis

Jerry Lewis' next production for Paramount release will be "The Nutty Professor." The comic, whose "It's Only Money" will be next on the studio's release schedule, checks back on the Marathon lot following an eastern tour.

Kastner, Shpetner to Make 'Hanno's Doll' for Col.

Negotiations have been finalized by Columbia Pictures with coproducers Elliott Kastner and Stanley Shpetner to produce "Hanno's Doll," under their independent banner, International Cinema.

Jane Fonda, who topped Columbia's "Walk on the Wild Side," has been set for a leading role in the film, which is based on the novel by Evelyn Piper.

Production is slated to get under way in November, with the two producers checking on the Columbia lot immediately to start preparation.

The God of War' Is Next On Daystar's Agenda

"The God of War" will be the next feature film on the agenda for Daystar Productions headed by producer Leslie Stevens.

Based on an original story by Stevens and written by him, the story delineates the struggle of a United Nations team in Africa to retain possession of the Kifira airstrip, fictionalizing actual UN problems in West Africa.

"God of War" is slated for a November start for release by United Artists.

Doris Vidor Organizes Own Production Firm

Doris Vidor, who has been associated with the Mirisch Co. for the past year as assistant to Harold Mirisch, has formed her own independent production company, Doris Vidor Productions, and will produce several motion picture properties with the Mirisch organization.

Mrs. Vidor recently returned from Europe, where she huddled with Mirisch producers working abroad. She will continue her duties with Harold Mirisch until her independent venture is launched.

Six Story Acquisitions Made by Filmmakers


George Schaefer has acquired motion picture rights to "52 West," a novel by Ann Pinchot, and plans to film the story with an all-star cast based on Miss Pinchot's screenplay. The story, dealing with the return of a group of people to their original meeting place after many years, will be made for Paramount.

"Baby Mine," an original comedy by Daniel Ellis, has been purchased by Pare-Rael Enterprises, headed by singer-actress Pare and her husband, producer-cinematographer Jack Rael, for film production under the independent banner. Martin Lancer, head of Pacemaker Productions, bought "Venge- ance Is Mine," a print-the-play screenplay by producer-screenwriter James Clavel. Producers Elliott Kastner and Stan Shpetner have acquired "The Fifth Season," 1959 Broadway hit, for their International Cinema, Inc., company. Sylvia Regan has written the script.

Assignments, Castings Around the Studios

John Huston has been set by producer Edward Lewis to direct "The List of Adrian Messenger," Bryna Production for U-I release. Stella Stevens was signed by MGM for one of the major roles in the upcoming "Courtside of Eddie's Father," to be produced by Joe Pasternak. Dawn Addams resumes her film career in Metro's "Champagne Flight." Gunny Tiu, eight-year-old China doll, makes her movie debut by doing a number with Elvis Presley in Hall Wallis' "Girls! Girls! Girls!" Producer Martin Ransohoff has exercised his option on actress-singer Patti Page for one of the starring roles in "Island Films," which will produce for MGM, Broderick Crawford and Linda Darnell have been signed to star with Ray Milland in "Valley of the Swords," Sidney Pink Production for Warner Bros.

Ty Hardin will portray the executive officer of the PT boat in Warners' "PT 109." Frank Nugent has been set to work on the script of John Ford's "Donovan's Reef," starring John Wayne.

Frank Sinatra Back in U.S. After Worldwide Tour

Frank Sinatra has returned to Hollywood following a two-month world tour on behalf of children's and youth organizations during which the entertainer did numerous benefits and visited hospitals, orphanages and youth centers in Tokyo, Hong Kong, Israel, Athens, Italy, London, Paris and Monte Carlo.

Sinatra, who completed "The Manchurian Candidate" for UA release, before leaving on his tour, will start preparations for his upcoming film, "Come Blow Your Horn" for Paramount releases.

U-I Signs Mitzi Gaynor To Multiple Contract

Universal-International has signed Mitzi Gaynor to a multiple-picture contract, with her first assignment to be the co- starring role opposite Kirk Douglas on "Three on a Match," which Robert Arthur will produce and Michael Gordon direct.

The comedy is an original by Larry Markes and Michael Morris.
Upholds Film Industry On State Taxation

WASHINGTON — Donald Schiff, of Metro-Goldwyn-Mayer, Inc., and member of the tax committee of the Motion Picture Ass’n of America, Inc., testified Tuesday (19) on behalf of the tax committee before the Subcommittee on State Taxation of Interstate Commerce. Schiff was accompanied by Herbert J. Erlanger, MPAA tax counsel.

The current hearings are to give American industry representatives an opportunity to present legal and local sales and use taxes on interstate business operations.

In presenting the case for the motion picture industry, Schiff pointed out the unique system of motion picture distribution in the United States that virtually involves every community of 1,000 or more in the country where motion picture theatres are located and which applies local sales and use taxes. Currently, there are in the United States nearly 2,000 state and local tax jurisdictions utilizing such laws.

Schiff emphasized that the details involved in record keeping, collections and payments have a staggering amount of time and effort and place an undue burden on the industry.

In his suggested recommendations for easing this burden, Schiff recommended that: the motion picture distribution business, in its very nature, is wholly in interstate commerce and should not be subject to state and local taxes; that any consideration of a tax should embody the “permanent establishment” principle; and in U.S. tax treaties, that if distribution is to be taxed, the distributor should only have to bill and collect for the city and state in which he is located; that there should be an increased period of time for filing reports; that reports should be filed less frequently; and that all local taxes should be paid to the state which would then apportion the total among the various localities.

20th-Fox Sues Deam Martin Alleging Contract Breach

HOLLYWOOD—A $3,339,000 “breach of oral contract” suit was filed by 20th Century-Fox against Deam Martin in Superior Court following failure of the film company to obtain the actor’s approval on a replacement for Marilyn Monroe in “Something’s Got to Give.”

In the suit, Martin was charged with breach of contract and 20th-Fox asked $2,339,000, the amount the company has invested in the film, called off when trouble arose with Miss Monroe. The studio claimed it was “too expensive” to accept a substitute for Miss Monroe after first agreeing that he would.

The film company also accused Martin of misrepresentation on his part, alleging that he had intended to do any picture with anyone but Miss Monroe. In addition to the $2,339,000 “exemplary damages” asked, the company asked $1,000,000 punitive damages.

Consequently, the company has a $500,000 damage suit in Superior Court against Miss Monroe.

London Report

By ANTHONY GRUNER

THE BRITISH Film Producer Ass’n in its annual report for 1961-62, published last week, revealed that in business overseas British films have become more popular than at any time. Remittance from the distribution of U.K. films abroad increased by £1,360,000. This was against £5 million for 1960-61 and £4 million in 1956. Said the report: “Although part of this increase in 1960 may be attributable to the ending of the Anglo-American Film Agreement which restricted the remittance from the United Kingdom of dollar earnings of American Films and American financed British films, there is no doubt that it remains a tribute to the growing attractiveness of British films to audiences abroad and to the work of British film salesman.”

On the question of coproduction with European countries, the BFPA pointed out that 456 films had been made under the Franco-Italian Treaty and that this was evidence of the value of coproduction to these countries. Coproduction could be a major factor in the future importance in the future of the British film industry. The association, while endeavoring to provide organized labor and the unions with every reasonable safeguard, remained hopeful “that in view of the increasing importance of coproduction to the British film industries, treaties will now quickly be concluded and that full cooperation will be obtained from the constituent unions of the Federation of Film Unions in films made thereunder.”

The report revealed that consideration was being given to a public relations campaign for the film industry as a whole; that 1,182 cinemas had closed in the last three years; and that 69 British features over 6,500 feet in length, the lowest on record since 1955, had been registered with the Board of Trade for the year ended March 31, 1962.

Six Costume Exhibits To Exploit ‘Grimm’

LOS ANGELES—Six costume exhibits, the first of which has been shipped to New York, have been assembled by MGM for use in the exploitation of the MGM-Cinerama presentation of George Pal’s “Wonderful World of the Brothers Grimm.”

The exhibits, containing a minimum of ten articles each to a set, will tour the country in advance of the film’s August 8 premiere, and are made up of designs from the Mary Wills creation, each containing authentic period clothes from the bio-graphical script as well as one or more of the fairy tale personalities.
### BOXOFFICE BAROMETER

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

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### TOP HITS OF THE WEEK

Individual runs, not an average. Listings are confined to opening week figures in new releases only.

1. Judgment at Nuremberg (UA)  
   Indianapolis .................................. 225
2. Advise and Consent (Col)  
   Los Angeles ................................ 210  
   Chicago .................................. 195  
   New York .................................. 175
3. Big Red (BV)  
   Chicago .................................. 175
4. El Cid (AA)  
   Portland .................................. 175
5. No Love for Johnnie (Embassy)  
   Milwaukee ................................. 175
6. Geronimo (UA)  
   Chicago .................................. 170  
   Boston .................................. 150

| World in My Pocket (MGM) | 185 | 90 | 100 | 100 | 100 | 100 | 90 | 85 | 110 | 105

*Note: Ratings are on a scale of 0 to 200, with 100 being average.*
Milwaukee Managers Fight the Doldrums

MILWAUKEE—"West Side Story" at the Strand in its 13th week, and "Windjammer" at the Palace for its fourth week led the box office grosses to tie for first place. "The Five Day Lover" at the Times and "No Love for Johnnie" at the Downer, both neighborhood houses, followed in that order, doing well. Elsewhere, the exhibitors were mighty unhappy.

(Average is 100)

Dowener—No Love for Johnnie (Embassy), 2nd wk. 140
Roma—Windjammer (Cinemacolor), 4th wk... 120
Riverside—Lonely Are the Brave (U-I), Night Creatures (U-I)...... 115
Strand—West Side Story (UA), 13th wk.... 250
Times—The Five Day Lover (King'sley).... 180
Towne—The Cabinet of Caligari (20th-Fox), The Grass Is Greener (U-I), return run... 95
Warner—Detective Story (Para); The Seven Little Fays (Para), reissues..... 80
Wisconsin—Fellow That Dream (UA), 3rd wk.. 100

"Average" Looks Mighty Big In Most Mill City Houses

MINNEAPOLIS—Business evidently has entered its summer slump with the best showing made by "West Side Story" in its 18th week at the Mann Theatre. That picture rated 120 per cent, but all others were either average or below.

