

Vol. 101

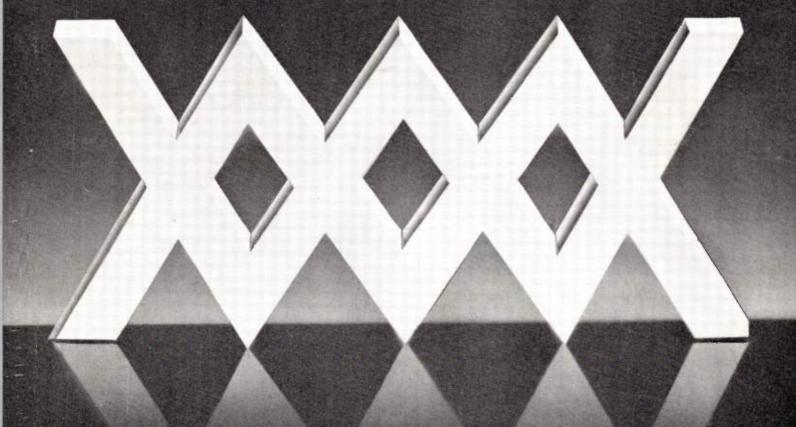
No. 42

Hollywood (28), California, Tuesday, Nov. 4, 1958

Ten Cents

SINCE 1898

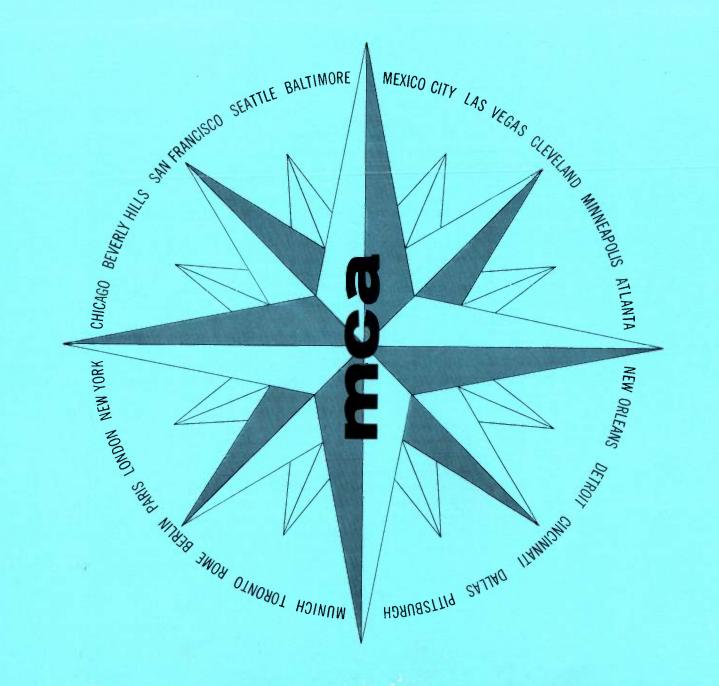
THE AGENCY OF THE SHOW WORLD



WILLIAM MORRIS AGENCY, INC.

NEW YORK . CHICAGO . BEVERLY HILLS . LONDON . PARIS . ROME





Vol. 101

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Hollywood (28), California, Tuesday, Nov. 4, 1958



Ten Cents

25 YEARS BACK AND FORWARD

TWENTY-FIVE years is something that can be quickly said, but is a long time doing. That applies not only to this publication's quarter of a century on the trade scene, but the trade itself.

IN fact, it's now difficult to bring 1933 and the ensuing years into focus with the present. So much has happened since then: the depression, bankruptcies, receiverships and reorganizations that affected virtually every film company; anti-trust suits and the consent decrees; divorcement; the effect on films' foreign business by one big hot war, a cold war and several small warm wars; the various screen processes; television; the virtual end of major studio domination of the industry; the increasing incursion of independent producers; a brand new and lusty industry, telefilm production and distribution; and, of course, the struggle between television and motion pictures for the public's favor and dollars.

THUS, the past 25 years has seen the face of show business virtually transformed, partly by panic and revolution, but chiefly by natural evolution. The march of television could not have been stopped, any more than any other type of progress can be permanently stopped. Television was new; it was exciting, and, most important to the public, it was for free.

THE tragic error by the film companies was their failure to immediately embrace television as an extension of the theatre screen. Instead, some major company heads, exercising their own brand of Blind Man's Buff, deliberately turned their backs on tv in the belief that by ignoring the electronic medium it would just go away. Yet, in a strange twist, at least one of these film tycoons gave tv one of its biggest hypos by quickly selling his company's old film library to his industry's toughest competitor, setting off a chain reaction by the other majors.

IT'S unquestioned that tv would have kept parlaying its success, old films or no, but the studios that panicked early and sold off their old films gave tv its peak success that much earlier. Production and exhibition found good reason to rue the sale of the pre-1948 libraries as theatre grosses skidded towards the cellar for much of Hollywood's post '48 output.

ATELY, however, there have been some indications of a reversal of the public's television vs. motion picture-going trend. After a steady drop of theatre patronage, which became precipitous in '55, '56 and '57, resulting in more and more cuts in theatrical production and theatre operations, there are signs now that the public is becoming somewhat disenchanted with the stay-at-home habit.

Whether the film boxoffice improvement is due to higher quality theatrical product in recent months, or to a retrogression in quality of tv entertainment, is a viewpoint that depends largely on which side of the fence it's coming from. There's argument on both sides, but the most logical theory is that the film business touched rock bottom last year and has no place to go but up, while, conversely, television has reached the zenith of public acceptance and has no place to go now but down. This doesn't mean that tv will not continue to be enormously successful and profitable. Quite the contrary. But there are valid indications that motion pictures can now live and prosper in the same world with tv and despite the competition of the free theatre in the home.

DeMILLE'S "10 Commandments," Mike Todd's "Around the World in 80 Days" and Sam Spiegel's "Bridge On the River Kwai," to name but three blockbusters, conclusively proved that pictures can now gross far more than ever before in history. This has resulted in a step-up of film quality generally and the elimination of 'B' production almost completely. A renaissance in showmanship, a factor that was sadly missing, or badly stifled, up to Todd's razzle dazzle with "80 Days," has also begun to manifest itself. Also aiding and abetting the rebirth of public interest in pictures has been the relaxation of some of the more stringent tenets of the Production Code, a self-censorship that hampered and inhibited American screen subjects and content for too many years beyond the age of necessity.

W/ITH the awakening to opportunity by at least some of the majors and most of the independents, the years ahead—again for both DAILY VARIETY and the trade—should be at least as exciting and rewarding as the years since '33. There's still much to be done to bring costs of production and distribution into more equitable relation to average grosses, and there is still some rocky traveling ahead for certain companies beset by investors bent on liquidation, but by and large the motion picture industry has a healthier outlook now than it has enjoyed since 1950.

ONE thing is apparent, there's no general industry crisis ahead for next year as there was in each of the past several years. Most of the companies are healthier financially; some of those that were in the red last year are edging into the black this year. All that's required is a continued enthusiasm for the business and a constant striving to give the public something it cannot expect to get for free in the home.



OFFICE OF THE MAYOR CITY HALL LOS ANGELES 12, CALIFORNIA

October 7, 1958

Mr. Syd Silverman, President Daily Variety, Ltd. 6404 Sunset Boulevard Hollywood 28, California

Dear Mr. Silverman:

Hollywood, the motion picture industry and the show world in general are fortunate in having a publication of such high standards and forthright policy as Daily Variety to keep the artists and technicians associated therewith posted on the artists and technicians associated therewith posted on day-by-day developments over the last quarter century. On behalf of the citizens of Los Angeles, I wish to extend herewith conforted the citizens of Los Angeles, I wish to extend herewith congratulations to Daily Variety on its twenty-fifth anniversary, gratulations to Daily Variety on its twenty-fifth anniversary, and also convey most cordial good wishes to you, to Mr. Joe and also convey most cordial good wishes to you, to Editor, and to its staff, on this occasion.

By focusing the news spotlight on the problems, the progress and the new horizons in motion pictures, the stage, progress and the new horizons in motion pictures, the stage, progression and allied fields within the entertainment radio, television and allied fields within the entertainment profession, Daily Variety has rendered a valuable service to the Hollywood community and to the fine people who comprise it. No city has better citizens.

Inseparably a part of Hollywood, Daily Variety, by chronicling the daily events that take place within its sphere of coverage, has achieved a measure of distinction by its rather unique style of journalism that has pretty much put it in a class by itself.

May success continue to reward your efforts in the years ahead, that Daily Variety may continue to prosper.

Sincerely yours,

NP:IN

THE BATTLE FOR SURVIVAL

By Jack L. Warner

Ever since the successors to Thomas A. Edison took them out of the peep show box and put them onto the screen. motion pictures have been the object of a continuing battle between optimists and pessimists. It has been an odd sort of civil war, among picture makers and exhibitors, and it has been punctuated with more alarms, stampedes and counter drives than the famous old Chisholm Trail ever experienced in its wildest days.

I always have been in the optimist camp and I intend to stay there. It strikes me as strange that pessimists would continue to make or exhibit motion pictures when they have such dismal views about their future.

The downbeaters always have been with us, however, and looking at it objectively it must be conceded they serve a useful purpose. The alarms they cry may cause baseless stampedes but by warning of genuine dangers they also help inspire effective corrective measures.

Not all of the stampedes have been caused by pessimists. In a move of such extreme optimism as to be termed lunacy by some, Warner Bros. caused the biggest stampede of film history with the pioneering and introduction of sound and talking pictures in the mid-'20's.

The pessimists came out in full hue and cry against talking pictures, saying that they would ruin the business. Sound they termed an abomination. Dialogue was a desecration of the high art of pantomime. An art, incidentally, for which they had previously shown such slight regard that silent films were playing to more than half-empty houses.

The great sound stampede dwarfed in violence and in enduring importance another contemporary crisis. This mostly fancied emergency was the first little box scare.

Radio grew out of the crystal and earphone sets to become the first of the living room threats to theatre motion pictures. Our pessimists saw this as the beginning of the end and when a black-face team named Amos 'n Andy via radio took the public fancy by storm a genuine stampede seemed in the making.

Radio did become increasingly popular but so did motion pictures. The broadcasts returned to their own living room confines, and not even the pessimists could be frightened with the radio bugaboo.

That "crisis" had been conquered and a far more serious issue joined when the forces of optimism gained an invaluable recruit with the founding 25 years ago of DAILY VARIETY.

It took courage and confidence by VARIETY to launch a daily trade journal in 1933, a year when banks were closing and the entire economy of the nation appeared to be teetering on the brink of a vast precipice. DAILY VARIETY served motion pictures well by boldly challenging the threat of the times.

And in that era of near general stampede, motion pictures served the nation well by not panicking but by providing the entertainment so vitally needed to bolster sagging morale.

The great depression faded, leaving its scars but no lasting destruction. And with the scars was left a stronger spirit among optimists . . . a confidence born of experience that

even the most difficult problems can be solved with resourcefulness, hard work and plain guts.

The victory over the depression ranks in my mind as one of the great triumphs of optimism over pessimism.

World War II, with its devastating threat to modern civilization, saw motion pictures meeting and surmounting another historic crisis. There was well founded fear, among optimists as well as pessimists, that motion pictures could not survive without their world market. Those who took the darker view were ready to give up without a struggle. The optimists were determined at worst to go down fighting.

There was a job to be done and the salvation of motion pictures was in the doing of that job. As in the days of the depression, but increased many fold, was the desperate need for entertainment to maintain morale. Service films were needed, training pictures were vitally helpful to our own government and those of our allies.

Motion pictures attained another new high in stature and in public esteem during and after World War II.

Resting on laurels never has been good enough in this business, which is something to be devoutly thankful for. The easy prosperity cycle following the war was playing out its string, while television, at first slowly but with increasing speed was attaining the status of entertainment rival. The cry the pessimists had raised during the radio scare was but a murmur compared to their thunderous dirge over the second little box threat.

The chips again were down and the optimists . . . call them believers if you choose . . . responded with the great technical drive. It resulted in widescreen processes, three dimensional films, stereophonic sound and other improvements television could not possibly match.

As a sidelight, the stampede to 3-D got out of hand, resulting in an untimely demise for a promising medium . . . but it served its purpose in stimulating renewed interest in theatre films.

With the technical drive having headed television off at the pass—to borrow an expression from the westerns—optimists with long-range confidence in motion pictures assayed again the advantages of their medium. The result of that calculating survey is the big picture . . . big in every true sense of story importance, scenic and sound beauty, and where pertinent to dramatic impact, physical size.

With big pictures . . . and again I mean truly big, not just oversize . . . proving their great worth at the boxoffice, the television alarm is being answered by quality films as was the radio scare before it. We are proving and will continue to prove that theatre films and television can prosper together, each in its own sphere.

So the battle of the 20th century has more than passed the halfway mark with motion pictures growing stronger each round and the optimists well ahead on points. The lesson to be learned, and it by no means always has been easy, is that the future of theatre motion pictures is what we who produce and exhibit them make of it. Their limits for expression are bounded only by the vision, enthusiasm and energy of those who respect and believe in them.



WHAT SHOW BIZ LOOKED LIKE 25 YEARS AGO

By Abel Green

NEW YORK - When DAILY VARIETY was founded Sept. 6, 1933 by Sime Silverman, who had founded the parent weekly VARIETY 28 years prior, show business, like the country, had gone through the wringer. Banks were closed and giant amusement dynasties like Paramount, RKO and Fox-West Coast had gone into receivership. Others were threatened but managed to pull through.

But as Franklin Delano Roosevelt was inaugurated the 32d President of the United States, the National Industrial Recovery Act furthered the economic upbeat. When Utah became the necessary 36th state to ratify the 21st Amendment, this repealed the heinous 18th Amendment (Volsteadism); 3.2% beer had meantime become legal. The country—and show biz -was destined to go through many digestive pains.

The Feb. 14-22 bank holiday found some theatres with more liquid cash in their tills than did the banks. During that week anything from script to hen fruit was accepted at the boxoffices for admissions. Neighborhood merchants found the theatres good for a few cash loans. Choristers got paid off first, with the most cash; other payrolls were IOUs.

Global as well as national unrest and uncertainty prevailed. Hitler came into power Jan. 30 as Chancellor of the Third Reich; the next year he became Der Fuehrer. Albert Einstein came to America.

NRA-short for the National Industrial Recovery Actbecame the economic SOS. It was forerunner of many similar agencies sparked by FDR. The President incepted his Fireside Chats. Radio was the magic medium for the national morale. The New Deal, braintrusters, TVA, Federal Relief, technocracy became part of the vocabulary.

Metro was celebrating its 10th anniversary, and a special issue of VARIETY had just saluted Buffalo showman M. A. issue of VARIETY had just saluted Buffalo showman M. A. 28th year. Exactly 16 days after the first issue of DAILY VARIETY was launched, publisher Sime Silverman died in his Hotel Ambassador (Los Angeles) suite on Sept. 22, 1933. He had been commuting more and more to the Coast, for his health, in recent years. Theatres across the land paused for five minutes in respect. An NBC radio salute picked up George M. Cohan, from Pittsburgh, among others in a coastto-coast tribute. Jack Lait and the writer participated in the memorial program.

Meantime, in the quest for boxoffice insurance, the Hollywood studio turnover was terrific. In the past three years 10 studio toppers had been ousted, among them B. P. Schulberg, Jesse L. Lasky, Walter Wanger, Joseph I. Schnitzer, William Sistrom, Charles R. Rogers, John McCormack, Al Rockett, William LeBaron, David O. Selznick.

Emanuel Cohn headed Par production. (Y. Frank Freeman, ex-g.m. for the S. A. Lynch Theatres, Par affiliate, had joined the new Paramount executive team in New York). Irving Thalberg's illness reduced him to unit operation and Louis B. Mayer took over as Metro studio production boss. Darryl F. Zanuck left Warners to form 20th Century Pictures with Joseph M. Schenck, and Hal B. Wallis succeeded Zanuck as the Burbank studio boss.

William Fox was having his troubles. Sidney R. Kent took

over and Winnie Sheehan became head of Fox Film production. Barney Balaban and Maurice Newton of Hallgarten & Co., the Wall St. investment house, were part of a stockholders' creditors committee in the reorganization of Paramount Pictures. Adolph Zukor was its president. Cohen had succeeded Schulberg as head of production when the latter rowed with Zukor over Sylvia Sidney's walkout on the studio. Paramount Publix Enterprises sold its assets for \$1,800,000. Trade ads heralded that the Paramount Publix Corp. receivership didn't affect the operations of the subsidiaries. Thus Emil E. Shauer was v.p. of Paramount International Corp.; George J. Schaefer, v.p. of Par Distributing Corp.; Emanuel Cohen, v.p. Paramount Productions Inc. Ralph Kohn and Sam Dembow, Jr., were operating the Par Theatres circuit.

Similarly, receivership of Radio-Keith-Orpheum Corp., it was advertised, did not affect the operations of RKO Studios Inc., RKO Dist. Corp., Pathe News Inc., and RKO Radio Pictures Inc., of which Merlin Hall Aylesworth, prez of NBC,

was also the board chairman.

Fox Films was the biggest creditor of Fox-West Coast, whose 41 theatres went into a \$25,000,000 bankruptcy and Charles P. Skouras was appointed receiver.

The bank holiday cost the nation's boxoffice \$1,000,000-aday, while it lasted, yet Broadway was very good, considering. "King Kong" was a mopup at the Palace and the two Radio City theatres grossed \$128,000 among 'em. The Palace had gone into its fifth policy change in three years (vaude, vaudfilm, etc.) and had even been mentioned for burlesque before it went straight pix.

Mae West started to "bail out" Paramount. "She Done Him Wrong" was the first of several films with the wellendowed "come-up-and-see-me-sometime" star. All helped lift the Par mortgage. A newcomer known mostly in Hal Roach shorts named Bing Crosby was making himself heard. Both were that year's most promising "new faces," along with Ruby Keeler at Warners and Katharine Hepburn at RKO Radio, whose "Bill of Divorcement" was a b.o. mopup. At that time "it was still too early" to estimate how well Fred Astaire would last; he had only just made "Flying Down To Rio" with another newcomer, Ginger Rogers.

Radio and records were exciting Hollywood. Names like Jack Pearl, Ed Wynn, Eddie Cantor (in Sam Goldwyn's "Roman Scandals"), Art Jarrett, Nelson Eddy were making themselves seen and heard but not all delivered at the boxoffice. Baby Leroy was hot stuff on the Par lot. And whenever Metro had a "trouble" picture they shoved in Jimmy Durante—he, too, had come from "the east."

Fox imported Heather Angel, Henry Garat and Lilian Harvey. Paramount had been doing well with Maurice Chevalier. From Broadway legit and radio Far had Brian Aherne, Miriam Hopkins, Burns & Allen, Ida Lupino, Bill Frawley, Jack Haley. Other Broadway names dotted the castings: Paul Muni, Alice Brady, Otto Kruger, Florence Desmond, Claire Trevor, Irene Bentley, Betty Furness, Francis Lederer, Nydia Westman, Paul Kelly, Blossom Seeley, Billie Burke, Hobart Cavanaugh, Jean Muir, Max Baer.

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NEW STARS OVER WESTWOOD

By Buddy Adler

"The fault, dear Brutus, is not in our stars but in our-selves . . . "

The Bard, of course, wasn't anticipating the motion picture industry when he penned the above poetic gem, but we at 20th Century-Fox have been using it as a guiding hint with some exciting and, I think on the whole, rewarding results.

A little over two years ago when I became executive producer at the studio we lined up some productions, but couldn't cast them. Locked in a grim struggle with television, the industry hadn't developed enough new stars. Too many established personalities had gone into production for themselves, or had gone to Europe to live or had lost incentive because of high taxes. Age had withered some and custom staled others with the result that it was almost impossible to put a picture into work.

It became very clear to us that the need to develop new stars was dire. We didn't give up on the "names" and I am proud that we acquired commitments with John Wayne, Deborah Kerr, Ingrid Bergman, Robert Mitchum, Clark Gable, Jennifer Jones and others, but we couldn't buy enough of them to keep our shows on the road.

Television, of course, suggested itself as a source of new talent and indeed, it has become that. But, while television develops talent it doesn't develop stars in the classic motion picture sense. Variety artists become great stars on tv and so do the stars of series, such as Hugh O'Brian as Wyatt Earp. But I can't think at the moment of a single personality who became a box office draw through appearing in tv dramas. Joanne Woodward and Eva Marie Saint, for example, were starred in many tv dramas, but they didn't become star personalities until they came into pictures. Actually, this had its beneficial side since there were intimations then of what Hollywood now regards as gospel, that the American audience will not pay to see personalities it is accustomed to watch perform for free.

And, finally, there was the matter of age. The pollsters had reported that the motion picture audience was primarily a young audience. They said that 70% of the persons entering movie houses were under 25 years of age and it appeared advisable to line up some young talent in order to make possible the ingredient of audience identification.

In the end, there was nothing for it but to find and develop our own roster of young, new stars. Happily, Spyros Skouras, president of 20th Century-Fox, saw the situation about as I did. He agreed to earmark a million dollars for discovering and training new talent. We hired the vastly experienced Ben Bard to head up the New Talent Department and built him a \$250,000 theater in which to do his training. The department celebrated its second anniversary in September and already has given us such outstanding young talents as Diane Varsi (in "Peyton Place"), Diane Baker (in "The Diary of Anne Frank"), Dolores Michaels (in "Bus Stop", "April Love") and others in whom we have equal confidence, but for whom we have not yet found the proper spot. Moreover it has given a workshop where the young people we sign from other media—tv, the stage, foreign films, etc.,—can study the technique of film making in Hollywood. And finally,

it has provided a sort of lighthouse for talent which is seeking a means of expressing itself. This last is important because we need young talent just as badly as it needs us. Bard and his associates go where they think talent is to be found, but to an important extent the undiscovered must come to us.

However, all this elaborate and expensive machinery could come to nothing if the talents it turned up were not given full opportunity to prove itself. We have given our new personalities their opportunity to an extent heretofore unprecedented, and I'm proud to proclaim that they have been justifying our confidence.

At the moment we have four big pictures with budgets totalling better than \$12,000,000, in which newcomers play key roles. Millie Perkins makes her film and dramatic debut in the title role of "The Diary of Anne Frank." The same can be said of Eiko Ando, playing opposite John Wayne in "The Barbarian and the Geisha." The young French actress, Christine Carere, makes her American debut in "A Certain Smile," opposite Bradford Dillman, whose first picture this is. Juliette Greco, with limited experience in French films and a single supporting credit in American pictures, has the top feminine role in Darryl F. Zanuck's "The Roots of Heaven."

We could go on itemizing what is happening out here—pointing out that the highly successful "Peyton Place" had one established star, Lana Turner, while the rest of its cast was filled with newcomers, etc., etc.,—but it would tend to turn this little report into a catalog. A fascinating catalog to us, to be sure, but a little hard for others to read.

We cannot forbear to point out, however, that some new youngsters scored heavily in last March's Academy Awards. Joanne Woodward was adjudged the best actress of 1957, and Hope Lange and Diane Varsi were nominees for the best supporting awards. Similarly, Anthony Franciosa and Russ Tamblyn were nominated for the best supporting actor's award. We are gratified in knowing that we introduced Pat Boone, Elvis Presley and Tommy Sands to motion picture audiences and we have some strong young talents that are coming along fine in Don Murray, Patricia Owens, Lee Phillips, May Britt, Suzy Parker, Lee Remick, Stuart Whitman. Ray Stricklyn, Barry Coe and others. And we shouldn't forget to mention such young stars as Robert Wagner, Jeff Hunter. Richard Egan, Joan Collins, Jayne Mansfield and others, who are steadily climbing to peak careers.

One result we expect from moving our TCF-TV from Western Avenue to our home lot, expanding it under the able direction of the newly signed Martin Manulis and to a degree integrating it with our theatrical film production, is the further development of young talent. We feel that we can give our newcomers additional experience and, perhaps, find a way to use the two mediums to build them as stars in the public mind.

Through such measures, through taking risks, providing opportunity and constant seeking of big story properties to enhance the box-office value of the new stars we are creating, the 20th Century-Fox studios not only have taken on new life and spirit, but are providing the whole industry with a stimulating example of what can and must be done to revitalize the motion picture box-office.



THE FORWARD LOOK

By Abe Schneider

(President, Columbia Pictures Corporation)

Upon undertaking the preperation of an article for a Silver Commemorative issue or any other anniversary edition of a publication it would be most easy to glide into the arms of nostalgia and to reminisce about those "wonderful old days" back in 1933 or some other year back in what we too often are prone to believe were the halycon days of our past.

That is not to say that 1933 was a year to be deprecated. After all, despite the fact that the motion picture industry was affected by the depression as was every other industry. our business was emerging from it faster and stronger than many others. There was a great deal to look forward to then.

But there is even more to look forward to today. There is a greater challenge, with greater rewards, today in the motion picture industry than I can remember in the more than 35 years I have been a part of it.

Today my own company and the whole industry can look towards not only the proverbial brighter future but a future set solidly on a substantial foundation of sound business practices and guided by the administration of progressive and courageous managements.

Having said that, I want to emphasize that this doesn't mean that I believe the opposite to have been true in the past in our business. If it had been, we never would have come this far. But it does mean that while the practices of the past were good enough for the past they will not be sufficiently good for the days ahead. Each generation must adapt its methods and practices to the conditions prevailing and if we are not only to survive from one generation to the next but wish to insure greater prosperity through the passage of time we must be fluid and adaptable.

There is a whole range of areas within our business that I feel must stand important and close scrutiny in the days ahead. These encompass both intra-company affairs and industry-wide activities and all of them are concerned with facts that we must face up to.

One area in which I have definite and even dogmatic opinions is in the realm of company administration. Both the size and complexity of the operations of the motion picture corporations of late have multiplied so rapidly that it is no longer possible for them to function as they did in the not-less-hectic but certainly more simple days of a decade ago.

I can still remember the days when Columbia, for example, operated out of a single room, and later, after it had become a national company, still was able to contain its whole home office operation on a single floor of not too great proportions.

Today that is no longer possible; nor is it any longer possible for one or two men to personally oversee every aspect of businesses that have become world-wide and which extend their corporate arms into several different industries. We, at Columbia, for example, are no longer truly in the "motion picture industry;" it would be more nearly correct to say that we are a segment of the "entertainment industry." For not only do we operate a film production and distribution business the world over, but we are involved also in the production and distribution of television programs, the record business and music publishing. And in this respect we are not unique among the so-called motion picture companies but are the

Because of the complexities and intricacies of maintaining such an organization, the key to proper administration lies, I believe, in the establishment and utilization of the team principle. By the team principle, I mean the successive breakdown of personnel at all levels of the company into effective working teams, with detailed responsibility for definite portions of company activity.

When I say that this team principle should prevail at all company levels, I mean just that. At Columbia, I feel that my proper position is as the chief administrator of the toplevel executive team. In the proper extension of this principle the top-level executives in turn administer teams of other executives in specific areas and these executives in their turn head groups of supervisors all the way down the line.

In this manner it is possible to coordinate and integrate the varied activities of the segments of a sprawling corporation into a smooth functioning organization that can operate pridefully and efficiently toward the goal of a healthy and substantial existence in the business community.

Insofar as the probabilities of the future pertaining to motion picture production, it appears that we will have an intensification of the packaged production which has come to the fore in recent years. The advantages of this system of production has its obvious advantages to the distribution organizations, in that it relieves them of the great burden of assembling the various elements that go into a production. This point became very important as "participation" and "percentage" became bywords in dickering with creative talent and studio heads found themselves enmeshed in time-consuming bargaining sessions that chipped away at the attention they had to give the overall administration of the big plants of which they were in charge.

Yet, while the packaged independent production has been a life-saver of late, with such great successes as "Around the World in 80 Days" and "The Bridge on the River Kwai" being the end product of tremendous production effort on all levels, red danger lights flash up ahead with the warning that there are grave weaknesses in this area.

The greatest danger in this field lies in the possibility that these packages may assume a cost proportion out of all relationship to their market value potential. Lately it has not been rare for the financing-distributing companies to be approached with packages that, while attractive, must gross nearrecord returns just to recoup costs, let alone a reasonable profit on the investment of capital and effort.

That this has become a fact can be charged back to the financing and distributing arm of the industry. It is largely responsible for the fact that there is a definite sellers' market in creative talent and property rights. This is certainly one side of the industry's activity which suffers in comparison to bygone days. There was a time when the motion picture industry and its major companies, in particular, brought forth a steady flow of new creative talent and new, original properties. In those days it was possible to bring forth new 'styles" in stars and productions as regularly as new styles are brought forth by the fashion and automobile industries. And it was possible in those days to keep a businesslike ratio as to cost and probable income on a production, or

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THE IRON APPLES BLOOM AGAIN

By Oscar Saul

The phone rang over the sound of the tv set. I left the glowing screen to my six and a half year old son and my dozing wife and went to answer it.

I said "hello" and the voice on the other end got right into the belly of the scene, as we writers say.

"Are you a friend of Chuck Loran's," asked the voice. It belonged to a writer I know who has been busy in television. He sounded frantic, which figures.

"I know Chuck very well," I said. "I did a couple of pictures with him when he was producing. But that was quite a few years ago. Why?"

"I just came from a conference with him. He's producing a new tv series and I've got a contract to do five segments."

"That's great," I said. "You'll like Chuck. He's a nice guy, and he knows his business."

"Yeah, he seems like a nice guy, but the only thing is," and his voice could only be described as piteous, "I don't know what he's talking about."

"What did he do?" I asked. "Start telling you about the iron apples? That whole bit?"

"Yeah, that's it," cried my friend. His voice clung to me as though we were the last people left in an atom blasted world. "The iron apples . . . the George Washingtons . . . I've got them all written down." He paused; to wipe his brow, I assumed. "Listen," he continued, "Does he always talk like that?"

"No," I said. "He generally reverts to basic English after the first three or four conferences."

"But what do I do in the meantime?" my friend implored. Then he got to the point of his phone call. "They told me you'd know what he meant. Do you mind if I come over. Maybe you can help me unscramble these conference notes."

"I'll be glad to try," I said. "Come right over." Then, recalling that he had just had his first conference with Chuck, I added, "Drive carefully."

I hung up, and as I went to fill the ice bucket—my friend would want a drink—I thought about Chuck, and my first conference with him.

* * *

I had just come to Hollywood. I had written for radio and for the theatre. Now I had been engaged to write motion pictures. Chuck Loran sat across the desk from me, his sleepy eyes fixed on the ceiling, and considered the story line I had just told him.

The conference went something like this:

"The story's pretty good," Chuck said. "It comes out even. But there's a few things I want to go over with you."

He glanced at his watch and told his secretary to bring in two cokes. We drank in silence as he sorted out his thoughts. Then he belched comfortably and began to speak.

"In the first place," he said, "you got to dust off the iron apples. I mean, you got a real feather dusting job to do. Remember that, will you? Go after the iron apples right after

the fade in, or they'll start cranking the Fords on you. Know what I mean?"

I had read Baker and Krows, and attended a Theatre Guild seminar. I didn't have the vaguest idea of what he meant. But his eyes were on the ceiling and he must have assumed I had nodded, because he was continuing.

"I like what you did with the girl," he mused. "The way she was before she was too much of a handkerchief dropper. After all, we want a green lawn kid in our story. Otherwise how is she going to play off the other girl, who's strictly a silk pillow?"

He looked up at me for comment. I don't smoke a pipe so I had nothing to hide behind. I nodded wisely.

"Now about the boy," he said. "Don't let him be an Honest John. It won't fit."

"It won't?" I ventured.

"Not if you're going to do a turn to the right," he said.

"I see what you mean," I ad libbed.

"You got the boy shaved too close in the opening reels. We don't want no beard, you understand. More a five o'clock shadow."

He was interrupted by the phone, and as he listened I made quick notes of everything he had said. I was determined not to admit ignorance. Somewhere, I thought, somebody has the key to this code.

He got off the phone and turned to me.

"Where were we?" he asked.

"We were doing a turn to the right," I answered.

"Oh yeah," he said. Then he must have caught the bewilderment in my eyes because he looked at me closely for a moment. His tone became less ruminating, more business like. "Well, let's get this straight," he said. "That's your premise, ain't it? You got this boy in your story and you're doing a turn to the right with him."

I agreed

He stayed on this tack. "Of course, you didn't give me the details of how you're going to handle it," he said. "But I'll say one thing . . . It can't be nails, tax, glue, off to the beach."

I made a note. "The turn to the right can't be nails, tax, glue, off to the beach."

"It's something you have to figure out," Chuck continued. "But it's got to be a back door thing. That I promise you."

The conference continued. I began to feel like a battered

fighter. But I hung on, getting down the code.

He spoke of "weepers" doing "Johnstowns" and cautioned against opening the second act with a "regular George Washington". He liked the "heavy" who was "begging for the knife" and went on about "he-she's", "Pats and Mikes" and "Teacher-Johnnies". He deplored characters who "faded into the woodwork", "hat grabbers", and heroes who did "fig bars".

When the conference was over I was dazed. I wandered to the office of a writer who had done several pictures with Chuck and was a friend of his. Maybe he could help me.

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"THE LADY IS A TRAMP"

By Elick Moll

Everyone who has ever worked in Hollywood has been impelled at one time or another to sound off, in excitement, or rancor, or dismay, about his experiences. Enough pieces have been written to cover the subject several layers deep but there seems always to be room left for one more. Like Love or the Old West the topic resists extinction; age cannot wither it nor repetition stale its infinite variety. (No pun).

The reason is not obscure. It's like talk about a beautiful dame. Somehow it never gets boring. What's said will of course infer the speakers' own experience with the lady. It will also depend on what kind of people have joined in the discussion—bon vivants or monastic types, realists or romantics, mild spirits or violent, gentlemen or cads. But above all, it will depend on whether the speaker is at the moment enjoying the beauteous one's favor, whether someone else has replaced him in her affections—or whether, perhaps, he never made the grade at all.

And whatever one says about Hollywood is likely to be true. Treachery? A matter of course. Fidelity? You will meet it, sticky-sweet as an old wall motto, or lovely and sturdy as a young birch. Depravity? Charm? Brilliance? Stupidity? Name it; it's all there. In Hollywood's garden the paradox grows tall and ambiguities re-seed themselves with each passing breeze.

As for myself, who rides may read. The jade is still around and I'm not the one to write her obituary, in any case. That's for the boys who really had their bottoms solidly planted in her anteroom during the halcyon days. What I would like to contribute to this anniversary occasion are some pertinent, or impertinent thoughts on the writer-producer relationship. This I can write about with heart, as the producers so feelingly exhort you to do.

I should say at the outset that I've known Hollywood producers who are men of taste, ability, honesty and even charm. This makes them, on the social level, very agreeable; it does nothing to alter the hard necessities of their dealings with writers. The normal amiabilities and tensions between boss and employee do not apply here; it is at once a much more intimate relationship and a vastly more grim and impersonal one.

The bond between producer and writer comes closer, I think, to resembling that which exists between a dairyman and a prize cow. So long as the cow gives the amount of milk that's expected of her, with the expected content of butterfat, she can count on careful and considerate treatment, frequent brushings, plenty of hay, periodic cleaning of the udders, even a little music to assist the harmonious process of lactation—the bi-weekly tinkle of the telephone and the friendly voice inquiring, "How are you, baby, how is it going . . . great, baby, great, when do I see some pages?"

The writer who has been out here a short time is often deluded by this cordial concern about how the pages are going, into thinking there is something warmly human in his relationship with the producer. You will often find this naive character walking about in a glow which in the more seasoned denizens is only achieved with alcohol, loving everybody and not understanding so-and-so's bitterness against so-and-so, who is really a terribly decent guy and a wonderfully perceptive producer, with taste and guts and integrity . . .

Well, so-and-so, the producer, may actually be a terribly decent guy (if he is, the likelihood of his having stomach ulcers is great) but it takes an old hand with a fadeout to know that his being a decent guy has nothing to do with the case. The thoughts of Abraham's son about his father, when he was being led to the sacrificial block, are not recorded. Quite possibly he thought his father a terribly decent guy, maybe even a noble and kindly guy. But if his father had plunged the knife into his heart or sawed his head off, his decency, integrity and kindliness would all have been quite irrelevant, at least for the son.

It is a painful day for the writer when the realization comes to him that the pleasant office he occupies at T.O.T. Studios needs but a twist of the wrist to be turned into an abattoir, and that sooner or later he's got to get it. This is the permanent condition of his employment. No matter how successful he becomes, how many credits he has, Oscars, apartment houses, ranches, etc., so long as he remains a studio employee on assignment he is a haunted man. Failure stalks his current success, the next assignment is just around the corner, the next little miracle to perform, the next message to Garcia to deliver. And he knows that in the end he is doomed. He can deliver that message once, twice, three, ten times. He cannot keep on delivering it forever. Sometime he must fail.

The significant difference between the writer and the producer at this point is that the producer does not fail. Of course, the legend, sedulously kept burnished in the front offices, is that producers are just as vulnerable as anybody else. They bear the responsibility for the whole project. This is strictly a canard. No one expects the producer to meet his schedule, which may call for half a dozen pictures a year, or more, without a certain number of casualties along the way. Even the bankers who no doubt dream their dreams too don't expect it. Of course, producers do get washed out now and again. In the recent holocaust all bets are off. But even in better times a Mayer or Schulberg toppled, and some lesser fry too. But for every one that did, a hundred screenwriters have gone, gibbering quietly, or mooing loudly, into limbo. The basic pattern remains. A producer has his herd; over all he delivers his quota of dairy products to market. It goes without saying that a dry cow has no place in this scheme of things. Indeed, one of the principal functions a producer must serve, whether he likes it or not, is to decide what is the best time, commercially, to knock any given writer in the head.

To outsiders, it must seem strange that one speaks in these terms about people who, after they have been thus knocked in the head, can go to their tailors and console themselves with \$250 suits, or play tennis or golf at their clubs, or get drunk on \$15 champagne. All the same, the process I've described is murder, on the psychic level, and after you've been in Hollywood a while, you realize that the place is alive with zombies, to evoke another paradox. They are speaking zombies instead of the traditional silent, shadowy ones. They speak, and speak, and speak. They cannot listen. They fear silence as a good Mohammedan fears being sewed up in a pigskin. Their talk is endless and circular. "Great assignment . . . but tough, boy, tough . . . that bum, he can't write delicatessen with a maatjes herring . . . why Zanuck told me himself . . . and Spiegel told me personally . . . and Siegel raved

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I REMEMBER HIM WELL

By Daniel Taradash

I was on my way to a projection room in the basement of Columbia Pictures the other day when I happened to pass his desk. It was shoved back against a wall, apparently lingering there while someone decided what to do with it. (His office was being converted to a board of directors room.) Like everything about him had been, the desk was distinctive: a light-colored, heavy-hewn, wrap-around affair. I stood there, haunted by this solid token of the man who was gone. I closed my eyes and, in memory, the desk was back in the office where it used to belong, a pile of scripts on it, the platoon of shining Oscars behind it; he, too, was there, jauntily dressed as always, the stinging twinkle in his eyes, involved with the array of keys on his dictograph. "In action", as he liked to put it.

There are a million stories about him and everyone has his favorite. Most are too salty or personal to be related in print. Some of them, though, whispered now in sad, humorous reminiscence. One of these had become, in a way, my favorite motion picture tale. In 1952, I urged him to buy "Bell, Book and Candle" for the studio. Though intrigued by the idea of the play, he stubbornly refused. It was a fantasy, he insisted, and fantasies never made money. "How can you say that", I protested, "when Columbia made a wonderful film like 'Here Comes Mr. Jordan?'" He grinned. "I'm glad you brought that up," he said. "'Mr. Jordan' made six hundred thousand dollars—and if it hadn't been a fantasy it would have made six million!"

Some years later when Julian Blaustein and I came to Columbia on an independent deal we told him we wanted to make "Bell, Book and Candle." This time he responded affirmatively, deeply impressed that a conviction had continued that long. Indeed, he was a man who believed in other people's convictions. But he made you prove you believed them. He would test you with innumerable negatives, innumerable questions, often apparently irrelevant, often maddeningly repetitive. He would lean back behind the desk, watching, absorbing the measure of your belief. If you hesitated even momentarily, he would also waver. But if you survived the ordeal, if you maintained a ratatattat equal to his, a moment would generally come when he'd hold up a hand. He would sigh as if in pity at your hard-headedness. Then he would say, "Go ahead."

When Blaustein and I thus persuaded him to let us make "Storm Center" (a highly controversial film, production of which he had been instrumental in stopping some years before), a Columbia executive warned him of an impending flop. "All right," he said. "So we'll have a flop. We've had flops before. But we've never had a flop with such enthusiasm!"

His turns of speech were picturesque and pungent and inimitable. When I came to Hollywood for the first time years ago, he called me to his office. He was behind the same desk, glancing at a script I had worked on. He shook his head. "Make it more Capranese", he said.

Once, after viewing a particularly dismal film I heard him mutter, "They shot the wrong producer." The meaning of this plagued me until an associate of his who knew his thought processes better than I, interpreted. What he had meant was, "They should have shot the producer, not the picture."

When I wrote a Napoleonic film for another studio he expressed his dislike for it in particular and period pieces in general by saying, "It's the kind of picture about someone who uses a pen with a feather."

And I was with him as he appraised a Biblical script he was reading (happily not mine). He summed it up in a phrase. "Too many wither-thou-goests'!" he said.

He flipped a few pages of it, looked up at me solemnly. "Danny", he said, "promise me you'll never write a script where the characters walk out of a room backwards."

He insisted he made pictures for one goal: money. He maintained defiance to Art. ("I wouldn't make Peter Ibbetsen if they gave it to me for a quarter". "Let Rembrandt make character studies, not Columbia".) But despite this show, he felt profoundly that money pursued quality. There was always a surging desire within him: he wanted to make good pictures. If he thought a film had a chance, he would bet the works and his bet would be put on the line.

He was hard to fool: he couldn't necessarily articulate it but he felt when a script was bad; similarly he sensed something that was potentially powerful. He was an exasperating editor, given to endless i-dotting and flyspecking. But now and then he would flash with an inspiration which could stimulate a major improvement. When I first discussed "From Here To Eternity" with him I had a bead on the notion of Prew blowing Taps after Maggio's death, this to be the only time Prew would play the instrument in the film. He insisted this was wrong. He could not fortify his argument but he had a feeling that somewhere, somehow, the audience should hear that bugle played once before the climax. I disagreed violently, refused violently to do anything about it. But his notion stuck. It irritated. And because it did, I came to the idea of the moment in the Chinese hashhouse scene when Prew, to vent his fury at the way the Army is treating him. snatches the bugle from an inept musician and blows a wild. tortured obbligato. It turned out to be one of the high spots

He was a big man physically and a big man emotionally. Every moment was a personal moment. Every meeting, every conference, every confrontation was a performance in which he played the lead. He was a master of digression. In the midst of a vital casting discussion, he would stop, flip an intercom key, demand to know whether the lights had been turned out by a certain director when he left his office. But his probing didn't stop at minutiae. He wanted to know everything, everything that was happening in his studio and in the others. If you spent an afternoon with him, with the dictograph buzzing and the phones ringing and the teletypes ticking and the secretaries popping in and out, you were in attendance at the business of the entire town.

He had a gusty, lusty, individual sense of humor. He could charm the stripes off a tiger. He would rarely admit minor mistakes but I heard him readily confess to major ones. He was said to be tough and ruthless—but when a writer who had testified against him in a bitter lawsuit was dying, he

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THE DECLINE, FALL AND RISE OF THE MOVIES

By Jerry Wald

A great change has been taking place in the leisure habits of Mr. and Mrs. America. It has affected every form of entertainment from the traveling midway to night clubs, legitimate theatres and motion pictures and its effect on movies has been revolutionary. This change is still in hectic progress and, as producers of motion pictures consider their positions in this new era, they must realize they are not alone, unique or especially singled out. There are plenty of others in the same boat. Under the circumstances, what they must do is face their problem in terms of a realistic and sensible e aluation. They must neither over-estimate its dangers nor under-estimate its potentialities.

To be blunt, it seems that some of the noisiest issues in our industry have been fancied and cooked-up. They distract and divide us and, what is worse, obscure the real issues and lower our sense of judgment as rapidly as they raise our blood pressure. In revolutions this is understandable—even in revolutions of entertainment. At such times, it is natural to get agitated, heated and then lash out at the first handy target. Most of us are too eager to blame the other fellow. Ordinary reason alone, however, tells us that, although the other fellow may sometimes be wrong, it is very unlikely that he is always wrong.

Let us consider a couple of the charges frequently made by producers against the men who run our theatres. The first charge we often hear against exhibitors goes something like this: "The trouble with the motion picture business is that exhibitors have stopped being showmen and our business depends on showmanship, on how well movies are sold in the various cities. Instead of *selling* our pictures, exhibitors sit back and *hope* the public will come to them."

That charge is grossly exaggerated. There are poor showmen, of course, just as there are poor merchandisers in other industries, but I cannot go along with shotgun charges that exhibitors have abandoned showmanship. After all, there is only one reason why a man goes into the theatre business and remains in it: because he is a showman! He certainly knowns the theatre business is no safe harbor. It never has been and, unfortunately, we know from experience that it is even less so today. It calls for imagination, salesmanship and showmanship. I am certain nobody is more aware of this than the operator himself.

Another popular charge against theatre-owners has been: "The trouble is that theatres are being allowed to disintegrate. The sound is bad; carpets are moth-eaten; restrooms are not kept clean; springs stick through the upholstery of the seats and tear holes in the customers' clothes—no wonder the public stays home to watch television in comfort!"

While it is true that some theatres have deteriorated and that some exhibitors have shown little initiative in keeping them up, the fact is that most theatres are comfortable and a surprisingly large number have been refurbished and redecorated in an attractive modern decor which makes them agreeable places to visit. The very progressive Walter Reade chain of theatres in the east is a fine example, and there are many theatre-owners in small towns throughout the United

States who have made their theatres important community meeting places, of which they can well be proud. Nevertheless the blanket charge of theatre deterioration continues to be made and it poisons the air around us.

To even the score, let us now take up a couple of the charges theatre-owners make against producers; in other words, put the Exhibitor on the pitcher's mound. He, too, has been throwing his share of dusters, curves, sliders and hooks. Here are two that merit careful examination and I am sure you will agree the umpire is justified in crying, 'foul!'

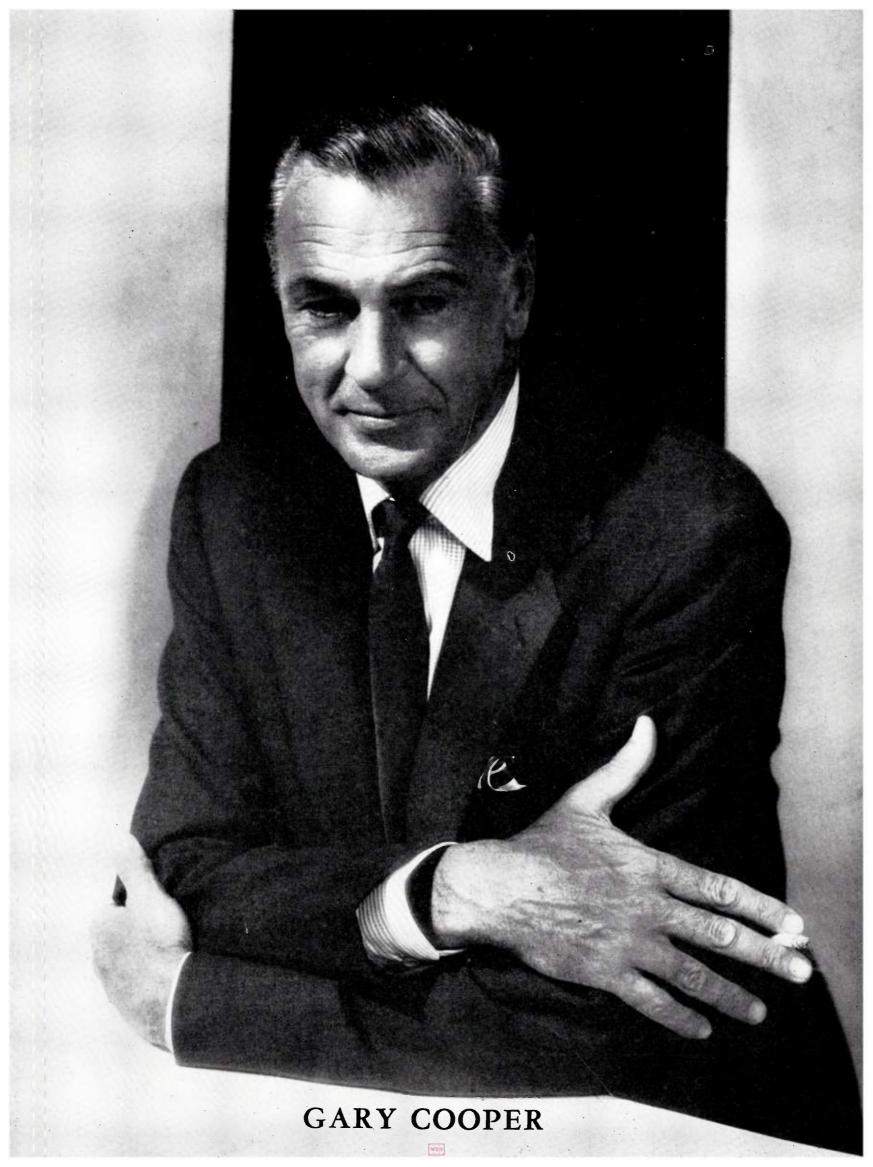
"The trouble with the motion picture business," complain the exhibitors, "is that the producers want too much for the product they manufacture. They're bleeding us to death."

Surely exhibitors can see for themselves that Hollywood today is investing more money in feature production than ever before. The idea that producers are out to ruin exhibitors and the flow of customers to the boxoffice is fantastic. Since it is the big pictures that make money, we put big money into them and it is only at the theatres' boxoffices that this huge investment can be recouped. In terms of percentage, both the exhibitors and producers share quite fairly in the proceeds from the boxoffices. That charge simply does not hold water.

Exhibitors are also inclined to lament that "Hollywood is deliberately holding down production to create a shortage—a seller's market for its own enrichment . . . and this puts us poor exhibitors entirely at the mercy of the producers."

Let us take a cold, hard look at that accusation: what exactly is meant by the term "shortage?" It is true that fewer pictures are being produced than in the past, but does this mean there is actually a shortage of pictures to be played in theatres? The figures, I'm afraid, do not back up this. Here are the bookings in 1957 and in 1937 of one company: in 1957 they ranged from a high of 18,695 to a low of 6,974. In 1937 they ranged from a high of 9,911 to a low of 4,208. Those figures indisputably prove that today, as 20 years ago. there are plenty of pictures available that are not being played. The actual booking figures demonstrate that thousands of theatres did not play pictures which were available. When there is talk of a "product shortage" it should be made certain they are not confusing quantity with quality. If we're talking about quality—about the shortage of boxoffice hits— I will concede, as will every other producer in Hollywood, that there is a shortage of boxoffice smashes. But when hasn't there been?

That leads us to the consideration of one of the *real* problems we are facing: to win back more people to our theatres. With the competition from television, there is only one basic way to do this—with ever better promotion of ever better pictures. This better promotion is partially the job of the exhibitors. The better pictures are the responsibility of the producers. Producers and exhibitors should pull together in their respective tasks more closely and more enthusiastically than ever before. There is every reason to believe we have embarked on the right track and that a promising future is ours.



DREAM SEQUENCE

By Rod Serling

I have just finished writing a ninety minute live television script. I like it. It has pace and flow and it reads well. The conflict and the people are believable and associable. I sent it to my agent and he likes it too. He likes it so much that he's only going to deduct five percent as his commission instead of the usual ten. He does this because he realizes that the creation of this story is somewhat more basic than the job of selling it. Most agents do this.

He sends it on to the networks who have perhaps fifty live shows on the air. Playhouse One and a Half buys it immediately. They generally will take up to six or seven hours before reporting back on a script but this one they report back in two. There will be no haggling over the price, they tell me, because they recognize the value of the script. Normally they devote 50% of their budget to the writer's fee, recognizing the more or less basic contribution of the writer. But in this case the fee represents 75% of the budget. I rather timorously hazard a guess that this will leave an insufficient amount of money to bring in a star and the network tells me to hell with the star. Star names aren't important anyway. It's the property that's important and the actor or actress is incidental to it.

The script goes to the agency for sponsor approval. I'm not too concerned with this body because the vast majority of the agency men are graduates of the Yale School of Drama and are astute, analytical students of theatre. They have only one minor criticism. The script isn't tough or controversial enough. Also the language is somewhat oblique and inferential. They suggest two act endings where the protagonist can say, "Damn slut", and "To hell with you, Buster." They, of course, make this point only as a suggestion. They realize that the writer shall be the sole judge of what will be altered, added, or deleted. But I kind of agree with them and go along with it.

The sponsor wires me from the home office that they too love the script but feel, as does the agency, that it could use a little more grizzle. The president of the company is kind of a pompous old duffer and since he's been elected president of the Civil Liberties Union a year ago, he seems preoccupied with race relations. So he offers a further suggestion that there should be a very definite black-white problem in the script and that it should end with a lynching of the local resident cleagle of the Ku Klux Klan. Personally I don't go along with this because it means going about five minutes over in time, but then I get a call from the agency and they tell me the hell with that. They'll delete two commercials, This will give me eleven more minutes of playing time though I'll probably kind of miss the commercial because they're always a great deal of fun and sort of Americana-ish, if you know what I mean.

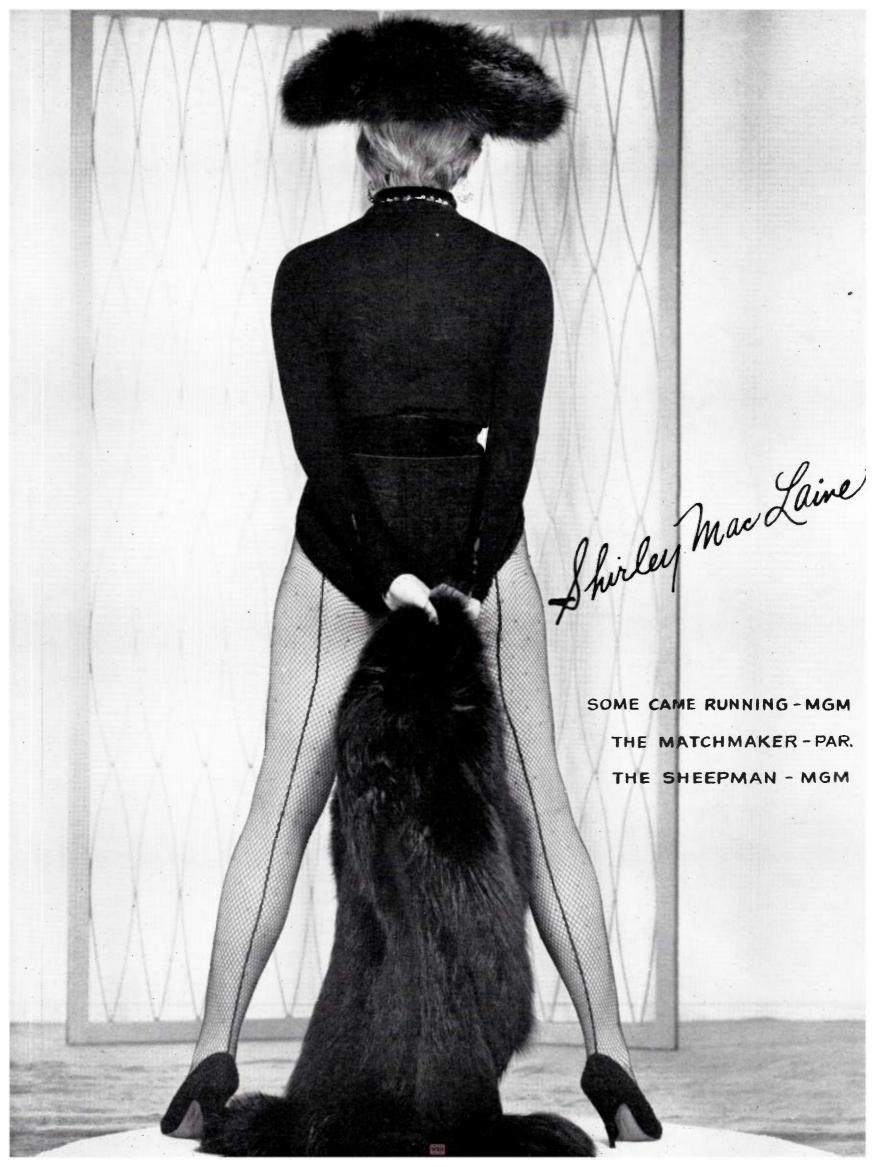
We go into rehearsal and it's pretty uneventful except the reclining contour chair that the network has ordered for me in the writer's viewing room doesn't really fit my contours and I have to use the producer's until a new one arrives. This is kind of uncomfortable because it's difficult to drink a Scotch highball in a semi-reclining position when your contours don't fit. Also, I'm having a little trouble with the lead actor who thinks his part should be cut because he's on too much. I go along with him and tell the director to let him have his way because I hate cast squabbles.

One slightly disconcerting thing occurs. The ratings of the previous week come in and they are extremely high. It seems that some 80% of the viewing audience were watching last week's show and the sponsor is somewhat unhappy because this suggests the show is appealing to the masses and it further suggests that since this is the case the material must be too low brow. This is all somewhat tempered, however, by the realization that neither the network nor the agency places much strength in these ratings anyway. They question their legitimacy. Why only a month ago it was proven that to ascertain the percentage of viewers in a given community of some 60,000 people only 48,000 were actually telephoned. The president of the agency sent down a memo proving that this is hardly a valid appraisal of viewer numbers because statistically it was never shown what the other 12,000 people were doing that night. I agree with him.

The show goes on and I don't much care for it because the writer's credit which is always in Technicolor somehow got messed up in the control room and came out black and white. Also it didn't quite fill the whole screen as is required by the Writers Guild contract. There was one and a half square inches of blank area over the last letter of my name. This will, of course, involve a legal suit later on, but I won't worry about it now. Also, it didn't stay on the full minute but went off in fifty-five seconds. There was considerable consternation at this end and the technical director committed suicide because of it. This is kind of unfortunate because he was a married man with several children, but in the long run it proved kind of valuable because it gave me an idea for another story all about suicide. Most of the sponsors love suicide stories because there is a kind of poignancy to them and I go along with this.

The critics all applaud the show or at least the writing of it. They aren't too keen on the acting, direction, or production, but comment upon the fact that the script saved it. I'm delighted by this, of course. I think I'll accept the case of Scotch that John Crosby sends me every Christmas. Last year I sent it back because it didn't seem ethical but after this review, I think it's only right that I permit him his little pleasures. Besides, I'm having lunch with his publisher next week to discuss renewing his option. I owe him at least that.

I think I'll knock off a few months and not write any more. Maybe a trip to Bermuda. Gods knows I need the rest. I spent three whole days working on the last one and a man's health is of the essence.



WHEN'S A WESTERN ADULT?

By Dick Powell

What the hell is an adult western? I've heard the term till I'm sick of it.

Actually, I don't think there is any such thing. I think the phrase "adult western" is just a description of a *good* western; badly overworked, and certainly misused.

Publishers break down books and novels into several classifications—children's, adults, male, female, etc.—and that's OK for them. A publisher can push a product toward a particular group for which it was written. But motion pictures or television? No sir. That little piece of celluloid, once it's on the market, is for everyone capable of walking up and plunking down a buck or two, or three, at the box-office window, or flicking on that switch of the monster-machine.

I do think, probably, that it was the attempt of some theatre owners to lure the so-called sex-minded public into a house with lurid ads on a lousy picture blaring "For Adults Only," that might have been the forerunner of the "adult western" vogue. Possibly, in the beginning, some bright boy figured if that classification were tacked on an outdoor drama, it would infer that kids weren't supposed to look, and therefore they would flock to the screens, both home and theatre.

But, regardless of what started it, the situation has gotten completely out of hand. The next thing you know, some-body'll come out with Adult Nursery Rhymes. (Note to Frank Baur, Four Star Films: Check into this possibility immediately.)

To get back to the premise of this piece. An adult western is simply a *good* western. That has to be the case. In the early days of motion pictures, anything that could be put on film could be shown in a nickelodeon, and people flocked to see it. Story didn't matter. Characterization was unheard of and production unnecessary. Just shadows that moved did the trick. Until "The Great Train Robbery." The short story on the screen was born therein, the public found out what it had been missing—and De Mille, Ince, Zukor, Laemmle and Goldwyn got rich, as the people got wiser and then wiser.

Ten years ago, a guy coming over a seven-inch screen could just stand there and wiggle his ears, and he had an audience in the living room of everyone who could afford that screen. "My picture is clearer than yours" amounted to a neighborhood battle cry. Just as in early day radio, it wasn't what you heard but from how far away it came that counted—no one cared what television offered, as long as a picture could be seen.

An adult western is nothing more than the gradual evolution of an adventure story that has grown up—or rather whose writer has grown up. The mortgage foreclosure and the distress of the damsel is still OK for a starter, but where it goes from there determines how long an audience stays with you in the resolving of the problems.

"Gunsmoke" is constantly pointed out as the epitome of the "adult western." Malarky. Tear a "Gunsmoke" plot apart and what do you have? A hopped-up Hopalong Cassidy. But brother, the way in which that plot is written, and shown! There's your answer. "Gunsmoke" is a *good* western. For kids, for adults, for women, for men. Good story. Good acting. Good direction. Good production.

At Four Star we like to think the same thing about "Zane Grey Theatre." But we sure as hell don't try to limit our audience to the word "adult." Grey was noted primarily as a "boys" writer. This, however, was a misconception brought about by the fact that his stories were about the west and the great outdoors. Grey loved kids, it's true, and he did turn out a separate series of books called Zane Grey's Books For Boys. But his novels—"Light Of The Western Stars," "Riders Of The Purple Sage," "Under The Tonto Rim"—all of the great ones, were for the overall public—for everyone—and they could be read and understood by both young and old.

They were simple stories, told in a mature way.

And therein, little children, lies the true explanation of a good western—not an "adult" western.

Mature. Oh, what a lovely sound that word has.

You take the story of Simple Simon and tell it properly, and you've got grandpa listening as well as baby.

So that's my idea of your "adult" western, boys and girls. Was Disney's Davy Crockett adult? Nope. It was made primarily for the merchandising possibilities—remember the hats, guns, knives that flooded the market? But it was good. And everyone from the old folks home to the nursery school loved the coon-skinned reprobate.

The same thing is true of feature westerns. Or, for that matter, *all* features. Any theatre man in the country will tell you that a John Wayne western is great. Sure it is. But it's not "adult" in the sense of being limited to, or written for, audiences over legal age. "Stagecoach", "Red River," "Hondo"—they were all uncomplicated, easy-to-understand plots, told believably, and with great characterizations.

I've just finished a picture here at Twentieth called "The Hunters." It isn't a western, but it could have been. The ingredients—love, hate, conflict and action—are the same. We just do them in the air instead of on the plains. And it's a good picture. Why? Because the writer came up with a story having terrific suspense and basic emotions that we tell through the mouths of damn good actors.

A well-built, one-room shack can shelter you just as well as a ten-room house. But it's not as livable. It's the adding of a kitchen, bedroom and parlor that brings about the enjoyment of a home. The same thing is true of a basic-situation plot. One facet can give you the beginning, but it's the embellishment of that start that brings a story into being—and the way those details are shown makes the difference between apathy and interest on the part of your audience.

Maturity is futurity in this business, my friends. We gotta have it to survive.



MAX

By Carl Foreman

I met Max in 1934, when we were both living in a boarding-house on Las Palmas, about two blocks north of The Boulevard. In those days, The Boulevard still meant Hollywood Boulevard, and on a clear day you could still see real movie stars actually walking on it, or driving by in their open cars.

Max was crotchety but permanent, and therefore honored, guest in the house, and I got my room, meals and two dollars a week for waiting on table, washing dishes and generally helping out around the place, and compared to some of the places I'd been sleeping in before I got the job it was a palace. I was 19, a refugee from the School of Journalism at the University of Illinois, and it was pretty exciting living just a couple of blocks off The Boulevard. Max was, I think, in his late fifties or early sixties, a tiny, delicately-boned figurine of a man with a beautiful thatch of wild but carefully-tended hair, a small mustache and beard, small sharp, angry eyes, and a surprisingly deep voice.

Perhaps you remember him. He'd come out to Hollywood with D. W. Griffith (a boyhood friend in Kentucky), and almost immediately had become a very successful comedian. Before that, of course, he'd run away from home with a circus, traveled with chautauquas and medicine shows, and had finally reached and established himself on Broadway before heading west for the movies. His name was Max Davidson, nee Davidsohn, and he was type-cast right from the start: he played Jews. In the earliest silent days, he'd played with all the big ones, like Chaplin, Pickford and the boy Coogan, with whom he'd made a real hit in "Old Clo'es." He had a small, but very effective range: he could be terribly appealing and helpless, but he was also adept at scenes that called for fits of volcanic and almost apoplectic rage that were, for those days, very funny. He reached his zenith with a series of two-reelers produced by Hal Roach, and did very well for himself in those days of low income taxes.

But when I met him those days were long gone. They weren't making any more two-reel comedies, except for the last of the Three Stooges, and Max didn't work very often. His rate as a bit player was a hundred a day, but he was having trouble getting it on the increasingly fewer occasions when he did work, and he'd already taken some no-quotes at seventy-five. But he'd saved his money, and he lived carefully and quite comfortably. He was a widower, and his wants were modest. When we got to know each other well, he told me once that he had enough put away in a little black box to keep him for the rest of his life, and that no matter what he'd never work for less than fifty a day. By God, he'd quit the business first.

He had no thought at all of quitting then. On the contrary, he was quietly and stubbornly planning his comeback. He was convinced that the business had made a fatal mistake in dropping comedy shorts, and he had a lot of irons in the fire.

The way I joined Max Davidson Productions was like this. Every day after dinner Max would stroll down to The Boulevard, buy the Herald-Express and three five-cent cigars, and smoke one of them as he strolled back to the house in the cool twilight (he smoked a second cigar just before going to bed, and the third after breakfast). I was usually out in the front yard, watering the lawn. I would say "Good evening, Mr. Davidson," because naturally I remembered him in pic-

tures, and he would nod benignly, and go up to his room. But this one night he stopped to chat, and after a bit he asked me what a bright young fellow like myself was doing at that kind of work. I was, for some reason, ashamed to admit that I wanted to be a film writer, and I compromised by telling him that I was a press agent only temporarily at liberty. He looked at me thoughtfully, and invited me up to his room.

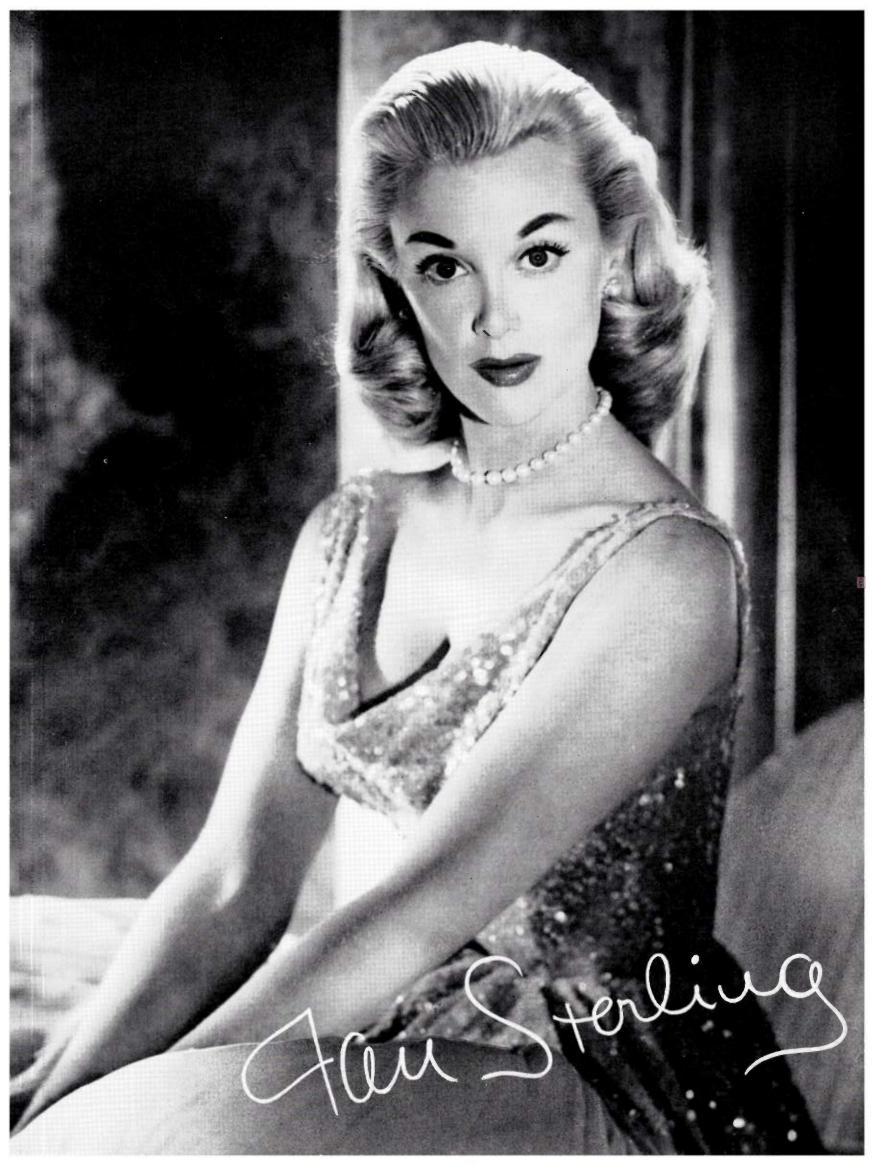
The upshot was that I went to work for Max. Naturally, without salary, but only until he got rolling, of course, and that was going to happen practically any week. I had to prove myself first, which was a grueling experience, but thanks to the probably amused kindness of Harrison Carroll and Jimmy Starr, darned if I didn't get Max into the Herald-Express twice in my very first week of operation as a flack. After that, Max and I were inseparable, and we spent practically every night up in his room, talking about the series we were going to make or playing five-hundred rummy for a penny a game. I loved to hear Max talk, either about his past or our future, and his stories about the old days were, of course, fascinating. And he was honest with me. He kept me in the picture of his negotiations and meetings as they took place, and together we sweated out the days and sometimes weeks between appointments and meetings.

Once in a while he even took me along when he went out to one or the other of the studios, where an occasional executive thought the little man really had something there, or was just being kind for the sake of the old days. One time we thought we had the deal set. That night Max treated himself to a three-for-a-quarter cigar, and, for the first time, paid for my midnight bowl of oatmeal at Simon's, on The Boulevard. I know he liked me. He was lonely without his wife, many of his old friends were dead, too, and he didn't speak to some of those who were still alive. I was the closest thing to a son he'd ever had, and when we got started he was going to teach me the business from the ground up. So I was happy, and meanwhile I was still getting my bed, board and two dollars a week. And I liked him, too.

He was a man of strong prejudices and a quick temper. He disliked a great many things, and a great many people. But mainly he disliked an amorphous group he called "the butchers, bakers and service station-attendants," by whom he meant just about the entire new generation of picture-makers and players, from producers to extras. They were all amateurs as far as he was concerned, lacking show-business traditions and background, Johnny-come-latelies, First-of-May-boys, lucky promoters or profiles with no pride in their craft and less business to be in it. They were ruining the business, and when they'd sucked it dry they'd simply move on to dry-goods or real estate or service stations. And in great measure, they were responsible, of course, for his present status, and he didn't like them at all.

Anyway, after about six months of being publicity director for Max Davidson Productions, I got homesick and went back to Chicago. I returned to the campus for a while, but couldn't keep away from the business, and for the next three or four years I messed around with little theatres, carnivals and circuses, practicing writing all the time. I even became a real press agent. Then I got into radio, and by 1940 I was back in Hollywood, writing a Bowery Boys picture for Sam Katzman. I'd finally made it. Meanwhile, I'd lost track of Max.

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EVERYBODY'S IN THE ACT

By N. Richard Nash

There is an old Broadway wheeze that everybody in New York has two businesses—his own, and show business.

In many ways, it is flattering to people in the theater that the layman feels as though he is a part of the big, happy family. It is a friendly family, too, and if everybody wants to get into the act—generally, everybody's welcome.

But sometimes it leads to embarrassment—particularly to a writer. Not long ago, a stranger sitting beside me on a plane, caught sight of my name on the envelope of a letter I was reading. He asked if I had written "The Rainmaker" and, almost before the confession was out of my mouth, he informed me that he was a meat packer and had an idea for a play that would lick the stuffin's out of "The Rainmaker." He proceeded against my every demurrer to regale me with a tale of torture and patricide, arson and incest. When he was finished he sat back and asked whether I was impressed. Indeed I was. Petrified.

Then, to add his coup de grace, he informed me that he hadn't made a word of it up. It was all true, every jot and tittle, and he had newspaper clippings to prove it.

I found it extremely difficult to explain to him that the facts of life are not necessarily the truth of life, that the chronicles on police blotters may be believable in the station house and yet be totally incredible between the covers of a book or on the stage.

"But you want something new, don't you?" he said. "Something that's never been done?" And I was forced into the position—an untenable position I had no wish to defend—for it was only partly true—that what I wanted was something as old as the hills, something that had been done and done again, dog-eared with ancient usage.

Ironically enough, a few weeks later, I ran into precisely the reverse experience. A cousin—prosperous in stocks and bonds—offered to give me, gratis, an idea he had been nurturing for many years. He proceeded to unfold a story of this young girl from Ohio who arrives in New York to become an actress, and gets a job understudying the star of a Broadway play. In Philadelphia the star comes down with a bad case of flu complicated with alcoholism, the little understudy takes her part on opening night, is an immediate sensation and marries the director.

To keep peace in the family I hypocritically nodded my approval of this confection, resisting the temptation to tell him that this had been the fustian for bad plays and cheap motion pictures since time immemorial.

What had happened to my claim—made with such conviction to the meat packer—that what I preferred was a story of ancient vintage? God knows, my cousin's story was of ancient vintage, wasn't it?

This dilemma of choice between the old and the new—this frightening quandary that drives professional writers from pillar to post, seeking characters and circumstances that are on the one hand individually fresh and new and, on the other hand ancient and identifiable and universal—how can this be explained to the meat packer and the cousin in stocks and bonds?

To them—and legitimately—it seems like the most schizophrenic split in the writer's intention. If the writer is looking for a fresh and novel character to write about, how can the character at the same time be an old and universal one? How can the dramatist hope to awaken in an audience the distinctly opposite emotions of surprise and recognition at the same time? How indeed?

This is one of the problems of our craft and somehow we have to deal with it, ulcers and insomnia notwithstanding. And the layman can't do very much to help us.

Is it then a hypocrisy when we say that the layman is a member of this theatrical family? Far from it. True, he is not a good collaborator in the initial creative side of our work. He is too prone to give us journalistic facts about people—and claim that they are the truths about people. Or he is too prone to offer the cliches of the business and claim that they are fresh and novel. He is too inexperienced a partner when the creative work is being done.

But he is the best partner—finally the senior partner—when the critical work must be done. The intelligent and receptive layman—note how I qualify!—the man who brings to the theater all his most sensitive perceptions and his willingness to participate in the emotional pleasures of the evening—he is the best critic in the world. Oddly enough, once the creative work has been done, he has no difficulty in spotting a cliche or a mere fact that parades as a whole truth, or a twist in events that has arbitrarily been imposed on the material by the playwright. He spots the phony in a minute and it enrages him. If you offer him any of the tired tediums, he will fall snoringly asleep in his eight dollar seat. If you build a structure of excitement out of the needs of a third act instead of the needs of the characters, he stubbornly refuses to tingle.

He is singularly unaffected by all the nonsense of the trade. If a professional man lays down the dictum that "talkie" plays are never successful, he will perversely pay his money to hear George Bernard Shaw talk and talk and talk—since Shaw does it so magically. If the professional know-it-alls say that a necessary ingredient of a successful play is that it end on a note of ascending hope, he will fight his way to the boxoffice to hear that poetical last act of despair in "Long Day's Journey Into Night."

He hears no dicta and knows no dogma.

And, finally, in the most ironic way, the layman, from whom we turned away in the early stages of making a play—it is to him we turn in the last stages of making it. Not merely because he pays for his tickets and, therefore, for our vittles. But because when we have satisfied his critical mind that we mean no chicanery, his approvals in the theater become a beautiful and creative thing. His laughter makes the humor that we wrote somehow brighter and deeper and wiser than we ever hoped it would be. His gravity gives depth to all our imaginings. His very presence makes the plight of our characters a matter of immediacy and what we dreamed of at the typewriter a year or two ago is happening for us now. In fact, he seems to sit beside us all—producers, writers, actors—giving breadth and warmth and substance to what was once a cold thing on a page.



THE DAY THE RATINGS BLEW UP

By Lou Derman

It had to happen.

The entire TV audience-measuring system was discredited the day the FCC found out

a) Only seven phone calls were made on a chosen evening, and

b) Three of these were fixed.

As a result of this shocking expose, sponsors became hopelessly confused. For all they knew, only a handful of people sat in front of their TV sets at night, while the rest of the country spent their evenings in bowling alleys, parked cars, drive-ins and moonlight frog-hunting expeditions.

Put on the spot to prove their worth, the networks begged sponsors to remain in TV, and give them a chance to come

up with some reliable audience-testing device.

The sponsors grudgingly agreed to hang on for a whileas the networks offered huge bonuses to any company that could come up with the answer.

One outfit, Gestapoex ("We know every move they make") came up with an ingenious idea. Their reasoning was simple but incontrovertible:

The sponsor wanted to know only one thing: how many people stuck around to watch his commercial message?

A tie-up was effected with the City Sewage System and statistics were compiled on the flushing habits of the nation. The only worthwhile information that came out of the experiment was that beer commercials emptied more living rooms than anything. Eventually, the idea went down the drain.

Another rating outfit, Oculex ("We are the other eye of CBS") came up with a gadget which they thought might be the answer. The gadget was hooked up inside the TV set, and every time the viewer switched channels, he blew out a fuse in his house.

Thus, on any particular night, by studying the reports on how many fuses were blown at any specific hour, and dividing by the number of channels that were in use at the time, statisticians could determine the average of the rating period, divide by the number of shows and get the answer.

Nothing could be simpler.

The networks were starting to celebrate, and the sponsors beginning to smile, when the inexpediency of this system soon became evident.

It was found that the people were always busy changing fuses during the Sponsor's Message. Not only was there no sponsor-product-identification, but many wives reported there was no husband-identification, as many of them slipped out of the house in the dark and never returned.

As private companies continued to search for the Perfect Testing Device, one of the networks decided to take matters into its own hands. It hired a famous University Professora noted scholar who had written a college textbook on Logic -and he came up with an answer.

Here was his logical reasoning:

- 1.) You don't turn off a show you like.
- 2.) If you do turn off a show, that must mean you don't like it.
- 3.) If you don't like this show, why did you turn it on in the first place?

- 4.) To punish yourself.
- 6.) People who like to punish themselves are unpredictable neurotics—certainly not the type you'd want to buy your underarm deodorant, toilet tissue and leg-shaver. Moreover,
- 7.) No sponsor can achieve his dream of financial security by aiming his message at this masochistic mob of malcontents,
- 8.) Therefore
- 9.) The sponsor should give up television and advertise his product only in streetcars, subways and sandwich cards carried by men on stilts.

Some sponsors accepted this logical conclusion and got out of TV, but the great majority stayed on and waited for the Perfect Audience-Measuring System to be developed.

And they almost got their wish.

A rating outfit, Liverex ("When they twist the dial, it shows in their bile") came up with a great experiment. In theory, it looked foolproof. The idea:

Get a representative cross-section of Americans, bring them together to one locality, lock them up in front of TV sets, and study their viewing habits.

They actually tried it.

They got two people from every state in the Union—a man and a woman on each team—and locked up each couple in a little room that contained a TV set. The set was wired to a giant electronics machine, some distance away

Every time a couple turned on a show, or switched channels, their move was recorded on the giant radar screen.

The plan started out beautifully on the first day—then suddenly, about midnight, the signals stopped coming in.

Researchers broke into the little rooms, took one look, then turned all their notes over to Dr. Kinsey.

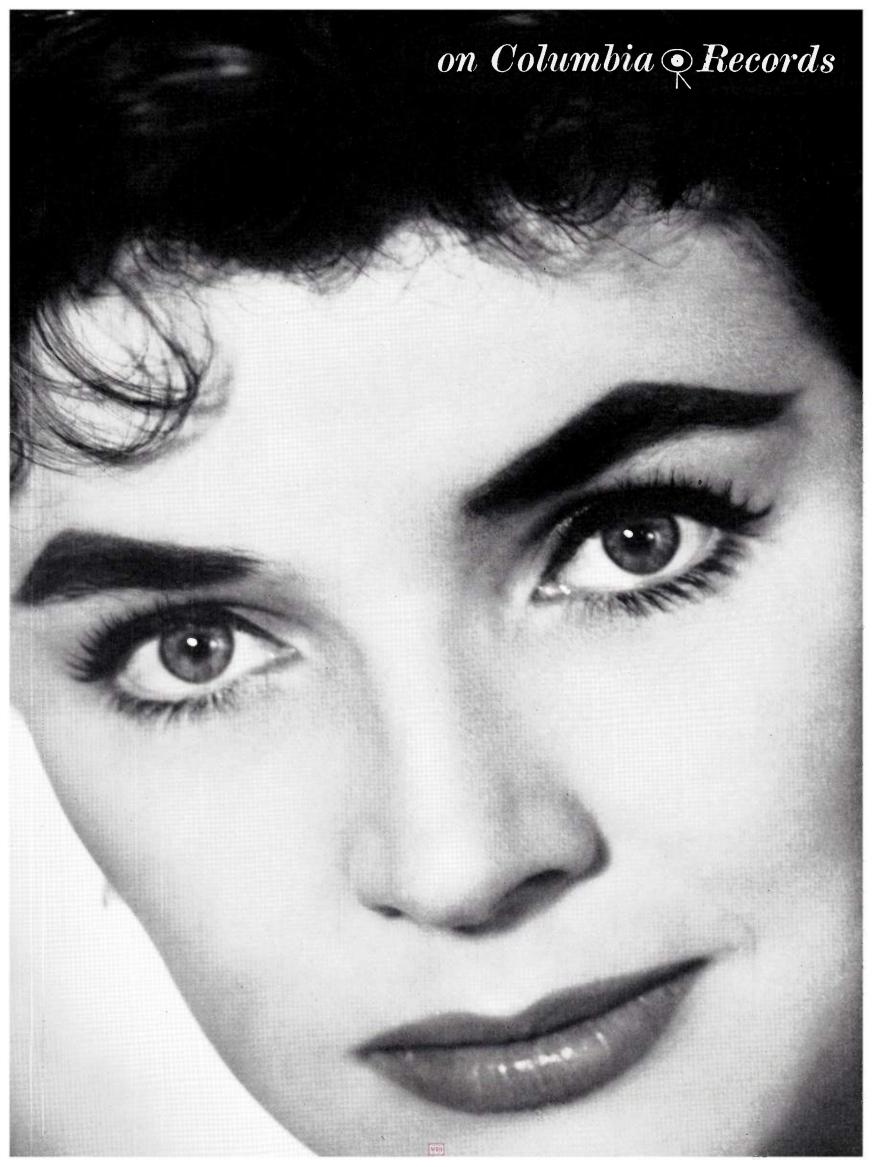
Washington sent one of its greatest scientists—a lunarmissile genius—to examine the problem and offer a scientific solution.