Admiral—Escape From Zahrain (Para), 2nd wk.... 90
Century—Black Red (TV), 9th wk... 100
Cinema—Leslie Man of the Century (Para), 12th wk. 100
Lyric—Geronimo (UA)....... 100
Merco—West Side Story (UA), 18th wk.... 120
Orpheum—Lonely Are the Brave (U-I), 80
Park—A Summer to Remember (Kingsley).... 90
State—Fellow That Dream (UA), 4th wk... 80
Suburban World—Double Funk (Showcorp).... 100
Uptown—Space Men (W-P), 8th wk... 80
World—Liso (20th-Fox).......... 90

"West Side" Leads List Of Omaha Holdovers

OMAHA—The Admiral Theatre continued to set the pace for grosses on the Omaha first-run front as "West Side Story" gained in receipts in its ninth week and tripled average business. Other long-run offerings also continued to show strength.

Admiral—West Side Story (UA), 9th wk..... 300
Century—Space Men (W-P), 6th wk.... 125
Cinema—Call Northside (Para), 6th wk... 125
Cinema—Black Red (TV), 9th wk.... 100
Cinema—In a Lonely Place (Para), 12th wk...... 100
Lyric—Geronimo (UA).... 100
Merco—West Side Story (UA), 18th wk...... 120
Orpheum—Lonely Are the Brave (U-I), 80
State—A Summer to Remember (Kingsley).... 90
State—Fellow That Dream (UA), 4th wk... 80
Suburban World—Double Funk (Showcorp).... 100
Uptown—Space Men (W-P), 8th wk... 80
World—Liso (20th-Fox).......... 90

Exhibitor Lloyd Palmer;
Owned Theatre in Iowa

POSTVILLE, IOWA—Lloyd Palmer, 64, owner and operator of the local Iris Theatre the last 36 years, died recently at his home in Anoka, Minn. Palmer resided here until 1919, when he moved to Anoka, but he continued in active charge of the Iris. He was widely known in the Iowa-Minnesota area among theatre-going people and industry personnel.

Palmer was assisted in operation of the Iris for the past 25 years by Donald Folsom, who served as projectionist.

WGA Board Selections

HOLLYWOOD—Michael Blankfort, Hamel Medford and Robert Presnell were elected terms on the screen branch board of the Writers Guild of America West. Re-elected to the film board were Eric Ambler and Ernest Lehman.

Named to the talent branch board were Arnold Belgard and Richard A. Simmons, with Ellis Marcus and Maurice Tombragel re-elected.

Dubinsky Shows Industry Confidence
By DeLuxe Updating Omaha House

Electricians put the finishing touches on the marquees just before the throng moved in for the debut of the Astro Theatre in Omaha. The opening marked another milestone in the motion picture industry progress in Omaha. The Cooper Foundation Theatres has had a couple of years of big success with its Cooper Theatre showing Cinerama and is now building the luxurious Indian Hills Cinerama Theatre on the west edge of the city. Here at the Astro opening, from left to right in left foreground, are the Rev. Richard C. Harrington, S. J., Creighton University; Irwin Dubinsky of Dubinsky Bros., who leased the building from Creighton, and the Rev. William Mugan, S. J., also of Creighton. At right is Fred Fefar, MGM representative of Omaha.

OMAHA—By herculean effort, Irwin Dubinsky of Lincoln, president of Dubinsky Bros. Theatres, opened the magnificent Astro Theatre here last week to win a battle against time and prove again his show business savvy.

Last March Dubinsky leased the old, ornate Paramount Theatre from Creighton University, and announced he would do a complete overhaul job and open the new Astro by mid-June. He beat his deadline by minutes.

As the first audience swarmed to the box-office electricians and other workmen left by the back door, with all but a few finishing touches on small details left to be done. And theatregoers from this area flocked to see what he had accomplished. What they saw they liked, and they were high in their praise of the rejuvenated place of entertainment and the movie picked for the debut: "Mr. Hobbs Takes a Vacation."

Irwin and his brother H. W. Dubinsky of Rockford, Ill., leased the Paramount from Creighton after the building, erected in 1926, had been dark since 1932, except for an occasional touring stage show and later for a time during 1961 when it was the home of Omaha’s ill-fated professional boxing team.

The elaborate motion picture palace first was known as the Riviera and then for many years as the Paramount. Structurally it was a midwest showplace and drew thousands during the time when stage productions were offered along with movies.

Dubinsky’s determination to meet the opening deadline is typical of the Dubinsky family, whose name has been a familiar word in midwest show circles for nearly half a century. Maurice Dubinsky, son of a Rock Island, Ill., meat market proprietor, started the family in the entertainment business when he bought into a tent show company.

Later he and his younger brother—Barney, Irwin and H. W.—formed the Dubinsky Bros. Stock Co. It became one of the largest in the midwest, operating as many as 12 theatrical troupes which played

(Continued on page NC-4)
MINNEAPOLIS

The newspaper strike has even affected theatre business outstate. George Jonckowski, operator of the Prague Theatre at New Prague, said that formerly the Minneapolis newspapers "presold" the pictures he plays. Now when a new film opens in New Prague, most of his customers never have heard of it.

Martin Weinberger of Weinberger Decorators is on a three-week trip to the west coast with stops at Los Angeles, San Francisco, Portland and Seattle. In Los Angeles he will visit his architect-son, Loren West and family; in Seattle he will take in the Century 21 exposition. Also planning to visit the Seattle World's Fair this fall are Jack Bradley of Independent Film Service, his wife and daughter.

Glendine Paulson, cashier’s clerk at 20th Century-Fox, vacationed in northern Minnesota . . . Dick Kolling, booker at United Artists, vacationed on the north shore of Lake Superior . . . Walt Lower has closed his Lake Theatre at Moose Lake and is in the process of building a drive-in theatre there. The new outdoor stand is scheduled to open sometime this summer.

Fred Finnegan, booker at Columbia, vacationed at Big Birch Lake in northern Minnesota . . . Ben Marcus, Columbia mid-west district manager, was in . . . Susan Nelson, receptionist at Universal, vacationed in Canada . . . Dean Lutz, 20th Century-Fox salesman out of Detroit, vacationed in Minneapolis and called on the local exchange where he used to work.

Myrtle Timm, cashier’s clerk at Universal, vacationed in northern Minnesota . . . 20th Century-Fox had a picnic June 15 at Ryan’s at Bass Lake . . . Carl H. Boyer, 67, one-time operator and manager of the Midtown Theatre in St. Paul, died following a stroke . . . "Lolita" will open July 4 at the Park in suburban St. Louis Park, operated by Harold Field. The picture was obtained on bid.

Billy and Charles Morgan, new operators of the State Theatre at Belle Plaine, were on the Row. Other outstate exhibitors in the town included Jim Skelm, Crosby; Jim Fraser, Red Wing; Meredith Theimer, Mapleton; Mike Guttman, Aberdeen, S. D.; Ernie Schweigerdt, Miller, S. D.; Eddie McClain, Minot; Bob Badger, Cavanaugh, Cava- lier, N. D.; Stan McCulloch, Hibbing; Leo Ross, St. Cloud; Mickey Justad, Austin, and Paul Perrizo, Blue Earth and Winnebago.

The National Visual Presentation Ass'n has given an award to Reid H. Ray Film Industries, St. Paul, for a film titled, "Cush," on the Harry Plunkett Head. The film was selected as a winner in the employe relations classifications. The picture stars William Bendix, Tom D’Andrea and John Becher and is used to alert employees to the value of their fringe benefits.

MILWAUKEE

Joe Reynolds, manager of the Towne Theatre, got plenty of exposure and ink out of the appearance here of Bobby Darin, plugging "Hell Is for Heroes," currently appearing at the theatre. In addition to visiting WISN-TV and WTMJ-TV, Reynolds had Darin at the Milwaukee Press Club for an informal cocktail party where the star joined with the Wolke for Sheriff group. Darin also visited the Milwaukee Children’s Hospital, where he entertained the kids; received a medal from the Wisconsin Heart Ass’n for his help in the organization’s fund drives, and lastly, appeared in the Towne Theatre lobby auto- graphing and chatting with "his public."

Harry Boesel, manager of the Wisconsin, drew a great response in promoting "Lisa," which he ran as an extra feature Friday night (15). Lou Orlove, Fox publicist, was on hand, and wound up on stage to say a few words about the picture, as well as some comments regarding forthcoming product. The management incidently rates "Lisa" as a bow for having run a number of clips of the forthcoming films which may appear at other theatres.

John McKay, manager of the Riverside Theatre, in promoting "Big Red," arranged a tieup with the National Food Stores and Friskies Dog Food, with displays in over 40 of the chain stores; banners on Milwaukwe News trucks, and big campaigns on TV, using a coloring contest as a puller. National ran a 350-line ad in conjunction with their tiein and turned in more than 1,000 entries as we went to press. Highlight of the exploitation was McKay’s screening of the picture for members of the Irish Setters Club of Milwaukee who brought along their pet pedigree dogs. The dogs, placed in the front seats, sat through the entire performance without a bark. McKay also promoted a beautiful Irish Setter named "Red" for first prize, a case of Friskies Dog Food and a $25 Savings Bond. He added guest passes to the next 50 runners-up.

Lou Berman, former manager for Universal here during the 40s, passed away in Chicago as the result of a heart attack. He was 54 years of age.

Milwaukee Council Installs New Slate

MILWAUKEE — Mrs. S. V. Abramson, president of the Better Films Council of Milwaukee County, was re-elected for another term at the annual luncheon recently in the Milwaukee Inn. Conducting the installation, held immediately after the election, was Mrs. Ralph Koenig, a former president who is serving her second term as chairman of the Hunter Creek Park Commission. She was cited by the council "for time and talent devoted to the good of the community." The new officers:

Mrs. S. V. Abramson, president; Mrs. Gertrude Hoftbaumer, vice-president; Mrs. Robert A. Hunholz, recording secretary; Mrs. Leslie Dively, corresponding secretary, and Mrs. Gilbert C. Loeser, treasurer.

Lousie Bushnell, New York City, director of the women’s department of the National Ass’n of Manufacturers, spoke on "Encourage the Best."

"Your council is unique in the nation," she said, "in raising the standards of motion pictures, and you are to be congratulated for your efforts. Your organization works with freedom, and you are not trying to badger anyone in order to get results. But, what have we left undone?" She then launched into a criticism of "waste and inefficiency" in government policies. "I would like to see the federal government follow some of your examples," she said. "But, heaven forbid that a federal bureau should be in charge of reviewing and rating motion pictures! We must be free to guide the public, as your council has been doing.

"Although not all the output of the motion picture industry is bad, there is too much that is mediocre. The blame for this can be shared by both public and industry. Industry is concerned with something to sell. It must be made to realize that the simple and beautiful can also sell, and that it is not necessary to get into the sordid in order to make a profit.

"There are some in the motion picture industry who think that anything goes in the field of subject matter. These can be handled properly. Well, the handling alone is not sufficient! People are becoming more and more educated, and they want their sense of values respected."

Theatre managers present as guests of the council were: Estelle Steinbach of the Strand; Milt Harman, Palace, and Al Camillo, Tower.

The following ratings were released by preview chairman Mrs. Irvin J. Haus. Family, excellent: Don Quixote, Windjammer, Whistle Down the Wind. Good: Follow that Dream, Safe at Home.


Adults, very good: Through a Glass Darkly. Good: Jessica, Malaga.

Thau on European Trip

HOLLYWOOD—Ben Thau, accompanied by Mrs. Thau, left here for an eight-week trip in Europe without announcing a decision regarding his future industry plans. Thau, recently replaced and administration head of Metro-Goldwyn-Mayer studios after 32 years.
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* Less equipment trouble and lower maintenance

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Harry Melcher Enterprises
417 West Highland Avenue
Milwaukee 3, Wisconsin
Confidence Display
By Dubinsky Circuit

(Continued from page NC-1)

Theaters in winter months and tent shows on the road in the summer. They performed in Illinois, Iowa, Missouri, Nebraska and Minnesota.

"We all had a go at acting," said Irv, now 62 and for some time the company's leading actor. He appeared in such hits as "East Lynn," "Fortune Hunter" and "Seventh Heaven."

"I never had a lick of training," he added. "I started in Sioux City, Iowa, when our troupe was playing there. One of the actors got sick and I either had to go on stage myself or close the show."

"I got through without any tomatoes being thrown at me so I stayed with it. That was about 1918. I stopped acting when a roughneck one night stood up and called attention to my thinning hair. I decided a bald hero had no place on stage."

In 1925 the Dubinsky brothers opened the Tootle Theatre in St. Joseph, Mo. Shortly after they put all their money into motion picture theaters and owned 14 by 1930.

Maurice and Barney Dubinsky died several years ago. Irwin and H. W. formed the present company in 1947, with headquarters in Lincoln.

The Astro is the Dubinsky brothers' 14th theatre, including five drive-ins. They also own a television station at Rockford, with H. W. the vice-president.

Although the old Paramount Theatre was the victim of numerous closings, Irv is confident of a successful future. He said Omaha's population growth more than justifies the addition of a major downtown theatre.

"I'm not an impractical optimist," he said, "I'm just following a national trend. The motion picture industry isn't in nearly as bad straits as is sometimes believed. "Every new modern theatre that has been opened in recent years has been doing well."

He should know. He and his brother have had remarkable success in building the circuit at a time that was considered far from the lush years of the industry. Most of the theatres which have closed since the television era have been small neighborhood houses, he pointed out.

"But the new theatres, especially the drive-ins, have more than taken up the slack," he asserted. "In Omaha, for example, there is more theatre space, in terms of audience capacity, today than there was before television. Grosses are higher, too."

Irv Dubinsky's son Sarge, 20, has similar faith in the future of the motion picture industry. A student of statistics at the University of Chicago, he plans to join the family business when he is graduated next year.

The Astro has been trimmed down to a seating capacity of 1,465, compared with the former 3,000. The third balcony has been closed off. The immense stage has provided for a huge screen and the drapery is one of the largest in the country.

One section of the large mezzanine lounge will be used as an exhibition area for paintings which will be obtained through an arrangement with Joslyn Art Museum in Omaha.

Dubinsky has provided for free parking for his patrons at two garages in the area.

The manager is Joe Real, who has had a wealth of experience in running theatres. He came to Omaha from Oklahoma City and before that was in the industry in Chicago. He had some tense moments opening night as the sound went off. There was about three minutes of silence before the soundtrack was put back in running order and "everything went beautifully from then on," Rea said.

Confidence Display
By Dubinsky Circuit

(Carried from page NC-1)

OMAHA

Cecil Waller, owner of the King Theatre at Ida Grove and the Lake Theatre at Lake View, Iowa, is the new owner of the Iowa Theatre at Red Oak, Iowa. The former was owned and operated by the late Frank Good, a veteran of more than 35 years in the motion industry. Waller originally was from Shenandoah, in the Red Oak area in southwest Iowa . . . Leo Young, city manager for the Prince Drive-In Theatres, held a dinner meeting at the Ranch Bowl for the promotion of "Safe at Home!" which will have its first run in Omaha at the Q Twin and Airport drive-ins.

Pat Halloran and his wife have a new son, Gordon James, a husky eight-pounder who joins their family of two boys and two girls. Pat is Buena Vista representative for this territory. Gordon was born at St. Joseph's Hospital. His daddy is former Variety Club chief banker . . . Bill Lyons, United Artists Omaha representative, office manager Opal Woodson and the rest of the staff are bearing down for the last lap of the UA Week Drive.

Lee Tomasson, manager of the American Legion Theatre in Nebraska City, said equipment is being installed for CinemaScope . . . Tony Goodman, 20th-Fox salesman, and his two sons finished well up in various flights at the Harlan Open Golf tournament. Tony tied for fifth in the top flight. His younger son Goodie, 15, was fourth in his flight and Johnny, 22, was sixth in his flight . . . Bill Doebel, Fox's slugging baseman, was jubilant—his Carter Lake team invaded the state penitentiary and beat the tough prison nine, with Bill garnering two hits . . . Shirley Pitts, UA cashier, said the two Pitts girls home from Oklahoma State University, Shurron and Linda, have summer jobs.

Esther Green Humphrey, owner and general manager of FEPCO Theatre Advertiser, has extended the operation of her Omaha firm to Lagos, Nigeria. She recently received a letter from Benjamin Markabdele of 118 Upper Macaulay St., Ebute Metta, reading: "Dear Esther Fepeco—I would be much obliged if you could send me samples for your personalized heralds, window cards and calendars. I am assistant distributing films manager for the West African Pictures Co. here in Lagos . . . " Mrs. Humphrey sent the samples and in return received an order. Enery Toft, co-manager of FEPCO, and his family are vacationing in New Orleans.

Meyer Stern, exchange manager for American International Pictures and former Variety Tent 16 chief banker, and Mrs. Stern have returned from a visit to the International convention in Dublin and a tour of France, Italy and Israel . . . Exhibitors on the Row included Jack March, Wayne; Sid Motaif, Nebraska City; Leo Thomassen, Butte, and Jim Travis, Milford, Iowa.

Producers Frank and Maurice King are formulating plans for a huge point-of-sale campaign for their "Captain Sindbad," an MGM release.
Hotel Desk Cards Plug 'Advise and Consent'  
For the first time in Albany, a motion picture, "Advise and Consent," is being advertised via display cards on the registration desk of the Sheraton-Ten Eyeck Hotel. Three cards, printed on a red background and illustrated with a group photograph of stars appearing in the release, face all guests approaching the sign-in desk and the cashier's section. They read: "When Hollywood Goes to Washington, It's at the Park-Sheraton Hotel, Back-ground and Locale of Otto Preminger's Exciting New Picture, 'Advise and Consent.'"

Beneath is a line: "For the Best Service, Coast to Coast, Sheraton Hotels." The names of the principals are included in a replica of the front side of a grip carried by a hand and arm of a bellboy. The Sheraton chain includes 60 hotels.

Area viewers of WRGB, Schenectady, heard Mr. Preminger make a pitch for "Advise and Consent," on Today over the NBC network Monday (+) —in advance of the New York premiere at the Criterion Theatre on the 6th.

Scenic Buses' Rest Stops  
At Wehrenberg Drive-Ins  
Considerable extra revenue is accumulated at the concession stands of the Fred Wehrenberg drive-in theatres in St. Louis through arrangements made with travel agencies and the bus lines which conduct visitors on scenic tours of the city.

The Wehrenberg drive-ins are the 66, the South Twin, Bonnie's and South Side. Adam G. Goedz, circuit district manager, reports the scenic tour buses have scheduled restroom stops at the outdoor theatres. Frequently a dozen or more of the big buses line up at the airers at noon and again around 5 p.m.

Since all the Wehrenberg airers feature the best in food and service, the tour passengers buy plenty of food and drinks during these rest stops.

A goodwill service performed on the outdoor screens which has brought excellent mention for the airers is advertising the amateur league baseball games of the Lemay Baseball Association.

New Faces for 'Question 7'  
C. V. Mitchell, manager of Armstrong's State Theatre in Fostoria, Ohio, reports he noted many new faces in the theatre during his successful run of "Question 7," well promoted through churches, service groups, school board, principals and teachers, Rotary, Kiwanis and Lions clubs, women's groups, etc.

Some stunts have all the necessary ingredients but they just don't go over. A good way to find the answer often is get into the stunt yourself.

As M. J. Sparks, manager of the Villa Cross Theatre in the suburb of Hands-worth, Birmingham, England, putting on a dog costume and walking down the street doesn't make people laugh. The point is the man in the dog suit has to enter into the spirit of his costume and act like a dog! Bark, scratch, and even sniff at a tree!

Sparks' comments refer to a promotion for a dog picture, "In the Doghouse," he arranged with managers in three other suburbs who also were playing the picture —in Perry Barr, Sutton and Smethwick. Two sports cars, one yellow and the other blue, two attractive girls, toy balloons, car signs and four "dogs" toured the area for six hours.

The cars were loaned by a dealer and the signs plugged his name and the film. One of the fellows in the dog costumes was Manager Sparks himself. The balloons fluttered gaily as the cars made the round. Each car had a girl and a dog and a girl sitting up on the back.