After a few weeks of intensive study, the man suggested an experiment. His idea was quite complicated and would require a temporary splicing of the coaxial cables, the installation of atomic reactors in each and every TV set, and the wiring of every American to his set so that his reactions could be studied in Cape Canaveral, Fla.

It looked good-but the President refused to allow the experiment to proceed. He had a very valid point, which the scientist could not dispute . . . namely, press the wrong button and you shoot the whole country to the moon.

The scientist went down fighting, however. During a test run of his experiment, a TV announcer was hermetically sealed into a TV set and shot into orbit. When last viewed through the giant telescope at Palomar, he was seen selling kibble to Russian dogs in outer space.

They never did find the perfect Audience-Testing Scheme. The sponsors all dropped out of Television . . . people continued to buy coffee and beer and razor blades, and without the commercials, Playhouse 90 became Playhouse 18.



HOW ARE YOU FIXED FOR SWITCH-KNIFE BLADES?

By Don Quinn

First, I wish to offer my affectionate congratulations to DAILY VARIETY on its Silver Anniversary. It seems almost 25 years since I started abusing its hospitality by using its annual edition pages for off-popping, spleen-venting, top-blowing and other forms of hostility sublimation. In a day when skins are thin, with a critic behind every tv aerial and a self-appointed censor watching every unclad Holstein for udder-exposure, this paper's restraint with the blue pencil has been admirable indeed. Not that my copy has run to obscenity, even when discussing censors, which is almost justification enough, but I am inclined to swing on the Billingsgate when it comes to such topics as blue-noses, unwarranted restraints, timidity of expression and a general apathy toward the chipping-away of our various freedoms. My belief still holds that we have too much "you mustn't" and not enough "who said so?"

On this occasion, however, I am departing from my usual custom of ventilating personal crochets. A four-minute poll has indicated that it is my turn to get into the juvenile delinquency act. Not to rip up any theatre seats, or ice-pick some tires, or go to Tijuana for a bag of tea, but just to toss on the drumhead my own guess at causes and a suggestion for a remedy. To justify what might be considered a subject remote from the entertainment business, I'd like to say that it isn't terribly remote. The current phenomenon of adolescent vandalism is all too often laid at the doorsten of gangster movies, shoot 'em-up television shows, rock-and-ruin music and other forms of alleged entertainment. Also to comic books. (I am not up on my drugstore reading but if the comic books of today are anywhere near the dime novels beloved of Granddad, we can't blame anything on them but overcrowding the ministry and an excess of snuffling morality. The maligned dime novel, or the examples I've seen, were so full of prissy virtue as to nauseate a healthy youth.)

Theatre owners whose houses have been subjected to repeated acts of vandalism agree with police officials that "delinquency" is a pretty mild description of the vicious, sadistic turn taken by recent juvenile activities. Every psychologist in the country, trained or amateur, has taken a whack at digging into causes and offering panaceas. If they agree on anything, it is that, basically, adolescent hoodlumism is due to a derisive aversion to law and order; a defiance of authority. But I've seen or heard no theories which go back of this defiance and disrespect. So this is where I get into the act, in my old soft shoes and carrying a small American flag.

Let us have an oil shimmer dissolve back to about 1919. I was 19 in that year and, I like to think, no more naive or idealistic than my contemporaries. Of course, we were all minor thieves and soft-shell cynics in a small, sporadic way, but underneath we had a basic awe of authority and respect for human rights that kept our normal revolutionary activities within bounds.

My generation had been reared with the cartoonists' concept of Uncle Sam as a stern and towering avuncular figure with stars on his vest, who stood for "54-40 or Fight," "Speak Softly and Carry a Big Stick" and "Perdicaris Alive or Raisuli

Dead." The Law and Uncle Sam had a looming majesty and the way of the transgressor was not for my little group of avant garde hoodlums. Big Brother was watching.

And then the compost hit the turbine. The Volstead Act was passed. It was a double-barrelled law providing for enforcement of the Wartime Prohibition Act and the 18th Amendment. (For those who couldn't find a parking space and came in late, the unlamented 18th Amendment was based, somewhat reasonably, on a wartime effort to conserve food, particularly grains.) Russia launched the first thirstnik by ceasing the production of vodka, a state monopoly. There seemed to be too few Muscovite account executives fond enough of breath-free martinis to organize a protest, or maybe they realized that such a protest would only put them where there was too much ice and not enough olives. Several other countries joined the blotter bloc, including France, which delayed the march of human dissolution by outlawing absinthe. A lot of people had prohibition, but we had Volstead. And the way Andy's law was enforced was responsible, I really believe, for the birth of the contempt for law and disrespect for authority which is the basic characteristic of today's juvenile atrocities.

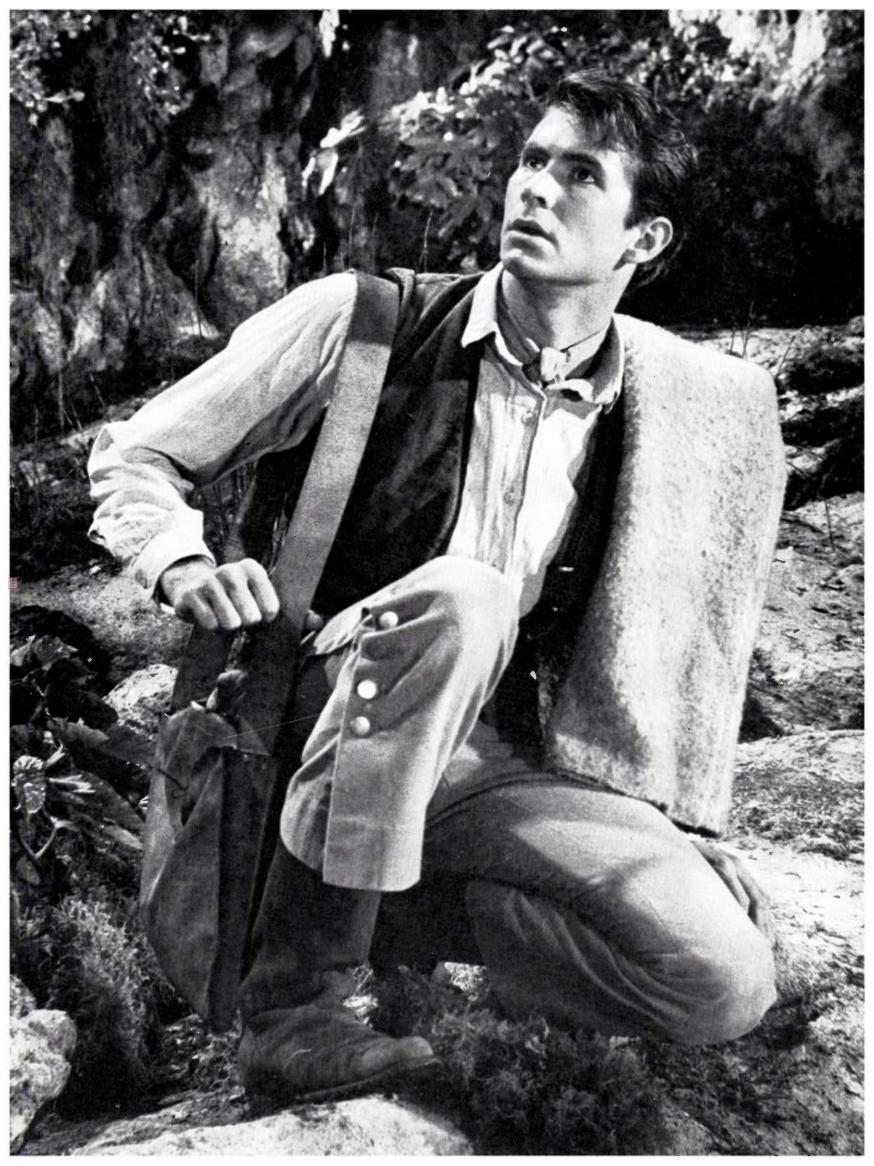
They took a star off Uncle Sam's vest, pinned it on his lapel and made him a cop. And, in popular opinion, a crooked cop. The citizenry soon began to regard him as a corrupt clown who struck comic poses for the news photographers. Undoubtedly there were some sincere, honest and intelligent enforcement officers, but the common concept was one of stupidity and venality. And once a branch of Federal Law enforcement had fallen into this gutter of contempt, the whole picture of Government and Law was smeared.

We then had a situation well out of hand. As adjuncts to an unpopular law we had waves of smuggling, grafting, highjacking, murder, bribery, gangsterism and a daily display of officialdom as pals and beneficiaries of the mobs. The public stood more or less aside, with a pox-on-both-yourhouses attitude. Those of us who remember that era, particularly if they lived in large metropolitan communities, will probably admit that we, even today, retain a certain residual cynicism about law enforcement. The condition is traumatic; what's worse, it is communicable. Even a dull child can sense a parent's attitude toward laws regulatory and laws sumptuary. An unguarded comment about policemen and officialdom; a chronic disrespect for even reasonable restraints; frequent small violations of regulations—thus are the seeds of violence and rebellion planted in today's field of juveniles.

As if this residue of disrespect, this heritage of contempt were not sufficient to infect our children with a so-what philosophy, it was given further momentum by Dad's hostility toward the operations of the Department of Internal Revenue. Our kids are privy to the major and minor chisels with which their elders try to retain a few hard-won dollars.

Coupled with what Pop considers an inequitable administration of the Federal Income Laws (quick multi-million

(Continued on Page 124)



DIALOGUE ON A RAINY DAY

By Dudley Nichols

"Fine-lookin' restaurant you got, Joe. What's the trouble?"

"No customers!"

"Seen quite a crowd in last night."

"That was for our special-plate ten-dollar dinner. Cost me a fortune in the kitchen to get it ready. If folks hadn't showed up I'd be looking for a high bridge to jump off."
"You cleaned up, didn't you?"

"Look, my place was built for the general public. Not for the guy with ten bucks but all the little Joes with two bits. Look at this joint—a thousand empty chairs! And a kitchen to take care of 'em! Boy, I sunk all my dough in that kitchen. Got to keep a full staff or close the joint. What that costs would give you cold chills. Know what I pay my chefs?'

"Plenty, Joe!"

"I can't run that size kitchen for a ten-buck dinner now and then.'

"You don't set out the right wine, Joe. That's what the crowd used to come here for. A two-star name-brand wine!"

"Can't get it no more. Only for the ten-buck special."

"How's that?"

"Fellows own the wine woke up. A brand-name wine is what sells dinners. They want a cut of the profits. Soon be asking a hundred per cent. Then where am I?

"You used to buy a lot of new wines, Joe. Put it on the tables till folks got crazy for it. That's the way you made

your brand-names, ain't it?"

'Sure, but I can't do that without the place is full of customers. It was fine when they had to eat and drink whatever we set out. The law stepped in and stopped that."

"Shame, Joe!"

"Yeah, a bloody shame! Soon as the customers could pick and choose, they'd send back a meal didn't suit 'em. Dead loss! And they didn't want no new wines. They yelled for the old brands or they wouldn't come in. When you can't make new star-brands you're gonna run out of the old. Only about a dozen brands left that sell a dinner.'

"They're getting mighty old too, ain't they, Joe?"

"And scarce! If I pay what's asked I ain't running my place no more.'

"Don't worry, Joe, people gotta eat."

"Yeah, but look up and down this street. What d'you see?" "Free cafeterias, Joe!"

"You asked what's my trouble. That's my trouble. Free cafeterias! That's where all the little joes are eatin' now, instead of here like they used to.'

"But they ain't really free, them hand-out joints."

"There's no cashier at the end of the counter. All you gotta do is stand in line with a tray. You take your tools and a paper napkin, then a guy steps out and stops you. Shows two rows of teeth and tells you what to smoke. Of course what you want is to eat. He steps out finally. You move on, pick out a slice of bread. Another guy stops you. Or a dame maybe. Tells you what to brush your teeth with. You wait. Finally you get to the vegetables. Another guy stops you. All the way down the line. By the time you got your trayful it's all cold. You know what beauty cream and toilet paper to buy, but you've kinda lost your appetite. But there ain't no cashier. You don't pay money. Not till you go to the drugstore and remember what you got to buy.

'What you gonna do about it, Joe?''

"I ain't in the free-lunch business. My place was built on good hot dinners with name-brand wine at the right price Now I got to charge ten bucks for what I used to sell for four bits. And the wine merchants have took over."

'Try chargin' a buck, Joe.' "I'd go broke in a week."

"You'll go broke if you keep that kitchen running, won't

"Guess so!"

"Cut it down, Joe."

"Only way to cut down my kitchen is to close up."

"Can't you get the public back by givin' 'em more grub for their dough?

'Can't afford it. I give 'em bigger plates instead."

"Same dinner on a big plate, huh?"

"That's right. But it makes the meal look kinda small. So put in a big magnifyin' glass on each table. They look through that the meal looks terrific. Bottle of wine looks like a magnum.'

"But it don't work?"

"Nope, they think they've et a big meal but they go home hungry.

"Don't worry, Joe, folks gotta eat."

'Sure—at the free-lunch joints! I got to find a way to cut down my costs for an occasional ten-buck dinner I can make a profit on, or shut up shop.'

What you waitin' for?'

"Pay-cafeterias!"

"Huh?"

"If we can find some way to put a cashier back at the lunch counter, I know folks would rather eat from my kitchen and pay for it than have to listen to all them spielers blocking their way in the line.'

"Yeah, maybe they would, Joe."

"You been eatin' at them free-cafeterias? I ain't seen you around lately."

"Yeah, I got to admit it, Joe. Meals ain't as good as yours, but they're for free. And now they're servin' a lot of old grub out of your cold storage. Little old, maybe, but still tastes better than their hot stuff. Now come on, tell the truth, Joe, ain't you ever been in one of them free joints?'

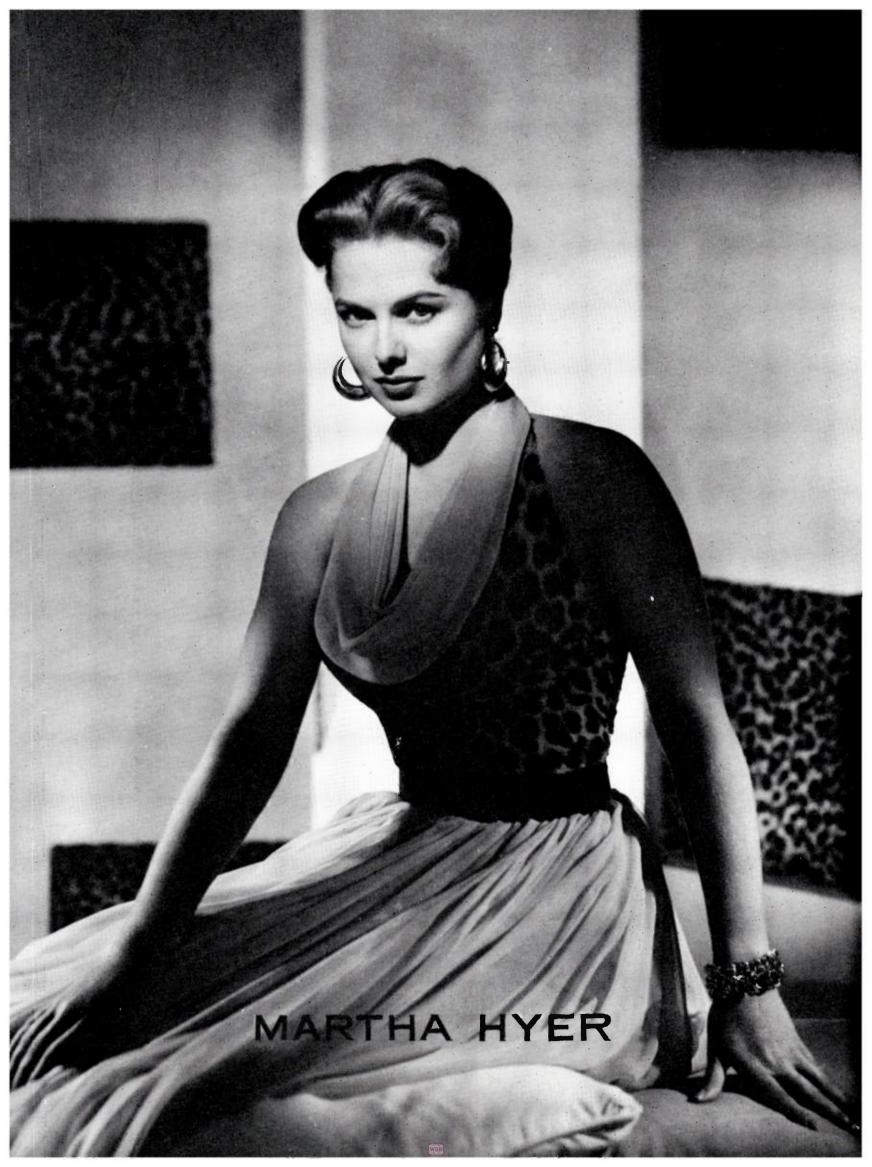
"Just curiosity, mind you!"

"Nothin' works like a giveaway. You sure got a hatful of trouble. Instead of the public eatin' what you give 'em this old stand of yours is eatin' its head off. If I was you I'd mark off the old crowd and close up the joint. You're the only guy in the world knows how to cook up them fancy ten-buck special blueplates and you can still make plenty of dough sellin' 'em if you cut your overhead. You don't need a place this size for the new-style high-class cookin'. Why don't you get out?"

"No, I'm waitin'."

"For what, Joe?"

"I don't know yet."



THE SCHPILKES*

By Jack Webb

". . . and the people fled Flatbush and Long Island; for behind them pressed the Philistine process servers. And there was dread in the land of milk and honey, which had become as a burial ground . . ."

—From an Old Scroll found on Vine Street.

It is not easy to think your way out of the cemetery. A fact which has always caused a certain amount of comment.

But back in the colonial era of motion pictures, there was somewhat of a demand for this talent. From some high intellect in its seat of deep wisdom, the answer came forth in that time. It was California.

California, alas, has its limitations. Besides, what's the matter with the movies today just can't be resolved in terms of land, sea or air.

The winds blow hard in Hollywood today and one man's farfel, it is written, is not the popcorn of yore. It is farfel no more. Instead, we break the bread of doubt and drink the ale of trepidation.

It is a time when there seems no Canaan. And the changing of the gods brings naught. For, how have we changed the gods? The Story, The Star, The Big Budget, The Small Budget, The Earth Monster, The Space Monster, The Wide Screen, The Wide Sound, The Spec, The Formula, The Offbeat. But where lies Canaan?

This, then, is our lot. Who can make book on the shifting enigma of mass taste in the land this day?

Our locust, Public Taste, has no face, no form, no apparent direction. The old bus doesn't make the old stops anymore and the eight reel ride on the silver screen that once ended at the banquet tables just as well winds up nowadays on a financial slab.

The celluloid knights who once, under cover of gold, raided the outlands for glory and riches now face a firing squad a day. Gold has no weight, formula is air and a producer's patio is nothing around here if it has no wailing wall.

As for Merton, he is the well-trounced man; that grey, gaunt guy standing sad, a little greyer, and a heap lonelier than ever in the cell of his projection room—where the plush seats pinch and the rice paper walls crowd, boys.

Still, walk the quicksand beach we must, from spit to spit like a troubled Yorkshireman on a shrouded night. Because there, in the shivering sands, is buried the seed of our deeds.

How do you find it?

At this stage, you're honestly considering bombsights. Everything else, you've tried. And once, you even wished for one of those Elysian moments, as Hawthorne's saints' chamber would have held, where one inspired himself with solemn enthusiasm and cherished his saintly dreams.

But there are no bombsights, no saints' chamber.

All you've got is a contract, a camera, and the schpilkes.

So you are thinking. Nothing serious is happening, but you are thinking of how it happened before.

The first time, there was the radio and TV series. A surprise success for five years. Over-exposure was just a term in the

*From that same Old Scroll; goose pimples, butterflies in the belly.

dark room handbook and the hot TV property looked as good on the theater marquee as it did in the daily newspaper logs. You rammed that one in the tube and pushed the button. Fire one!

When your next time at bat came around, you riffled through the old papers again. There was another radio series that had hit it off pretty good. You looked it over, weighed it in each hand, checked your pulsimeter. The stars were in position and the forecast was clear and fast. So you tried that one, too. And it came home dangling seven figures behind it.

The third shot was bolder. You scanned the scene for a fresh approach. Maybe a service feature, showing the guts of a rugged personal and national theme? Fine.

You sent a research team out for four months and stocked the heartbeat of the organism on tape and film. You told yourself:

"The one thing they'll believe out there in the 90-cent seats is believability."

Not even a philosopher would argue with it.

So you sweat that one into a feature. You do a picture on the U. S. Marine Corps. And this one carries through more than happily with acceptance and applause. And, of course, money. You're still in orbit.

But this is ancient and the mental meandering leaves you nowhere. From now on it looks like it is a matter of taking the leap the hard way—right off the roof.

Money is tight, the banks are waterproof and studios are in a state of mortal suspension. If you came up with the rights to Marilyn Monroe's memoirs you'd still have to fill out a credit statement.

Nobody is calling the shots on Public Taste anymore. Flops are as common as pins. You would like to take the right road, if you could ever get out of the blind alley.

You can't blame the money crowd, either. They are being tossed for some heavy handles and it is such experience which proves that you can't get the hay out of a dead horse.

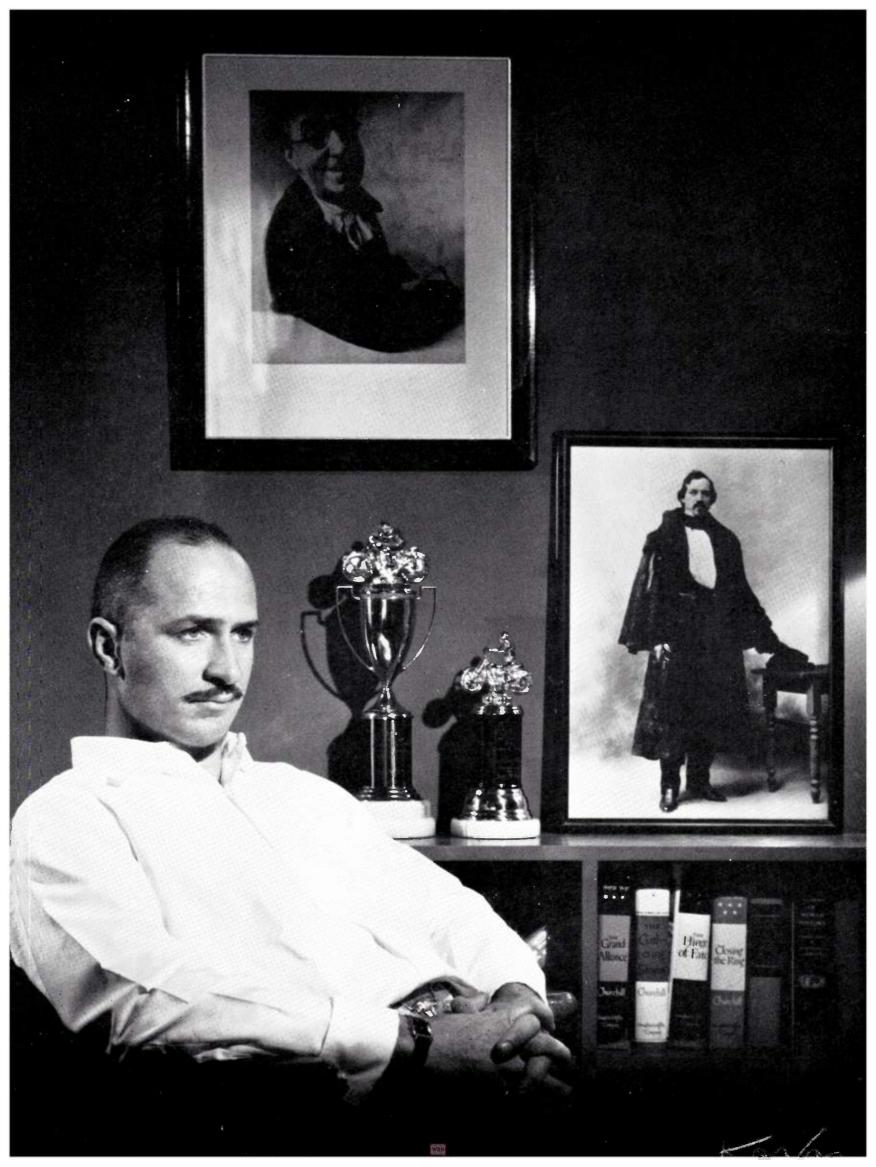
Woe, then, to the fellow who has cost a studio a million or two on a bad rocker. He has to go back to work for the wife's father, because who is going to risk another package on the loser? Although it is possible for anybody to come up smelling not so nice now and then.

Well, with all this cheerful news in the trades every day, you sit down to plot your rosy future as a glamorous, gambling, daredevil movie producer.

No matter what the astrologers say, there is still no substitute for a first rate story. So you steal another look at your budget (before it is gone forever) and begin to read scripts.

The first one is a dandy. It is one of those rare elemental adventure stories with a fighting, fascinating, love-making hero of classic scope. His narrative is outlined brilliantly in the first two pages and then, on Page Three, the story opens. It is Hong Kong, the streets are piled with slaughtered bodies. two opposing armies struggle for possession of the harbor, where a flotilla lies tensely awaiting the signal to strike. The

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THOUGHTS WHILE SLEEPING AT MY MACHINE

By Ray Bradbury

Sometimes, in the late afternoon, when the weather gets close in my three bicycle and two typewriter garage (I make my wife keep her Ford Kindertoter in front of the house) my head often sinks until it taps gently against the platen of my Olympia. What follows can only be-Olympian thought!

Lolling there, surrounded by nine huge old trunks from which, if you can believe other writers, I have filched all the stories I've published in the last 18 years, I dream I am half-Zanuck, half-Warner, Sam Goldwyn, Sam Katzman-there are no limits to my drunken sense of power. Drowsily I begin talking to myself:

"Allright, mister," I say. "Now you're a studio head, make a picture! Go on! What's your schedule for the year? If it's so easy to make films that will lure the Serutan Set back into theatres, make some!"

"Okay, okay!" I say, nervously. "Let me gird my loins . . .' I reach into my lower desk drawer and take forth a Hershey's Almond bar and proceed to raise my blood sugar to manic heights. "First, who ever owns the rights to 'Wind, Sand, and Stars', by Antoine St. Exupery, I'd buy it and make it into the finest film on man's passion for flying ever made!

"That's a good impractical beginning," snarls my more businesslike self, who plays only the gumball machines in Las Vegas. "Go on, idealist."

"Then," says Bradbury, the dreamer, "I'd film all the Hotel Splendide stories by Ludwig Bemelmans. Everybody's crying for humor, aren't they? Well, there sits Bemelmans, neglected. Connect the stories up (it *could* be done) and you'd have one of the great movies!"

My more businesslike self is silent. I hurry on, triumphant. "I'd put Thomas Wolfe on the screen."

"Impossible!"

"No, not if you love his work, in the right way. The film would have to be a poem or it would be nothing. It would have to start with a train and end with a train, the night, sleeping people, flashing towns, cities, oceans, the continental wilderness, all that. Remember, Wolfe helped invent the widescreen! It would take about two years of real script-writing by one screenwriter, not four or six or 10, but one writer who really gave a damn about old Tom with all his flaws and all his foibles. But it could be done and it would have to be beautiful.'

"Go on. You're in over your head. Swim."

"Then I'd make Aldous Huxley's 'Brave New World'."

"Good Lord, you are out of your mind."

"I think RKO owns that book," I muse. "I wonder what Desilu's planning to do with it? Well, then, some day I'd make 'Tortilla Flat'-

"It's been done!"

"It's never been done," I say. "And I'd make 'Grapes of Wrath'."

"It's been done!"

"No," I say quietly. "It hasn't been touched. And I'd make 'Jekyll and Hyde,' which hasn't been done, either, no matter what you say, since Fredric March made it in the early '30's. I'd do all of Jules Verne I could lay my hands on. I'd do Edgar Rice Burroughs' stories about Mars. They're full of color, adventure and romance. I'd do H. Rider Haggard's 'She' again. I'd re-examine all of Haggard, come to think of it, and all of Robert Louis Stevenson, to see what's been missed. I'd make 'Tarzan'-

"There've been six dozen Tarzan films!"
"I'd do 'Tarzan'," I say. "And do it right for the first time. Nobody's ever touched him, silly as he is, wonderful as he can be. I'd do one film about zeppelins, one about balloons, and the men who dreamt and built them. I'd do a film on archeologists that really caught the excitement, the mystery, and the danger of searching for Tutankhamen's Tomb. Good God, there are a thousand exciting ideas, events in history, occupations, that have never been touched or tried, no one has ever bothered! I'd love to film Saroyan's 'My Name Is Aram,' the Stories of Stephen Leacock, the novels of Thomas Love Peacock, the stories of Robert Benchley and James Thurber! All books of great high humor and zest, brimming with life and free gifts for everyone! Impossible? No, sir! Benchley was the plot of his books, Thurber is the plot of his, as is Saroyan. Find a way to put those characters on screen, give them a single goal, and you can integrate the stories within that frame. Again, why hasn't someone taken a year off to do it?

'Go on ruining the company," said my alter-ego.

"Allright, here goes. I'd make one three hour film about General Grant and one three hour film on General Lee and play them on alternate nights, North and South. Or I'd make one six hour film with two endings. Every other night, the South would win!"

'Let's change the subject to submarines.'

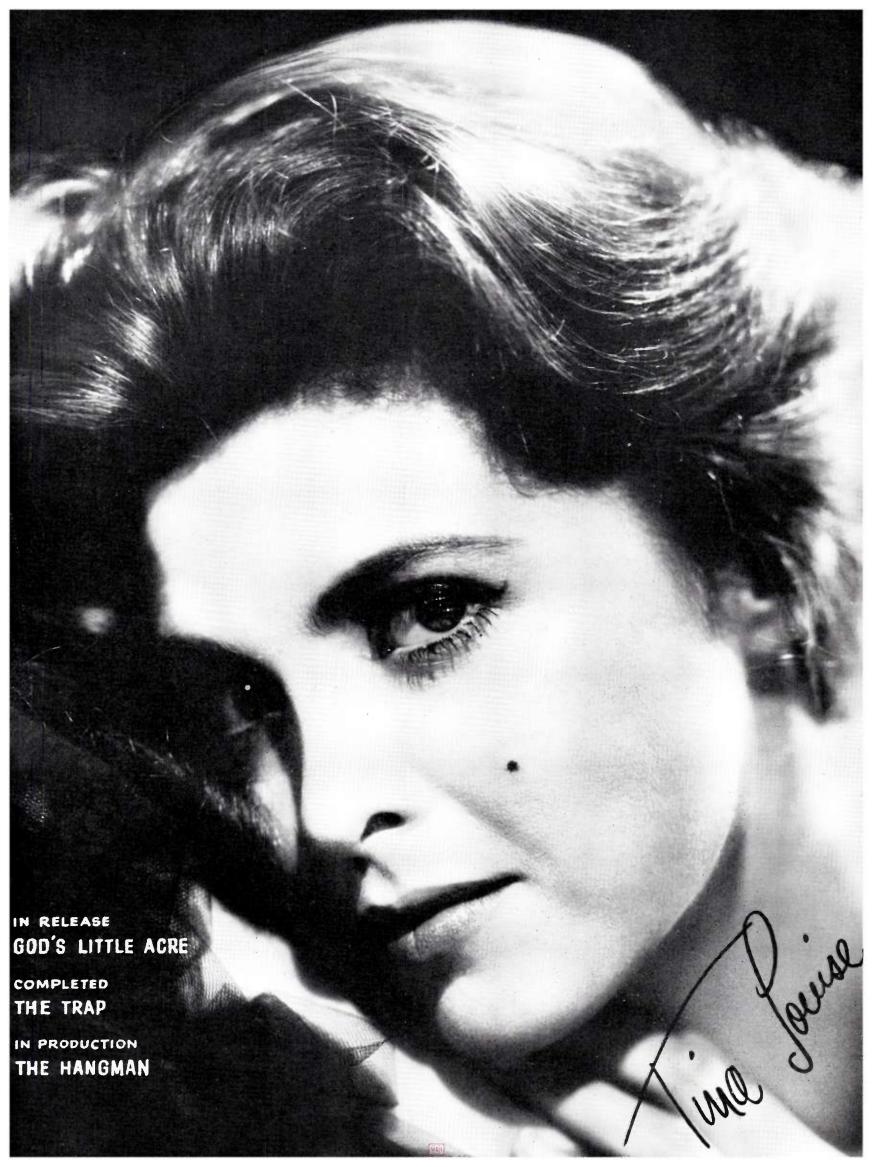
"Fair enough! What are submarines all about? The men who build and run them? Not the old tired bull of up-periscope, but the exciting thing about undersea life and the reasons men go there? Untouched. Rocket ships? Untouched, too.'

"At last count, ten thousand science-fiction films have been

"But not one that asked what's it all about? Why spacetravel, why all the get-up-and-go? Not one major screenplay by one major writer based on an honest and compelling story with a major cast, major director and a decent budget. Last time it was done was 1936, England, 'Things To Come.' Nearest thing recently was also English, 'Breaking The Sound Barrier,' which nudged toward outer space. Our best s-f film so far was 'The Day the Earth Stood Still,' which had to do with space-travel in reverse, and didn't touch on what we ourselves will be doing in the next 30 years. One of two major issues of cur time, space-travel, begging for someone to put it on screen and everyone walking away. We haven't learned a damn thing from Sputnik!"
"Sit down," says my alter-ego. "Your face is flushed."

"You know what I would do if I really wanted to make some fine films tomorrow morning?" I say. "I wouldn't have to make a list of my own. I'd call in the best screenwriters in town, and a few novelists and playwrights, too, and I'd sav, 'If you were a producer with carte-blanche, what old love of yours would you like to see on the screen? What play? What book? What story would you fight to see done?' I'd get a

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THE FASHION IN VILLAINS

By Eric Ambler

I have never liked the term "suspense story." It has a note of desperation about it. Is there any kind of story worth telling in which the element of suspense is not implicit? Surely there must be something wrong with a generic term which insists so firmly on one aspect of the story-teller's craft. A man doesn't have to go around waving his parents' marriage certificate unless there are doubts about his legitimacy.

Yet in a way, it is understandable. The mass diffusion of entertainment which began in the twenties caused a gradual rise in the level of popular taste. Melodrama, an early victim of this increasing discernment, had to run for more pretentious cover; and, although an aesthetic umbrella which can reasonably claim to shelter "Hamlet" as well as "Assignment Terror" may not be entirely waterproof, at least it has the merit of size.

The fact is that the last twenty-five years have been difficult ones for the writer of melodrama. For a time, admittedly, it looked as if his problem was simply one of re-packaging the product; but to the public's developing sense of reality there was soon added a far more serious threat to his peace of mind —world history.

The writer of melodrama deals in fantasy and when fact starts beating him to the punch he is in bad trouble.

The international intrigue boys took the worst beating. For a man who had been happily writing for years about international plots and counterplots, master spies and spy rings, secret agents, frontier escapes and stolen papers, the revelation that such persons, things and situations really existed, and that one could read all about them in the ordinary newspaper, was a heavy blow. Moreover it hit him where it hurt most-in the internal world of his imagination. He had been creative, an entertainer, or at least a knowing purveyor of hokum. Suddenly, he was a bore uttering platitudes.

For some, the going became too tough. They took to the woods and began to write "serious" novels, or murder mysteries set in remote houses cut off by floods. Some even became critics. For others, more hardy perhaps, or of smaller intellectual means, it was a case of soldiering on and trying to lick the situation.

To this unhappy few it soon became evident that the problem of making a good melodrama is really centered around the villain. The hero may be a mealy-mouthed prig, the heroine an immature slob, but as long as the villain of the piece, the Menace, is really frightening, all is reasonably well with the story. The trouble is that in order to be really frightening, an evil must also be unfamiliar.

The implication is clear. There are fashions in villainy, and, if you want to keep your audience, last year's model will not do.

It has not always been so. At the beginning of the century, in the golden age of popular story-telling, one fashion remained acceptable for twenty years or more. This was the "omnipotent fiend" conception, and versions of it were still appearing in the mid-twenties.

'Imagine a person, tall, lean and feline, high-shouldered, with a brow like Shakespeare and a face like Satan, a closeshaven skull, and long, magnetic eyes of the true cat-green. Invest him with all the cruel cunning of an entire Eastern race, accumulated in one giant intellect, with all the resources of science past and present, with all the resources, if you will, of a wealthy government—which, however, already has denied all knowledge of his existence. Imagine that awful being, and

you have a mental picture of Dr. Fu Manchu, the yellow peril incarnate in one man.

That lip-smacking description of Sax Rohmer's famous villain deserves a brief analysis. First, there is the elaborate physical build-up, including that fine touch, the "brow like Shakespeare". Conan Doyle's "Professor Moriarty" was an egghead, too, you may remember; but his brow was dome-like. Not as good in my opinion.

Next we are warned about his "cruel cunning". Now, this was a very important feature of the design. It was not enough that he should be a merciless killer. There had to be a streak of sadism. Otherwise you would get the unproductive situation of the villain just simply killing the hero instead of tying him to a chair and employing some devilish long-term lethal agent—a deadly fungoid growth, for example—which would give the idiot time to escape.

The giant intellect, the technical resources, the enormous wealth, the unofficial government protection were standard equipment in most of these cases—Guy Boothby's "Dr. Nicola" comes to mind—but one point should be specially noted. The peril was "incarnare in one man."

The trouble with our contemporary perils from a villainbuilding point of view is that they are so amorphous. If, say, Communism could be incarnate in one man that would be great from a defense standpoint. One small hand grenade would do the job and we would all pay less in taxes. But a fictional character predicated on that assumption would be merely silly. Replace the phrase "the yellow peril" with the words "Red China" and Dr. Fu Manchu is about as menacing as Boston Blackie.

The inevitable reaction against the omnipotent fiend produced a new look in villains. Dashiell Hammett is the name most often associated with it.

A Hammett villain has almost nothing in common with a Fu Manchu type except sadism, and even that is qualified. If a Hammett villain wants to kill he does so promptly. If he tortures, even though he may enjoy himself a bit, he does so either to get information, or to discourage the victim, or simply because he wants to incapacitate his man without the bother of having to dispose of a corpse. He is a gray, flabby, hard-thinking realist. He doesn't make fancy speeces. He is a crook and he is in the business just for the money.

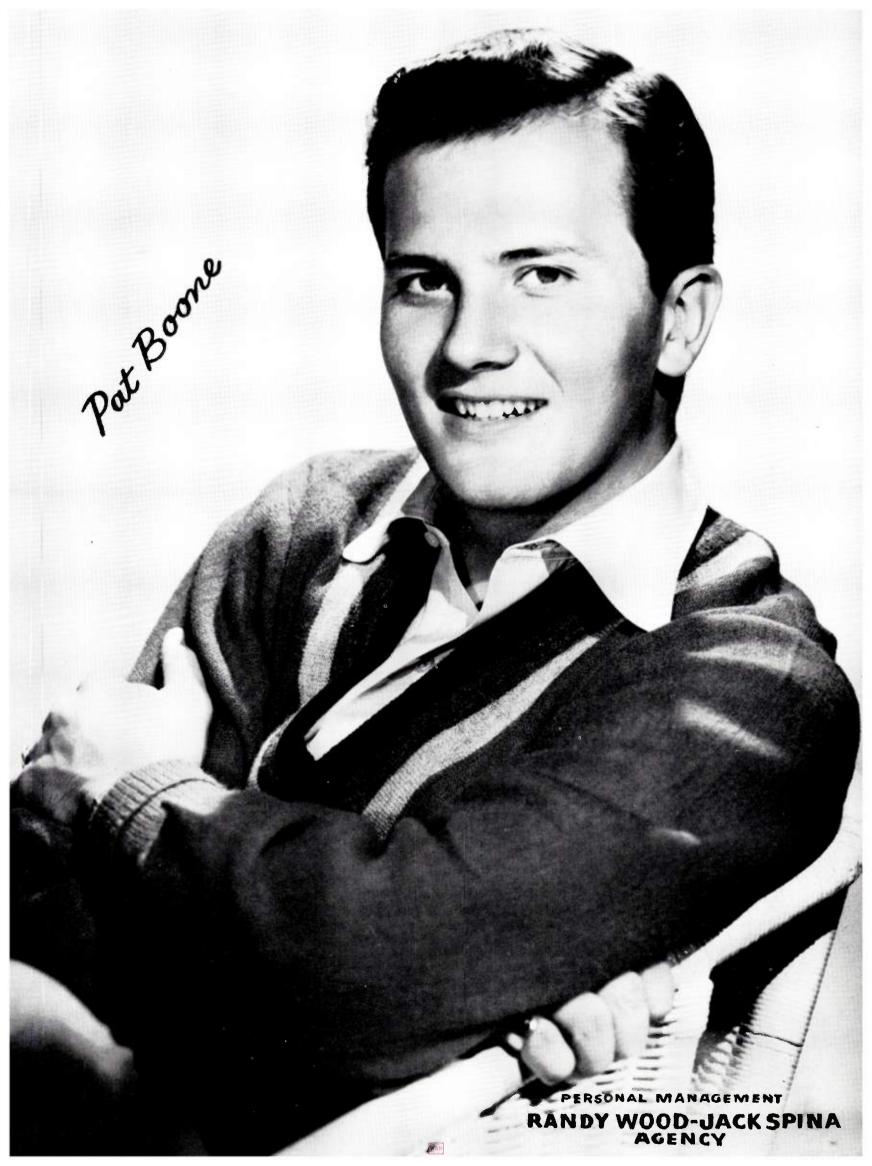
And, to a great extent, he has survived. He is, so to speak, the sweater and skirt of the heavies' fashion world; a notion that became an institution. The only trouble is that you have to be a Hammett or a Raymond Chandler to use him. He can be, and frequently is, utterly colorless and dull. He is as fresh only as the talent of the writer at his elbow.

The fanciful, the exotic, is always easier to handle, but in their search for it during recent years a great many melodramatists have lost their literary lives. Their mistake was in

going to the psychiatric case-books.

The expedition looked harmless enough, no doubt. As far back as the eighteenth century, when Walpole, Mrs. Radclyffe and Monk Lewis were freezing British marrows with their Gothic tales, insane villainy had been used to excellent effect. The more bizarre aberrations of the human mind can be very frightening in skilful hands. All that was needed was some new material; silk instead of flannel as it were.

The outcome was deadly. Writers are a pretty ill-adjusted (Continued on Page 354)



EXODUS

By Leon Uris

I was heartbroken.

Ten years of dreaming, two years of work was about to go for naught.

I picked up the phone. "Get me Colonel Peterson, American Embassy, Tel-Aviv."

I waited for the call on the balcony of the hotel room. It overlooked Accadia Beach and was usually crowded with shapely girls. Now . . . it was empty and a pall of gloom clamped the lid of tension like smog on all of Israel.

I walked back into the room. It was perfect for a writer. I had designed it and the management of the hotel fixed it to my specifications and donated it to me as a token of confidence to write "Exodus."

In those next few moments my spirits plunged lower. I thought of all the work that had gone into the preparation of "Exodus" and the book was barely started. Three hundred and fifty research books read and re-read, month of physical training to condition me for the brutal grind of 50,000 miles to Denmark, to Italy, to Cyprus, to Iran and 12,000 miles to Israel; a territory smaller than Connecticut. I thought about the terrorist bomb exploding outside my hotel window in Nicosia and I thought being the first American to be taken on a patrol through the Negev Desert with Israeli paratroops in 127 degree heat, I thought of flying over Mt. Arrarat with a load of refugees from Kurdistan. I thought of the 2,000 interviews, the 1,500 films and the miles of expended tape.

I thought about the crucial gamble; that cable I sent to Betty: CLOSE THE HOUSE, PACK UP BRING THE CHILDREN AND DOG OVER. I AM GOING TO WRITE THE NOVEL HERE IN ISRAEL.

The phone rang. It was Colonel Peterson at the Embassy. "What's coming off?" I asked.

"They're bluffing," he answered.

"Bluffing! Pete, where are you guys. Israel has a quarter of a million men under arms secretly or my name isn't Uris. They're pulling trucks and cars off the road for transport by the thousands. Every clump of trees in the country is a rendezvous for reserves. The French are pouring arms in and they're painting out the Tri-Color and putting on Stars of David as fast as their little brushes will go."

"Your writer's imagination is carrying you away," Pete said. I was dead certain the Embassy was being caught napping. The family had arrived three months ago. Betty, Karen.

Buddy, Mike and Duffy, our wire-hair. We had no more than settled down in a villa in the Sharon Valley outside Tel-Aviv when the political situation deteriorated.

A month earlier we visited Jerusalem and were at the Sanhedryia Tombs when the Arab Legion opened fire on us from the Jordan side of the city. After that the Israeli Army made a massive retaliation raid on a Jordan police fort.

A fortnight after that raid we were awakened by the sound of our windows rattling, the earth rumbling ominously to the dull thump of artillery fire. The Jordan Border, ten miles from our home, was lighted with flames. This was the Kikalla raid. Another Arab fort got retribution.

I drove from the hotel to our villa. The silent expectancy,

the tension, the short fuse on the big bomb could be felt with every stomach quivering short breath.

Our neighborhood was mostly South Africans. All the husbands were away in the army. It seemed paradoxical that with their own national existence in the balance, these brave women should be most concerned with Betty who wasn't Jewish and

my family because we were Americans.

The Sharon Valley, a carpet of irrigated green, the stamping ground of the Crusades, spread before our villa. The Mediterranean Sea which granted sunsets the like of which are only seen in Israel was behind us. What rare moments of peace we had known here! Betty acclimatized rapidly to a strange land and a strange language. She was 'at home'—In addition to running the house she also taught school for Karen and Buddy each day. The children without the benefit of TV, toys and other refinements of civilization, seemed to thrive. Life was simple; one four page newspaper, one program in English on Kol Israel and Israeli cognac on the balcony watching the sunset because we couldn't afford Scotch. We were happy here and the book was moving along nicely.

At ten o'clock we knew the answer.

"ISRAELI PARATROOPS HAVE LANDED NEAR THE SUEZ CANAL!"

The hundred hours that shook the earth had begun. Neither Betty or I felt any personal danger. We knew the ilk of the Israeli Army and felt quite safe and decided to play this thing, day by day. The following day, a Sunday, the fight raged on the Sinai Peninsula and a puzzled and hurt American Government warned all nationals to leave the Middle-East. We decided that if there was a one percent chance of danger we owed it to the children to evacuate them. Then, too, there were our parents to think of. This news must have sounded ghastly when hearing it in Philly or Waterloo, Iowa.

Monday, I went to Tel-Aviv apprehensively. The panic switch had been thrown. All airlines were booked for weeks. Commercial flghts were discouraged because of a danger of

Egyptian bombing.

I needed a soul-mate. The fear of possibly trapping my family weighed heavily. Late in the afternoon found me at the villa of Sholem Asche in Bat Yam. Instead of being 'simpatico' the old man admonished me. "Were you looking for a soft touch when you came to Israel?"

I said I wasn't but I didn't bargain for putting my family in danger and losing two years work.

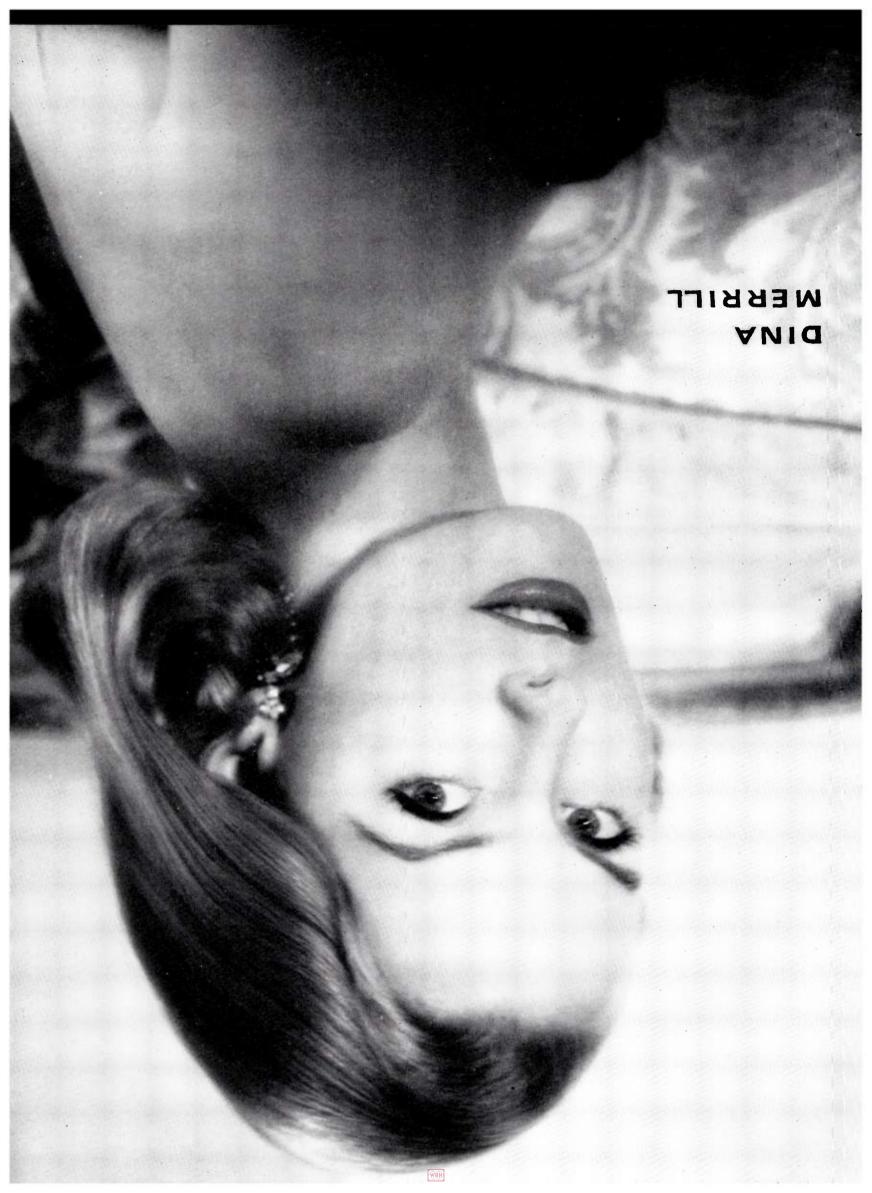
"The book will be written," he said, "if you are the kind of writer I think you are."

"Are you and Mrs. Asche going to try to leave?"

The 80-year-old literary giant shook his head slowly. "This is where I belong. I am a Jew and a writer." Asche, who had fought the persecution of the Jewish people all his life was still full of fire. Looking into his eyes at that moment my own course became very clear to me.

Later I dropped in at the Embassy and Scotched and sodaed it with Peterson, trying to figure out what was happening. A flash came in. "Flying boxcars are coming in from Germany for an evacuation. Get the hell home, pack and get the family to Lydda," Pete said.

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THE DOCTORS DISAGREE

By Hubbell Robinson

(Executive Vice President in Charge of Programs, CBS-TV)

In VARIETY'S recent "Views & Previews" issue, an impressive number of tv big guns salvoed their estimate of the medium's status quo. There was obviously no Command Decision at work since the shots scattered in all directions.

The Beaux Sabreur of Madison Avenue said the industry's future lay in getting the networks to cut rates; the whilom partner of the Washington reporter, Alsop, said the networks were in great shape; the smiling Athenian predicted peace and contentment would reign if the egghead and two-headed critics would just go way and write letters to the editors. One critic was more concise. He said, "It stinks."

Regardless of what this particular set of diagnosticians said or didn't say—and there was indeed, for the most part, much meat along with the gristle—no one faced up to what seems to this writer to be television's most haunting and terrifying bugaboo. Its name is sameness. This flatulent ogre is the most massive threat to the medium's desperate need to maintain the creative and imaginative pace at which it has run since it learned to walk.

This people-eater has three principal manifestations. They're equally lethal. One is rut-thinking in program concepts. Another is accepting pretty good as good enough. The third is sticking with old shows long after their shine, their inventiveness, their top-spin is a withered memory.

The documentation is frighteningly ready at hand.

Westerns seem a foolproof way to rack up a peachy costper-thousand. A regiment of producers have gone "that-a-way".

Already the first spasm of regurgitation is evident. Convincingly enough it comes from advertisers who begin to sense that only those Westerns of real character with heroes who have real identity, in stories that have real bite, give them advertising value regardless of circulation. The carbon copies of "Perry Mason" with variations are already beginning to appear. On balance there are bound to be more.

The television boneyard is littered with the remains of family situation comedies trying to capture, with talents unequal to the task, the rare achievements of "Desi and Lucy," "Father Knows Best" and "Danny Thomas." It can be done but not by rote.

As for games, quizzes and panels, it is a waste of space to detail even fragmentarily the parade of ineptitudes that have tried to ape the ingeniousness, the genuine gifts of the masters of this field. To running a railroad, managing a big-league ball club and writing a hit tune, add inventing a quiz show as one of the things every American thinks he can do better than the fellow doing it now. The litter of failures should be ample evidence that dross, even when it rises to mediocrity, is expensive.

It seems to me part of the responsibility of all of us who have a finger in the production pie—networks, advertisers and their agencies, responsible independent producers and agents—to nip the bumblers in the bud if the face television turns to the public is to continue fresh and strong.

Pretty good or good enough is the hallmark of the hack. Three astounding examples of it occurred during the preparation period prefacing the coming of this new season.

In one case, an independent producer admitted he needed 10% more budget to give his product real quality. We sup-

plied it. It was the magic between pretty good and great.

In another, an agent openly boasted of having hood-winked an advertiser into buying a show he knew needed complete overhaul if it were to have a chance.

And in still another, a producer, while admitting he needs help to make his product worthy, is determined to go with it whether he gets that help or not.

It seems to me it can be agreed that the latter two instances are scarcely the approaches calculated to give television and its viewers a guarantee of rewarding hours.

It may be impossible to eliminate practitioners of this cynical persuasion at once, but it is to everyone's interest, everyone who is dedicated to preserving and enlarging television as the nation's major stage for entertainment, information and education, to push them to the periphery of our experience and eventually outside it all together.

The third evil catalogued at the outset of this piece is satiety—shows, personalities which go on week after week without varying, freshening or altering the concepts, plots, structure or content they offer for your and my enjoyment.

It is far better to let a fond "memory linger on" than to let "custom stale." How wisely Desi Arnaz learned that lesson. For five years he and his writers changed locale, introduced new characters, switched plot approaches and concepts. When they felt they had neared the bottom of that bag of tricks, they quit—on top. And took a new and different technique of presenting "Desi and Lucy" to the public. How well they succeeded is a matter of record. And this season, there will be further variations on the theme.

Ditto Garry Moore. And how endlessly Ed Sullivan and Marlo Lewis vary the content, the methods, even the routining, of their Sunday night Gala.

Obviously, this philosophy, wholly embraced, does not mean the disappearance of the major performing, producing or writing talents who have achieved greatly on television. It does mean, as well as looking for new faces and ideas, the inventiveness, imagination and courage to seek new concepts for familiar faces and ideas.

"The Hit Parade" will cut clear from past formulas. It is directed by a gifted rookie from Canada, Norman Jewison. It is new in concept, new hands guide it.

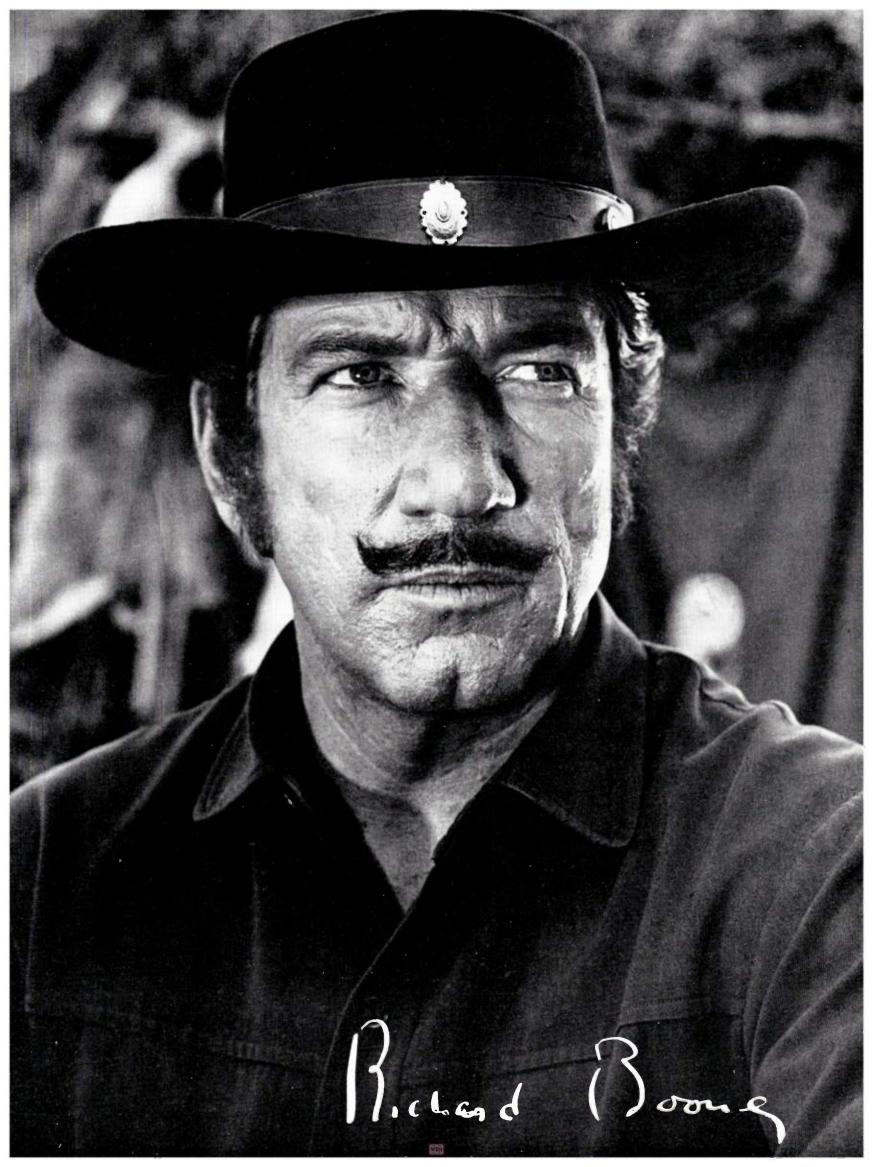
Ed Murrow and Fred Friendly's "Small World" is unlike anything ever before attempted in egghead entertainment for the masses.

These are all familiar faces. Their bedrock material—comedy, variety, music, panelists—are as old as the Gus Sun circuit. But the manner of their presentation, the concepts behind it are as fresh as spring's first tulip. And they are adventures as they should be.

In the entertainment business, it is not the small boats that stay close to shore but the big ones sailing the wide seas that bring home the Golden Fleece.

To this writer and his associates, it seems that the breakout from the stereotype, insistence on perfection, the willingness to adventure, are not just hopeful objectives. They are today's necessities.

They are what the doctors should have ordered.



UPBEAT IN PLATTER PARADE

By Glenn E. Wallichs

(President, Capitol Records, Inc.)

Twenty-five years ago the total sales of the whole record industry were about equal to the present annual turnover of one of the smaller record companies. Recorded music was at that time a negligible factor in the world of entertainment, and DAILY VARIETY looked almost exclusively to the motion picture industry for news to put in its Hollywood columns.

Today, as we look back over a quarter century that has seen unbelievable growth and change in all forms of entertainment, we find that the record companies are not only big business in the Wall Street sense, but are accepted as important partners of films, television, radio, and the stage. It is natural, therefore, that anyone interested in future developments in the entertainment industry be concerned with what is happening to recorded music.

Let me admit right now that many people are puzzled over the future course of the record industry. What about the tremendous market saturation by rock 'n roll music, they ask, will it ultimately tend to narrow the range of record purchases? Can we be sure that today's youngsters will develop a wider musical taste as they grow older? Will the constant increase of leisure time mean higher record sales, or just more time for fishing? What about stereo? And tape? And will new methods of merchandising and promotion affect the present manufacturer-distributor-dealer set up?

The record companies are aware that questions like these are being asked, so in spite of the difficulty of making predictions in a dynamic and changing business like ours, I would like to look ahead for a few moments.

We at Capitol Records are staking millions of dollars on new manufacturing facilities, new record catalogues, and new artists because we are convinced that the music industry is in a strong and healthy state. We believe that more and more people are going to buy more and more records, and total record sales, of course, are the index of our well being.

While we believe record sales will climb steadily, fashions in music and methods of presentation will undoubtedly continue their pattern of constant change. However, based on past experience, I am sure the record industry will have no difficulty in anticipating new trends and in keeping well ahead of the times. As long as people want music in their homes, we will meet their desires, and prosper in the process.

The "big picture," then, is very encouraging. More people attend concerts than baseball games, and musical instruments sell better every year. When I was a youngster, music was a formal study in high school only, and none but the largest schools boasted of an orchestra. Today, grammar schools have fairly substantial musical groups, and boys under 12 play the double bass with enthusiasm.

While I don't want to labor the point, this brings us back to the question of the kind of music youngsters seem to prefer. Much as all of us would like our boys and girls to start right in with what is often considered "better" music, I feel this is an unrealistic attitude. Anyone learning something new begins with the most popular forms. I don't worry about my youngster reading westerns instead of classics, because first of all I

want him to develop the reading habit. I feel sure that his taste and judgment will carry him into wider fields as he grows. It is the same with music. If the youngsters get an emotional stimulus from rock 'n roll, it is obviously filling some need, and I say let them start there. At least let them develop a liking for music. The time to worry is when the youth of America is not listening, not involved in music except when forced to take the traditional piano lessons at home.

Actually, of course, the opposite of this is true, not only for the young people, but for all ages. Everywhere we look, people are music conscious. Virtually all new homes, large or small, are equipped with facilities for the high fidelity reproduction of sound. Indeed, this type of equipment is taking its place alongside plumbing and electricity as an essential in modern life. Recording artists are every day conversational material, and rarely do we attend a social gathering without hearing people discuss records, hi-fi, and stereo.

Let us not forget that this great acceptance of recorded music is something relatively new; it was definitely not the case 25 years ago. At that time record players were few and far between, and enthusiasts with money to spend on records were even more scarce.

There is no doubt that the musical climate has changed for the better, but we should not allow optimism to blur the realization that our future depends on the kind of the music we put on our records. In the popular field, which accounts for perhaps 80-85% of total record sales, this is particularly true. Here, ingenuity and fresh, creative sounds will always pay off.

Good sound, of course, is important, and the excitement over stereo's wide screen music is well justified. Needless to say, I feel most fortunate to be part of an industry that has such a dramatic product to offer the buying public at this time.

Here again perhaps I should stress something we are all aware of, but bears repetition. Stereo, because of its very nature, demands a relatively "formal" seating arrangement, and thus it is not suitable for every type of music and listening habit. It will likely become an addition to our present methods of sound reproduction, rather than a replacement. To dealers who may be concerned about sales of monaural records, I can say with conviction that these will continue to represent a substantial part of our volume. We are backing up this belief with inventories running well into seven figures.

For the years ahead I see nothing but continued growth for the record industry. We are building on the basic fact that the human emotions respond to music, and that rhythm is truly in our blood. Even today, fewer than half our homes contain record players, and in my opinion the increasing leisure time we will have at our disposal will be of immeasurable benefit to our business.

Definitely there are great opportunities ahead for those fortunate enough to be part of this exciting industry. We have only to review the fabulous growth of the past 25 years to be convinced that recorded music will always play an important part in our daily lives.



GREETINGS FROM NIRVANA (LTD.)

By Emmet Lavery

So DAILY VARIETY is 25 years young and its editor invites you to do a piece in recognition of the silver jubilee.

"You may have complete freedom to express your thoughts," writes the editor. "You may keep your article pertinent to the trade of today, or possibly tomorrow, or reminiscent of some personal experience, or nostalgic of show biz personalities or events."

This, it must be admitted, is a generous and a courageous invitation. Just what is it you write about, on an occasion like this, when you have the green light all the way? As you look back over the galloping years, which characters come more quickly to mind? The lovable or the unlovable ones? And which issues? The ones that were a credit to Hollywood, to its courage, its drive, its imagination? Or the ones that reflected only the fears, the jealousies and the uncertainties?

Deponent prefers at this moment to turn once more to the files of his favorite Hollywood company, Nirvana Pictures Ltd., a phantom corporation which enjoyed a brief but memorable operation under the presidency of the late Richard Connell.*

Readers of DAILY VARIETY may recall that, on the celebration of its twenty-fourth anniversary (Oct. 29, 1957) this writer found it helpful to refer to the files of Nirvana Pictures in the matter of "Second Spring," a play about the life and times of Cardinal Newman. Under date of June 14, 1938, he found a certain memorandum from the said Connell—the first and only president of Nirvana Pictures—and that memorandum considered at some length, and with dizzying candor, a few of the problems that might be met in transposing the play into a film.

At this point, it may be appropriate to report that the memorandum was well received. Reprints of the DAILY VARIETY article were widely distributed and widely acclaimed. Old friends and old customers of Nirvana Pictures were elated. Students of the changing art of the cinema were intrigued by the Connell approach to the art of film making. Even a critic or two began to talk about a definitive work on the growth and development of the corporation.

Here, of course, a quick line must be drawn. There is a history to be written about Nirvana, but it is a history of things undone rather than things done. For the lasting greatness of Nirvana Ltd. is that it *never* made a film. And yet its president was ready. He was ready 'way back in 1938, when the first chance came. He was ready in all the years that followed. He knew exactly what he would do, *if* the second chance to make a film presented itself.

And, of course, the chance did come. In the year 1948, just ten years after the publication of "Second Spring," the same writer was rash enough to try another subject from history. This time the principal character was Fenelon, the Archbishop of Cambrai in the days of Louis XIV; the man who tried to change the history of France by changing the soul of the young Dauphin, the grandson of the King.

Nirvana Pictures was ready and so was its president. They didn't wait for the script to be submitted. A memorandum

*Author of "Brother Orchid," "Meet John Doe" and some 300 other stories.

was dispatched to the author before the play was finished. Here, word for word, is a copy of that memo as it appears in the files of Nirvana Pictures today:

NIRVANA PICTURES (Ltd.)

January 22, 1948

Mr. E. Lavery Los Angeles, California

Understand you are writing a historical type play about Rev. Fencion.

Might be interested. Understand, from our Research Department, he was quite a character.

Would suggest you do not make him a priest. We got a romantic angle on this yarn and, if this Fenelon is a priest, we'd run into censor trouble. The idea is, there are three dames all crazy for him. They are Madame Maintenon (Anne Sheridan), Madame Montespan (Maria Montez) and Madame Guyon (maybe Lana Turner, maybe Irene Dunne). They all make a pitch for him, each in a different way, all as sexy as we can get, but not censorable. So it looks like he can't be a priest. But maybe we could get by if you make him a minister (no denomination).

We think the idea of Errol Flynn as a minister (no denomination) would go over big. We got a string on Flynn; but we got to pull it soon; so hurry the play up. If we don't get him, we can get Donlevy. Or what would you think of Bogart?

We see the character King Louis the 14th as a comic type but kind of sinister, in a funny way. Durante would be good if we could get him. But, maybe we should use somebody straighter, like Andy Devine.

The boy Fenelon tries to teach can be a comic type too. Maybe we can get Butch Jenkins. The boy is dumb and won't learn anything as he is only interested in baseball. This, as you can see, will make us have to change the scene of the story from France to U.S.A. Also, we better lay it in 1910 or 1911 so it will give audiences nostalgia.

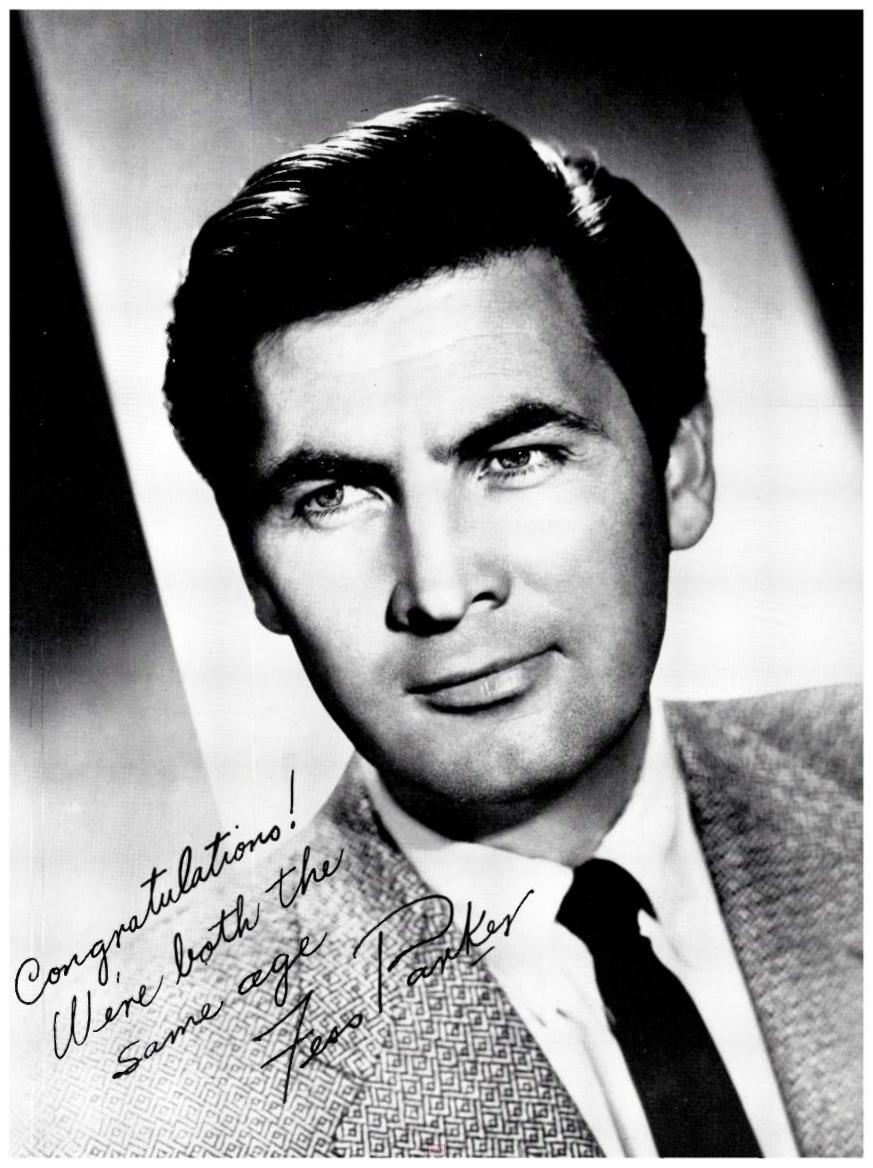
We need a heavy. So it could be this fellow Bossuet. Would make him a crooked dealer in used cars but would make it clear that most of them, and other American business men, are honest. Would change name to "Bossuetski."

Hope all this meets with your approval. Later we can discuss major changes in your story.

NIRVANA PICTURES, LTD. per R. C.

Major changes! How many times have all of us heard that phrase? How many wonderful first drafts have been put aside for the sake of "changes"? And how many final drafts were any better than the first ones? How many "changes" were made merely for the sake of changing?

Well, that's another story. For the record, it should be reported that *Fenelon* was finally produced — without "changes"—by the State Theatre of Basel in February 1956.



THE RESTLESS DISK BIZ

By R. L. Yorke

(Manager, Coast Record Operations, RCA)

Maybe it's the business we're in. Maybe it's because we're in the business! But, no other multi-million dollar industry is as prone, daily, to such wild enthusiasm, reeks with such exaggerated claims, dire predictions, half-truths, or plunges ahead with as much fresh hope as our young and vigorous record business. We seem to perpetuate and thrive on semi-panic. We go from emotional black to emotional white in a matter of hours. How often have you heard record people say: "In this business, you don't have to be crazy but . . . "

It's possible the business made us that way. I believe it's more plausible that *ue* made the business what it is. We're growing—perhaps too fast. We're awkward and restless. We've never really been able to brace ourselves. As soon as we get comfortable in one orbit, the business shoots off on a new tangent

We had such a nice simple thing going just a few years ago. Remember our one-speed-ahead business? No nonsense about high-ends, cross-over networks or rumble in the low end. It was as easy as turn up the bass, turn down the volume and "dig the distortion"!

Look at us now: We have three speeds on record, three speeds on tape, two speeds in cartridges, and now—that new wonder product—"Stereo"—making its debut in all manner of disguises, including tape and cartridge and, of all things, on records too!

Surely you, like myself, have at one time or another asked yourself: "Is this trip necessary?" "Why?" "What are we doing?" "Where are we going?" Or perhaps you've thought kindly about getting into the shoe business! You probably, if you're like the rest of us in this confusing, exciting, wonderful business, didn't even bother about an answer.

Like the rest of us, you knew you were in this business because you like it. Because, with all its aggravation and dynamics, its near neuroticism and magnificent successes—you'd rather be in it than in any other.

Running the risk of sounding like 'Little Eva', I believe all of us in this business share a deep abiding, fundamental faith that what we're doing is worth the doing. We make and sell enjoyment to millions of people. Our product is exposed and gives pleasure to more people in a day than all other entertainment media reach in a week. We help to fill the lonely and the leisure hours. We can and do store the music of the Past, make it available to the Present and will preserve it for the Future. We contribute to the development of mankind, and give nourishment to the civilized man.

If our mission of spreading our musical heritage is worth doing, then it isn't surprising that there is a powerful force at work among us to find ways to do the job more efficiently, more effectively, more profitably. It isn't surprising then that our business is characterized by change. We've had it in the past and we're going to have it in the future.

Economists say that we will look back at the past "big-war" years as the marketing revolution. You won't get any rebuttal from us. Record dealers and distributors will tell you, with a degree of bewilderment, a great many things about this revolution.

It is no secret that the same years produced unparalleled technological development, especially in electronics. Our scientists and engineers are working overtime to put their new skills to work. They are forcing their schemes on us whether we like it or not. Of course, we are all *experts* on hysteris motors, feedbacks, decibels, equalizations and all that stuff. Any recent uttering of Audio Fidelity's Canby, hastily digested, gives us the confidence of an audio consultant. And don't think the scientists are through with us! They have new ceramics, plastics, metals, chemicals, schematics, dreams and plans at their disposal that they haven't even begun to play with.

Certainly the next few years are not for timid souls or the faint-of-heart. We've got a whole new pioneering job on Stereo to co. We've got a completely new concept of sound to deal with, to get used to, to learn how to make perfect—and to sell.

We'll do it but not without opposition. There are those among us who will resist change of any kind. It is therefore important we understand *now* that Stereophonic Sound in some form *is* our future. Historically, any improvement in sound reproduction has found favor with our customers. Stereophonic Sound will prosper no matter what we think of it now, no matter how exasperating the problems appear to be—because *it is better, infinitely better*.

And, as an industry, we're going to *prosper* handsomely in the process of bringing this new phonomenon to the public. (It's about time we got around to this mundane word: Profit.) Just four years ago (1954) we were bumping along at 180 millions retail sales. High-fidelity doubled the take at retail and added a gross of 200 millions by 1957. In the next four years Stereo will conservatively add another 200 million to our business.

In the past few months our business experienced a modest recession. The professional gloom merchants and crepe hangers are hard at work, but before you become paranoiac about all this—consider these basic forces for continued vitality in our business both *now* and in the next few years.

We appeal to that percent of our customer-dollar called disposable income, and that income is up a whopping 41% over 1954. Our primary customer is the teenager, and the teenager population is up a thumping 42% over 1954. In the time it took you to read this paragraph, a new customer was born. By this time next week some 60,000 new customers will make their appearance. All in all, Americans spend more money for phonograph records than they do on all spectator sports combined.

In short, we in the record business should be looking ahead with all the lucidity of which our imagination is capable. There is nothing wrong with business today that right and positive attitudes don't and won't solve. We're on the verge of another break-through. The *Stereo Era* is the new challenge. We'll succeed because what we're offering is a better way to enjoy music—music with a new dimension, greater realism and faithfulness to the actual performance—and that makes it worth doing.



PRESCRIPTION FOR THE EXECUTIVE

By William C. Menninger, M. D.

It is a rare person in these days of general medical awareness who does not recognize the importance of regular physical examination. There are many executives who, because they feel all right, postpone the trip to the doctor's office. But there are few who fail to be checked for physical danger signals with some regularity. These periodic examinations provide assurances of physical well-being or warnings of trouble before it has a chance to get out of hand. It is not surprising that the number of company-sponsored physical examination programs has increased greatly in recent years.

As a psychiatrist, I recommend that companies also concern themselves with providing for regular emotional check-ups for their executives. These are times that exact a heavy toll from these men and women. So general has become the recognition of the tensions existing on the management level that jokes are told about one-, two-, and three-ulcer executives.

If I were to make an "emotional check-up" of an executive, there are certain somewhat impertinent questions I would ask. I believe such an examination would serve two purposes: It would provide me the basis for evaluating the executive's mental health in order to make recommendations, and it would give him food for thought.

First, I would inquire about the constancy of the executive's own personal relationships. How consistently is he able to 'get along' with his associates? Is he a prima donna? All of us have "bad" days, but how frequently do his occur? Who does he like? Who doesn't he like, and why?

A second point to which I would direct my question: How does he deal with reality, particularly when it is at its worst? Does he lose his temper? Does he get jittery? Does he become so anxious he cannot function?

Closely related to this point, I would want to find out how he accepts frustration. Is he so immature he has to have what he wants when he wants it? And if he doesn't get it does he pick up his marbles and leave the game? Or is he mature enough to have learned that most of the things he wants he has to work and wait for, that he must accept current frustration for future gain?

I would like to know how much satisfaction he finds in constructive, creative giving of himself. Normal emotional development requires progression from the childish interest in receiving to the mature interest in giving.

Another important series of questions I would ask would be aimed at discovering how free he is of anxiety and tensions, and whether he is able to find release outside of his business life for those he has. All of us are upset at times, and realistically so when the pressure mounts. However, if one is chronically tense and anxious and unable to relieve his distress, he is emotionally sick. He may even be physically ill because of that tension.

Finally, I would need to know whether this executive seeks and will accept help when he needs it. Does he think he can bluff it out, procrastinate, remain inefficient on the job and difficult at home? Or does he have the good judgment to seek out some expert assistance in his time of need? An executive position is a lonely outpost where confidants are not always readily available. The executive, like everyone else, should

have a good listener at times, someone whom he respects and who will keep his confidence. This listener may be his wife, someone in the organization, a good friend outside, his physician, a member of of the clergy, or in times of emotional trouble, perhaps a psychiatrist.

Having the answers to my questions I would be prepared to suggest action—to offer the executive a prescription for improvement of his mental health. I would be able to make specific recommendations as to how he might avoid or handle the pressures of the job in order to prevent the development of excessive tension or a chronic state of anxiety.

Periodically he should set aside some time to think about his life goals-immediate and future-and his progress toward them. He should review carefully his priorities, his ambitions and aspirations. He lives in a rapidly changing world. His sense of values differs from that of his father. Moreover, it may differ at age 40 from what it was at 20. Being so busy, it is easy for him to stray from the path he has set. This is true for his personal life as well as for his business life. He should consider what he does with his free evenings, what his feelings are about his status and worthwhileness in life, how much time he devotes to his family. There is small triumph in business success if it is bought at the expense of failing as husband and father. With only 24 hours in a day and seven days in the week on the one hand, and with many responsibilities to fulfill on the other hand, the executive must budget his time to provide for the top priorities.

I would prescribe that the executive take vacations. They are good for his mental health. The man who boasts he hasn't had a vacation in five years betrays poor judgment rather than virtue. He is being unfair to his family, and perhaps also to his business.

A kind of vacation is spending time on an avocation, enjoying a hobby. Such an avocation should be taken as seriously as a vocation, even though it receives much less of a time allotment in the budget. Not only does a hobby give enrichment, provide refreshment and relaxation to life during the working years, but it also can be a sound preparation for the retirement years.

The executive must face up to his role in the organization. He is a symbolic father, whether he likes it or not, although he perhaps does not always realize that he is so regarded. His success as an executive and a father are not as unrelated as he might suppose. Both at the office and at home he must be prepared to delegate responsibility, know when to act authoritatively and when to share the making of decisions with others, be willing to listen as well as to speak out, and try to understand the other fellow. In short, he should be an honest, considerate, affectionate leader in order to make it possible for his associates to live in harmony with him and he with them.

He must also stand ready to give to the community in which he lives as much of himself as he can afford—not just his money, but himself. Every city and town is poverty-stricken for "big" men, people who ask "What can I put into this task?" rather than "What can I get out of it?" Carrying the

(Continued on Page 354)



GHOST TOWN OF HOLLYWOOD

By Frank Scully

Half way between Vine and Highland on Hollywood Boulevard is a street called Whitley Avenue. Four blocks straight up this street, the last block a 27% grade, is Whitley Heights, one time hideaway for the creme de la fromage of Tinsel Town.