The ballyhoo was combined with a dog biscuit tieup. Each car gave away the biscuit samples at stops.

"Everyone in this stunt was first class and really acted it up," Sparks reports. "There is a vast difference between walking around in a dog costume and making people laugh!"

As Sparks indicates, he and the other dogs really acted like canines, amusing children and adults alike. At one place the quartet staged a dog fight! At another the dogs tried to steal a half beef from the butcher shop.

The group traveled many miles, finally being stopped by darkness.

The VIMS dog biscuits were distributed in special envelopes overprinted with biscuit and film copy.

One gross of overprinted toy balloons was given to children from the front of the theatre.

Displays in pet shops, along with biscuit tieup.

Two sizes of stickers, one 8½x11 and the other 6½ inches square featuring a provocative illustration of a pussy cat were placed on store windows, doors, etc. (Editor's note: We have not run across any such large size stickers in the U.S.).
The More Ado the Better at Openings: English Do It With Ribboned Officials

The premiere, or first night, is a well-established promotion in English theatres. Mayors, wearing their ribbons and official insignia pendants, and their wives; other city and county officials, civic heads, etc., freely lend the dignity of their positions as premiere guests. Here Manager J. A. Green, manager of the West End Theatre in Birmingham, center, greets the deputy mayor of Birmingham, right, and the mayor of Kidderminster and their wives, at his premiere of "Exodus." About a dozen mayors from the area and their wives attended.

There was some controversy over "Exodus" in England as reviewers—veterans of the conflict over Palestine, in which Great Britain was caught in the middle, complained about some scenes unfilming to the British soldier, but as J. A. Green, manager of the West End Theatre in Birmingham, reports, the patrons didn't seem to mind.

And the controversy merely served to broaden the promotion. There were long discussions in area publications such as one headlined, ""Exodus' — The Story of Israelghosts shared the stalls with me!"

CONTROVERSY OVER 'EXODUS'

Another such story was headed, "A Twack at the International Conscience." This writer admitted "this re-creation of a turbulent piece of recent history stepped on a few of my patriotic corns...but my overriding impression is of an honest, objective effort to be fair."

Birmingham is famous for its newspapers; it also has a number of smaller publications, and Green sends tear sheets which shows that he got an impressive volume of "Exodus" copy in a number of them as he put over a masterful campaign. Illustrative of his deft showmanship is an extra he added to his press preview. Besides the newsfolk, he invited 24 persons from the Tudor Home for Aged Jews, as a goodwill gesture to the Jewish community Birmingham.

OFFICIAL DIGNITY IMPRESSES

If anything, the British showmen make more ado than their U.S. counterparts of their film openings, frequently inviting prestige-giving citizens to first-nighter activities. And mayors, councilmen, sheriffs and other officials, civic group officials, club heads, etc., are willing for the most part to lend the dignity of their positions to the premiere of a new attraction.

An interesting bit was added to his "Exodus" premiere invitations by Manager Green. A page synopsis headed "The Story" was stapled inside an 81/2x11-inch cardboard "Exodus" folder in color which was sent out to the selected guests.

Green's pressbook indicates an indefatigable effort to make use of every possible avenue of promotion. He contacted the Israeli embassy in London, the Israel Tourist Office, the El AL Airlines, the Palestine Wine & Trading Co., and came up with a very interesting array of brochures, for the entertainment of lobby lookers...maps of Haifa, maps of Israel, booklets on the Galilee country, price lists of Israeli wines, tips for tourists, etc.

In addition, the Women's Zionist Ass'n loaned items made in Israel—pottery, leatherwork, brassware, etc.—for lobby display.

The Israel embassy loaned 18 large mounted photos of modern Palestine, also stamps, United Artists, the distributors, supplied a large quantity of pamphlets, stills and photos, posters, sheets, etc.

Arab students volunteered a demonstration, assuring the manager they would be completely orderly, a photo of which was published in the local papers.

Detroit Theatres Push Armed Forces Week

A campaign for observance of the Armed Forces Week, May 13-19, by all Detroit area exhibitors was promoted by a committee headed by Fred P. Sweet, managing director of the Telenews Theatre. Sweet pointed out:

"The celebration here in Detroit has always been among the best in the nation—and logically so. Long famed as the Arsenal of Democracy, Detroit continues to play a most important role in our nation's defense picture."

The national flag was displayed prominently at each theatre during the week, as was the special Armed Forces Week poster.

Direct Impact Stunts Tops at Resort Ainers

Promotions directly involving patrons—through gifts, participation stunts or group benefit—are tops for any theatre but those of Ford Koontz III, manager of the Waterford (Conn.) Drive-In's stone throw from Long Island Sound, declares they are particularly effective in situations such as this where there is a heavy influx of summer vacationists.

"The idea of community service can't be overemphasized on the drive-in theatre level," he said, "particularly in a shoreline town where summer resort and vacation trade brings in the lion's share of community income."

For "Hey, Let's Twist!" he offered a twist demonstration by a nearby dance studio at the theatre, plus free twist dance lessons to all comers. Each patron also received a free piece of peppermint candy.

For Breakfast at Tiffany's he promoted from a local jeweler some 500 women's cigarette holders, which were distributed at the boxoffice.

For several years now, the Waterford Drive-In has been pivot of a community effort—a benefit show for the Waterford fire company. For 1962, Koontz booked "Please Don't Eat the Daisies" and "The Mating Game," and vital volunteers all, pitched in on a promotional endeavor the likes of which would bring credit to any showcase.

The firemen provided free rides to patrons' children on fire trucks prior to performance time. "This is a gimmick," Koontz said, "relatively new as far as cooperative efforts with volunteer fire companies are concerned, and, by and large, the reaction was very laudatory."

Free fire chief hats went to the children.

Koontz has lined up dealer-sponsored new cars on the theatre grounds. He has found that when a theatre offers its facilities for town events, the response is overwhelmingly favorable.

Baseball in 'Terror'

Bruno Weingarten, E. M. Loew's Norwich-New London (Conn.) Drive-In, ran a box in his "Experiment in Terror" advertising copy reading: Baseball Fans! Page 22! Note! The Climactic Scenes of 'Experiment in Terror' are filmed against the background of a baseball scene between the San Francisco Giants and the Los Angeles Dodgers at Candlestick Park, home of the Giants!"

Big Radio for 'Lover'

The local radio station in Cortland, N. Y., aided tremendously the State Theatre's showing of "Lover Come Back." The disc jockey played Doris Day's recordings, and the station used the Rock and Hudson and Doris Day interviews. A 400 Life magazine display on the picture was an added asset. The manager is Bob Anthony.

Cashier in Chinese Dress

Kay Ridell, cashier at the Pitt, de luxe neighborhood theatre in New Orleans, dressed in elegant Chinese kimono and hat during the run of "Flower Drum Song." Staffers wore coole hats and "Drum Song" lapel badges.

BOXOFFICE Showmaniser :: June 25, 1962
Twist May Be Unwinding But It's Still Hot at Drive-In Theatres

Here’s Outline for Twist Show, Also Speed Night

Prizes totaling $850 await the drive-in managers of the Selected Theatres Co. circuit, headquartered at Cleveland, in a 15-week “SAM” campaign, May 27 through September 8. The prizes will be distributed as follows:

First for showmanship, $250; second, showmanship, $100; best promotion for one picture, $150; biggest increase over last year for same period, $100; greatest increase per capita at the concession stand, $100; best keeper theatre (grounds, etc.), $100, and best Will Rogers collection week, $25.

“SAM,” a booklet to managers explains, stands for “Showmanship Awakens (the) Masses.”

ASKS GOOD SHOWING

Jay Schultz, in an introductory message, notes the booklet contains detailed suggestions for a “Speed” and a “Twist” show. Dick Kline, in his notice to managers, notes that Sam Schultz has been appointed area chairman for the Will Rogers Memorial Hospital collection drive, and asks that the Selected circuit theatres give him a good showing this year. Mr. Schultz suggests a jalopy be promoted from a used car dealer for a giveaway in connection with a Speed Show, the dealer to get his name on a screen trailer and on heralds. Patrons will be asked to sign their names on the back of a coupon ticket and drop the latter at the concession stand. Registrants must be present to win. If the Speed Show takes place on a Sunday-Monday-Tuesday, the giveaway is to be on Sunday; if it’s on a Wednesday-Thursday-Friday, the giveaway is to be on a Saturday night. People may sign up until the drawing takes place.

A TWIST CONTEST FORMAT

A complete outline for a twist contest is included. It asks that the event be run on Wednesday through Saturday night in June or July with either “Twist Around the Clock” or “Hey, Let’s Twist!” The outline follows:

TIME: The contest is to start approximately one hour before the show begins. No exact time for starting can be determined for two reasons - time of year and number of entries (the more contestants, the earlier the starting time).

PLACE: The contest should be in close vicinity of the concession building. A hard and flat surface is a necessity; if one is not available it will have to be rented or built. Approximate size 12x12 or 14x14.

MECHANICS: Some sort of entry blank for participants will be provided . . . it will probably be on the lower half of a herald. Participating couples do not necessarily have to fill out entry blanks in order to join contest; it is only to be used to facilitate the scheduling of the contest. The contest is to be held Wednesday, Thursday, Friday and Saturday nights only. The Saturday night contest is to be for the winners of the other three nights. Couples may be allowed to enter more than one night. Suggest that four or five winners be selected each night; this means that there will be between 12-15 participants in the finals on Saturday night.

TIE-UPS: Contact your local Arthur Murray dance studio if possible. Suggest they be used to co-sponsor the contest in conjunction with the theatre and local radio station and record store.

1. Arthur Murray dance studio can be used to help judge the contest. They will probably be willing to give a free twist exhibition before the contest each night. They may provide the drive-in with stereo records, a record player and a man to play the records for the contest. They may provide free dancing lessons to the winners of the nightly contest, plus some sort of a prize for the final winner and runnerups on Saturday night. They may put announcements of the contest in their daily ads.

2. Radio Disc Jockey, Have local disc jockey or radio station co-sponsor contest. Perhaps he may even broadcast the contest from the drive-in over the air. The deejay may even give some free radio spots.

3. Tie up with local record store as a co-sponsor of the contest. They may put item about contest in their newspaper ads, plus window displays, about contest also some free records to winners of nightly contests and final contest.