Though within hog-calling distance of the main drag, it is so quiet it might just as well be on top of Old Baldy. Now and then when the siren of an ambulance screams as it rushes to the succor of the latest peasant in pain does a sound of civilization reach Whitley Heights.

Just what lured the earlier picture stars into deserting this heavenly hill for the flatlands of Beverly Hills, where you could feed five poets on what it costs to cut a lawn, is hard to say. Recently Donald O'Connor bought the Pike place on Whitley Heights for \$125,000 and moved in with his wife and child, but otherwise the hill is peopled with old-timers and ghosts of long ago.

Twenty years ago, looking for a hilltop which could be in town and yet out of it, I told a realtor, "I want a place, which has seen its best days, which may never hear the sound of a carpenter's hammer again, a place which is on the downbeat, where all progress has stopped, a place, which except for me, will be dead."

He told me he feared it would be impossible to find such a place in California and it broke his heart that every time he began pitching about what a good buy a certain property was and how it was bound to increase in value I went deadpan. Finally in despair, he cried, "I know the place for you. Whitley Heights!"

He was right. Forest Lawn looked livelier, but certainly not quieter, and if you were alive, no comparison as to views. The lot we picked ran from street to street. To the north was the Hollywood Bowl and to the south all of L.A., even beyond the tower of the city hall. To the west you could see the ocean and, on a particularly clear day, Catalina. This was before the smog, fog, grog and hog-eat-hog reduced L.A. to a city of fallen angels.

Jim Tully sold me on his builder. He had built a beautiful copy of George Borrow's famous home for the Termite Inspector of Toluca Lake. He copied a place for us along the lines of Villa Variety, which was our manse for years on the French Riviera. Above he added a sundeck the length of the house so whenever I got a yen for a sea voyage I could walk the deck, look toward the Pacific and save myself a thousand bucks.

One day while he was building the place I found the late Amelia Earhart on the deck with him. Actually what he was doing was using the house as a come-on, for he went off to build a home for her, leaving ours half completed. To his humiliation we moved in before he had affixed a front door, lights or other essentials to modern living.

Nat Ferber, J. P. McEvoy, Jim Tully and others were advising us how to pay for the place and when I said I was paying cash, they looked on me as an enemy of the Republic.

"No mortgage?"
"No mortgage on Bedside Manor," I said.

How this was possible I explained to them. "For 20 years every time a doctor puts a stethescope on me, *he* dies. So I have never been able to get any insurance, and pretty lucky

for me, too. Because if they had got my money they would have put it into real estate, cleaned up and, what with inflation, have paid me back about half what I paid in premiums, or whatever they call their gimmick. This way I have been able to do it all myself and eliminate the middle-man."

They looked on me with awe.

Five junior members of the Scully Circus were spawned at Bedside Manor and romped the hill as if it were a private park, for there were practically no children on Whitley Heights. A few doors up the street lived Eugene O'Brien, then quite dashing, but now a wraith who takes short walks on the arm of a nurse.

At the turn of Grace Avenue, Burton Holmes had taken over the old Francis X. Bushman place, which boasted of the first swimming pool ever built in Hollywood. It is still working. Holmes, ever a gracious gentleman, would invite our kids to swim in the pool and at the end of the summer send a note of thanks for letting them do so.

Across the street was a house where Chester Morris lived. It had been built for Grace Whitley, daughter of the tycoon who at one time must have owned most of the hill. To the right lived Beulah Bondi. In fact, she still lives there. Monte Bell was living a few doors above Miss Bondi's place and next to him was the home of Maurice Cass. Where Grace Avenue and Whitley Terrace joined was the home of Barbara LaMarr, credited with being the most beautiful picture star of her time. She died very young. Her house still has a ghostly quality.

Further around the turn lived Wesley Barry, and still does. His place got caught in the freeway and he moved it two or three blocks nearer us. Down where his house was originally was Rudolph Valentino's home. That got torn down for the Hollywood Freeway. The state paid \$90,000 to wreck it. It was so well built it took a lot of bombing to bring it down.

Most of these were before my time, said he, trying not to be dated. In fact except for the O'Connor manse and the home of Dr. Hans Schiff, who recently hopped to Cannes to help Jack Warner get over the folly of driving a car and dreaming of what he would do with his Monte Carlo winnings, there have been no new homes erected on Whitley Heights since we built Bedside Manor.

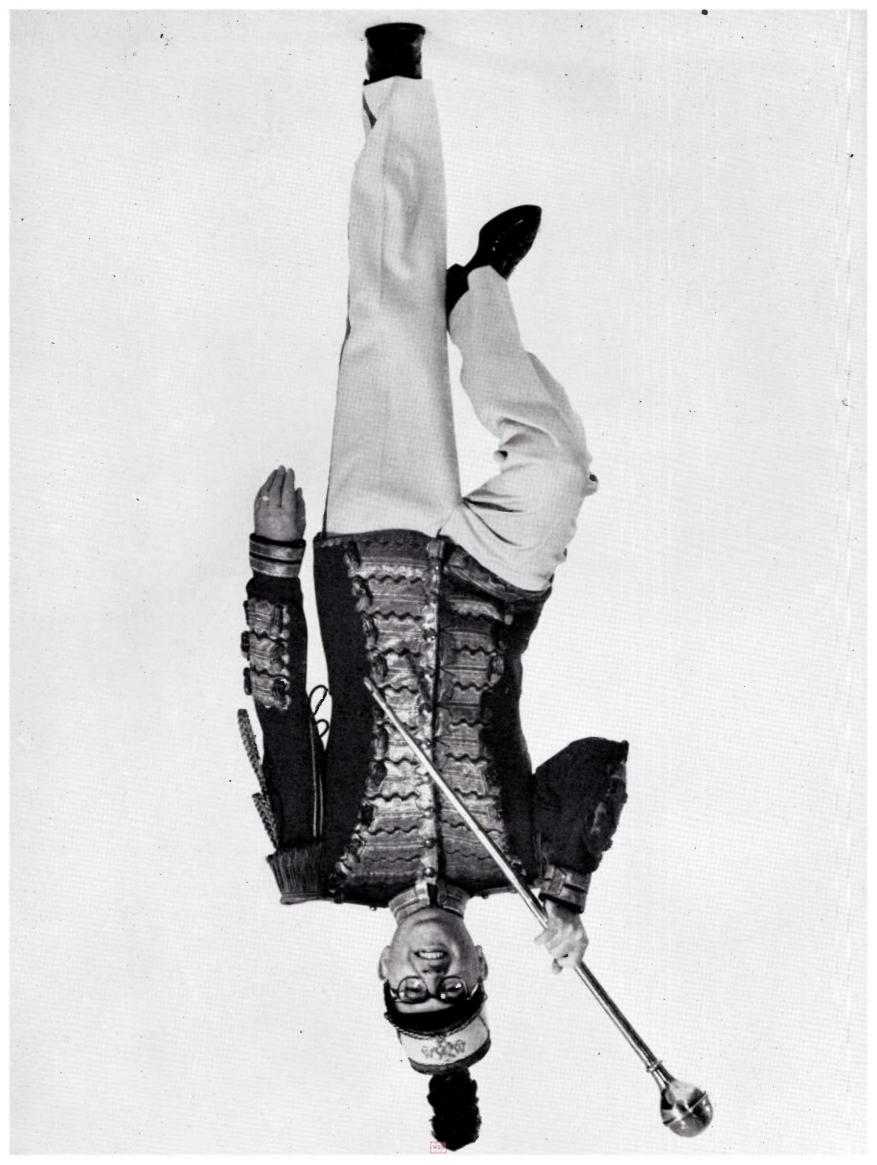
Our next-door neighbor is the present incumbent of the old Whitley Mansion, an imposing Mediterranean-looking job. He was a gentleman from Yorkshire. Among his other purchases was a Lincoln that had previously seen service when the underworld and the cops were in open partnership. In fact it was the car in which Pete Delgado scooted to Mexico with \$150,000 which has never been traced to this day.

Other cops, believing it may have been buried in the floorboards of my neighbor's car, were perpetually stopping him and tearing the car apart. He was baffled beyond all reason at this invasion of his privacy. When he learned the reason, he got rid of the glamorous crate.

But aside from a few interludes of this nature, Whitley Heights remains as it was—quiet, cool, aloof, the highest taxed piece of L.A. dirt, with its future receding further and further into the past.

Any bids? I'm off for Palm Springs.

1933 · Silver Jubilee Issue · 1958



YOU CAN'T HAVE YOUR CAKE AND EAT IT TOO

By Curtis Kenvon

The man said write about anything you like and what I like is money. I like money in any size, shape or color, but I particularly like it when it comes to me as the result of honest effort. Nothing, in fact, gives me quite so dismal a feeling as to put out a full day's work only to find at the end of the stint that I'm not going to be paid for it. In the past year or so, I've had to cope with this dismal feeling on an increasing number of occasions and the reason—as some of you may have cause to know—is the growth in this town of a highly uncivilized practice known as speculative writing.

So much has been said about this subject recently, by so many different people, that I have a feeling the basic point is being lost in what might be termed a fast shuffle. As one both personally and to some extent officially interested (via the Writers Guild), I'd like to pass a few remarks on the subject.

First of all, let me make it clear that I'm speaking solely as an individual and any resemblance between my views and those of the Writers Guild is, on this occasion, purely coincidental. The Guild has a view, a stern one, which I support, but it is necessarily legal and therefore formal and somewhat rigid. For the moment, I'd like to dip my pen in blood (my own) and say something about the human side of the

As a start, let me offer a simple definition of this much abused and widely misunderstood term. In essence, speculative writing means to work for a producer at his request and without pay in the hope that if he likes your work some reward will be forthcoming. Such writing is usually done for a television series with stet characters, which means that if the writer's work is not bought for the series for which it was created it will more than likely go unsold. In short, speculative writing means to create a special product at the request of a prospective buyer without assurance in advance that the work will be paid for . . .

Well, you say, what's so terrible about this? After all, it's a writer's job to write and traditionally this is the manner in which all writers, particularly dramatists, have functioned. A man sits down and writes a play and if he's lucky the play is produced and becomes a hit. Then he gets paid. Why shouldn't the television writer function in the same way? If he's any good at all, his work is bound to sell and he'll be paid—not handsomely, perhaps, but TV is a poor man's medium and the writer's share is roughly proportionate to what others receive, particularly when you include residuals. And, finally, it is usually suggested that the trouble with writers is that they are as a class lazy, that there are too few geniuses among them and that what writers really want is to have both financial security and a share of the profits—in short, to have their cake and eat it too.

To all of this—speaking, remember, solely as an individual—I would nod a qualified yes. It is true that writers, especially novelists and playwrights, have historically operated on a speculative basis. It is also true that today in television if a producer likes a writer's work he is, thanks to the Guild, compelled to pay the writer a round, if not handsome, sum

of money. And, finally, I will personally plead guilty to laziness and concede that I would like nothing better than to have my cake and eat it too . . .

But having conceded all these points, I would like now to present one of my own which I think has been consistently and even blithely overlooked by those who feel that the writer's greedy and unconscionable demands are in danger of bankrupting the industry. My point is a simple one and has to do with a fundamental fact of business—the man who takes the risk is entitled to the major share of the rewards.

Translating this to the literary field, we find that the novelist and the playwright, and to some extent the short story writer, who traditionally operate on a speculative basis—i.e., run a risk—in return receive a major share of the rewards if their gamble pays off. Their reward is a continuing participation, through ownership, in whatever profits their creation earns. Like the wildcatter who brings in a gusher and collects royalties from then on, the novelist or playwright who gambles successfully on his time, energy and talent is entitled to, and usually does, share in whatever returns that gamble brings. My quarrel with the television producers in this town today is that most of them have reversed this historical process and want the writers here to run all the risks while they, the producers, retain all the benefits of ownership.

This, it seems to me, is the basic inequity involved in speculative writing, present Hollywood style. It has been forgotten or overlooked that producers have only two things they can offer a writer as an inducement for him to work for them. A producer can offer security, in the form of a guaranteed amount of money (either salary or a flat deal), or he can offer a piece of the cake. One or the other must be offered or the producer is guilty of the very thing writers are now accused of—wanting to have their cake and eat it too.

I've often wondered what the average producer would say if a stranger walked up to him and asked him to turn out a film, on the producer's own time and money, with the understanding that if the stranger liked the film he would take it off the producer's hands for the cost of production, plus a nominal profit. Mr. Producer, I'm sure, would send for a butterfly net.

"What! You want me to run all the risks—and then give up the benefits of ownership!"

And yet, perhaps without quite realizing it, this is precisely what a majority of television producers in this town are asking of writers today. Whip me up a story for my series, they say, and if I like it I'll buy it from you . . . but although you'll take all the risks, if I buy your story I want all the benefits of ownership and, what's more, I will pay you no more than if I had commissioned you to do the job in the first place . . .

Well, boys, that's what the squawking is really about and unless the problem is settled satisfactorily I suspect that what we've heard so far is only a tuneup to the full orchestra-

(Continued on Page 64)



TIGHT LITTLE (B. O.) ISLAND

By Harold Myers

LONDON—For the past 25 years and even more, British film producers have faced one overwhelming problem: how to make their pictures pay their way. The domestic market has never been big enough to support native production and foreign markets have an awkward habit of being elusive. In the post-war years an appreciable dent has been made in quite a few overseas territories, but the big effort is still being concentrated on conquering the vast and lucrative United States market.

The struggle to open up new markets for British films may conceivably undergo a radical change within the next year or two, if the European Free Trade Area comes into existence. The European Common Market, from which Great Britain is excluded, will almost certainly start to function within the year, but the Free Trade Area is altogether a more ambitious and more intricate proposition.

The overall pattern is now becoming clear. Other European industries face precisely the same problem as British films, and they see in the creation of a Free Trade Area a domestic market embracing an entire continent, which would rival in size the whole United States territory. It would be a brand new territory, wide open, without quota or currency restrictions and, with all other things being equal, the European producer would stand a reasonable chance of making a profit within this new "domestic" market.

There are, however, many complications to be smoothed out before the Free Trade Area can come into effect. Domestic quotas, where they exist, would have to be revamped to take care of the freer flow of continental imports. In Britain, particularly, where there is an exhibitors' quota in existence, this would provide serious problems for theatre owners if they were obliged to take European-made pictures and screen them as part of a statutory quota.

The British Government, although it has not talked openly about the role of motion pictures in the Free Trade Area, has been active behind the scenes. But earlier in the summer, the Cinematograph Films Council, a panel appointed to advise the Board of Trade on the administration of the Quota Act, came out strongly in support of the idea. They indicated that they would frame specific proposals which the Board of Trade could consider when preparing for the renewal of the Films Act next year.

At the same time, there is a growing movement in favor of co-production between Britain and the main European film-making nations. The French industry is openly canvassing the idea among the top brass in Britain and the Italians feel the same way. The general idea is that these joint productions would rank as quota in either territory and would qualify for all the advantages that are accorded quota films. It would mean in Britain, for example, that they would also be entitled to their share of the statutory Eady Fund, which, on present income, is equal to close on 40% of the domestic gross.

If that pattern were to develop, the present screen quota of 30% would need to be raised to take care of the additional qualifying pix and that's something the exhibiting fraternity would resent with utmost vigor.

However, with attendances continually on the decline and with the growing impact of television, many producers feel they are compelled to take extraordinary measures in defense of their own interests. The film makers, themselves, are divided on many of the controversial issues, but future policy will be determined gradually during the coming year when the new Quota Act takes shape.

One of the vital issues which will be determined in the new Quota Act will be the definition of a British film. There has frankly been a great deal of heartache and bitterness over the past few years at the number of Anglo-American productions using top Yank creative talent which have qualified as quota and cashed in on all the consequential advantages. It is no secret that many British film makers have resented the way in which a number of top-grossing films made with Hollywood stars, produced and directed by U.S. talent, have legally qualified for the quota ticket and taken their full share of the Eady coin—money, it is felt, which should rightly have gone into the bank accounts of native British film makers.

On the other hand, there is the school of thought which recognizes that without active American participation, British studios would face a major depression and that would make conditions even more difficult. U.S. majors have been consistently active in the British scene for some years past and their activity and investment have enabled the quota to remain static at 30% for the past few years. If they were ordered off the scene by one device or another the chances are the quota would have to be slashed by at least one-third and that would precipitate another crisis and leave in its trail more unemployment, more vacant stages, and, possibly, even more studios going dark. Therein lies the dilemma. Even those who resent American interests sharing the spoils can see what might happen if the Yanks were forced out of production.

But while, as through the years, British film making is going through another difficult period, the tv industry is currently riding high on a boom of exceptional proportions. Commercial tv, after just around three years, has developed into an industry which is making profits running into millions of dollars a year and the prospects for the years ahead look even brighter. Advertising revenues have grown from a modest \$15,000,000 in the first year to over \$60,000,000 and, as the network expands throughout the country, the income increases proportionately. It's only a matter of a comparatively short time before the commercial web becomes a \$100,000,000 a year industry with profits rising proportionately.

With the growth of prosperity of tv there is also an expansion and consolidation of the vidpic industry. In this branch of show business there is a healthy and necessary development of the principle of Anglo-American partnerships. The British territory, by virtue of its limited size, is far too restricted to give the producer a chance of amortizing more than a proportion of his negative cost. That makes the American market an absolute MUST if investment is to be recouped

(Continued on Page 96)



THE TOP TEN!

By Charles Isaacs

The average person wouldn't have recognized the danger. Even the newspaper columnists who had often covered the subject didn't dream it could happen. A few television producers suspected the day might come, but they didn't warn anyone because they had taken enough abuse without being called raving mad.

You couldn't really blame the Neilsen Company either. They had been in business a long time and though they had been responsible for the destruction of some good television shows, they did it as a way of making money and certainly no malice was intended.

Perhaps it could be laid at the threshold of human envy. The desire to be better than someone else—the longing to be in the top ten of anything.

It first began when ten shows that couldn't get respectable Neilsens were dropped at the end of December by their respective sponsors. This was not unusual in itself, but as time went by and they weren't replaced with reruns, specs or cheap quiz shows there was some trade speculation. VARIETY noted that this was the first record of test patterns appearing in network prime time in 11 years.

At the end of March another 20 shows were dropped because of low Neilsens and again, without any collusion, or previous discussion, all three networks allowed the air to go unfilled.

Columnists had a field day crowing over the situation and prophesying the end of the medium. They said if television had been used correctly there wouldn't be 30 time slots available. The columnists failed to mention that they had praised many of the shows now being axed, nor did they note that the 30 losses were equally represented by westerns, situation comedy, drama, quiz, documentary, musical, educational, adventure and variety.

In June 40 more shows were dropped and by August it became apparent that many more would not be picked up. By the following January only the ten top shows of the Neilsen list remained on the air—and the tenth of this group was shaky.

There were thousands of cases of people, who after 12 years of habit couldn't stop watching the television screen. Whole groups sat in the living rooms of America watching blank screens as they idly chewed fruit and nuts, or drank beer. Neilsen reported that one blank half hour on the choice Monday evening spot held a 48 rating. General Foods and Procter and Gamble each picked up two half hours of blank time. They did excellently for several weeks and then the nothingness began slipping. Network engineers tried to vary, the darkness with odd flash patterns, but newspaper critics began giving the flashes lukewarm reviews and the sponsors cancelled.

The Neilsen system was receiving more and more publicity and this may have been where the danger could have been alleviated. But democracies are traditionally slow to arouse themselves, so the next blow fell.

An over-zealous minister decided there was one way to prove that his church was attracting more followers than another. He subscribed to the Neilsen service so he could obtain statistics each month reporting how many people attended church.

The other churches caught on fast and soon Neilsen was covering every cathedral and shrine in America. In three months the published Neilsen showed that there were ten churches scattered throughout the country whose attendance was way and above all other churches. People began flocking to the high rating churches and though the low rating churches tried to regain ground by having guest ministers, novelty sinners and giveaways, it was of no use. Within six months, 355 churches closed their doors for good—and for bad. By the end of the year only a few low rating churches continued to exist on a sustaining basis and with the aid of Club parties. Sunday baseball replaced religion in most areas.

During the decline of worship, a completely unrelated group had also obtained the services of the Neilsen Company. The American Medical Assn. wanted to disprove once and for all the claim of socialized medicine supporters that free enterprise couldn't take care of our sick. Neilsen began collecting evidence on the basis of the number of patients visiting doctors in each week. The figures were published and thousands of reliable doctors found that they serviced a fraction of the number of patients the top ten doctors tended.

It took only a few weeks for the low rating medics to go out of business. Other doctors with reasonable ratings, but still not in the top ten, decided to try some other line of work. They couldn't stand the jibes of their few remaining patients who constantly reminded them that they weren't in the top ten of the medical Neilsen.

The top ten doctors were swamped with new patients and couldn't begin to take care of the load. Critical cases were taken first, but lack of medical help increased the death rate to alarming proportions.

Keeping up with the "Jones" is an old familiar failing, so it was no wonder that mortuaries would also be attracted by the high Neilsen publicity value. About the time the death rate had its sharpest increase the first Neilsens came out listing the top ten mortuaries. Undertakers who had been burying people in fine fashion for 30 and 40 years found that they trailed dismally in the mortician Neilsen. The public was avidly reading all Neilsen reports and now would trust the remains of their loved ones to the top ten only. Hundreds of small, but always dependable mortuaries closed for lack of remains. But the top ten were working around the clock. They fought a losing battle and were soon advising customers to try and keep deceased loved ones at home as long as possible. As a final desperate measure they sent Do-It-Yourself-Kits to homes that reported the sorrowful happening.

Only then did the president act. He declared a state of National Emergency and sent thousands of United States troops carrying shovels to aid the overburdened funeral parlors.

A senator took a more constructive step and prepared a bill to outlaw rating services. Congress passed it with practically no debate for many of the congressmen hadn't been to church, doctor or mortician in months.

As if by magic the closed funeral parlors sprang to life and the morticians joyfully went back to work. Doctors, no longer worried about the stigma of being eleventh or one hundredth, began practicing again. The sick recovered, and as usual, delayed paying medical bills. Instead they went to church and gave thanks for their new found health.



DON'T BITE THE TUBE THAT ...

By Eva Wolas

(CBS-TV Producer)

Many of America's most talented young writers, actors, directors and producers have lambasted and abandoned television. They feel that it offers at best a stifling and sterile creative atmosphere. They enumerate the causes: Sponsor interference, inadequate preparation and rehearsal time, lack of quality in the subject matter, censorship. They can cite countless examples to prove their case:

"The sponsor made us change the central character in a serious play dealing with the Negro problem to a Mexican."

"In a period drama set in 1848, sponsored by six different products, the actors were not permitted to smoke, shave, light a fire, suffer pain unduly, nor cook on a coal stove because the various sponsors' products were cigarettes, electric shavers, cigarette lighters, modern drugs, and gas stoves,—none of which functioned in 1848."

"We are not allowed to deal honestly with anything that has to do with sex, politics, or religion—three very lively aspects of modern life."

"We cannot offend any group by showing a member of it in a bad light, whether it be labor or management, minority group or majority, butcher, baker, or candlestick maker."

"Even when Eugene O'Neill's classic, 'Emperor Jones' was performed on tv, the ending had to be changed, thereby destroying the whole point of the author's intention." (Jones had to be killed by a native, for if he had used the silver bullet on himself, as in the play, he would have violated one of tv's firmest taboos, the depiction of suicide.)

And they can continue to enumerate countless examples of censorship working to emasculate scripts and productions.

It would be useless to remind them that Shakespeare and other great dramatists were subject to censorship of greater crippling powers; that their scripts were tailored to measure to the Crown's or Royal patrons' pleasure, or else their heads would be cut off.

They sanction Shakespeare's version of Joan of Arc which portrays her as witch and strumpet and shamelessly follows the propaganda program laid down by the Elizabethan party line; but they scream themselves hoarse at the modern automobile manufacturer who refuses to allow his product to be shown as the cause of accidents and death.

There is room for improvement. There is basis for complaint; but the attitude: "Television is awful, I'll never work in it again," (generally offered by those who have reached a position where they can function in theater and motion picture production only because television has made it possible for them to do so) is destructive and short-sighted.

I recall very well the situation 12 years ago, right after the war. These same writers, producers and directors had a very different complaint. They were full of talent, they felt, as well as energy and initiative, but they had no place to work. Neither the theater nor the motion picture studios were receptive to unproven talent. The writers could write plays on speculation, hoping for a Broadway production, but never achieving one, never seeing their work performed. The actors could do work in class for themselves and for their teachers, but rarely in a professional capacity. Producers and directors had plenty of ideas and aspirations, with no outlet. And their artistic frustration was compounded by an economic one: The inability to earn a living in their chosen profession. Such was the nature of their criticism at that time.

But then television appeared—the "insatiable monster." These people now found a professional haven. They could write, act, produce, and direct, see the rewards of their labors, and get paid in the process. The Bohemian garret became unfashionable. Now the gripes were levelled at the inequities in the income tax structure regarding the artist.

When these people learned to live with the inevitability of taxes, they shifted their complaint to the aforementioned artistic limitations of the television medium. While their complaints found these new targets, the complainers were learning, improving and mastering their crafts to the point where they were eagerly sought after and hailed by the theater and motion picture studios. They had earned and deserved this warm welcome, but now they kick the tube that fed them.

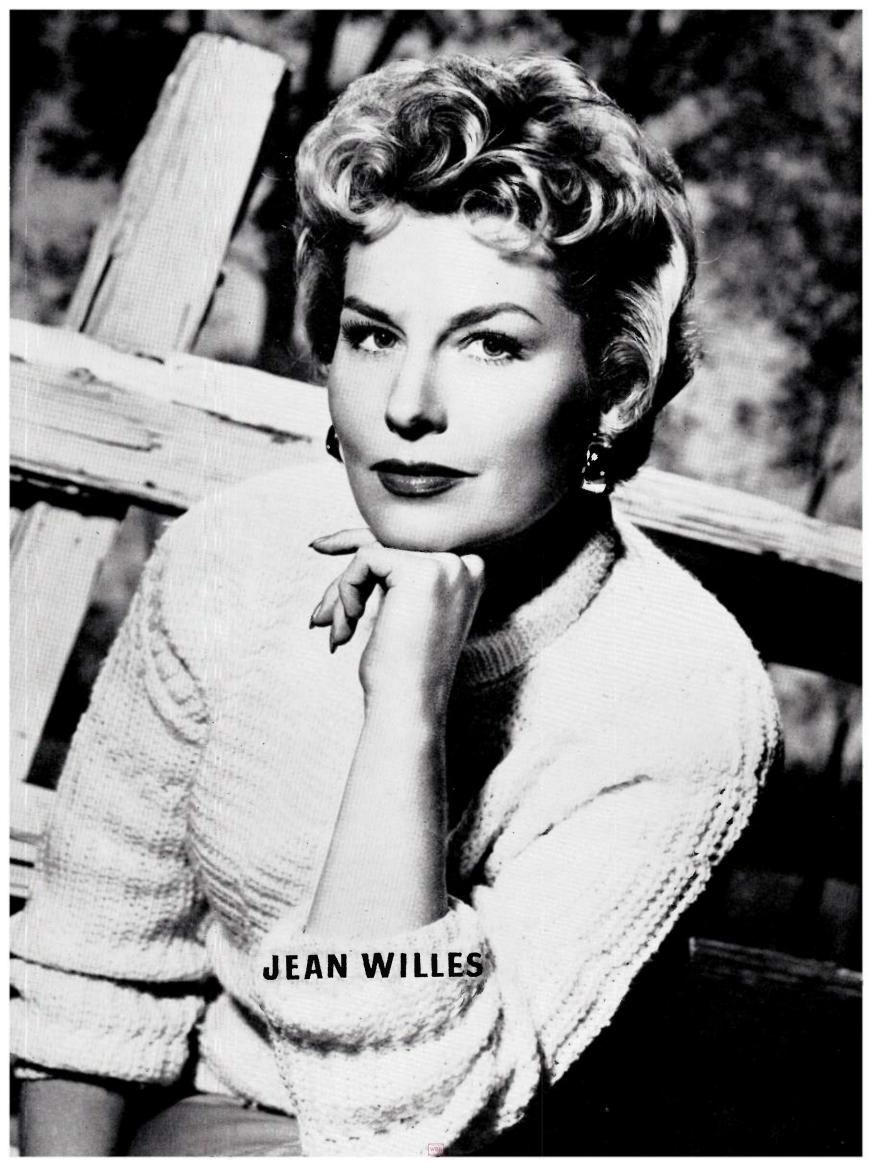
Rather than attack television, members of the theatrical community should applaud it, for never in the history of the dramatic arts in this country, has there been such opportunity for so many to function, to learn, and to train for the "nobler' forms of theater and motion pictures. Look at the Broadway theatre marquees and motion picture screen credits across the country. They are studded with names of actors, writers, producers and directors who made their first professional dollar working in the television medium. True these artists have enriched theatre and films, but only because of the extensive training and experience television offered them.

It is not only due to the enormous volume of its output that television offers opportunities for so many. It is due to the yardstick of success in television. In the theatre, success is based on one particular play performed on one particular evening (opening night on Broadway); and success in motion pictures is based on a very specific set of figures for a very specific film (the boxoffice grosses).

In television, success is based on a series of productions — the first 13 or the first 26, or perhaps the first 39. There results from this phenomenon a lack of hysteria since success is not guaged by any one particular show. Therefore the tv executives who hire actors, writers, producers, and directors are more inclined to gamble on talent. Sometimes the gamble may prove a loss, but when it does win, new talent is discovered and immediately put to work on a full-time basis, telescoping the equivalent of many years of experience in theatre and motion pictures, in capsule time. In the time spent preparing a motion picture or a play, television airs 39 productions — one might almost say 39 years squeezed into one; at any rate, a tough exacting schedule, under severe pressure, and, as a final reward judged critically by the same high standards as its slower-paced relatives: theatre and motion pictures.

But in spite of its commercial, censored, "hack" ways, no one can deny that tv has given us moments of magic equal to and perhaps surpassing those offered by the "purer" brother media. Already one recalls with wonder titles of tv plays legendary in their short lifetime: "Marty," "Twelve Angry Men," "Requiem For A Heavyweight." One can only point with pride to others which have served as source material to theatre and motion pictures; and to the continuing collaborations in motion pictures and theatre of writer-producer-director-actor talents which were founded on the rocky jet-propelled time track of live tv.

1933 · Silver Jubilee Issue · 1958



THE DAY WE BEGAN TO DIE

By Edmund Hartmann

My aunt in St. Louis went to the movies three times a week. Often, she didn't know what picture was playing. She didn't follow any particular stars, or visit any particular movie houses. She just went to the movies. With her went most of the world.

Nobody had to remind her that Movies Are Your Best Entertainment. Movies simply were.

Then something happened.

Looking backward, we tend to think it was the advent of tv. But tv moved into what had already become a vacuum. Look over the lists of pictures produced in the Forties before tv. The disease had already set in. There was Dry Rot in the B pictures produced by the pound. There was a creeping fungus on the many, many "shaky A's."

If it wasn't tv, then it must have been the Recession which

If it wasn't tv, then it must have been the Recession which delivered the knockdown punch. But the movies lived through real depressions. In the 1929 disaster, times were really ruinous for picture makers and everyone else, but the quality of motion pictures was not affected. Some of the greatest films ever produced were made during the Depression. The lean, hungry times produced lean, hungry pictures and the public remained faithful to the limit of its meagre pocketbook.

Through Depression, Recession, and just plain bad times my aunt in St. Louis went to the movies. But one day she

stopped going.

I think the fatal change that inspired her momentous decision was made at a specific moment, perhaps a certain second. It was that instant at which a well meaning filmmaker used the word "important."

Pictures had always been important to those who made their living in the industry. To the company stockholders. To theatre owners and operators. But this was different, a new kind of importance. This was the realization that motion pictures were something beyond mere amusement or entertainment. A movie was more than an illustrated story, told with or without a moral. A movie was a world shaking, earth moving, mountain leveling, nation shaping, humanity molding epic. Film-makers were Great Men; Teachers of Brotherhood, Citizenship, Decency, Hands Across the Sea.

My aunt in St. Louis yawned.

There was never anything wrong with a movie having something to say. Aesop held his audiences pretty well. The frenetic attacks on Message Pictures were ridiculous. To assume that a story must be empty headed to be interesting was nonsense. The point was that before a teacher could presume to lecture to his pupils, he had better know what he is talking about. He had better have something more than just enthusiasm for his subject.

For example, a hundred Hollywood producers made Anti-Nazi films without having the faintest knowledge of National Socialism. They simply retold Westerns with the Nazis as

the bad guys.

They knew even less about Communism. The Anti-Communist movies were Westerns with the Communists inserted into the villain roles.

But Hollywood was becoming a very important world center.

Tons of celluloid were exposed to the light to maintain prestige, to hand down precepts of living to the audiences as if Revelations were being made to the awed masses.

My aunt in St. Louis couldn't have cared less.

Awards were strewn around Hollywood by the carload.

For integrity . . . Good citizenship . . . Right thinking.

Everybody from the Executive Producers to the Film Shipping Clerks banded together to sit at Annual Functions and honor each other for contributions to the betterment of the human race.

The movie ads screamed that a picture was The Most Important Motion Picture of the Year! The Marquees proudly announced Important Major Studio Preview. Theatre managers took personal ads placing their personal integrities on the line to swear to a film's importance.

A Vice President in Charge of Production was no longer a harried businessman trying to coax some hit movies out of his factory. He became a sort of neo-Abraham Lincoln. He was a man with a mission in life. He kept in touch with Foreign Policy. He conferred with V.I.P.'s in Washington. He advertised his Good Citizenship. It was his own Pearl of Great Price.

I wonder if Doug Fairbanks Senior thought he was doing anything important to anybody else. Or Charlie Chaplin before he became a self-appointed humanity shaper. Or Wallace Reid...or Jean Harlow...or L. B. Mayer...or Irving Thalberg. If they considered their positions in history at all, it must have been in the tradition of P. T. Barnum or Ringling Brothers. I can't believe they ever looked into their mirrors and saw a tall man with a beard and a stove-pipe hat.

The crazy puttees and the reversed cap they knew had been replaced by the dinner jacket. The wild and woolly nuts who didn't know a metaphor from a simile were gone and we saw Brains who could deliver a speech to the United Nations Assembly. Hollywood was a very important town, and its citizens were very important men. I suppose the United Nations Assembly listened. The New York critics may have been impressed. Certainly, out here we listened to each other.

My aunt in St. Louis turned on her tv set.

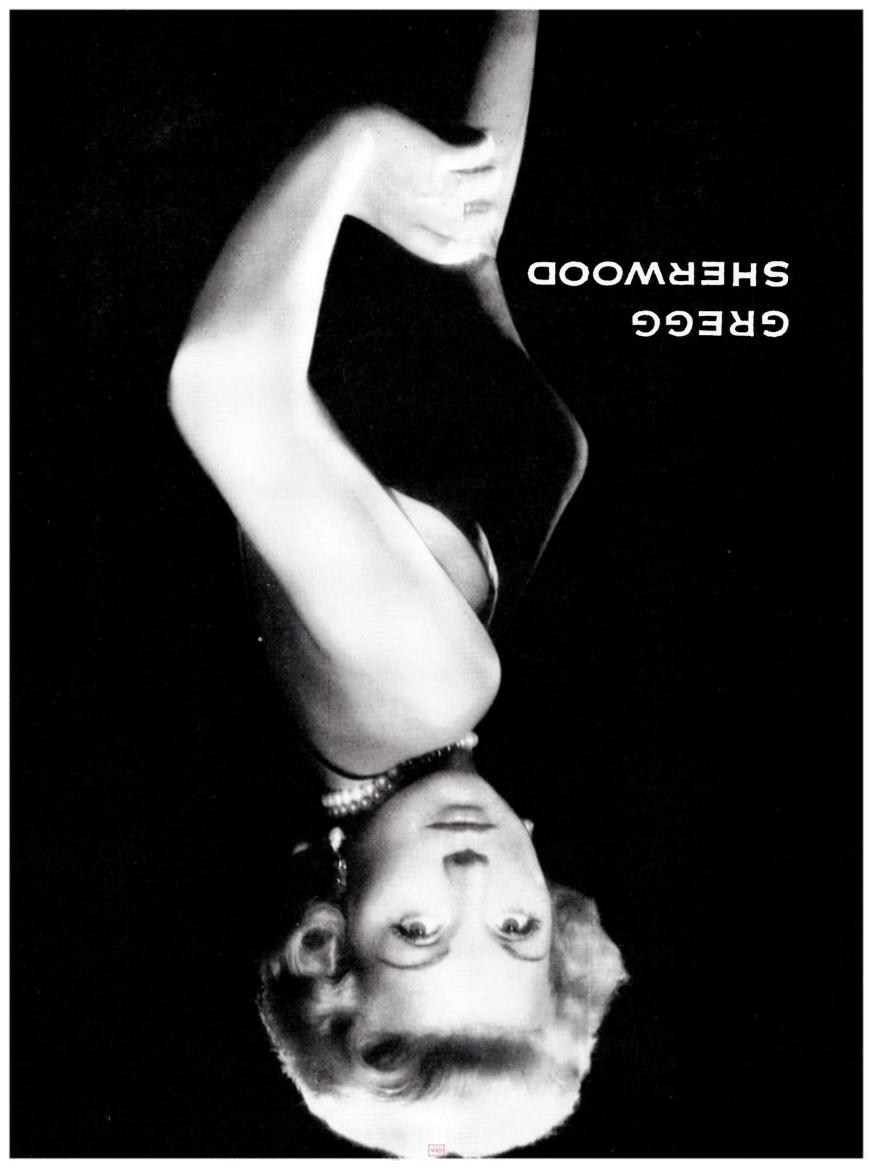
You Can't Have Your Cake And Eat It Too

(Continued from Page 56)

tion. You can fool some of the writers all of the time and all of the writers some of the time . . . Well, you see what I mean.

However, I think this problem is going to be settled, and satisfactorily, in the not too distant future. More and more the basic inequity is coming to be recognized and the responsible producers, by far in the majority, are coming to see that enlightened self-interest demands that they give the creator a break, both in terms of money and recognition. Despite the widespread and romantic notion that writers function best when starving anonymously in a garret, the truth is that they are like other human beings and perform much more efficiently when the rent is paid and their stomachs are not growling emptily.

So face up to it, fellas . . . Spare us that dismal feeling we get when we find we've labored for naught. Give us a measure of security or give us a real slice of the cake. In the long run, you'll find it the best way to keep the bakery open.



AN OUNCE OF TALENT....

By John Frankenheimer

One of the most famous stories to come out of Moscow's Art Theatre in the days of the famed dramatic teacher, Stanislavsky, concerns a group of hard-working pupil-actors and an 18-year-old peasant girl who had never seen an acting class. It is said that the girl arrived at the theatre one day and announced that she wanted to be an actress. The maestro, Stanislavsky, told her to improvise a scene with the other pupils, who had been laboring for months to perfect their art. The girl, so the story goes, was magnificent.

The other actors, bewildered and hurt, demanded to know how, in view of their months of work and study, it was possible for a completely untrained novice to come in and

do such a brilliant bit of acting.

"It's simple," Stanislavsky said. "She has talent."

Telling this story does not mean that I believe untrained talent is somehow superior to the product of work and study. It does, however, point up my objection to the attitude of almost every member of the new crop of actors who troop into casting offices from Madison Avenue to Culver City. This attitude implies that the only actor worth his Equity fee these days is an "Actors Studio Actor."

This, of course, is absurd.

Those who feel this way are not true sons and daughters of the Stanislavsky Method. They are at best distant cousins who have read "An Actor Prepares," seen a couple of Tennessee Williams plays, and then vaulted with abandon into the ample bosom of what they *imagine* is the Actor's Studio technique. The result, on the other hand, is a sump of pure, unmitigated laziness. It's an empty panacea; a shoddy substitute for work; a worthy resting place for distant cousins.

Paradoxically, for this trend toward lazy acting, we have no one to blame but the actors at the Actors Studio who have brilliantly mastered the true "method" technique. Not that they are lazy; they are hardly that! But the result of their intensive training is a performance of deceptive ease and realism. It is as if they are not acting at all. Novices assume that because it seems so easy, it must be easy. It is the same deceptive ease with which an All-American basketball player sinks a one-hander from midcourt. Behind that 40-foot arc and the swish of the netting is, most important, a basic and essential talent, and—supporting it,—years of study and practice. While few novice athletes will deny the need for lengthy preparation to achieve even competence, novice actors usually refuse even to be aware of the problem.

At best, they seem to think that theatrical success is a matter of waiting for the breaks. But while spending a small lifetime on a stool at Schwab's may give all the appearances of effort (personally, I would rather load cotton in New Orleans), it really isn't. It's devotion, perhaps; even sacrifice. But work it is not. Certainly, waiting out the breaks is part of it. So is sacrifice and devotion. But these aren't enough.

What are the symptoms of a lazy actor? Does he rise late in the morning? Is he tardy for rehearsals—provided, of course, he has something to rehearse? Does he fail to memorize his lines? Is he oblivious to the requests of his director? Strangely enough, these have nothing to do with lazy acting. Even lazy actors are usually eager enough to get up early, arrive on time for rehearsals, memorize dialogue, and break their necks to please a director.

Well, what then?

You won't detect the symptoms of lazy acting until the moment the actor or actress begins to speak and move. Then it will become as obvious as the holes in their tee shirts. In fact, they will not be acting at all. They will be mumbling and shuffling, but they will not be *feeling*. At that moment, it becomes appallingly apparent that they have come unschooled, untrained, unprepared. You may teach them hollow gestures and empty inflections. You may even inject a superficial competence into their performance. But you cannot give them life. Only they may do that; and they are not equipped.

I must amend something I said earlier. I said that we have no one to blame for lazy acting but the actors themselves. The producers and directors who permit lazy acting, with the excuse that it is necessary because of time and economy pressures, are also responsible. If it is possible to succeed and prosper—as it often is today in television and motion pictures without knowing your trade, then what is the percentage in knowing it? Why spend years in training when the expenditure is superfluous? The by-word of modern acting is fast becoming "who needs it?"

coming "who needs it?"

Is it possible to revive the flagging fortunes of skillful acting? This question seems somehow to beg the reply, "Tune in next year." Perhaps the teaching skill of people like Sandy Meisner and Lee Strasberg can correct the increasing misap-

plication of Method acting.

I think that the Method, or some reasonable variation of it, is responsible for every great acting talent from Bernhardt and Duse to Lunt, Olivier and Garbo. (I deliberately did not name Studio people to demonstrate my disgusting lack of prejudice). What these people all had in common—and what the Studio has developed to a sometimes troublesome edge—is the introspective approach to acting. That is, understanding and feeling empathy for the character you are portraying. This manifests itself in learning a role not by lines and scenes but by distilling the essence of a character.

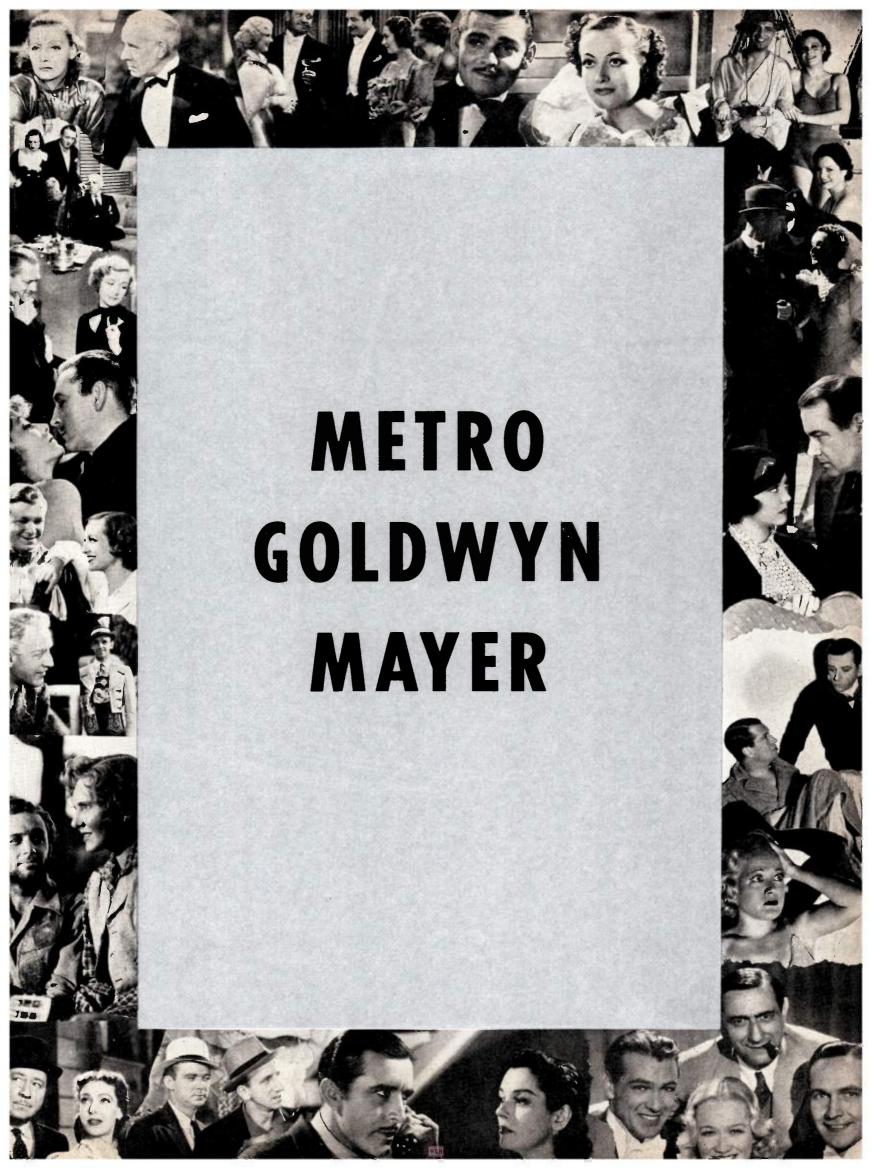
I don't believe, as some Studio products might, that it's necessary to know what your character had for breakfast in order to play a love scene that occurs in the evening. On the other hand, it's invaluable for an actor to understand his father's preoccupation with money in order to comprehend

his own seeming extravagance.

Let me emphasize the lamentable ignorance of the importance of psychology in acting. One of the classic stories I know on this subject concerns a director who, annoyed at repeated discussions of a role from his star, retorted hotly, "Look, you don't tell me how to direct, I don't tell you how to act." It's a sordid, if amusing, commentary on the declining state of communication between creative people.

It also points up the values that Stanislavsky felt necessary to instill in his pupils. They were trained to develop themselves as instruments; body control, dance, voice, diction, all were stressed equally with the development of the mind and psyche. His regimen for his pupils was, to say the least, strict. Under Stanislavsky the actor became like an aeolian harp, needing only the breath of life to bring forth the rich music of drama.

And this is the end that lazy actors hope to achieve with vain posturings and affectations. Skill is not something to be won that simply. It takes an ounce of talent, *added* to a ton of hard work in perfecting the method. There's our hope.



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PREPARING FOR PRODUCTION

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"THE UNVANQUISHED"

Screenplay by Robert Wilder and Franklyn Coen

"HOW TO BREAK INTO THE MOVIES"

By Robert Smith

"ONE WIFE IS ENOUGH"

By Gwen Davenport Screenplay by Lawrence Roman

"THE MAN WHO GREW YOUNGER"

By Albert Zugsmith Screenplay by Robert Hill

"GIRLSTOWN"

By Robert Hardy Andrews

"ADAM AND EVE: CONFIDENTIAL"

By Robert Smith Screenplay by Richard Matheson and Stanley Roberts

"\$1,000,000 PUSHCART"

By Robert Wilder

"I WAS KIDNAPPED"

By Robert Smith

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"THE BROTHERS KARAMAZOV"

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"GREEN MANSIONS"

MGM

"AUNTIE MAME"

WB

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Harold Kress ACE

Film Editor

"THE WORLD, THE FLESH AND THE DEVIL"

"THE BLESSING"

John McSweeney, Jr. ACE Film Editor

"TUNNEL OF LOVE"
"PARTY GIRL"

Adrian Fazan

Film Editor

"SOME CAME RUNNING"

JOSEPH RUTTENBERG

ASC

"GIGI"

"THE RELUCTANT DEBUTANTE"

"GREEN MANSIONS"

Ira Hayman

Film Editor

MGM-TV

Frank Santillo

MGM-TV





The

Year

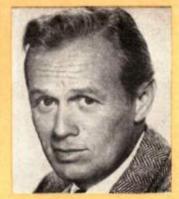
Of The

Lion!



From the bold, blushing stage hit about sex in the suburbs!





A JOSEPH FIELDS PRODUCTION



DORIS DAY · RICHARD WIDMARK

In

"THE TUNNEL OF LOVE"

Co-starring

GIG YOUNG · GIA SCALA

With

ELISABETH FRASER · ELIZABETH WILSON

Screen Play by JOSEPH FIELDS

From the Stage Play by Joseph Fields and Peter De Vries . Based On the Novel by Peter De Vries

Presented On the Stage by The Theatre Guild • In CinemaScope

Directed by GENE KELLY

Produced by JOSEPH FIELDS And MARTIN MELCHER

There is no past, Time must begin again with just these three.







A SOL C. SIEGEL PRODUCTION

HARRY BELAFONTE · INGER STEVENS · MEL FERRER

66 THE WORLD, THE FLESH AND THE DEVIL"

Screen Play by RANALD MacDOUGALL • Screen Story by FERDINAND REYHER In CinemaScope

Made by Sol C. Siegel Productions, Inc. And HarBel Productions, Inc.

Directed by RANALD MacDOUGALL • Produced by GEORGE ENGLUND













From the controversial new novel by the author of "From Here to Eternity"!

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FRANK SINATRA - DEAN MARTIN - SHIRLEY MacLAINE

"SOME CAME RUNNING"

Co-starring

MARTHA HYER · ARTHUR KENNEDY

NANCY GATES WITH LEORA DANA

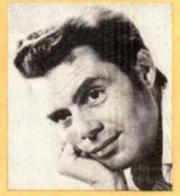
Screen Play by JOHN PATRICK and ARTHUR SHEEKMAN

Based On the Novel by JAMES JONES • In CinemaScope And METROCOLOR

Directed by VINCENTE MINNELLI • Produced by SOL C. SIEGEL







The wit...the spice... the satire...of George Bernard Shaw at his greatest.



"THE DOCTOR'S DILEMMA"

Co-Starring

ALASTAIR SIM - ROBERT MORLEY

Screen Play by ANATOLE DE GRUNWALD
From the Play by GEORGE BERNARD SHAW
A COMET PRODUCTION

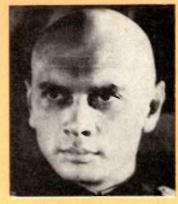
Directed by ANTHONY ASQUITH · Produced by ANATOLE DE GRUNWALD



A great love story filmed against the most violent background of our times!







DEBORAH KERR · YUL BRYNNER

ANATOLE LITVAK'S PRODUCTION OF

"THE JOURNEY"

Co-Starring

ROBERT MORLEY · E. G. MARSHALL

With

KURT KASZNAR · DAVID KOSSOFF · MARIE DAEMS
And Introducing JASON ROBARDS, JR.

Screen Play by GEORGE TABORI .

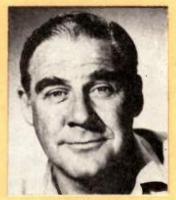
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An Alby Picture · Produced and Directed by ANATOLE LITVAK

All about Love and taxes . . . From the hilarious novel "Darling Buds of May"!







DEBBIE REYNOLDS · TONY RANDALL · PAUL DOUGLAS

"THE MATING GAME"

Co-Starring

FRED CLARK

with

UNA MERKEL

Screen Play by WILLIAM ROBERTS . From the Novel "DARLING BUDS OF MAY" by H. E. BATES
Directed by GEORGE MARSHALL . Produced by PHILIP BARRY, JR.

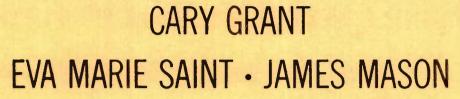








Suspense ... romance ... in the breathlessly — paced Hitchcock tradition!



ALFRED HITCHCOCK'S

"NORTH BY NORTHWEST"

Co-Starring

JESSIE ROYCE LANDIS

Screen Play by ERNEST LEHMAN
In VistaVision And METROCOLOR
Directed by ALFRED HITCHCOCK







From Daphne du Maurier's best-selling book!

ALEC GUINNESS · BETTE DAVIS

In

"THE SCAPEGOAT"

Based On the Novel by DAPHNE DU MAURIER

A du Maurier-Guinness Production

Directed by ROBERT HAMER · Produced by MICHAEL BALCON



W. H. Hudson's unforgettable story of love ... in the jungles of South America





AUDREY HEPBURN - ANTHONY PERKINS

"GREEN MANSIONS"

LEE J. COBB SESSUE HAYAKAWA · HENRY SILVA

Screen Play by JAMES COSTIGAN And DOROTHY KINGSLEY

Based On the Novel by WILLIAM HENRY HUDSON

In CinemaScope And METROCOLOR

Directed by MEL FERRER · Produced by EDMUND GRAINGER

A GEORGE PAL PRODUCTION

A milestone in movie imagination!

"TOM THUMB"

Starring

RUSS TAMBLYN · ALAN YOUNG · TERRY-THOMAS PETER SELLERS · JESSIE MATTHEWS

JUNE THORBURN · BERNARD MILES

and the PUPPETOONS . with the voice of STAN FREBERG

Screen Play by LADISLAS FODOR . Based On a Story From the

Pen of the BROTHERS GRIMM . Songs by PEGGY LEE and FRED SPIELMAN JANICE TORRE · KERMIT GOELL · Photographed in EASTMAN COLOR

COLOR . A GALAXY PICTURE . Directed by GEORGE PAL









DEBORAH KERR - ROSSANO BRAZZI - MAURICE CHEVALIER

In

"COUNT YOUR BLESSINGS"

Screen Play by KARL TUNBERG

From the Novel "THE BLESSING" by NANCY MITFORD

In CinemaScope And METROCOLOR

Directed by JEAN NEGULESCO . Produced by KARL TUNBERG

There are so many kinds of marriage.
This is about the French kind.
Spectacularly filmed in London and Paris!



Filmed in the violencestained mountains of Greece. An American war correspondent . . . two women . . . and historic intrigue.

ROBERT MITCHUM

In

"THE ANGRY HILLS"

Co-Starring

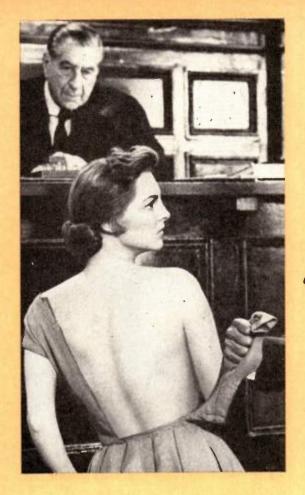
ELISABETH MUELLER · GIA SCALA · STANLEY BAKER

Based On the Novel by LEON URIS

In CinemaScope · A CINEMAN PICTURE

Directed by ROBERT ALDRICH . Produced by RAYMOND STROSS

M-**G**-**M**



Drama . . . from the most controversial subject of our day!

AN ALBERT ZUGSMITH PRODUCTION

"NIGHT OF THE QUARTER MOON"

JULIE LONDON · JOHN DREW BARRYMORE ANNA KASHFI · DEAN JONES AGNES MOOREHEAD and NAT "KING" COLE

CATHY CROSBY · RAY ANTHONY · JACKIE COOGAN CHARLES CHAPLIN, JR. . BILLY DANIELS Screen Play by FRANK DAVIS and FRANKLIN COEN In CinemaScope

Directed by HUGO HAAS





Screen Play by JAMES CLAVELL

Based On the Novel "KING SOLOMON'S MINES" by H. RIDER HAGGARD . TECHNICOLOR® Directed by KURT NEUMANN . Produced by AL ZIMBALIST

CRISES HIT PARIS SHOW BIZ

By Gene Moskowitz

PARIS — This past year saw some changes in the show biz scene here. Grave political crises reacted directly on the entertainment setup and brought many underlying difficulties to a head. General de Gaulle's investiture as Premier, after some touchy weeks, reflected directly on films, theatre, musichall and niteries, plus the state controlled radio and television.

First to suffer when people are in a state of tension are the music halls, the most expendable show item, according to flagship house operator Bruno Coquatrix, owner and director of the Olympia, Bobino, Comedie-Caumartin. All shuttered early for the summer and the Alhambra-Maurice Chevalier went back to a film format.

Houses will be reopened next season but will play only until April with vaude bills and then revert to revue status for the tourist months. Bad biz has slackened off trying for top Yank names who did not quite make it here.

The film industry, partly overseen by the government via the Centre Du Cinema, which handles the administrative aspects of the film, also had to take stock. The economic tightening of the de Gaulle government meant a possible challenge to the extension of the needed Film Aid Fund without which films could not continue their apparently well balanced fiscal appearance.

The French film cannot amortize itself at home and needs Film Aid to keep up its big output of over 130 completely French and predominantly French co-productions annually. Filmgoing fell 4% but was compensated for by an 18% hike in admission prices. However, quality has fallen and new young talents are not quite up to par. New and more dynamic prestige films are needed.

The CNC is under both the Ministry of Commerce and Industry and the new Ministry of Information under the famed novelist, playwright, essayist, film-maker Andre Malraux. He may try for more profound pic subject matter which France desperately needs, and the industry feels some changes in the CNC may also be forthcoming.

Meanwhile production was kept at par, but big scale coproductions were cut, as well as the use of color and big screen, to make economic savings. Quality will be striven for via special payments to those developing needed new talents and top level international pix. Brigitte Bardot is not enough, it seems.

Still, French films took 57% of the gross this year and the Yanks remained on par with about 34%. Yank sources feel that they will not be affected by the new government. Common mart advances have also been insured by the present government, but a modus vivendi with West Germany still has to be set up since Germany has no film aid and all French pix get aid, whether co-productions or not.

Top Yank grossers this year, getting over 100,000 patrons for Parisian firstruns (Paris firstruns usually set the tone for subsequents) were "The Bridge on the River Kwai," "The Young Lions," "This Angry Age," "A Farewell to Arms," "Witness for the Prosecution," "Pardners," "Paris Holiday," "Funny Face," (unusual for a musical) "The Brothers Karamazov," "Bonjour Tristesse," "Gunfight at the O.K. Corral,"

"Island in the Sun," "Bitter Victory," "The Prince and the Showgirl," "The Killing," "The Enemy Below."

Hard ducat shows like "The Ten Commandments," "Around the World in 80 Days" and Cinerama also held fine. Most of the French takers were in the comedy and spectacle class with family pix picking up and exploitation films falling.

The legit season was one of the worst since the war with none of the big name French writers showing this year. It is felt prices are too high, ducats too hard to get and too exorbitant for hits with a 20% agency hike-up. Main hits were Yank and Anglo imports with "View From The Bridge," "The Caine Mutiny Court-Martial," "Romanoff and Juliet," pacing the field. Most French hits were last year's holdovers, with some comedy promise in two new writers, Raymond Castans' "Auguste," a satire on press agentry, and Claude Magnier's "Oscar," an adroit, fast moving farce.

However, French big guns will be presented next year with new pieces expected from Marcel Achard. Jean-Paul Sartre, Jean Anouilh, Andre Roussin, Armand Salacrou, Marcel Ayme, Andre Obey and Henri De Montherlant. Plenty of Yank pieces are expected too, with "Look Homeward Angel," "Auntie Mame," "Inherit the Wind," "No Time for Sergeants," "Twelve Angry Men," adapted from the film version, and "The Time of Your Life." Next season should pull up the legit picture or theatres are in for an agonizing reappraisal with a possibility of many shutterings among the over 55 legit houses here, sans counting the nationalized and private rep companies.

Niteries have been slack except for the big strip and spec boites—the Lido, Crazy Horse Saloon and Pigalle flesheries—but new ones are still opening with faith being put in the overflow from Brussels and the reactivation of the tourist influx after the crises falloff.

However it may be tough next winter. New ones and plenty of oldies look in for shuttering next season, but there are still over 100 niteries in town.

Television is still expanding slowly as France is being covered by emitters. But sets are up to the 1,000,000 mark and it is felt that other show facets will feel the pinch come 1960 when all of the country is covered and a second, possibly commercially run, channel is inaugurated. Film producers and exhibs are already branding video a menace and exhorting that pic producers stop selling pix to tv. Video utilizes over 100 features per year and is being felt in the Paris and northern regions where the heaviest tv concentrations are at present.

Other menaces to show biz are considered the auto and scooter crazes and the growth of the longplaying disk now hitting the 24,000,000 sales mark annually. The various show aspects of France are shaky, which is usual here in this paradoxical country, but it still remains the most prolific show spot in the world. And those involved in it aim to keep it that way to hold Paris its name as the top prestige and show spot on the Continent. But a new life, talent and dynamism is sorely needed to keep it up. This coming year should tell the story.

HOW TO CURE THE (B.O.)BLUES

By Hazel Guild

FRANKFURT—Everybody squawks about the recession—and here in Germany, they're doing something about it.

Proving that the w.k. German ingenuity is capable of putting the horse before the cart and locking the barn before the nag is stolen, the Germans are full of tricks to beat the American recession before it gets across the ocean.

In practically every phase of the entertainment industry, Germany is blasting ahead with the kind of imagination and competition that's slanted to beat the boxoffice blues. And the inter-and-intra industry competition make for some interesting comment.

Here's how it's working out in the various elements:

For the first time in seven years, the number of film-goers dropped down in 1957, about a 2% reduction. And the film industry coughed up some loot for a campaign to lure the public.

Themed "Mach dir ein paar schoene Stunden, geh ins Kino" (Give yourself a few nice hours, go to the movies), the slogan was spread through magazines, film posters, film shorts of the land.

Industry is also starting a more realistic approach in pictures, away from the "homeland" folksy-type productions and to such present-day themes as homosexuality in "Anders als Du Und Ich" ("Other Than You and Me"), juve delinquency "Die Halbstarken" ("The Half-Strong," German name for the kids), and expose of the newspaper business, "Nasse Asphalt" ("Wet Asphalt").

In another move for business, producers are luring foreign names to Germany to make local films. Mario Lanza has signed for his first German pic, "Serenade einer grossen Liebe" ("Serenade to a Great Love") for Corona Films, Anita Ekberg is going to do a German-Italian co-production "Die Koenigin der Wueste" ("The Queen of the Desert") for Bavaria to distribute, and German producer Kurt Ulrich has signed Italian actress Giulietta Masina for a three-year contract, first time a major Italian star has signed an exclusive German pact since the end of the war. Europa Films is dickering with Marlene Dietrich to play a modernized version of "Hamlet" with Helmut Kautner directing, and Berolina Films is seeking Marilyn Monroe to remake "Blue Angel."

Germany, too, is offering sexport—films with a heavy sex angle for export. Two especially novel are frank stories of call girls, Neue Film's "Madeleine—Telephone 132611" starring Eva Bartok, and "Das Maedchen Rosemarie" ("The Maiden Rosemarie"), based on the short colorful life of Germany's most noted call girl, Rosemarie Nitribitt of Frankfurt, who was mysteriously murdered last October in an unsolved crime. (Incidentally, right after her sensational death, six German film companies announced pictures based on her life, but Roxy is the first to get into production). Nadja Tiller plays the lead, and Neue Film similarly releases this here.

Another scare for the German film-makers is the giant increase in the stars' salaries. While most of the film production costs have shown a 50% rise since 1954, the stars' fees have shot up 300%—and now the price for one top star represents one-fifth the cost of a pic.

A leading star in Germany earned from \$7,500 to \$15,000 in 1953 and the figure has gone up from \$12,500 to \$50,000

in 1956, and even more now. Top ingenue Romy Schneider, who got \$6,250 for her first film role in "Sissy" just three years ago, has zoomed up to \$125,000 for her new German-French co-production "Liebelei."

German actress Maria Schell pulled down \$100,000 for "The Brothers Karamazov" in Hollywood, and now demands over \$25,000 for a role at home. Curd Juergens' international fame means that Hollywood pays him as much as \$200,000 for a part, and he commands over \$25,000 in Germany. Also in the over-\$25,000 bracket are O. W. Fischer, O. E. Hasse, Hans Albers and Caterina Valente.

While the German film-makers admit that the international reputation of some of their German stars makes them better draws at home, the big fees they demand means that a German pic must get good attendance outside Germany in order to meet the rising production figures.

In one attempt to woo audiences from other lands, Germany is aping a Hollywood trick—taking to foreign locations.

So Liselotte Pulver went to Paris to film "Der Spieler" ("The Player" based on the Dostoievski novel); Hardy Krueger made a J. Arthur Rank film "Einer Kam Durch" ("One Came Thru") in London; Karlheinz Boehm went to Copenhagen to make "Ein Seeman Geht am Land" ("A Sailor Goes On Land"); German comedian Heinz Ruehmann is also filming in Copenhagen, "Fuer zwei Groschen Zaertlichkeit" ("Affection for Two Pennies") and "Liebelei" with Romy Schneider is shooting in Paris.

As another business lure, some exhibitors just ran a questionnaire about what the movie-goers wanted. Suggestions for improving the cinemas included a cloak checkroom with numbered sections corresponding to theatre seat numbers, to speed distribution of wraps; a mailbox in the lobby; non-rattling candy wrappers; segregated section for smoking; wastebaskets under seats for trash disposal. And theatre owners are beginning to install some of these facilities!

The powerful German chain of newsreel houses, the AKI Theatres, have dropped about 15% so far this year over their 1957 grosses. The 15 AKI houses, mostly in main railroad stations of leading German cities, offer a 50-minute program of newsreels, changed weekly.

They claim the drop-off is mainly due to a recent German law which puts strict age control over movie-goers. Children under six can't go to films at all, 12-year-olds must be out by a certain hour, and 10 is the final time for 16-year-olds. The AKI houses used to be a family baby-sitter, but since the kids can't come, the folks stay home, too.

This same law killed Metro's plans to build the first driveins in Germany. With no children permitted after certain hours, Metro figured it wasn't worth the investment in the al fresco houses to lure the parents.

Dirtiest word in German exhibitorland is "television." Most often quoted remark of Milton Rackmil, Universal Pictures' president here recently, is that only old Universal pix have been sold to tv—and those exclusively for U.S. distribution.

(Continued on Page 188)

RETAKES OF 1958

By George E. Phair

This year the motion picture folks must face an odd condition
With television putting up a sturdy opposition.

They sold old movies to teevee For showing in the homes for free.

And helped their hated rivals to increase the competition.

* *

It's a good thing for Metro and Sol C. Siegel that "The End of the World" is not a factual drama. Imagine a new production and not a customer on earth.

Remember when the great open spaces meant the Wild West with cowboys galloping thataway on the wide prairee? Now a space film means a cinematic adventure into moonshine.

If you see the Man in the Moon smiling roguishly these nights, it is because he has been reading the earthbound newspapers. He is waiting for the glamour gal who had promised him a satellite date.

It is just as well that those sack dresses are on their way out. Under the dictum of the Paris fashion designers you couldn't look like a lady unless you dressed like a slouch.

Doris Day, it says here, is going to star in "Roar Like a Dove." One of these days somebody will produce a picture titled "Coo Like an Eagle."

When cowboys rode the western scene
In pioneering days
Their marksmanship was mighty keen,
But not in movie plays

In which they act like pugilists And foil the villains with their fists.

Shirley Temple's return to show biz recalls the time when she exerted a tremendous influence over the younger generation. Now, whenever you meet a woman whose first name is Shirley you can guess approximately how old she is.

Television is bursting into the field of higher education, at least as far as the fair sex is concerned. For instance, "How to Marry a Millionaire." Type-casting is not confined exclusively to the film industry. Johnny Weissmuller, for example, has gone into the swimming pool business.

* * *
The curfew tolls the knell of parting day

And it is time to view a teevee show

In which a lot of movie actors play
Bit roles, though they were stars
long years ago.

* * *

There is science-fiction on the screen, and then there is pure fiction. Like, for example, the upcoming film titled "The Man Who Grew Younger."

Long ago Horace Greeley advised "Young man, go west." Now the young television industry goes western.

Time - gallops - on - department — Mickey Rooney playing Andy Hardy's old man.

This is an era of blockbuster movies, some of which miss fire and bust the producers.

When David smote Goliath with a missile on the bean

He won the most prodigious fight the world has ever seen.

But David was so little and Goliath was so tall

He would have ruined Davy in a game of basketball.

"Windjammer" is the story of a sailing vessel. Not, as you may have suspected, a politician running for office.

Nickelodeon movies have long since lost their value—along with the nickel.

Once upon a time a busy actor was described as bicycling between pictures. Nowadays he motorcycles between movies and teevee.

They call it the national pastime,
Most popular sport of all,
But who can remember the last time
He swung at a horsehide ball?
A few who are up there hitting
Are enjoying the game, and yet
Our national pastime is sitting
In front of a teevee set.

Oscar and Emmy cover a lot of territory when they hand out their awards, but they overlook an important figure in the field of western drama. Meaning the guy who invented the hoss pistol.

Polan Banks is going to produce "The Garden of Eden," and if the picture is true to tradition it won't cost much for costumes.

Charles Schnee's impending film feature, "Revolt in Cuba," would be more natural as a serial.

Roger Corman, who is going to produce "Hot Car Girl," doesn't say whether the car or the girl is hot.

* * *
Time was when an actor in Hollywood town

Would purchase a homestead and settle down.

Today he goes wandering far overseas And has no more home than an autumn breeze.

John Wayne, who starred in "Red River," likes aquatic drama so much that he starred in "Rio Bravo."

If you are gunning for entertainment these days, you will find: "Fastest Gun Alive," "Guns Don't Argue," "Gun Duel," "The Hired Gun" and "Showdown at Gun Hill." And coming up is "Guns, Girls and Gangsters."

Do you remember when "IT" meant that indefinable quality that caused a guy to whistle at a femme? With the advent of science-fiction, "IT" refers to a fiend from outer space.

Versatility — After finishing his chore as top man in "The Cowboy," Glenn Ford became top man in "The Sheepman."

At night you turn the dial and observe a western story

In which the action in the hills is turbulent and gory.

And then the hero rides his hoss to triumph and to glory

And foils the wicked bandit gang, and all is hunkydory.

(Continued on Page 94)

PIX BIZ IS STILL SHOW BIZ

By Edmund Grainger

Business is great!

Business stinks!

Usually there is no middle ground. It all depends on whether you talk to the producer of a hit or a flop.

And just as there is good reason why the hit picture made money, there is good reason why the flop failed dismally to return a profit.

In today's highly selective and competitive market there are various considerations that should be taken into account prior to production, but the basic one is dollars and cents. The final budget of a film should be geared to the audience potential. If the story and stars have a limited appeal, the returns will be limited. Just as the subject of the film is geared toward a certain audience segment (i.e., western, sci-fiction, serious adult, etc.) so must the cost be geared.

In a nutshell, the theory that a picture must cost either \$150,000 or \$3,000,000 is the bunk. Bring the picture in at any price that matches the percentage of theatre-goers that will go to it and where they will go.

Today there is no such classification as purely first-run showcases and purely neighborhood subsequent runs. Whether by design or evolution, theatres have fallen into a series of categories. As a result very few pictures can be considered to be able to play every type of situation in the current market.

The comparison may seem far-fetched but we may be rapidly approaching the day when movies are made and sold like automobiles—ranging from the class roadshow attraction to the low-grade economy-priced entertainment.

Is this good for the business? Naturally, there is more than one point of view. But the realistic producer of today will be smart to gear his picture to its proper market. He must decide prior to production as to whether it will be sold in a deluxe roadshow house, a top "A" house, a smart art house (downtown or suburb), a multiple-run downtown or neighborhood in the A or B category plus the all-important drive-in.

Drive-ins, of course, vary with exhibiting choice "A", following exclusive runs in hardtops, or a not-so-choice "A".

The graduated categories of exhibition are heartening in one respect. There is a market for every kind of picture, but the payoff again is dependent on the cost of manufacturing the product.

This in the final analysis separates the men from the boys. The result is that more than ever Hollywood is emerging from assembly-line delivery of product and, although making fewer pictures, is setting a higher standard of giving the public more value for its entertainment dollar than any other entertainment in the history of the world.

Free tv notwithstanding—in the majority of cases—the fundamental aim of tv is to promote a product first and entertaining the public is a secondary consideration. The very nature of the construction of television entertainment with blurbs, unrelated to entertainment interrupting the continuity of a program is an argument that is pretty formidable to rebuttal.

Television's problems today should come as no surprise to veteran film-makers. Hollywood's past problems of grinding out filmed entertainment strictly on a quantity basis are now the tv producer's nightmare.

This is a challenge indeed! The law of supply and demand on such human factors as talent and creativeness seems impossible to circumvent.

To state that faith in the future is the answer to Hollywood's past problems is sheer nothingness. Enthusiasm, imagination and a realistic appraisal of giving the public more for their money than any competitor is what will keep the motion picture industry at the top.

Producers have the responsibility of providing the right entertainment at the right price; the exhibitor must assume the obligation of providing the right accommodations at the right price and if they mutually arrive at the point of realizing that the public for theatre entertainment still exists, we can all say:

Business is great! It could happen.

Retakes Of 1958

(Continued from Page 93)

As time goes on, the Wild West grows wilder, in a sort of way. The "Twenty-Six Men" series the other night broke out with a psychiatric oater.

This is the time of year when you read about candidates for the Oscar Derby—every one a sure winner, according to the flacks.

"Acting on the strawhat circuit," observes Earl Holliman, "is just another way to make hay while the sun shines."

One time the female movie star was gentle as a dove

And wound up in the hero's arms after a tale of love.

They played their gentle roles without a sign of violence,

But now the big idea is to shock the audience.

Even though atomic missiles threaten to wipe out the human race, Boris Karloff is still hopeful. He is going to star in a film titled "Frankenstein—

Comes dusk, a time of rest and cheer, When television charms the ear With plugs for cigarets and beer.

As long as movies are on the job the boys will be galloping thataway toward the setting sun. So Harry Joe Brown's epic, "The Last Ride West," won't be the last by a long shot.

Jack Carson says he is writing his own television series, to be titled "Have Residual, Will Travel."

THE GLOOMY CARTOONERIES

By Walter Lantz

This year the animated film cartoon industry is observing its 50th anniversary.

I almost said celebrating instead of observing but refrained from doing so because the industry really has nothing to celebrate other than being in business at all.

In fact, the big question today is whether or not the industry can survive. If one were making book on the question he'd have to give odds that it wouldn't unless help comes from some unexpected quarter.

It was in 1908 that a French illustrator named Emile Cohn combined film with drawing and produced shorts he called "dreams with a pencil," a series of fantasties full of simple linear figures in motion, such as a man running with his coat-tails flying.

Naturally, technical strides in animation developed the "dreams with a pencil" to the point where the movie cartoon became the big attraction at the Saturday matinee and often better appreciated by adult audiences than the feature they went to see.

But, let's look at today's picture of the cartoon industry and see why the latter faces the future with such pessimism.

Four years ago there were eight producers making short cartoons and puppets in Hollywood. There are now only four . . . Warner Bros., UPA, Paramount and myself.

Disney is devoting most of his time to features and MGM and Pal have discontinued making cartoons entirely.

In the East, Terry-toons are still being produced but under the supervision of CBS Television.

In former years there were often as many as 194 cartoons produced annually. Now there are only about 57. So, it's easy to see that the hand-writing is on the wall.

What, you ask, has caused this change in condition in such a short space of time?

The answer is simple. Tremendous increase in production costs and a status quo in rentals.

I don't think that the average exhibitor realizes that cartoon production costs have gone up 175% in the last 10 years.

A cartoon is only 5-and-one-half minutes of filler to most theatre-men, but did they ever stop to realize that an animated film costs more per foot than most live action features?

Does the exhibitor ever stop to think about the spontaneous applause that greets almost any cartoon when it's flashed on the screen? And, that the audience applauds twice as hard at the end?

I firmly believe that unless the exhibitor aids the cartoon producer . . . say the price of a pack of cigarettes per booking . . . cartoons may well be a vanishing art.

If things are so tough, you ask, why the few of us are still in business? Frankly, there are three factors which make it possible for us to keep our studio doors open and our employees on the payroll.

This trio of lifesavers are television, production of cartoons for commercial use, and royalties derived from the use of our cartoon characters by manufacturers of various types of merchandics.

Let's take them in order as they apply to me and my case is typical of the other few producers.

First, television. After staying away from tv for years, the right deal came along and I took the plunge into television with the rest with my "Woody Woodpecker Show." The sponsor is Kellogg's and the show beams weekly over 187 ABC-TV stations.

A major part of the show is made up of old theatrical cartoons owned jointly by Universal Pictures, which has distributed my cartoons for the past 30 years, and myself. These cartoons have out-lived their usefulness as far as movie-houses are concerned but created a juvenile sensation when screened for the first time on tv.

Oddly enough, the "Woody Woodpecker Show", rather than being in opposition to movie houses, has been a boon to the latter, acording to exhibitors with whom I have talked as the old cartoons on tv only served to whet the young appetites for our new cartoons which can be seen only at the local theaters.

As far as production of cartoons for commercial usage is concerned we have been very careful in the number of films we turn out for this purpose as we fully realize that over-exposure of our cartoon characters in this medium could be harmful and might eventually diminish their current popularity.

However, the revenue derived from this type of production must be taken into consideration when discussing the precarious situation of our industry as a whole.

Now, our big ace in the hole . . . merchandising. If it wasn't for the merchandising of top characters such as Woody Woodpecker or Bugs Bunny for such items as comic books, various games, toys and foods, phonograph records, wearing apparel and scores of other manufactured products which sell better because of the tie-ups it's extremely doubtful whether or not I or any other cartoon producer could afford to stay in business.

So, while the cartoon industry observes its Golden Anniversary this year it does so with its fingers crossed.

The Schpilkes

(Continued from Page 36)

hero is in a sewer making his escape with the message that might end the conflict. The scene shifts to Singapore.

You steal a look at your budget and pick up the next script. This is a western. You think maybe a western is what you need and you are delighted to begin.

You are amazed because everything drops into place so neatly. The entire action takes place in one room—the sheriff's office. Only four characters are called for in the script.

As you read, you can see the thing being shot in 18 days, 25 at the outside. Just before the final scene, you are ready to call the agent. Then the author dynamites the entire town.

You steal another misty look at your budget and go to Chasen's for solace, on the rocks.

The next day or so you are convinced that, since your budget requires plenty of miles per gallon, you had better see a mechanic who knows something about celluloid carburetion.

You get an old hand whose only weakness is writing best sellers and, because he is a newspaper man, come to the conclusion that an ironribbed, off-the-cuff story about the newspaper business might swim where others sink. It is the kind of choice you will have to answer to yourself. But it will be custom-made.

It might not fit the Public Taste. But by this time you are your own model, your own tailor. With schpilkes aplenty.

A HOLLYWOOD HIAWATHA

By Carroll Carroll

Not too far from Culver City Where they used to hire Authors, Hire them for Motion Pictures, Pay them higher for their labor, Sat a poor and starving Writer Gazing at his Television, Gazing in sad amazement, Gazing in a dull confusion, With the paper blank before him; There he sat near Culver City, Sat and tried to make a living, Tried to feed his wife and babies In the manner they were used to; Tried to be the good provider He had been when Culver City Was the land of Milk and Honey, Was a Paradise for Writers, Was the place he worked and played in, Loved so well and learned his trade in. Now he wrote for television Wrote, if you could call it Writing, Wrote a Plot then wrote an Outline, Wrote an Outline than a Treatment Wrote a Treatment then he waited,

Waited for This one to see it, See it, read it and okay it; Then for That one to do likewise, Till the Weeks turned into Fortnights And the Fortnights into Seasons; Till he got an Okay for it Got the Okay that he needed To complete a Teleplay. When the Teleplay was finished Then he once more started waiting, Waiting for This one to see it, Waiting for That one to see it, Waiting till They All Okayed it, Till One Reader found it "Hackneyed", Till Another said, "Too Different", Till the Client bought or killed it, Tinkered with it,

mauled and changed it;
Till, by some odd chance, they made it
And eventually they played it
On the Television screen before him;
And eventually they paid him,
Paid him small, but paid him duly

Sometimes even resid-yewly; While his Wife took in some Washing And his Kids made Shoe-shine Outfits At the Private School they went to So that they could help support him While he wrote for Television; Wrote, if you could call it Writing, Tried to make an honest living; Honest, but it wasn't living, Living as he used to know it In the days when Culver City Used to like to hire Authors; Hire them for Motion Pictures, Hire them and pay them higher For the very sort of Writing, For the very sort of Waiting, Now he did for Television. Only now, instead of thriving, Now he sat near Culver City, Watching his wife and babies starving Longed for days now gone forever Longed for pay checks now so few With his mem-o-ries around him M-G-M-O-ries he knew.

Tight Little (B. O.) Island

(Continued from Page 58)

and a profit gained while the small European and Dominion territories provide the welcome gravy.

This principle, established from the outset by the commercial operators, has now, after a lapse of some years, been accepted by BBC-TV, which has partnership deals with National Telefilm Associates and Canadian Broadcasting Corp. for vidpic skeins and has other Anglo-U.S. projects in advance negotiating stages.

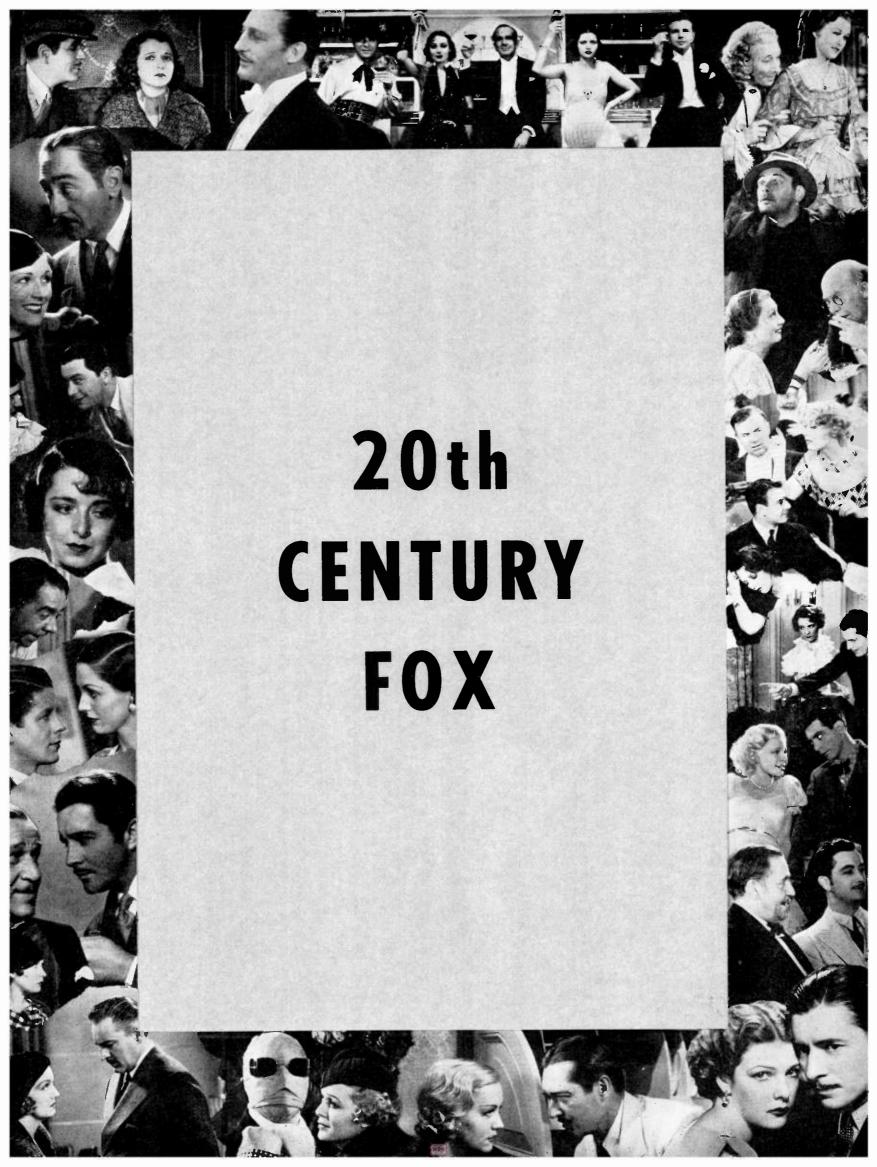
Yet, even in this branch of industry, the policy of Anglo-American teamwork has led to widespread beefs at the "domination" of British tv by Yank influences. A continuous flow of British filmed programming is vital to the commercial network which is obliged to fill an 86% quota. That quota was arbitrarily imposed upon it as a result of a gentleman's agreement made by the Independent Television Authority with the 14 unions involved in tv. Now the unions are protesting against the pattern that has been evolved, arguing that it does not give a fair chance to their own creative talent.

One interesting facet of the growth of tv has been the gradual entry of the top British film companies. After an uneasy start, having first turned down the idea, Associated British Pictures were the first to enter the field, with the concession to operate the outlet in the Midlands and North over

weekends. They're now piling up profits running into millions of dollars and the contribution of their tv arm is largely responsible for the healthy balance sheet which the Corporation produced a short while back. And, having allowed someone else to blaze the Yukon trail, the other companies are now all too eager to get in the act. The Rank Organization has a one-third interest in the newly opened Southern channel being partnered with two major publishing groups, while Romulus and Remus Films have a sizeable stake in the new East Anglian station which will go on the air early next year. Granada Theatres were also among the pioneers and their Northern operation is also paying handsome returns.

Show business, too, is also strongly represented in the highly successful Associated TeleVision, with the top brass including Prince Littler, Val Parnell and Lew Grade. This outfit, through its associate company, Incorporated Television Program Co., has been the most active in the vidpic field, having established direct links with several of the major U. S. distributors, as well as a partnership deal with Jack Wrather.

All the signs point to increasing activity by the majors with tv interests, which could profitably use their studio resources and their creative talent in telefilm production. Such activity could more than take up the slack brought about by any recession in feature films.



Buddy Idler

VARIETY

25th

Conniversary



THE ROOTS OF HEAVEN

Produced by Darryl F. Zanuck

COMPULSION

Produced by Richard D. Zanuck

DE LUXE TOUR

Produced by Robert L. Jacks

LA PATATE



20th CENTURY-FOX

SAMUEL G. ENGEL





WALTER WANGER



MARK ROBSON

director

Recently Completed

"INN of the SIXTH HAPPINESS"

starring

Ingrid Bergman—Curt Jurgens

Now in World Wide Release
"PEYTON PLACE"

20th Century-Fox



20th CENTURY-FOX

Best Wishes

Henry Hathaway





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WORLD-WIDE DISTRIBUTION BY

CENTURY-FOX

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A NEW COMPANY

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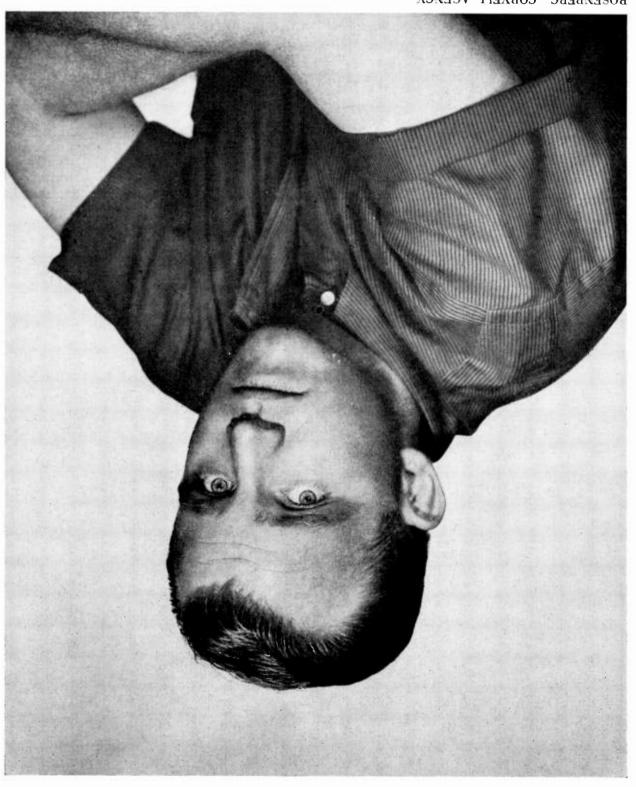


20th CENTURY-FOX

20th CENTURY-FOX



BOSEABERG—CORYELL AGENCY



CYBK CBOSBK

jy197 hddoff

20th CENTURY-FOX



CLAUDE BINYON

Anniversary Greeting

PHOEBE and HENRY EPHRON

Best Wishes

HENRY LEVIN

Director



Currently:
"The Remarkable Mr. Pennypacker"
20th Century-Fox

EUGENE FRENKE

Current Release

In Preparation

"BARBARIAN AND THE GEISHA"

"MONTEZUMA"

Starring

to be directed by John Huston

John Wayne-Directed by John Huston

(7 Arts Company)

(20th Century-Fox)



20th CENTURY-FOX

ANTHONY MUTO



Soon to be Released

"A Nice Little Bank That Should Be Robbed" In Preparation

"Battle of Leyte Gulf"

Best Wishes

RAOUL WALSH

Representation MCA



20th CENTURY-FOX

Happy The New Years:

Cours Le Maire

Anniversary Greetings, From



Current Releases
"ROCKABY BABY"
Paramount
"SHEEPMAN"
MGM

EDITH CLAIRE

Representation Herdan-Sherrell Agency Current Releases
"PEYTON PLACE"
20th Century-Fox
"NO DOWN PAYMENT"
20th Century-Fox

20th CENTURY-FOX



Congratulations,

LIONEL NEWMAN

Orchestral Arrangements

EDWARD B. POWELL

Happy Anniversary from the

20th Century-Fox Film Editors

David Bretherton

Hugh Fowler

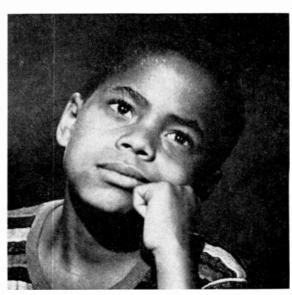
Dorothy Spencer

ACE

ACE

William Mace

Robert Simpson ACE "ONE OF THE MOST OUTSTANDING YOUNG THESPIANS TO GRACE THE PICTURE TUBE IN SOME TIME." Daily Variety



"STEVIE" PERRY

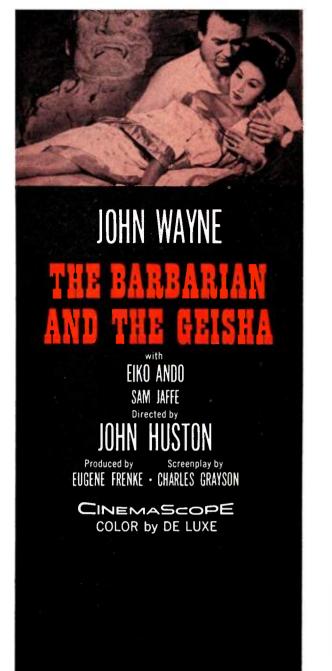
Currently
"THE SOUND AND THE FURY"
20th Century-Fox

Completed
"MAN IN THE NET"
A Mirisch Production

JEANNE HALLIBURTON AGENCY



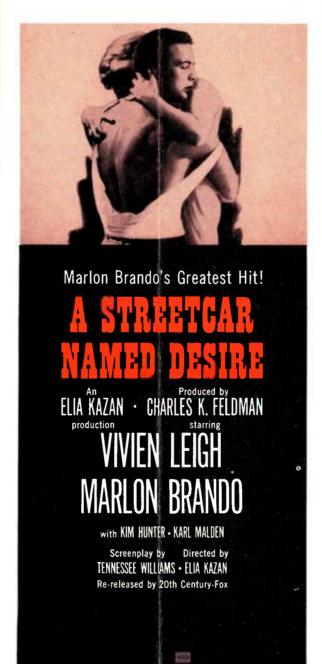
20th CENTURY-FOX

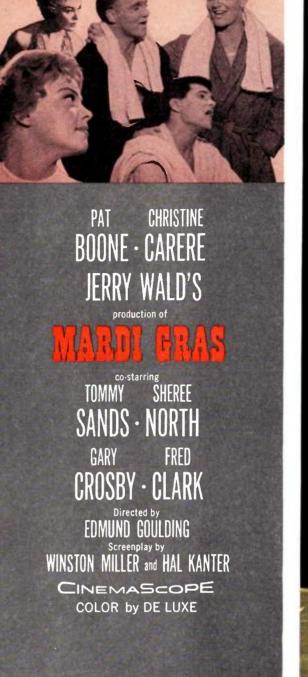








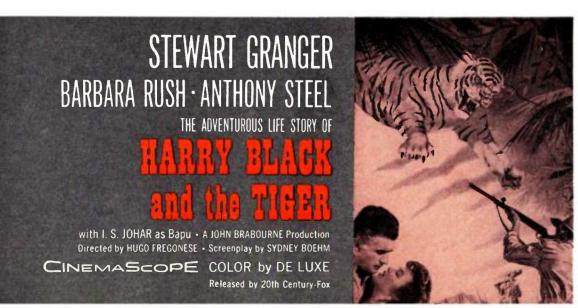








GET WITH 20th!

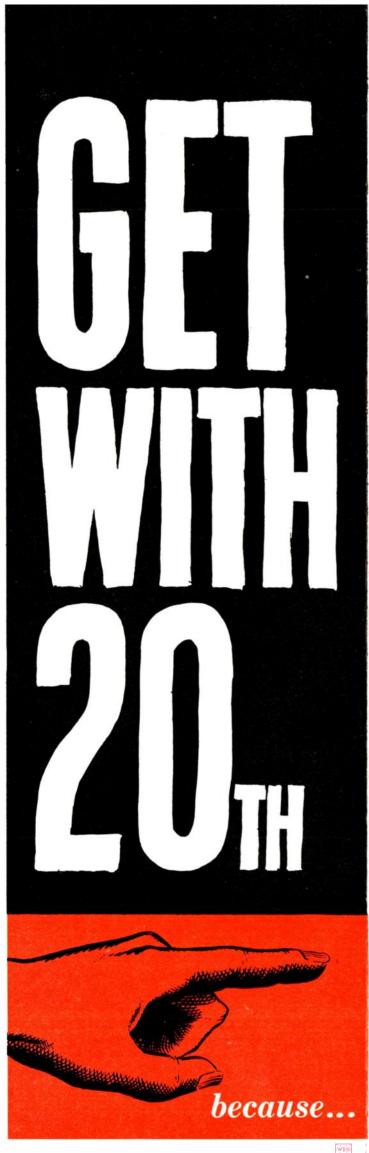




PLATO A. SKOURAS · JAMES B. CLARK · HOUSTON BRANCH

CINEMASCOPE COLOR by DE LUXE

BUDDY ADLER is with 20th for The Inn of The Sixth Happiness . EDDIE ALBERT is with 20th for The Roots Of Heaven • EIKO ANDO is with 20th for The Barbarian and The Geisha · INGRID BERGMAN is with 20th for The Inn of The Sixth Happiness • PAT BOONE is with 20th for Mardi Gras . JOHN BRABOURNE is with 20th for Harry Black and The Tiger • CHARLES BRACKETT is with 20th for The Remarkable Mr. Pennypacker • MARLON BRANDO is with 20th for A Streetcar Named Desire • CHRISTINE CARERE is with 20th for Mardi Gras • JACK CARSON is with 20th for Rally 'Round The Flag, Boys! • FRED CLARK is with 20th for Mardi Gras . JAMES B. CLARK is with 20th for Sierra Baron • Villa! • CHARLES COBURN is with 20th for The Remarkable Mr. Pennypacker • JOAN COLLINS is with 20th for Rally 'Round The Flag, Boys! . GARY CROSBY is with 20th for Mardi Gras . BRADFORD DILL-MAN is with 20th for In Love And War · ROBERT DONAT is with 20th for The Inn of The Sixth Happiness • PHILIP DUNNE is with 20th for In Love And War · RICHARD EGAN is with 20th for These Thousand Hills • TOM EWELL is with 20th for A Nice Little Bank That Should Be Robbed • CHARLES K. FELDMAN is with 20th for A Streetcar Named Desire • RICHARD FLEISCHER is with 20th for These Thousand Hills • ERROL FLYNN is with 20th for The Roots Of Heaven • HUGO FREGONESE is with 20th for Harry Black and The Tiger • EUGENE FRENKE is with 20th for The Barbarian and The Geisha • RITA GAM is with 20th for Sierra Baron • EDMUND GOULDING is with 20th for Mardi Gras · STEWART GRANGER is with 20th for Harry Black and The Tiger • JULIETTE GRECO is with 20th for The Roots Of Heaven • TREVOR HOW ARD is with 20th for The Roots Of Heaven . JEFFREY HUNTER is with 20th for In Love And War . JOHN HUSTON is with 20th for The Barbarian and The Geisha • RICK JASON is with 20th for Sierra Baron • CURT JURGENS is with 20th for The Inn of The Sixth Happiness • ELIA KAZAN is with 20th for A Streetcar Named Desire . BRIAN KEITH is with 20th for Sierra Baron • Villa! • HOPE LANGE is with 20th for In Love And War · VIVIEN LEIGH is with 20th for A Streetcar Named Desire • HENRY LEVIN is with 20th for A Nice Little Bank That Should Be Robbed • The Remarkable Mr. Pennypacker • LEO MC CAREY is with 20th for Rally 'Round The Flag, Boys! • DOROTHY MCGUIRE is with 20th for The Remarkable Mr. Pennypacker • DINA MERRILL is with 20th for A Nice Little Bank That Should Be Robbed • DON MURRAY is with 20th for These Thousand Hills • AN-THONY MUTO is with 20th for A Nice Little Bank That Should Be Robbed • PAUL NEWMAN is with 20th for Rally 'Round The Flag, Boys! • SHEREE NORTH is with 20th for In Love And War • Mardi Gras • FRANCE NUYEN is with 20th for In Love And War . PATRICIA OWENS is with 20th for These Thousand Hills . MILLIE PERKINS is with 20th for The Diary Of Anne Frank • LEE REMICK is with 20th for These Thousand Hills . MARK ROBSON is with 20th for The Inn of The Sixth Happiness • CESAR ROMERO is with 20th for Villa! • MICKEY ROONEY is with 20th for A Nice Little Bank That Should Be Robbed • BARBARA RUSH is with 20th for Harry Black and The Tiger • TOMMY SANDS is with 20th for Mardi Gras . JOSEPH SCHILDKRAUT is with 20th for The Diary of Anne Frank • PLATO SKOURAS is with 20th for Sierra Baron • Villa! • ANTHONY STEEL is with 20th for Harry Black and The Tiger • GEORGE STEVENS is with 20th for The Diary of Anne Frank • ROB-ERT WAGNER is with 20th for In Love And War • JERRY WALD is with 20th for In Love And War . Mardi Gras . JOHN WAYNE is with 20th for The Barbarian and The Geisha • CLIFTON WEBB is with 20th for The Remarkable Mr. Pennypacker · DAVID WEISBART is with 20th for These Thousand Hills . ORSON WELLES is with 20th for The Roots of Heaven • STUART WHITMAN is with 20th for These Thousand Hills . SHELLEY WINTERS is with 20th for The Diary of Anne Frank . JOANNE WOODWARD is with 20th for Rally 'Round The Flag, Boys! • ED WYNN is with 20th for The Diary of Anne Frank • DANA WYNTER is with 20th for In Love And War . DARRYL F. ZANUCK is with 20th for The Roots Of Heaven.





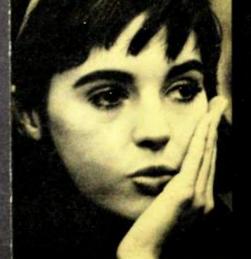
DARRYL F. ZANUCK'S

JOHN HUSTON

JULIETTE TREVOR FLYNN · GRECO · HOWARD · ALBERT and WELLES

Screenplay by ROMAIN GARY and PATRICK LEIGH FERMOR Released by 20th Century-Fox

CINEMASCOPE COLOR by DE LUXE



GEORGE STEVENS' PRODUCTION OF THE DIARY OF ANNE FRANK

MILLIE PERKINS as "Anne Frank" · JOSEPH SCHILDKRAUT · SHELLEY WINTERS RICHARD BEYMER · GIUSTI HÜBER · LOU JACOBI · DIANE BAKER

and ED WYNN
Produced and Directed by Screenplay by
GEORGE STEVENS • FRANCES GOODRICH and ALBERT HACKETT

From the play by FRANCES GOODRICH and ALBERT HACKETT

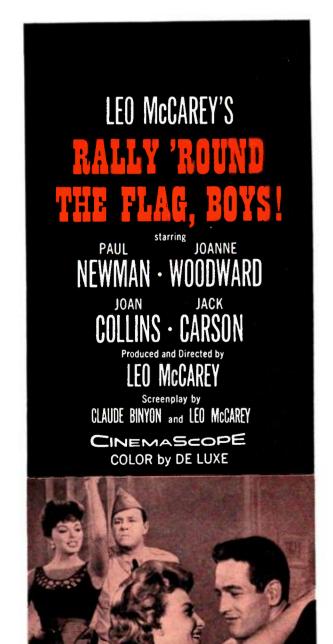
CINEMASCOPE

20th IS WITH IT IN '58-59!

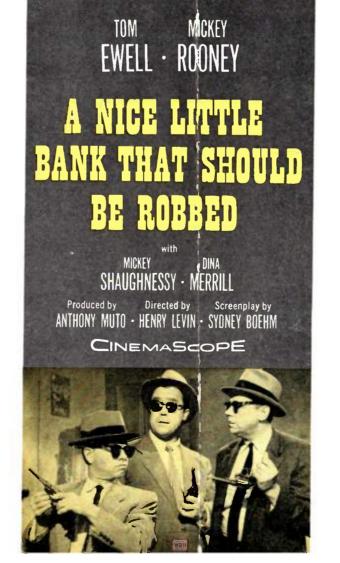


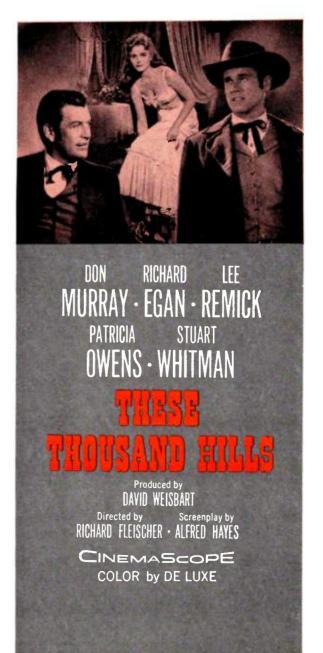


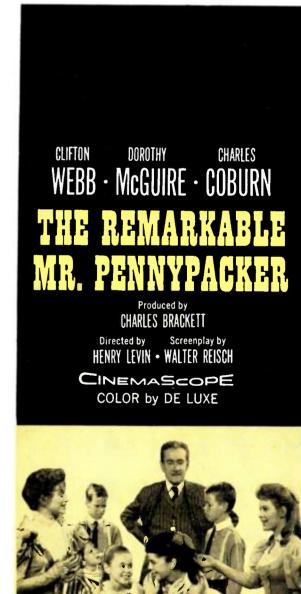












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BIGGER PICTURES, BETTER PICTURES...
LIKE THESE WE NOW TAKE PLEASURE
IN ANNOUNCING FOR THE MONTHS AHEAD...



and LOOK AHEAD WITH 20th...

BEYOND THE LAUNCHING OF THE 1958-59 ENTERTAINMENT SEASON TO A CONTINUING ARRAY OF THE GREATEST SHOWS-WITH-BUILT-IN-SHOWMANSHIP IN OUR HISTORY:

The Sound And The Fury · Can-Can · Flaming Lance • The Best Of Everything • The Blue Angel · Colors Of The Day · Blue Denim · Warlock · The Story On Page One · Mud On The Stars · Oh, Promised Land! · Glory Pass · The Hell Raisers · The Story Of Ruth · Wild In The Country · Saul And David · Solo · Sons And Lovers · High Dive · Jean Harlow · The End Of The Santa Fe Trail · The Lost Country · The Young People Of Paris · Tender Is The Night · Compulsion · The Beloved Infidel • Holiday For Lovers • March The Ninth · Bachelor's Baby · The White Terror Of The Atlantic • The Chinese Room: The King Must Die · The Last Man · AND THE GREATEST PROJECT IN MOTION PICTURE HISTORY

The Greatest Story Ever Told

in CINEMASCOPE 55



Year In Show Biz—Day By Day

PROPONENTS OF feevee, or pay-as-you-see television, received several damaging jolts in the past 12 months, with the gunfire hitting them effectively on all fronts. First, the highly-ballyed Bartlesville, Okla., Telemovie experiment, whereby first-run pix were channeled into homes, proved a sad flop; the Oklahomans just weren't buying it. When the FCC timidly gave the pay-tv'ers the greenlight for tests, Congress got into the act and ordered the FCC to lay off until the solons got around to enacting such legislation—when and if. In L.A., the leading pay-tv companies filed for franchises, got them from the City Council, but because of public uproar it was decided to have a public referendum on whether there should be feevee. In face of this threat, the franchise applicants withdrew. And so it went, a sad year for the feevee'ers.

There were important industry developments, as Desilu Productions bought the RKO Gower and Pathe studios, to add to its expanding tv empire; Republic left the feature film production field; Universal called a temporary halt to production.

Many industry leaders died the past year, with the obit columns containing names such as Harry Cohn, L. B. Mayer, Mike Todd (killed in an airplane crash at the height of his legendary career), Harry M. Warner, Don Hartman, Al Lichtman, L. K. Sidney, Sol Wurtzel, and Commander Eugene F. McDonald, head of Zenith, who for years had tried to get public acceptance of his Phonevision system, another pay-as-you-see method.

To replace prexy-production chief Harry Cohn at Columbia, the board named Abe Schneider as president and Sam Briskin studio head. Sol C. Siegel took over as production head at Metro, thus filling a void created by the departure of Dore Schary some time previous. Television also had its top echelon executive changes, with William Dozier replacing Al Scalpone as head of CBS-TV on the Coast . . . An eastern business group, Scranton Corp., bought the Hal Roach Studios.

Last December, a Chicago exhibitor, Edwin Silverman, made the dire prediction that within six months there would be only one major studio left. The industry survived his gloomy prediction, as it has many others.

It was a year of change and uncertainty, but ended with promise for the future.

OCTOBER, 1957

OCT. 1—CBS entering pix production to make feature-length "Navy Log."

Writers vote 3% tap of post-'48 pix sold to tv.

Cartoonist Guild demands 35-hour week in new pact.

OCT. 2—Writers Guild hits speculative scripting jobs.

Writers to ask percentage of pix cut from toll-tv.

DCA and Walter Reade's Continental Distributing merger looms.

OCT. 3—India cuts imports of Hollywood pix.

Metro dickers telefilm production tie with ABC.

U.S. producers see end of two-year Spanish boycott on American pix.

OCT. 4—National Theatres declares 12½-cent quarterly divvy.

Telemovie Development Corp. to use Skiatron programming and Telemeter equipment in Oceanside.

Richard English dies at 47.

OCT. 7—Harry Belafonte to star in and produce UA pic on integration.

L.A. tune union needles Petrillo to implement AFM integration program. National Telefilm Associates buys

WATV and WAAT, Newark, N.J. KTTV spends \$124,000 to promote old Metro pix.

David Tannenbaum dies at 58.

OCT. 8—Herbert J. Yates reopens

Republic sale talks with Blau-Harris syndicate.

Frank DeVol succeeds Paul Weston as Columbia Records Coast chief.

Writers Guild of America West okays live tv pact with webs.

Ben Schwalb elected Allied Artists assistant secretary.

OCT. 9—20th-Fox boosting tv pix output, readying situation comedy program in anticipation of westerns' fadeout.

Don McGuire and Paramount mutually sever producer-director-writer pact.

Loew's, Inc., hits Joe Tomlinson "distortions," declaring statements in Federal Court suit "inaccurate."

OCT. 10—Joe Tomlinson in "last-ditch" move; goes to stockholders with pitch to cancel Oct. 15 meet.

CB\$ pays \$1,500,000 for KWK-TV, St. Louis.

OCT. 11—Exhibs put nix on skedded industry Golden Jubilee.

Joe Vogel and Joe Tomlinson exchange verbal barrages as battle for Loew's nears climax.

Senate bill would ban feevee station broadcasts.

Columbia declares \$1.061/4 preferred divvy.

Feevee is Hollywood's best friend, sez Clark Gable; will drive public back to theatres.

OCT. 14—New proxy fight for Republic looms.

Allied Artists reports \$1,783,910

loss for year.

Mirisch brothers partners with Harry Belafonte in integration film.

OCT. 15—UI ups 1957-'58 releases to 39 over last year's 33.

KNXT refuses to air Bette Davis in prostie role ("Marked Woman"). Warners "streamlining" lops 40 pub-ad staffers in NY.

Dick Powell installed as Four Star prexv.

OCT. 16—Joe Vogel wins Loew's management fight.

UA mulls purchase of Mills Music for reported \$4,000,000.

Buddy Adler up for nine-year deal giving him cut of all 20th-Fox releases.

Universal releasing 22 pix in six months, 10-year high.

Columbia reported clipping "Pal Joey" to avoid "C" rating by Legion of Decency.

Industry drops COMPO Audience Awards to concentrate on Oscar telecast.

OCT. 17—UA gets \$3,500,000 from exhibs to finance program.

L.A. City Council licenses FWC-Telemeter, Skiatron and Harriscope feevee.

Warners plans doubling its vidpix production output by June.

Bill Nutt, former RKO story chief, joins CBS-TV,

OCT. 18—L.A. one of 20 cities FCC okays for toll-tv trial.

RKO denies that "Jet Pilot" was

Year In Show Biz-Day By Day

delayed; asks Universal for return of \$324,757.

OCT. 21—ABC moves into CBS and NBC orbit; Sinatra plus big ad splash gives ABC first prime time victory over two top webs.

Warners pinkslips seven studio

flacks.

AA prexy Steve Broidy seriously injured in auto crash.

OCT 22—RKO cracks pix boycott of Spain by selling 18 pix.

Eric Johnston in upbeat appraisal of motion pix.

Warners hits three-year high with 19 under exclusive thespact.

Security Pix takes option on Kling Studio land.

OCT. 23—\$1,000 weekly now top pay for any Allied Artists' exec, as all take cuts.

Writers' poll indicates only 22% consider agents essential.

Paramount hits two-year payroll peak with 2,400.

Warner Bros. will handle U.S. release of RKO's "The Naked and the Dead."

Loew's proxy fight looms in February.

Karl Tunberg upped to Metro producer.

OCT. 24—Leonard Goldenson raps Hollywood "sheep" in decrying lack of leadership; demands big pix for all-year-round release.

Four out of seven L.A. tv stations barter blurb-time for old theatrical

Charles J. Feldman, Universal general sales manager, died at 56.

Hartford Theatre probing alleged \$200,000 b.o. deficit.

IATSE agrees not to "raid" rival anions.

Abe Lyman dies at 59.

OCT. 25—Hollywood on low laugh diet as only 15 comedies due for release in next eight months.

20th-Fox reported snagging talks on new Buddy Adler pact.

Indie cartoonists charge IATSE is "raiding."

OCT. 28—William Goetz sez b.o. stars not overpaid, worth every cent they can get.

UA leases two Broadway show-cases, Astor and Victoria.

"Pal Joey" sets record at Egyptian

Theatre, \$20,000 for three-day week-end.

Theatrical and tv film industries pledge to depict Negroes "as in real life."

Allied States wants pix withheld from tv for longer periods.

OCT. 29—UA draws bead on \$70,-000,000 gross in 1957.

Timex cancels Bob Hope, shifts coin to Bing's spec on CBS.

Security-United States Pictures closes deal to buy Kling Studios for \$1,062,000.

OCT. 30—Four more cable-pix areas due to follow Bartlesville, Okla., experiment, Allied States meet told.

UA to back release of three Dore Schary pix.

Louis B. Mayer dies at 72.

Panavision plans own 65m productions.

Elvis Presley ordered by L.A. police to "clean up" his Pan Pacific show.

Buena Vista to release record 11 films next year.

OCT. 31—Loew's first board meet under new expansion plan peaceful; passes up two quarterly divvies, using \$2,500,000 on production.

Bartlesville votes 10-to-one against feevee.

NOVEMBER, 1957

NOV. 1—Westerns shoulder comedy tv shows off Nielsen's top 10.

Al Lewis replaces Edmund Hartmann as "Eve Arden Show" producer.

RKO financing Ben Bogeaus and Sam Fuller indies.

NOV. 4—RKO calls off Spanish deal for sale of 18 pix.

David O. Selznick decries film clearance system.

L.A. Civic Light Opera Assn. winds season with \$2,000,000.

NOV. 5—NBC touching off new tv era with magnetic tape.

Allied Artists skeds more indie product for release.

Alan Livingston to develop 11 new NBC projects in Hollywood.

Bruce Eel's quits TPA to join UA as videoperation veepee.

Jason Rabinovitz named assistant Loew's treasurer.

"10 Commandments" runs up record gross of \$1,634,048 in L.A. exchange area bookings.

Robert E. Lippert cancels entry into Fresno feevee.

NOV. 6—Warners eliminating district sales managers' posts.

Sidney Poitier cast for male title role in Sam Goldwyn's "Porgy and Bess"

Tom Moore quits CBS to head ABC-

Matty Fox and Guild Films sever

NOV. 7—United Artists to make only "big pix" in 1958.

Academy cuts Oscar categories; to limit nominations vote to specific branches.

Henry H. "Hi" Martin new Universal general sales manager.

Columbia to nix all requests for pix clips on tv shows.

Decca nine-month net rises to \$3,123,014.

NOV. 8—Majors putting 26 films before cameras in seven weeks in year-end production spurt.

Martin Manulis in deal to exit CBS

Buddy Adler wins most of his demands in new 20th pact.

Mike Wallace quiz of Mickey Cohen "no basis" for penalizing ABC-TV, rules FCC.

NOV. 11—RKO enters feevee sweepstakes, asks FCC for OK to test aerial system that offers "choice of free and pay shows."

Sidney Poitier balks at role of Porgy as Sam Goldwyn balks at giving him script approval.

Barney Balaban sees feevee upping pix production 50% by 1962.

Louis B. Mayer's will specifically excludes "members of Goetz family."

NOV. 12—RKO circuit nine-month earnings up to \$1,670,000.

Joe Pasternak-Sam Katz unit and Columbia split.

Guest policy cancellation costs Guy Mitchell's ABC show \$25,000.

Mark Sandrich replaces David Heilweil as producer of "Richard Diamond, Private Detective" teleseries.

NOV. 13—Industry's business-building boom goes bust.

National Telefilm Associates near \$6,000,000 deal to purchase control of AAP.

Year In Show Biz-Day By Day

George Schaefer up for Todd-AO prexy.

NOV. 14—Tv ban asked on old horror pix.

Metro opens door to tv indie deals. Allied Artists out of red; \$91,000 quarter net.

CBS nine-month net \$13,898,171, up 59% over 1956.

Warners to make three Cinemiracle productions; "The Miracle," first, to be roadshown.

NOV. 15—MCA tv-pix overhead \$5,000,000.

Technicolor merchandising costs blamed as nine-month net dives to \$591,850.

Plymouth sponsor of next five NBC Hope shows.

NOV. 18—Paramount nine-month net \$4,237,000, up 10%.

Writers and tuners protest reduction in Oscars.

Frisco exhibs intensify drive against feevee.

Pensions next SAG goal; members tv residuals now total \$4,790,618.

NOV 19—Columbia, eyeing poor first quarter, sees year-end pickup.

Joe Pasternak talks new Metro deal. Cinemiracle impressive in first out-

William R. (Bill) Stinson new Paramount music chief.

Buddy Adler insured by 20th for \$2,600,000.

NOV. 20—20th-Fox in five-year tv-nix on new pix.

Buddy Adler signs new 20th pact. Arthur Loew and Charles Moskowitz reported exiting Metro.

RKO near sale of Gower St. and Culver City studios to Desilu.

NTA net \$1,094,031 for year, up 148%.

Legion of Decency to "evaluate" tv.

NOV. 21—Eric Johnston promises TOA to push for orderly releasing.

New 20th three-year pact for Charles Brackett.

Sam Goldwyn stresses "injunctive relief" sought from FWC, in Frisco trial testimony.

Arthur Loew exits Loew's Dec. 31.

NOV. 22—TOA condemns all feevee forms in Miami Beach conclave.

Universal assures steady flow of product.

Sam Goldwyn nixes \$500,000 offer to reissue "Hans Christian Andersen" for Yule holidays; hopes to "do better."

Morton A. Spring new prexy of Loew's International.

KHJ-TV asks FCC okay to carry Zenith toll-tv.

NOV. 25—Exhibs vote businessbuilding plan, in Miami meet.

TOA pledges full support of Oscar telecast.

Mike Todd again sues L.A. County, seeking tax refund on "80 Days."

\$1,600,000 expansion on Disney

NOV. 26—National Theatres moves into broadcasting biz via purchase of two Kansas City stations.

Fred Coe quits NBC producer post. Jerry Lewis to pay Chez Paree, Chi, \$75,000 for cancelling out.

Desilu to open RKO to indies.

NOV. 27—Universal pares 75 more employees from payroll.

20th-Fox' foreign biz topping domestic.

TOA renews plea for Government consent to divorced circuits producing pix.

Raymond Griffith dies at 70.

NOV. 29—20th-Fox 39-week net \$5,623,858, up 43%.

Majors to release \$20,000,000 in films during December.

E. L. DePatie and William T. Orr elected Warners veepees.

Spyros Skouras to get SPG's Milestone Award.

Television Programs of America reports \$894,000 net for year.

DECEMBER, 1957

DEC. 2—Charles N. Reagan quits as distrib head, Frank Walker steps down, in Loew's exec realignment.

Stockholder revolt against Allied Artists policies.

Marc Spiegel, quitting MPEA, reported joining H-H-L.

Lou Breslow quits TCF-TV; joins Ziv.

Erich Wolfgang Korngold dies at 60.

DEC. 3—Exhibits to ask anti-feevee law.

Metro overtures Bing for "Bells Are Ringing."

G. Ralph Branton of Allied Artists dies at 61.

Only 250 Academy members to name Oscar acting nominees, under new ruling.

Louis B. Mayer estate in excess of \$10,000,000.

DEC. 4—Warners 1957 net \$3,-415,000, up 63%.

Screen Producers Guild fights post-'48 pix sale to tv.

William Bloom quits NTA production topper post.

NBC fires 30 more NY NABET technicians as tv shifts west.

Universal declares 25-cent divvy.

DEC. 5—Stanley Warner '57 net \$3,767,800, up 18%.

Frances Inglis quits as Writers Guild exec secretary.

Warren Low, Leonid Azar, P. Gillette, Frank Bracht win ACE's top awards of 1957.

City move to tax broadcasting biz fought.

DEC. 6—List Industries steps up diversification.

William Rowland added to WGA "unfair" list.

Pinkslipping continues at Universal.

H-H-L to reopen own publicity dept.

Universal homeoffice lops 16 pubad staffers.

15 of 25 local diskeries ignore AF-TRA wax code.

DEC. 9—UA nine-month net \$2,-363,000, tops 1956.

Republic first company ever to quit MPEA.

Walt Disney Productions quarterly net \$750,000, up 40%.

"Peyton Place" sets new pattern of roadshowing with four-a-day instead of two-a-day.

Decca tightens stock-holding control of Universal.

DEC. 10—UA's record \$9,000,000 ad campaign.

Earl Rettig new prexy of California National Productions.

Report of Paramount sale of old pix to tv soars stock \$3.50.

ABC drops four Coast producers. Fred Meyer dies at 66.

DEC. 11-Exhibs would bar Para-

Year In Show Biz—Day By Day

mount pix to tv, as TOA seeks to buy firm's pre-1948 backlog and freeze it.

MPEA may expel RKO; bristles at Tom O'Neil's demands.

\$50-\$60,000,000 1958 production outlay to set UA record.

\$5,000,000 budget on Batjac's "The Alamo."

Maurice "Red" Silverstein new Loew's International veepee.

Johnny Green exiting Metro.

DEC. 12—Tv sales cost motion pictures \$60,000,000, according to TOA.
Ralph Wheelwright ankling Metro

after 25 years.

Warners pays \$300,000 plus 10% of profits for Sloan Wilson's "In a Summer Place."

Academy nixes pitch for Oscars in terp categories.

Metro pays \$50,000 for "The Immortals."

Warners pays Edna Ferber \$350,000 plus 15% of net for "Ice Palace"

Stanley Kramer inks new six-pix UA deal.

FCC okays sale of KCOP to Bing Crosby, et al for \$4,000,000.

DEC. 13 — 100 Todd-AO houses planned for "South Pacific."

Herbert L. Golden joins UA as veepee in charge of operations.

Chicago exhib Edwin Silverman predicts that major studios with one exception will close within six months.

Charles Isaacs charges "interference" as he quits as producer of Gisele MacKenzie Show.

Eastman Kodak six-month net rises 8% to \$65,655,957.

DEC. 16 — Hecht-Hill-Lancaster plans 12-pix program in 1958 to cost \$14,000,000.

Metro skeds 28 pix in 1958.

Academy music branch may spurn Oscars in retaliation for Awards' reduction.

KTLA, in cutback, to sell tint gear.

DEC. 17—National Theatres' 1957 profit \$2,266,096.

20th-Fox to release 14 major pix during 1958 first quarter.

10% personnel cut due in all 20th-Fox studio depts.

Marvin Schenck exits Metro studio exec post.

Paramount's '57 profit well ahead

of '56, Barney Balaban sez.

DEC. 18—20th-Fox sees 65 pix in 1958; outlay hiked to \$65,000,000.

All now quiet on Loew's front— Joe Vogel wins support; Stanley Meyer exiting.

Columbia Pictures \$425,000 in red in quarter; omits cash divvy.

Catholic priests step up boycott of "B" and "C" films.

Academy escapes boycott of Oscars by music branch.

DEC. 19—Academy Awards telecast to darken half U.S. theatres.

Four Jerry Wald pix may gross \$36,000,000.

Howard Christie ankles Universal to join Revue.

Jane Russell to star in own tv series, "MacCreedy's Woman," for Four Star.

Paramount plans new year production spurt with six films likely to hit cameras in January.

DEC. 20—Tv cues return to oaters by Allied Artists.

Jan Grippo unloads 23 "Bowery Boys" pix to AA for \$500,000.

Oscar winners Miklos Rosza and Adolph Deutsch quit Academy; screen composers set awards.

Radio in 1957 having its best year; 140 million sets in use.

John Van Druten dies at 56.

DEC. 23—Columbia plans 40 films in '58.

in '58.

TOA toppers predict boxoffice climb in '58.

Networks and AFTRA locked in hassle over sale of tv kines outside U.S.

Yul Brynner inks 11-pix deal with

Army draft to cost Elvis Presley \$450,000 in pix deals at 20th and Metro.

"Around World in 80 Days" hits \$1,360,000 in first L.A. year.

DEC. 24 — Distribution reforms seen in '58.

Chicago's theatres nix Oscar black-

Loew's buildup, not liquidation, seen as result of Louis A. Green stock buy.

Frank Sinatra's Essex Productions pays \$2,000,000 for three AM stations.

Guild Films sales in 1957 \$15,000,-

DEC. 26—Tv-filmers in new pilot splurge; 100 fresh shows due for Spring selling.

King Bros. '57 net \$46,049, off

30%.

Warners eyeing feevee; Jack M. Warner reveals bank loans pared \$2,000,000.

Norma Talmadge dies at 61.

DEC. 27—French plot new pix "invasion"; set up company to buy or lease U.S. showcases.

ABPT billings top \$4,000,000 in

four weeks.

NBC and CBS split Peabody

Awards.
Screen Actors Guild may picket Republic if post-'48 pix sale sidesteps pay to actors.

Cuts due to hit all Loew's departments.

DEC. 30—Loew's in company-wide sweep; heaviest cuts in industry history pare NY staff in half.

Legion of Decency puts "B" brand on "Farewell to Arms."

DEC. 31—Three tv nets' 1957 gross \$500,000,000.

L.A. first-run \$429,000 week record high.

Tv advertising up 6% in '57.

JANUARY, 1958

JAN. 2—Film production up 19% in 1957; 312 films last year auginst 263 in 1956.

Vidfilmery mortality rate rises. Maurice Bergman reported leaving Universal to head MPAA's biz-building campaign.

David Heilweil draws production berth on Metro telepix.

"Sayonara" \$224,000 week new record at NY Music Hall.

Sidney Franklin and Karl Tunberg to co-produce pair for Metro.

JAN. 3—Big \$11,534,700 L.A. pix b.o. in 1957.

NBC in bid for Republic lot and post-1948 pix.

Cinerama Productions' \$324,000 net for '57 a company record.

Charles Cohen Warners' new home-

office ad manager.

DOS' wide "Farewell to Arms" decentralization pays off; \$104,000 for second week in eight houses.

1956 broadcast profit \$238,800,000, up 22% over '55.

Vear In Show Biz—Day By Day

National Theatres declares 121/2cent dividend.

JAN. 6-MPAA sees film production rise in 1958.

James Pratt quits as Universal studio manager.

Warners pinkslips 50, including trailer dept. staffers.

Exhibs and distribs to hold Jan. 13 arbitration meet in NY.

JAN. 7—Walt Disney's 1957 net record \$3,649,359, topping '56 by 39%.

James A. Schulke succeeds Stanton Osgood as Paramount Sunset topper.

CBS seeks to lease all or part of Universal studios for vidpix produc-

George D. Green set as administrative aide to C. V. Whitney in reorganization of production dept.

Art Arthur ankles Cecil B. De-Mille to rejoin Ivan Tors as producer.

JAN. 8-New move against sale of post-1948 pix to tv, as Screen Producers Guild asks actors, writers and exhibs to strategy meet.

Harry Ackerman joins Screen Gems

as production veepee. 20th-Fox plans \$15,000,000 modernization of studio.

Paramount suit charges Screen Gems with piracy of "Lancers." AFL-CIO charges "misrepresenta-

tion"; not opposing feevee in L.A.

JAN. 9 - Paramount to bankroll tv-pix.

Edward Selzer retires as Warners' cartoon dept. chief.

"Farewell to Arms" hits biggest boxoffice for FWC locally since "The

Metro inks Rod Serling to script four pix for \$250,000.

JAN. 10-Four Joseph R. Vogel board members nominated to replace dissidents.

Allied Artists to release 26 pix in six months.

Finlay McDermid bows out of Warner Bros. story editor post.

Jerry Wald new MPIC prexy; to try to woo SDG back into fold.

Howard Strickling takes over Howard Dietz duties with Metro.

Writers Guild ends Artists Managers Guild pact.

JAN. 13—Actors warned on non-

SAG agents, as Guild cites complaints about "personal managers."

Warners hits vidpix production peak with eight series.

George Lait dies at 51.

Universal shutters production budget dept. in continued studio cutback.

"Separate Tables" sets Hunt Hartford Theatre record.

"Solomon and Sheba" budgetted at \$5,000,000.

U.S. court dismisses Government anti-trust suit against RCA and NBC.

JAN. 14-Ellis Arnall, SIMPP prexy, warns exhibs and producers to stop fighting and promote industry welfare.

Jesse L. Lasky passes at 77.

Albert Floersheiner set as TOA's new public relations head.

JAN. 15—\$100,000,000 in 1958 telepix production.

NBC leases Republic's post-1948

pix.
"Peyton Place" reaps negative cost in four weeks.

Metro and Paramount merge NY print handling.

Four top circuit chieftains join SPG campaign against pix-to-tv.

Howard Strickling new overall adpub-exploitation chief for Loew's.

Distribs pass one-half of Oscar telecast bill to exhibs; Allied States balks at any payment.

JAN. 16-New TOA fight on post-'48 pix sale to tv.

Revue maps eight to 10 new vidpix series.

More exhibs join SPG drive to halt post-'48 pix sale.

AAP stock sale to UA challenged. NABET asks four-day web work week in threat to strike ABC-TV and NBC-TV.

JAN. 17-Guilds may snag post-'48 sales by demanding huge cuts.

2,028 Academy membership sets alltime high.

Martin S. David ankles Allied Artists to join Paramount as Jerry Pickman's aide.

CBS noses out NBC in Sylvania sweepstakes.

SAG asks 15-300% teleblurb boost. Eric Johnston denies reports exhibs must help pay Oscar telecast costs.

JAN. 20-Only one December release among top annual grossers for past 10 years.

Chinese Theatre to get \$500,000 renovation to prep as showcase for "Windjammer," Cinemiracle's first en-

Loew's first quarter loss \$1,290,849, but prexy Vogel sees "profitable resurgence.

The Young Lions" to get special roadshow handling in L.A., as per 'Farewell to Arms.'

JAN. 21—Tv suffers pix shortage; indie stations pool bankrolling.

Cinerama ends production tiff with Stanley Warner.

KTLA to use subliminal perception to flash public service communiques. Bill Eglinton exits RKO after 31

JAN. 22—SAG cancels Republic contract, charging prexy Yates breached "gentleman's agreement" by leasing post-'48 pix to NBC.

Four poised for Loew's directorate control 172,488 shares against Joe Tomlinson's 180,000.

NBC streamlining; three veepees

Walt Disney talking fourth ABC vidpix series.

NBC prexy Bob Sarnoff urges Congress to prohibit feevee.

JAN. 23—Metro vidblurbs grossing \$1,000,000 first year.

1957 disk sales up 33% to \$400,-000,000 gross.

Michael Franklin new WGAW exec secretary.

French film industry may lease U.S. theatres to widen market.

Chicago City Council moves to ax 3% admission tax.

JAN. 24—Hollywood writing jobs dip, down 33% in four months to record low.

DOS sets \$20,000,000 budget for three pix and one legit musical.

Congress may ask FCC to delay feevee.

Joseph W. Finn upped to Loew's assistant treasurer.

Congress claims evidence that FCCommissioners accept "favors."

JAN. 27-Paramount plans up to 22 pix in 1958.

Prexy Edmund Hartmann sees amalgamation of all Writers Guild of America West branches.

Jock Mahoney gets release from UI contract.

(Continued on Page 155)

Thoughts While Sleeping

(Continued from Page 38)

list worth thinking about and worth doing, because, as the old, old saying goes, no man is dishonest in his loves. You must be patient enough to look for and find the man who loves Huxley to write Huxley for the screen and a man who is wild for Wolfe to write Wolfe! They'd make mistakes, yes, but not the kind of mistakes made when you dandle a property in front of a writer whose swimming pool has run dry and say, 'Do you love this' and he says, 'Yes!' before he knows if it's a Kafka or a 'kasha'! Love, love, love, friend, makes the world go round and could make exciting motion pictures again. Let a silly man rush in my office and cry, "I must make Bergen Evans' 'Natural History of Nonsense' into a comedy! and I'd like to think I might take time to study his face for fevers, check his pulse, and put him to work. We need more wild men, dynamiters, bridge-jumpers, balloon-piercers, barnstormers, Thorne Smith addicts, Sean O'Casey and Bernard Shaw friends, men who ride avalanches when they tire of horses, and climb volcano rims to light their cigar. Mike Todd was one. But, on the other hand, why have we let Walt Disney have all the fun, alone, for years, of making boys' books that get the men back in the theatres and men's books that one way or another the boys hear about? The women? They have to go out with the men or stay home and look at all those armpits on tv!'

I paused for breath and hurried on.

"Let's consider the Renaissance! Did you know that Titian died at 99 or 100, still fecund as a goat? What about a film on Michelangelo, the Medicis, the Borgias? And don't tell me there's no excitement there as well as idea! Why are we so afraid of quality of idea, incidentally? Strangely enough, some of the most intellectually stimulating are also the most adventurous choices we could catch on film. Michelangelo was always trying to figure some way of cramming his boy David in a suitcase; the Popes were either running him in or chasing him out of Rome with paid assassins. Why not a Hitchcock chase through the Uffizi or Pitti Galleries? Enter winded hero, who pausing to pant by a 40-foot nude cries, 'What's that?' "Tintoretto," says the drowsy attendant. "And that?" "Capaccio"! Exit hero, sprinting. Enter Papal Guard: "Which way did he go?" "Through the Fra Angelicos!" says the attendant. "Take the shortcut through the Bellinis and head him off at the Giotto!"

And away they rush like feather dusters.

"I'm getting in the spirit," says my alter-ego. "How about a film on Galileo? Isn't there a picture in the fine essays of Loren Eiseley? His book, "The Immense Journey," is the life of an anthropologist, and sounds bone-dry, doesn't it? But he brims with wonder and delight, with joy in discovery and with the fitting together of this great jigsaw of life on a crazy world."

"Now you're with it," I say.

"Why not a new 'Oz' film every five years?"

"A new Sherlock Holmes film, a really fine one, every 24 months!"

"Has anyone bought Albert Camus' 'The Plague,' a thoughtful, dramatic, terrifying adventure that would please ground-

lings as well as intellectuals?'

"For comedy, why not Bruce Marshall's 'Father Malachy's Miracle?' or Honor Tracy's 'The Straight and Narrow Path?' Or Balzac's 'Droll Stories'? Horrors, the Church, you cry. Well, yes, horrors, the Church! Let's fight a few Irish rounds there, to see what happens!"

"Have you ever watched teenage girls play basketball? There is that sublimely exasperating moment when the opposition is about to make a basket and all the girls jump up

and down, wave their hands and tell each other, "Oh, dear! someone stop her!" That's pretty much the way I've seen Hollywood for some years now. Television glides in, scores. Disney darts past with a nice overhand throw. The British dribble up unopposed and show us how to make a decent comedy or a horror film. And all the while the girls stomp around tearing their hair and weeping. You'll pardon me if I blow the whistle and ask for a moment of ashamed silence."

"Enough! To work!"

I pulled my head up from the platen of my typewriter and broke the Olympian chain.

And there I was, just another writer, alone, with grand

Wouldn't it be great, I thought, wouldn't it be beautiful, if all the major studios went into the oil-business and left films to us, those who love it, those who really care?

With any luck at all, I prayed, putting new paper in my machine, uranium may be discovered at Gower and Sunset tomorrow. Then, if that mortuary just over the wall buys up Desilu and Paramount and starts re-forestation, Napoleon and I are in-like-Flynn!

How Are You Fixed?

(Continued from Page 30)

dollar write-offs for corporations with friends on The Hill, tender handling of cases involving campaign donors to both major parties and the unfair "flush-year" income-beating taken by irregularly employed professionals) is his often expressed "contempt of Congress." His audible (if you are within five miles) opinion of junketing Congressmen who roam the world with families and secretaries, dipping freely into counterpart funds, with no legal obligation to turn in expense accounts to justify their free-wheeling expenditures of his (Dad's) money, is not calculated to increase Junior's reverence for our lawmakers and their laws.

Thus, Prohibition, which made father a Scofflaw, plus confiscatory tax laws politically administered, plus the spectacle of lawmakers who perform the difficult feat of traveling thousands of miles with their hands in our pockets, plus a very evident lack of elementary morality among elected and appointed leaders, totals up to a Dickensian agreement that "the law is a ass; a idiot." This estimate is eagerly grasped by the young, and used as an excuse for a lot of things.

Oddly enough, it appears to me that it is not the unthinking type of parent, who raises his progeny within what seems to him to be a strict code of behavior, while at the same time betraying his own ingrained disbelief in Justice and her handmaidens, who is at fault. Sadly enough, it is the thinking parents, the ones who read, digest, discuss, and debate political morality, what there is of it, with friends and neighbors, within the hearing of their bat-eared young.

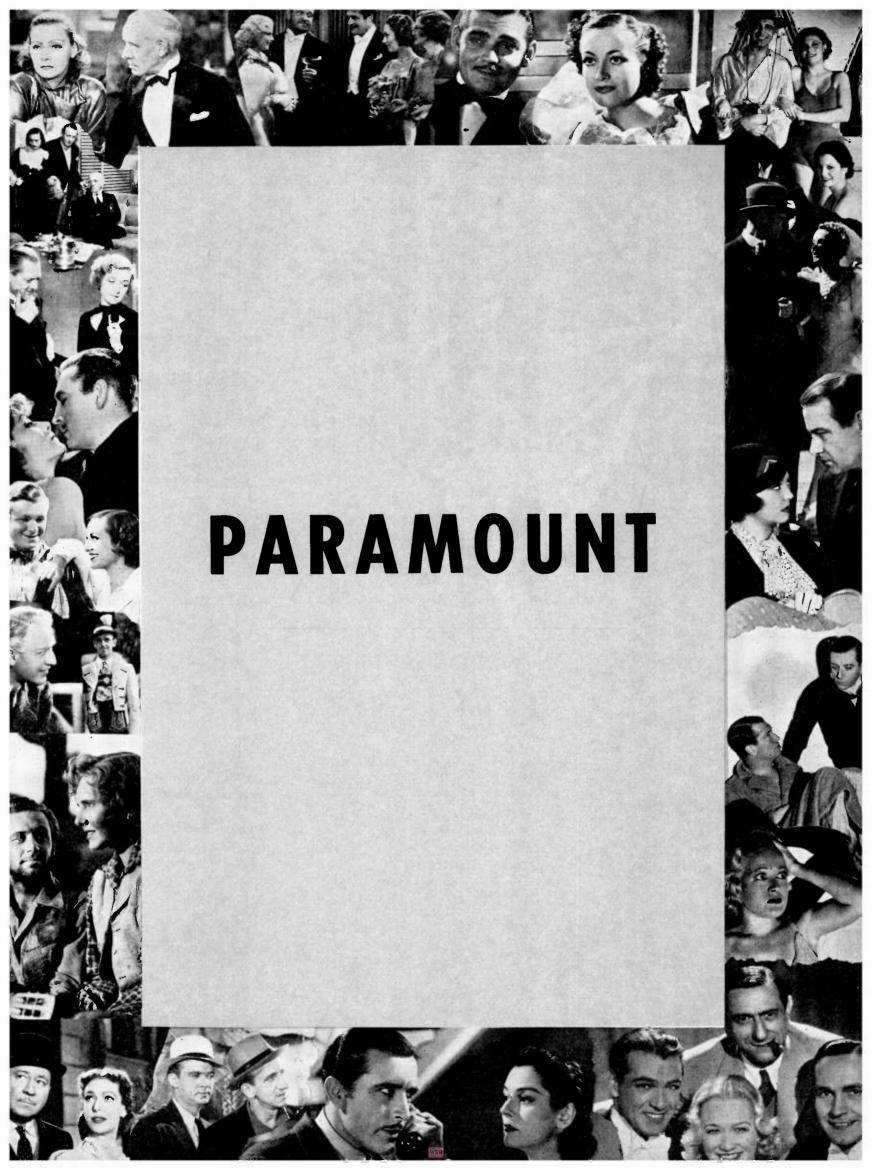
It's no wonder youth is confused, doubtful and defiant!

I now offer my home-knitted solution, for this situation.

As long as it stems, as I believe it does, from an inherited disrespect for law and order the logical corrective would appear to be the installation of such respect, starting in the kindergarten of today's children. PLUS a determination among all law enforcement agencies to deserve such respect and to police themselves accordingly. PLUS a recognition by parents of the fact that cynical and contemptuous attitudes are catching.

It would be a big, long-range program, but if from the earliest school grades, there is a co-ordinated effort made to inculcate a knowledge of and an understanding of law enforcement, from the derided local precinct station up to the respected FBI, and a revelation that all cops are not slobs, all officials are not thieves and laws are made to live with, we might have a better start with tomorrow's crop of juveniles.

What's the next problem?



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Screenplay by

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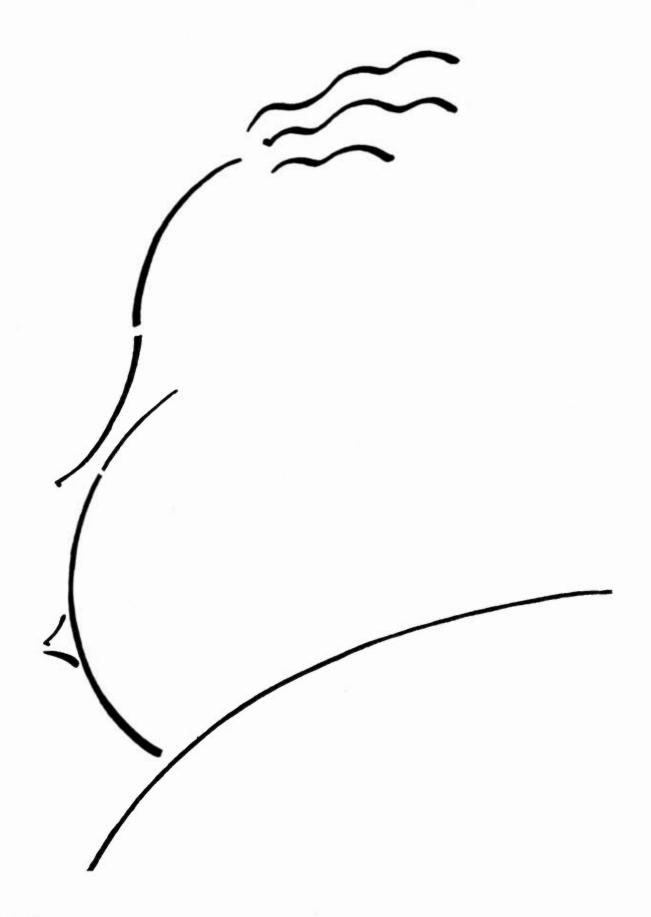
"BLAZE OF THE SUN"

"MAR MORTO"

*WINNER BEST ACTRESS AWARD VENICE FILM FESTIVAL 1958



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In Preparation

"DON'T GIVE UP THE SHIP"

starring Jerry Lewis

A HAL WALLIS Prod.

In Release

"ONIONHEAD" starring Andy Griffith WARNER BROS.



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"THE HANGMAN" — Par.

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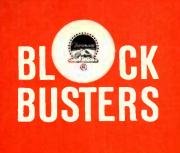
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COMPANY

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HOUSEBOAT

Starring Cary Grant, Sophia Loren.
Co-starring Martha Hyer, Harry Guardino.
Directed by Melville Shavelson.
Produced by Jack Rose.
Written by Melville Shavelson and Jack Rose.
Technicolor® VistaVision®

THE GEISHA BOY

Starring Jerry Lewis.
Co-starring Marie McDonald,
Sessue Hayakawa. Produced by
Jerry Lewis. Directed by Frank Tashlin.
Screen Story and Screen Play by
Frank Tashlin. Technicolor®
VistaVision®



THE TRAP

Starring Richard Widmark, Lee J. Cobb,
Tina Louise and Earl Holliman. Produced by
Melvin Frank and Norman Panama.
Directed by Norman Panama. Written by
Richard Allen Simmons and
Norman Panama. A Parkwood-Heath
Production. Technicolor®



THE BLACK ORCHID

BL CK BUSTERS

Starring Sophia Loren, Anthony Quinn.
Produced by Carlo Ponti and
Marcello Girosi. Directed by Martin Ritt.
Written by Joseph Stefano.
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LAST TRAIN FROM GUN HILL

Hal Wallis' Production.

Starring Kirk Douglas, Anthony Quinn.

Co-starring Carolyn Jones, Earl Holliman.

Directed by John Sturges.

Screenplay by James Poe. Technicolor®





TEMPEST

Starring Van Heflin,
Silvana Mangano, Viveca Lindfors
and Geoffrey Horne.
Produced by Dino DeLaurentiis.
Directed by Alberto Lattuada.
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GUNS UP!

Starring Marlon Brando, Karl Malden.
Produced by Frank Rosenberg.
Executive Producers—George Glass
and Walter Seltzer.
Directed by Stanley Kubrick.
A Pennebaker Production.
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THUNDER IN THE SUN

Starring Susan Hayward, Jeff Chandler.
Co-starring Jacques Bergerac.
Produced by Clarence Greene.
Directed by Russell Rouse.
A Seven Arts Production. Technicolor®

THAT KIND OF WOMAN

Starring Sophia Loren, Tab Hunter.
Co-starring Jack Warden, Barbara Nichols,
Keenan Wynn and George Sanders as The Man.
Produced by Carlo Ponti and Marcello Girosi.
Directed by Sidney Lumet.
Screenplay by Walter Bernstein.





DON'T GIVE UP THE SHIP

Starring Jerry Lewis. Hal Wallis' Production.

Directed by Norman Taurog.

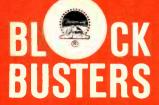
BUT NOT FOR ME

Starring Clark Gable, Carroll Baker,
Lilli Palmer, Lee J. Cobb.
A Perlberg-Seaton Production.
Directed by Walter Lang.
Screenplay by John Michael Hayes.



Starring Robert Taylor,
Tina Louise, Fess Parker, Jack Lord.
Produced by Frank Freeman, Jr.
Directed by Michael Curtiz.
Screenplay by Dudley Nichols.







THE FIVE PENNIES

Starring Danny Kaye.
Co-starring Barbara Bel Geddes,
Louis Armstrong, Harry Guardino,
Bob Crosby and Robert Troup.
Produced by Jack Rose.
Directed by Melville Shavelson.
Technicolor® VistaVision®

HELLER WITH A GUN

(TENTATIVE TITLE)

Starring Sophia Loren. Produced by Carlo Ponti and Marcello Girosi.

Directed by George Cukor.

Technicolor* VistaVision*





NO BAIL FOR THE JUDGE

To be produced and directed by Alfred Hitchcock.

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as Andrew Jackson

Henry Wilcoxon, Producer - Anthony Quinn, Director Screenplay by Jesse L. Lasky Jr. and Berenice Mosk

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BLOCKBUSTERS BOLSTER L. A.'s '57-'58 Pix B. O.

By Whitney Williams

First-Run Theatre Grosses

Los Angeles firstruns ran up a bumper crop for the 12-month period ended Aug. 31, 1958. The smashing \$11,498,300 total from 34 houses—reckoned from compilations from eight to the full 52 weeks—was less than one-half of one per cent under the boff \$11,548,000 for 1956-57 (33 houses), but ironically the number of pictures and weeks of theatre playing time amounted to more than the previous year.

In a year when cries of failing business were sounded on every side, two single pictures for the first time passed the million-dollar mark to help swell overall b.o. conditions. In a neck-to-neck spurt, "Around the World in 80 Days" hit a great \$1,090,000 for the 52-week run at the Carthay (where the Mike Todd classic still is going strong), and "Seven Wonders of the World" came in with a sockeroo \$1,084,900 for a similar span at the Warner Hollywood. (In previous year, "80 Days" soared to \$964,400 at same house, and "Seven Wonders" \$519,900.)

Statistically, 438 films — including 69 reissues—played in first-run situations, as against 411 last year. Opening bills, which of course, included both doubles and singletons, reached 272, compared to 257 in 1956-57. There were 168 double bills, as compared with previous year's 154, and 104 single bills as against 103. Greatest differential, however, lay in comparable theatre playing time, 1957-58 racking up a total of 1,546 weeks as compared to 1,423 for 1956-57.

The 1957-58 season saw a tremendous number of blockbuster attractions, 24 doing better than \$100,000 in regular hardtops. A total of 52 bills fit into this coin category, including take from nabes and ozoners. For 1956-57, comparable figures were 21 and 40, respectively.

Ten top grossers of the year, including "80 Days" and "Seven Wonders"—figured for first and second place—were the following:

season.)

"The Bridge on the River Kwai," \$546,300.

"Ten Commandments," \$539,600.

"Windjammer," \$407,100. "Peyton Place," \$397,300.

"Sayonara," \$395,900.

Carthay	\$1,090,000*
Warner Hollywood	
Egyptian	989,000*
Hollywood Paramount	709,600*
Chinese (43 wks.)	
Pantages	
Warner Beverly	,
Downtown Paramount	
Wiltern	409,000*
SW Downtown	372,000*
Los Angeles	
Orpheum	328,200*
Loyola	322,900*
State	,
Hollywood	310,700*
Fox Beverly (48 wks.)	301,200*
Hillstreet	
Vogue	296,700*
Fox Wilshire (44 wks.)	
Iris (51 wks.)	238,000*
Hawaii	224,800*
Four Star	203,100
New Fox	199,000
Fine Arts	194,200
Ritz	151,200*
Uptown	137,900
Crest (48 wks.)	122,400*
Sunset (48 wks.)	
El Rey (44 wks.)	99,500*
Rialto (18 wks.)	80,300
Canon (19 wks.)	73,500
Vagabond (19 wks.)	
Globe (8 wks.)	
Guild (12 wks.)	25,300
\$	11,498,300
(*Indicates increase or	ver previous

"South Pacific," \$365,900.
"Pal Joey," \$201,000.
"Raintree County," \$177,900.

Continued practice of simultaneously booking first-runs in a large number of nabes and drive-ins further strengthened local biz. Frequently, a new bill which did only poor to moderate in its deluxer showing, came through for smash returns in outlying districts.

A prize example of this latter circumstance was seen in case of reissue of "Snow White and the Seven Dwarfs," which chalked up a dim \$32,800 in three hardtops, but terrific \$312,000 in 12 nabes and five ozoners. "Old Yeller," too, which did a pale \$72,400 in four regular houses, scored a sock \$192,600 in 18 nabes and eight drive-ins. Good instances of outside take for regular top grossers were "Bridge on the River Kwai" adding another \$305,300 in 17 nabes and eight drive-ins, and "Sayonara" \$321,600 in four nabes and eight ozoners.

Carthay and Warner Hollywood were the two leaders among theatres for the year, both holding to a single film. Egyptian, however, was a close third, with \$989,000 tally. Among the top 10, Hollywood Paramount came in fourth, with \$709,600, followed by the Chinese, \$632,000 for 43 weeks. This theatre shuttered for nine weeks to remodel for showing of "Windjammer" in the new Cinemiracle widescreen process. Others were Pantages, \$536,-100; Warner Beverly, \$468,800; Downtown Paramount, \$460,200; Wiltern, \$409,000; SW Downtown, \$372,000. A total of 18 theatres bettered last year's record, compared to only five accomplishing this in 1956-

Ten top houses last year were led by Warner Hollywood, which turned up \$1,286,500 for 51 weeks on two presentations. Lineup also included Car-

thay (36 weeks), \$964,400; Warner Beverly, \$962,000; Chinese (50), \$916,700; Pantages (51), \$585,600; Hollywood Paramount (51), \$564,000; Downtown Paramount (50), \$465,000; Fox Wilshire (51), \$452,000; Egyptian, \$422,500; Los Angeles (50), \$398,100.

With growing emphasis upon fine quality films, total take of new 1958-59 season could well continue the upward swing of the past 12-month period.

1957-1958—First Run Grosses

GROSSING OVER \$100,000		"WINDJAMMER" (NT) Chinese		
"AROUND THE WORLD IN 80 DAYS" (UA) Carthay		April 9-Aug. 26, '58	\$ 40	07,129
Aug. 31, '57-Aug. 29, '58		"PAL JOEY" (COL) Egyptian		
Sept. 1, '57-Åug. 30, '58\$ "BRIDGE ON THE RIVER KWAI" (COL)	1,084,881	Oct. 25-Dec. 18, '57 Hillstreet, Hawaii (With "Tijuana Story" Col)	\$ 14	15,076
Egyption Dec. 20, '57-May 18, '58\$ Downtown, Wiltern, Hollywood	414,215	Dec. 25-31, '57 Hillstreet, Hawaii, Ritz	2	23,453
May 21-June 17, '58	102,560 15,085	(With "Tijuana Story") Jan. 1-7, '58 Hillstreet, Ritz	2	21,142
Orpheum, El Rey, Fox Beverly June 25-July 1, '58 El Rey	9,998	(With "Tijuana Story") Jan. 8-14, '58		8,634
July 2-15, '58	4,481	Ritz (With ''Tijuana Story'') Jan. 15-22, '58		2 712
Plus 17 nabes, 8 drive-ins\$	546,339 305,300		5 20	2,712
"10 COMMANDMENTS, The" (PAR)	851,639	Plus 2 nabes, 8 drive-ins.		3,322
Warner Beverly Aug. 30,-Oct. 9, '57\$	92,393	"VIKINGS, The" (UA)	10.	3,322
Downtown, Wiltern, Hollywood Paramount Oct. 23-Dec. 24, '57. Downtown, Wiltern	246,000	Fox Wilshire June 20-July 3, '58	5	0,770
Dec. 25, '57-March 11, '58 State, Hawaii	169,777	Fox Wilshire, Orpheum, Hollywood, Loyola (With ''Toughest Gun in Tombstone'' UA) July 4-17, '58	7	7.664
March 19-April 8, '58		Orpheum, Hollywood, Loyola (With "Toughest Gun")	,	7,001
Plus 6 nabes, 6 drive-ins\$		July 18-24, '58 Orpheum	2:	2,509
"SAYONARA" (WB)	819,553	(With "Toughest Gun") July 25-Aug. 4, '58	:	7,821
Hollywood Paramount Dec. 25, '57-March 19, '58 Downtown Paramount, Wiltern, New Fox	270,454	Plus 4 nabes, 4 drive-ins	158	8,764 8,000
(With "Forbidden Desert" WB) March 27-April 16, '58 Downtown Paramount, Wiltern	105,042	SOUTH DIGHT DIGHT DIGHT	386	6,764
(With "Forbidden Desert") April 17-22, '58	12,925	"SOUTH PACIFIC" (MAG) Egyptian May 22-Aug. 27, '58\$	261	5 073
El Rey April 23-May 6, '58			303	5,872
Plus 4 nabes, 8 drive-ins	395,860 321,613	"NO TIME FOR SERGEANTS" (WB) "BADMAN'S COUNTRY" (WB) Downtown Paramount, Wiltern, Iris		
STATE OF THE CONTRACT OF THE C	717,473	July 2-15, '58\$ Rialto, El Rey, Vogue July 30-Aug. 5, '58	61	1,324
"PEYTON PLACE" (20TH) Fox Beverly, Loyola, Vogue Dec. 13, '57-Jan. 16, '58\$	171,082	El Rey	6	6,859
Fox, Beverly, Loyola, Vogue, Los Angeles Jan. 17-March 6, '58	212,951	("Sergeants" with "The Goddess" Col) Aug. 6-19, '58	5	5,094
Fox Beverly, Vogue, Los Angeles March 7-14, '58	13,293	Plus 6 nabes, 8 drive-ins.		7,759 8,000
Pluse 11 nabes, 1 drive-in\$	397,326 84,700	\$	355	5,759
\$	482,026	"SNOW WHITE AND THE SEVEN DWARFS" (BV Reissue)		
"FAREWELL TO ARMS" (20TH) Chinese, Los Angeles Dec. 19, '57-Jan. 15, '58\$	00 121	Hillstreet, Iris, Ritz (With "Tammy an dthe Bachelor" U Reissue, Iris, Ritz; "Spook Chasers" AA Reissue, Hillstreet)		
Chinese Jan. 16-Feb. 2, '58	88,121 17.638	March 26-April 8, '58\$	30	0,103
New Fox, Ritz, Rialto Feb. 11-Feb. 24, '58	18,811	(With "Tammy") April 9-15, '58	2	719
\$	124,570	2		2,718
Plus 15 nabes	283,172	Plus 12 nabes, 5 drive-ins		,958
\$	407.742	\$	344	,779

1957-1958—First Run Grosses

"RAINTREE COUNTY" (MG)			"KINGS GO FORTH" (UA)	
Warner Beverly Oct. 9-Dec. 16, '57	\$	110,416	Fox Beverly July 3-Aug. 13, '58\$	45,753
State, Hawaii Jan. 22-Feb. 4, '58		40.625	Fox Beverly, Orpheum, New Fox, Uptown	
Orpheum, Hawaii		40,635	(With "Jungle Heat" UA) Aug. 14-20, '58	19,337
Feb. 4-18, '58		22,084	Orpheum, New Fox Aug. 21-27, '58	9,410
Feb. 19-25, '58		4,736	s	
	\$	177,871	Plus 11 nabes, 7 drive-ins	74,500 128,000
Plus 6 nabes		130,765	\$	202,500
	\$	308,636	·	202,300
"WITNESS FOR THE PROSECUTION" (UA)			"PERRI" (BV) Fine Arts	
Warner Beverly	•	00 (74	Aug. 28-Nov. 14, '57\$	51,560
Dec. 17, '57-Feb. 17, '58 Orpheum, Hollywood, Uptown	Э	99,674	Orpheum, Iris, Uptown (With "Let's Re Happy" AA Iris Uptown: "Last	
(With "Hellbound" IIA)		44.000	(With "Let's Be Happy" AA, Iris, Uptown; "Last Stagecoach West" AA, Orpheum) Nov. 29-Dec. 5, '57	
Feb. 19-March 4, '58 Hollywood		41,290	Nov. 29-Dec. 5, '57	11,811
(With "Hellbound")			\$	
March 5-11, 58		6,626	Plus 17 nabes, 13 drive-ins	135,000
D1 7 1 4 1	\$	147,590	\$	198,371
Plus 7 nabes, 4 drive-ins		136,742	"RUN SILENT, RUN DEEP" (UA)	
	\$	284,332	"CROSS-UP" (UA)	
"INDISCREET" (WB)			Orpheum, Hollywood, Uptown	20.062
Downtown Paramount, Wiltern, Iris			April 2-15, '58	38,863
July 16-Aug. 5, '58 Iris, Fox Wilshire, Rialto	\$	110,271	April 16-22, '58	3,324
Aug. 6-19, '58		31,711	\$	42.187
Fox Wilshire, Rialto, El Rey Aug. 20-26, '58		10.661	Plus 10 nabes, 2 drive-ins	155,000
11ag. 20-20, 30		10,001	\$	197,187
Plus 10 nabes, 8 drive-ins	\$	152,643 127,000	·	137,107
rus to nabes, o drive-ms		127,000	"VERTIGO" (PAR) Hollywood Paramount	
	\$	279,643	May 28-July 9, '58\$	75,836
"OLD YELLER" (BV)			Downtown Paramount, Wiltern, Vogue Aug. 6-12, '58	18.384
Fox Wilshire Dec. 25, '57-Feb. 4, '58	\$	54.972	Downtown Paramount	10,501
Hillstreet, Iris, Uptown	Ψ	51,572	(With "The World Was His Jury" Par) Aug. 13-19, '58	5,730
(With "Ambush at Cimarron Pass" 20th) Feb. 11-17, '58		17,441		
1 - 17 , 30		17,771	Plus 10 nabes, 8 drive-ins	99,950 95,000
Plus 18 nabes, 8 drive-ins	\$	72,412	rius to nabes, 8 drive-ms	
rius to mades, o dirve-ms		192,559	\$	194,950
	\$	264,972	"YOUNG LIONS" (20TH)	
"JET PILOT" (U)			Four Star, Fox Beverly, Loyola, Vogue April 11-May 27, '58\$	172,402
"JOE DAKOTÀ" (U) Hillstreet, New Fox, Wiltern			Los Angeles, Uptown, Vogue	172,102
Sept. 25-Oct. 8, '57	\$	46,442	(With "Count Five and Die" 20th)	14,522
Hillstreet, New Fox Oct. 9-15, '57		8,690	May 28-June 3, '58	17,522
			\$	186,924
Plus 3 nabes, 8 drive-ins	\$	55,132 170,080	"LONG, HOT SUMMER" (20TH)	
Tids 5 habes, 6 differing		170,000	Los Angeles, Fox Beverly, Loyola, Vogue	102,080
	\$	225,212	March 14-April 4, '58\$ Four Star, Los Angeles, Fox Beverly, Loyola, Vogue	102,000
"DON'T GO NEAR THE WATER" (MG)			April 4-10, '58	21,135
Pantages Dec. 25, '57-Feb. 4, '58	\$	114,564	Los Angeles April 11-15, '58	3,301
State, Hollywood, Ritz		,	New Fox, Uptown	3,301
(With "The Happy Road" MG) Feb. 5-11, '58		22,596	(With "God Is My Partner" 20th) April 16-22, '58	5,726
State		22,550	New Fox	3,720
(With "Happy Road") Feb. 12-18, '58		6,863	(With "God Is My Partner") April 23-29, '58	3,770
			_	
Plus 4 nabes, 5 drive-ins	\$	144,023 65,400	Plus 11 nabes\$	136,012 50,000
			_	
	\$	209,423	\$	186,012

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1957-1958—First Run Grosses

"LIGHT IN THE FOREST" (BV)			"ADAM AND EVE" (IND)		
"RETURN TO WARBOW" (COL) Hillstreet, New Fox, Uptown, Loyola			Fox Wilshire Nov. 15-28, '57	\$	5.567
July 23-29, '58	\$	18,290	Hillstreet, Iris, Uptown	· Ψ	3,30.
Plus 10 nabes, 8 drive-ins		157,000	(With "Gun Battle at Monterey" AA)		14 241
	\$	175,290	April 30-May 6, '58		14,341
"BROTHERS KARAMAZOV" (MG)	*			\$	19,908
Pantages Feb. 26-April 2, '58	•	72 (71	Plus 8 nabes, 10 driveins		121,000
State, Iris, Ritz	Ъ	73,671		\$	140.908
(With "High Cost of Loving" MG)			"JOKER IS WILD, The" (PAR)	Ψ	110,700
Àpril 16-29, '58		24,629	"WAYWARD GIRL" (REP)		
	•	98.300	Orpheum, Pantages, Fox Wilshire Sept. 25-Oct. 8, '57	2	53,424
Plus 3 nabes, 7 driveins	φ	62,000	Plus 1 nabe, 7 driveins	Ф	86,989
"TEACHEDIC DET" (DAD)	\$	160,300	"The Cipte" (MC)	\$	140,413
"TEACHER'S PET" (PAR) Hollywood Paramount			"LES GIRLS" (MG) Pantages		
March 21-May 13, '58	\$	89,025	Nov. 6-Dec. 24, '57	\$	104,085
Ornheum Ritz		0.460	State, New Fox, El Rev		
May 14-20, '58		9,469	Dec. 25, '57-Jan. 7, '58		31,250
El Rey (With "Bonjour Tristesse" Col)			Pantages (Reissue, with "Teahouse of the August Moon" MG r	eissi	1e)
May 21-June 10, '58		8,392	April 23-29, '58		2,060
	8	106 996		\$	127 205
Plus 3 nabes, 5 driveins		106,886 46,846	"ROCK-A-BYE BABY" (PAR)	Þ	137,395
Tius y haves, y arrendamental areas and a second		·	State, Hawaii, Ritz		
WINDLE CONTOLEN (DAD)	\$	153,732	(With "Country Music Holiday" Par, State, Hawaii; "The Goddess" Col, Ritz)		
"KING CREOLE" (PAR) "SUMMER LOVE" (U)			The Goddess" Col, Ritz) July 16-29, '58	•	25.859
Downtown, Voque, Ritz			Plus 7 nabes, 8 driveins.	Ф	109,000
July 2-8, '58	\$	14,194			
Downtown, Vogue July 9-15, '58		6.073	"CODIC LITTLE ACRES (IIA)	\$	134,859
Downtown		6,972	"GOD'S LITTLE ACRE" (UA) Fox Wilshire, Iris, Rialto		
July 16-22, '58		3,000	May 14-28, '58	\$	49,578
•		24.166	Fox Wilshire, Iris, Rialto, Loyola		
Plus 8 nabes, 7 driveins	\$	24,166 128.381	May 28-June 17, '58 Iris, Rialto, Loyola		52,538
Tius o nabes, 7 drivens		120,501	June 18-24, '58		12,140
	\$	152,5 4 7	Iris. Rialto		
"GIGI" (MG) Hollywood Paramount			June 25-July 1, '58Rialto		6,878
July 11-Aug. 28, '58	\$	150.200	July 2-6, '58		2,898
	,	,	Rialto, New Fox, Ritz		_,,,,
"NAKED AND THE DEAD" (WB)			(With "Island Women" UA)		0.020
"MANHUNT IN THE JUNGLE" (WB) Downtown Paramount, Wiltern, Vogue			July 7-13, '58		8,039
Aug. 20-26. '58	\$	26,211		\$	132,071
Plus 7 nabes, 8 driveins		120,000	WOLLD'S A TOO DEGREE OF A CO-MINE		
	\$	146,211	"SUN ALSO RISES, The" (20TH) Chinese		
"SAD SACK" (PAR)	Ψ	110,211	Aug. 28-Oct. 16, '57	8	96,302
"HEAR ME GOOD" (PAR)			Los Angeles, Loyola, Vogue, Fox Beverly	Ψ.	70,302
Downtown Paramount, Iris, Ritz Dec. 18-31, '57	¢.	16 262	(With "Unknown Terror" 20th)		22.600
Plus 2 nabes, 7 driveins.		46,262 99,794	Oct. 23-Nov. 5, '57		33,680
	-			\$	129,982
WILDIODIE HODBURGETER (TUR)	\$	146,056	"ATTILA" (FAV)		
"MARJORIE MORNINGSTAR" (WB) Warner Beverly			"NAKED GUN" (FAV)		
March 28-May 8, '58	\$	51.917	Hillstreet, Hawaii May 14-27, '58	\$	28.253
Downtown Paramount, New Fox, Fox Beverly	7	,	Plus 3 nabes, 9 driveins		101,000
(With "Chase a Crooked Shadow" WB, Downtown Paramount, New Fox;				•	
"Merry Andrew" MG, Fox Beverly)			"JAILHOUSE ROCK" (MG)	\$	129,253
May 28-June 3, '58		16,288	"DOMINO KID" (COL)		
Downtown Paramount, New Fox, Fox Beverly			State, New Fox, Fox Beverly		
(With "Crooked Shadow," Downtown Paramount; "Maracaibo" Par, New Fox;			(With "Until They Sail" MG, Fox Beverly; "Kid" oth	ers)	20 674
"Merry Andrew," Fox Beverly)			Nov. 13-19, '57 State	.⊅	20,674
June 4-10, '58		9,969	Nov. 20-26, '57		5,873
Plus 5 nabes, 7 driveins	\$	78,174 63,700	Plus 4 nabes, 10 driveins	\$	26,547
J MOCO, F WITTEND		03,700	rius i naucs, io univenis		100,833
	\$	141,874		\$	127,380
			(Continued on Page 303)		
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WARNER BROS.