4. Thom MeAn shoe store tieup or other shoe stores may sell Chubbey “Twister” shoes. They will probably go along for some sort of display advertising the picture and the contest.

5. Miscellaneous store tieups. Many stores sell some sort of “Twist” merchandise. Contact them, set up some sort of display advertising the picture and the contest. Perhaps they may even sponsor the contest. The following are a few stores which sell “Twist” merchandise: J. C. Penney, Grant’s, McCory, McClellan, H. L. Green, F. W. Woolworth, G. C. Murphy and J. J. Newberry.

6. Offer “twist” specials at the concession stand.

7. Twist standee from National Screen Service will be ordered for you. It is about 80 inches high. Put contest dates on bottom of standee.

8. Plus the contest and Chubby Checker’s twist records over your PA system two or three weeks before playdate.

PRIZES FOR FINALISTS: Promote as many prizes as possible. The 12-15 finalists must be given some sort of prize such as records, etc. There should be at least three winners of the Saturday night contest, one grand winner and two runners up. You may want to give these people season passes, plus records and other promotable merchandise. Perhaps the Arthur Murray studio will provide free lessons to the winners. The daily winners must be given passes to enter the theatre for the final contest on Saturday night.

COSPONSORS: It is imperative that the cosponsors are set up at least a month to six weeks before playdate to get their names in the heralds and screen trailer. This is the free advertising that we offer them.

Reprints of two reports on successful twist contests from the Showmaniser section of Boxoffice are included in the booklet.

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Summer Drive-In Owner Switches to Billboards

Howard Goldstein, who owns the Dix Drive-In, Glens Falls, N.Y., has decided on billboard advertising, rather than radio time, to supplement newspaper copy. He sponsored a sports program over a local station for some time but felt that it did not produce results. Accordingly, this spring he rented three strategically placed large signs on routes 9, 4 and 32. Route 9 is a heavily traveled highway; Route 4 runs from Troy to Whitehall and thence into Canada while Route 32 starts at Schuylerville and extends northward. All three signs give specific directions on how to reach the automobile. Goldstein, who includes directions in all his summer newspaper advertising on the Dix’s location, says that motorists have already told him that the signs steered them. He could not detect a reaction to the radio broadcasting.
Showmanship Offers Success In Subruns, Skeptics or Not

By ALLEN M. WIDEM

Ernest A. Greula, with many years of salaried theatre management behind him, first broke out on his own as lessee of the State Theatre in Torrington, Conn., after which he served as a salesman for National Screen Service out of Hartford. Recently, he and several associates took over two subsequent-run theatres in Hartford, the 830-seat Art Cinema and the 900-seat Lenox.

Ernest Greula

"I'm well aware that skeptics in the industry are saying there's no point at all in taking over subsequent-run situations at a time when patronage is slipping," he told this BOXOFFICE reporter in his newly decorated office in the Art Cinema building, and immediately expressed a quiet conviction that he'll come out a distinct winner.

It was evident that this well-schooled showman's confidence is based on a complete faith in the powers of showmanship.

Already, within six months, he has the Art Cinema on the road to success by aggressive selling of foreign films, and is trying out selected U. S. product at the Lenox. He feels that there are many older pictures that can be sold profitably.

"We've got as much enthusiasm and vitality for motion picture exhibition as the next fellow," he said, "and we're out to demonstrate this by sprucing up our operations and putting on a firm, friendly smile to all comers," he related.

"We're not discouraged, nor dismayed by what the trade says has been a diminishing market. We've found one thing in a few short months of operation—if we get the product we know the public will buy, our problems, the long, the short and the tall, CAN be resolved profitably. At the same time, we feel that if we just sit back and say, in effect, 'Well, there's nothing more we can do about inducing greater patronage,' why, we're frankly entitled to failure. After all, with such thinking, we never really gave the theatres a chance, did we?"

Greula is general manager of the new Connecticut Cinema Co., which took over the Art Cinema and the Lenox from Lockwood & Gordon. He leased the State in Torrington ten years ago.

FINDS HIS EFFORTS PAY

"I learned one thing in Torrington," he said, "and I found that if I exerted enough earnest effort to alert the potential patronage, I could come out ahead with even the most unpromising motion picture. I have to qualify that contention with emphasis on the need to exploit strongly, strenuously, significantly. In a town such as Torrington (population around 30,000), the people aren't particularly movie conscious; they are exposed to the lives of television and can well find solace and recreation in the nearby state parks and forests, all free at that.

"I learned that if I got promotional matter attractively displayed in my family's station wagon and drove it around the nearby resort areas in summertime, for example, I would create interest. But if I had sat in my office and waited for the trade to come to me, I would have found just more red ink on my boxoffice statement!"

In Torrington, too, showman Greula made a constant habit of reading his trade papers for suggestions and ideas.

"I can't overemphasize the need to read the tradepapers, if only for the knowledge that a lot of guys in independent exhibition are looking for the answers to a lot of questions, too!"

His first order of business at the Art Cinema was renewing acquaintance with downtown drama desks. He had served as advertising and publicity director, plus resident manager of the Colonial Theatre, for the now-defunct Hartford Theatre Circuit right after World War II, and in those lucrative years, he made a constant practice of reminding newspaper editors of the attractions, both current and upcoming.

DON'T NEGLECT EDITORS

"Exhibitors, in particular the independents who seem to like to go it alone, so to speak, should be forcefully reminded of the need to call on theatre editors in the newspapers week after week, and I don't just mean plopping a pressbook and some stills down on the guy's desk, either," he said. "I mean sitting with the fellow and exploring ways and means of bringing in more theatre business.

"In the main, I've found newspaper men are vitally interested in theatres, and yet they don't do much, exploitation-wise, unless they're pointedly reminded. If I'm out of town on film buying trips, for example, I make it a point now of calling an editor from Boston or New York, to tell him of what's been booked at the Art Cinema, which is a first-rate showman.

"I'm genuinely sorry for the exhibitor who says, 'My trade has gone, there's no future left.' I'd like to say to him and his counterparts, 'You're in a showmanship business—get out and SELL!' If product lack is pointed up, I'd like to have the same alleged product-lack showman take the time and trouble to go to theatre office charts from TOA and his tradepapers and actually seek out motion pictures that, for one reason or another, just never got playdates on the local level.

SELLING OLDER FILMS

"With a little imagination, these older pictures CAN be sold, and sold aggressively, promisingly."

"For 'This Year at Marienbad," Greula had an attention-getting gimmick in effect; no patron was seated once the Art Cinema performance got under way. "This was a word-of-mouth stunt generated many, many years ago," he admitted, "but the fact is that it's still good for certain attractions."

Mr. and Mrs. Greula (Venice met her husband while cashiering at Loew's Pol Majestic, Bridgeport) are grandparents.

"I've found ample time to bring up a family and spend time with the family, even with the draining schedule of a theatre," he said. "It's all a matter of daily perspective, of telling yourself what is important and what is not.

"If I've learned anything, I've found that just doing doesn't pay to worry—to worry about something that probably will never happen anyway. If I have to concern myself with something, I want to concern myself with something that can contain impact, importance."

A full-dress powwow in downtown Fort Dodge, Iowa, drew heap-big attention, not only from Saturday morning parade shoppers, but also in the local press and on TV. Dick Nizio, manager of Central States Theatre Corp.'s Strand at Fort Dodge, staged the street show in connection with "Geronimo." A troupe of YMCA Indian dancers performed in the shadow of the authentic tepee. The latter remained through the day, and a full-size wigwam, placed in a busy downtown area, does NOT go unnoticed.

BOXOFFICE Showmankier :: June 25, 1962
LISTEN, LOVELY, TAKE US TO YOUR LADDER... AND YOUR LEADER LATER!

THE THREE STOOGES IN ORBIT

Ad No. 302—429 Lines (including imprint space)
THE THREE STOOGES PUT BOXOFFICE IN ORBIT!

STOOGE STUNTS
* Send a man in astronaut costume through areas where youngsters congregate. Sign on his back might read: "I Almost Died Laughing When I Saw The Three Stooges in Orbit!"
* Stage a pie-throwing contest on local TV program or at the theater, with youngsters competing for promoted prizes. Contestants might be asked to display accuracy, technique. Similar contests might be set up for adults.
* Offer prizes for the youngsters with the finest scrapbooks of Three Stooges pictures, stills, etc.
* Letter write-in, 25 words or less: "I Want to See The Three Stooges in Orbit! Because . . ."
* Three Stooges' look alike contest, with children who look most like one of the Stooges winning promoted merchandise prizes.
* Use "astronaut" headlines and pictures to background an outdoor display of art and credits for "The Three Stooges in Orbit!"

TV SHOWS
The Three Stooge comedies are programmed on more than 100 television stations throughout the nation. Contact your local station and work the following:
* In-person plugs and spot announcements on and around each show.
* Special postcard mailing of "lucky number cards" to children's TV personality fan clubs.
* Distribution of guest tickets to youngsters participating in such shows.
* Laughing contest, geared to the fact that "The Three Stooges in Orbit!" is tops in laughter.

COMIC BOOK
Western Publishing Company is giving nation-wide distribution and promotion attention to its picture comic book for "The Three Stooges in Orbit!" Book has a four-color cover with full picture credits on the inside front cover and on the back cover.

SELLING AIDS
TV TRAILERS: Perfect for your TV campaign, with space for local announcements to add on theatre and playground information. Also a live feed for super-imposed visual credits, if desired. Order direct from: Columbia Pictures Corp., 711 Fifth Ave., New York 22, N. Y.
TRANSCRIPT: A variety of spot announcements, all open and for local commercials to add theatre credits. Available on a single disc. Order through your Columbia exchange. Transmission will be mailed direct to you from New York City.
FOUR TELEPS: Style A, theatre and station identification. Style B, theatre advertising only. Prices: $5.00 without imprint; $7.50 with imprint. $2.00 for each additional slide or telep. Specify telep style and copy desired when you order direct from:.QtQ Telecord Co., 247 W. 46th St., New York 36, N. Y.
DISPLAYS: Streamer: 17' long, 116'50 each Valance: $1.65 per running foot; minimum length 10' feet. 12 percent string 10' long. $3.50 Bumper strip $1.00 each, minimum order 15. Order from National Flag Co., 43 West 21st, New York 10, N. Y.