"ENCHANTED ISLAND"

Starring

DANA ANDREWS and JANE POWELL

In Technicolor

Distributed by Warner Brothers

JULES VERNE'S

"FROM THE EARTH TO THE MOON"

Starring

JOSEPH COTTON – GEORGE SANDERS

DEBRA PAGET – PATRICK KNOWLES

In Technicolor

Distributed by Warner Brothers

PRODUCED

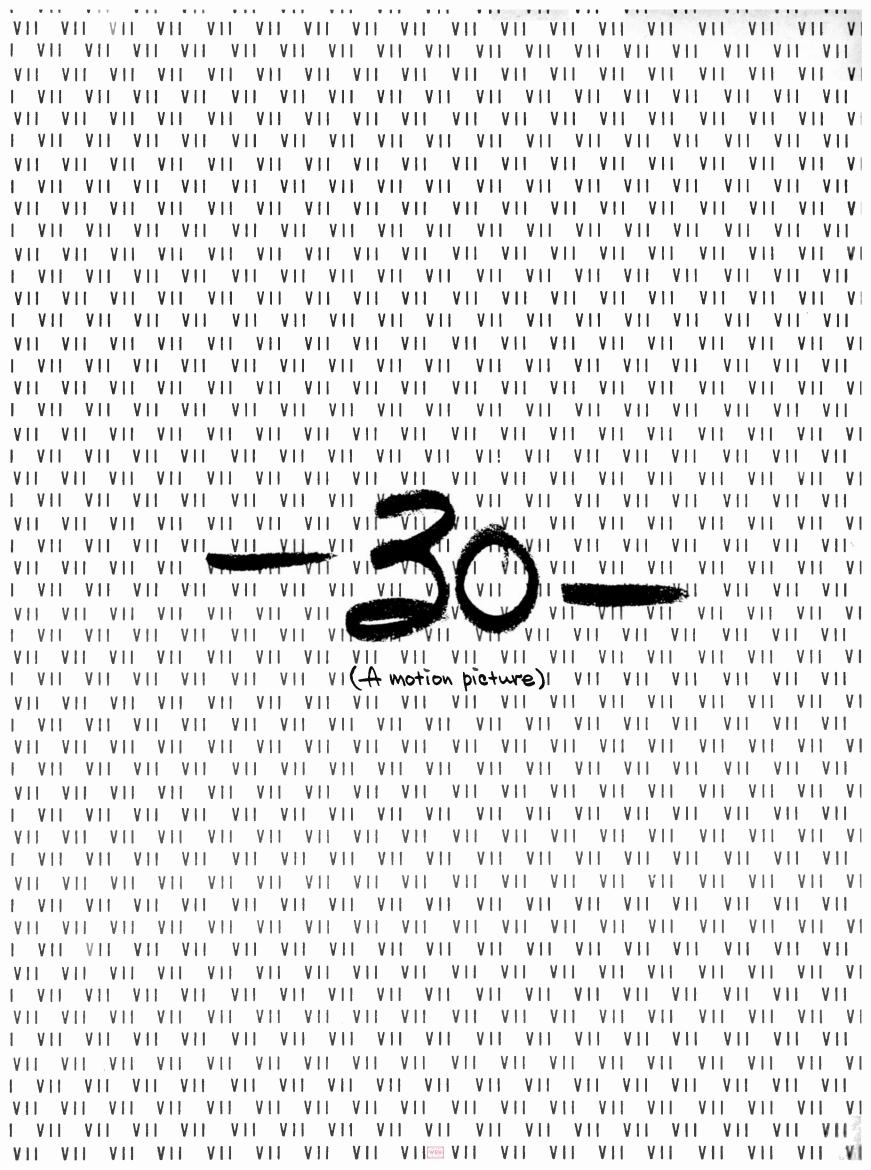
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BENEDICT BOGEAUS



WARNER BROS.





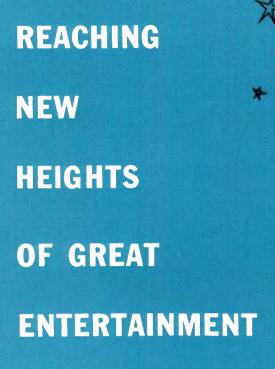
CONGRATULATIONS
TO
DAILY VARIETY
ON ITS 25TH ANNIVERSARY

AUBREY SCHENCK HOWARD W. KOCH

Best Wishes

EFREM ZIMBALIST, JR.





In striving always to bring the best in motion pictures to the screen, Warner Bros.
recognizes no ceiling on quality, no summit for creative achievement.
Today's successes are the inspiration and challenge for tomorrow's even finer productions. Our company's record is one of progress. Our thoughts, our energies, our enthusiasms are directed forward.

The motion pictures listed on the following pages are the product of fine talents completely dedicated to creating important, rewarding films of the highest stature.

They will, I am confident, meet the most exacting tests of public approval and prove outstanding standard bearers in advancing Warner Bros.' proud tradition of entertainment leadership.

President, Warner Bros. Pictures, Inc.



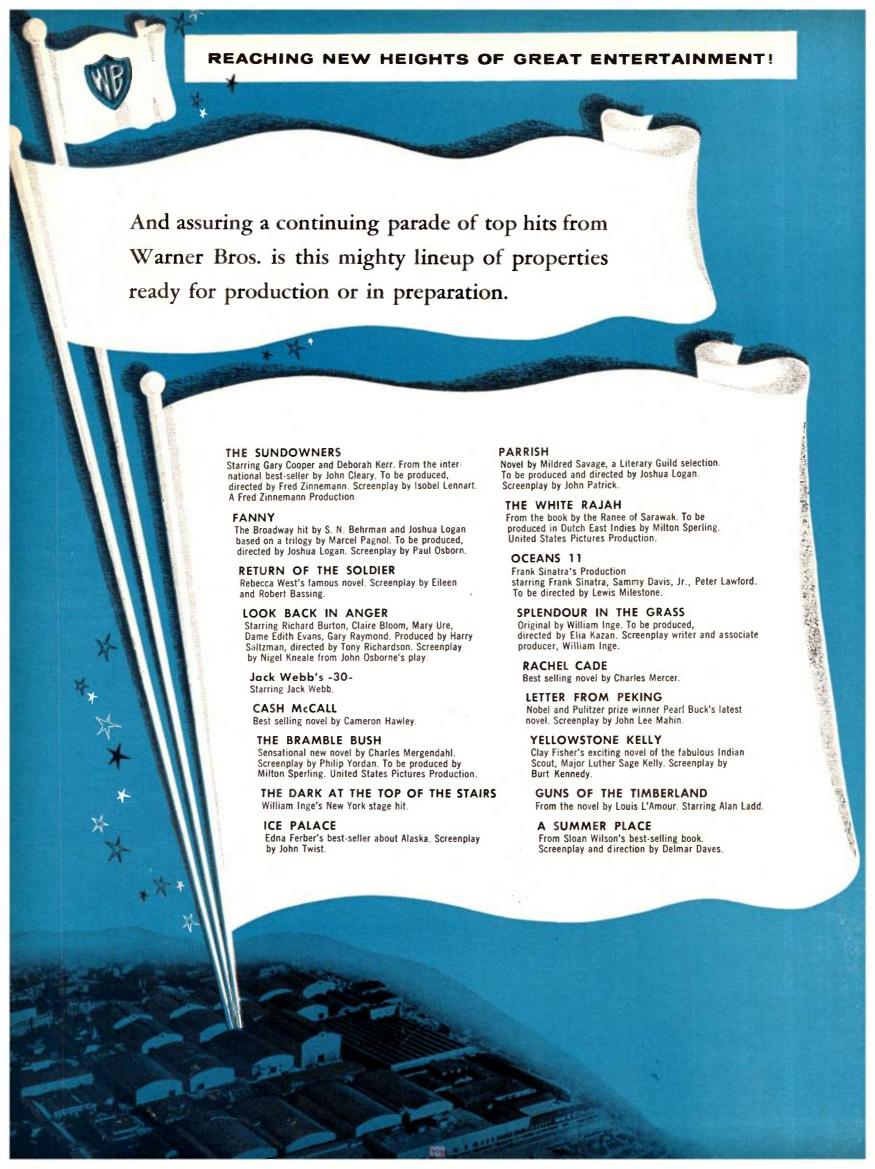












Year In Show Biz—Day By Day

(Continued from Page 123)

Jack M. Warner elected to Warner Bros. directorate.

Screen Directors' Guild in move to protect "rights" in Republic pix sold to tv.

JAN. 28 — Ronald Reagan, as spokesman for MPIC, pleads for actors' tax cut in Washington, D.C., hearing.

MPĀA and Soviets hinted in pic-

NT's Elmer C. Rhoden and 20th's Buddy Adler hit "pessimistic" outlook for pix.

Roy Rogers, out of NBCorral, puts 100 vidpix on market.

Dick Irving Hyland upped to veepee at Frank Cooper agency.

NABET votes to strike ABC and NBC Feb. 1.

JAN. 29—Proxy battle looms at AB-PT, in move to oust Leonard Goldenson management.

Serge Semenenko sells half his Warner Bros. stock.

Two Saturday Review film critics share Screen Directors Guild annual award.

NTA quarter net record \$269,577. Screen Producers Guild "social club" status under attack.

JAN. 30—Tunepix at new low this year, only nine due as against 19 in 1957.

Metro pinkslips NY talent dept. American Tobacco renews Jack Benny for 15th CBS year.

Clark Ramsey moves from Universal to Metro as studio ad manager.

National Theatres' quarterly net slumps to \$65,000, though prexy Elmer C. Rhoden sez current biz is up.

JAN. 31—Columbia releasing 35 pix in seven months.

Walter Reade circuit to boycott any distrib which sells post-1948 pix to tv.

George Moskovics retiring after 24 years with CBS.

Stanley Warner declares 25-cent divvy.

FEBRUARY, 1958

FEB. 3—Metro opening lot for indie shooting.

Metro not selling post-1948 pix to tv, Joseph Vogel sez.

Photoplay mag medals go to Deborah Kerr, Rock Hudson, "An Affair to Remember."

UI 1957 net slumps to \$2,843,833, but common stock book value rises. Milton R. Rackmil leads UI exec

salary roster with \$125,000.

FEB. 4—Allied States to protest big circuits' expansion into drive-in theatre holdings.

UI aiming for 3-D revival of "It Came from Outer Space."

Talks between Bing Crosby and CBS stymied while singer decides how much work he'll do.

Paramount declares 50-cent divvy.

FEB. 5—British producers chill sale of pix to tv.

Loew's may sell British studios and theatres in London.

Loew's distribution nut trimmed over \$5,000,000 yearly.

United Artists pays 35-cent divvy on common stock.

Walt Disney Productions first quarter net \$527,684, down due to Disneyland off-season.

FEB. 6—'Runaway" pix increase predicted by Teamsters Union.

Warner Bros. first quarter \$467,000 in red.

Walt Disney leads with three in Academy's shorts nominations.

FEB. 7—Solons block FCC on feevee okay, requesting Commission await law setting toll-tv authority.

Republic in red \$1,362,420 in 1957. Irving Lazar buys stage rights to "Anna Karenina" from Soviets.

IBEW spurns CBS contract terms. \$4,000,000 set as price tag on NBC-RCA block in Hollywood.

Frankie Laine signed to \$400,000 deal by Vegas Dunes.

FEB. 10—Film b.o. upturn is due this year, AB-PT's Edward L. Hyman predicts.

Paramount post-'48 pix not for tv, Barney Balaban sez.

David Lean for "Bridge on River Kwai" and Don Weis for tv "Lonely Wizard: Steinmetz" winners of Screen Directors' Guild's 1957 awards.

Manie Sacks, 56, dies in Philly. Robert Taplinger resigns as Warners ad-pub chief.

William LeBaron passes at 75.

FEB. 11—Ellis Arnall, SIMPP prexy, urges feevee licensing.

Metro and 20th with three each lead Screen Writers awards nominees.

jack Benny to play Vegas' Flamingo 3gain in July.

Directors in NY eye SDG tieup.

IEB. 12—141 features getting "order;" release, according to AB-PT's Edward L. Hyman.

Chicago exhibs fear 60 nabes may shutter due to Paramount pix to tv

Metro drops "tough" rental demands.

FEB. 13—COMPO expects 70-75, 00,000 audience for Academy Awards tv show March 26.

Pail Carey gets release from Columoia contract.

FEB. 14—Joseph R. Vogel pledges full Metro production, including smaller p x with "special appeal" on slate with "blockbusters."

Twentieth boosting own production to 42; 1958 to be banner year with total of 67.

FC delays action on halting paytv, at House request.

FEB. 17—Most major lots nix indie tv production rental due to Jack of space.

\$20,000,000 production slate for Wal-Disney.

Writers Guild to cancel studio pacts gird for war over toll-ty coin.

Metro will sell foreign holdings "if price is right."

FLB. 18—20th with 21; Columbia, 14; Warners, 13; Par, 11; UA, 10; Metp., nine, in Oscar nominations.

"Hayhouse 90" gives CBS lead on Emn: prelim ballot.

\$50,000 asked for film rights to "Two for the Seesaw," plus 15% of gross.

Julius Epstein turns producer for H-H L's "Take a Giant Step."

Joe Frisco dead at 68.

FEB. 19—Musicians to "strike" film companies; shutdown feared if IATE supports Petrillo action.

Of ver Treyz upped to ABC-TV prexy.

Buying upheaval has 25 net shows seeking split sponsors.

Wat Disney theatrical pix not for

Gracie Allen retires after 34-year teaming with George Burns.

Pa imount and William Holden clash as star spurns casting assignment.

Year In Show Biz-Day By Day

FEB. 20—Desilu in \$7,500,000 tv splurge, maps 37 one-hour vidpix in new series on CBS.

20th player roster zooms to 76. Musicians boycott all major lots. MCA becomes theatrical distrib of Par back product overseas.

FEB. 21—Majors seen nixing post-'48 sales to tv.

Columbia loses \$395,000 in second quarter of 1958.

Pix originals continue decline to 48% of 1957 Academy eligibles.

Allied Artists declare 133/4-cent preferred divvy.

Al Lichtman dies at 70.

FEB. 24—Industry skeds 41 high-budgetted westerns this year, totalling around \$65,000,000.

Oscar Awards show to be seen by 225,000,000 around world.

Carlo Ponti and Marcello Girosi slate eight more pix, one to star Sophia Loren for Paramount.

L. K. Sidney, 67, dies after long illness.

FWC-International Telemeter asks withdrawal of its L.A. franchise.

FEB. 25—NY solons hit phoney film ads, intro'ing new bill to curb "misrepresentation" and "dirt" in pix ad copy.

Robert Kintner in full charge of NBC-TV setup.

Paul Muni to sing and dance in Civic Light Opera's musical version of "Grand Hotel."

Eliot Daniel claims film companies "not too interested" in new music pact.

Regal prexy talking 20th deal extension.

FEB. 26—Joseph R. Vogel trims Loew's costs by \$7,000,000.

Allied Artists' six-month profit \$172,000 as gross ups.

Allied Artists' overseas biz booms. Local 47 urges studio picketing in pitch to Petrillo.

Superior Judge Mosk rules against writers in arbitration with artists managers.

Manie Sacks leaves \$250,000 estate to mother.

Academy telecast to cost \$850,000.

FEB. 27—FCC postpones feevee tests for six months.

MCA and William Morris agencies' anti-trust probe opens.

Roy Rowland and Metro part company.

Hollywood Foreign Press Assn. names Tony Curtis and Doris Day as world's favorites.

Columbia gets U.S. distrib rights to Walt Disney Spanish versions.

FEB. 28—Paramount enters vidpix production field.

Harry Cohn dies at 66.

Loretta Young and NBC in vidpix

Loew's "in black," prexy Vogel tells stockholders.

Production deal between Henry Ginsberg and 20th called off.

MARCH, 1958

MARCH 3—1,300 attend Harry Cohn services at Columbia.

Irving Allen and Cubby Broccoli plan tv pix in England.

Paul Roberts out and Armand Hammer in as Mutual Broadcasting prexy.

NBC pays John Guedel and Art Linkletter \$1,000,000 for 138 "People Are Funny" films.

MARCH 4—Film companies win "blacklisting" suit brought by 23 exindustryites.

Paramount lot roster getting 10% trim.

Richard A. Mack resigns from FCC under fire.

Nassour Studios sued for \$15,000 over Anita Ekberg-RKO deal.

Eric Johnston and Y. Frank Freeman renamed prexy and board chairman, respectively, of AMPP.

MARCH 5—Fringe theatres hit by distribution cuts.

SAG board asks strike authority as vidblurb pact talks hit snag.

Federal Government must okay all U.S. film exports to Soviets.

Ernest Nims resigns as Ul editorial head.

Herb Steinberg pub-ad head at Paramount studio; Bob Goodfried upped to studio pub manager.

MARCH 6—Bill Holden payoff on "River Kwai" over \$2,000,000.

20th has 29 pix in work for next

Desilu talks to filmery merger with Four Star, Danny Thomas and Louis Edelman.

L.A. City Council repeals feevee permits.

Loew's to handle Paramount NY shipping.

Steve Cochran to battle tv release of his own indie by Republic.

MARCH 7—Republic's first quarter profit \$911,725.

Dore Schary hits pix "realism" as driving public away from theatres.

Warners realigns execs in sales offices.

Jason Rabinovitz named general manager of MGM-TV.

Writers Guild files to force Robert L. Lippert bare post-'48 coin.

MARCH 10—Abe Schneider vored Columbia prexy.

Warners closing all British exchanges.

George Sidney to make two to three pix yearly for Columbia, as film company veers toward UA setup.

Solon would end President Eisenhower's power to pick FCC and other agencies' heads.

Harry Cohn estate valued as high as \$10,000,000.

MARCH 11—Decca pix-and-wax 1957 net \$3,972,514; record division at all-time \$5,332,718 high before taxes.

Herbert J. Yates sued in try to halt Republic annual stockholders meet.

Soviets delay talks on U.S. pix deal. Producers awarded \$60,000 in too-early sale of five Eagle Lion films to tv.

MARCH 12—British tooters back AFM pix strike; English union nixes scoring Paramount's "Vertigo."

Louis G. Cowan new prexy of CBS-TV.

Bud Abbott sues Lou Costello for \$222,000 over vidpix.

Tv jobs fail to take up pix slack for SDG members; employment at lowest ebb in two years.

MARCH 13—CBS again tops Emmy nominees with 72 to NBC's 58½. Universal to restart pix production July 1.

SAG in warning on "bootleg" pix. John Lee Mahin wins Writers Guild's Laurel Award of Achievement; Billy Wilder, I.A.L. Diamond, Reginald Rose, John Patrick other Guild winners.

Virgil E. "Buzz" Ellsworth quits as Metro-tv exec.

Vear In Show Biz Day By Day

MARCH 14-British tv up, pix admissions down.

C. J. Tevlin slaps breach-of-contract suit for \$226,083 against Howard

'10 Commandments" grosses \$1,-

385,300 to date in L.A.

Negroes cite KTTV as well as Vic Tanny's Gyms in civil rights suits.

Frank Capra exits Columbia and "Joseph and Brethren."

"Bridge on River Kwai" sweeps NY foreign press poll.

MARCH 17—Columbia to go into a "United Artists policy" for product. Tooters "boycott" Academy telecast. Jack Baur swings from Universal casting to Walt Disney in similar

U.S. pix festivals as Oscar follow-

up urged by Frank H. Ricketson, Jr. "Look Homeward, Angel," "Rope Dancers," "Time Remembered" each garner six Tony nominations.

MARCH 18—AFTRA clouds SAG tv ad pact.

Lew Chudd chills Columbia pur-

chase of Imperial Records. Prexy Eliot Daniel strikes back at

tooters' faction seeking strike end. Jesse Kaye raised to veepee of Metro Records.

Supreme Court upholds injunction barring CBS and Jack Benny from "Gaslight" parody.

MARCH 19-Paramount to step up

"blue chip" production.

Tv syndication biz \$55,000,000 in six months.

Nasser Bros. settle UA suit for releasing own films to tv.

Tune strike delays start of Metro's "The Boy Friend."

Loretta Young tv show renewed at \$42,500 weekly budget.

MARCH 20-Republic giving up Coast exchanges; Favorite Films taking over distribution April 5.

Sam Goldwyn kudosed with Academy's Jean Hersholt Humanitarian Award.

Metro and Andrew Stone sign new pact for four pix.

Columbia directorate "contemplates" no divvy on common stock now.

MARCH 21-200 tv shows due for 30 dropouts.

Martin Rackin exits Warners to team with John Lee Mahin in own

Todd-AO, Westrex and MPRC win Academy technical achievement

Merian C. Cooper forms own unit after leaving C. V. Whitney firm.

SatEvePost quits bankrolling vid-

27 indie outfits sign interim tooter pacts.

MARCH 24-FBI asks film industry to soft-pedal crime on screen.

Universal's quarter loss reaches \$426,900.

Mike Todd killed in airplane acci-

Art Cohn, 47, dies in Todd crash. Don Hartman dies at 57.

Cecil Read faction forms Musicians Guild of America to fight AFM Local 47

MARCH 25—Tax rulings slug vidfilm biz.

Tv writers re-run take \$750,000 for 1958.

Kudner agency loses new \$12,000,-000 billings.

Petrillo claims full foreign union backing in tooters strike.

MARCH 26—Daily Variety poll winners: "River Kwai," Joanne Woodward, Alec Guinness, Elsa Lanchester, Red Buttons, David Lean.

RKO overseas administrative work goes to J. Arthur Rank organization.

Decca stockholders reported seeking major revamping of Universal.

Robert V. Newman ankles Goldwyn to head Batjac production.

Robert Eastman out as ABC radio

MARCH 27—Columbia wins seven Oscars; Warners, five; 20th and Metro, two each; Paramount and Disney, one each, in annual awards.

MARCH 28 - 20th-Fox 1957 net \$6,511,218, up 5%.

Dan O'Shea quits as RKO prexy. Howard Meighan out as CBS vee-

Columbia plans wholesale shakeup. Howard Pine exits Universal producer post.

Jerry Wald buys "Sons and Lovers" from Columbia.

MARCH 31 - Vidpix companies gang up for tax fight.

Lew Chudd expanding Imperial Records in overseas market.

Wall St. in dim view of pix biz future; doubts sustained boxoffice.

Serge Semenenko adds to Warner Bros. holdings.

Capitol shuttering Prep Records, subsid.

Max Arnow rejoins Columbia in exec capacity.

W. C. Handy dies at 84.

APRIL, 1958

APRIL 1-L.A. firstruns to chalk up all-time high \$707,000 current week.

James T. Aubrey returns to CBS as veepee in charge of creative services.

Nicholas Nayfack succumbs at 49. Paramount using cash from pre-'48 pix sale to tv for full film slate.

Cecil Read's newly-formed MGA files petition with NLRB.

APRIL 2-Samuel Briskin may head Columbia production.

Sol Lesser sells out for \$3,000,000. Technicolor 1957 net declines 91%

Republic bows out as an active production company, prexy Herbert J. Yates reveals.

Sam. Spiegel and Columbia talk new deal on "Bridge on River Kwai."

NBC outreaches CBS in Peabody TV Awards four-three; ABC garners

Columbia execs making \$500 weekly and up reported asked to take 10%

APRIL 3 - Al Scalpone out, William Dozier moves into top programming post in CBS shakeup in Holly-

Eliot Hyman and Ray Stark go United Artists exclusively with their Seven Arts indie outfit.

Jack Benny to get special award from TV Academy.

20th pays \$50,000 plus percentage for "The Lost Country."

Move to decrease number of projectionists grows.

APRIL 4—CBS overturing DeMille. Schary and Bloomgarten for "Playhouse 90" oneshots.

Frank Tashlin exits 20th-Fox when "Say One for Me" postponed by musicians strike.

Gene Krupa biopic to Columbia. Sa. Mineo to star.

Four Star sells CBS "Wanted-Dead or Alive" series.

Year In Show Biz Day By Day

APRIL 7—AFL Film Council asks U.S. Eady Plan; special survey lays blame for pix woes on consent decree, tv, habit changes.

Sam Briskin deal to head Columbia

production near inking.

Jerry Wald proposes all tv networks pay for and carry Academy Oscar show.

Allied States slaps "Farewell to Arms" and "Peyton Place" selling proposals.

Writer Daniel Fuchs suing H-H-L

for share of "Trapeze."

Perlberg-Seaton pay \$50,000 for "Counterfeit Traitor."

APRIL 8—RKO to bankroll indies without commitments on studio or distrib.

Dr. Frank Stanton set for NAB keynote address.

CBS brass are manning struck network; other unions mull aiding IBEW.

Academy-NBC pact holds for two more years.

Hunt Stromberg, Jr. upped to CBS-TV director of program development.

B. B. Kahane takes self out of candidacy for top Columbia spot.

DuMont Broadcasting shows \$243,-460 profit for 1957.

APRIL 9—AFTRA asks SAG to team up on tape, suggesting joint jurisdictional board to prevent all-out war.

Decca earnings down first quarter but divvy "safe" in 1958.

Soviet-U.S. pix talks progress; Russ pick 10-12 titles for deal.

"Look Homeward Angel" and "The Music Man" cop NY Drama Critics' Circle awards.

Bank of America ups tv financing 100%.

Columbia entering diskery biz; Jonie Taps to head.

George Jean Nathan passes at 76.

APRIL 10—SAG nixes AFTRA tv-tape peace offer.

Trans-Lux Corp. shows net profit of \$224,539 for year ended Dec. 31, 1957, best since 1945.

20th's 1959 slate will equal '58.

Pathe increasing theatrical and tw film financing.

Sol Wurtzel dies at 67.

American International jumps sked 60%.

NABET and IATSE in jurisdictional hassle over "Sideburns and Sympathy;" NABET signed.

APRIL 11—Paramount 1957 earnings \$4,425,000.

Sol C. Siegel's Metro deal up to Loew's board.

CBS standing pat on terms to IBEW.

SAG rerun pact upheld by L.A. court.

Columbia, Screen Gems and Universal slapped with anti-trust suit over sale of pix to tv.

ABC-TV losing four shows in April.

APRIL 14 — William Goetz inks new three-pix deal with Columbia.

Hollywood sale of pix to tv a "tragic mistake," according to Spyros Skouras.

"Music Man" and "Sunrise at Campobello" win Tony awards.

"Matinee Theatre" costs NBC \$10,-

Mendel Silberberg replaces late Harry Cohn on Columbia directorate.

APRIL 15—Paramount now a rental lot for indies.

Mrs. Harry Cohn sez her Columbia stock not for sale.

Tennessee Williams okays Metro dropping homosexual angle from "Cat on Hot Tin Roof."

Paul Lazarus, Jr., moves up to top Columbia echelon.

"Two for the Seesaw" is tilting to Hyman-Stark.

Jack Chertok partners with Sol Lesser on pair of theatrical films.

Marshall Wortman upped by Goldwyn to assistant to Milton E. Pickman.

APRIL 16—CBS bags $16\frac{1}{2}$ Emmys to NBC's 10 in annual TV Academy derby.

Allied States votes self back in COMPO fold.

United Artists net climbing; 1957 record \$3,262,466; gross tops \$70,000,000.

William Fadiman signs anew as Columbia story head.

Majors nix Screen Directors Guild post-'48 payment.

Court enjoins Local 47, AFM, from interfering with any employment of six suspended members.

Bill Hebert and Mervin Houser to co-head Goldwyn flackery.

APRIL 17—Loew's second quarter profit \$1,800,000.

National Telefilm Associates rentals top \$7,000,000 in six months.

p \$7,000,000 in six months. Sol C. Siegel-Metro deal progressing for producer to take over as studio head.

Sam Briskin-Columbia deal is finalized.

Majors nix Writers Guild cut on post-'48 tv sales.

Spyros Skouras pledges 20th slate of 75-100 pix yearly "if required."

Film divvies dip slightly in March.

APRIL 18—Eddie Cantor in blast at Milton Berle's "overtime" on Emmy telecast; NBC backs comic.

NBC breaking up Eddie Fisher-George Gobel set.

Bryna's "Michael Strogoff" may be first U.S.-Russ co-production.

Lew Arnold quits as KTLA manager.

MPAA board cuts own and MPEA budget.

APRIL 21—Majors easing post-'48 pay ban as reconsider refusal to cut directors in on tv sales.

CBS first quarter earnings \$5,907,-

323, surpassing 1957.

Cecil Read and Musicians Guild of America asked for accounting of contributions.

IBEW technicians back at CBS

Herb Meadow quits CBS to produce own tv series, "Rafferty's Angels."

Eric Johnston and other officers renamed for MPAA.

APRIL 22—AB-PT theatre biz up, net in upturn as first quarter earnings plus capital gains \$1,958,000.

United Artists to spend \$9,000,000 for ballyhoo in next 12 months.

Sol C. Siegel seen in Metro production post by May 1.

Russ now dicker for 16 U.S. films. Shavelson & Rose dickering AFM deal so they can start "Five Little Penpier"

Serge Semenenko ups Warner Bros. holdings to 163,800.

APRIL 23—Loew's in new \$4-5,-000,000 cost cuts.

New Sol C. Siegel-Metro three-year deal set.

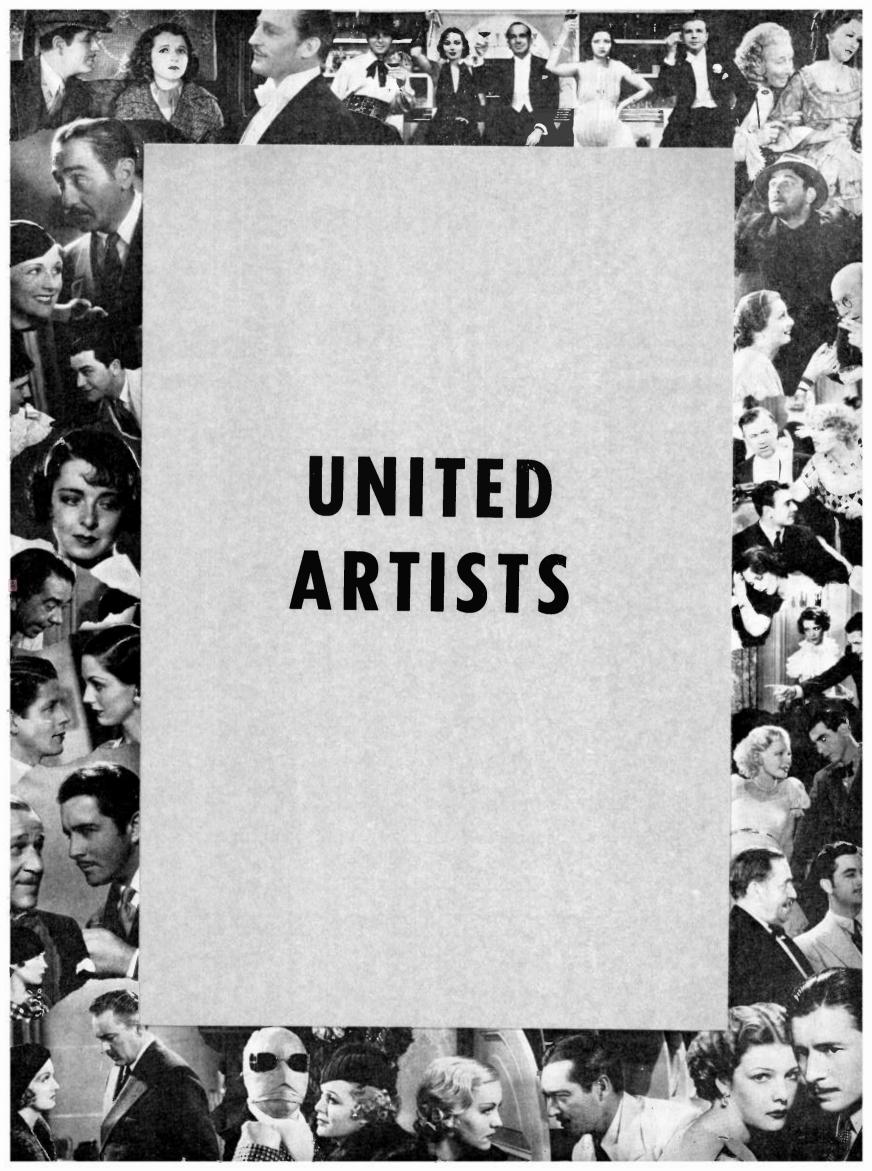
Shavelson-Rose dickering with UA for release of "Five Little Pennies."

Russ only to buy U.S. pix from majors purchasing Soviet films.

CBS balks at MCA \$27,000,000 Paramount pix price.

APRIL 24 — Allied Artists expects third quarter to show loss.

(Continued on Page 371)



STANLEY KRAMER PRODUCTIONS

1958/1959

in release

TONY CURTIS SIDNEY POITIER

as

THE DEFIANT ONES

in preparation

GREGORY PECK * AVA GARDNER FRED ASTAIRE * ANTHONY PERKINS

in

ON THE BEACH

introducing Donna Anderson

BASED ON NEVIL SHUTE'S BEST-SELLING NOVEL (production starts in Australia January 15, 1959)

SPENCER TRACY

in

INHERIT THE WIND

FROM THE BROADWAY SUCCESS BY JEROME LAWRENCE AND ROBERT E. LEE (production starts September 1, 1959)

MY GLORIOUS BROTHERS

BASED ON THE NOVEL BY HOWARD FAST

VARIETY
25th
Anniversary

UNITED ARTISTS

Congratulations

on your 25th Anniversary

from

The Industry's Foremost Independent Production Organization

THE MIRISCH COMPANY

Celebrating

Our 1st Anniversary



UNITED ARTISTS

EDWARD SMALL

Presents

"SOLOMON AND SHEBA"

Now in Production





Schary Productions presents

MONTGOMERY CLIFT • RCBERT RYAN MYRNA LOY • DOLORES HART

in

"LONELYHEARTS"

with

JACKIE COOGAN • MIKE KELLIN

FRANK OVERTON • FRANK MAXWELL

and ONSLOW STEVENS

and introducing MAUREEN STAPLETON

Written and Produced by DORE SCHARY
Directed by VINCENT J. DONEHUE
Associate Producer WALTER REILLY



EVEN ARTS PRODUCTIONS, INC. SEVEN ART

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EVEN ARTS PRODUCTIONS, INC. SEVEN ART

James Cagney Don Murray Dana Wynter Glynis Johns

shake hands with the Devil

with CYRIL CUSACK · MARIANNE BENET · RAY MCANALLY
The part of The General is played by MR. MICHAEL REDGRAVE
The part of Lady Fitzhugh is played by DAME SYBIL THORNDIKE



Produced — Directed by MICHAEL ANDERSON · Screenplay by IVAN GOFF — BEN ROBERTS

Based on treatment by Marian Thompson from novel by Rearden Conner

BILLY WILDER

SOME LIKE IT HOT

ROBERT E. KENT

Producing for

VOGUE PRODUCTIONS, INC.

a subsidiary of

EDWARD SMALL PRODUCTIONS, INC.

LEVY — GARDNER — LAVEN

Preparing for United Artists

"GERONIMO"

"GUNMAN'S ERRAND"

Now Shooting for Television

"THE RIFLEMAN"

VARIETY
25th
Anniversary

UNITED ARTISTS



presents

SUSAN HAYWARD

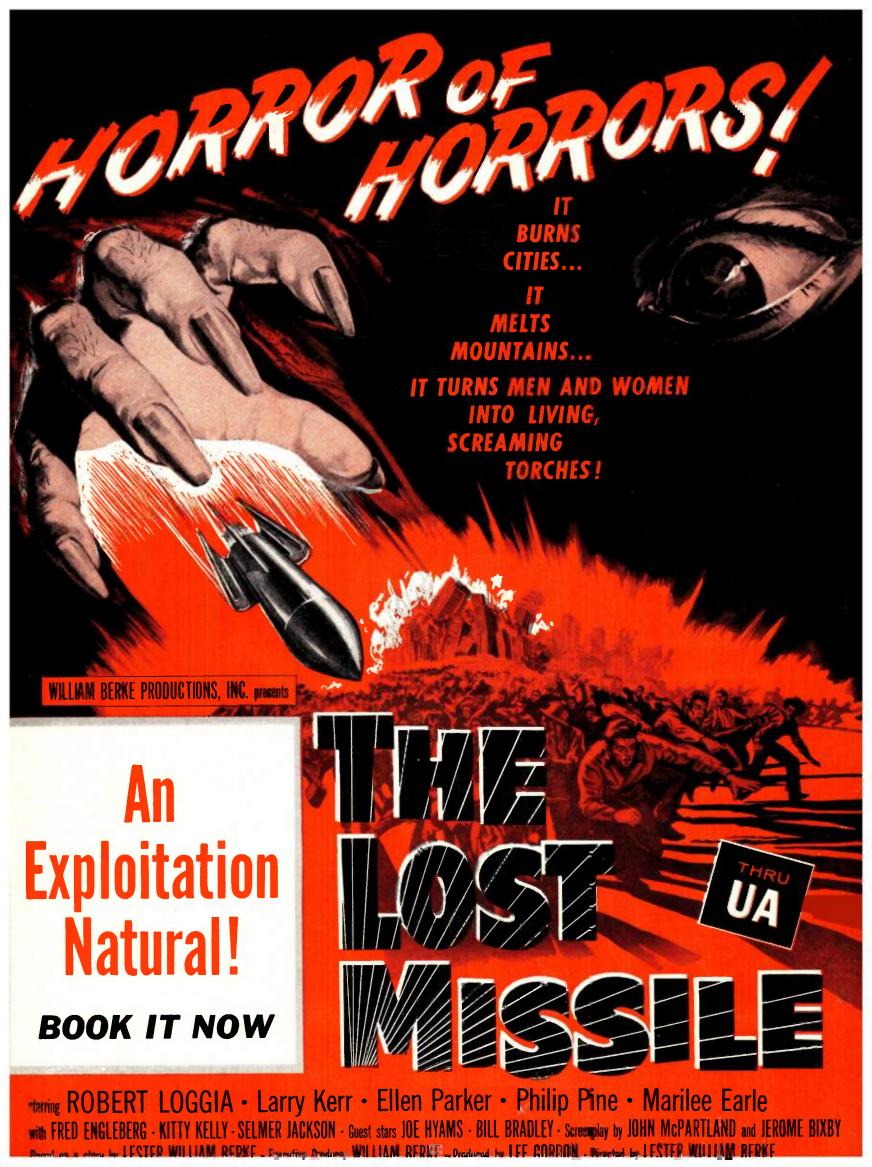
in

I WANT TO LIVE!

Produced by Walter Wanger
Screenplay by Nelson Gidding
and Don Mankiewicz
Directed by Robert Wise







"Smart exploitation values and solid entertainment!
MARK IT DOWN FOR HEALTHY
BOXOFFICE RETURNS!"_FILM DAILY



NATIONAL THEATRES

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Dedicated to Public Service — and the Presentation of the Finest in Entertainment for the Patrons of Today and Tomorrow

FOX WEST COAST THEATRES CORPORATION Los Angeles

FOX INTER-MOUNTAIN THEATRES, INC.

FOX MIDWEST THEATRES, INC. Kansas City

EVERGREEN STATE AMUSEMENT CORPORATION Seattle

FOX WISCONSIN THEATRES, INC. Milwaukee

FOX THEATRE • FOX THEATRE

Philadelphia

More Fun Than Anything

Pacific

Ocean SANTA MONICA

> DCEAN SKYRIDE . MAGIC CARPET . FLIGHT TO MARS CONFECTION STANDS



L. A. LEGIT HITS 10-YEAR PEAK

By Whitney Williams

Revitalization of the living theatre saw L.A. legit soaring to a 10-year high during the 1957-58 Labor Day-to-Labor Day span.

Localites paid out a mammoth \$3,437,692 to witness a variety of attractions which included straight legit at the Biltmore and Huntington Hartford Theatres, the Civic Light Opera season at the Philharmonic and Greek Theatre season at that al fresco playhouse, and that sheer and spectacular novelty, The Moiseyev Dance Co., at the Shrine.

Straight legit now is so closely interlocked in the minds of the public with these other forms of live entertainment that there no longer is any sharp demarcation. Whether it is "Auntie Mame," Maurice Chevalier in his one-man show, world preem of "At the Grand" as a musical or Danny Kaye with his International Revue . . . all spell legit to the L.A. theatregoer and must be considered in kind.

With constantly growing consciousness, L.A. legit is getting a potent shot in the arm for the coming season through two new theatrical projects. The Biltmore Theatre, which in recent years has been dark all too often—during the 1957-58 season it was lighted only 10½ weeks despite the town's overall biz—was purchased last May by L.A. restaurateur Paul S. Cummins, and is to embark upon a new era of presentation.

Taking in as partners Louis R. Lurie, Frisco financier and owner of the Geary and Curran Theatres in Bay City, and James A. Doolittle, managing director of the Greek Theatre, Cummins' plans are to maintain the downtown playhouse on a continuing basis. Half a dozen shows, including "L'il Abner" and "Sunrise at Campobello," already have been booked.

Second enterprise is conversion of the Ritz Theatre, Fox West Coast Theatres Wilshire Blvd. film house, to a permanent legit situation, under the aegis of Harry Zevin, vet theatrical producer and manager of the Carthay, where he personally has handled Mike Todd's "Around the World in 80 Days." House once previously was turned into a footlighter for a few weeks some years ago, but present operation is calculated to endure. Zevin launched his new legiter with Red Skelton show, "The Clown and the Baton," Oct. 30.

Five houses, playing 29 different attractions for 69 weeks, accounted for the past year's great total. Figures compared to previous year's high of \$3,308,576, garnered from 26 shows playing 105½ weeks.

Leader as always was the Philharmonic Aud, where the CLO turned up a record \$1,807,438 for 25 weeks. Heading up 1957-58 season was a reprise of "Annie Get Your Gun," grossing \$370,300 for five frames. "At the Grand" copped \$361,395 and "The King and I," another repeater, \$360,800, for similar runs. "The Most Happy Fella" did \$353,400 for same period and "The Music Man" racked up \$150,743 for first two weeks, then played four weeks and three extra performances in the new 1958-59 year.

In second place among town's showcases, the Greek Theatre collected \$745,441 in 10 weeks of operation from a wide variety of presentations. Highest take was credited to Danny

Kaye, who pulled \$210,500 for 14 performances with his revue. Maurice Chevalier opened season to draw a record \$103,998 for eight shows, and Jerry Lewis, an added attraction, grossed \$89,200 for seven. The operetta, "La Perichole," hit \$87,895 in 11 performances; Jose Greco and his troupe, \$76,450, six; "Les Ballets de Paris," \$72,800, six.

Three house records were broken during year at the Huntington Hartford Theatre, which came in for \$366,275 gross for the 21½ weeks marquees were lighted. First, "Separate Tables" in third and closing week hit \$30,933, establishing a new high for theatre. This was followed two months later by two-week engagement of Noel Coward's "Present Laughter" and "Nude With Violin," playing split weeks. Initial session rolled up \$33,700, followed by \$34,000 for second week.

Top grosser for HH, however, was "Tunnel of Love," which rose to \$84,700 for six weeks. "Visit to a Small Planet" returned \$70,000 for three weeks, and "Tables" \$66,917 for its run.

After an inauspicious season the Biltmore finally went into great stride for final two and one-half weeks of the 1957-58 season under consideration. "Auntie Mame" opened to break every record of the 34-year-old house. Opening on a Thursday, for first full week comedy skyrocketed to \$51,500, all-time high up to then, and bettered this by another \$100 for following round, a complete sellout.

Biltmore, which grossed \$320,838 during its 10½ weeks in year just passed, also did well with another engagement, "Middle of the Night." Two-week stand brought in \$78,738, second week's take of \$47,504 the highest in many years for 1,636-seater. "The Happiest Millionaire" and "A Long Day's Journey Into Night" chalked up an identical \$55,500 for their respective three-week engagements.

Sensation of the year was the Hollywood Bowl Assn. expanding its operations and bringing in the Russian Moiseyev Dance Co., for seven performances at the Shrine Aud. Several weeks before its preem, show was entirely sold out and grossed a terrific \$198,000.

Season was bleak, however, for the small-seated Ivar and Las Palmas Theatres, which opened only desultorily for short engagements. The Civic Playhouse, 400-seater house, also had several runs, including "Paris Virgin," a follow-up to previous year's "Pajama Tops," and "Hole in the Head," which did well.

Both the Players Ring and Players Gallery Theatre, latter a subsid, were active in the Equity little theatre division. Ring launched "A View from the Bridge" in early April, one of its most successful entries, and play was going strong at Labor Day.

Opening of the Sawdust Theatre in the Valley, along the lines of eastern tent shows, with "Plain and Fancy," gave rise to a possible chain of such playhouses. Al Berkman, who produced, reported he would launch four such tent theatres with Broadway musical hits, following success of initialer. He also disclosed plans for a permanent legiter on Cherokee Ave., immediately below Hollywood Blvd., and has plans approved by the city.

AN INVALID, BUT HEALTHY

By James Powers

Twenty-five years ago Hollywood film-makers seemed to have only one critical problem ahead of them: how to turn out enough motion pictures to supply an apparently insatiable world demand. It was the first year of the first term of Franklin D. Roosevelt as President of the United States, and the world was gripped by depression. But even this proved a kind of boom for Hollywood. Motion pictures were a relatively cheap and handy escape for the jobless and discouraged. And it was relatively simple to turn them out.

Although there had been forerunners, signs and portents of change and complication, there was little concern about the future complexities of making and handling motion pictures. In 1933, words and phrases that were to become commonplace in the coming quarter-century were still unspoken, or barely murmured. Such as anamorphic lens, widescreen, multiple projection, capital gains, divorcement, drive-in, percentage of the net-and/or-gross, non-exclusivity, tax relief, stereophonic sound, exploitation pix, foreign markets, hard ticket situations, art houses, the closed shop, Communism, Fascism and popcorn. Even sound was still something of an innovation. One thing Hollywood knew, and no one seriously questioned it: motion pictures were the greatest and cheapest form of entertainment the world had ever seen and there seemed no small cloud on the horizon that could dim this fact.

Motion pictures were made, for all practical purposes, by the great studios, which in turn controlled most of the theatres. Booking was often a simple exercise in mathematics. Virtually every important player was under contract and so were the directors, producers, cameramen and other artists and technicians. There were relatively few fiscal complications; taxation was—by present standards—a minor headache.

There was no competing medium of any consequence. Vaudeville was dead and had not yet been awakened by a night club revival that was to ride repeal of the 18th Amendment. Radio was a strong contender for a time, but it had become accepted as incidental entertainment, no longer the anchor that rooted a family at home, night after night. Phonograph recordings had been popular in the early twenties, but it was generally conceded that radio had permanently relegated them to a minor place in the entertainment picture.

Towns and cities were centered around downtown areas, where the important shops, restaurants and theatres were. The automobile was not yet the universal conveyor. Residential thrusts far from urban centers, that were to create the sprawling suburbs with their own recreational facilities, were yet to come.

The great studios as fortresses of talent and giant purveyors of entertainment, theatrical empires from story-buyer to ticket-taker, were to be ended. The three chief factors were government decree, the growth of other entertainment habits, and the change in American living habits. Motion picture audiences rose in volume during World War II to hit a weekly attendance of 90,000,000, slumped to a nadir of 35,000,000 in the years following, and rose again to a fairly constant 50,000,000.

Despite these problems, and others, and the accompanying wails and eulogies, motion pictures did astonishingly well. At least eight of the 10 most financially successful pictures ever made were produced and released during the 25-year period now ending. Skyrocketing costs added to other problems. C. B. DeMille remade his "Ten Commandments" and

the cost was almost ten imes the original. Metro-Goldwyn-Mayer was remaking "Ber-Hur," with a budget now in excess of \$15,000,000, the most costly motion picture ever made.

But these were post-war problems. Pre-war, Hollywood faced others.

Sound and its perfection launched a great era of pictures. Sound produced the first film musicals and it gave a new impetus to comedy. In the latter case it allowed a switch from silent slapstick to vocal sophistication. Such pictures as "It Happened One Night" and "Forty-Second Street" started a whole series in each field. Garbo talked and it was one of

the major news stories o the year.

The war's end caught Hollywood off-base. The industry that had once made "I Was a Fugitive From a Chain Gang," "The Grapes of Wrath," The Informer," and "Citizen Kane," found itself accused of making only cotton-candy cinema confections. Italian neo-realism was the critical standard of the day. "Technicolor, Cibe-naScope, Stereophonic Sound" was the satirical tagline from a Broadway musical that summed up for many the technical perfection and emotional emptiness of Hollywood product.

But there were reasors. There were increasing taboos in the political field, shrinking markets were reducing the element of profit and enlaging the risk. The breakup of the major studios, or their change in status from overall production-releasing companies resulted in a dispersal of responsibility for programming. Artistic pictures could no longer be balanced against commercial product. There could be no "prestige" pictures anymore, as such. Every picture had to be a money-maker.

There were other changes, of time and of changing conditions. Most of the giants who founded the industry or dominated it during its most financially rewarding years were going or gone. The greatest post-war phenomenon was the vitalization given motion pictures by special film processes, Todd-AO, CinemaScope, VistaVision, Technirama, Cinerama, Cinemiracle.

At the same time, the screen turned increasingly to pretested stories, novels and plays, and the original story-screenplay declined in use. One reason was that the market place was more competitive. Action pictures had to compete not only with radio, nightcrucs, legit and recordings, but with the new enemy, the implacable one-eyed monster called television. There was also a great boom in recreation of all kinds, from bowling alleys to he do-it-yourself craze. America was on wheels, as the quar er-century ended, and all too often those wheels took it right past the old neighborhood theatre.

Still a "Marty" might come along and, adroitly exploited, make a small fortune for its creators. Producers like Mike Todd could make one pecture like "Around the World in 80 Days," and show some of the veterans that there was still a gigantic audience prepared to turn out for a good show. Kaufman and Hart once tagged the legitimate theatre "The Fabulous Invalid," and so it has been, more robust than ever.

The motion picture, oo, heard the obituary prepared and the obsequies all but begun, staggered by blows from without and often weakened by excesses from within. Fortunately, not knowing it was dying—as all its enemies said and many of its friends conceded—it did not lie meekly down. Still breathing somewhat hand, it emerged as the quarter century ended as a permanent fixture of the entertainment world. And even, occasionally, one of the liveliest of the arts.

Iron Apples

(Continued from Page 14)

"How did your conference with Loran go?" he asked with a sly, sadistic smile.

"I can't tell," I replied numbly. "Not till I break the code."

I handed him my notes, and he glanced at them.

"Hmm," he said. "He was worse than usual today."

"Why do you suppose that is?" I asked.

"I don't know," he said. "Maybe he's just in a nostalgic mood."

"I don't get the connection," I said.

"Well, he used to be manager of an old time travelling stock company."

Suddenly something clicked in my mind. I thought of "feather dusting" and got a mental image of a maid on stage, dusting furniture and filling in the butler (and the audience) on what had gone before and what was to come. I saw her move to dust the artificial fruit in the center of the table . . . "the iron apples!" . . . "Dust off the iron apples." Exposition! George Pierce Baker and Chuck Loran were brothers under the skin. After a fashion, at least.

In any event, I had the key. I went to work on my notes. In about fifteen minutes, with a little help from Chuck's friend, I had set up a glossary.

Here is an attempt to recreate it.

DUST OFF THE IRON APPLES—As explained above.

CRANKING THE FORDS—Derived from "they'll be cranking the Fords on you," meaning you've lost the audience and they're on their way home.

HANDKERCHIEF DROPPER—A flirt, or coquette; a frivolous female who talked to men in bars.

GREEN LAWN KID—A girl, generally the leading lady, who thought that all she wanted out of a life was a little house in the suburbs, surrounded by a green lawn, to which her husband returned faithfully each evening on the 6:15. Generally speaking, if the girl started out as a GREEN LAWN KID, she would walk off into the sunset with the FIVE O'CLOCK SHADOW, (see below) not the HONEST JOHN (ibid.).

SILK PILLOW—A woman of easy virtue, though not a prostitute; sometimes a kept woman. She was redeemable. Exposed to an HONEST JOHN (see below) she could turn into a GREEN LAWN KID.

HONEST JOHN—A sturdy, upstanding character; generally a professional man; if a scientist, he would invent something; if a musician, he would appear in Carnegie Hall; if a lawyer, he would run for governor. However, none of this helped him get the girl, i.e. the GREEN LAWN KID, although he might fall in love with a SILK PILLOW and make a GREEN LAWN KID of her.

CLOSE SHAVE—A variation of Honest John; also called a COLLAR AD. Generally young, clean cut, idealistic. One could look for him to die early in the story.

FIVE O'CLOCK SHADOW—A glamorous heel, or attractive cad, but with a fundamentally sound character. He got the girl, and was headed for the suburbs.

NAILS, TAX, GLUE, OFF TO THE BEACH—This derived not from the theatre, but from silent films, when labels and signs were used to explain the plot; hence, anything explicit, unsubtle, obvious, or "on the nose".

A BACK DOOR THING-Oblique, subtle, away from the

conventional; the opposite of NAILS, TAX, GLUE, OFF TO THE BEACH.

WEEPER—Character woman. She was sometimes the aunt of the ingenue, or the mother of the juvenile. Sometimes dusted the iron apples, figuratively speaking.

JOHNSTOWN—Derived from the Johnstown flood and meaning tearful, or bathetic; also anything that strained for emotional effect.

GEORGE WASHINGTON—A long bridge; in a derogatory sense, unnecessary connective scenes.

TURN TO THE RIGHT—Regeneration; the SILK PILLOW did A TURN TO THE RIGHT and married the HONEST JOHN.

FADES INTO THE WOODWORK—Anything lacking in color and contrast; frequently heard at casting conferences.

FIG BAR—Derived from the confection, which makes a very sticky mouthful and impedes clarity of speech, it was used however, to describe the shy mumblings of a country boy; hence to do a FIG BAR implied to play the country boy, or yokel. Sometimes called DUST KICKING, but there are other, more colorful phrases to describe it.

HAT GRABBERS—Originally THEY'LL BE REACHING FOR THEIR HATS, it was used to describe anything anticlimactic. In Westerns, the love scene after the shoot out is frequently a HAT GRABBER.

HE-SHE'S-Straight dialogue.

PATS AND MIKES—Comedy dialogue.

TEACHER-JOHNNIES—Sophisticated dialogue.

BEGGING FOR THE KNIFE—The act of being so evil as to justify homicide. Brutus, though he did not use the precise words, contended that Caeser was BEGGING FOR THE KNIFE.

There were many other terms, but they have been long forgotten.

I worked with Chuck on two pictures and as time went on he used his special idiom more and more sparingly. Finally, I realized that his idiom was partly an act, to give himself color, and partly a defense in a new situation. He was an old timer and he was, in effect, fighting off the accusation of "old fashioned" by clinging to phrases which, he hoped, would mark him as timeless. To Chuck, Macbeth was no less BEGGING FOR THE KNIFE than a gangster who pushed old ladies out of windows; and there were HAT GRABBERS in classic Greek drama, as there were in Westerns. He was serving notice that the medium might change, but the method was the same, and he knew the method.

* * *

I had the ice in the bucket and two drinks poured when my friend arrived with the notes of his first conference with Chuck Loran.

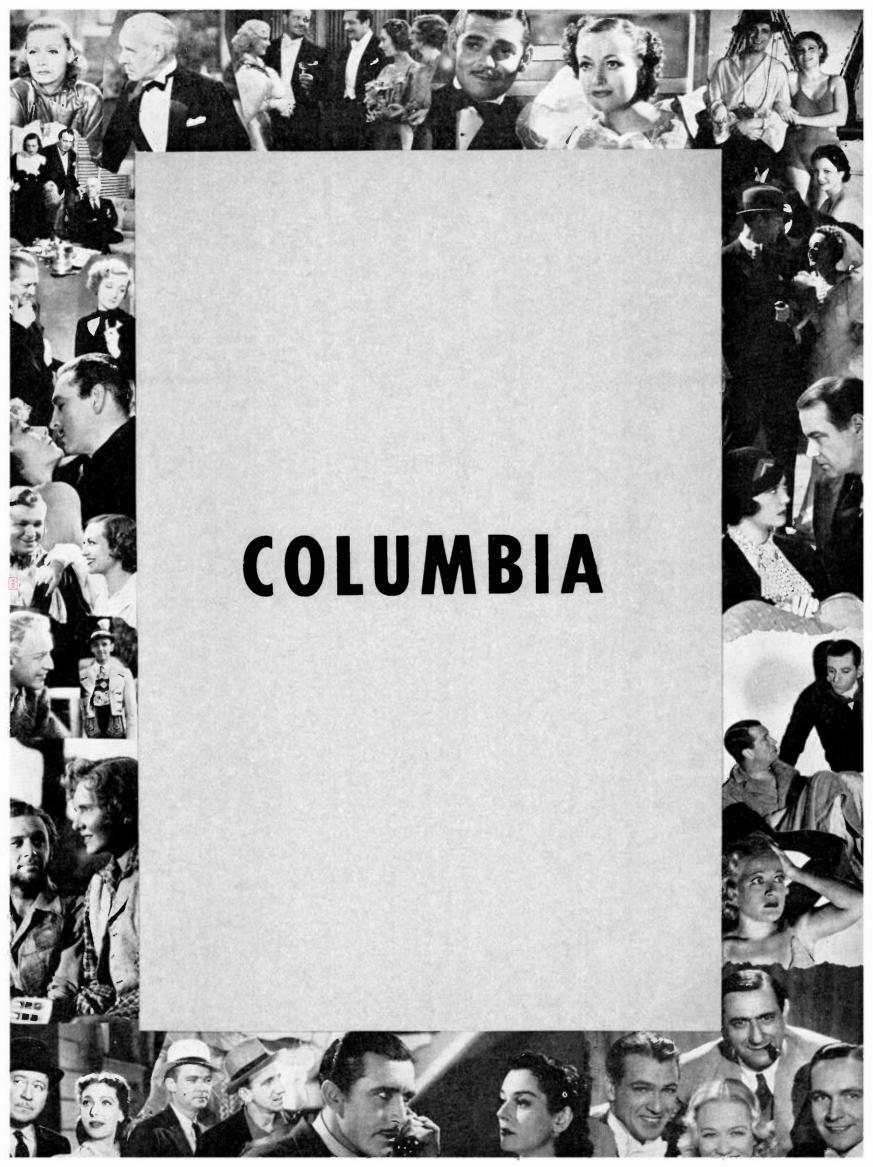
Chuck in tv had not changed at all. He had dropped the HONEST JOHN and the SILK PILLOW and a few other elements that time had passed by. But he had examined the situation and found the method unchanging.

My friend quoted Chuck to me.

"Listen, kiddo," he said. "A good yarn, that's what we're after . . . like always. Now you're in pretty good shape, but don't spend so much time dusting the iron apples, and don't give me no hat grabbers. Get rid of the George Washingtons, they're holding you up. The thing you got to remember is, a story on tv is like a story anyplace. The only thing different is, the cliff hangers don't come at the end of the act, it comes before the commercial."

Chuck's got a point.

There may be good crops and bad, sweet fruits and bitter, but the iron apples bloom forever.



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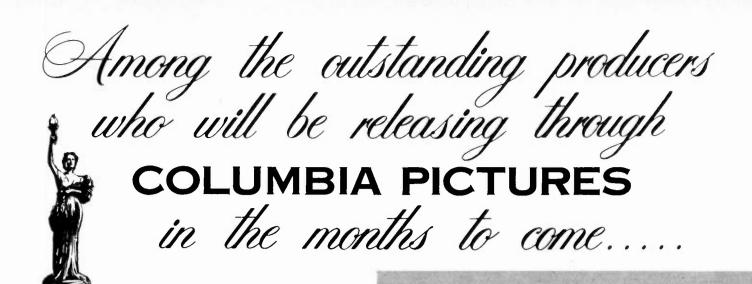
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LIFE IN A PARADOX FACTORY

By Robert F. Lewine

(Vice President, NBC Television Network Programs)

In a remarkably short time the wonderful, heterogeneous and unpredictable American public has embraced television wholeheartedly, giving it a significant place in the home and depending upon it for a volume and quality of diversified features offered by no other medium. Our citizens expect as a matter of course, almost as a right, that throughout their waking hours an unending selection of news, drama, music, spectacle, sports and timely event will be available—and it is!

This is television's success story. Like many other pioneering and fast growing things in our land, the medium has drawn its share of a characteristic American expression: criticism.

This is healthy and can be constructive if the millions of viewer critics recognize the unique way in which television must operate, conditions considered incongrous by most business practice.

American industry pays the bill for the hundreds of hours a week of entertainment and information. After we recognize that television is an advertising medium, its similarity with any other business virtually disappears.

How are we incongruous?

Paradox: The "product" (program) we strive so hard to produce, refine and improve, is available without admission fee. We must avoid the profitable techniques of standardization and assembly-line production in the interest of variety and constant innovation. Unlike the theatre or the publishers, we cannot capitalize on our successes by making them into long run hits, but must return to work immediately on another "opening night," every night.

Incongruity: Like no other business, we are prepared and watchful for the opportunity to discard hours of our expensive creativity, to broadcast a U. N. General Assembly in crisis or the President's news conference.

And our customers, our audience? They are not the physical and psychological captives of the darkened theatre. Television is forced to entertain with the lights on, the phone ringing, the baby crying, and the refrigerator within easy reach. The wealth of choice in having multiple channels available at the flick of a wrist creates its own distraction.

Frustration: We are denied applause, since so few satisfied viewers are vocal; we are foreclosed the profit of a professional critic's kudos since the show is history by the time the review appears.

Our alert, if sometimes quixotic, audience demands action one day, romance and comedy the next; it lends itself to complete pre-occupation with a congressional investigation one month, and capitulates to a sudden musical phenomenon overnight. The only rule one can make about public enthusiasm is that it will change.

Television cannot be dismayed or baffled by these special conditions and the critical public need not feel cheated by them. While 83% more viewers watched a rowdy procession of champagne and elephants in a crowded hall than tuned in on "Green Pastures," this will not prevent our offering the classic again. At the same time, the viewing preferences, trends and enthusiasms of our vast audience are served by a built-in selection device which the viewers alone control. If the public is not watching, the show rapidly disappears. But

television is not only esponsive to its audience by cancelling programs which people consistently reject; it must satisfy the enormous, but constantly shifting thirst for entertainment, diversion and information.

Television is better equipped to satisfy this shifting hunger of our curiosity and inagination than any other medium, but its task—to provide the best possible programs to entertain and inform its vast aucience—is not an easy one. We would be a sorry people indeed if we were easy to satisfy.

While unthinking detractors may not have examined our working conditions and cur goals, increased millions each year are excitingly aware of those other unique qualities of television: immediacy, spontaneity, intimacy and variety. Our most irate letter writer, who demands that something be broadcast immediately cr withdrawn forthwith, is acknowledging by his protest that he believes his set can provide something "just for him" whenever he turns it on. He believes it because television has so often done just that.

Responsible viewers and there are more selective and informed followers of the medium everyday, are becoming responsible critics who examine the realities of the industry to applaud its achievements as well as to blast its failures. These viewers are communing to find that broadcasters are carrying out their program responsibility in providing something for everybody. . a rich tapestry to form the many splendored thing that it television.

I Remember Him Well

(Conti∎ued from Page 18)

unhesitatingly put up he money to have special medicine flown from the East. He was pleased that it saved the man's life. However: "Don't tell anybody," he said, "I don't want to lose my reputation."

God knows he had his rages and his rudenesses and his excesses. A host of people saw the worst of him most of the time and the best only occasionally. With me it was the reverse. And the best of him was something hard, very hard to lose.

To those who knew the best of him, he gave warmth and affection and he stimula ed them in return. And you felt that if you ever needed help whether you were working for him or not, whether you hall laughed together or quarreled that afternoon or whether you had not seen each other in years, you could phone him at high noon or three a.m.—and you would have a friend.

He was full of life, he had more of life in him, he lived more minutes to the hour than anyone I ever met. He was obviously indestructible and therefore I knew he was a man who would never die.

I opened my eyes. The desk was there. He was not behind it. I found myself blink ng. I moved away and went to the projection room. I haver the faintest idea what I saw there.

I promise, Harry. I'll never write a picture where they walk out of a room backwards

REMEMBER?...

By Arthur Hull Hayes

(President, CBS Radio)

By geologic standards, a quarter of a century is no more than the blinking of an eye. But in the life of a person or an institution, the passage of 25 years invites a backward look.

When I was told that DAILY VARIETY is observing its 25th anniversary, I was startled. The announcement set me think-

ing . . .

Twenty-five years ago was 1933. What was happening then? In the country as a whole, it was a time of mingled anxiety and hope. Then there was an urgent need for news and information. Radio was knowledgeable, articulate, fast

and flexible in helping to meet this need.

That was the year radio emerged as the instrument of direct communication between our people and our government in the first "fireside chat." On March 12, President Roosevelt addressed the nation on the banking situation. Before the year was out, he had been on the air 21 times. Between Jan. 27 and Dec. 21, there were 27 special CBS Radio broadcasts on the economic problems of agriculture plus a good many special broadcasts of interest to labor.

Developments in Congress and in the Executive branch were covered regularly and in detail. The Columbia Public Affairs Institute, forerunner of such contemporary programs "Capitol Cloak Room," "The Leading Question" and "Face the Nation," presented 28 broadcasts that year with important members of the national government. Day-to-day news developments were being covered by Edwin C. Hill, H. V. Kaltenborn, and a number of other newscasters on our network.

If there was ever a time when people needed entertainment, it was in that uneasy year of 1933. To this need CBS Radio and the rest of the industry contributed imaginatively. DAILY VARIETY'S Silver Anniversary evokes nostalgic recollections of such programs as Pedro de Cordoba and the Will Osborne Orchestra, Julia Sanderson and Frank Crumit, Smilin' Ed McConnell in songs and patter, the Easy Aces. Helen Trent, then in her second year on the air, showed signs of enduring popularity. It was the year of Nat Shilkret's orchestra for Bourjois, Inc., Jack Benny for Canada Dry, Fred Allen's Bath Club Revue for Corn Products Refining and the Happy Wonder Bakers for Continental Baking. They were all on the CBS Radio Network. It was also the time of Whispering Jack Smith, Arthur Tracy, the Street Singer, Stoopnagle and Budd and Singin' Sam, the Barbasol Man.

What is the point of such random reminiscences? They serve to remind us not only of radio's energetic and attractive past but of its promising future. For just as sure as radio can look back in 1958 at its creditable achievements of 1933, so the industry will be able, in 1983, to recall with gratification its work in 1958.

Our country needs news, information and entertainment more than ever. Radio continues to find effective ways to provide them. For example, as I write this, I can hear Stuart Novins, Daniel Schorr and Winston Burdett reporting the proceedings of the special session of the United Nations General Assembly. The presence of radio reporters and radio equipment in the councils of state have become commonplace the world over. Radio receiving sets are equally commonplace in the American home and the American automobile.

They are tuned not only to our network's 130 news broadcasts each week and to such public affairs programs as "The

World Tonight" and "Radio Beat" but to entertainment programs which keep pace with the changing needs of the listening public, such as Arthur Godfrey, Art Linkletter, Robert Q. Lewis, Mitch Miller, the Newport Jazz Festival, the World Music Festivals, "Gunsmoke," "Indictment," "Sez Who!," "Answer Please," and others. Americans who heard the New York Philharmonic Symphony Orchestra and the Salt Lake Tabernacle Choir and Organ on a living room console receiver 25 years ago hear them today on a wide variety of in-home and out-of-home sets engineered to standards of excellence not readily imagined then.

All things considered, therefore, I am confident that in the Golden Anniversary Edition of DAILY VARIETY, radio will be as fully and as creditably represented as it is in this issue

How To Cure The (B.O.) Blues

(Continued from Page 92)

German film exhibitors are starting to agitate for a law that would prevent television from showing feature length films, on the grounds that it would be unfair competition since the tv in Germany is government-controlled and commercial-free.

UFA is the first of the German producers to make some shows strictly for tv. Its first hour-long ventures got only fair reviews but it's expected to improve with experience in the medium.

Gloria Films, another of the leading German movie producers, has pulled a switch, though—it's hired Hollywood director-producer Robert Siodmak to make a series of tv films "for release in English-speaking countries"—which leads some observers to think it's aiming for the American market.

Screen Gems has sold some films to German tv, and Walt Disney has sold some shorts. Disney pulled a nifty in selling shorts to the German and Austrian tv net which tell how Disney films were made—the tv shorts are like trailers and give a mighty boost for the theatre product.

Most of the films on German tv, though, are old German or French products, commanding only about \$1,000 for a one-time shot on the German net. Defa, the Russian-controlled film-making organization in East Germany, has sold some of its films to West German television, though—new films, that are currently playing in East German movie houses.

With about 1,700,000 tv sets in Germany now, the viewers generally have just one show to see. The seven stations operating (one for each "land," roughly equivalent to a state) split up the time most of the day, and operate rather like a net. So a viewer who could watch tv from either Munich, Frankfurt, Hamburg, Bremen, Berlin, Stuttgart or Baden-Baden would generally see the same show.

Set-owners pay a monthly \$1.25 fee to the state for the privilege of watching the state-controlled shows. But competition is approaching with the advent next year of Freies Fernsehen, commercial tv station. It'll double the sights for the viewers, and mean another market for American tv films.

1933 · Silver Jubilee Issue · 1958

HOW IT ALL BEGAN

By Jack Hellman

How old is television is about as tricky to answer as how old is Ann? The claims are countless and the records of the Federal Communications Commission here aren't of much help. Experimental licenses were to be had for the asking and "hams" with their own inventions, the do-it-yourself trail blazers, must be reckoned with in any retrospective summary of the pioneering.

Certain to be disputed but nonetheless as good a claim as any is that of the Don Lee crowd, then headed by Harry Lubcke, now a consultant engineer. We have it on the authority of the local FCC branch that the first experimental licer se issued in Los Angeles went to what was then known as W6XAO back in 1931. To be sure the first peep out of the box came before then, but by whom and when? Offic.ally, that is. At the time the Don Lee band was !imited to one hour a night, beaming off the transmitter and studio on Mt. Lee high above Burbank.

It was not until the station's call letters were changed to KTSL that a charge was made for time, the era of "sponsored tv" had begun. Since then toll charges have assumed a new dimension, still not with us but hammering hard on the door to get in. It was the advertiser who paid what was to open up what admen will concede is the greatest medium ever invented for the exposure to consumers of their product and lines.

The die was cast and the scramble for frequencies beg.in. But it wasn't easy to get a commercial license. Among other things, the FCC insisted on certain regulations that thinned the long line of applicants. At a hearing in Frisco for Channel 2 some years ago, applicants were asked one question that dinged their hopes: Are you prepared to lose \$500,000 the first year? Not only could only a few of them afford such a gamble, but promoters and short-enders had no visible means of raising that kind of coin.

Many, including Bernard Linden, FCC chief engineer for this area then, and still on the job, like to believe that the real start of tv along the "K" band can be pegged in March of 1944. It was at that time that a group crawled up a hil. to the home of Lubcke, where they sat around and marve_led at what Lubcke had wrought. The fuzzy tv picture was mirrored under the raised cover of the console. Previously there had been demonstrations in storerooms of the set-dealers-tocome, but the images were so crudely defined amid the shower of snow and static created by passing autos that the new art form seemed many years away. But it was a start and each new year brought refinements that were eventually to achieve the long-sought goal; a reasonably priced receiver and a picture that was the miniature of what was being seen on the theatre screens. Television had arrived and the monster created by engineers began its devastating crawl.

The immensity and popularity of this new medium prompted the FCC to order 3,000 channels: come and get em. The rush began and then dwindled. The costs were stagge:ing and the fringe areas decided it was a losing battle to connecte with the metropolitan stations. Los Angeles was not to yield to New York or anyone else, and seven transmitters were soon to send their signal down from Mt. Wilson. Educational frequencies were established but without revenue they saw the futility of it all and folded.

When seven channels were allotted to L. A. the hue and cry was raised by the more fortunate licensees that no one

market, with the possible exception of New York, could profitably support such a skein of transmitters. For a time the economics of the business justified their fears and red ink was splashed all over the ledgers. The local advertiser was still wary of this new art form and rate cards had an even more frightening effect. As set sales mounted by the thousands the time costs moved upward apace. The marketers bleated, "we can't live with it." Strange it is that the same cry is now reverberating through the ad agencies, what with a 30-minute show costing, with time, roughly \$3,000,000 for a product exposure on 140 stations, give or take a few depending on the network.

It was an uphill fight all the way for the indies, hard put to compete with the network outlets. But they were in it and there was nothing else to co but to persevere and go along. The losses were tremendous and good money was thrown after bad. But television was here to stay. Some film studio nabobs, ostrich-like, moaned "If I won't look, maybe it'll go away." But how wrong they were is now history.

If the seven stations were looking for a leader to step up their determination to make a go of it, they found him in Klaus Landsberg, an engineer who was to become not only Mr. KTLA but Mr. TV as well. He had to make every dollar count, and the supply was more shallow than the others, Engineering was an important aspect in those days, but it required a sense of showmanship and forward-looking to cut a smooth swath to a profit-taking operation. The station became nationally famous for its day and night coverage of the Kathy Fiscus tragedy and won from DAILY VARIETY the only award ever made by this publication for outstanding public service. This live coverage of a girl who fell down a well marked the first of what has now become known as the "special event."

Landsberg was both feared and respected by the six other station operators, but he provided the incentive to give the medium muscle. Said one competitor, "we needed someone like him to keep us on our toes." That he did and tv along these latitudes took on new life. But red ink was still splashing across the ledgers. Programming with live talent became a major problem despite the low pay to performers. Television was a new toy and the setsiders would take anything that came along without grumbling. The tv critic was sympathetic, too.

By now the picture makers sensed that to fight this dragon needed all the muscle it could muster. Running through their mind was an axiom created in jest by Finley Peter Dunne's "Mr. Dooley," but no longer jocular—"if you can't beat 'em, j'ine 'em." Soon came a flood of old pictures and the era of "Hopalong Cassidy." Television was seemingly saved but the blight on theatre owners spread like a plague. Many exhibitors saw the futility of fighting "free shows" and gave up the ghost.

The supply of vintage pictures seemed bottomless and many of the oldies are still around in their seventh and eighth runs. Suddenly came into being "the late show," "the late, late show" and other titular inventions to keep people at home and build up an audience for the advertiser to hawk his wares. It caught on and burgeoned beyond the rosiest anticipations.

The networks were quick to realize that, as in pictures, Hollywood must become the producing capital for video.

(Continued on Page 282)

FROM BERLE TO BERLE

By George Rosen

NEW YORK — As television—and by that we mean bigtime to as initially accepted in '48 with the emergence of Berle—moves into its second decade, the industry's problems have reached gargantuan proportions. Seldom if ever within the framework of a business economy in this country has there been such abundance, such affluence, in the midst of such chaos and perplexity. That, in brief, sums up television on the threshold of Decade No. 2.

What, then, are these problems that, perhaps on the surface, would appear to be trivial and inconsequential, but in reality are well nigh staggering? What are the strange phenomena that have invited such disquietude and apprehension to a medium that has become so all-powerful and, in truth, has brought about a whole new way of life for the American populace, yet at the same time has grown so prematurely old in infancy? The groping that is currently taking place in an effort to retool and repattern for the future is without precedence in terms of a 10-year-old industry; or, for that matter, any industry since Marconi did his wire act.

Take, for example, the harrassments on the programming front. With the advent of the '58-'59 season, the cycle is complete—from Berle to Berle. Or, if you will, from Gleason to Gleason, from Wynn to Wynn. Having run through a multiplicity of formats and personalities, network television is returning to the era of the comics—precisely where it started in the beginning. They're all back this season, for better or for worse, in the continuing struggle for "something old, something new" in a desperate bid to revitalize the spectrum and shake off the existing casualness with which the U. S. public approaches the medium.

This, of course, is only an expediency of the moment. If the comics re-entrench themselves, all well and good for another season or two. If they don't, it will merely trigger the tensions and emergency. The sad truth is—and how well the network powers that be know it-that, with endless hours of programming, seven days and seven nights a week, ahead of them, the struggle for qualitative shows grows increasingly acute. The Westerns, by and large, have had it. The scandalridden quiz show, in the wake of the D.A. probings, is about to give up the ghost. (In fact long before "Dotto" stubbed its toe and "21" invited such unhealthy repercussions, the Nielsens and the Trendexes were telling the story—of even thirdrun "Lucy's" topping the quiz whizzes). The hour live drama is virtually extinct. The "personality" in tv (the year-in-year-out Bob Hopes, Dean Martins, Jerry Lewises, etc.) are making themselves scarce with five-six specials a season by virtue of the fact that overexposure invites oblivion, and nobody is coming along to take their place. The singers, with but few exceptions such as Dinah Shore, Perry Como, Eddie Fisher and one or two others who enjoy the benefits of skillful production values, have been booted out unceremoniously, from Frank Sinatra on down. The situation comedy worth its salt has been drained dry.

Where, then, are the new shows coming from? If the networks are troubled, it's because no one—but no one—has sparked any new or fresh trend. A glance at the '58-'59 schedules betrays their uneasiness. The "new" at CBS comprises a return of Gleason, the "reformatting" of the long established "Hit Parade"; the perpetuation of the hourlong anthology pattern as reflected in "Desilu Playhouse" and "Pursuit"; a bid to "remake" Arthur Godfrey by throwing out

the old format and installing a new one; an expansion of the 60-minute variety format with the new Garry Moore Tuesday night entry.

By the same token the "new" at NBC includes the return of Berle and Ed Wynn; the addition of two new westerns with "Bat Masterson" and "Cimarron City" and a variation thereof with "Northwest Passage"; the imported-from-France "Brains and Brawn" which, any way you slice it, is a quizzer with a gimmick; the insertion of the hourlong "Ellery Queen" which takes up where CBS left off with its "Perry Mason" series, and the conventional excursions into adventure with such half-hour entries as "Behind Closed Doors" and "Steve Canyon."

What's "new" at ABC? Half-hour entries bearing such titles as "Lawman," "Rifleman," "Naked City," "Rough Riders," "77 Sunset Strip," "The Donna Reed Show" and conversion of Patti Page (ex-"Big Record") into a 30-minute contender—all indicative of twice-told formats. This is not to short-change them in any pre-season estimate, for out of one or more of them could come a fresh, revealing series with a resounding Nielsen payoff. But to appraise them as daring or venturesome in exploring new program horizons is something else again.

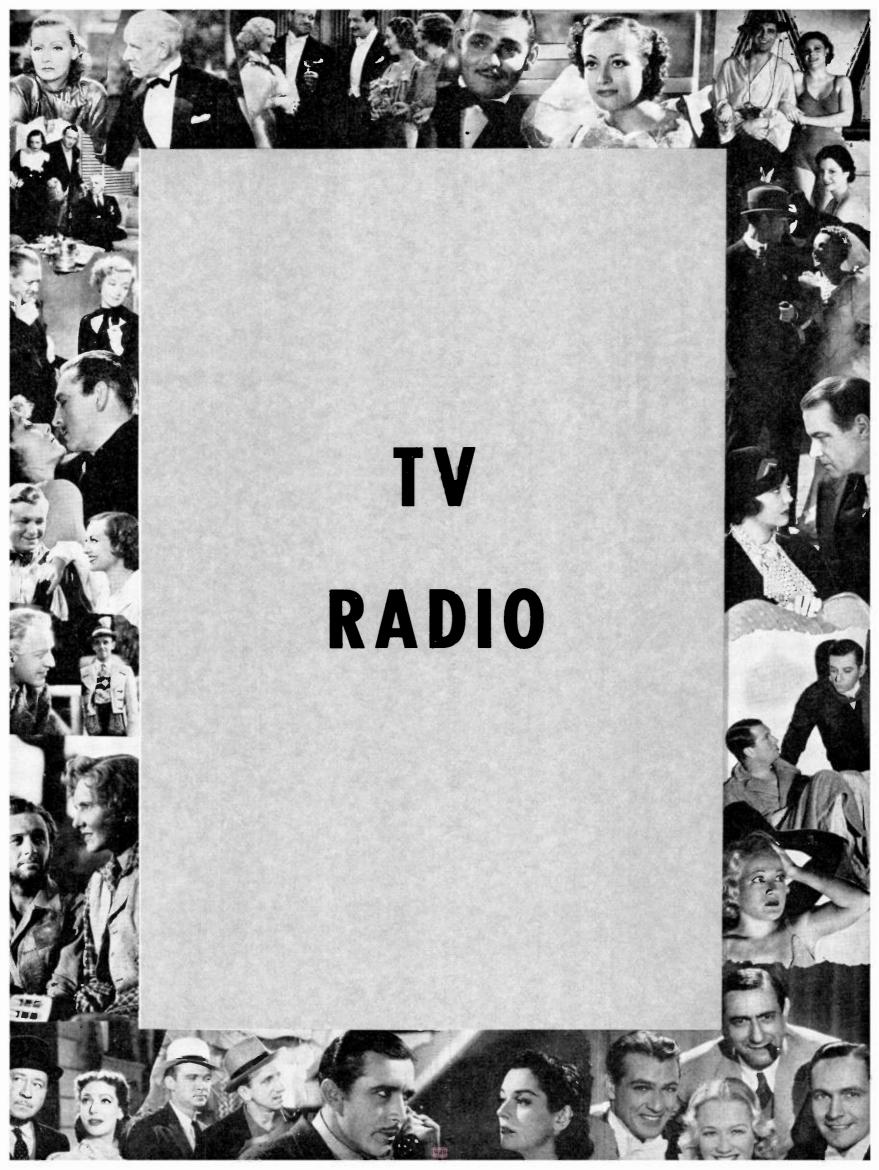
Of such stuff—either NBC, ABC or CBS—new trends in programming of an imaginative or exciting nature aren't born. Yet schedules must be filled and until such time that a savior or a host of saviors come along, the networks must reconcile themselves to the fact that this is the era of bread-&-butter, pedestrian fare.