FOR TOY STORE WINDOWS!
Shown is a "raffle" of the 8"x15" window streamer available for toy store promotions, as long as the supply lasts. Limited quantities are available free; state how many you can use when you write direct to Exploitation Dept., Columbia Pictures Corp., 711 Fifth Ave., N. Y. 22, N. Y. Note space for theatre imprint.

THREE STOOGES' LICENSERS
Following are the manufacturers of Stoores—licensed items, and their products. Check the toy and variety stores in your towns, work with them in window and counter displays, in co-op advertising, printed handout material, contest prizes, etc. Write to the licensees or check local toy jobbers and make arrangements to use the items for "toy sale," as giveaways, contest and lucky door prizes.

GOLDEN RECORDS
A. R. RECORDS, INC.
45 Rocketville Place
New York 20, N. Y.
Recordings of the Three Stooges
ACME TOY CORPORATION
1331 S. S. Court
Chicago 50, Illinois
Plastic Toy Television
Viewer and Film Strips
L. M. BECKER & CO.
Billion, Wisconsin
(Orders direct from: Own's Theatre Premises: P.O. Box 248, Palos, West.)
Plastic ring containing moving section pictures (Junior action pictures)
VAN DAM RUBBER CO., INC.
1299 Jerome Avenue
New York 52, N. Y.
Toy Balloons
DELL PUBLISHING
750 - 3rd Ave.
New York City
Comic Magazines
BEN COOPER, INC.
254 36th Street
Brooklyn 32, N. Y.
Costumes and masks
COLORFORMS
Walter Street
New York, N. Y.
Boxed activity set
IDEAL TOY CORPORATION
184-10 Jamaica Avenue
Hollis, Long Island, N. Y.
Vinyl Plastic inflatable toys
Molded vinyl plastic
Head Puppets
PHOENIX CANDY CO., INC.
151 35th Street
Brooklyn, N. Y.
Candy Taffy Kisses
LOWE, INC.
1234 Fifty Second St.
Kenosha, Wisconsin
(Distributing Office: Chicago)
220 Fourth Ave., N. Y. 1.
Jigsaw Puzzles, Novelties
LOWELL TOY MFG. CO.
1074 Brook Avenue
New York 45, N. Y.
Board Games
Coloring Books
CARRIE CASE MFG. CO.
1891 - Bentine Avenue
Brooklyn 57, N. Y.
School Bells, Brief Cases, Loose Leaf Ring Binders

MODEL CONTEST
Still No. 70, showing the Three Stoores holding a model of the multi-purpose submarine-helicopter tank, and Still No. 1128, showing the machine in action, might be used to help publicize a "model" contest conducted with a toy or hobby shop, a TV program or a newspaper. Simply ask youngsters to put together a similar model, or an equally fantastic new invention, from selected portions of their own models—new or broken. Display these "inventions" in theatre lobby, for audience judging.

8-MM MOVIES
Contact all local stores carrying 8-mm home movie films for tie-ins worked around The Three Stooges short subjects distributed by Columbia Pictures Home Movie Gems. Arrange a promotion that will be mutually beneficial to you and the stores around window and interior displays, co-op advertising, lobby displays, contests.

MARTIANS!
Dress and mask a street ballyman like the Martians in "The Three Stooges in Orbit!" (Still No. R221) and send him on a tour of playgrounds, soda shops, parks and wherever else youngsters congregate. Sign on his back calls attention to your picture and playdate, of course. Youngsters might also be involved in a costume matinee, with prizes going to most spectacular "Martians!"

TELESCOPE
Set up a telescope on street corner near your theatre with sign inviting passersby to "See The Three Stooges in Orbit!" Telescope itself might be focussed on a nearby rooftop, on which can be seen a poster from the film.

ACCESSORIES
* THREE SHEET - 40 x 60
* ONE SHEET - 24 x 60
* 22 x 28 A - 24 x 60
* SLIDE - 22 x 28 B
* EIGHT 11 x 14's - 22 x 28 B
* UTILITY MAT - INSERT CARD
* STILL SETS (60 holograms, 20 upgrids, pressbook set, etc. set)

Accessories are Available At Columbia Exchanges
The Three Stooges, that irrepressible trio of irresponsible zanies, return to the Columbia Pictures’ new comedy, "The Three Stooges in Orbit." They play a team of television comics who must come up with a new gag, or else.

Important as their roles reportedly are to the antic goings-on, "The Three Stooges in Orbit" is principally concerned with the problem of protecting an ultra-secret military invention from Martian spies. The thing, "Stooges' wand", is a newly-developed combination submarine-helicopter-tank; it is the only weapon which can halt the Martians when they invade Earth, and so they send in their best spies to match wits with the witless Stooges.

At the same time, the Stooges' appearance as television comics gives producer Norman Maurer a chance to include in the new film some brief scenes reportedly very effective, scenes demonstrating his newly-invented screen process, Artiscope. Artiscope permits live action—say, the Three Stooges in one of their more rambunctious moments—and the automatic transposition of this action into line drawings. The result is a cartoon sequence, without the need for animators or other artists.

"The Three Stooges in Orbit" features Carol Christensen and Edson Stroll. Elwood Ullman penned the screenplay from a story by Maurer, and Edward Bernds directed the Normandy production for Columbia Pictures release.

Fans of the Three Stooges will see, in "The Three Stooges in Orbit," at the Theatre, samples of the work produced through a new animation process called "Artiscope," which photographs live action and converts it into line drawings. The United States patent applied for in 1956 and granted in 1961.

Invented by Norman Maurer, producer of "The Three Stooges in Orbit," Artiscope has been used for television commercials. Maurer himself illustrated and wrote hundreds of comic strips for such national comic magazines prior to World War II, when he served in the Navy. In 1953, he developed a new process for making Three-D drawings and produced the world's first 3-D comic magazine, "Adventures of Mighty Man." This was the first comic book to be written about in the Encyclopedia Britannica.

"The Three Stooges in Orbit" features Carol Christensen and Edson Stroll. The screenplay was written by Elwood Ullman from a Maurer story. Edward Bernds directed the Normandy production for release by Columbia Pictures.

A time machine which carried them back to the days of ancient Greece was important to "The Three Stooges Meet Hercules." Now, with "The Three Stooges in Orbit," new Columbia comedy at the . . . . . . Theatre, the Three Stooges have their fun with an all-purpose military machine which has the appearance and the capabilities of a submarine, helicopter and tank. Gizmos, gadgets and gimmicks have often figured in the 200-plus comedies made by the Three Stooges in the course of their 26 years of moviemaking. So have custard pies. The key prop in "The Three Stooges in Orbit" probably is the largest, most expensive and most exciting ever built for the zany comics. It cost more than $15,000 to put together.

The machine is powered by a jeep which was fitted into the bottom of a submarine hull. The machine moves on tank treads, connected to the rear wheels of the jeep by a chain drive; it can attain a speed of 35 mph. The helicopter blades rotate at 300 rpm's and are driven by a 7½ hp golf cart motor.

"The Three Stooges in Orbit" was written by Elwood Ullman.

A former concert and opera singer, handsome young Edson Stroll is currently developing a brand new career as a screen star. Caroll, the romantic lead at the . . . . . . Theatre in Columbia Pictures' "The Three Stooges in Orbit," with Carol Christensen also featured. Stroll earlier appeared with the Stooges in "Snow White and the Three Stooges." The New York-born actor also starred in the TV series, "Congressional Investigator."
<table>
<thead>
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<th>Feature Chart</th>
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**ALLIED ARTISTS**
- The George Ratt Story (305) 0.611
- The Bashful Elephant (80) 0.620
- The Big Wise (73) 0.620
- Rider on a Dead Horse (72) 0.062
- Reprise (110) 0.620
- The Friended City (97) 0.621
- Day of the Triffids (119) 0.620

**AMERICAN INTL’L**
- Guns of the Black Witch (81) 0.610
- Journey to the Seventh Planet (80) 0.613
- Last Battalion (83) 0.610
- The Three Stooges Meet Hercules (89) 0.617
- The Fantasies of Space (79) 0.614
- The Brave That Wouldn't Die (71) 0.610
- Tales of Terror (90) 0.610
- The Irons of Rome (89) 0.610
- The Irons of Rome (89) 0.610

**COLUMBIA**
- Mr. Sardonicus (90) 0.0.610
- Valley of the Dragons (79) 0.612
- Everything's Ducky (81) 0.610
- Queen of the Pirates (80) 0.614
- The Mysterious Island (101) 0.613
- Sail a Crooked Ship (88) 0.614
- The Three Stooges Meet Hercules (89) 0.617
- The Underwater City (87) 0.613
- Walk on the Wild Side (114) 0.619
- The House that Never Dies (81) 0.613
- World in My Pocket (93) 0.620
- Don't Knock the Twist (89) 0.622
- Exorcism in Terror (123) 0.623
- Breakthrough (90) 0.622
- The Wild Westeners (W) 0.629
- The Irons of Rome (89) 0.610
- The Irons of Rome (89) 0.610
- The Stolen Keys (0) 0.627

**M-G-M**
- Colossus of Rhodes (180) 0.0.204
- Everything's Ducky (81) 0.610
- Mickey Rooney, Buddy Hackett
- Queen of the Pirates (80) 0.614
- The Mysterious Island (101) 0.613
- Sail a Crooked Ship (88) 0.614
- The Three Stooges Meet Hercules (89) 0.617
- The Underwater City (87) 0.613
- Walk on the Wild Side (114) 0.619
- The House that Never Dies (81) 0.613
- World in My Pocket (93) 0.620
- Don't Knock the Twist (89) 0.622
- Exorcism in Terror (123) 0.623
- Breakthrough (90) 0.622
- The Wild Westeners (W) 0.629
- The Stolen Keys (0) 0.627

**PARAMOUNT**
- Blue Hawaii (101) 0.610
- The Man Who Shot Liberty Valance (123) 0.0.614
- The Vertical Lieutnant (140) 0.613
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**BOXOFFICE BookinGuide :: June 25, 1962**
Short subjects, listed by company, in order of release. Running time follows title. Date is national release month. Color and process as specified.
THE EXHIBITOR HAS HIS SAY
A B O U T  P I C T U R E S

AMERICAN-INTERNATIONAL


Sign of the Gliator (AIP)—Anita Ekberg, Georges Marchal, Chelo Alonso. Should have doubled this one. Not enough action to please our patrons.