It's notably in the area of the "specials" where the TV networks must salvage the major semblance of respectability as showmen. Thus it's to the CBS-TV DuPont-sponsored series (most of them out of the David Susskind shop); the ambitious and laudatory Hallmark Hall of Fame series on NBC-TV; the promising AT&T-sponsored musical spec series off the Henry Jaffe production beltline; the Pontiac star-studded "big ones" on both NBC and CBS, plus the 90-minute Bing Crosby roundelays on ABC that the networks and the viewing public—must look for that extra something to generate the '58-'59 excitement.

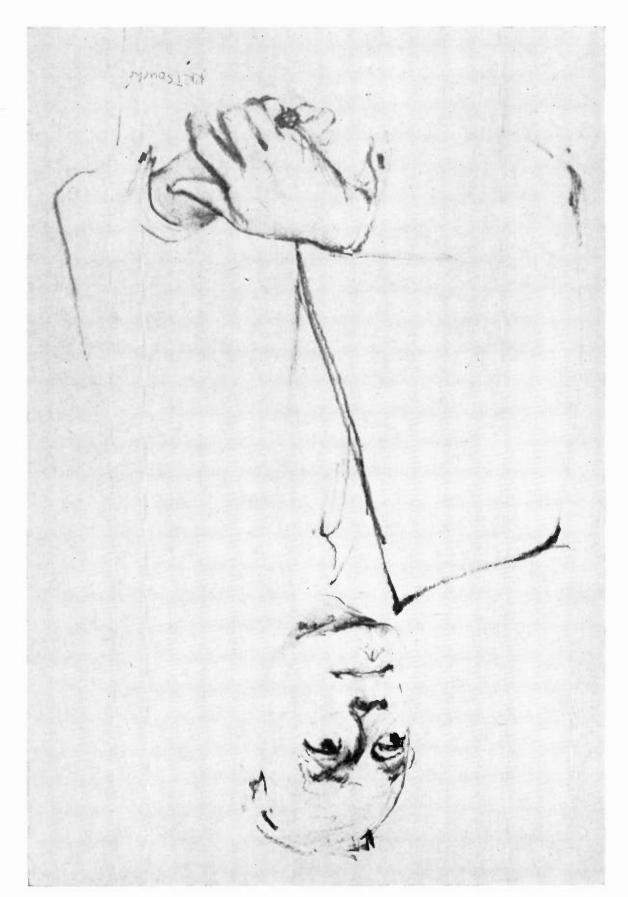
Perhaps on a par with the network programming riddle is the acute economic problem confronting the webs. In a day and age (and mind you only a decade after tv bigtime inception) when the three television networks are something like \$40,000,000 short of achieving an SRO status, there's no solution in sight toward remedying the giant-size headache. The difference, of course, is in the emergence of a third (ABC) big TV network. Where there has always been room—with little to spare—for two Coast-to-Coast coaxial skeins to carry the sponsor's message, there remains, at the moment, considerable doubt as to whether the medium can thrive within the framework of a three-network economy. At least not at present rate cards and talent costs.

The fact that many a national advertiser this year has been doing some judicious reappraising of TV's cost-per-thousand value (as the inevitable offshoot of recession jitters which has resulted in some fancy budget cutting and even defections from the medium), hasn't contributed toward easing the situation. With three major networks competing with one

(Continued on Page 280)

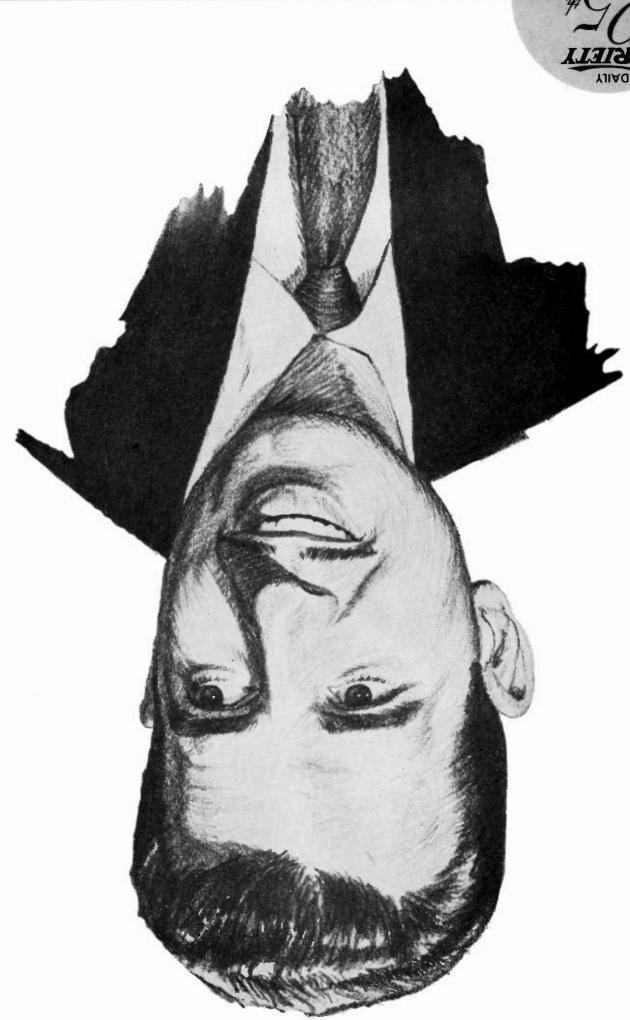








VARIETY
25th
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CBS - TV

SIXTH YEAR ON TELEVISION

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EXCLUSIVE MANAGEMENT
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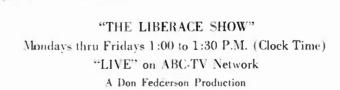
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A Window-Glen Production



Happy
25th
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Starring HUGH O'BRIAN

Directed by FRANK McDONALD

Principal Writer: FREDERICK HAZLITT BRENNAN

ABC-TV

8:30 P.M.

Tuesdays

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DAVID P. O'MALLEY

Live

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Film

"LEAVE IT TO BEAVER"

ABC-TV

Thursdays

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PRODUCER

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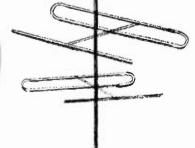


On Its 25th Anniversary



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The REAL McCOYS



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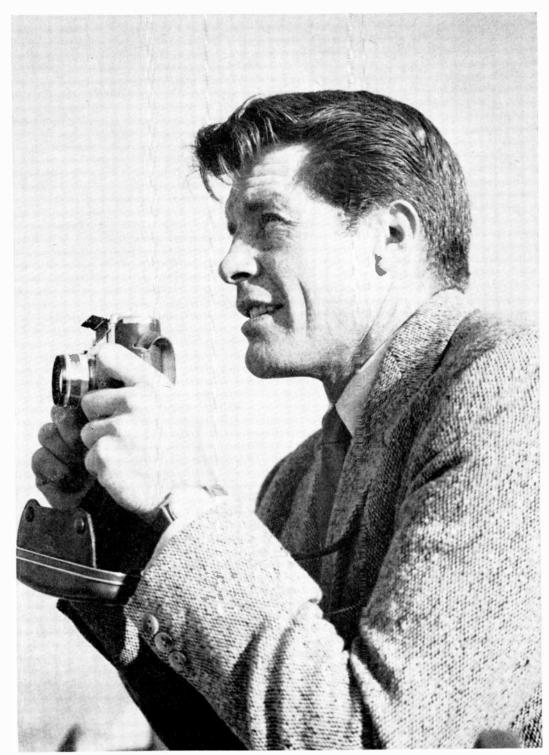
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ROBERT HORTON



STIRLING SILLIPHANT



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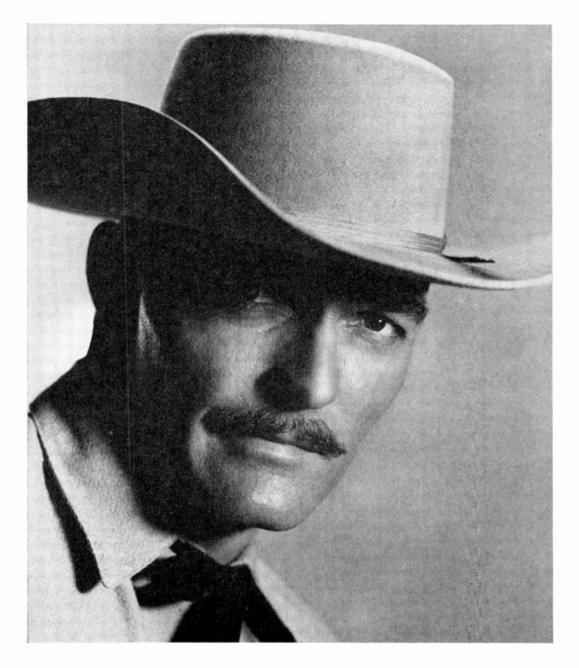
THE NAKED CITY

ABC-TV

Tuesdays at 9:30 p.m.



JOHN RUSSELL



STARRING AS MARSHAL DAN TROOP IN

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PRODUCED BY WARNER BROS. FOR ABC-TV
SUNDAYS AT 8:30 P.M.
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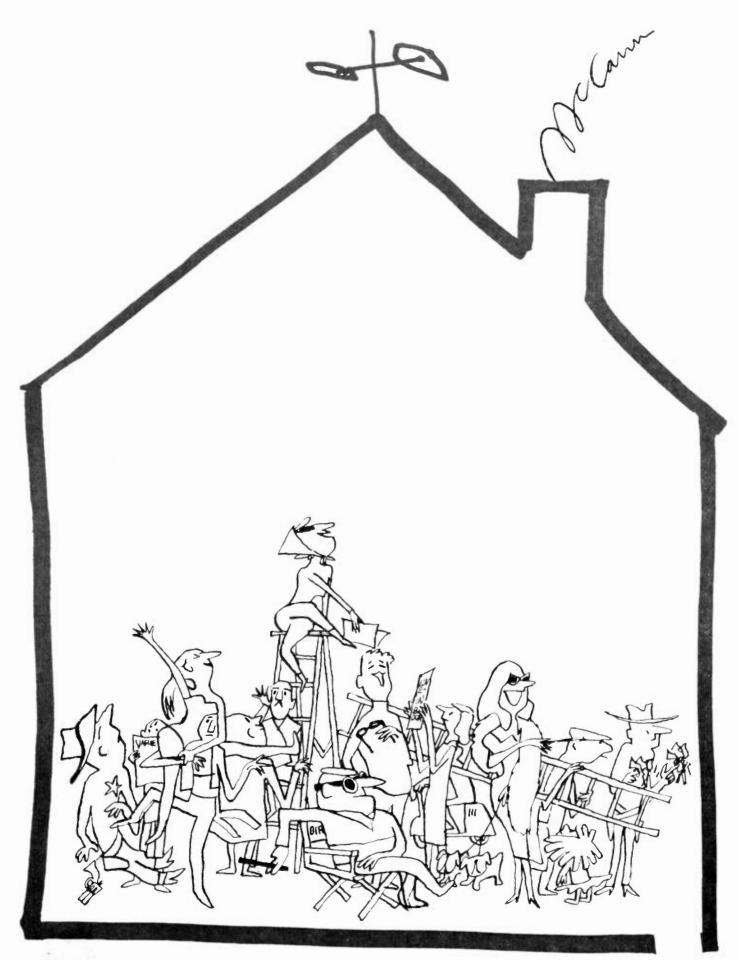
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We'll help you. If the time's ripe for aggressive action... if you want to start a sales campaign that'll wallop your competition, contact us pronto. We are uniquely equipped to custom-produce a hard-hitting sales campaign for you.

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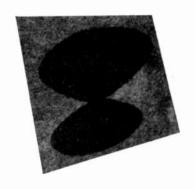
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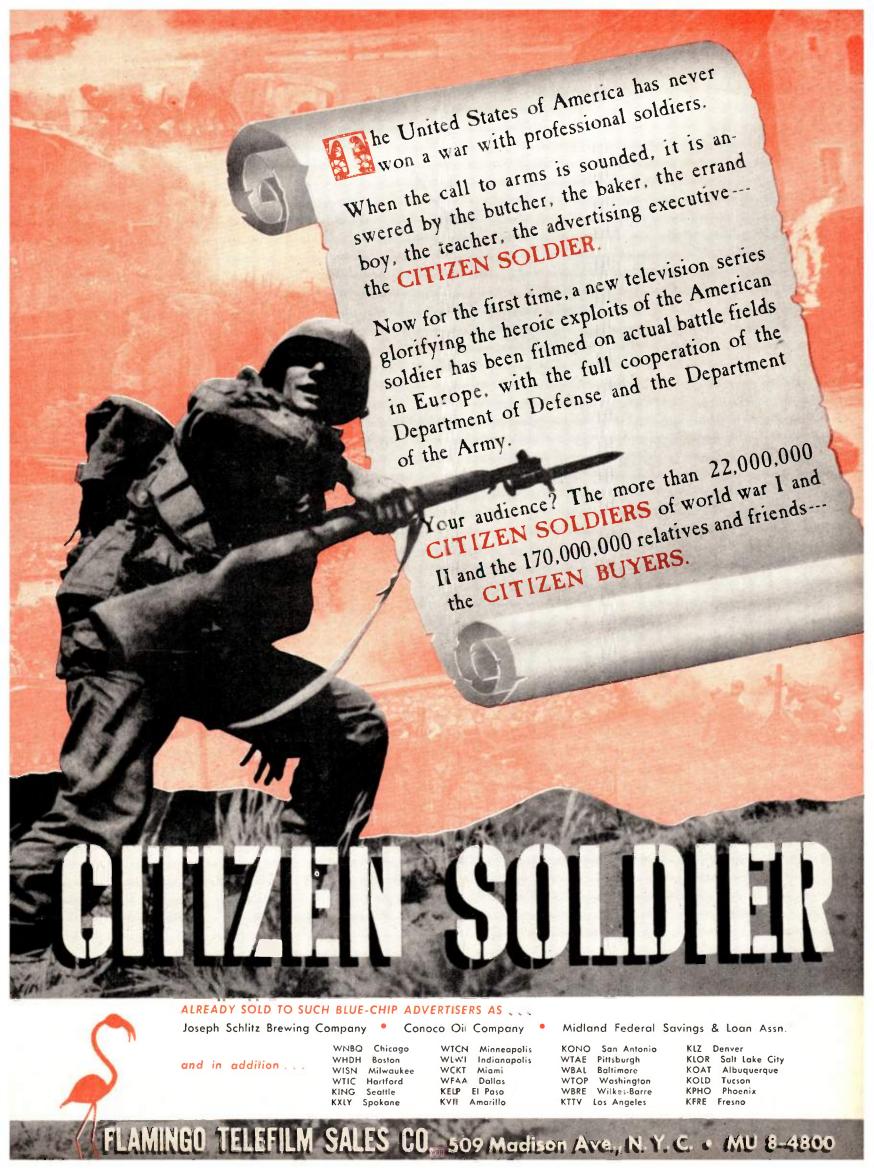


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The Texan	CBS-TV
Wanted—Dead or Alive	CBS-TV
Wednesday Night Fights	ABC-TV

CARTER PRODUCTS, INC.

77 Sunset Strip	ABC-TV
Doug Edwards With the News	CBS-TV
Sunday News Special	CBS-TV

COLGATE-PALMOLIVE COMPANY

Top Dollar	CBS-TV
Mighty Mouse	CBS-TV
The Millionaire	CBS-TV
Perry Mason	CBS-TV
The Thin Man	NBC-TV

CONTINENTAL BAKING COMPANY, INC.

Howdy Doody	NBC-TV
Annie Oakley	In avadiantian

MINUTE MAID CORPORATION

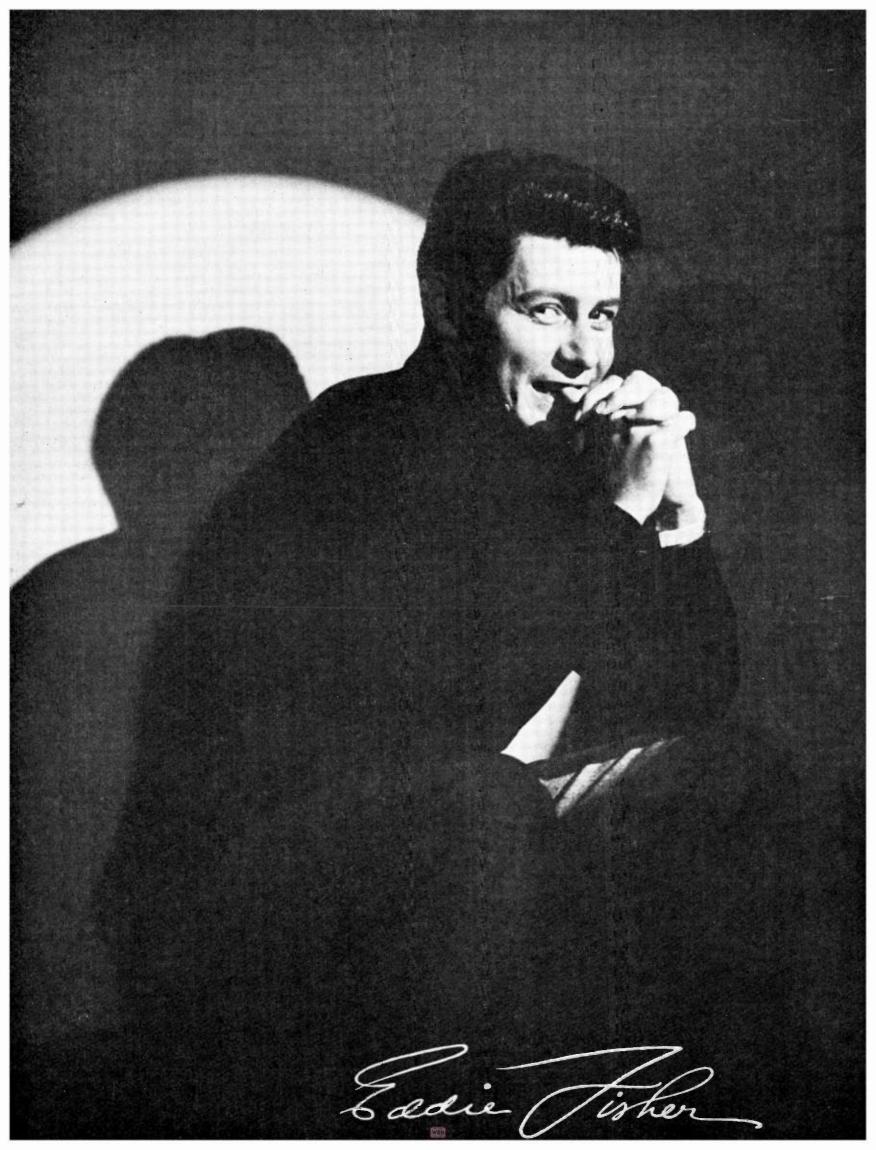
1959 Tournament of Roses	NBC-TV
1939 Tournament of Moses	14 DC-1 A

STANDARD BRANDS INCORPORATED

Arthur Godfrey Time	CBS-TV
The Verdict Is Yours	CBS-TV
The Price Is Right	NBC-TV
Queen For A Day	NBC-TV
Tic Tac Dough	NBC-TV
It Could Be You	NBC-TV

WHITEHALL LABORATORIES, Division of American Home Products Corporation

Edge of Night	CBS-TV
Love of Life	CBS-TV
Secret Storm	CBS-TV
Queen For A Day	NBC-TV
It Could Be You	NBC-TV
Treasure Hunt	NBC-TV
The Price Is Right	NBC-TV
77 Sunset Strip	ABC-TV
John Daly and the News	ABC-TV
-	ABC-TV CBS-TV
John Daly and the News	CBS-TV
John Daly and the News Have Gun, Will Travel	CBS-TV
John Daly and the News Have Gun, Will Travel Doug Edwards With the News	CBS-TV CBS-TV
John Daly and the News Have Gun, Will Travel Doug Edwards With the News Sunday News Special	CBS-TV CBS-TV CBS-TV



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Sterring

HUGH BEAUMONT BARBARA BILLINGSLEY TONY DOW

en!

JERRY MATHERS

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What type of program will attract the audience the message is designed to reach? Will the background provided by such a program be appropriate?

Should it be a Western? A situation comedy? Variety? Drama? Why are some programs in *each* of these categories *more efficient than others?* Why do some fail—others succeed? Do some of them have "survival qualities" which will assure them of *continuing* success?

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they can be fully productive only in the right k nd of time period.

Selecting the right kind of time period is an art calling for special knowledge as well as special skills in analysing competition and in predicting the viewing patterns of particular shows.

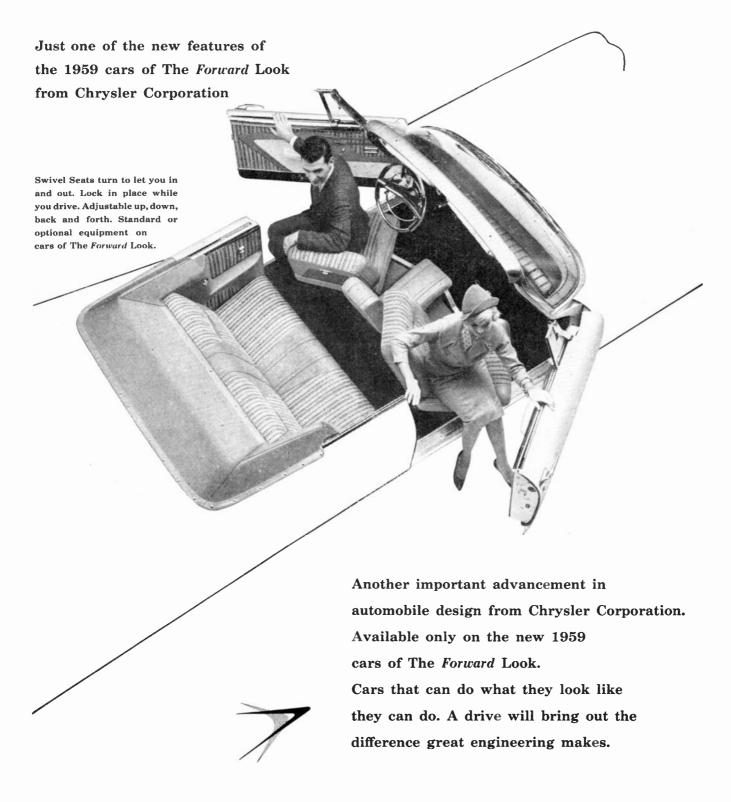
J. Walter Thompson Company has recently issued a confidential study of television which illustrates this special knowledge. It covers television from virtually every angle. Program types and trends, viewing habits, audience characteristics, network rate structures and procedures, and rating services are among the basic topics covered.

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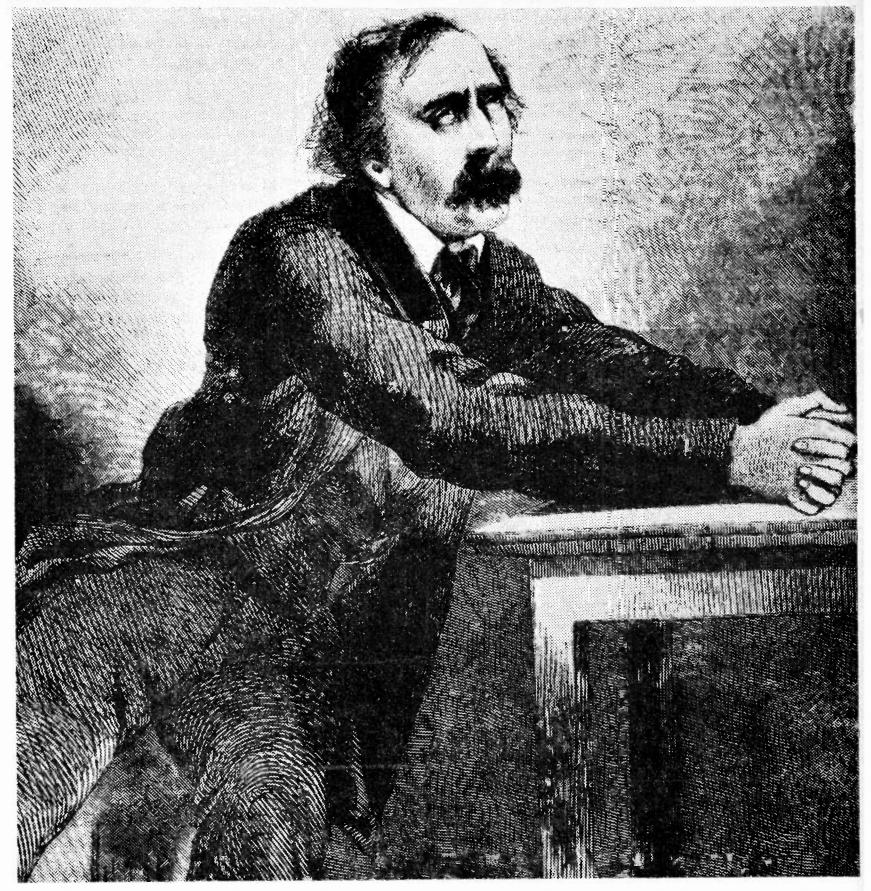
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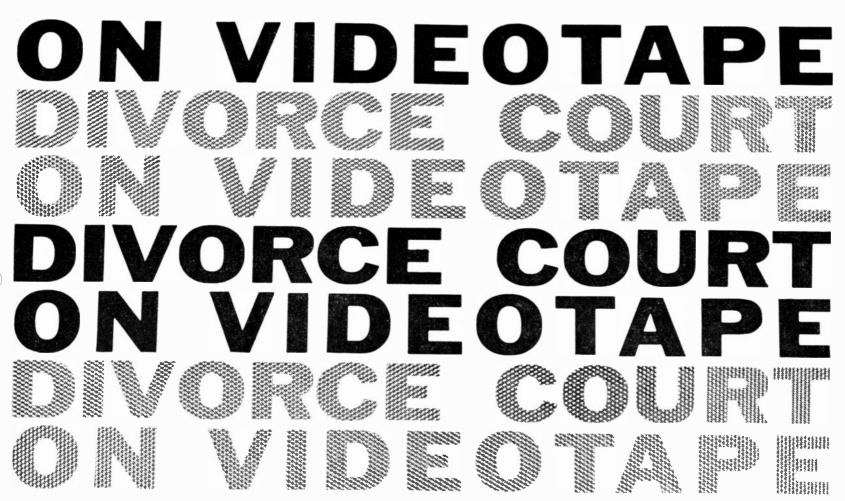
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SEPTEMBER 3, 1958 A HIGHLY MATURE

DRAMATIC PRESENTATION

If its season opener is any indication of what's to come, ABC's "Maverick" will tighten the rating nose around the collective necks of Ed Sullivan, Steve Allen and all the big name armies both can muster throughout the coming season. For it is with a high degree of technical proficiency and dramatic punch that this series has launched its new season. A zinging raunched its new season. A zinging self-confidence seems to emerge from the results of last season, when it forged well into the lead in the Sunday night ratings race.

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> Tube.Daily Variety.

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by

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B E R L E • M I L T O N					eems to xed in .	but	\L I	KAN	TER			B E R L E • M I L T O N
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"THE LINEUP"



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jack bailey



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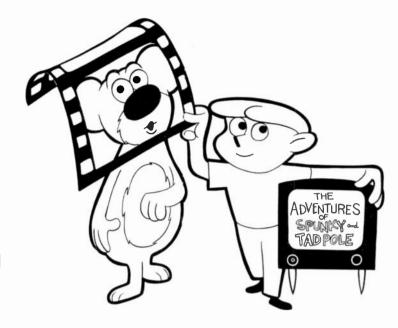


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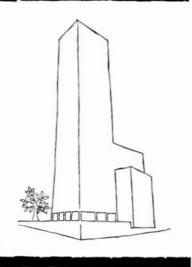


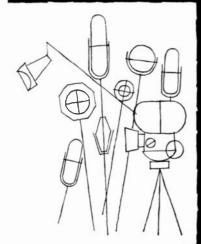
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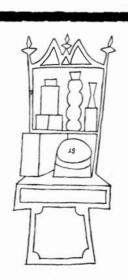
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VARIETY
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FIGHTING FOR THE TV DOLLA'

By Bill Steif

SAN FRANCISCO—The Frisco show business scene the past year has been primarily the story of competition in electronics.

There have been some lively sideshows—the emergence of long-run, first-run films, a couple of long-run antitrust suits, the downhill progress of the nightclubs and legit, the ups and downs of such odd phenomena as poetry-and-jazz—but the big changes have come in tv and radio.

Three major Frisco tv stations, KRON, KPIX and KGO-TV, dominated the Bay Area's $3\frac{1}{2}$ million population until March, 1958. They had their little scraps, but it was usually a standoff for first place between Westinhouse's KPIX, the CBS affiliate, and The Morning Chronicle's KRON, an NBC affiliate, for the hearts of the area's million-plus tv sets. ABC's o-and-o KGO usually was a not-too-distant third, especially after it started running its MGM films in January.

Then KTVU, an Oakland independent owned by Ward Ingrim and William Pabst, entered the picture.

KTVU had a 500-film Warners package and a bunch of re-runs, euphemistically entitled "firsts off the net," up its sleeve. And sure enough, KTVU started eating into the network stations' ratings—and business. The business is easily understandable: KTVU's rates average only about 60% of the network station's rates.

The ratings are a little harder to fathom. But the sum and substance seems to be that:

- 1) Old Hollywood features can stand up against all but the strongest network shows and can clobber local, live tv in most cases;
- 2) Viewers will watch quality re-runs without qualms—that is, a "Lassie," a "Burns & Allen" or an "Amos 'n' Andy" show is nearly as strong its second or third time around as it is its first.

KTVU, of course, has not come up with huge ratings, but it has managed to nibble away at 12 to 15% of audience, is seriously challenging KGO for third spot in the market and is giving KPIX conniption fits.

KRON, with very few pretensions about live, local programming and the strongest Frisco library of feature films, has emerged as the area's top station—naturally, the rebound of its NBC affiliation hasn't hurt any, either.

KPIX, oddly enough, came up with the biggest single major effort of any of the stations locally. It televised an "Open Heart Surgery" blockbuster in June which wiped all the other outlets off the ratings for the show's 105 minutes—the surgery dragged in an ARB of 38.7. But KPIX has been plagued by program changes and management shifts, with the result that its course was rather erratic in 1958. It laid heavy emphasis on local, live programming and seems to have benefitted not at all.

As for KGO-TV, the lift it got from the Metro films dissipated in the spring. It does nicely with the Metro product, but it has never been able to make the clean sweep of KRON and KPIX which the 700-film package was supposed to provide.

The moral, for the Frisco market at least, seems to be that aging features and re-runs will make a station highly competitive but not dominant, that local, live shows are an un-

likely gambit and that continuing, quality network programming is a key to becoming top banana.

In radio, the changes in alignment have been even more

pronounced.

Frisco's No. 1 station today in ratings, business and certainly in net profits is Golden West's 5,000-watt independent, KSFO. General Manager William Shaw has had the good sense or good luck to fall into twin bonanzas. These are:

1) A monopoly on Frisco's two big league sports, the

baseball Giants and the football 49ers;

2) Don Sherwood, a sometimes-erratic, often-amusing and

fabulously popular disk jockey.

Shaw, in addition, never bought the quick-buck r&r philosophy of some other stations, stuck to a hard-core, middle-of-the-road music policy.

These elements, plus the fortune of having a position at the lower end of the dial, have given KSFO a great bulge on the area's dozen other outlets. An indication of how great the bulge is lies in the fact that 50,000-watt KCBS, a flagship which until early 1957 was the area's top-rated station, recently cut its rates all the way down the line.

In 1957 Dave Segal's upstart independent, KOBY, knocked KCBS off its throne with a gimmick-laden r&r policy. KOBY couldn't keep up the pace, however, and this year sank back to a more modest level in company with KCBS, Don Lee's KFRC and KNBC.

Meantime, two other important stations (and other minor ones) picked up KOBY's r&r torch, and got burned.

ABC's o-and-o, 50,000-watt KGO-AM installed a new general manager, J. G. (Gil) Paltridge, five new deejays from the Midwest, and more than a half dozen other new key workers last January. KGO went after the teenagers with a vengeance, and with lots of money.

By July Paltridge resigned, awash in a sea of red ink. His predecessor and successor, ABC vice-president John Mitchell, has been bailing the lesser personnel out ever since. This, of course, was part of the ABC Palace Revolution which started with Bob Eastman's departure as president of the radio net. But it is significant that Mitchell, a Paramount Publix veteran who had been shipped to Frisco in early '57 as radio-tv boss and then deposed from the radio end, swiftly shifted out of r&r and into sweeter programming. It's almost as if someone had said, "Mama don't 'low no r&r on network stations."

The other big new r&r force is still at it, despite euphemisms about "family radio." This would be independent KYA, for which the Bartells paid McCaw-Keating more than \$1,000,000 late last spring. So far, the results have been considerably less than spectacular—in fact, not up to the McCaw-Keating standards—and late in the summer transfusions of new blood from other Bartell outlets were called for.

Some of the radio audience has drifted into FM, and a dozen and a half FM stations are now operating around the Bay Area. The most curious is KPFA, Berkeley, a listener-supported outfit which caters to eggheads. The FM bloom, however, is not so hardy as some thought: Al Levitt's KSFR has collected more than \$15,000 from listeners just to stay on the air.

Bright spot for the film industry this year has been the (Continued on Page 394)

HOW TO BECOME A TV MAJOR

By Alan W. Livingston

(V.P. in Charge of Network Programs, NBC-TV, Hollywood)

The supply of film programming for television has come from many sources, and over the years since television's birth, many varied kinds of producers and producing organizations have been formed and developed to supply television with its tremendous film fare. In the early days of television the established motion picture companies paid no attention to this new medium, nor did they seem to attach much importance to it as a releasing outlet for their capacities. As a result, the demand for filmed television shows was met by agents, packagers, independents, and of necessity was borne heavily by the networks themselves.

Particularly because of small independents and previously unproven agencies and packagers in this field, the need and the eventual curse of the pilot film was born. From this assorted group of suppliers came sometimes good and sometimes bad product, and over the fast-moving years of television's growth, a few went on to become important producers and producing organizations while others, many of whom at the outset seemed to be most promising, fell by the wayside. Those who failed often did so because one or two unsuccessful seasons forced them out of business by virtue of the tremendous cost of making pilots from which there was no hope of any recoupment.

As the years went by certain of the major motion picture studios, with their tremendous facilities and capital, decided to move into television production. In many cases they did not understand the medium or the selling techniques involved, and their initial efforts quickly dissipated whatever value their names might have had in the motion picture industry insofar as the television market was concerned. Some of those who continued to go forward despite the losses or lack of success began to learn the nature of this kind of production and selling techniques and have had some degree of success in varying amounts.

Now, today, we have obviously reached a point where quality is an essential, and a high degree of knowledge and understanding of the business is necessary for any amount of profitable operation. Even those who have reached a high degree of proficiency, both in their production approach and in their selling knowledge, find it a tough and highly speculative business none-the-less.

The man or organization which plans and makes a television series needs far more than a knowledge of film production and the creative ability to make a good show. Television, unlike the motion picture business, is directly concerned with industry and its sales problems. A motion picture producer needed only to make a product which pleased the public. At the height of the motion picture business even this was not always necessary to make a profit. In the making of television films the producer must take into consideration, first and foremost, the needs and demands of an advertiser of soap, cigarettes, automobiles, or whatever, and if he fails to design a product which satisfies an advertiser's particular wishes, the creative contribution to the show, or the public's reaction to it, are of no importance since he will never have the opportunity to expose it, to find out whether he has something good or bad. These considerations are obvious to those of us who are close to the business, and yet it is always surprising to find how little many of Hollywood's producers know about the problems. Those who know only picture production, no matter how well they know it, nor how creative they may be, become "babes in the woods" if they have not thoroughly familiarized themselves with selling problems. Furthermore, this knowledge is not something static, but is something which involves being constantly alert to changes in trends and thinking of the sponsors and the advertising agencies who represent them. There are millions of dollars literally wasted on pilot films which haven't a prayer of getting on the air because they violate certain basic requirements of the current season's thinking.

Many Hollywood producers and producing organizations have now learned, many the hard way, the requirements and demands of the television film business. Others who enter it at this point have an advantage of starting out on the right track if they hire personnel experienced in the field. And, of course, such personnel is available today whereas it was not in the early days of television. Out of this background of experience, mistakes, and development will emerge, in my opinion, what we might call the "majors" of the television field. Without being specific, one or two of those majors exist today, and if not firmly established, certainly may well be within the next few years.

It is my opinion, also, that in the next few years other majors will emerge, some of which might start almost from scratch, or at least with little more than capital. Widely experienced personnel has grown within networks, agencies and producing organizations, and we are just beginning the development of the chosen few who in this business will build the important stability and reputation that once was held by the so-called "majors" of the motion picture business.

Those organizations which become the Hollywood television majors of the future will have the following elements:

- 1. Facilities and film production "know-how."
- 2. Top creative talent directing operations.
- 3. A continous and knowledgeable New York office which is in constant touch with the moods and feelings of the sponsors and advertising agencies.
- 4. A syndication arm to supply a going operation in spite of the ups and downs of their current success in network selling and to supply, as well, an outlet for product and a device for making pilots which do not represent a complete loss if unsold.
- 5. A flexibility of operation that enables the organization to draw from the talents of all independent writers, producers, packagers, and so forth, regardless of the type of deals involved.
- 6. A tie-in with foreign producers and foreign capital to open all possible doors for co-production and foreign distribution, as well as the economy, eastern hemisphere sales and other advantages that foreign production represents.

Many of our present suppliers of television film have some of the above, and a few have most of them, but when they have all been combined into one organization, there will be the opportunity of creating a major and important television film producer in the same way that majors emerged in the motion picture field.

GO WESTERN, YOUNG MAN?

By William Dozier

(V.P. in Charge of Programs, CBS-TV, Hollywood)

It has been said a pessimist is one who says a bottle is half empty, while an optimist says it is half full. Whether you are a pessimist or an optimist in the matter of westerns on television depends, I suppose, on whether you happen to have one or two on the air, in your trunk, or up your sleeves.

As we shakily enter a new tv season, everyone must be asking himself the question, "How many more westerns can television absorb?" I'm sure none of us thought it could absorb all that have flooded the air during the past season, or even half that number. The past season has seen some 13 westerns in network time spots, and an equal number in syndication.

Next season will find at least another two or three in each category. Some nights you will hear the pitty-pat of horses' hooves for an hour and a half or two hours in succession. This is called "mood programming." Quelle mood?

Now mind you, to borrow from Sidney Skolsky, I like westerns. I also like straight bourbon, devil's food cake, deep dish blueberry pie, fresh cracked crab, and other highly caloric goodies. As a more or less steady diet, however, any of these would pall. And so will westerns, eventually, no matter how avid the public appetite at present

avid the public appetite at present.

On CBS we have our share. "Gunsmoke," the daddy and flagship of them all; "Have Gun, Will Travel;" Four Star's "Zane Grey Theatre;" and the new entries, "Rawhide," Desilu's "The Texan," and Four Star's "Wanted: Dead or Alive." Where does it end? How many more can the ether soak up? Your guess is as good as mine.

Anyone who has been around very long, however, is familiar with the history of "cycles" in the movie business. There have been periods when musicals were jamming the boxoffices. Then, seemingly all of a sudden, "musicals were dead." There have been periods when comedies shot up the demand for baby sitters. Then, suddenly, comedies couldn't get arrested. And there have also been periods when feature westerns have been hotter than Rafael Trujillo's checkbook, only to wear out their welcome. And the same factors which caused these cycles to fade from public favor in pictures will cause them to fail in tv, just as surely as Stanton doesn't rhyme with Paley.

When one type of film seemed to hit in pictures, everyone rushed to turn out the same type. "They want musicals!" "They want horror pictures!" "They want westerns!" So everyone rushed to give the public what they wanted. And what caused the eventual evaporation of public taste in each instance? Did the public quixotically tire of comedies, or musicals, or horror films, or westerns? No, the public simply tired of bad ones; and with so many being made, a large percentage automatically had to be bad! So the cycle would end, the public would go cold, and producers would turn off the supply faucets. Then, about one year after a certain type of film was reputed to be deader than "Vampira," someone would come along and make a good one (a la George Stevens' "Shane"), and the public would wolf it down as though they had never seen one like it before, and a new cycle would start all over again.

The same thing is bound to happen to westerns, or any other type of show, on tv, if the market is glutted. Westerns will fade, they must fade. And when they do, be it in another year, or two, or longer—we'll be sagely counseled by the research experts that the public is "tired of westerns." All

they will be tired of will be the bad ones, because the plethora will have resulted in a high ratio of bad ones and they will have taken the good ones down the drain with them.

So watch it, chaps (no pun intended), and don't kill the goose. Don't batch out westerns with little or no individuality. Don't simply come up with slight variations on a theme. If you do, you're a cinch to hasten the end of this cycle, and then for a long time no westerns will go. And then what will all those horses do, those actors who have grown beards, those gals who have let their figures slip, just because that extra roundness doesn't show in a mother hubbard?

And worse, what in the name of General Sarnoff will we all do to fill those hours now occupied by the pitty-pat of tiny hooves? It's a frightening prospect.

From Berle to Berle

(Continued from Page 190)

another, program ratings are down. Yet the time cost per half-hour (\$60,000 a week) and the continued upward spiraling of talent-production costs (average half-hour show now costs \$50,000) limits the number of national sponsors who can embrace the medium. It takes \$2,500,000 per year to even enjoy an alternate-week identity with a 30-minute network show.

What, then, is the answer? Networks say time costs cannot be trimmed—that the ability to deliver a 30 to 50 million audience per show at the going rate is still a bargain in spades. The economics of the business are such that, film or live, it isn't possible to shave talent-production costs and bring in a qualitative entry. Yet obviously something has to be done before many more sponsors take their cue from Kellogg's which, in one fell swoop, divested ABC of something like \$7,000,000 in annual billings by putting their money into telefilm syndication, where, apparently, the city-by-city buys add up to a more attractive cost-per-thousand expenditure.

Some are inclined to see at least a partial solution in the recent attempts toward crystallizing the "magazine concept" of buying in television in which advertisers, big and small alike, can come and go at will, even in prime evening time (8 to 10:30 p.m.). This is made possible by sponsor participation in programming on a one-time basis or buying as little as a sixth of a program for the season. Thus for as little as \$75,000 or \$100,000 an advertiser can now enjoy exposure in the middle of the evening when viewing is at its peak. A wholesale embracing of this formula could well nigh revolutionize the whole economic pattern of the medium.

Lastly, there's the all-important question of future leadership in the industry. More and more it's recognized that, just as important as programming or arriving at a more realistic economic base for video, the future can be no better or no worse than the men in command. In facing up to all the menacing forays, the industry requires leadership on a high administrative-statemanship level as never before. The problems ahead are complex and abundant and of such enormity as to frighten many a timid soul. But men of stature are a rare commodity in tv. Finding them, in fact, has become the No. 1 problem as television moves into its second decade.

TELEPIX 10-YEAR HIGH JUMP

By Dave Kaufman

Nobody would have dared to predict 10 years ago, when vidpix were in their infancy, that the industry would in a brief decade reach \$100,000,000-a-year production proportions, and even gobble up some major film studios.

The dynamic growth of vidpix production is all the more startling because back in 1948 such struggling pioneers as Jerry Fairbanks and Hal Roach Jr., who were turning out half-hour telefilms for budgets of around \$9,000 to \$10,000, were not even finding many takers.

Those in telefilms who consider the situation chaotic today might take a look back into the brief yesterday of 1948. No one seemed to know just what length would be most popular in vidpix eventually, so many a producer tried his hand at anything from segments of three minutes to an hour. Ironically, where the three-minute segs would die today, they were originally very successful as turned out by Lou Snader and his Telescriptions company. One theatrical film vet who became interested in tv was convinced somehow that the future was in 20-minute vidpix. So he invested quite a chunk of his own coin in three such segs, only to lose every cent when it developed he was wrong.

But while much of the risk in vidpix is now gone as a result of this trial-and-error school, it's still considerable. For example, while a half-hour telefilm of a decade ago cost around \$9,000, today a quality half-hour vidpic averages between \$40,000 and \$50,000. Production costs, particularly for talent, have soared astronomically, and more and more you hear the phrase that "tv is pricing itself out of the market." This is, in actuality, a half-truth, because while such stiff budgets eliminate quite a few potential sponsors, there are always some to latch onto a quality show with commensurate ratings.

Ten years ago there were no production giants in the industry, just a handful of infants. Today the shoestringers are gone; there is no place for them in this competitive market. Instead there are such towers as Desilu Productions, Revue Productions, Screen Gems (Columbia Pictures subsid), and Warner Bros. In fact, virtually all of the majors, excepting Paramount and Universal, are now in telefilm series production.

Desilu's rise to the top in the industry is a story far more imaginative and bizarre than many of the yarns seen on the small-screen. When a red-headed comedienne named Lucille Ball, and her bongo-playing orch leader-husband, Desi Arnaz, decided to form a vidfilmery to shoot a pilot of "I Love Lucy," it was unbelievable that this would snowball into the No. 1 production company in tv in Hollywood.

But "Lucy," relating the comedantics of Lucy and Desi, caught the fancy of the American public as no show before or since, and the series held No. 1 in all the ratings services with unflagging consistency. Aside from the wealth accumulated on the basis of their success in the series, Arnaz and Miss Ball began to expand their activities under the umbrella known as Desilu. First they bought a one-time indie film rental lot, Motion Picture Centre. Then, last year, they acquired the RKO Gower street and Pathe lots, to become the largest indie vidfilmery in Hollywood—in fact, a major to studio.

There was an added touch of drama in Desilu's acquisition of RKO, in view of the fact that Miss Ball and Arnaz were

under contract to that studio years before. It was a touch which would probably be labeled corny if included in a Hollywood success story scenario.

Importantly for vidfil.n production, the success of "Lucy" in 1951 gave impetus to the entire vidifilm field, and probably did more than any other single thing to spur the pace of what had been a lagging industry. Not long after the success of "Lucy," Jack Webb came along with "Dragnet" to further solidify the vidfilm production impetus. What had been a minor-league enterprise became, in 1951, a major Hollywood industry.

Revue Productions, MCA's subsid, is still another illustration of the progress made in the vidfilm field. Not too many years ago Revue had only a couple of series, lensed at rental lots in Hollywood. But as the industry began to mushroom, Revue expanded and its production volume resulted in its moving to Republic where there were more facilities. Last year, Revue had around 21 series, had taken over the entire Republic lot on a rental basis. Republic, once a thriving theatrical film studio, was now making a lot of money simply by renting its space and facilities to the vidfilmery.

Where major film studios once shied away from vidpix as though it were an ogre, they began to scramble into the field once it was clearly demonstrated that lots of the green stuff could be made in telefilms.

Particularly with b.o grosses so erratic, the vidfilm field looked very good to the majors who had once scorned it. Today most are in it, and Warner Bros. is leading the pack production-wise. However, even many execs with the major studios admit that, on the whole, the programs turned out by the majors have not tapped the potential inherent in such an operation.

Those arguments once posed as to whether a show should be filmed or live, or will tv center in Hollywood, today seem about as realistic as the question: "Should theatrical films be shot in Fort Lee or Hollywood?" Time has proved that tv is to be headquartered chiefly in Southern California, just as is its large-screen competitor, the theatrical film industry. And the sheer weight of economics (residuals, etc.) have once and for all killed the cebate pertaining to live versus film, too.

In a nutshell, what has been accomplished in this decade of tv films is that the mechanics have been solidly established, the modus operandi for a vidfilmed series is now in a set pattern. However, it's tway from the field of mechanics and in the area of quality that the vidpix biz found itself going 'round and 'round. Unfortunate part of the overall situation currently, is that quality in any satisfying degree is sadly lacking in vidproduction.

For the most part, the vidpix producers and execs have taken the easy way out, tried-and-true, play-it-safe format trail, be it comedy, oaters, or whatever.

It's this attitude that every spring brings the shakes, the ulcers and the fidgets to these same producers as they see an average of 40 vidseries axed by restless sponsors as they are spurned by even more restless audiences.

Thus, the main problem facing the industry 10 years after its inception is its continuing instability, a problem which the majority of vidpixers refuse to face squarely. Rather than tackling the issue and actually trying to do something about

(Continued on Page 394)

TIPPING THE TRENDS ON TV TAPE

By Bob Chandler

Big question mark on the Hollywood telefilm horizon is the capability and potential of videotape as an economic competitor to film. With more and more stations installing Ampex units, a market for tape-syndicated shows is being created which, it's feared, could cut considerably into the take of the syndicated filmmakers.

The fear is only partly justified, but there's enough of a real threat in some areas to cause concern.

Basic to the situation are the limitations of tape production, for production on tape is limited to the same restrictions as live tv productions. In other words, if it can't be done live, it can't be done on tape, and taking it a step further, if it can't be done well live, it can't be done well on tape.

if it can't be done well live, it can't be done well on tape.

An Ampex unit is simply a control-room addenda which takes the place of the old kinescope recorder. Its function is simply to record a finished electronic image that's fed in through the monitoring equipment. This electronic image is fed by live tv cameras, and hence the image recorded on tape is subject to the same limitations as currently inhibit live television.

The only way tape is similar to film is in the fact that it's a recording device that insures the storage and hence permanence and reusability of a pictorial and aural image. But the manner in which film is produced and the manner in which tape is produced are better measures of their capabilities and constitute the yardstick of film vs. tape.

Subject as tape is to the limitations of the live method of production, tape-syndicated programming is and will be for some time to come restricted to studio-type shows. In terms of displacement of film programming this affects primarily those programs which have used film only for its convenience and residual valves.

Thus, a Jack Benny or a Red Skelton, some situation comedies using interior-only setups and an occasional mystery or drama show would find some value in converting to tape. But the bulk of telefilm production—the westerns, adventure, cops 'n' robbers and most dramatic shows will stick to film because of the very reason they converted to it—there wasn't enough production room in a live studio.

It's true that live techniques are improving, and that eventually a live camera and microwave setup may be developed which can prove equal to the mobility and hardiness of a film unit, and which can be mounted on a camera car and provide as stable a picture as that achieved under similar circumstances on film. KTLA's new Telecopter unit is an example of strides in that direction. But it's still several years away.

In terms of the shows that do lend themselves to tape, there are distinct advantages involved. In terms of costs, the same program can be done more cheaply on tape, possibly at only two-thirds the cost of the film version. Production is easier; the entire show is run off and recorded like a live show. It involves less time and effort, and achieves the same result in terms of convenience and residual values as film.

Where the real menace to telefilms lies is more in the syndication field, since an entirely new set of economics and programming precepts are involved. In terms of station programming, as opposed to network scheduling, the stations are far

more flexible as to what kind of programming they can use. If a KCOP can eschew film programming almost completely to concentrate on live personalities, what then of the station in Slippery Rock which decides that it would rather have Oscar Levant on tape than "Mickey Spillane" on film, and at half the cost?

Stations need syndicated film primarily because they need program material, not because of any of the self-contained virtues of film subjects. If they can get a Levant, a George Jessel or even a "Divorce Court" at half the price (because original production costs have already been written off via local sponsorship), so who needs film? This is overstating the case, of course, because every station strives for some balance in its program schedule, but the heavy reliance now placed on film could be obviated.

Similarly, another strong syndicated film market, the regional advertiser, may make some changes in his outlook. Falstaff Brewing, for example, has been a heavy syndication buyer, with "State Trooper," "City Detective," "Waterfront" and other shows. Falstaff, however, is toying with an idea involving Eddie Mayehoff, who's made some highly successful commercials for the brewery. Why not use Mayehoff in a low-cost, live-type show, reasons Falstaff, and then book the tape in all the markets it currently uses for film? Same reasoning holds for other regional advertisers, and syndicated film in this case could be the victim.

There's one bright spot in this picture, however. That's the fact that the huge backlog of pre-'48 feature films is rapidly being exhausted, and with no formula for release of the post-'48's in sight, stations are facing the alternatives of big gaps in their schedules or giving the features another rerun goround. Rather than risk public indignation, or even worse, apathy, the stations may see the solution in the use of taped programs in place of the features. This would leave syndicated film programming virtually untouched in terms of available airtime, and that latter point is what motivates station buying.

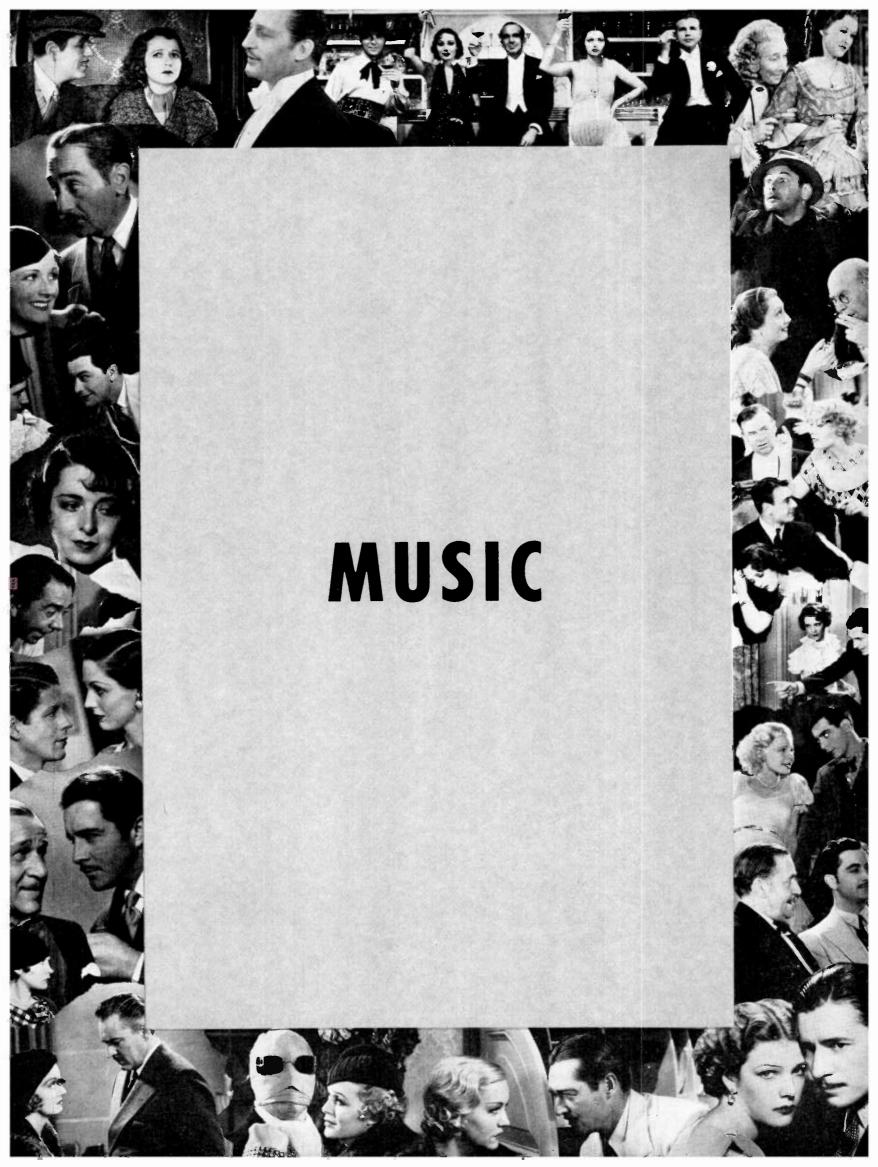
How It All Began

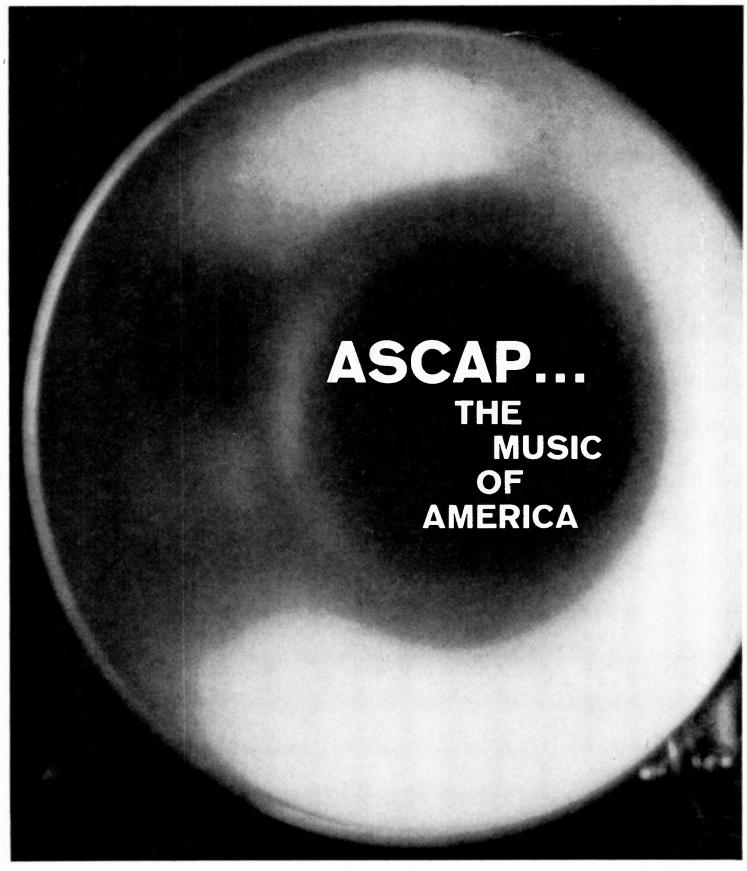
(Continued from Page 189)

It was an accurate assessment and NBC and CBS moved fast and built the most modern studios in the world in their television cities in Burbank and West Hollywood, respectively.

Ever advancing to match strides with theatrical entertainment, television rode down the rainbow but the pot of gold wasn't there. At the outset there was considerable activity in chroma and then all but RCA-NBC dropped out. The rivals deduced they were too far ahead of their time. But NBC couldn't quit because its parent, RCA, had color sets to sell. Sale of receivers has been slow and as of this date the best estimate of color sets installed is 350,000 as against 45 million black-and-whites.

The era of video tape has dawned on the industry. The kinescope and lenticular film flowered and wilted on the vine. What next? Inter-connected global tv can't be many years away.





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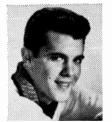
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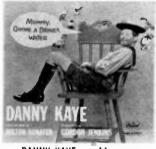
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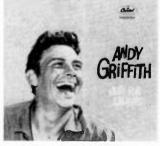
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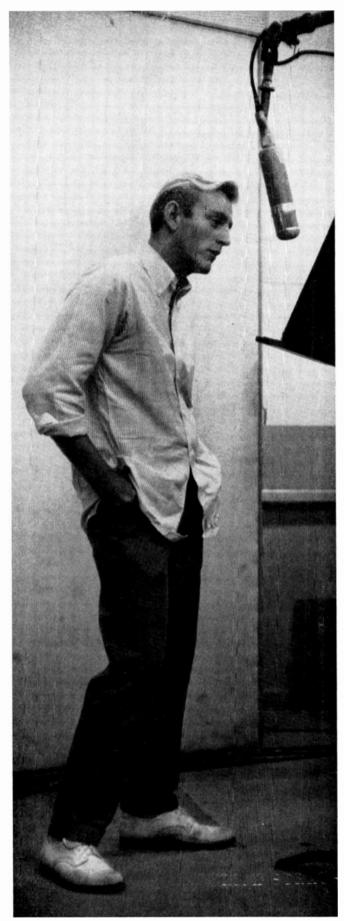
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Newport, Ky.

December 5 thru December 18

Return engagement 1958

Best Wishes

LEIGH HARLINE

Composer-Conductor

In Release
TEN NORTH FREDERICK
(20th Century Fox)
Composed Score

To Be Released

MAN OF THE WEST
(Mirisch Co.)
(Ashton Prods.)
UA

Composed & Conducted Score

To Be Released
THE REMARKABLE
MR. PENNYPACK
(20th Century Fox)
Composed Score

Current Assignment
THESE THOUSAND HILLS
(20th Century Fox)
Composed Score

Management M. C. A.





(Continued from Page 146) "AND GOD CREATED WOMAN" (IND)			"MACABRE" (AA) "HELL'S FIVE HOURS" (AA)	
Canon, Vagabond	•	32.852	Orpheum May 21-June 3, '58\$	12,926
Dec. 26, '57-Jan. 8, '58 Los Angeles, New Fox, El Rey (With "Fraulein" 20th)			Plus 6 nabes, 8 drive-ins	88,551
May 14-20, '58		12,646	"IMITATION GENERAL" (MG	101,477
	\$	45,498	Pantages	
Plus 10 nabes, 4 driveins		79,000	July 23-Aug. 5, '58\$ Los Angeles, Ritz, Voque	28,031
ADDED CIVIL (SUB)	\$	124,498	Aug. 13-19, '58	14,981
"DEEP SIX" (WB) "TAMING SUTTON'S GAL" (REP)			Ritz Aug. 20-26, '58	3.401
Downtown Paramount, Iris	•	24.984	PPSARmont	
Jan. 1-14, '58 Plus 2 nabes, 9 driveins	⊅ 	92,000	Plus 8 nabes, 4 drive-ins\$	46,413 54,500
	\$	116,984		71,500
"HIGH SCHOOL CONFIDENTIAL' (MG) "TEENAGE DOLL" (AA) Hollywood, Wiltern, State	Ψ	110,901	"PAJAMA GAME" (WB) Downtown Paramount, Wiltern, ~¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬	100,913
June 25-July 1, '58	\$	14,216	Aug. 28-Sept. 17, '57\$	89,653
Plus 7 nabes, 10 driveins		100,000	Vogue, Rialto (With "Fuzzy Pink Nightgown" IA)	
	\$	114,216	Sept. 18-24, '57	7,095
"RODAN" (DCA) "HELL IN KOREA" (DCA)			Vogue Sept. 25-Oct. 1, '57	2,757
Little and Manua Harana	ď	10.402	Warman, and the state of the st	
Nov. 13-19, '57 Plus 2 nabes, 8 driveins	Þ	19,403 87,097	\$	100,505
	\$	106,500	Gross Under \$100,000 alphabetically Listed)	
"FLY, The" (20TH)	Ψ	100,500		
"SPACE MASTER X.7" (20TH) Los Angeles, Uptown, Pantages			"ABOMINABLE SNOWMAN" •20TH) "GHOST DIVER" (20TH)	
July 16-22, '58	\$	20,774	Los Angeles, Uptown, Iris	
Los Angeles			Dec. 11-17, '57\$	10,872
("Fly" only) July 23-29, '58		5.074	"ACROSS THE BRIDGE TO VEXICO" (RANK)	
Plus 8 nabes, 7 driveins	\$	25,848 80,000	"THIRD KEY" (RANK) Downtown Paramount Feb. 26-March 4, '58\$	5,899
	\$	105,848	"ACTION OF THE TIGER" (MG)	
"AMAZING COLOSSAL MAN, The" (AI) "CAT GIRL" (AI)	Ψ	103,010	"HIRED GUN" (MG) Orpheum, Vogue, El Rey Oct. 7-13, '57\$	9.064
Hawaii, El Rey, Globe Aug. 28-Sept. 3, 57	\$	18,244		7,001
Globe Sept. 4-10, '57		3,523	"AFFAIR KAMAKURA" (INC) "SCARLET WEEK" (IND)	
Зері. 1-10, 37			Crest, Sunset	0.004
Plus 1 nabe, 9 drive-ins	\$	21,767 83,756	May 30-June 12, '58	8,291
rius i nabe, y unive-nis			"AFFAIR TO REMEMBER, 🚑" (20TH) "STRANGE INTRUDER" (Æ	
"DARBY'S RANGERS" (WB)	\$	105.523	Downtown, New Fox, Loyola, Fox Beverly	
"OREGON PASSAGE" (AA)			Aug. 28-Sept. 3, '57\$ New Fox, Loyola, Fox Beverly	32,302
Downtown Paramount, Hollywood Feb. 11-17, '58	\$	19,416	Sept. 4-17, '57	27,913
Downtown Paramount Feb. 18-24, '58		7,901	Fox Beverly Sept. 18-24, '57	2,288
red. 10-24, 30			-	
Plus 3 nabes, 8 drive-ins	\$	27,317 77,584	\$ **** *** CENT (HC)	62,503
rius 3 liabes, o grive-ilis			"ALL AT SEA" (MG) Fine Arts	
"WILD IS THE WIND" (DAD)	\$	104,901	Feb. 12-March 18, '58\$	21,159
"WILD IS THE WIND" (PAR) Four Star			"ANGELS OF DARKNESS" (3AV)	
Dec. 12, '57-Feb. 12, '58 Hillstreet, Hawaii	\$	40,388	"UNTOUCHED" (FAV)	
(With "High Hell" Par)			Downtown Paramount, Hawaii Sept. 25-Oct. 1, '57\$	8.997
Feb. 19-25, '58 Hawaii		15,834		,
(With "Hell")		4.704	"ANOTHER TIME, ANOTHER PLACE" (PAR)	
Feb. 26-March 4, '58		4,784	"CAMPBELL'S KINGDOM" (RANK) Downtown, Pantages	
Plus I nabe, 6 drive-ins	\$	61,006	April 30-May 6, 58	7,709
rius i nade, o grive-ins		42,966		21,000
	\$	103,972	\$	28,709
				THE PERSON NAMED IN

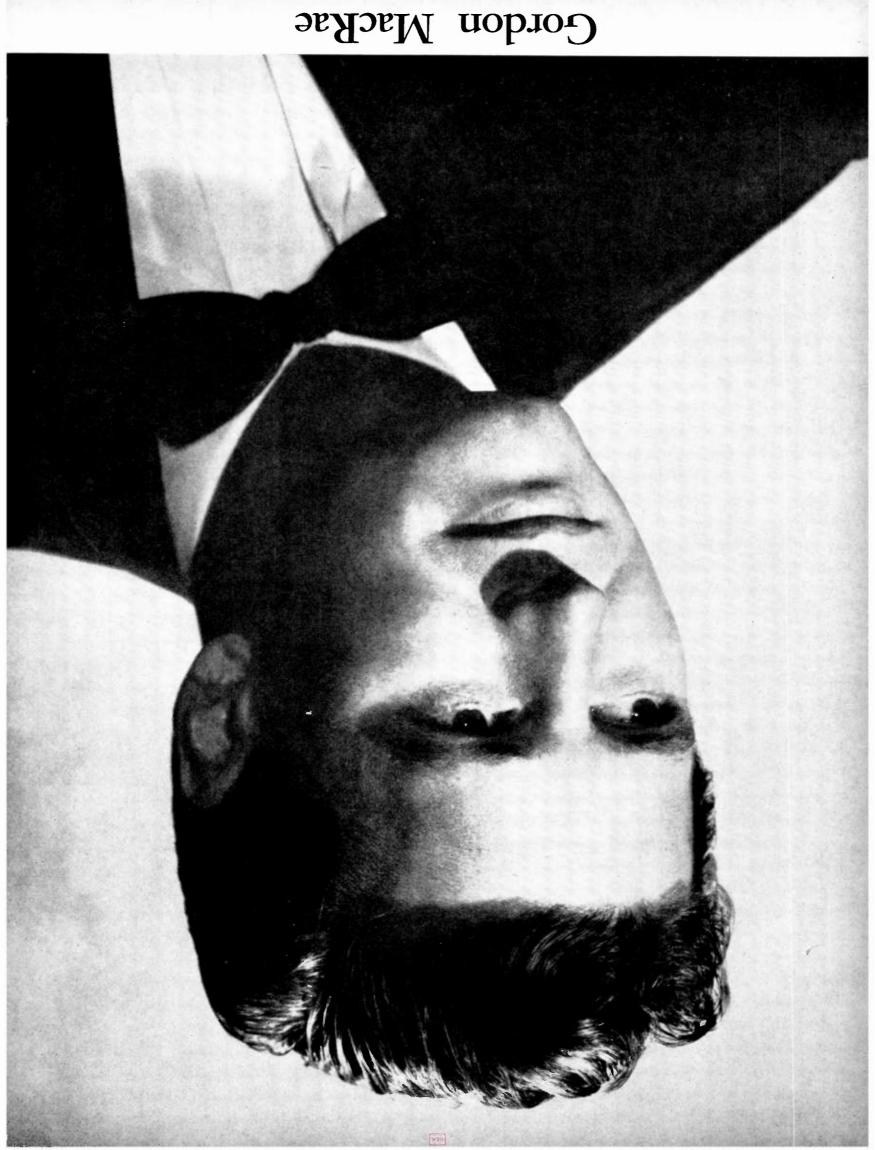
"APRIL LOVE" (20TH) "UNDER FIRE" (20TH)			"BLACK SCORPION" (WB) "JAMES DEAN STORY" (WB)	
Nov. 27-Dec. 3. '57	\$	22,885	Downtown Paramount, Pantages, Uptown Oct. 9-15, '57\$	17,369
Los Angeles, Loyola, Hollywood Dec. 4-10, '57		10,611	"BOLSHOI BALLET" (RANK)	
	\$	33,496	June 6-July 10, '58\$ "BOMBERS B-52" (WB)	31,230
Plus 10 nabes		48,000	"BLACK PATCH" (WB) Downtown Paramount, Voque, Fox Beverly	
"ATTACK OF THE PUPPET PEOPLE" (AI)	\$	81,496	Nov. 27-Dec. 3, '57\$ Downtown Paramount, Vogue	16,251
"REVENGE OF THE COLOSSAL BEAST" (AI) Orpheum, Hollywood, Uptown			Dec. 4-10, '57	5,844
Aug. 6-12, '58	\$	17,612 80,000	Plus 3 nabes, 8 drive-ins	22,095 66,000
Tius 5 habes, 5 drive-his		97,612	\$	88,095
"ATTACK OF THE 50 FOOT WOMAN" (AA) "WAR OF THE SATELLITES" (AA)	\$	97,012	"BONJOUR TRISTESSE" (COL) Four Star Feb. 12-April 1, '58	29,565
Hillstreet, Hawaii, Uptown July 9-15, '58	\$	15,067	Hillstreet	29,303
Plus 3 nabes, 3 drive-ins		25,000	(With "High Flight" Col) May 7-13, '58	4,229
"BABY FACE NELSON" (UA)	\$	40,067	\$	33.794
"IRON SHERIFF, The" (UA) Orpheum, Hawaii, Ritz			Plus 3 nabes, 1 drive-in	13,600
Dec. 11-17, '57	\$	18,362	"BONNIE PARKER STORY" (AI)	47,394
Hawaii, Globe Dec. 18-24, '57		5,109	"MACHINE GUN KELLY" (AI)	
	\$	23,471	State, Hawaii July 2-8, '58	8.388
Plus 8 nabes, 1 drive-in		36,000	"TEENAGE MONSTER" (FAV)	
"BATTLE STRIPE" (NTA Reissue)	\$	59,471	Globe Dec. 25, '57-Jan. 7, '58\$	7,666
"ARMORED ATTACK" (NTA Reissue) State, Hollywood, Uptown			"BRAVADOS, The" (20TH)	
Oct. 23-29, '57 New Fox	\$	20,031	Pantages June 13-July 15, '58\$	32,949
Oct. 30-Nov. 5, '57		2,686	Los Angeles, New Fox, Ritz, Loyola (With "Desert Hell" 20th)	
DI 2 . 1 . 7 . 1	\$	22,717	July 30-Aug. 5, '58	19,169
Plus 2 nabes, 7 drive-ins		62,000	"BRAVE ONE, The" (RKO Reissue)	52,118
"BEAU JAMES" (PAR)	\$	84,717	"RING, The" (IND Reissue) Hillstreet	
"UNCONQUERED" (PAR Reissue) State, Four Star			Aug. 6-12, '58\$	2,693
State, Four Star Sept. 4-10, '57 State	\$	11,391	"BRIDE AND THE BEAST" (AA)	
Sept. 11-17, '57		4,428	"BEAST OF BUDAPEST" (AA) Downtown, Hawaii	
Discourage of the control of the con	\$	15,819	May 7-13, '58\$ Plus 4 nabes, 1 drive-in\$	4,443 13,000
Plus 6 drive-ins		60,142	rius i nabes, i univerni	
"BED OF GRASS" (TRANS-LUX) "08/15" (T-L)	\$	75,961	"BRIDE IS MUCH TOO BEAUTIFUL, The" (IND) Crest, Sunset, Guild	17,443
Los Angeles, Warner Beverly June 25-July 1, 58	\$	6,314	Feb. 28-March 13, '58\$ Crest, Sunset	17,524
"BEGINNING OF THE END" (REP) "UNEARTHLY, The" (REP)			March 14-20, '58	3,789
Downtown Paramount, Wiltern, Iris Sept. 18-23, '57	\$	14,903	\$ \$	21,313
"BEND OF THE RIVER" (U Reissue) "LAWLESS BREED, The" (U Reissue)	•	,,,,,	"BROTHERS-IN-LAW" (IND) El Rey	
Hillstreet			March 5-11, '58\$ "CABIRIA" (IND)	962
April 23-29, '58" "BIG COUNTRY, The" (UA)	Þ	3,692	Crest, Sunset, Guild Jan. 17-Feb. 6, '58\$	18,450
Warner Beverly Aug. 23-29, '58 "BITTER VICTORY" (COL)	\$	24,800		10,150
"CELL 2455, DEATH ROW" (COL Reissue)	,	,	"CALIFORNIA" (PAR Reissue) "DESERT FURY" (PAR Reissue)	
Orpheum March 26-April 1, '58	•	6,219	Downtown Paramount, Iris, Uptown Feb. 5-10, '58\$	12.875
Plus 5 drive-ins.	 •Ф	9,500	Plus 2 nabes, 7 drive-ins	23,125
	\$	15,710	\$	36,000

"CARELESS YEARS" (UA) "STREET OF SINNERS" (UA) Hawaii, El Rey, Globe Nov. 20-26, '57	\$	5,167	"18 AND ANXIOUS" (ABPT) "GIRL IN THE WOODS" (ABPT) Downtown Paramount June 11-18, '58	\$	5,740
Plus 4 nabes, 2 drive-ins		7,000	"ENEMY BELOW" (20TH)		
"CARIB GOLD" (FAV) "ROCKIN' THE BLUES" (FAV)	\$	12,167	"PLUNDER ROAD" (20TH) Orpheum, Hollywood, Uptown Dec. 31, '57-Jan. 7, '58	\$	21,664
Hillstreet June 4-10, '58	•	1 201	Hollywood Jan. 8-22, '58		7.544
"CERTAIN SMILE, A" (20TH)	⊅	1,201	Juli 0 22, 30	\$	29.208
Pantages, Loyola Alg. 6-19, '58	•	23.149	"ENEMY FROM SPACE" (UA]	Þ	29,205
Pantages Aug. 20-24, '58	Ф		"UFO" (UA Reissue) Downtown Paramount, Hawaii		
Aug. 20-24, '58		4,800	Oct. 23-29, '57	\$	7,660
"CHICAGO CONFIDENTIAL" (UA) "GUN DUEL AT DURANGO" (UA)	\$	27,949	"ESCAPADE IN JAPAN" (U) "WINCHESTER 73" (U Relssue) Hillstreet, Hollywood Dec. 11-17, '57	ç	2 721
	•	10.777	Plus 3 nabes, 8 driveins	3	8,781 32,000
Orpheum, Hawaii, El Rey Oct. 16-22, '57	Ф	10,777		2	40,781
"PLEA FOR PASSION" (IND)			"FIEND WHO WALKED THE WEST" (20TH)	₽	10,701
Crest, Sunset June 27-July 17, '58	\$	13,890	"NAKED EARTH" (20TH) Los Angeles, Hollywood, Loyola, U-town		
"CONSTANT HUSBAND" (STRAT)			Aug. 20-26, '58	\$	14,499
Dec. 6-25, '57	\$	8,613	Plus 7 nabes, 8 driveins		57,000
"COUNTRY GIRL" (PAR Reissue) "PROUD AND PROFANE" (PAR Reissue)			"FIRE UNDER HER SKIN" (IND)	\$	71,499
April 9-15, '58	\$	2,039	Vagabond Nov. 15-28, '57; Dec. 6-15, '57	\$	12,214
"ĆOWBOY" (COL) "TRUE STORY OF LYNN STUART" (COL. Downtown, Wiltern, Hollywood			"FOLIES BERGERE" (IND)		
March 12-25, '58(CYCLOPS, The" (AA)	\$	42,669	July 18, 31, '58	\$	5,301
"DAUGHTER OF DR. JEKYLL" (AA)			"FORBIDDEN INTERLUDE" (U) Hollywood Paramount Sept. 18-Oct. 22, '57	•	04.520
Oct. 30-Nov. 5, '57. "DEMETRIOS AND THE GLADIATORS" (20'	\$ TH D	13,141		\$	24,530
"FROGMEN, The" (20TH Reissue)			"FORT DOBBS" (WB) "ESCAPE FROM SAN QUENTIN" (COL) Downtown Paramount, Iris, Uptowa		
Sept. 18-24, '57 "DESIREE" (20TH Reissue)	\$	4,321	March 5-11, '58	\$	17,977
"VIVA ZAPÀTA" (20TH Reissue) New Fox, El Rey Nov. 6-12, '57	\$	3,421	"FORT MASSACRE" (UA) "STEEL BAYONET" (UA) State, Hollywood, Uptown		
"DESIRE UNDER THE ELMS" (PAR)		7,	May 14-20, '58	\$	8,693
Warner Beverly May 9-29, '58	\$	8,683	"40 GUNS" (20TH) "DEERSLAYER" (20TH)		
"DESTINATION MOON" (FAV Reissue) "FORBIDDEN PLANET" (MG Reissue) Los Angeles, Hollywood, Ritz			Los Angeles, Hollywood, Uptown Loyola Oct. 2-8, '57	\$	16.892
Sept. 11-17, '57	\$	12,693	"FOUR BAGS FULL" (IND) Four Star		
"DEVIL'S GENERAL, The" (IND)			Nov. 6-19, '57	\$	4,007
Vagabond Oct. 25-Nov. 14, '57	\$	7,740	"FRAULEIN" (20TH)		
"DEVIL'S HAIRPIN" (PAR) "SHORT CUT TO HELL" (PAR)	·		"THUNDERING JETS" (20TH) Los Angeles, New Fox, Ritz May 6-12, '58	\$	P 000
State, Vogue, Ritz Oct. 16-22, '57	•	12 057		Φ	8,000
	Ъ	12,857	"FRENCH ARE A FUNNY RACE, The" (CON) El Rey		
"DIARY OF A BAD GIRL" (IND) Crest, Sunset			Feb. 21-March 4, '58	\$	2,110
June 13-26, '58 "DOCTOR AT LARGE" (U)	\$	6,392	"FROM HELL IT CAME" (AA) "DISEMBODIED, The" (AA)		
Four Star Dec. 4-10, '57	¢	3,184	Los Angeles, New Fox, Ritz Sept. 18-24, '57	\$	10.684
"DRAGSTRIP RIOT" (AI) "COOL AND THE CRAZY, The' (AI)	⊅	3,101	"FROM HELL TO TEXAS" (20TH) "BEAUTIFUL BUT DANGEROUS" (20TH)	Ψ,	.0,00
Downtown Paramount New Fox	e e	7 573	Los Angeles, New Fox, Uptown June 11-17, '58	\$	10.466
April 30-May 5, 58	Ъ	7,572 28,000	Plus 9 nabes, 6 driveins		70,000
	<u>\$</u>	35,572		\$	80,466
	Þ	33,312		*	55,100

"FROM HERE TO ETERNITY" (COL Reissue) "LINEUP" (COL) Hillstreet, Hawaii, Ritz June 11-17, '58	- 8	10,186	"HATFUL OF RAIN, A" (20TH) Fox Wilshire, Los Angeles Aug. 30-Sept. 5, '57	11,429
"GERVAISE" (CON) El Rev	-	10,100	Sept. 6-17, '57	7,224
Jan. 10-Feb. 20, '58	\$	17,066	(With "The Big Show" 20th) Sept. 18-24, '57	12,576
"GIANT CLAW" (COL) "NIGHT THE WORLD EXPLODED" (COL) Downtown, Hawaii, El Rey Sept. 4-10, '57 Downtown	,	17.214	"HEAVEN KNOWS, MR. ALLISON" (20TH Reissue) "12 ANGRY MEN" (UA Reissue) New Fox, Ritz, Downtown Paramount March 19-25, '58	31,229
Sept. 11-17, '57	<u>\$</u>	3,100	"HELEN MORGAN STORY, The" (WB) "JOHNNY TROUBLE" (WB)	10,233
Plus 2 nabes, 8 driveins		20,314 64,786	Downtown Paramount, Pantages, Wiltern Oct. 16-22, '57\$	21,211
	\$	85,100	Pantages Oct. 23-29, '57	2,975
"GIANT FROM THE UNKNOWN" (AST) "SHE DEMONS" (AST) Hillstreet, Iris			"HELL CANYON OUTLAWS" (REP) "PANAMA SAL" (REP) State	24.186
March 12-18, '58		6,125	Dec. 11-17, '57\$ "HELL RIDERS OF HEAVEN" (RANK) "AS LONG AS THEY'RE HAPPY" (RANK)	5,292
Dec. 7-27, '58 Hillstreet, New Fox, Ritz, Loyola (With "Ride a Violent Mile" 20th) March 5-11, '58		11,213	Oct. 9-16, '57\$ "HIGH SCHOOL HELLCATS" (AI) "HOT ROD GANG" (AI)	7,493
	\$	25,114	Hillstreet, Iris Aug. 20-26, '58\$ Plus 3 nabes, 5 driveins\$	9,700 49,000
"GIRL MOST LIKELY" (U) "DAY OF THE BADMAN" (U) Hillstreet, New Fox			"HIGH SOCIETY" (MG Reissue) \$ "TEAHOUSE OF THE AUGUST MOON" (MG Reissu	
Dec. 5-10, '58 Plus 1 nabe, 8 driveins		7,845 26,000	El Rey Sept. 25-Oct. 1, '57\$ "HONG KONG AFFAIR" (AA) "MAN FROM GOD'S COUNTRY" (AA)	1,368
"GODDESS, The" (COL) Fine Arts	\$	33,845	Hillstreet, Hawaii April 16-22, '58\$ Plus 9 nabes, 2 driveins	5,695 26,000
May 2-June 5, '58 Downtown, Hawaii (With "Paradise Lagoon" Col) June 25-July 1, '58		13,334 6,479	"HOT SPELL" (PAR) State, Vogue, Fox Beverly (With "Danger Flight 931" Ind., State; "Blaze of Noon" Par Reissue, Vogue:	31,695
"GOING STEADY" (COL) "CRASH LANDING" (COL)	\$	19,813	"Blaze of Noon" Par Reissue, Vogue; "Bonjour Tristesse" Col, Fox Beverly) June 11-17, '58\$ Plus 4 nabes, 3 driveins\$	10,161 24,000
Downtown Paramount, Iris Jan. 29-Feb. 4, '58 Plus 1 nabe, 8 driveins	\$	26760	"HOUSE OF DRACULA" (U) "THING THAT COULDN'T DIE, The" (U)	34,161
	\$	44.500	Hillstreet, New Fox July 16-22, '58\$ Plus 4 nabes, 5 driveins	9,702 40,000
"GOLDEN AGE OF COMEDY" (DCA) Warner Beverly March 5-25, '58			<u></u>	40 702
"GREEN MAN, The" (DCA)	\$	8,066	"HOUSE OF FRANKENSTEIN" (IND Reissue) "FRANKENSTEIN MEETS THE WOLF MAN" (IND F Los Angeles	Reissue)
Canon Sept. 13-Nov. 7, '57	\$	29,412	Sept. 5-9, '57\$ "HOUSE OF WAX" (WB Reissue)	7,024
"GUNMAN'S WALK" (COL) "CASE AGAINST BROOKLYN, The" (COL) Downtown, Hollywood July 23-29, '58		12.440	"PHANTOM OF THE RUE MORGUE" (WB Reissue) Downtown Paramount June 19-25, '58\$ "HOW TO MURDER A RICH UNCLE" (COL)	9,860
Downtown, Hollywood, Uptown July 30-Aug. 5, 58		13,448 8.210	Four Star Nov. 20-Dec. 3, '57\$	5,568
Plus 5 nabes, 8 driveins	8	21,658 71,600	"HUNCHBACK OF NOTRE DAME" (AA) "PORTLAND EXPRESS" (AA) Orpheum, Hawaii, Uptown	
	<u>s</u>	93,258	Nov. 6-12, '57\$ Orpheum, Hawaii	19,240
"HAPPY ROAD, The" (MG)	Ψ	75,230	Nov. 13-19, '57	6,751
Fine Arts Nov. 15-Dec. 19, '57	\$	9,209	(Continued on Page 337)	25,991



Suprimer) mod



CLARK GABLE



Gregory Peck

Production Completed
"PORK CHOP HILL"

A Melville Production

In Preparation
"THE WINGED HORSE"

A Melville Production

In Release
"THE BIG COUNTRY"
An Anthony-Worldwide Production

Shooting in January
"ON THE BEACH"
A Stanley Kramer Production

OUR HEARTIEST CONGRATULATIONS ON YOUR SILVER ANNIVERSARY

FROM THE "PORGY AND BESS" COMPANY



Best Wishes

ANTHONY MANN



In Release:
"GOD'S LITTLE ACRE"
United Artists

In Preparation:
"SPARTACUS"
Bryna Prods. · U.I.



lanny theye

VARIETY
25th
Conniversary

JOHN WAYNE



Congratulations on your Silver Anniversary

FRED ASTAIRE



Congratulations

JOHN HUSTON





FRED ZINNEMANN



Fichard Fliebmark

JAMES CAGNEY



DAVID MILLER

DIRECTOR

In Preparation

"SHORT WEEKEND"

"SILVER NUTMEG"



Best Wishes

MITZI GREEN

&

JOSEPH PEVNEY



The Best on Your 25th
Happy Loading!
I'll see Yule at EL RANCHO Christmas

JOE E. LEWIS



ITALO PIX SING B. O. BLUES

By Robert F. Hawkins

ROME—Hesitancy and readjustment sum up the Italian film industry situation at the close of the 1957-58 season, a season which concurrently has seen further decided forward strides by the Italian television network. TV in this country is now well past the 1,000,000 subscriber mark and headed definitely and irrevocably up.

While the disk business, aided by such native successes as San Remo Song Festival winner 'Volaze' and hits from other similar events, hit new highs in sales—and here the indirect impact of television exposures was perhaps for the first time felt strongly: witness the zooming Perry Como sales following local telecasting of his Saturday night show kines, for one

-radio continued its own slow but steady rise.

The legitimate theatre had a surprisingly okay season, thanks mainly to a handful of American plays which kept boxoffices of the Italian road companies humming as they haven't in some years. The Yank influence was even more decidedly felt in Italian musicals. The musical theatre here has gone American in a determined way, with two hits by the Garinei-Giovannini team, "Un Paio D'Ali" ("A Pair of Wings") and "L'Adorabile Giulio" ("The Adorable Giulio") particularly successful contributions to this trend.

Opera, with the added stimulants provided by the still-famed Callas affair and other similar minor "scandals", continued as a traditional Italian staple, though here again the influx of foreign singers (often with Italian-ized names) was more noticeable. Nightclubs had a generally slow year, and again the accent was on al fresco spots in summer resorts rather than on a steady winter trace in the big cities.

Television, then, was the big winner hereabouts this year, and the increased number of sets sold brought better—and more—programs, and vice-versa. The Jan. 1, 1958, lengthening of program hours by RAI-TV, the Italo telenet, was accompanied by a sharp upswing in general program quality and variety. "Il Musichiere" soon became the top show of the season, several excellent dramatic shows were staged, both in single and in serial form (the latter particularly successful here), while Walter Chiari, Ugo Tognazzi and Raimondo Vianello added successful musical variety shows to the local video picture in a sector which had previously been skimped by RAI-TV.

But the biggest single boost to the relatively new local TV industry came through the tremendous success of a series of special sport events picked up during the year by RAI-TV. Direct pickups of the world football (soccer) championships from Sweden (ten games in all); the three-week-long day-by-day live telecasts of Italy's greatest bike race, the Giro d'Italia; and the World Skiing Championships, again directly picked up from mountain top locations and beamed over the Continental European hookup; are credited with the strongest sales incentive and viewer interest (and totals) in sports-conscious Italy.

Back in the film industry, both production and boxoffice aspects of the local picture were dominated by Yank efforts.

Undoubtedly the biggest single event of this and many another year was and still is the shooting in Rome's Cinecitta' Studios of Metro's giant "Ben Bur," directed by William Wyler with a large cast headed by Charlton Heston. Started in late spring and slated to shoot through the end of the

year, "Ben Hur" is now buc seed at some \$13,000,000. Among other major American production investments in Italy in recent months have been Warners' "The Nun's Story", directed by Fred Zinnertunn, and starring Audrey Hepburn; "The Tempest," produced by Dino DeLaurentiis for Paramount Films, with a large sossier of stars topped by Van Heflin, Silvana Mangano, Geoffiey Horne, Agnes Moorehead, and others; "The Naked Maja" at an approximate \$3,000,000 budget) produced by Titanus Eilms for Metro and UA and starring Ava Gardner and Anthon Franciosa in a biography of Gova.

Two other major efforts, prevously slated to be shot in this country, have moved to Spain In variety of reasons: "John Paul Jones" and "Solomon and Skeba", though some of the

latter may still be shot here.

But other Yank productions from on the local horizon, if some of the recently announced productions come off. Mario Lanza is planning a pature to be shot this fall in Capri and the Naples area, also the scene for David Miller's delayed "Short Weekend." Yhe Brynner's "The Gladiators" is another upcoming possibility, as is "Spartacus." "North from Rome" was recently bought by Frank Rosenberg for Italian production, while Lester Welch hopes to return to Rome to make "One More Hill to Rome" hereabouts. "A Gift from the Boys," from an art Buchwald story, has been announced as an Italian locationer by Grandon Productions, as has the King Brothers' "Ter Men and a Prayer" and Sam Fuller's long-planned "The Big Red 1."

William Dieterle, Robert Sandnak, Robert Aldrich, Martin Ritt and Jean Negulesco are among the directors who have more or less definite plans to shoot a film in Italy in the near future, while such indie proceers as Frank Melford, Jack Lamont, Carl Foreman, N. Wansberger (who is thinking of a "Cesar Borgia") and others have been here recently scouting

the terrain.

Though such budgets as "Ben Hur's" may never again be equalled here, the trend towards more Italo-American productions is likely to continue Dino DeLaurentiis, for one, has several major efforts up he sleeve, some to include U.S. coin and/or interests, such as his already announced biopic of "Simon Bolivar." DeLaurenties' ex-partner, Carlo Ponti, has meanwhile indicated his intention to return to Italy to produce films for U.S. compenies. Among these would be "Two Women," from the beok by Alberto Moravia, and "Taras Bulba."

Titanus Studios, which resently shot "The Seven Hills of Rome" with Metro, is known to be discussing several future co-production deals with U.S. majors, while in the Italian production picture, Vies Films (which is planning a "Marco Polo" for 1959), I we Films, Rizzoli and RIAMA Productions, Royal Films GESI (Maleno Malenotti) Productions, and many other Italian companies have ambitious plans, both with and without foreign collaboration. For the moment, however, these more expensive productions are in a distinct minority, with most local filmmakers insuring their futures by a series of low-bidget lightweight films (called "rosy realist films" here) it rended mainly for the Italian marker

(Continued on Page 353)

What Show Biz Looked Like 25 Years Ago

(Continued from Page 8)

Studios discovered that the film fans went for romantic leads like Leslie Howard as opposed to the former rugged, rough-and-ready ruffians of the Cagney-Robinson-Gable school and imported new juveniles like Franchot Tone, Roland Young, Robert Montgomery, Buddy Rogers, Herbert Marshall, Cary Grant, Richard Arlen, Ralph Bellamy, Neil Hamilton, Gary Cooper.

In seeking its salvation, Hollywood came up with divers opinions and conclusions. One segment called the talkers "too sophisticated" because the adult males were staying away, but also concluded that "the 16-20-year-olds were strong for the sex stuff."

Hollywood edicted \$75,000,000 would be the industry's total budget for 250 productions that year and that "studio overhead" would be limited to 33%.

It was figured that 11ϕ from each b.o. dollar would be earmarked for Hollywood production and distribution as a new pattern.

Screen advertising was "a lifesaver" for some of the hinterland theatres, which permitted the commercials on their entertainment screens.

"Poverty Row," that from-hunger segment of seedy, off-the-cuff citadel of westerns that revolved around "Gower Gulch," as that Gower St. stretch was then known, passed from the scene. The ERPI (Electrical Research Products Inc.) monopoly on soundfilm recording was broken after a legal battle of the electronics; it paved the way for Western Electric, RCA Photophone, Warners and others. Upton Sinclair penned a tome, subsidized by the showman, extolling William Fox, and airing his version of his ouster from the dynasty he had founded.

A Hollywood soundmen's walkout was followed by a general IATSE lockout which affected 20,000 workers, and VARIETY editorialized "this was no time for management and labor strife." The IA had complained the studios were favoring the IBEW.

Washington newsreelers called FDR "the Barrymore of the White House," good copy and coverage always. Treasury Secretary William H. Woodin was the No. 2 newsreel star. His show biz predilections resulted in a \$100,000 bankroll to music arranger Charles Miller and thus Miller Music Corp. was formed (now one of the Big Three), with Vincent Youmans contracted as a staff songsmith. Universal rushed out a timely short on FDR, "A Fighting President."

The NRA symbol adorned everything, including the VARIETY editorial page. FDR edicted that all salaries over \$25,000 would be reviewed. Stars and execs decided on a \$2,000-a-week ceiling (under old contracts) and opined "the salvation of the picture business is keeping pictures to a \$150,000 budget" (sic!). The industry's overall \$156,000,000 payroll was cut to \$50,000,000 in the past two years. Chi theatre managers getting \$35-a-week complained that their janitors at 53¢ an hour were doing better financially.

A switch: the year's grosses were 7% below 1932 but net profits were up 25%, because of the trimmed overhead.

There were some strong pix around: "Cavalcade", "Tugboat Annie", "Maedchen In Uniform", "Rasputin and the Empress" (with all three Barrymores in it), Mae West's "Night After Night" and "She Done Him Wrong", "State Fair" (Janet Gaynor, Will Rogers, Lew Ayres), "Tugboat Annie" (Dressler-Beery), "Private Life of Henry Eighth" (Laughton), "Fugitive From Chain Gang", "Morning Glory" (Hepburn); "Farewell to Arms", "42d St.", "Golddiggers

(Dick Powell-Ruby Keeler-Joan Blondell), "King Kong," "Lady for a Day."

A Walt Disney item, "Three Little Pigs", had as its theme song, "Who's Afraic of the Big Bad Wolf?" Somehow that keynoted the temper of the times.

There was no larking of film product according to a typical Calendar of Eurrent Releases, alphabetically listed as follows: Harold Auten, 3; Chesterfield Pictures, 6; First Division, 26; First National, 10; Fox, 31; Freuler, 4; Gaumont British, 13; Majestic, 8; Metro, 20; Monogram, 20; Paramount, 30; Principal, 3; RKO Radio, 26; UA, 9; Universal, 28; Warner Bros., 21 Miscellaneous, 19; Foreign Language, 78.

Sidney Kent's brother in-law, Bob Kane, became foreign boss of Fox Film sales. Max Winslow exited Berlin Music for a Columbia Pictures studio berth. Monte Carlo's dice games "for the piker trade' incepted. Paramount okayed Marlene Dietrich's "wearing pants in public". Arthur Loew resigned from Loew's Inc., in protest over the bonus payoffs to the inner circle (eventually came back; eventually reresigned for good). Dr. Alfred J. Goldsmith retained by David Sarnoff—M. H. Ay esworth as an "entertainment engineer." General Rufus Dawes plugged Deac Aylesworth as Chi Fair topper, but the NBC prexy stayed as is. Edward C. Raftery replaced the late Moses L. Malevinsky in the law firm (still is) O'Brien, Dasco. & Raftery. B. A. Rolfe stopped a \$4,600 check and disclosed a West Indies cruise-ship, cardshark racket. Palace "curb" new saw Hollywood & Vine the new vaudeville actors' "beach"—layoffs-in-the-sunshine.

"Prince" Michael Rom noff did an 8-minute sketch in

"Prince" Michael Romanoff did an 8-minute sketch in "three" at the Palace a: \$500 and the VARIETY reviewer opined it was "not bad", but was concerned about the 10 weeks to follow since Uncle Sam was breathing down the neck of Harry Gerguson.

Mae West's exclusive interview in Variety, by Cecelia Ager, accented "no 'good' women ever went down in history". Grace Moore's strang: comtractual provision against colored acts on the bill with her, so Mary Garden played the Capitol instead with the Mills Broe. The New Act review of the diva was OK. Wave of Hollywood civorce "dirt" that year.

The inglorious start of the Rockefellers' Radio City Music Hall "made 100,000 rew show biz critics" in the opinion of VARIETY. The twin RKO Roxy Theatre was an equal fiasco. S. L. Rothafel, despite his impact at the Gotham landmark theatre still bearing his name, was paid off and the theatre was renamed the Center, where eventually, an ice-show policy flourished for some years. It was razed recently and is now the U.S. Rubber Bldg.

A special Radio CEy Number in VARIETY had heralded Rockefeller Center's cultural and entertainment potentials. Today, it is still one of the three top tourist attractions in New York, along with the Empire State Bldg. and the United Nations. Eventually, the abortive vaudfilm-musichall policies at the two new theatres shook down and Radio City Music Hall is the No. 1 cincma showplace not only of the nation but the world.

Even in its downbeat condition vaudeville totted up some 46 weeks of playing time, as follows: Loew's, 15 weeks; RKO, 13; Fanchon & Marco, 101/2 weeks; Paramount Publix, 5; WB, 21/2 weeks. F&M was pitching for a "comeback" of live shows with \$100, \$150 and \$250 a day bills (five acts), according to "A-B-C" houses.

The NRA wanted the lowdown on film salaries—none over \$25,000 per annum was the ed.ct. A. B. Marcus' nude shows a mopup in the Orient. One Danny Kaye was touring with one of them as the "aumit ler", Las Vegas was introducing "keno" (bingo) and was getting the rep of "Reno's little

brother" (this was before Bugsy Siegel and "the boys" built the Flamingo). Winchell's "Broadway Through a Keyhole" was making the film rounds as a film feature (the Winchell-Ben Bernie "feud" was forerunner of the Benny-Allen "feud", also for the same publicity reasons). Top radio shows included "Romance of Helen Trent", making its debut that year, and destined to run for eons, ditto "The Woman In White" and "The Lone Ranger". (George Seaton was an early "Ranger"). Chi's Century of Progress exposition ran May 27-Nov. 12 and reopened for another year May 26-Oct. 31, 1934.

U.S. recognized the USSR. First all-star baseball game played July 6, Chi, the American League defeating the Nats. The 70-story Radio City (later the RCA) Bldg. opened in Rockefeller Center with exhibitions depicting the first 13 years of radio progress.

Hervey Allen's "Anthony Adverse" was the 1934 Pulitzer prize novel. Other bestsellers included Erskine Caldwell's 'God's Little Acre", Philip Stong's "Stranger's Return", Ernest Hemingway's "Winner Take Nothing", William McPhee's "No Castle In Spain", also demagogue Huey Long's "Every Man A King".

The German Jooss Ballet and France's Serge Lifar and his ballet was on U.S. tour, also Col. W. de Basil's Ballet Russe de Monte Carlo. NBC preemed Charles Wakefield Cadman's opera, "The Willow Tree", and Louis Gruenberg's American opera, based on Eugene O'Neill's 1921) prize play, "Emperor Jones", ran seven performances at the Met.

For a time the Nazis seemed to be backing down on their anti-Semitic policy, Eric Pommer was back in charge of UFA production and Dr. Ludwig Klitsch was out as president, but that was a momentary respite. The Nazi-controlled Film Kurier panned VARIETY coverage of Nazi bigotry as "irres-

Hitlerism seemed to have reflex action on American talent. The legit actors, particularly, although also true of Hollywood, went in for a "buy American" campaign and even enlisted publisher W. R. Hearst's interest. For once, the basic credo of the lively arts that talent has no embargos or frontiers was forgotten. Even the directors and writers joined the actors' campaign.

When Hitlerism ousted German-Jewish executives employed by American film distribution companies, Warner

Bros. pulled out entirely from the market.

The Jewish songwriter issues also clouded ASCAP's negotiations with the German performing rights society which had no control over its longtime in-ernational business and artistic relations, in light of the Nazi regulations.

Newspaper city editors called these the best known show biz names and best copy: Greta Garbo, Mary Pickford, Charles Chaplin, Ethel Barrymore, Douglas Fairbanks, Sr., Rudy Vallee, John Barrymore, Will Rogers, Eugene O'Neill, Noel Coward, Maude Adams, George M. Cohan, Katharine Cornell, Eddie Cantor, Ed Wynn.

The year spawned 31 new stars, of which 16 were in Hollywood and 15 on the air. Among them were Mae West, Miriam Hopkins, George Raft, Heler. Hayes, Jean Harlow, Jimmy Durante, Ethel Barrymore, Spencer Tracy, Irene Dunne, Katherine Hepburn, Fay Wraz, Leslie Howard, Walter Huston, Warren William.

Sam Goldwyn's abortive buildup for Anna Sten in "Nana". Will Hays talking with the California wine industry as its "czar", but renewed with the Motion Picture Assn. of America for three more years. WB's "Cabin In The Cotton" and "Trilby" were the first U.S. pix sales to Russia, \$5,000 for each. Mary Pickford got 10G for her personal at the Broadway Paramount, plus 50% over \$60,000 gross with "Alice In Wonderland", doing five shows a day in a scene from "Church Mouse". Sister Aimee Semple McPherson's \$5,000a-week flop at the N.Y. Capitol with Metro's "Solitaire Man" and she was almost that—garnering only 35G on the week;

previous week's "Beauty For Sale" did \$44,000; she lost \$20,000 for the house and Loew's Capitol, Washington, paid

but wouldn't play her thereafter.

Mae West's \$200,000 per pic. Nate Blumberg and Major Leslie R. Thompson moving into the RKO Keith-Albee-Orpheum theatre setup at David Sarnoff and M. H. Avlesworth's invitation. Autograph hounds crashing the funerals of Mrs. Peg Talmadge (mother of Norma and Constance) and film star Renee Adoree caused resentment.

Gabriel Pascal was the first of the Nazi exiles filming in Hollywood. Phil Reisman made need of foreign sales for RKO. David and Arthur Loew were on round-the-world flights. "Make pix as clean as rad." a clarion call. Walt Disney a big moneymaker but then "a Hollywood unknown". Polls on recouping "that lost audience" (then as now). Roster of Nazi exiles in Paris, London, the Riviera, Zurich, Vienna, Moscow growing—a who's who of producers, directors, composers, literatteurs, maestros, actors, writers.

George M. Cohan wrote an official NRA song. TWA envisioned 10 flying hours NY to A-"breakfast in N.Y., dinner in Hollywood". Fatty Arbuckle starred in film shorts

in an abortive comeback attempt.

Texas Guinan breaking B&K records in vaudfilm; Chico Marx writing a book on "Great Fridge Players"; BevHills called "the champ 9 o'clock town"—too well-behaved; Sam Jaffe readying "The Mad Dog of Europe" (Hitler), original by Herman J. Mankiewicz; John Ringling, last of the circus

family, ailing.

J. Walter Thompson agency occasted of its radic talent roster: Rudy Vallee, Paul Whiternan, Cantor, Jolson, Bert Lahr, Guy Lombardo, Dave Rubin ff, George Olsen, Burns & Allen, Walter Winchell, Deems Taylor, Ethel Shutta, Walter O'Keefe, Jimmy Durante, Phil Harris, Olsen & Johnson, Lee Wiley, Harriet Hilliard, Ozzie Nelson, Don Bestor, Irving

Kaufman, Victor Young, Joe Penner, Angelo Patri.

Other radio personalities included Gertrude Berg, Ben Bernie, Phil Baker, Gene Autry, Rzy Perkins, Easy Aces, Alfred Spalding, Leo Reisman, Meredith Willson, George Jessel, Abe Lyman, Myrt & Marge, Jessica Dragonette, Julia Sanderson & Frank Crumit, Amos 'n' Andy, A&P Gypsies, Clara, Lu & Em, Lowell Thomas, Ecwin C. Hill, Boake Carter, Eddie East & Ralph Dumke, Far 1y Brice, Irvin S. Cobb, Fred Waring's Pennsylvanians with Milton Berle and Harry Richman, Richard Himber, Mor-on Downey, Alexander Woollcott, Kate Smith, Moran & Mack, Cap'n Henry's Showboat (with Charles Winninger, Linny Ross, Annette Hanshaw, Muriel Wilson), Glenn Gray's Casa Loma orch, Deems Taylor, Singing Sam, Boswell Sisters with Freddie Rich's orch, Fred Allen with Portland Hoffa, Jack Smart, Roy Atwell, Ferde Grofe, Floyd Gibbons, Leat Ray, Andre Kostelanetz, Lum & Abner, Conrad Thibault P. A. Rolfe, Major Bowes' Capitol Family, Yasha Bunchuk conducting, Walter Trumbull, Roxy emceeing the abortive Fadio City Music Hall concert with Erno Rappee conducting, George M. Cohan with The Revelers and Al Goodman's Jerch, Vincent Lopez, Will Rogers for Gulf Oil, Jack Pearl for Lucky Strike, Bing Crosby for Woodbury Soap.

FDR's Fireside Chats made him easily the No. 1 radio personality. Ed Wynn, Eddie Carzor and Fred Allen were next. Of radio's top 15 stars the majority were the comics: Cantor, Wynn, Benny, Jack Pearl, Burns & Allen, Myrt & Marge, Stoopnagle & Bud, Easy A:es, Edwin C. Hill, Al Jolson, Marx Bros., Lowell Thomas, Fanny Brice, Fred Allen, Phil Baker, Jimmy Durante. Jimmy Durante was rated the "only double star" (pix and radic).

Radio gag writers were hailed as the top earners among

the scriveners in any form of show Diz.

Jolson's \$5,000 was top radio tay and when Jack Benny succeeded him he got \$2,750. Eddi: Cantor's wage was \$2,500 a week plus a \$750 allowance for material.

(Continued on Page 352)

SPAIN'S SHOW BIZ HYPO

By Hank Werba

MADRID—Spanish entertainment, politics and the golden gate musical cuple phenomenon dominated a year of unfulfilled promise in many ways disappointingly out of tune with Spain's continued emergence as a show biz nation.

Generating new world ties via reconciliation with the U. S. motion picture industry and a coproduction agreement with France, attaining equal-footing stature in official relations with other showtrade countries, Spain is only commencing to tackle the problem of entertainment quality.

Government was principally eager to reshape and revitalize a sagging film industry whose decline was capped by absence of Spain entries at the recent Venice Film Festival and earlier action of the San Sebastian fest jury in withholding a special award for the best Spanish-language film.

Initial government decree consolidated film authority in the information ministry's Director General for Cinema and Theatre, Munoz Fontan. Administrative shake-up had the effect of considerably reducing parallel and overlapping control.

Centralization move was followed by an information ministry project drastically revamping a defunct five-year old state film aid program. New law established a three-year 450,000,000 peseta credit-subsidy revolving fund, guaranteeing medium and longterm bank credit for film production and long overdue industry retooling.

Outgoing fund law failed on several vital counts. It did not utilize provisions for credit, subsidies and obligatory screen time to premium quality. Non-professionals, in the guise of film producers, were therefore encouraged to open shop without investment risk and with the assurance of peseta profits whether film product was marketable or not.

Revised law, however, now favors accredited producers. Credit grants ranging to 80 and 90% of total budget cost for a *yearly* production program are designed to assist the dozen major companies contract necessary above-the-line and belowthe-line film requirements.

Official circles have been months preparing changes in the subsidy structure to make box-office returns a governing factor.

Aid fund is now primed by a 5% tax on admissions, a 5% cut on screen advertising, import fees on foreign films for television and, what was formerly the fund's chief source of revenue, import and dubbing fees on foreign pix distributed in Spain.

Fund overhauling thus unhinges government and producer from complete dependence on import and dubbing fees—dependence that caused an interminable fund crisis during the past season when extended Motion Picture Export Assn. embargo of Spanish market deprived fund of its major income source, the steep discriminatory import fees on U. S. product.

Depleted fund coffers fostered a 40% drop in film output and generally demoralized the trade for most of the past year. Full-scale resumption of producer activity was an immediate consequence of aid law passage.

Government concern to separate fund income substantially from foreign film import fees lost some of its timeliness when MPEA embargo was finally lifted in April and a partial MPEA-Spain accord reached in June.

Sale of RKO interests last fall to prominent distrib and circuit exhib Jose Garcia Ramos, has left the impression

MPEA was a vanishing American symbol. Facing similar defection by Uni-ersal and Metro some months later, the Eric Johnston office hustled in its newly-appointed Mediterranean rep Frank Gervasi to revive the MPEA cadaver and somehow re-open the Spanish film market.

Out of the toil and turmoil came a letter exchange provisional pact formula for 60 MPEA pix, giving U. S. companies in Spain 18 and giving Spaniards 40. Of the 40, locals received 18 on percentage release terms and 22 in outright peseta purchase.

Yank companies lost no time gearing their own array of fairly formidable films for fall release, and quickly oversold 22 pix to Spanish Duyers. More gradually, relationships were reached with locals for release percentage-wise of the 18 remaining.

Paramount teamed with the big Barcelona distrib, Filmax. Metro teamed with perhaps the biggest in Spain today, Dipenfa-Filmayer. Universal-CEA, 20th Fox-Floralva and Columbia-Procines deals followed. United Artists stood pat with its three-year old outlet, C.B. Films. RKO and Garcia Ramos were old friends.

Briefly summarized, the interim pact gave Spain a two-to-one plum share of a location, established a home-industry percentage release precedent and ruled out dollar remittances. On the other hand the past dramatically reactivated U. S. film trade in Spain, admitted compensation deals for blocked pesetas, happily per-orated a sombre chapter of irreconcilable malentendus and set the machinery in motion for a final agreement before the year winds.

Reconciliation was celebrated at San Sebastian's Sixth International Film Lestival. The picturesque Basque fest welcomed first-time participation of U. S. films and ("Vikings" and "Vertigo"), stars (Kirk Douglas, Lex Barker).

Spain-MPEA accord currer tly inaugurated the brightest fall screen programming Madrid has witnessed in years to emphasize the past mediocae exhib-distrib season.

England had fair runs with "Doctor in the House" and "Richard III;" France did well with "Porte de Lilas" and especially with "Rififi;" Germany fared better with "The Trapp Family." Italy's "Nights of Cabiria" was very lofty in twin showcasing for a sex-month stay, while "Mme. Butterfly" showed surprising strength well to the rear.

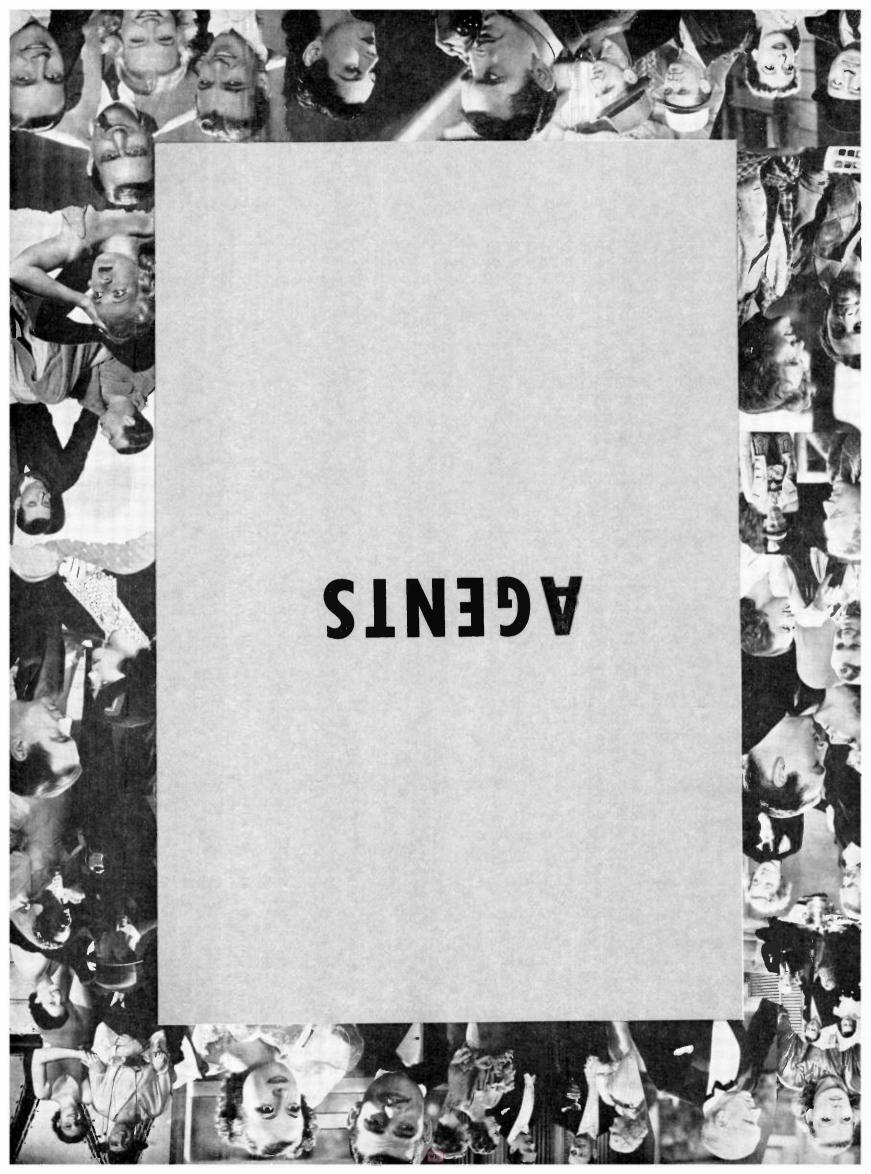
Top U. S. embarge-flouting grosser was "Around the world in 80 Days" (UA). It sagged after tenth frame at roadshow rates but perked heft Iy when roadshowing was abandoned for pop prices. Slightly-v ntaged 'End of the Affair" (Metro) ran second and censor-ricidied "Ariane" was a good third.

Overall list of 230 pix premiered last season, culled mainly from European and Latin American sources, can only be characterized as undistinguished. It proves decisively that an exhib market worth of the name cannot dispense with Hollywood product. Belated recognition of this fact by Spanish film authorities was fundamental in restoring Spain-MPEA relations.

Noteworthy exception to ast year's lacklustre aspect of Spanish film industry was and still is the musical cuple craze.

When "El Ultimo Tuple" ("Last Song") closed a 43-week run in Madrid last spring, it had already engendered a musical mode that eclipsed al. other indigenous entertainment forms, including the traditional Flamenco, and had wiped out all

(Cortinued on Page 351)



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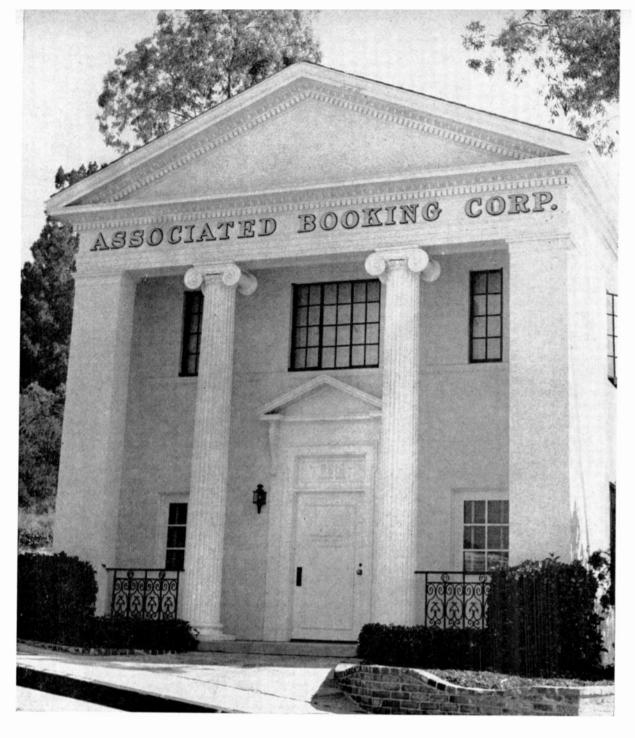
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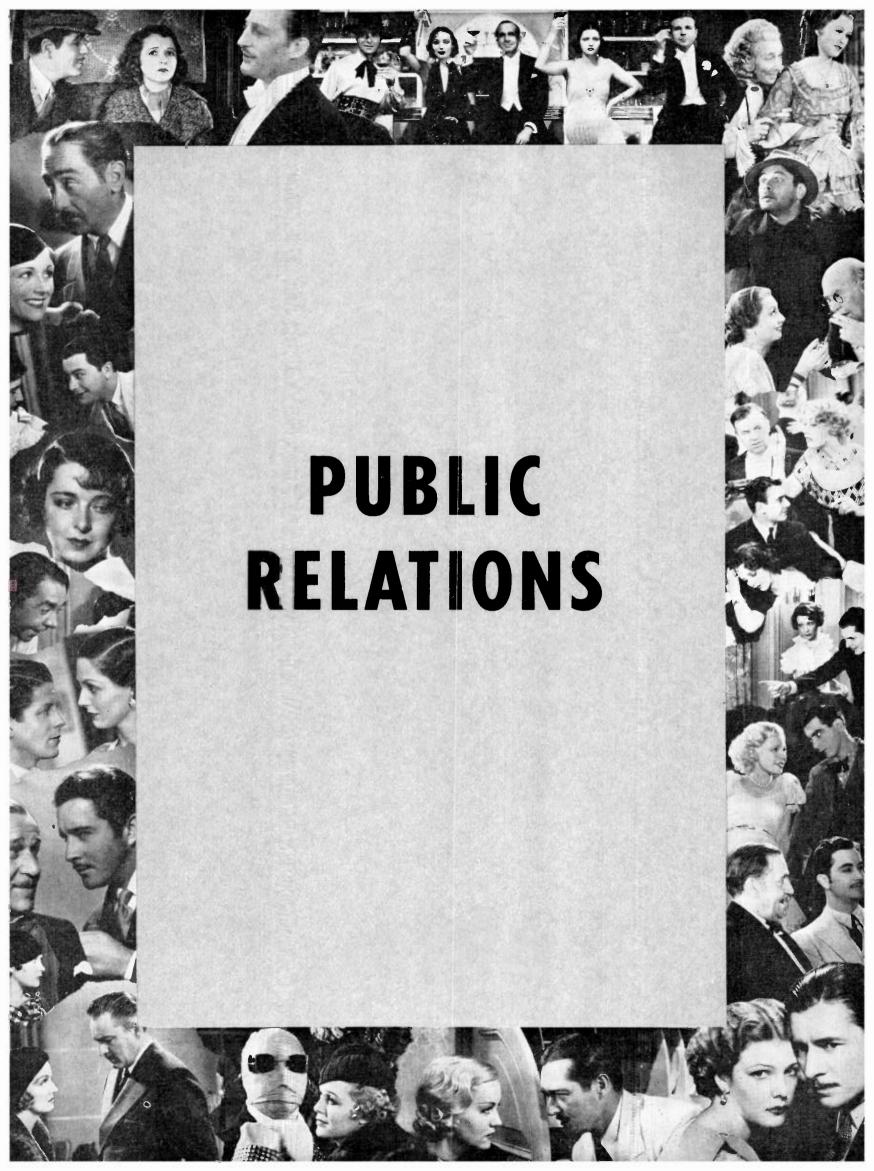
(Continued from Page 306)			"LAFAYETTE ESCADRILLE" ("A"B) "STAKEOUT ON DOPE STREF." (WB)		
"I ACCUSE" (MG) Fine Arts			Los Angeles, Hollywood April 16-22, '58 Plus 4 nabes, 7 driveins	\$	8,306
March 19-April 8, '58(U) "I MARRIED A WOMAN" (U) "ALL MINE TO GIVE" (U)		5,768	Plus 4 nabes, 7 driveins	\$ \$	50,000
Downtown, Wiltern May 14-20, '58. "INVISIBLE BOY" (MG) "DECISION ACAINST TIME" (ACC)	\$	3,981	"LA PARISIENNE" (UA) State, Four Star	*	30,300
State Iris El Day			July 30-Aug. 26, '58	.\$	45,835
Dec. 4-10, '57	\$	10,502	"MAN ON THE PROWL" (UA)		
"THIS ISLAND EARTH" (U Reissae) Hillstreet			Orpheum. Hollywood, Uptown Jan. 29-Feb. 4, '58 "LAST BRIDGE, The" (IND)	.\$	11,288
Oct. 16-22, '57" "I WAS A TEENAGE FRANKENSTEIN" (AI)	\$	2,706	Crest, Sunset, Guild Feb. 7-20, '58	\$	15.056
"BLOOD OF DRACULA" (AI)			Crest, Sunset Dec. 21-27, '58		4,320
Jan. 15-21, '58	\$	13,605		\$	19.376
"JAMBOREE" (WB) "GREEN EYED BLONDE" (WB) Downtown Paramount, New Fox	•	6.610	"LAW AND JAKE WADE, The" (4G) Downtown Paramount, Vogue, Rite	,	19,370
Dec. 11-17, '57 Plus 1 nabe, 8 driveins	2	6,610 34,000	(With "King Solomon's Mines" (MG Reissue), D'Par. "18 and Anxious" (ABPT., Vogue: "Thunder Road," June 25-July 1, '58	Ritzl	18,216
(IDANIA DA CITAL (COL)	\$	40,610	Plus 2 nabes, 8 driveins.		77,000
"JEANNE EAGELS" (COL) Egyptian				\$	95,216
Aug. 28-Oct. 8, '57 Egyptian, Downtown, Wiltern	\$	54,052	"LEGEND OF THE LOST" (UA) "DALTON GIRLS" (UA)		
Oct. 9-15. '57		22,384	Orpheum. Hollywood, Uptown Dec. 18-30, '57	•	33,434
Egyptian, Downtown, Fox Beverly (With "Satellite in the Sky," Downtown "Woman of the River" Col, Fox Beverly			Plus 10 nabes, 2 driveins		59,000
Oct. 16-22, '57		12,582	"LEFT HANDED GUN" (WB)	\$	92,434
	\$	89,018	"VIOLENT ROAD" (WB)		
"JET ATTACK" (AI) "SUICIDE BATTALION" (AI) Osbay Jeis Hatour			Downtown Paramount, Wiltern, Iris May 7-13, '58 Plus 3 nabes, 8 driveins	.\$	18,025 50,000
Orpheum, Iris, Uptown March 19-25, '58	\$	13,819		\$	68,025
"JOHNNY GUNMAN" (MAN) "SO LOVELY, SO DEADLY" (MAN Los Angeles			"LITTLEST HOBO" (AA) "BULLWHIP" (AA)	Ф	00,023
April 23-29, '58	\$	1,975	Downtown Aug. 20-26, '58	c	6.817
"JULIUS CAESAR" (MG Reissue) Four Star	•	4.670	"LIVE FAST, DIE YOUNG" (U "GIRLS ON THE LOOSE" (U)	.3	0,017
July 11-29, '58	\$	4,670	Orpheum		
"JUMPING JACKS" (PAR Reissue) "SCARED STIFF" (PAR Reissue) Downtown			June 11-17, '58	.\$ -	4.110 38.000
April 16-22, '58Plus 1 nabe, 6 driveins		4,191 31,000	"LONG HAUL, The" (COL)	\$	42,110
	\$	35,191	"HARD MAN, The" (COL) Hillstreet, Iris		
"KEY, The" (COL) Warner Beverly			Jan. 22-28, '58		7.583
July 2-Aug. 21, '58	\$	45,621	Plus 2 nabes, 7 driveins		19,500
"ROGUE COP" (MG Reissue)			"LOVE ME OR LEAVE ME" (M. Reissue) "LAST TIME I SAW PARIS" (N. Reissue)	\$	27,083
May 28-June 3, '58 "KISS THEM FOR ME" (20TH)	\$	4,132	Iris Oct. 9-15, '57	•	1.878
Chinese Nov. 15-Dec. 17, '57	•	28.781	"MAGNIFICENT SEVEN, The" IND)	-Ф	1,070
Orpheum, New Fox, Uptown (With "Doctor at Large" U)		20,701	Vagabond Nov. 30-Dec. 6: Dec. 16-25, '57	.\$	4.257
Jan. 8-14, '58		9,632	"MAIL BAG ROBBERY" (MAN• Downtown Paramount		
"LADY TAKES A FLYER" (U)	\$	38,412	April 23-29, '58" "MAM'ZELLE PIGALLE" (INC	.\$	5,638
"DAMN CITIZEN" (U) Hillstreet, Ritz. New Fox			Crest, Sunset May 9-15, '58	.\$	6,321
Dec. 26-March 4, '58	\$	10,665 31,435	(With "So Little Time" Ind) May 16-29, '58		7,217
	\$	42.100		\$	13,538

"MAN FROM THE ALAMO" (U Reissue) "WINGS OF THE HAWK" (U Reissue) Hillstreet April 9-15, '58	\$	3,234	"MY GUN IS QUICK" (UA) "GUNSIGHT RIDGE" (UA) Downtown Paramount, Hawaii, Ritz Oct. 2-8, '58\$	12.578
"MAN IN THE SHADOW" (U) "THAT NIGHT" (U)			"MY MAN GODFREY" (U) Chinese	12,010
Hillstreet, New Fox, Ritz Jan. 28-Feb. 4, '58 Plus 2 nabes, 8 driveins	\$	10,074 36, 5 00	Oct. 18-Nov. 14, '57\$ Hillstreet, New Fox, Ritz (With "The Violators" U)	34,379
	\$	46,574	Nov. 27-Dec. 3, '57	10,981
"MAN OF A THOUSAND FACES" (U) Hollywood Paramount Aug. 28-Sept. 17, '57	\$	27,000	Plus 4 nabes, 6 driveins\$	45,360 50,400
Orpheum, Íris, Ritz (With "Forbidden Interlude" U)			"NIANIA" (INTN)	95,760
Oct. 23-29, '57	•••••	10,803	"NANA" (IND) Crest, Sunset	
Orpheum, Iris Oct. 30-Nov. 5, '57		5,539	Sept. 6-Oct. 10, '57\$	35,477
	\$	43.342	"NARCOTICS STORY" (STERN) State	
Plus 3 nabes, 8 driveins		53,542	Feb. 26-March 11, '58\$	16.820
"MARACAIBO" (PAR)	\$	96,884	"NIGHT AMBUSH" (RANK) "ONE THAT GOT AWAY, The" (FANK) State July 9-15, '58\$	4.040
"OUTLAW QUEEN" May 21-27, 58	\$	4,608	Plus 7 nabes	4,819 16,000
Plus 1 nabe, 6 driveins		33,400	2	20.819
"MARK OF THE HAWK" (U) Downtown	\$	38,008	"NOAH'S ARK" (MAN Reissue) "DRAGOON WELLS MASSACRE" (AA)	20,019
Aug. 6-12, '58	\$	5,500	Los Angeles, Iris, Ritz, Loyola Sept. 25- Oct. 1, '57\$	21.359
"MATCHMAKER, The" (PAR) Fine Arts			Plus 15 nabes	50.000
July 23-Aug. 21, '58	\$	17,957	\$	71,359
"MEN IN WAR" (UA Reissue) "ATTACK" (UA Reissue) Orpheum Jan. 15-21, '58	¢	2.647	"NO DOWN PAYMENT" (20TH) "COPPER SKY" (20TH) Los Angeles, Loyola, Hollywood, Ritz	
	5	3,647	Oct. 9-15, '57\$ Hollywood	18.396
"MERRY ANDREW" (MG) Pantages			Oct. 16-22, '57	3.789
April 2-22, '58	\$	24,585	\$	22,185
State, El Rey Mar. 7-13, '58		6,823	"OKLAHOMA" (20TH Reissue) "CAROUSEL" (20TH Reissue)	
	\$	31.408	"CAROUSEL" (20TH Reissue) Downtown Paramount, New Fox	
Plus 2 nabes, 6 driveins		36,000	Jan. 15-21, '58\$	8,955
"MISTER ROCK AND ROLL" (PAR)	\$	67,408	"OPERATION MAD BALL" (COL) "PARSON AND THE OUTLAW, The" (COL) Hillstreet, Hollywood, Ritz	
"STOWAWAY GIRL" (PAR) Downtown, Iris			Oct. 30-Nov. 12, '57\$ Ritz	35,498
Oct. 2-8, '57 Flus 6 driveins		5,425 21,236	("Operation Mad Ball" with "Helen Morgan Story" WB) Nov. 13-19, '57	2,455
"MLLE. STRIPTEASE" (IND)	\$	26,661	Diversity of the State of the S	37.953
Crest, Sunset Oct. 11-31, '57	\$	17,142	Plus 3 nabes, 8 driveins	48,845 85,799
"MONOLITH MONSTERS" (U) "LOVE SLAVES OF THE AMAZON" (U) Hillstreet, New York		.	"PAPA, MAMA, THE MAID AND I" (IND) Crest. Sunset March 21-April 3, '58\$	6,740
Dec. 18-24, 57		5,243 20,500	"PARIS HOLIDAY" (UA)	
	\$	25,743	Fox Wilshire March 28-May 6, '58\$ Fox Wilshire, Orpheum, Hollywood, Uptown	32.143
"MOTORCYCLE GANG" (AI) "SORORITY GIRL" (AI) Downtown Paramount, New Fox, Uptown			(With "Fort Bowie" UA) May 7-13, '58	14,966
Nov. 20-26, '57		11,589	\$	47.100
Plus 8 driveins		51,000	Plus 9 nabes, 3 driveins	52 500
	\$	62,589	\$	99,609

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"PASSIONATE SUMMER" (IND) Crest, Sunset, Guild Dec. 25, '57-Jan. 14, '58	•	27.399	"RESPECTFUL PROSTITUTE, The (MAN) "BLACK TIDE, The" (MAN) State		
"PATHS OF GLORY" (UA)	Ф	21,377	June 18-24, '58	\$	5,755
Fine Arts Dec. 20, '57-Jan. 21, '58 Orpheum, Hollywood, Uptown (With "Girl in Silk Stockings" UA)	\$	24,156	"FLAME BARRIER" (UA) Los Angeles, New Fox, Uptown May 21-27, '58	\$	6,848
Jan. 22-28, '58		15,003	Plus 5 nabes, 4 driveins		30,000
Plus 10 nabes	\$	39,159 43,000	"REVENGE OF FRANKENSTEIN" (COL) "CURSE OF THE DEMON" (CCL)	\$	36,848
"PETER PAN" (BV Reissue) "WOLF DOG" (20TH)	\$	82,159	Hillstreet, Hawaii, Wiltern, Warner Everly June 18-24, '58 Plus 4 nabes, 8 driveins		15,849 60,000
Hillstreet, New Fox, Uptown, Loyola June 25-July 1, '58		15,033 3,569	"RIVER OF NO RETURN" (20TH Reissue) "GUNFIGHTER, The" (20TH Reisse)	\$	75,849
July 2-8, '58			Pantages Sept. 11-17, '57	\$	3.327
"PICKUP ALLEY" (COL) "BROTHERS RICO" (COL)	\$	18,602	"ROCK, BABY, ROCK IT" (MAN)		14.667
Downtown, Uptown, Hollywood Sept. 25-Oct. 1, '57	\$	13,280	March 12-18, '58		
"PRIDE AND THE PASSION" (UA) Orpheum, Iris, Uptown			Vagabond Oct. 4-24, '57	\$	7,961
Aug. 28-Sept. 10, '57 Orpheum, Iris, El Rey Sept. 11-17, '57	\$	35,547 8,295	"SADDLE THE WIND" (MG) "HANDLE WITH CARE" (MG) State, Hollywood, Wiltern	•	12 274
Orpheum (With "Baby and the Battleship" Ind'			April 30-May 6, '58 Plus 1 nabe, 8 driveins		12,274 42,500
Sept. 18-22, '57		2,342		\$	54.774
"PROUD REBEL" (BV)	\$	46,184	"SEVEN HILLS OF ROME" (MG Pantages Feb. 5-18, '58	\$	26,237
Fox Wilshire, Vogue July 16-29, '58	\$	11,999	Pantages, State		12.518
"PURSUIT OF THE GRAF SPEE" (%ANK) "SLIM CARTER" (U)			Feb. 19-25, '58	<u>\$</u>	38,757
Los Angeles, Loyola, Hollywood, Ritz Nov. 20-26. '57	\$	17,651	"SHEEPMAN" (MG) "CRY TERROR" (MG)	*	93,131
Plus 8 nabes		53,500	Hawaii, State, Ritz May 28-June 10, '58	•	33.418
"QUANTEZ" (U) "UNHOLY WIFE" (U)	\$	71,151	Plus 4 nabes, 6 driveins	p	55,000
Hillstreet New Fox El Rev	•	8,966	"SIGN OF THE PAGAN" (U Reissae)	\$	88.418
Oct. 23-29, '57	P		"LAND OF THE PHARAOHS" (B Reissue) State		
	\$	36,479	Sept. 25-Oct. 1, '57	\$	5.490
"QUIET AMERICAN, The" (UA) Fine Arts			"SILKEN AFFAIR" (DCA) Four Star		
Jan. 23-Feb. 10, '58	\$	5,857	Sept. 11-Oct. 1, '57	\$	8,949
(With "Lady of Vengeance" UA) March 5-11, '58		7,093	"SING, BOY, SING" (20TH) "MISSOURI TRAVELER" (BV) Los Angeles, Hawaii, Ritz	ď.	5 100
"OUTE SEAN OF " /DED D)	\$	12,950	April 30-May 5, '58" "SLAUGHTER ON 10TH AVENLE" (U)		5,180
"QUIET MAN, The" (REP Reissue) "JOHNNY GUITAR" (REP Reissue] Pantages, El Rey, Downtown	•	6,667	"CRISS CROSS" (U Reissue) Hillstreet, New Fox, Ritz Dec. 4-10, '57	\$	11,473
Sept. 18-23, '57		3,007	"SMALLEST SHOW ON EART:" (BEV) "W, C. FIELDS FESTIVAL" (BEJ)	Ψ	.1,1/3
Four Star May 28-June 24, '58	\$	10,423	Crest, Sunset April 4-17, '58	\$	7,402
"REFORM SCHOOL GIRL" (AI) "ROCK AROUND THE WORLD ()			"SMILES OF A SUMMER NIGHT" (IND) Crest, Sunset, Guild April 18-May 1, '58		12 075
State Dec. 18-24, '57	\$	5.74 0	Crest Sunset		12,075
"RELUCTANT DEBUTANTE, The' (MG) Fox Beverly Aug. 20-26, '58	\$	16,581	May 2-8, '58	······ \$	3,267 15,342
Aug. 20-20, 30	· · · · · · · · · · · · · · · · · · ·				

"SONG OF BERNADETTE" (20TH Reissue) "THREE FACES OF EVE" (20TH Reissue) Downtown, Hollywood, Uptown	•	10.010	"TALL STRANGER" (AA) "AFFAIR IN HAVANA" (AA) State, Hawaii		0.400
March 26-April 1, '58 Downtown		12,219	Nov. 27-Dec. 3, '57 Plus 4 nabes, 2 driveins	\$	9, 42 8 1 4 ,000
Downtown April 2-8, '58		4,796		\$	23,428
Plus 4 nabes	\$	17,015 12,500	"TANK FORCE" (COL) "BUCHANAN RIDES ALONE" (COL)	Þ	23,720
	\$	29,515	Hillstreet, Hollywood Aug. 13-19, '58	e	14.610
"CDLLYCH LEPLIN" (DLD)					14,610
"SPANISH AFFAIR" (PAR) Warner Beverly			"TARNISHED ANGELS" (U) "FLOOD TIDE" (U)		
Feb. 19-March 4, '58	\$	6,384	Downtown Paramount, New Fox		10 650
"SPANISH GARDENER, The" (RANK)			Jan. 22-8, '58	\$	12,658 34,342
Warner Beverly May 30-June 17, '58	\$	6.684			
"STAGE STRUCK" (BV)	Ψ	0,001	### NO. 110 P. 1	\$	47,000
Fine Arts			"10 NORTH FREDERICK" (20TH) Pantages		
Apral 9-May 1, '58	\$	6,378	May 9-June 10, '58	\$	27,716
"STELLA" (IND)			Los Angeles, New Fox, Uptown (With "Stage Struck" U Reissue)		
Crest, Sunset Nov. 1-21, '57	S.	13.297	July 2-8, '58		12,219
"ST. LOUIS BLUES" (PAR)	Ψ	13,27	Los Angeles, Fine Arts (With "Stage Struck," Los Angeles;		
"COLE YOUNGER, GUN FIGHTER" (AA)			"Hot Snell" Par Fine Arts)		
Orpheum, Hollywood, Uptown April 23-29, '58	æ	16 205	July 9-15, '58	\$	6,038
Orpheum		16,395	(With "Hot Spell")		
April 30-May 6, '58		5,140	July 16-20, '58		1,244
	\$	21,535		\$	47,217
Plus 1 nabe, 6 driveins		34,000	"THIRD KEY, The" (RANK)		
	\$	55,535	Canon Nov. 8-Dec. 5, '57		
				\$	12,752
"STOPOVER TOKYO" (20TH) "BACK FROM THE DEAD" (20TH)			"THIS ANGRY AGE" (COL) "SCREAMING MIMI" (COL)		
Los Angeles, Loyola, Iris, Fox Beverly Nov. 6-12, '57			Globe		
Nov. 6-12, '57	\$	15,302	May 14-20, '58 Plus 3 nabes, 4 driveins	\$	3,105
Iris Nov. 13-19, '57		1,977	rus 3 habes, runvems		25,000
	\$	17.279	"THIS HAPPY FEELING" (U)	\$	28,105
	Þ	17,279	"BIG BEAT, The" (U)		
"STORY OF ESTHER COSTELLO, The" (COL)			Orpheum, Vogue, Ritz June 18-24, '58	e	11 006
Four Star Oct. 2-Nov. 5, '57	¢	20.720	Plus 5 nabes, 8 driveins.		11,886 68,000
Hillstreet, Iris	Ф	20.720		8	79.886
(With "Decision at Sundown" Col) Nov. 20-26, '57		10.400	"THIS IS RUSSIA" (U)	Þ	79,000
1400. 20-20, 37		10,400	"SIMON AND LAURA" (U)		
Plus 3 nabes, 8 driveins	\$	31,120	State, Hawaii Jan 15-21, '58		0.405
rius 3 liabes, o urivellis		37,000	•		8,495
	\$	68,120	"THREE FEET IN BED" (IND) "WHITE SHEIK" (IND)		
"CTODY OF LANVIND" (MD)			Crest, Sunset		22.041
"STORY OF MANKIND" (WB) El Rey, Globe			Nov. 22-Dec. 26, '57		22,041
El Rey, Globe (With "Let's Be Happy" AA, El Rey;	1 \		"THUNDER ROAD" (UA) "RIDE OUT FOR REVENGE" (UA)		
"They Died With Their Boots On" (WB Reissue, Gl Nov. 13-19, '57	obe) \$	4.746	Orpheum, Vague June 4-10, '58		
#6T0D1 07 T70T174 (DI)	·	, -		Ъ	9,904
"STORY OF VICKIE" (BV) "MR. HULOT'S HOLIDAY" (IND Reissue)			"TIME LIMIT" (UA) "VALERIE" (UA)		
El Rev			Orpheum, Voque, Fox Beverly		10.000
June 11-17, '58		1,767	Nov. 20-26, '57 El Rey		12,269
"SUSANNAH OF THE MOUNTIES" (NTA Reissu "GULLIVER'S TRAVELS" (NTA Reissue)	ıe)		Nov. 27-Dec. 3, '57		1,639
Los Angeles, New Fox, Uptown				\$	13,908
Los Angeles, New Fox, Uptown June 18-24, '58	\$	7,264	Plus 9 nabes		23,000
Plus 9 nabes		40,000		\$	36,908
	\$	47,264	(Continued on Page 410)	·	



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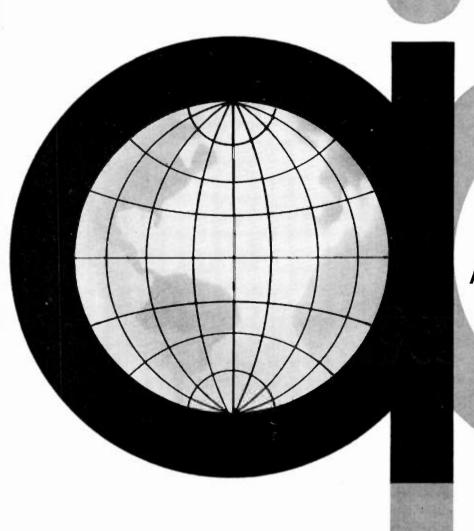


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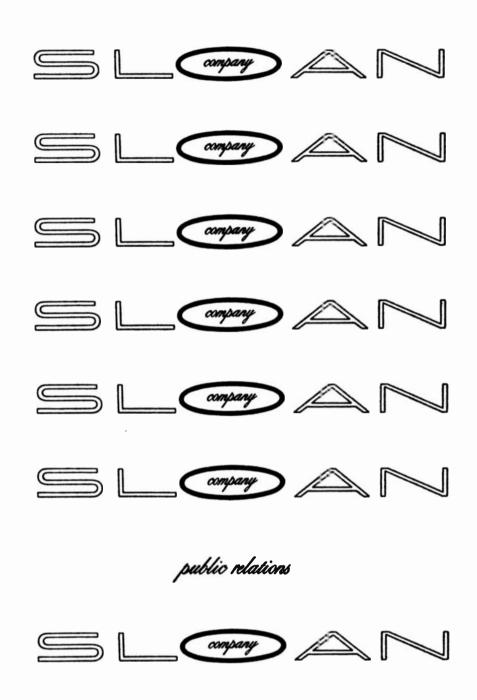
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Max

(Continued from Fage 26)

But one night we ran into each other, on The Boulevard, naturally. He looked older, smaller greyer, but his voice was just as unexpectedly deep and strong. But the re-union turned sour. I'd thought Max would be designted to learn that I was a working writer now, but instead when I told him, he muttered something ungracious about butchers and bakers" and walked off.

It was understandable. It was year-later, and the industry was still deaf and blind as far as lax series was concerned, and I coudn't recall having seen tim in even the smallest bit for at least a couple of years now but at the time, I was hurt, and I made no attempt to get has address.

Long dissolve. The war, etc. I care out of the Signal Corps, and went to work with Anatole Lievak as his dialogue assistant on a picture aptly named "The Long Night." It was a long, hard 90-day picture, with about 30 consecutive days of night-shooting out at the RKO Bench and Forty Acres. We used a terrific amount of extras, because the story had Henry Fonda holed up in a tenement room, defying an entire town and its police force. Very cold night, too, as I remember.

I was up in that room with Hame one night the first week, watching a rehearsal of the extrae in the street below, and there he was. Max. Acting up a sterm. All the others, being cold and unhappy, were lethargic and sluggish, and couldn't have cared less. But there was Max who was never going to work for less than fifty a day, two tundred feet from the idle camera, and giving it everything he lad. Acting.

I felt terrible, for him and for myself. And I didn't want him to see me, because I knew took he'd feel. As Litvak's dialogue assistant, I was a small by snot, so it was no trouble for me to fix it so that Max was a every call from then till the end of the mob scenes. But it was an awful job keeping out of his way, because I had to be on the set all the time with Litvak, and there were times when Tola, I'm sure, thought I was behaving strangely. However, I don't think Max ever saw me, and he had a pretty good run. I never did see him again.

He died not long afterward, marifully before Elvis Presley and the giveaway shows came along I think of him often, particularly these days, when the pells toll for the picture business in every luncheon conversation. I remember the little man in the freezing, windswept night, reduced to anonymity, surrounded by the butchers and bakers he despised, passed-over, forgotten and rejected, but in there acting just the same, showing them all up, trying.

He was a crusty little guy, short tempered, prejudiced, narrow-minded, suspicious and, let's titles. He had a lot of guts. And he was a real pro. He nese: gave up on the picture business, even long after it had given him up. It never occurred to him to feel guilty or ashune lor self-conscious about being in the business, he never the disappointments in liquor or swallowed a Miltown. He had goes alright. It's a pity some of the men who ran the business and it have a little of those guts, a little of that single-minded dentification and devotion to the picture business, because if the had, maybe we wouldn't be like we are today. I can't see Max selling as much as six frames of a film to television for a quick dollar, falling in love with horses or dabbling in politics or pulling some of the other boners that have distinguished our top brass in the last 15 years.

But anyway, I'm glad he had that little black box.

Spain's Show 3iz Hypo

(Continued from Fage 326)

previous records for distrib and exaib grosses in the history of Spanish cinema.

Unpretentious musical, shodd: in most production departments, "Ultimo Cuple" derived at success from the fetching song delivery and rousing soap opera performance of Sarita Montiel.

"Last Song" was not the ultime by any means. In quick succession came Lola Flores in "Laria de la O," Antonio Molina in "Las de Cain" and other. Sarita Montiel returned to costar with Italy's Raf Vallone in a lavishly mounted sequel, "La Violetera." Lilian de Celis, næs appeal radio cupletista, film debuted in "Aquellos Tiemps del Cuple." Last two opened Easter Sunday and continued smash through Spain's long, hot summer.

"Ultimo Cuple" below-the-be der returns are not all in, but the full-year showcase run in Hexico City plus extended coin-pulling stands in Argenting, "enezuela and Cuba, have projected a golden example of Latin American possibilities to Spanish producers, hitherto Eustratingly restricted to the home market.

Retrospect song vogue inuncate other show biz sectors. Music companies and diskeries has a banner year 'perhaps the biggest ever') as Spaniards at monished editorially for what was becoming a national costalgic folly, relearned "Valencia," "La Violetera," "Nena," Clarvelitos" and dozens more.

Trend also cluttered the airwave, modified nightclub acts and spilled over to legit.

Shuttered for over 20 years, Teamo Eslava opened its doors last year with classic "La Celes in" (later to win plaudits in Paris Theatre des Nations tourney), followed with "Tea and Sympathy," only to climb the cuple bandwagon with "Te espero en Eslava" ("See you at Eslava"). "Te espero" was the hit live show of the year, providing a gala and effective memory lane for the stars and tunes of resteryear.

Another hit in the same gen = *as "El Pleito de Ultimo Cuple" ("Ultimo Cuple Lawsait") at the new, modern Teatro Goya. Bowing in towar: cose of season, success of this one defied explanation and the law of saturation.

"Pleito" was inspired by a hervise publicized laws it instituted last January by Grand Doke Vladimir of Russia, self-styled heir to all the Russias. Caiming "Ultimo Cuple" defamed his royal name, Vladimir successfully asked the courts to impound all copies then being screened, pending trial or settlement.

Theatrical "Pleito" also faced laweuit as Mexican songstress Sofia Alvarez disputed lead billing with Spain's top comedienne, Mary Santpere. Produces segretfully decided to fold their SRO musical parody.

Fortunately for legit, the cupie foodtide was dammed up at the Teatro Eslava and Teatro Coya.

At the Teatro Espanol, Jose Tameyo staged the outstanding drama of the year with the Albert Camus version of Faulkner's "Requiem for a Nun," starring leading screen actress Aurora Batista.

Foreign plays however, prede minated the stage. Jose Luis Alonso adroitly mounted "The Eainmaker" by Richard Nash and Maria Arias elated critics in "Lose Tattoo." Gallic pieces included Jacque Duval's "Her Firz Kiss," Marcel Achard's "Patate" and a pair from Anous, "Antigone" and "Ornifle."

Piccadilly sent in Graham Cre ne's "The Potting Shed" and Terrence Rattigan's "Winslow Boy." Best of a big Italian repertoire was Alfonso Paso's glit ac aptation of musical "Good Night, Bettina."

Show Biz 25 Years Ago

(Continued from Page 325)

Radio's prosperity spawned beaucoup kickbacks in the talent-program relations and phoney auditions rackets; film stars' mike fright was a rather common occurrence then. The new byliner prima donnas were the radio columnists, whose demands allegedly made the Hollywood bunch look like shrinking violets.

NBC's net in '33 was \$22,200,000; CBS's net profits totaled \$9,900,000.

The legit season saw "Tobacco Road" by John Kirkland (from Erskine Caldwell's novel) with James Barton heading a cast that was destined to run up 3,182 performances, 855 more than "Abie's Irish Rose", the previous record-holder (2,327), and wasn't topped until the 1939 "Life With Father", whose eight years on Broadway totaled 3,224 performances.

Maxwell Anderson's "Both Your Houses" won the 1933 Pulitzer Award, and Sidney Kingsley's "Men In White" was destined to get the Pulitzer next year. Other legit hits included "One Sunday Afternoon", "Another Language", "Ah Wilderness", "Pursuit of Happiness", "Her Master's Voice", "Mary of Scotland", "She Loves Me Not", "As Thousands Cheer", "Murder at the Vanities", "Sailor Beware", "Roberta", and "Champagne Sec", a "modernized" version of Johann Strauss' "Fledermaus".

A N.Y. critics poll unanimously voted George M. Cohan as the No. 1 performer for his "Ah, Wilderness" delineation. (It was small compensation for the runaround Cohan had been given on the Paramount lot when he was brought out for his first picture, "The Phantom President", and some still-wet-behind-the-ears production assistant wanted to know "what are your credits?", which almost caused him to walk off the lot, but for the intervention of Adolph Zukor and Ben Schulberg.)

"As Thousands Cheer", Irving Berlin musical, was prospering at the Music Box at \$4.40 top (\$6.60 Saturday night), with SRO \$31,000. Today a legit musical needs \$31,000 to break even.

Tin Pan Alley wasn't fazed by the times either. The year produced such standards as "Lazy Bones", "Maria Elena", "My Moonlight Madonna", "The Old Spinning Wheel" and "The Last Roundup", both by Billy Hill, "Stormy Weather", "Sophisticated Lady", "Tony's Wife", "Easter Parade" and "Heat Wave" from Irving Berlin's "As Thousands Cheer," "Let 'Em Eat Cake" (Gershwin), "Carioca", "Did You Ever See A Dream Walking?", "Let's Fall In Love", "The Touch of Your Hand", "Yesterdays" and "Smoke Gets In Your Eyes" from "Roberta" (wherein Bob Hope played opposite Tamara, and wherein one Fred McMurray was part of The California Ramblers band), Brown & Freed's "Temptation" and "Love Songs Of the Nile", "Lover", "It's Only A Paper Moon", and Jimmy Durante's "Inka Dinka Do" was launched in a film titled "Joe Palooka".

NBC appointed Joe Higgins as its pop song censor. Tin Pan Alley, ever plagued by payola, looked to the NRA code enforcement under Deputy Commissioner Sol A. Rosenblatt as possible solution of the perennial problem.

The "Kings Beer bunch" was a euphemism for the mobster coin bankrolling Billy Rose's Casino de Paree on the old Gallo Theatre (later the New Yorker Theatre) site, offering a \$1.50, \$1.75 and \$2 dinner with a lavish floorshow that was to set a pattern in American cabaret-theatre standards later emulated by Clifford C. Fischer at his French Casino (old Earl Carroll Theatre) and with Joe Moss at the International Casino (present Bond Bldg. and Criterion Theatre site) on

Broadway. The Brooklyn-Manhattan mob, which was marketing the needled Kings Beer during Prohibition, were getting into "legitimate" businesses. Show bz always appealed to them. Class niteries were a natural segue from the speakeasies with which they had business relations for more than a decade.

Earlier in the year, with Repeal, it was enthusiastically noted that "booze is flowing—the lid s off Broadway". Some 175-200 weeks of new "beerstube" and cabaret bookings were envisioned for acts with the advent of legal beer (it never quite happened that way).

The Lady Is a Tramp

(Continued from Page 16)

... and Harry Cohn said to me ..." (Alas he at any rate won't say it again).

Talk with the fatal, sinister rhythm of Madame La Farge's knitting; day after day they attend the guillotine, waiting with a chattery, horrid fascination, for their own heads to come tumbling into the basket.

If I seem to have gone overboard, out it down to the fact that writers tend to dramatize themselves as well as the characters they invent. Actually nothing fetal has occurred, unless one absolutely insists on dying. Say that what I've described is a painful and destructive process which inevitably takes its toll. Having your ego sandpapered every few months, working against a sort of fatalistic conviction that the truer you are to your own particular talent the more likely you are to fall on your face; living luxuriously in the constant fear of failure—these do bad things to peope, however philosophic or practical they may try to be. They forget how to live with other people. They forget how to be kind and simple and sociable. They become the world's worst company, substituting wisecracks for talk and alcohol for warmth. They forget how to be good fathers and good husban's and good neighbors. They're too preoccupied with money and security. They're too eager to learn about the failures of others and they take their guilty thoughts to bed with them anc hate themselves, when they ought to be sleeping, or writing.

Want to know how I know so much? Because, dear sir or madam, I was there. I have wakened, too often these past dozen years, to find a cocktail glass n my hand, my mouth open and on the quivering air, rent in many places around a crowded room, by the same monologie, have heard my own voice making the night soggy with nexcissistic inanities.

Have I explained the fall of Rome? Or is this merely another paraphrase of the Love Song of I. Alfred Prufrock? Perhaps the secret will remain forever .ocked in the hearts of the barbarian invaders from Madison Avenue.

Anyhow, I refuse to take the archaeological view of Hollywood. I'm a diehard. I think she's still good for Chinee another two years. But I'm prejudiced I've been crazy about movies ever since I was five years old and distributed circulars in exchange for free tickets to the nickel show. It's probably one of the longest cases of unrequited love on record. True, I've been faithless lately. I've made ad-ances to television. And been rewarded with that 21-inch Gioconda smile. I've been fed cakes and ale. I even have a testimonial from the dame, in the form of a plaque. But I still carry a torch for the old love. The magnificent one, still strumpeting around, sometimes ridiculously, in her new cinemiracle fixery. Anyone who thinks RCA's magic lantern, with its more or less animated stereopticon slides can ever supplant the screen, with its sweep, its variety, its audience dimension which is greater than 3D or 4D, is an idiot, and if that's all the people who are staying away from movies because of television, make the most of it.

Italo Pix Sing Blues

(Continued from Page 323)

The many American productions, as well as the co-produced efforts and even several pix produced by Italian companies with international ambitions, have resulted in an increasing stream of American actors and actresses renewing the trek to Rome, much as was the case some years ago. More are slated to arrive in the near future.

With the inevitable omissions, some of the Yank names who have worked in Italy in secent months are Audrey Hepburn, Dean Jagger, and literally dozens of Yank names imported by Fred Zinnemann for "The Nun's Story"; "The Tempest" crowd: Van Heflir, Agnes Moorehead, Helmut Dantine, Akim Tamiroff, and others; Ava Gardner, Anthony Franciosa, director Henry Koster and others for "The Naked Maja"; Charlton Heston, director William Wyler, Stephen Boyd and the huge "Ben Hur" troupe; plus John Derek, who made two films here this year, Steze Reeves ditto, Paul Douglas, Lex Barker, Mamie Van Dozen, Anita Ekberg—all here for Italian producers' items, with more due, likewise for basically Italian films: Yvonne Decarlo, John Kerr, Anthony Quinn, Edmund Purdom, and sezeral others.

As noted above, the Italian boxoffice was likewise a Yank domain during the past season. With few exceptions, American films have dominated cash lists, taking some 16 out of 20 first-running places for the year, according to one Italian listing.

Paramount's "Ten Commandments" is the undisputed leader in the local stakes, on the basis of advance-run figures only. Other top runners, according to the incomplete seasonal tabulation, should run somewhat as follows, subject to last-minute changes: "The Bridge on the River Kwai" (Columbia); "The Young Lions" (20th); "Peyton Place" (20th); "A Farewell to Arms" (20th); "Around the World in 80 Days" (UA); "Gunfight at OK Corral" (Paramount); "Love in the Afternoon" (UA); "The Sun Also Rises" (20th); "Poor, But Beautiful" (Italian-Titanus); "Pride and the Passion" (UA); "Pal Joey" (Columbia); "Friendly Persuasion" (Metro release here); "The Sea Wall" (Dino DeLaurentiis-Columbia); "The Prince and the Showgirl" (Warners); "Vacation on Ischia" (Lalian-Rizzoli); "A King in New York" (Rizzoli); "Une Parisienne" (Cineriz); "Teahouse of the August Moon" (Netro).

Apart from the usual considerations (television, etc.,) the local pundits seem to ascribe the national b.o. drop (attendance is down some 4% in a year, says one Italian source) to major selectivity and discrimination by local patrons. A minor but perhaps significant example of this trend may be found in the success of certain offbeat items which might indicate the kernel of an art house or art film development, heretofore unknown in Italy cutside the film club society orbit.

One local distrib, Globe Films, for example, had an unexpected success via a careful handling of the Japanese prizewinner "Harp of Burma" in Rome. Pic ran way above hopes, surprisingly in its original version with Italo subtitles—in a country which has heretofore refused to accept subtitles. Another "foreign" film, the Swedish "Smiles of a Summer Night", surprisingly landed in the top Italian boxoffice brackets with a similarly careful spot-by-spot handling by a small local distributor.

With local film business in a constant state of flux, government and industry officials here are meanwhile working on several fronts on a future program and policy, now that the worst—they confidently hope—has passed.

Principal immediate target will be the high government

admission tax, which filmites here hope will be dropped soon (a bill to this effect was passed by the Italian house this spring, but the subsequent greenment reshuffle voided the move, which must now be reproposed). Together with this, there'll be a move to curb "subtic" television, i.e., video in bars, restaurants, etc., which: often in direct competition with the motion picture thears, without feeling the latter's high taxation rate.

A new film aid law and a rew censorship law are also on the local film industry as enda for the imminent future, while closely linked to the aic existation will be the soon-to-be-negotiated MPEA-ANICA has a American film agreement, in which the Italians will ineriably be out to get the best possible deal from their Tane conferes. In this they'll be aided, local observers opine, by the unclear situation deriving from the recent defect in of RKO and Republic from MPEA ranks, as well as by the factors such as the recent Spanish capitulation.

The Forward Look

(Continued 50.3 Page 12)

as businesslike as you can get in a business that defies precedent and statistics as much as ours does.

The key to keeping those ratios in line and maintaining a steady flow of new faces and new story ideas and methods of presentation was a constant and intensive scouting operation maintained by the studics

It is no secret that we have allowed that fine systematic scouting for new creative alerts to wither and practically die. No longer do we inters valy search in every nook and little theatre for possible new stars or in the literary by-ways for new writing talent. We have allowed much of our discovery initiative to be taken over by television.

There are exceptions to the rule. Twentieth Century-Fox has, of late, demonstrated that it is possible to find and develop top new talent when will be more than acceptable at the boxoffice. Their armitic and boxoffice success with "Peyton Place," largely peoples by relative unknowns, shows what can be done. Columb a has made a fairly good record in the last decade, by bringing to the screen such new stars as Judy Holliday, Jack Letten in and Kim Novak, to name only three. We will intensi cour efforts to unearth not only potential boxoffice attractions in the way of personalities but to discover and to develop production, directing and writing talents in order to guaran en a continuing supply of fresh material and faces.

I hope in all that I have written to this point that I have gotten across at least that I am optimistic about the future of the motion picture inclusivy and of the future of the companies of which it is complised. Despite all of the drastic changes in the situation today as opposed to a quarter of a century ago I see the days alread looming as brightly as I did those in the thirties, which some of us are prone to turn today as criteria of between the companies.

One thing cannot be refuted. In the United States alone we play to some 40 million persons a week, all of whom pay hard cash to see our product. There is no other form of entertainment that we have ever known that has ever been able or is able today to antered that many paying customers. The challenge to us is obvious. We must continue to furnish those customers with attractions that they will continue to patronize on a regular base. If we make pictures of which we can be proud they will continue to patronize our industry at the current or even general levels. And if we maintain our businesses in a progress ve, aggressive and intelligent manner, there is no doub that we can continue to prosper for generations.

Exodus

(Continued from Page 42)

Karen, Buddy and Mike looked at me with that expression that said, 'Dad and Mom are going to have another closed door discussion.'

"You only have an hour to pack," I said.

"How about you?" Betty asked in a shaky voice.

"I'm staying. I don't know why . . . I've signed on as a correspondent."

Tears welled in her eyes. She did not speak for a full moment, then she nodded her head slowly and whispered. "I understand, I'll start packing."

A blackout was called.

By candlelight we packed. Betty, who was my sergeant in the Marine Corps, pulled out our old Marine seabags and stuffed them. The children painted the headlights on the Austin to conform with the blackout.

The kids kissed the dog, Duffy, goodbye and piled into the car. I loaded my pistol, Betty held the carbine over her lap and we set out for Lydda. Karen, in the back seat, kept the boys calm with songs and jokes as we by-passed Tel-Aviv which had vanished in the blackout. As we drove, Betty wrote out a list of things I had to take care of .

We found Lydda Airdrome somehow. It looked like a Chinese refugee station.

Miserable, rumor-filled hours droned on. We could hear antiaircraft blasting in the distance.

Buddy, age six, began crying. I told him how important it was to be an American . . . so important that they would send a plane halfway around the world just to get him. We dosed the children up and they fell asleep on our seabags.

At midnight we heard the report that the British and French were coming into the Suez Canal!

"Let's go back home," Betty pleaded.

No, we had gone this far. I could not guarantee it would

all not happen again.

At two in the morning the boxcars landed. Any misgivings I had about American policy vanished in that single moment I saw those Air Force boys take over. I knew, my family would be safe! It became a race against time. The Egyptians had threatened to shoot everything out of the sky. There was a disgusting sight of Embassy personnel boarding the planes before women and children. Overhead, an umbrella of American jets circled to form a guard on the cargo of evacuees.

What did Betty and I say to each other in those last moments? I don't even remember. Both of us were numb and drained . . . just "take care . . . wire . . . don't worry."

Dawn.

I stood on the edge of the runway and watched the three decker plane rumble up the field and begin its slow soar carrying away my wife and children. Tomorrow . . . I would go out to the Sinai. I did not know where they were going or when I would see them. "Exodus" was gone just as the plane faded from sight.

I was all alone. The thought of returning to the empty villa with dishes set for dinner chilled me. The hotel was closed down except for a skeleton crew and I did not want to go

there

I put my hand in my pocket. There was a slip of paper . . . the list of things to do that Betty had written on the way to Lydda. I opened it and read and as I read, I laughed. In that moment I knew that God was in heaven and all was right with the world. We'd get out of this mess, somehow and "Exodus" would get written. In her moment of greatest distress Betty headed the list with these words:

tress Betty headed the list with these words:
CANCEL MY APPOINTMENT WITH THE HAIR-DRESSER.

Prescription For The Exec

(Continued from Page 52)

load of voluntary organizations is usually left to a handful of people who are willing to give of themselves for the benefit of others. Most executives have receized their positions because of their leadership ability and experience. They have a responsibility to use their ability in their communities as well as their businesses. One of the ingredients in my prescription is for the executive to have "a mission"—beyond the job, beyond himself—in which he believes and which will make his part of the world better for his being in it.