Lots of Pretty Girls, Too

Hey, these twist pictures even make money even when there's no change, don't they? I played AIP's "Twist All Night" and did very well on it, even with bad weather. The acting is pretty bad, but the music was okay. Lots of pretty girls, too.

ROY KENDRICK
Star Theatre, Mineola, Okla.

and especially the kids—what else have you there except that one oldie that they're playing all the time. This is from this type of show for awhile. Played Sun. Mon. Weather: 80°.

—La Capri—Isla Zacate, Antonio, Cuero, Tex. Pop. 1,255.

BUENA VISTA

Babes in Toyland (BY)—Ray Bolger, Tommys Sands, Annette Funicello. Shot this film on Disney films. We should have doubled it with something else which appeared Sat. Played Sat. Through Sun.—Gary Barker, Alpine Theatre, Voca, Tex. Pop. 2,400.

COLUMBIA

Devil at 4 O'Clock, The (Cal)—Spencer Tracy, Frank Sinatra, Katharine Hepburn. I really liked this one. Business was okay. The ones that come like it, but the title is misleading. Sinatra has just about as much in the film as any other. I'm afraid. Played Sunday. Don Stott, Southwind Theatre, Silomons, Okla. Pop. 500.

Mysterious Island (Cal)—Michael Craig, Joan Greenwood, Herbert Mundin. Book paper, trailer and good advertisement. Giant chickens, monsters, etc. never get old, and the kids came by the ton. We are never5 to see these two. It looks like the studio can usually depend on the kiddies. If we had to depend on advertisements alone, we wouldn't have another day in the red.—Roy Bariski, Albert Zarzana, Venus Theatre (subway), Houston, Tex.

Pepe (Cal)—Corentiss, Dan Dailey, Shirley Jones. Long and sometimes too dull and pretentious movie. But Corentiss is always funny and Jones and Dailey are also good. Business fair, rental fair. Musical numbers are in this one well staged. All in all, a disappointing film at the theatre.—Paul Fournier, Acadia Theatre, St. Leonard, N. B. Pop. 2,150.

Twist Around the Clock (Cal)—Chubby Check, Dion, Vicki Spencer. This drew better than lots of the big pictures. Played. Hope they don't make too many, as have seen them do many times before. Played Wed.—Fair Roth, Palace Theatre, Gallatin, Tenn. Pop. 1,757.


METRO-GOLDWYN-MAYER

Ben-Hur (MG M)—Chariton Heston, Haya Harareet, Stephen Boyd. There is nothing I can possibly say about this film that has not been said already, except that as a picture it's impossible to make any money with this film! I should have gone with "Darby O'Gill" and the "People," one that Disney probably would like to forget. Played two and a half weeks. Weather Fair. Played Sat. Don Stott, Astra Theatre, Kihe, Northern Rhodesia. Pop. 1,500.

Honeymoon Machine, The (MGM)—Dolores Hart, George Hamilton, Paula Prentiss, Jim Hutton. The advertisement probably adviced this as a sexy picture, so the mothers kept the children out of the houses. One who thinks they are going to see a lot of sex, nice comedy. Though. Played Sat. Roy Bariski, Albert Zarzana, Venus Theatre (subway), Houston, Tex.

PARAMOUNT

Breakfast at Tiffany's (Buena)—Audrey Hepburn, George Peppard, Patricia Neal. Nothing happens. Nothing new, never seen. Any picture a may look slight for something for something quite good. Colourful, something. Sure enough, the fact that it is a colour picture was not a selling point. Played Saturday. Roy Bariski, Galena Theatre, Galena Park, Tex. Pop. 1,100.

S.R.O. Twice on Sunday

(Elvis, we love you! S.R.O. matinees and S.R.O. again Sunday evening for "Blue Hawaii" from Paramount). Boy, it was a tough go in teen-agers in one day in "In the Mood."
Not up to "G. I. Blues," but one day's gross doubled three days of "Blues." Colourful, sung-filled comedy.

KEN CHRISTIANSON
Roxy Theatre, Weshumb, N. D.

20TH CENTURY-FOX

Beachler Flat (20th-Fox)—Terry-Thomas, Richard Basehart, Hope Lange. A real hilarious picture all the way and liked by all, for above average patronage. More like it, please, with an "A" rating rather than a "B."—Leonard Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

Hustler, The (20th-Fox)—Paul Newman, Piper Laurie, George C. Scott, Patrice Wymore. Very fine! It deserves to do outstanding business everywhere. The trailer could easily kill it. But word-of-mouth will bring it in. Most of our patrons that thought they wouldn't enjoy this type of film are quite impressed. A lot of good acting and a film I can heartily recommend for any situation. Played today. Played Wed. through Sat. Weather: Rain.—Don Stott, 301 Drive-In, Wabash, Ind. Pop. 1,100.

SECOND TIME AROUND, The (20th-Fox)—Debbie Reynolds, Andy Griffith, Steve Forrest. This movie did extremely well business, and where were the kids? We couldn't believe it. An excellent run of this picture than I usually have on Saturday night alone. Lots of families attended, though, and most really liked it. Below average concessions sales because people didn't want to miss any of the picture fare. Played Wed. through Sat. Weather: Rain.—Roy Bariski, Star Theatre, Mineola, Okla. Pop. 950.

Sniper's Ridge (20th-Fox)—Jack Garg, Stanley Clements, Color would have helped this one. Plenty of action. Good picture. We played it with UA's "Fort Massacre" to an average crowd. Weather: Near flood.—B. F. Friedman, Grand Theatre, Lancaster, Ky. Pop. 3,000.

Tender is the Night (20th-Fox)—Jennier Jones, Jason Robards Jr., Tom Ewell. This well made, elegant feature did a terrible death at the boxoffice but we were sold pictures. For urban centers but not small towns.—Leonard Leise, Roxy Theatre, Randolph, Neb. Pop. 1,029.

UNITED ARTISTS

Pocketful of Miracles (UA)—Glenn Ford, Bette Davis, Tony Curtis, Rosalind Russell. What a wonderful show, such a fine movie and make money, and this is a prime example. A good film, good humor, color, acting, but it didn't have blood, screaming monsters or Elvis, and we were quite alone. Few of our patrons were impressed into the house thoroughly enjoyed it, but why must good screen fare go unheard and unseen?—Roy Bariski, Albert Zarzana, Venus Theatre (subway), Houston, Tex.

Sergeants 3 (UA)—Frank Sinatra, Dean Martin, Peter Lawford, John Ireland, Zsa Zsa Gabor. A boy's picture, that's putting it mildly. It's a rip-off and so was business. The word sure got around. Played it. If we ever played it again we'd play it. Played Sat., Sun., Mon. Weather: Warm.—Carl P. Andersen, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

UNIVERSAL-INTERNATIONAL

Flower Drum Song (U.I.)—Nancy Kwong, James Shigeta, Miyoshi Umeki. A beautiful picture, elegant music and singing, but too much of it. Expected too much of this, but a real dual at the boxoffice. Beautiful color, music, singing, acting, but too much of it. Expected too much of this, but a real dual at the boxoffice.


WAYS BROS.

Fanny (WB)—Leslie Caron, Horst Buchholz, Charles Boyer, Maurice Chevalier. Here is a swell show color which seemed to draw the grownups, so did it. Played Sat., Sun., Mon., Tues. Weather: Good.—B. W. Murphy, Berglund, Trail Theatre, New Town, N. D. Pop. 1,200.

Susan Slade (WB)—Dean Stockwell, Connie Stevens, Dorothy Malone, John Ireland. What a tear jerker. This sure packs entertainment all the way through. Business was strong in spite of reputation. We have just the teenagers left and since we have to play these after the drive-ins have slaughtered them, most have already seen it. Played Sat., Sun., Mon. Weather: Fine.—Carl P. Andersen, Rainbow Theatre, Castroville, Tex. Pop. 1,500.

Write—

TO: The Exhibitor Has His Say

BOXOFFICE, 825 Van Brunt Blvd.,
Kansas City 24, Mo.

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Opinions on Current Productions

**Lolita**

**MGM (217)**

152 Minutes  Rel. June '62

MGM’s provocative and attention-calling ad slogan, “How Did They Ever Make a Movie Out of Lolita?” plus the current vogue for the old-fashioned, adolescent love affair selling point of this first-rate picturization of Vladimir Nabokov’s sensational best-seller, “How” was by advancing Lolita’s age from 12 to about 15 and having James Mason play her middle-aged lover. Despite these modifications, the subject matter remains strictly adult. With Mason giving a brilliant portrayal of a complex and demanding role, Shelley Winters contributing a sterling performance and Peter Sellers having himself a comic field day as the playwright with a gift for impersonation, name value is good and word-of-mouth should be strong. Although the subject matter is a mildly sinister one, small towns. Starting off with a rather macabre murder, the picture flashes back to Mason’s first meeting with the blonde nurse and his subsequent romance. Running close to the boxoffice, the newcomer Sue Lyon responds splendidly to Kubrick’s line-directional hand even if Sellers occasionally over-rides it. James B. Harris produced the film in England for Seven Arts. James Mason, Shelley Winters, Peter Sellers, Sue Lyon, Gary Cockrell, Diane Decker, Jerry Stovin, Lois Maxwell.

**Paradise Alley**

Sutton-Pathe-America 81 Minutes  Rel. August '62

Not since the highly touted, whimsically concocted “Miracle on 34th Street” of some years ago reached a more receptive global audience has there been one so ripe for mistreatment in theme and content. The film is a wonderful and not unadulterated sentimentalism and plain, unfiltered aura of innocence. Simply put forth briskly, entertainingly in this Hugo Haas written and directed, and starring, in a near-time alone may give it trouble in acquiring feature length of a top-line program, although the exploitation attendant to preopening may well bring out the family audience for which the film’s obviously intended. The setting is modern-day East Los Angeles, the people obviously indeed humans bent on self-destruction through complete blacking out to be miraculously rescued from the brink of destruction. Suddenly there is the sudden appearance of a one-time screen great (Haas) who proceeds, with aid of Chester Conklin, to prove that basically people are warm, kind and considerate. Gary Gillett, the Ah-Choo chap of the long ago, and Margaret Hamilton, who menace then kiddie headline Judy Garland in MGM’s locally coined “The Wizard of Oz,” are the old faces. Significantly, while “Miracle on 34th Street” centered on Manhattan, Haas takes his audience to an admittedly sexy setting by experimenting with the colorful and striking touches on the various scenes. Carol Morris, Hugo Haas, Marie Windsor, Corinne Griffith, Blyth, Gary Gillett, Don Sullivan, Chester Conklin.

**The Mermaids of Tiburon**

Filmgroup 77 Minutes  Rel. November '62

Eastman Color-Aquacope views of marine activity give the Filmgroup an American-made look. John Lamb, enough eye appeal and entertainment value to merit it satisfactory fare for average audiences. Exhibitors should find it compact running time helpful in booking it as an exploitation entertainer. Also, it shows off the bill. The underwater photography is fine, with the excellent color greatly enhancing the watery action and performances. Mermaid queen Diane Webber, formerly the bubbling bomb called Lisa, improves both a beauteous addition to the screen and skillful in the art of courting Neptune’s kingdom. George Rowe is adequate as the biologist and Timothy Carey provides an appropriately villainous role. Lamb’s script is orderly and uninvolved, albeit a running narration intrudes unnecessarily on the sincerity and serves to complicate a simple plot. Scenic underwater locations, the pearl gardens of La Paz, Mexico, parts of the Caribbean and the coast of Japan Catalina Island, add greatly to the overall product as does a fine performance码头上由Richard La Salle. Other technical credits are good.

The reviews on these pages may be filed for future reference in any of the following ways: (1) in any standard three-ring binder; (2) in a multipurpose carrier such as GUIDLE three-ring, pocket-size bider. The latter, including a year's supply of booking and daily business record sheets, may be obtained from Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo., for $1.00, postage paid.

The Monster—Half Man, Half Monster

**Lopert**

72 Minutes  Rel. July '62

Going out as the companion feature with "The Horror Chamber of Dr. Faustus," this is on a par with similarly projected attractions. The roles enacted with a minThat of histrionic ability and the special effects assuming dominant position through anticipated exploitation activity. A scientificist (Satoshi Nakamura) escapes with a serum resulting in chaos for both his wife and brother; the episode turns the medical Quite mad, too, but he eventually meets his come-upance at the hands of newcomer Peter Dyneley, also injected with the fatal serum. Terri Zimmern is the scientist’s Gal Friday with a fleeting ya for the man-of-the-future, a larly. The action revolves around the ability of Producer George P. Breedon directly with Kenneth G. Crane, the duo composing a sizable quantity of horror-effect shots within the modest running and the few decisions that have other than usual feature probably won’t much over which to quibble there. The street ballyhoo successfully applied for this type of entertainment, a la "Alfred Hitchcock," will no longer, however, it might well be to alert cooperative newsmen in town that one of their members, for a change, figures importantly in the horror activity.

Peter Dyneley, Jane Hylton, Satoshi Nakamura, Terri Zimmern, Norman Van Hawley.
THE STORY: "Birdman of Alcatraz" (UA)

Sentenced to a prison term for killing a man in Alaska in 1921, Burt Lancaster is sentenced to life imprisonment in solitary confinement when he slays a prison guard. During a rain storm, he rescues a baby squirrel, nurses it back to health and becomes interested in bird diseases; in fact, he becomes an authority and writes a book on the subject. He is permitted to delve into his experiments in his cell and even is allowed to marry Betty Field, a widow who had become interested in his book and his case. Eventually, he is moved from Leavenworth to Alcatraz where many of his privileges have been taken away from him. He refuses to take part in a prison break by the other inmates. He is denied parole. Efforts are made to suppress his book on prison reform and he is sent to a federal hospital in Springfield, Mo.

EXPLOITIPS:

Capitalize on the book and on the extensive magazine and newspaper articles about Robert Stroud. Get pro and con comments on whether Stroud should be paroled from prison from local lawyers, social leaders and civic dignitaries and arrange for newspaper coverage.

CATCHLINES:


THE STORY: "The Horror Chamber of Dr. Faustus" (Lopert)

Dr. Gennesseur (Pierre Brasseur) is a prominent surgeon whose once lovely daughter, Christine (Alida Valli), has had her face horribly mutilated in a car accident. She lives in a state of melancholy-naught, her hideous features hidden behind a mask. The doctor’s secretary, Louise (Alida Valli), has lured a young beautiful girl resembling Christine to the doctor so that he can attempt a skin-graft. The experiment fails, the girl dying. Juliette Mayniel is next brought to the doctor’s estate and after being drugged leaps to her death. The police, meanwhile, have begun to associate this second faceless body with the doctor’s activity and involve Beatrice Altamira in a scheme to trap Brasseur. In a lucid moment, Christine stabs Louise and then descends further into the dungeon-like cellar to a kitchen of vicious dogs which she releases. They overpower Brasseur in his garden, chewing him to death.

EXPLOITIPS:

Use radio spot announcements, tied to theme, "Watch for the horror of . . ." A 20-second film clip is available for TV purposes.

CATCHLINES:

Master Suspense Thrill Show! . . . In the Great Tradition of Horror Screen Classics . . . Ghostly Elegance!

THE STORY: "The Monster—Half Man, Half Monster" (Lopert)

Scientist-doctor Suzuki (Satoshi Nakamura), experiments with a serum which turns his wife and brother into senseless half-beasts. Reporter Larry Stanford (Peter Dykeley) calls on Suzuki for an interview and although Tara (Terri Ziemer), the doctor’s assistant, falls for the handsome reporter, she’s unable to prevent the mad doc from injecting the serum. To his horror, Stanford finds his body changing from normal male to that of a hairy monster. He spurns his beautiful wife Linda (Jane Hyton), and his friend Ian Matthews (Norman Van Hayler), embarking on a bestial course of murder. Ultimately, the split personality of the monster becomes two individual creatures, one a man, the other a beast. The monster is finally destroyed by a blazing volcano where it kills Suzuki and then lumps itself and Tara to a fiery death.

EXPLOITIPS:

Get out the special lobby display effects used in the past for this type of attraction, and send an aide with suitably designed garb, available through costumers and the like through downtown traffic.

CATCHLINES:


THE BUSINESS: "Lolita" (MGM)

After James Mason enters a glumy mansion and shoots its drunken occupant, Peter Sellers, the story flashes back to the time when Mason rents a room in the quiet home of Shelley Winters, a young widow, and her teenage daughter, Lolita (Suzmy Flynn). Mason is forced to marry Shelley, who is killed when she accidentally learns Mason’s real mission. Mason then takes his stepdaughter on a cross-country trip and they have a loving affair, marred by his possessiveness and the realization that Peter Sellers, a mysterious playwright, seems to be following them. One night, Lolita disappears and Mason goes berserk. Some time later, Lolita writes Mason that she is married and expecting a baby. He learns from her that she had always been attracted to Sellers and had been playing around with him until he ditched her. Mason gives Lolita and her young husband money to go to Alaska—and he stalks Sellers.

EXPLOITIPS:

The fame of Vladimir Nabokov’s novel was so great that the ad and selling campaign should center on "How Did They Ever Make a Movie Out of Lolita?" and the Strictly Adult classification.

CATCHLINES:


THE BUSINESS: "Paradise Alley" (Sutton—Pathe-America)

To a run-down neighborhood in East Los Angeles comes Hugo Haas, seedy in appearance, who rents a room in an equally seedy boarding house and prepares to launch a most noble human experiment. Paradise Alley is the neighborhood that he has set about improving. Each night, after the hustle and bustle of the neighborhood has cooled, Carol (Edith Alley), a one-time great film director, gets reacquainted with Chester Conklin, to work with him—they will make a motion picture the hard way (without film). An amazing transformation takes place, the people in the neighborhood vie for choice "roles." The "filming" progresses until Haas gets a call from Central Casting to appear in a bit part. Production chief William Forrest rushes to Haas’ rescue just as police step in to halt "shooting."

EXPLOITIPS:

Old-timers Billy Gilbert and Margaret Hamilton, the witch of the memorable "Wizard of Oz" can be used for considerable promotional pitches. Play up the "Miracle on 34th Street" motif.

CATCHLINES:

If It’s Laughter You’re After—Just Daily in "Paradise Alley!" . . . The Wild, Wacky, Wonderful Whirl of a Man With a World of Dreams!

THE BUSINESS: "The Mermaids of Tiburon" (Filmgroup)

Biologist George Rowe journeys to the Tiburon Island in search of strange mammals. He discovers strange creatures in the waters which appear to be mermaids. He investigates underwater and finds Diane Webber, a mermaid who hides him through beautiful undersea channels to a cave, the dwelling place of the mermaids, who show him their rare fire pearls. When Timothy Carey arrives in search of the pearls, trouble starts. Carey attempts to do away with Rowe by using dynamite on his air bubbles, stunning him, and later dynamiting his submarine. Before the vessel explodes, both men escape and Carey finds the mermaid’s cave and the pearls. But the mermaids lure him deeper and deeper undersea to his death. Rowe searches for the mermaids in the hope of persuading Diane to return to land with him, but they have all vanished. As he sadly pulls anchor and leaves, Diane surfaces and watches him depart before diving from view.

EXPLOITIPS:

Tie in with skin-diving equipment stores for lobby displays. Run a kidde matinee contest for best undersea costume, with free admission or a prize of some equipment to winner. Dress usherette in mermaid costume.

CATCHLINES:

A Fantastic Undersea Adventure! . . . Do You Believe in Mermaids? . . . Plunge to a World of Thrills!
THE SUMMER'S BIGGEST HIT HAS OPENED!

EVERY DAY IS A HOLIDAY WITH

"That Touch of Mink"

AN ALL-TIME RECORD BREAKER AT THE GREAT RADIO CITY MUSIC HALL

"That Touch of Mink" sets new all-time Saturday and Sunday record in its opening at the Hall. And first four-day total sets all-time U-I record topping "Operation Petticoat," "Come September," and "Lover Come Back."

AND SAME RECORD BUSINESS IN CHICAGO AT UNITED ARTISTS THEATRE where first three days sets all-time U-I record