Basic to the improvement of the executive's mental health and the reduction of tension-producing situations is for him to learn more about himself. I do not mean that he should indulge in morbid introspection. I do mean that he should be willing to look at how he relates himself to other people. It is not enough to see what is wrong with those about him. The trouble in the world stems from hat. How does he handle his hostile feelings? Can he face the exidences of his selfishness, prejudices, resentments, bigotry? Faving identified them, does he have the courage to find better ways of handling these feelings?

The best neutralizer of hate is the ability to love, which expresses itself in understanding, tolerance, generosity, humility, constructive activity. He can increase his ability to love by making conscious and determined efforts to do so, thereby reducing the amount of hostility he expresses.

To summarize, my prescription for the executive is to know himself better in terms of his emotional health and his relations with other people. He should try o be guided by these principles of maintaining good mental health:

Have a periodic emotional checkup.

Take time to review his past and evaluate his present in the light of his goals—particularly in his family relationships.

Schedule vacations and hobby time.

Improve his ability as a leader—on the job, at home, and in the community.

Understand himself better—especially how he handles his hostile feelings.

(Reprinted from Menninger Quarterly, June 1958)

The Fashion In Villains

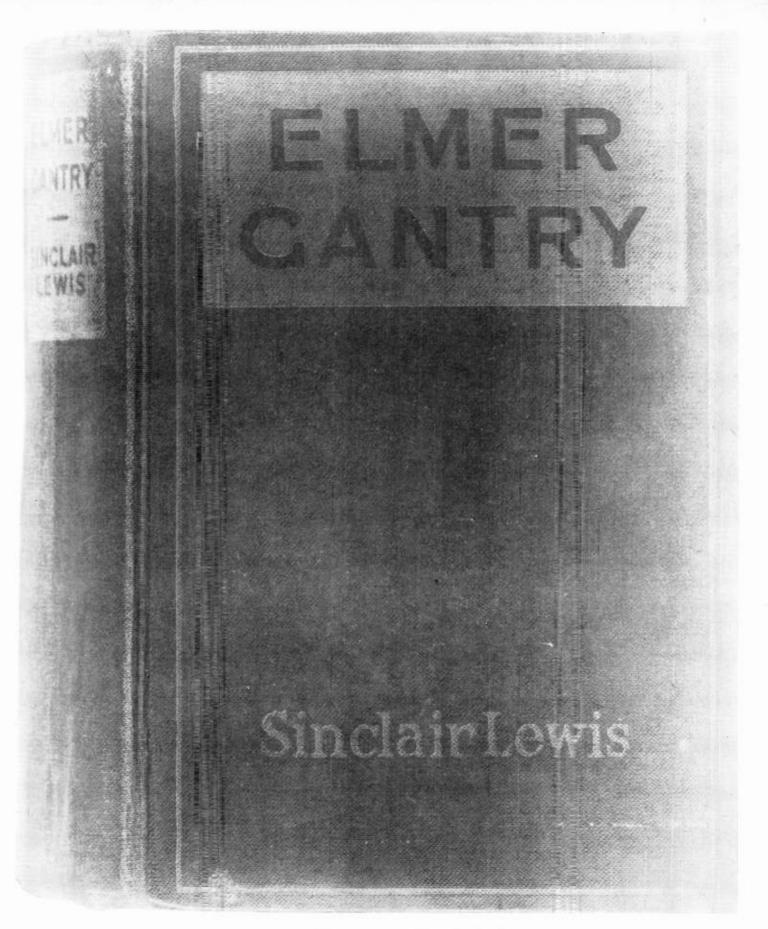
(Continued from Page 40)

lot anyway and the case-book explorers, floundering through the swamplands of the *id*, became the sictims of a strange hallucination. They began to believe that there really was no such thing as a villain at all, and that even the most odious members of the human race were merely sick; objects of pity rather than of hatred.

Not all of these travellers returned, and those who did were never the same afterwards. In the stories they wrote it was often difficult to make out just who you were supposed to be rooting for, the mother-fixated private eye or the transvestite antique dealer. A sour smell of lust and self-pity brooded over all.

Is there, then, any hope at all for the uture of the genre? Well yes, I think there is. For if there are fashions in villains, those fashions are also cyclical. The old always return, slightly modified perhaps, but still they return, rejuvenated, alert and ready for mayhem.

At this moment, for instance, the ornipotent fiends are back in circulation. Only they have a mome sophisticated look and a collection of new accessories. They are called Monsters now; and they don't live in China any mome. They have moved to outer space.

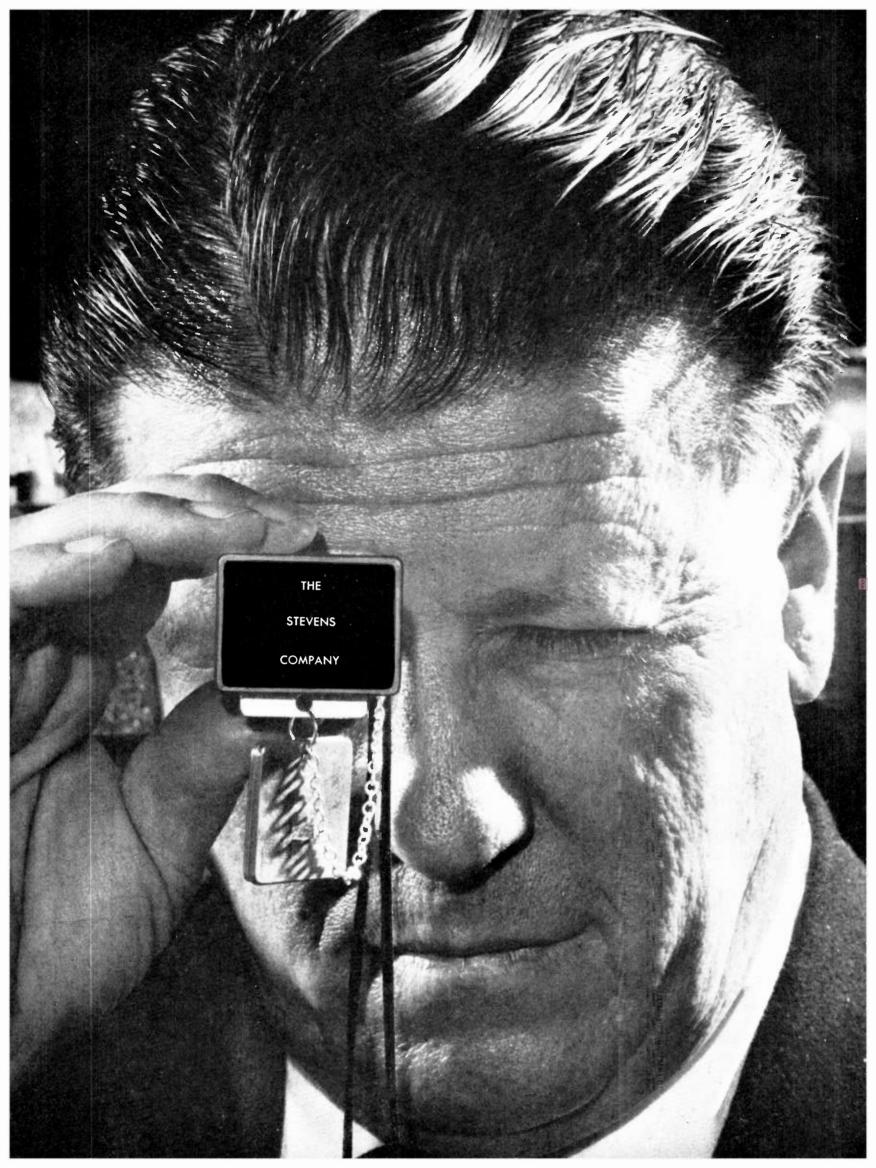


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"THUNDEROUS CHEERS FOR BEATRICE LILLIE MAKING A LONDON STAGE RETURN WITH THE MOST BRILLIANT EFFORT OF HER CARRER."

—Harold Conway, London Daily Sketch

"Just when I'd begun to wonder if America was, in fact, populated by sadistic, psychopathic killers (as recent shows have suggested) Broadway sends us a very different character—AUNTIE MAME. Its sheer bubbling good humor restores my shaking faith in America's sanity. A law should be passed giving every lad an Auntie Mame."

-Frank Jackson, Reynolds News

"Auntie Mame is a gal who has everything! The most obvious long-running hit to reach London since the Lady arrived. A wow and a winner. A first-class comedy touched with pathos."

-Dick Richards, London Daily Mirror

"There's no shame about this Mame—she's devastating. A scintillating show. And it has two great stars. Hail Queen Bea! And Florence Desmond is a knockout."

-Mike Nevard. London Daily Herald

"Beatrice Lillie scored a personal triumph. Auntie Mame has done something very important for our theatre as a whole. It has made the Theatre big news. It has brought excitement and glamour to the Adlephi."

-The Stage

"Auntie Mame storms London! Miss Lillie found herself once again the darling of the British. It's broken all booking records in London for a non-musical. My Fair Lillie!"

-Robert J. Dunphy, Stars and Stripes

"I doubt very much if any boy ever had an aunt as wonderful as Beatrice Lillie, but every boy must have wished for such a magical, eccentric superhuman benefactress. Actresses have been described as running the gamut ever since this critic was riding a nicycle to visit his own wonderful aunties. But the incomparable Beatrice Lillie really does run that old gamut in the 27 dazzling, amazing, amusing, lump-in-the-throat scenes. Oh, the joys of this show!"

-Phil Diack, Manchester Daily Herald

"Beatrice Lillie's astringent vit sparkles and stings at its best. Florence Desmon's return is a triumph. This is a night of bliss!"

-News of the World

"Beatrice Lillie brought Florence Desmond out of retirement last night to share a rap burous welcome back to the London stage."

-Cecil Wilson, London Daily Mail

"A treat. Miss Lillie brings a devastating tart wit to the humor of this multi-scene comedy. A rich evening."

_Variety

"Do not trust those who tell you that Auntie Mame is a flop. On the contrary, according to some good judges, which I mean to include myself, it is a delightful evening and, for the admirers of the ir comparable clown, a tonic and a delight."

—Philip Hore-Walace, Manchester Guardian and Time & Tide

"A total disaster."

-Hared Hobson, London Times

MAIL ORDERS NOW BEING ACCEPTED FOR 1960

ADELPHI THEATRE, LONDON



COCOANUT GROVE

(Cover, \$2, \$2.50)

After a perspiring hour of every dance step in the book and many more of his own invention, Ray Bolger said to the heavily populated Grove opening nite (Thurs.): "I didn't perform, I just had fun." It was that kind of an evening and fun all around, the tount of it all the great talent of one of Gus Edwards' boys, who paid a glowing tribute to the widow, Lillian Edwards, seated near ringside.

If Bolger was just a dancer he'd still be one of the very best. But to this great artistry he has blended the broad humor of buffoonery and the amalgam makes him a double threat to those who would compete on his terms, either as a dancer, or clown or both. If it can be put to rhythm with shoe leather he can do it better than anyone else on the nitery beat. If you want a laugh fom higher up on his anatomy he can fill that order, too with a mobile face and body to be contorted at will to the same end result — to keep the sitters entertained.

You've seen his dances done time and again but you haven't seen them done with such grace of movement and precision timing. of movement and precision timing. His soft shoe, his taps, the tropical dances and pantomime of the Baer-Louis fight are all classics in his own design. Not a tap out of place, never the rhythm broken. His fumbling, stumbling, all-shook-up near-collapse are little gems of pure panto. His bit with Muriel Landers, larger around than from Landers, larger around than from the floor up, was a big laugh session and Bolger got much smileage out of the beating he took.

For his Grove engagement, his first, Bolger should eschew the Lili St. Cyr takeoff of throwing

those frontispieces over his shoulthose frontispieces over his shoulder. It's a little rough for this trade. Saved for his finale was the inevitable "Once In Love With Amy," always delightful with the master. His beg-off line, "you laughed when I danced . . ." is a neat way to get off and get the diners out on the floor to unlimber to Freddy Martin's dance sets, always popular here.

Helm.

Helm.Daily Variety.

DINAH SHORE-CHEVY SHOW

Having done about everything else or her Sabbath extravaganza Dinah Shore elected last weekend to try her hand, or rather her feet, at tapping and terping. So she guest-booked the master of the flying hooves, Ray Bolger, and the pair gave the frolic high voltage and dazzling tempo. It moved through the hour with express speed and wound up literally fly-

ng.

Bolger's comedy turns on his agile footing are by now both classic and incomparable and in Miss Shore he had both a willing and enthusiastic pupil. Applause rained on their romps around the stage with team-like precision.

Helm.Daily Variety.



On All Channels

By DAVE KAUFMAN

It's no longer a secret now — secret guest on "I've Got A Secret"
April 23 is Ray Bolger. After that date Bolger heads for Miami and a guest shot April 30 on "The Big Record," the Patti Page show originating from there that week. Bolger opens a four-weeker at the Flaming in Vegas June 5, and has lined up Pat Suzuki for bill.

Bolger just back from London, appeared on a couple of teleshows there and reports main difference between U.S. and British tv is that they dor't have the budgets there. He did an hour-long spec, had no writers, so ad-libbed his way with the various acts. There's a shortage in creative manpower, part of it created by Associated Television raiding

BBC for creative personnel.

Rock is roll has knocked the kid business out of the theatres there. R&R now comes on for an hour on BBC, and all the kids watch it. They have a ot of skiffles on the shows—a skiffle is a band that plays with wa hooards, etc. None of it is really like ours. They're doing the jitterbug and it's funny and peculiar the way they do it. I thought of doing it when I was on Perry Como's show recently, but decided it was too repulsive," says Bolger.

Belgen is still working on his projected series, "All the Ships At Sea" but says "we can't make up our minds which way to go whether

Sea," but says, "we can't make up our minds which way to go-whether it shoule be an all-out naval Sgt. Bilko type of comedy; or a comic anthology about navy fellows." Bolger guests Sunday with Dinah Shore.



FLAMINGO HOTEL

(\$3 Minimum)

Las Vegas, June 9 — Ray Bolger, ar alumnus of the Sahara, nas moved down the strip to the Framingo, where his debut is a dandy. Sid Kuner wrote and directed this package called "Think Mink," in which Bolger is smoothly integrated. In addition to showdoll draping, the mink theme brings draping, the mink theme brings out mink-trimmed eyegiasses, garters, flyswatters, nightgowns, garbage pails, and perhaps gets a bit out of hand with a commode seat. This mink gimmick is a good one, and already is a conversation piece in Verse. in Vegas.

Barbara Heller, last seen here with Ben Blue, is an excellent comedy partner for Bolger. They do a very funny bit about a dance team named Chavez and Ravine in which the partners hate each other. Miss Heller scores solidly with her impreshes of Bette Davis, Talluhipresnes of Bette Davis, failu-lah Bankhead, Judy Garland and Roberta Sherwood — in latter she's joined by Bolger doing a Walter Winchell; the skit got booming yocks from first-nighters. Bolger also gct big laughs when he appears in a spoof on the latest fashions-in three costume changes he wears a chemise jacket, a trapeze tuxedo, and a talloon suit. With the audience he sings the inevitable "Amy." Kuller provides a neat touch to Bolger's nostalgic dance routine which pays tribute to the great terpers of the past—at the blackout bowoff, a spot-light fadeout on a pair of dancing light fadeout on a pair of dancing shoes, center stage.

Daily Variety.

MAPES SKYROOM, RENO

Ray Bolger ignores the altitude —and in more than a full hour onstage—proves veteran showman-ship in a dance and comedy routine staged to please all tastes in this top-of-the-town show spot. And he does it with minimum of effort.

In a fast-paced turn that would defeat some of the younger set, Bolger turns in a command per-formance in his Skyroom debut—

formance in his Skyroom debut—and auditors offer positive endorsement from the first note of his trade bit "Amy."

From impreshes of the older dance steps — Charleston, Black Bottom, Jitterbug, etc.—to the modern, Bolger has solid audience hold. Fis spoof on the Latin steps wins heavy approval. And his "Tea For Two" rates more than enthusiastic mitts. siastic mitts.

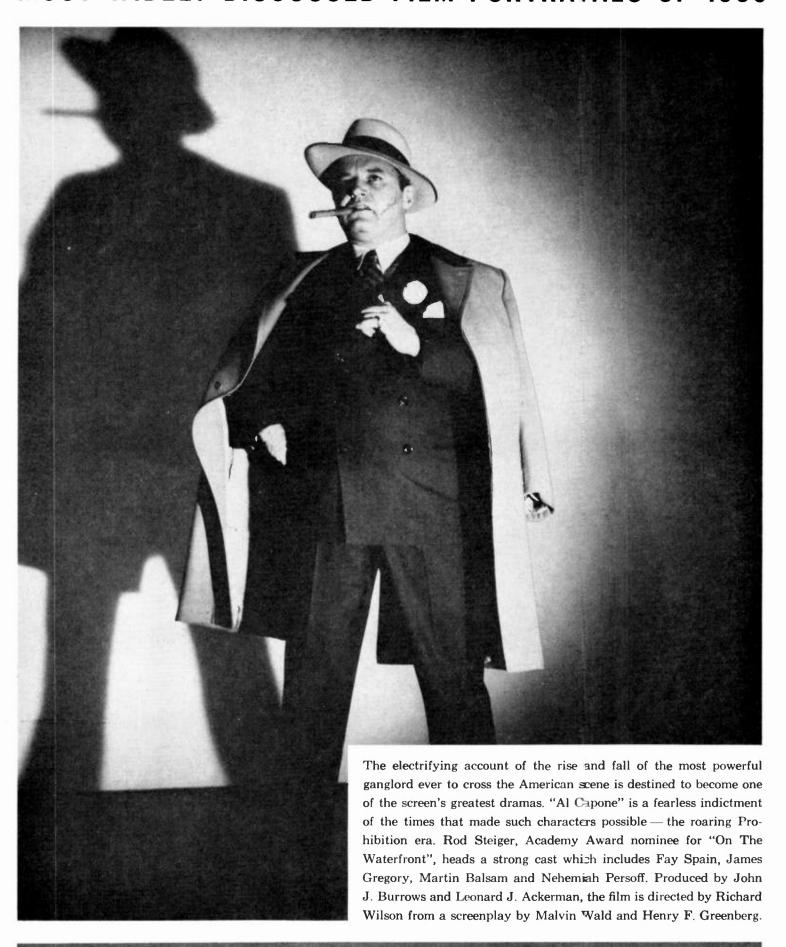
On the femme side Barbara Heller adds a new bit of "it's different" to the turn. Her impreshes of Sampy Davis Jr., La Bankhead, and Roberta Sherwood are near classic. And her timing with Bol-

ger is near perfected.
Rating out-loud approval in a terp offering with Bolger is Muriel Landers, rotund, talented and de-lightful. On his pantomimes, Bol-ger is top league in his "Lily St. Sincere" takeoff and his Sad Sack manual of arms variation. Bolger exits to nostalgic tribute to the great terpers of yesteryear, with good ovation.

D O I 7 I () W

P.S. THE ABOVE IS A SAMPLE OF 25 YEARS OF KIND WORDS CONGRATULATIONS, DAILY WARIETY, AND MANY THANKS!

ROD STEIGER AS "AL CAPONE" WILL BE ONE OF THE MOST WIDELY DISCUSSED FILM PORTRAYALS OF 1959



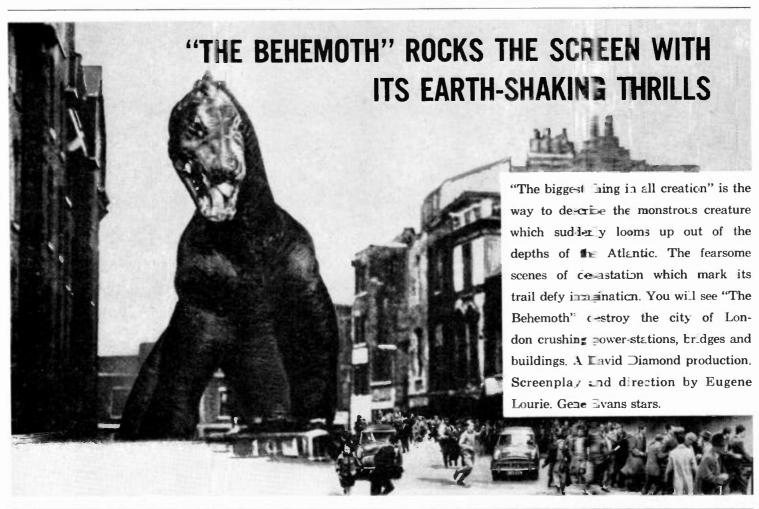
ALLIED ARTISTS — THE BIG NEWS FOR 1959!

"THE HOUSE ON HAUNTED HILL" IS NEW SPINE-TINGLER FROM TEAM THAT PRODUCED "MACABRE"



Producer-director William Castle and writer Robb White who turned out "Macabre", one of Allied Artists biggest boxoffice winners of the current season, have collaborated or another shocker. "The House on Haunted Eill" will have a surprise type of presentation planned to top the astounding exploitation stunt that launched their first hit. Its nai-biting suspense is heightened by VINCENT PRICE, CAROL OHMART, RICHARD LONG and ALAN MARSHAL.





ALLIED ARTISTS — THE BIG NEWS FOR 1959!



SHOOTING ENDS FOR STAR-SPANGLED

** John Paul Jones*

After 12 years of planning and 4½ months of filming, shooting is complete on JOHN PAUL JONES, significant saga of our Navy's fiery founder.

Moviemakers had long eyed Jones' colorful career, long shied at costs of scenes from Virginia to the Volga; from European courts to African coasts. It remained for producer Samuel Bronston and director-writer John Farrow to consummate the monumental undertaking.

They have—on an unprecedented scale. Madrid's Royal Palace and Versailles' grandeur are only two of their elaborate locations. Full-scale replicas of 18th century man-o'-wars re-create the battles in which Jones forged young America's fame. No miniatures or tank shots here!

More than 100 speaking parts are played by an international cast headed by Robert Stack and studded with more stars than the original flag, including Charles Coburn, Macdonald Carey, Marisa Pavan, Jean Pierre Aumont, Erin O'Brien, Bruce Cabot and guest star Bette Davis.

Filmed in Technicolor and Technirama, JOHN PAUL JONES will be distributed by Warner Bros. LITTLE-KNOWN confrontation—Jones agrees to command fleet for man-hungry Catherine of Russia (Bette Davis). Her other demands lead him to resign.



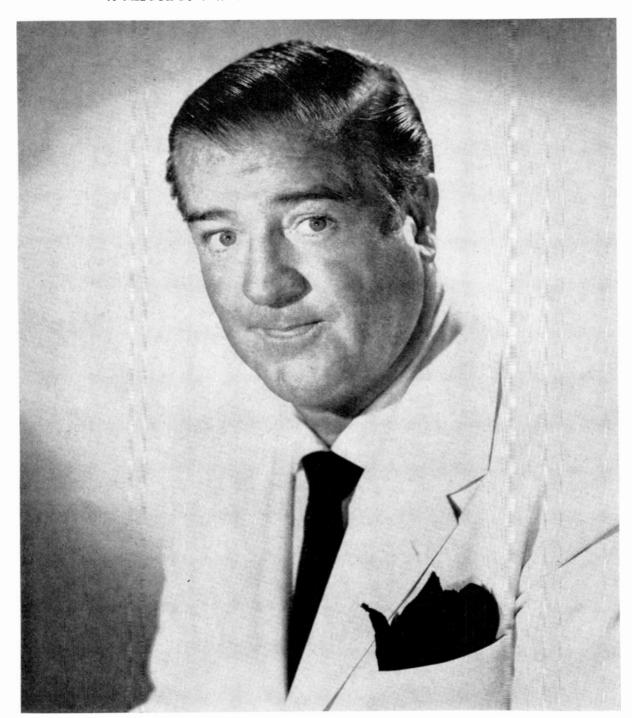
BEN FRANKLIN (Charles Coburn) aids Jones, charms Mme. de Tellison (Marisa Pavan).



LOVE of Jones' life was aristocratic Dorothea Danders of Virginia (Erin O'Brien).







LOU COSTELLO

IN PRODUCTION

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A Columbia Pictures Company Remade

•

TELEVISION '58-'59 SEASON

THE ED SULLIVAN SHOW

•

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"DESPERATE MAN"

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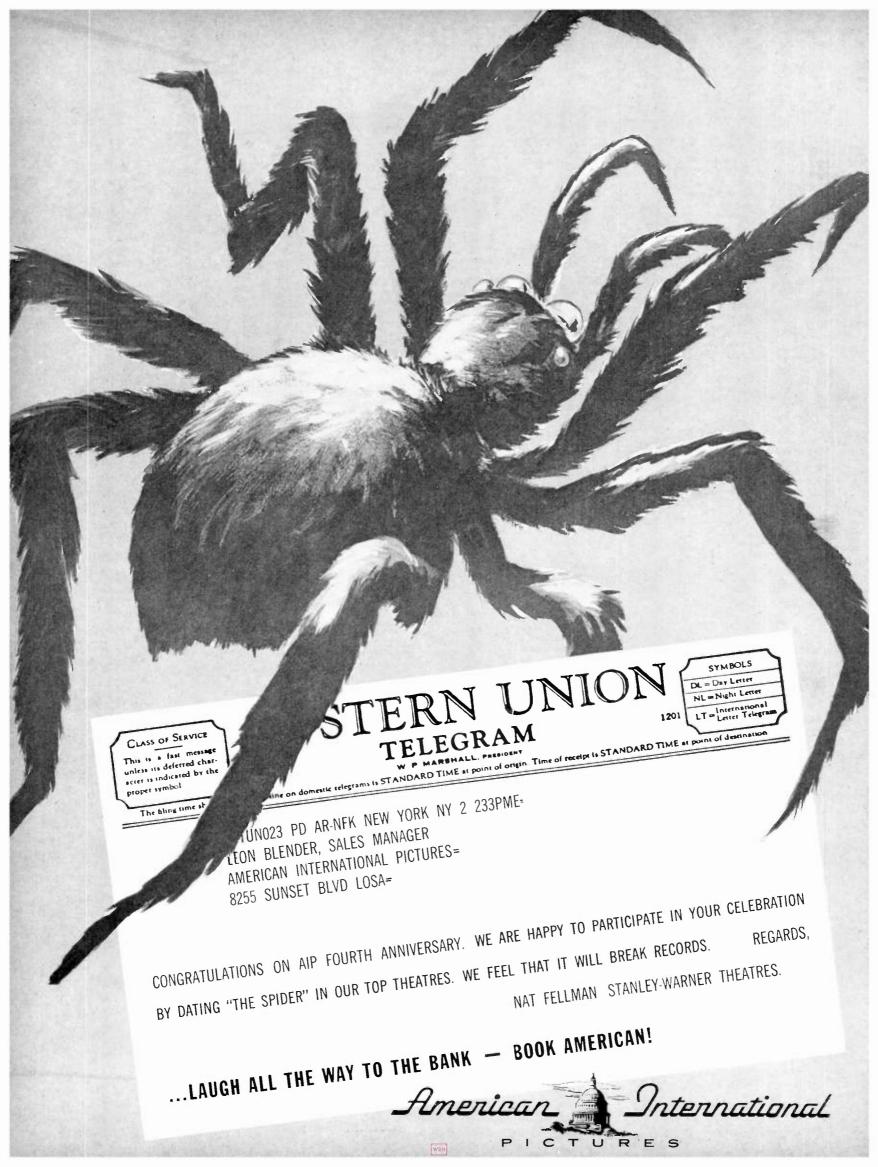
through MGM

In preparation:

"Odds Against Tomorrow"

Through U. A.





Vear In Show Biz-Day By Day

(Cantinued from Page 158)

Mexican tooters to back AFM strike. Frank Rosenberg to produce Brando's "Guns Up."

Sam Goldwyn's "Porgy and Bess" to roll in Todd-AO.

APRIL 25 — Allied States' Abram Myers warns majors' neglect of smaller houses will "end in disaster."

SMPTE meet ending with heavy 1ccent on tv.

Alex Gordon sells out own films to American International to set up new company.

\$600,000 plus percentage de nanded for "Who Was That Lady?"

National Theatres' buy of two Kansas City stations approved by FCC.

APRIL 28—NAB launches convention in I.A., 2,000 to attend.

Paramount in strong position with 21 pix ir. can.

Jerry Lewis and NBC in hasale over color remote tab.

Directors guild may take strike vote on majors and tv film producers.

APRIL 29-NTA prexy Oliver A. Unger tells NAB conclave to must look elsewhere for programming material, pointing out bloom is off rix backlogs for video.

20th-Fox global income tops \$117,-000,000

MPEA and Government frowns on Russ pix terms.

George Seaton ending run az Academy prexy.

20th-Fox execs buy 170,850 shares on stock option plan.

Half-hour telepix break-even point for series of 39 syndicated segments \$1,725,000, TPA prexy Milton A Gcr-

APRIL 30 - NAB acts against Code violators, initiates suspension action vs. seven stations charged with abuses in ad handling.

Stanley Warner six-month net down to \$1,310,900.

Paramount 1957 gross and costs both up.

85% of U.S. pix aid America overseas, Eric Johnston reports.

CBS prexy Frank Stanton warns broadcasters' survival hinges on exercise of leadership.

Local 47's board in narrow wn over AFM foes anent 12 ousted masicians.

MAY, 1958

MAY 1-National Theatres sixmonth net \$743,897, down 38% from similar figures last year.

MPAA maps program to boost theatres as community centers.

Desilu in \$12,000,000 deal for hour

Majors earmarking more exchanges for shuttering.

MAY 2-Non-technicians spurn nets' offer; NABET strike due.

All 20th pix to get special sales pitch "any exhibitor can afford."

Kirk Douglas talking release deal with Universal for his Bryna outfit.

Capitol declares extra divvy of 15 cents as well as regular quarterly of 25 cents.

MAY 5-SDG in last-ditch pact try; issues 30-day "strike deadline."

House Sub-Committee asks Government to probe ASCAP.

Teleprompter 1957 loss \$212,000. TOA asks majors to test reissues.

All houses can use Metro 65m

MAY 6-National Theatres may acquire National Telefilm Associates.

Joseph Tomlinson, Louis A. Green, Jerome A. Newman add 8,237 shares to Loew's holdings.

Paramount in \$100,000 option on "Two Women."

Elmer C. Rhoden sez Russ copying Cinerama.

Ketti Frings cops Pulitzer Prize for dramatization of "Look Homeward,

MAY 7—NBC tv sales up 10%, radio 45%; RCA, however, off 29% in first quarter.

Court orders new vote for Musicians Club.

Global film licenses formula causing friction within MPEA.

Warners pays \$160,000 for new novel, "Parrish."

Decca quarter net in 83% dip.

MAY 8 - Edna Ferber's take on "Giant" all-time high at \$1,500,000.

Bing Crosby seeks "Music Man"

film rights.

Carey Wilson new SPG prexy. Tv writer income upped 26% in

MAY 9-20th sights \$50,000,000 production in 1959.

Col's Faul Lazarus prods exhibs to cough up mo.e biz-building bally coin.

UCLA spe rheads community legit. "Gigi" get. special Cannes fete in-

Norman Bel Geddes dies at 65.

MAY 12-Paramount oldies nab \$11,000,000 = three tv deals.

Bryna .n fest UI outside deal with "Viva Gringc," to star Kirk Douglas and Rock Hudson.

'Dateline Jokyo," made for AA, bought by Paramourt.

Reub Kau man cuits Guild Films posts.

Bill Goodwin dies at 47.

MAY 13-TOA asks exhibs to nix 'quick buck" Fix.

NBC holding onto Eddie Fisher-George Gobe setup.

Screen Gens snares "Alcoa-Goodyear Theatre.'

Warners and Metro mulling 160degree film paxess.

Regal to make 18 instead of 26 films for 20th Fox next year.

MAY 14—Columbia plans 36 "A"

releases ir. 1953-59. SDG and stoducers yield a bit in pact talks

Metro sperds \$500,000 in perfecting 65m for 15e on Ben Hur.

Desilu and Screen Gems lead race in selling vidilms to nets.

NABET signs pact with tw nets. Warners may shift homeoffice to Hollywood.

Screen Geras buys Burns & Allen telepix for \$6,000,000 plus.

AFTRA ass NLRB aid in SAG

MAY 15-Plational Telefilm Associates doubles outlay for vidpix

CBS first quarter net up 10.3% to \$6,518,039.

Nine hats in ring as Petrillo quits AFM post; ne strike end seen.

UA enjoined from taking Associated Artists Procuctions stock.

Jerome Chodorov-Joe Fields' \$6,-000,000 action against Columbia over "My Sister Eileen" sequel settled.

MAY 16-3ill Holden's "Kwai" payoff to take 50 years at \$50,000 annually; Columbia to profit big on actor's coin.

Hal Cook • uits Columbia Records post for WarLers diskery.

Walt Disner declares 10-cent quarterly divvy.

Year In Show Biz Day By Day

Warners definitely to show "Old Man and the Sea" on roadshow basis.

Ken Englund new prexy of Screen Writers Branch, Donn Mullally prexies Tv-Radio Branch, of Writers Guild of America West.

MAY 19—Paramount buys out Jerry Lewis' shares in York Pictures Corp.

Only 49 AFTR Ans make \$50,000-plus yearly.

Desilu makes stock available to aides.

Universal expands Seven Arts Productions-Hammer Films' one-pic deal to multiple pact.

Writers okay live video and radio pacts.

Universal backing Bryna's \$4,000,-000 "Spartacus."

Eugene F. McDonald dies at 72.

Matty Fox outfit buys out Raymond Spector interests in Hazel Bishop.

MAY 20—United Artists '57 gross leaps to \$70,371,170.

Technicolor to finance indies.

Disney take up 36% as net also climbs.

Screen directors strike looms; majors firm against feevee and post-'48 pay.

Seven Arts beefs over Columbia's registration of "Anatomy of a Murder."

RKO chain sells RKO-Hillstreet Theatre Bldg.

Allied Artists pays 13¾-cents preferred divvy.

Ronald Colman passes at 67.

MAY 21—20th-Fox three-month net \$2,147,711.

McCann-Erickson close to \$100,-000,000 in billings.

Four Star takes over 20th-Western Ave. lot; TCF-TV unit moves to Westwood.

John I. Snyder, Jr., replaces Sam Briskin as Loew's director.

National Film Service taking over Warner Bros. branch backrooms.

Spyros Skouras in defi as guilds and unions demand post-'48 cut.

Litton Industries buys Westrex.

MAY 22—Networks hold bag on \$1,500,000 pilots; 36 vidfilm pilots unsold as late buying season nears close.

Loew's tacks veepee bars on production chief Sol C. Siegel.

Paul C. Donnelly upped to head Revue production.

IBEW hands stiff penalties to CBS "strikebreakers."

Frank Cooper Agency talks buyout of Paul Small Artists and Peter Witt offices.

MAY 23 — Bartlesville toll-tv test folds.

April film melons in sharp dip. United Press buying Hearst's International News.

Admission tax take drops \$454,000 in first quarter.

Harry Ackerman renamed prexy of L.A. chapter of Academy of TV Arts & Sciences.

MAY 26—SAG offers AFTRA tape arbitration.

List Industries first quarter earnings \$738,000.

American International ups release sked by 50%.

George Sidney named Screen Directors Guild prexy for eighth year.

NAB leads off fight for rules over community aerial systems.

MAY 27—Hollywood rich in film backlogs; 116 pix ready for release; 48 being edited.

IATSE and NY film companies in pact on vidtape.

Technicolor 16-week earnings show hike.

Cafe chain buys Biltmore Theatre for \$525,000.

Charles Vidor wins NY court fight over rights to Nijinsky story.

MAY 28—Big circuits stall industry business-building coin.

IBEW ousts 15 in CBS strike.

Italian squeeze on U.S. pix; all color lab work to be done here.

National Screen Service remaining as MPAA member.

Sam Goldwyn foresees 50 pix yearly from Hollywood.

Hal Roach studios sold to Scranton Corp.

MAY 29—\$20,000,000 in spex up

Metro to put up 100% financing for three Frank Sinatra indies.

Charles Vanda returns to Hollywood as veepee in charge of tv for J. Walter Thompson.

JUNE, 1958

JUNE 2—Directors strike threat fading.

Fred Kohlmar given four-year Columbia contract.

Martin Manulis heads up 20th-Fox vidfilmery.

CBS faces strike threat of writers. L.A. price tag of \$7,500,000 for Paramount's pix-to-ty backlog.

Validity of SAG tv residual pact upheld by court.

Thomas G. Rockwell passes at 57.

JUNE 3—Sponsors blitzing Hollywood tv; record number of vidfilm series loses bankrollers.

Carl Dudley named SW Cinerama Corp. exec producer.

RKO winding up in Britain.

George Cukor to direct pair for Paramount.

Petrillo blasts Hollywood "rebels"; blames Local 47 negotiators for studio strike.

JUNE 4—"Tv now faces pix woes," sez Barney Balaban.

George Stevens new prexy of Academy.

Bing Crosby and ABC in \$2,000,000 tv deal.

Justice Dept. asked to probe Paramount rentals.

Ray Stark and Seven Arts sue Otto Preminger over "Anatomy of a Murder."

Vidpix residuals only point remaining between directors and producers in new pact talks.

Major companies finally agree on new global licensing formula for exports.

JUNE 5—Production exec scarcity hits vidpix; Metro still hunting for top producer to helm tv subsid.

Clarence Greene and Russell Rouse ink three-year pact with Seven Arts. Allied Artists loss drops to \$201,-

Negotiations in "delicate stage" as SDG asks new producer meet.

980 for 39 weeks.

Julian Blaustein joins Metro with own unit.

Columbia sues Glenn Ford for \$676,000 over nixing "Last Angry Man."

JUNE 6—H-H-L sets up five adpub and sales offices outside U.S. to meet pix biz' changing conditions.

UA to offer more stock to public

Year In Show Biz-Day By Day

Metro adding to release slate; 31 in 59, up 24% from last year.

Herman Kenin elected new AFM

Johnny Green to produce two Desilu musicals.

JUNE 9—Tv and radio profits in '58 on upbeat.

Harry Ackerman named as national Tv Academy prexy.

Columbia Pictures' loss for first nine months \$1,047,000; quarter down \$227,000.

Major reshuffle at MCA; Lew Wasserman exec chairman.

Irving Asher new exec veepee of 20th vidfilmery.

New purchases increase KNXT backlog to more than 1,200 pix.

JUNE 10—Comedy bounces back on tv nets; 19 laugh shows skedded, second only to westerns. National Theatres to toss man-

National Theatres to toss managers meet July 1-3, three months ahead of usual annual conclave.

NBC may film "Wide, Wide World" in USSR.

Frank Cleaver joins California National, NBC tv subsid, as veepee in charge of programs-production.

ABC censors NBC jibes by Pat Weaver on Mike Wallace show.

JUNE 11 — United Artists first quarter gross and net climb; profit \$636,000 as against \$569,000 in '57 period; total income more than \$16,-000,000

Top Allied Artists execs buy Mirisch brothers stock.

Sy Weintraub seeks closed circuit of Patterson-Robinson bout, plus showing of "Tarzan" pic.

Warners to reactivate six closed exchanges as booking offices.

JUNE 12—AFM "strike" extended to indles; Musicians renege on interim agreement with SIMPP; want "non-major release" clause.

Eric Johnston reelected MPEA prexy.

Jack Cummings joins 20th-Fox with cwn indie unit.

Metro, involved in five overseas productions, seeking added deals.

Revue in AFM deal for live musicians.

Ralph Bellamy elected Actors Equity prexy for third term.

JUNE 13—Paramount may sell big

story backlog of over 400 properties.

Mike Todd, Jr., preps Elizabeth Taylor starrer.

George Burns switching vidfilm operation; seeks joint ventures.

Billy Rose pays \$849,000 for National Theatre, NY.

JUNE 16—AFTRA spurns SAG vidtape "peace;" proposal for Meany to arbitrate tv jurisdiction thumbed by Federation; NLRB to act.

Metro lays off 300 in production

Nate Spingold dies at 72.

Mirisch Co. closes deal with CBS for "Secret Service" teleseries.

Distrib wins precedential suit over films-to-tv "block-booking."

JUNE 17—Hollywood live tv shows dropping; trend reversed as Coast to originate only nine, compared to NY's 26 for next Fall.

Ousted musicians ask \$250,000 damages from AFM and Local 47.

Sam Marx to base new vidseries on "Miss Bishop."

JUNE 18—Film releases set for July and August up 30%.

AFM and Desilu talking use of live music for vidpix.

Actors' residuals sought on late UA pix sold to tv.

Harry Tugend to produce number of "specials' for "General Electric Theatre."

UA and Bryna prepping vidpix series based on "The Vikings."

Wallace MacDonald ankles Columbia producer post after 20 years.

Metro to re-make "Four Horsemen of Apocalypse."

KNXT and KNX grant writers 7% pay hike.

JUNE 19—NBC bars Communists and Fifth Amendment-takers.

Stanley Warner seeking control of Cinerama.

Jerry Bresler blasts stars owning companies taking all credits.

Cinerama Productions ups six-month net 500%.

JUNE 20 — AFM drops first-run vidpix bite.

Pix melons hold own in May report.

Warners six-month net loss \$2,894,000.

Harry Zevin turning Ritz Theatre into legiter.

William Goetz made official USIA rep at Ber in Film fete.

Warners declares common stock divvy.

JUNE 23—New pix export format reached to cover 10 countries.

British film biz still on downtrend. NTA D handle 40 Warner tele-

Guild Film; shows \$261,000 six-month profit.

Spanish isaxing 18 pix import permits

George Bagnall reelected prexy of Motion Ficture Relief Fund.

JUNE 24—Regal pares 20th-Fox sked to 12 pix.

Joe Torrlinson unloading more Loew's stock.

Desilu and Musicians reach deal on vidpix use of live music.

Seven Are Productions concluding buy of California Studios.

AFM orders national picketing on all pix tunec overseas.

JUNE 25—Nets enter videotape blurb bis; C3S opens facilities on cost-plus-profit basis; NBC follows suit in Fall.

Metro to cistribute four Egyptian films in Arabic speaking areas.

Fred Astaire ends tv holdout; to do two spec.als for NBC.

Loew's to control chain till August, 1959.

UA reported after \$6,000,000 in new coin

JUNE 26—NBC-TV in \$10,000,-000 economy wave.

J. Arthur Fank to take over RKO's overseas sales

Oscar Levent has own pyrotechnics; leaves ECO? for KHJ-TV pact.

Warners roving sales org to Hollywood from NY.

Loew's Theatres' \$11,000,000 held available for Loew's borrowing.

JUNE 27—UPA shifting NY production to Hollywood.

SIMPI packy Ellis Arnall sees paytv soon with backing of webs and stations.

Paramount goes to court for clarification of William Holden pact.

No foreign-tongue version of "Porgy and Bess."

Musicans Gulld of America to push fight at AFM outside L.A. area.

JUNE 30-Local 47, AFM, racks

1933 · Silver Jubilee Issue · 1958

Year In Show Biz—Day By Day

up \$22,000,000 record income for 1957.

United Artists files SEC papers to boost stock issue.

Stanley Warner seeks to ease Cinerama Productions out of deal.

Herb Aller seeks open hearing on ouster by AFL Film Council.

JULY, 1958

JULY 1—CBS preps 10 new '59-'60 series.

Sam Goldwyn sued by William Wyler over "Best Years of Our Lives" coin.

Supreme Court sez California courts must hear musicians' royalty suits.

TelePrompTer gets rights to Patterson-Harris match.

Bernard Prockter and Edmund Hartmann form new production outfit.

JULY 2—FCC may cut L.A. and N.Y. channels.

Director-producer reps agree on new pact.

Warners laying off N.Y. ad-pub

"George Burns Show" bought by Colgate.

ABC nabs \$13,000,000 in daytime orders.

JULY 3—"Porgy and Bess" cast will remain for Goldwyn's pic's September rolling, following fire which destroyed sets and costumes.

Bing Crosby to function as exec producer for own tv firm.

Loew's ordered to shed two the-

Metro to release two more George Pal pix.

JULY 7—Holiday biz booms L.A. houses with \$500,000 firstrun take. Herb Aller "subpoenas" AFL-CIO

Herb Aller "subpoenas" AFL-CIO prexy George Meany for trial by AFL Film Council.

Japanese increase film remittances. Albert J. Cohen on leave from Jaguar to tv.

Mike Todd, Jr. and Elizabeth Taylor postpone "Busman's Holiday."

JULY 8—Vidfilming hiatus coming to end with eight new series to start shooting in July.

Jack Wrather in tv co-production deal with British commercial telecaster. British technicians threaten tv strike.

Berlin Film Festival in uproar as Germans switch pic entry.

JULY 9—Robert E. Kintner becomes NBC prexy; Robert Sarnoff board chairman.

Jack Wrather and British tv company in \$10,000,000 budget.

Britons blast U.S. producer Eady Plan use.

Hollywood AFL Film Council votes gag on news leaks.

Technicolor \$4,500,000 deal for Warner Bros. labs set.

JULY 10—Nets mopping up \$20,000,000 in spex, three tv webs have 50 specials already sold.
Global take of "Around the World

Global take of "Around the World in 80 Days" \$40,000,000.

National Pictures Corp. asks declaratory relief from M. & A. Alexander in suit involving eight productions

Al Scalpone sets up indie telefilm shop.

JULY 11—Hollywood has its best look since 1946, according to Wall Streeter Gerald M. Loeb, who sez, "pix biz future is bright, tv's dim."

Rodney Erickson to top Warner video sales.

Screen Gems pacts L.A. Rams for vidfilms.

Ray Stark-Seven Arts Productions files second suit over "Anatomy of a Murder."

JULY 14—Vidpix cowboy herd multiplies as 21 oaters before cameras this July as against nine last year.

Musicians Guild of America triumphant over AFM in pitch to rep tooters at majors.

IATSE Photographers Local 659 resigns from AFL Hollywood Film Council; Herb Aller's trial by Council cancelled.

Ted Ellsworth resigns industry health & welfare post.

SAG in new tape peace bid to AFTRA.

Spyros P. Skouras wins 1957-58 Donatello's David Award Prize.

Membership okays Screen Directors Guild-producer pact for pix and vidfilms.

NLRB tosses out IATSE charges against NABET technicians.

JULY 15—"Exhibs muff new pix

biz trend," according to Wall Street firm.

Ul to trim releases in 1958-59; stress on "quality not quantity."

Jess Oppenheimer asks out of NBC-TV contract.

Burt Sloane replaces Maurice Segal in UA eastern pub post.

in UA eastern pub post.
Natalie Wood hit by Warners suspension.

JULY 16—"Hollywood pix to be in Russia by November," sez Turner Shelton, USIA film chief.

Loew's using loan from theatres to pay debts, not divvies.

Filming in Russia plotted by Robert Aldrich.

Arthur Loew to reenter indie production ranks.

NBC-TV racks up \$57,000,000 billings since June 1.

James B. Conkling and Rodney Erickson elected veepees of Warner Bros. Pictures, Inc.

Liberace gets \$40,000 settlement from Confidential mag.

JULY 17—Three tv webs full of open holes; in worst mid-July shape ever as 1834 prime hours unsold.

June shows pix melons still down. Seven Arts acquires pair of Broadway hits, "Two for the Seesaw" and "West Side Story" at over \$1,000,000

"West Side Story," at over \$1,000,000. Warners and Carolyn Jones call off

British writers ask ouster of Producer Irving Starr over low teleplay

JULY 18—20th-Fox into roadshow policy with several upcoming releases.

300,000 UA shares put on market. National Theatres-Stanley Warner deal hinges on Justice Dept. approval.

Musicians Guild of America working out demands for majors.

Seven Arts closes two-pix Paramount deal.

JULY 21—AFTRA will push SAG showdown; peace with Guild over taped commercials spurned.

Jerry Chester to helm ABC-TV daytime operations.

Ampex sets record sales of \$30,-115,000 and record net of \$1,540,000 for fiscal year ended April 30.

Norman Krasna will produce his "Who Was That Lady I Saw You With?" for Columbia; play brings \$350,000

(Continued on Page 391)

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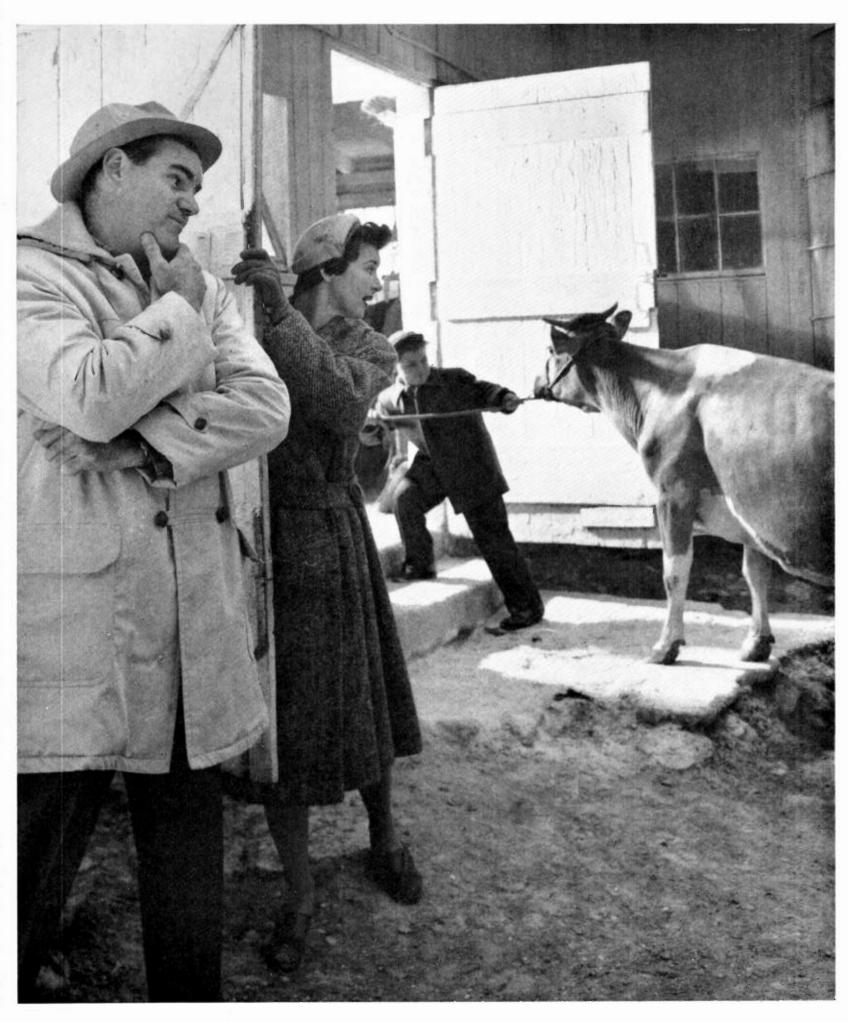
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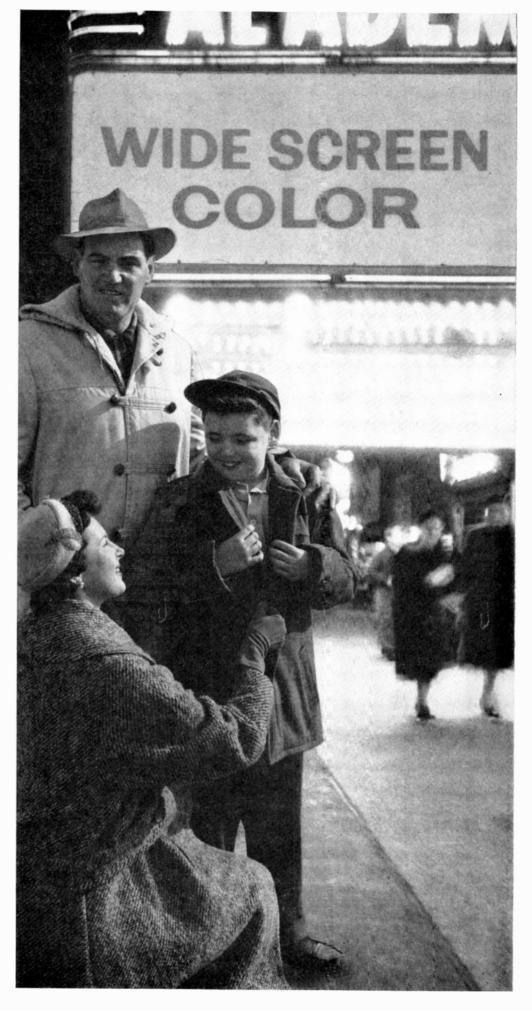
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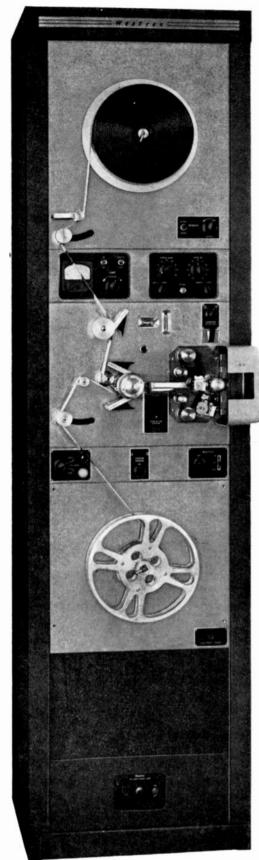
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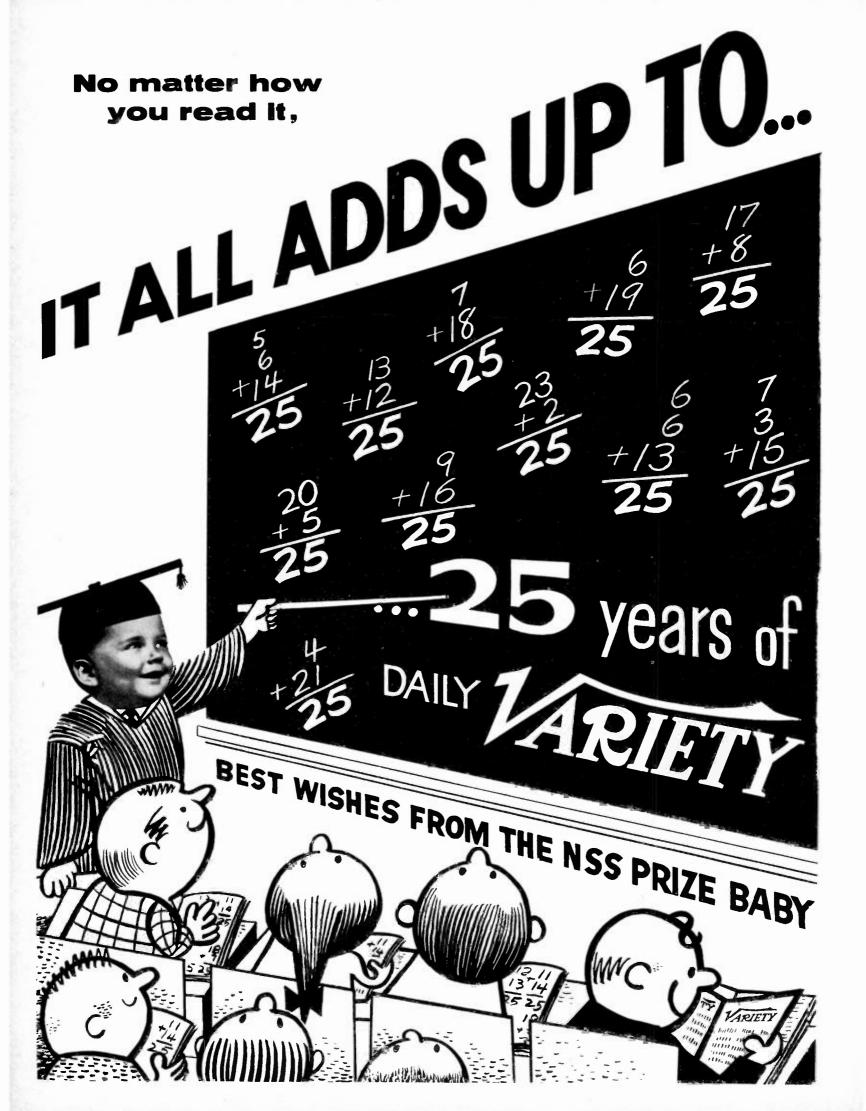


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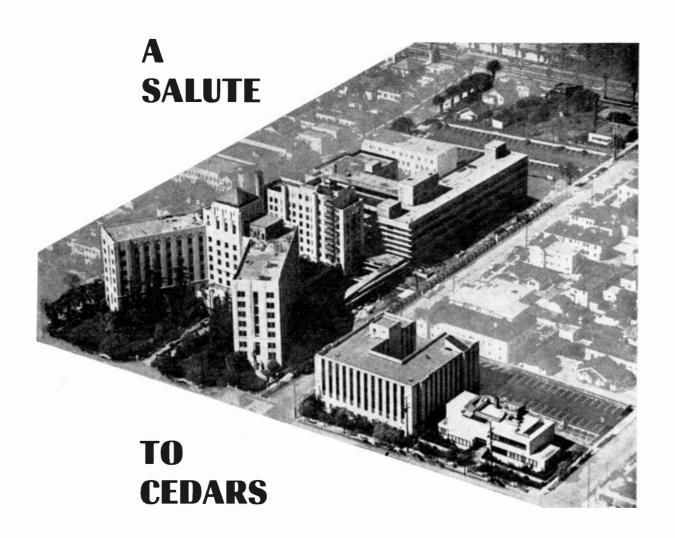
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1957-1958—First Run Grosses

"TIME OF DESIRE" (IND) Crest, Sunset Aug. 30-Sept. 5, '57	\$	3,578	"3:10 TO YUMA" (COL) "CALYPSO HEAT WAVE" (COL) Hillstreet, Ritz, Hollywood		
"TIME TO LOVE, A" (U) "WILD HERITAGE" (U)	•	2,2	Aug. 28-Sept. 10, '57	\$	30,370 63,343
Hillstreet, Fox Wilshire, Hawaii July 30-Aug. 5, '58 Hawaii	\$	10,227	"TWILIGHT FOR THE GODS" (U) "VOICE IN THE MIRROR" (U)	\$	93,713
Aug. 6-12, '58		2,735	Ш: W:la D		
	\$	12.962	Aug. 13-19, '58 Hawaii	\$	12,072
Plus 6 nabes, 8 driveins		42,000	Aug. 20-26, '58		2,700
	\$	54,462		\$	14.772
"TIN STAR, The" (PAR) "TRIPLE DECEPTION" (RANK) Downtown Paramount, Vogue, Fox Wilshire			"UNDERWATER WARRIOR" (MG) "SAFECRACKER, The" (MG) State, Hawaii, Ritz March 12-18, '58	*	,
Nov. 6-12, '57	\$	16,021		\$	10,473
Downtown Paramount Nov. 13-19, '57		5,000	"UNTIL THEY SAIL" (MG) State, Pantages, El Rey (With "Silken Affair" DCA)		
	\$	21,021	Oct. 30-No. 5, '57	\$	11,919
Plus 1 nabe, 7 driveins		35,400	State Nov. 6-12, '57		3,296
	\$	56,421	1100. 0-12, 37		
"TIP ON A DEAD JOCKEY" (MG) "HOUSE OF NUMBERS" (MG) Pantages, State, Four Star	•	19.898	"VALUE OF MONEY" (RANK) "GENTLE TOUCH, The" (RANK) State. Hawaii	\$	15,215
Aug. 28-Sept. 4, '57		19,090	State, Hawaii Sept. 18-23, '57	\$	7,039
Sept. 5-11, '57		4,096	ANNI—100—Roy		
ALTO MAIN AND DACAR (II D.:)	\$	23,994	"VIKING WOMEN" (AI) "ASTOUNDING SHE MONSTER" (AI) State, Hawaii		
"TO HELL AND BACK" (U Reissue) "AWAY ALL BOATS" (U Reissue) Hillstreet			State, Hawaii April 9-15, '58 "VOICE IN THE MIRROR" (U)	\$	8,660
March 19-25, '58	\$	2,786	Four Star		
"TOM SAWYER" (Reissue)			June 25-July 8, '58	\$	3,088
"SPACE CHILDREN" (Reissue) Los Angeles, New Fox, Ritz Aug. 6-12, '58	\$	8,896	"WALK INTO HELL" (FAV) "GUNS DON'T ARGUE" (FAV) Ornhaum Hawaii Ustovin		
"TOO MUCH. TOO SOON" (WB)			Orpheum, Hawaii, Uptown Dec. 4-10, '57	\$	11,321
Hollywood Paramount, Downtown Paramount May 14-27, '58	\$	26,881	"WAR OF THE WORLDS" (PAR Reissue) "CONQUEST OF SPACE" (PAR Reissue)		
"TORERO" (COL)			New Fox Oct. 16-22, '57		2.064
Vagabond Aug. 30-Oct. 1, '57 State, Vogue, El Rey	\$	15,518	"WHITE WILDERNESS" (BV)	⊅	3,964
(With "Town on Trial" Col)		10.102	Fine Arts Aug. 22-28, '58	\$	9.200
Oct. 2-8, '57	\$	10,103 25,621	"WIFE FOR A NIGHT" (IND)	•••••	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,
	Φ	23,021	Canon Aug. 30-Sept. 12, '57	\$	5,872
"TOUCH OF EVIL" (U) "FEMALE ANIMAL" (U) Downtown, W.ltern, Hawaii			"YOUNG AND DANGEROUS" (20TH) "ROCKABILLY BABY" (20TH)	Ψ	3,012
April 23-29, '58 Plus 5 nabes, 2 driveins	\$	12,957 21.500	Los Angeles, Loyola, Iris, Uptown	•	0.000
Fius 3 haves, 2 drivenis			Oct. 16-22, '57		8,906
"THREE FACES OF EVE" (20TH)	\$	34,457	"YOUNG AND WILD" (REP) "JUVENILE JUNGLE" (REP) Orpheum, New Fox, Uptown		
Fox Wilshire Oct. 11-Nov. 5, '57	•	19,770	March 12-18, '58	\$	8,510
Oct. 11-Nov. 5, 5/		13,973	"YOUNG DON'T CRY, The" (COL) "NO TIME TO BE YOUNG" (COL) Hillstreet, Hawaii, Uptown		
Ritz	****	15,715	Sept. 11-17, '57	\$	13,634
(With "Heaver, Knows, Mr. Allison" 20th Reissue) Jan. 22-28, '58		2,424	Plus 1 nabe, 8 driveins		40,000
El Rev		2,121		\$	53,634
(With "Hatful of Rain" 20th) March 12-18, '58		2,320	"ZERO HOUR" (PAR) "SUBMARINE COMMAND" (PAR Reissue) State, Hawaii		
	\$	38,487	Jan. 8-14, '58	\$	10,981

Year In Show Biz-Day By Day

(Continued from Page 374)

20th-Fox reemploying Holl-wood musicians.

Gene Autry charges Brussels rodeo hit by mismanagement.

JULY 22—Government hurses tvfilm tax policy; producers asized to submit information relative to setting up uniform pattern for incustry.

Stanley Kramer and UA sp-eding up release of "The Defiant Ones" despite loss at Berlin Film Festival.

Columbia and George Sidnes talking new deal.

AA execs add to stock shares.

Alaska called boom market pr all show biz by Allied Artists board member.

JULY 23—Tv's "bargain basement" season; unsold series being offered at 50% of production st.

Pix grosses dip \$109,000,000 during 1957.

Allied Artists reports record overseas earnings.

Labs blue as color releases ciminishing.

Burton Holmes dies at 88.

JULY 24 — Telepix production holds to \$100,000,000 pace.

MPAA drops survey on who pix biz is bad.

Joseph R. Vogel bases hope for big Loew's pickup on strong release lineup.

JULY 25—Exhib pressure against roadshows; 20th drops hard-icket plan for John Wayne's "Barbarian" when AB-PT execs squawk.

Fred Astaire and Gene Kely to wax for Colpix Records.

Republic Pictures 26-week net \$1,126,238.

Writers' vidfilm residual payments reach \$1,300,000.

JULY 28—Loew's shows \$777,000 40-week profit.

Hope seen for slash in adm ssion

Samuel Goldwyn fires Rouber Mamoulian as director of "Porgy and

Harry M. Warner dies at 76.

William B. White new Guild Films exec producer.

JULY 29—Allied Artists plans 32 pix in 12 months.

Walt Disney Productions hits \$2,-900,094 net for nine months.

"ouben Mamoulian fires his agent, Irving Lazar, in "Porgy and Bess" hassle.

Mirisch Co. slates Biblical film based on Noah's Ark.

JULY 30—Braking juve crime pix cycle as Eric Johnston tells studio execs delinquency films drawing criticism.

NTA gets 78 more 20th-Fox pre-

Five Disney "True-Life Adventure" pix gross \$19,000,000.

JULY 31—AB-PT theatre and tv biz on upbeat, second quarter net up 24% over '57.

Samuel Goldwyn rejects SDG bid to explain Rouben Mamoulian's firing.

Columbia in biggest production spurt of year.

AFTRA wins NLRB hearing on taping.

National Theatres net for 39 weeks \$904,198.

AUGUST, 1958

AUG. 1—SIMPP activities curtailed by indies swinging in with majors.

Allied Artists' execs continuing stock buys.

Marlon Brando to get 100% profit from "Guns Up"; Paramount financing to get distribution.

Joel McCrea and Mirisch Co. in vidpix series deal.

E. J. Mannix quits Metro post; stays on as Loew's veepee; Ray Klune succeeds.

UA grabs 16,344 playdates in week.

AUG. 4—Directors call virtual "strike" on Sam Goldwyn, as firing of Rouben Mamoulian held unfair.

Pix biz in "dire trouble," MPEA sez in backing tax-easing bills.

Decca may distribute platters from Warner Bros. Records.

Michael Curtiz bows out as director of "The Big Fisherman."

William Spencer quits Metro studio manager post.

AUG. 5—Oscar event may go semiannual.

Stanley Warner grosses up, but net down in 1958.

Richard Maibaum tops Metro tv production.

Rouben Mamoulian given formal firing note.

Universal losses cut Decca earning.

George Englund exits Metro producer post.

AUG. 6—Film losing ground to live television, first reversal on net skeds in several years.

"Ben Har" tv version, planned by Talent Associates for February, ires Metro brass.

IATSE convention opposes feevee, closed circuits okay.

Ivan Ters drops scifi pix; claims "cheap" entres ruined market.

Jack Warner on mend after auto crash in Cannes.

Screen Directors Guild will study Otto Premine er "violation" at special meeting.

AUG. 7—Magazines' pix ads coin still dropping due to Hollywood economy and few ar pix; 25% slash.

Overseas-made pix for U.S. tv hit by IATSE.

Arthur Kramer given release as 20th-Fox 500% editor.

Writers told to shun controversy or no sale for tw series.

Racial bias thrown into "Porgy and Bess" fug it; stars backing Otto Preminger.

AUG. 8—LA tying up \$8,000,000 in tv films.

Richard F. Walsh in again as IATSE prexy.

NTA film ret kicking off with six and one-half bours weekly, \$4,500,000 in till.

Brigitte Earcot to get \$200,000 plus 6% of profits from "Paris By Night."

Columbia c distribute C. V. Whitney's "The Young Land."

SDG board votes okay for Orto Preminger to cirect "Porgy and Bess."

AUG. 11—Writers Guild hits spec vidpix writing.

SDG to probe Preminger charge Mamoulian and flack "defamed' him. Zenith Redio Corp. three-month net, \$952,925 hiked 27%.

17 countries enter Frisco Film Festival.

Tv nets face U.S. probe on tape blurbs.

AUG. 12—Hollywood on pre-publication book buring spree.

Warner Br. net loss \$2,600,000 in nine mont.

1533 · Silver Jubilee Issue · 1958

Year In Show Biz-Day By Day

Irving Lazar breaks silence by saying he "fired" Rouben Mamoulian for Goldwyn.

NBĆ lays out \$8,000,000 on new "Ellery Queen" series.

AB-PT declares double divvy, quarterly 25 cents on both preferred and common stock.

AUG. 13—Banks easing coin for indie pix.

UA buying out Lopert Films.

Senate okays theatre admission tax cut, but nitery levy slash loses.

Mike Jeffers loses SEG suit appeal. 50% of Cinerama Productions shareholders accept Stanley Warner exchange bids.

AUG. 14—Tv's music "piracies" burn Hollywood; video compounding story hitchhiking by freely using pix scores sans pay and credit.

Jack Cummings to make "Can Can" for 20th-Fox.

CBS six-month net record \$12,521,-556; gross for half year \$201,433,378.

AUG. 15—Tv coin zooms Paramount six-month profits of \$10,272,000.

Robert Rossen and 20th call off producer-director deal on "The Octopus."

20th-Fox releasing 16 pix by end of year—four biggies in December.

Sitdown strike at 20th wins extras pay for "hazards."

Charlie Chaplin's name deleted from Hollywood Blvd. Walk of Fame.

Walt Disney Productions declares quarterly 10 cent divvy on common stock.

AUG. 18—Capitol Records 1958 biz hits peak \$43,694,818.

Pix companies '58 dividends down \$3,000,000.

Dore Schary to produce live and filmed shows for NBC-TV.

Spencer Tracy to star in Stanley Kramer's "Inherit the Wind."

Guy Madison set for tv series with Hal Roach Jr.

AUG. 19—Hal Roach, Jr., plans \$15,000,000 tv-theatrical films production.

Radio spots six-months sales top \$93,000,000.

Brazil and Argentina new boom area for films, Eric Johnston tells MPEA.

AUG. 20-Loew's may ask new di-

vorce; key directors pushing plan to spin off production and distribution and hold theatres, disks and music.

Patterson-Harris telecast theatre gross disappoints, as fighters lack "star" value.

Samuel Goldwyn and Columbia Pictures talk "Porgy and Bess" distribution deal.

\$5,000,000 owing Paramount from sale of theatres to J. Arthur Rank.

NTA board approves National Theatres bid.

AUG. 21—Pix bally cuts worry indies, as fear expressed distribs' pub-ad staff economies will show up in lowered film grosses.

Film company stock book values on rise since 1950, survey shows.

Metro pays over \$200,000 for "Strike Heaven On The Face," juve delinquency tome.

Jerry Lewis cuffo on KRCA irks NBC.

Jack Wrather tv firm slates \$10,000,000 yearly production.

AUG. 22—Goldwyn repeats: "Too many pix," sez exhibs have stronger chance to stay in biz with fewer, better pix.

Hint of new scandals in FCC probing.

James Michener to get \$200,000 from 20th-Fox for "Battle of Leyte Gulf."

Bob Hope pays \$50,000 for "Made in Heaven."

\$6,250,000 demanded by widows of Mike Todd and Art Cohn and Todd, Jr., over tragedy.

AUG. 25—Columbia getting Goldwyn's "Porgy and Bess" for release.

Loew's gets 10 Walt Disney pix for foreign distribution.

George Sidney in new four-pix Co-

Jerry Lewis ankles cuffo program on KRCA.

Stanley Warner extends stock bid for Cinerama.

"Auntie Mame" with \$51,500 breaks all-time Biltmore record.

Percy Guth sues Michael Todd Co. for \$1,500,000 over "80 Days."

AUG. 26—United Artists sixmonth net \$1,319,000, up 11%.

UA to map year's exploitation push in September meet in Hollywood.

Ingrid Bergman and Tyrone Power to team on Broadway in "Anna Karenina."

Floyd L. Hendrickson resigns after 34 years at Metro.

AUG. 27—20th-Fox six-month net \$5,233,009, up 28%.

ABC daytime video goes into black. Barney Balaban bullish on pix future after "agonizing reappraisal."

American GIs as tv actors draw SAG protest.

Paramount blasts Allied States in charges that exhibs trying to "strait-jacket" producers.

AUG. 27—Musicians and film companies reach 39-month agreement.

Television neared \$1,000,000,000 gross in 1957.

Cinerama in pic-for-pic swap with Russia's three-strip process.

Bryna Productions sets Simon Bolivar biopic.

Rothafel group finalizes deal to acquire Roxy in NY.

AUG. 29—Tooters' tv music battle looms.

Writers Guild of America takes price-slash fight abroad.

Universal sets biggest budget for "This Earth Is M:ne"—\$3-\$3,500,000.

Jack Stillman succeeds J. Leonard O'Donnell as Loew's treasurer.

Jock Whitney acquires NY Herald-Tribune.

Kathryn Grayson nixes \$1,000,000 to blurb Revlon.

SEPTEMBER, 1958

SEPT. 2—Bob Lippert gets new theatre-building coin by first planning buildings as stores.

L.A. firstruns after terrific \$306,400 for holiday week.

Ampex splits stock two and one-half to one.

AB-PT selling Downtown Paramount Theatre, L.A.

Jean Renoir wins Selznick Trophy at Brazilian Film Festival.

SEPT. 3—Columbia sets goal of 20-24 A-pix per year.

Eric Johnston and Turner Shelton "optimistic" on Russ-U.S. pix exchange deal.

20th-Fox' stock rise puzzling. Musicians Guild of America votes 98-5 approval of new majors' pact.

1933 · Silver Jubilee Issue · 1958

Year In Show Biz Day By Day

American International plans "Eve and the Dragon" as first \$1 000,000 pic.

SEPT. 4—MPEA okays U.S.-Russian pix barter.

Execs sell 100,000 United Artists

Sam Goldwyn inks deal with Columbia for release of "Porgy and Bess."

Merian C. Cooper to biopic Lt. Gen. Claire Chennault.

SEPT. 5—U.S.-Russ tv pix exchange next? TPA proposes 21 pix-for-pix barter with Russ and Czechs.

Loew's stock hits year's high.

Pro and anti pay-tv forces clash as L.A. County postpones ordinance action

Jack L. Warner recovering from auto injuries in Cannes.

SEPT. 8—Jerry Wald looking for 20th-Fox exit; asks out after failing to get prexy Skouras to readjust old pact.

Japanese pic, "The Rickshaw Man," wins top Venice Film Festival honors.

CBS to omit Yule bonus permanently.

Charles L. Glett succeeds Peter Colefax on National Theatres board. MPAA giving cold shoulder to

Frisco film fete.

SEPT. 9—\$12,000,000 vicpix sustainer load; three nets entering new season with record cost in unsold filmed shows.

Musicians Guild of America win snarls record field.

Tops Records files anti-trust suit against Warner Bros. in California state court.

NBC reruns of "Lorettz Young Show" chilled by star-producer's coin demands.

Max Youngstein blasts industry promotion slashes.

SEPT. 10—"Horror cyde" halt asked by Frank H. Ricketson, Jr., theatre operations chief for National Theatres.

United Artists sets 26 blockbuster minimum for 1959; \$9,500,000 to exploit 'em.

Hollywood becoming videctape cen-

C. B. DeMille protesting Byrna's "Simon Bolivar" tags.

Fred Wile new director of business

affairs at MGM-TV.

SEPT. 11—Hal Roach, Jr. group buys Mutual web for \$1,000,000.

Mirisch Co. sets \$10,000,000 theatre and tv film production for second year.

"Anatomy of a Murder" goes to Columbia and "Exodus" to United Artists in switch deal.

United Artists has \$50,000,000 in pix at work.

SEPT. 12—Screen writers aim for global front.

Emmy awards may go "seasonal"; TV Academy nominating streamlined. Frisco Film Festival backed by Eric

Bert E. Friedlob Productions sues RKO for turnover of feature to Uni-

J. Robert Rubin, 76, dies.

SEPT. 15—Jack Wrather's Independent TV Corp. buys Television Programs of America for \$11,350,000.

United Artists' assets rise \$7,000,-000 during year.

Third week in August again hits peak pic attendance: 71,000,000.

Frank H. Ricketson, Jr., resigns as National Theatres' vp of theatre operations.

20th signs Elvis Presley for one pic at 50% of profits.

SEPT. 16—Paramount teeing off global pix policy in 100 meetings involving exhibs and press.

Penny Singleton claims winning over George Jessel as AGVA prexy.

Sidney Harmon, back from Venice Film Festival, blasts MPEA's lack of activity.

Allied Artists plots big pix.

Ben Thau sells out all Loew's shares.

SEPT. 17—John B. Bertero to helm National Theatres as new prexy; retiring Elmer C. Rhoden to be made board chairman.

Solons may investigate quiz shows. Ray Heindorf backs quality of overseas filmusic sound over Hollywood. Maurice Bergman to helm ballyhoo

on Goldwyn's "Porgy and Bess."

"High Noon" goes to NTA for vidfilm series.

August pix divvy trend downward. CBS lost \$11,000,000 in special news, public affairs shows last year. SEPT. 1:—National Theatres to step up directional as directorate confirms chin B. Bertero as prexy; M. Spence Leve and Charles L. Glett in top there are and tv exec posts.

Buddy Afler taken to UCLA Medical Cente for treatment.

Eugene I cker set as Loew's Theatres exec

ABC eyes spex for 1959 season. Rank T-ganization's productiondistribution loss \$2,500,000 in year.

Monte say vp of United Artists tune firm, replacing Alfred H. Tamarin.

SEPT. 3—Film production off 25%, but number of A films rise.

John B. Sertero, new National Theatres prex, ez NT dropping film production on own Lut may finance.

ABC deers Jerry Wald for indie film production.

Elizabeth Taylor getting 10% of "Two for : Seesaw" gross; \$500,000 guarantee.

L.A. County turns down permit for pay-tv.

Five roughows already set for Bilt-more Theatre in 1959, as plans for razing structure pigeonholed.

SEPT. 29—SAG and AFTRA still apart over videotape jurisdiction.

Univerza s 39-week loss set at \$861,000.

Ed Warn exiting as RKO vp.
Roach Edios first to acquire video-

tape maclines.
George 5 dney's new Columbia deal

calls for the pix in three years.

Buddy Adler returns home from

hospital to necuperate.

Al Berchan plans construction of new legit buse in Hollywood.

SEPT. 25—Official Films and Guild Films may merge; decision slated in

60 days.

Colum = Records gets "Porgy and Bess" sourtrack.

20th-F-z executive staff to sit in for Budd. Adler.

John Fayne, William Holden and John Ford: "The Horse Soldiers" pay to be \$1.750,000 plus percentages.

Paramet at to finance two "Tarzan" pix for "C Lesser Productions.

Red Sz- ton to do one-man show at Ritz, pening Oct. 30.

SEPT. AFTRA demands 10% wage hike.

Top Combia execs, producers and

Fighting For The TV Dolla'

(Continued from Page 278)

long-run blockbusters. Cinerama, "80 Days" (a good bet for a two-year run and possibly more), "South Pacific" and "Gigi" are all rolling like perpetual motion and making money. This isn't the boon to the first-run downtown houses it would seem to be, however.

On first blush, it would appear that the remaining theatres would get a crack at the very best in product because of the long-runs. Not so: "80 Days" and "South Pacific" are both in United California neighborhoods, converted to Todd-AO, and "Gigi" in the 440-seat Stagedoor, which is really suitable only for art pictures. The result is status quo, for Cinerama has occupied the downtown Orpheum for half a decade.

Big theatres, like the 4650-seat Fox, the 2850-seat Golden Gate, the 2650-seat Warfield and the 2650-seat Paramount,

are still scrambling for product.

The scramble for product has been duplicated on a small scale by the art houses, which a couple of years ago were dandy little gold mines. They are still that with the right picture—Herbert Rosener day-and-dated "And God Created Woman" at his Larkin and Clay and cleaned up—but the addition of Gerald Hardy's and John Parsons' 774-seat Presidio to the Rosener pair, Maury Schwarz's pair and Irving M. Levin's Vogue made the competition pretty rough. No one's getting rich, with the possible exception of Rosener, who not only exhibits but also distributes foreign pictures through his Mayfair Films.

One of the dullest, yet most fascinating, sideshows of the year has focused on Federal Judge Edward P. Murphy. Judge Murphy heaved a sigh of relief when he finally heard the last testimony, in mid-January, of Sam Goldwyn's antitrust case against 20th-Fox and National Theatres. But he had no idea of what the months of March through August held for him: in that period he heard another antitrust case, this one Lee Dibble's and Dan McLean's plea for \$8,000,000 on behalf of their downtown Embassy Theatre. Dibble and McLean simply claimed all eight major distributors and National Theatres froze them out of a chance for first and second-run films between 1938 and 1950. The titillating part of the case was that these two entrepreneurs had somehow managed to net \$700,000 on their theatre during the period they said they were being deprived. But they didn't think their legal lottery had much to do with this.

Judge Murphy, surely one of the most patient jurists extant, has said he'll rule on the Embassy case ahead of the Goldwyn case, but both rulings will probably not occur until

some time in 1959.

The legit year was pretty lean.

Among the roadshows, Eugene O'Neill's "Long Day's Journey into Night" and Paddy Chayefsky's "Middle of the Night," were the class of the course, with a very limp "Happiest Millionaire" surely the season's most shopworn offering at the twin Curran and Geary Theatres. The Civic Light Opera contributed satisfactory versions of "Most Happy Fella," "King and I" and "Music Man" and fell flat on its expensive scenery with "At the Grand," despite Paul Muni's best efforts. Leonard Sillman brought in T. C. Jones' "Mask and Gown" for three weeks and elected to stay six, despite advices to the contrary—he was not happy with the outcome.

At the boxoffice, the CLO did its customary \$50,000-plus a week, and no one else did very much except "Auntie Mame" and Noel Coward's wispy "Nude with Violin" and "Present

Laughter."

Randolph Hale kept "Tunnel of Love" alive for 26 weeks at his Alcazar, due principally to a nut no bigger than an acorn.

Semi-pro repertory and amateur little-theatre companies were born and died during the year, making little impact: the strongest company remained Jules Irving's and Herbert Blau's Actor's Workshop.

The nightclub scene falls into two categories, hip and

quare.

The hip spots, like the Blackhawk and Jazz Workshop, enlivened their scene with sporadic jazz-and-poetry recitals, but by year's end this fad had pretty well died out as the Beat Generation began looking more and more fraudulent. The hip spots returned to their steady diet of cool or attenuated jazz and continued to make a go of it by virtue of low overheads. Other hip spots, like the lowercase hungry i and the Purple Onion, did nicely—in the case of the former sensationally with Mort Sahl and Tom Lehrer. One Dixieland spot, The Tin Angel, folded and Turk Murphy's Easy Street rose to take its place.

Among the square spots, things were tough because of the recession—or so the owners said. Bimbo Giuntoli kept his 365 Club going with sharp cost accounting and George Andros kept his Fack's II afloat by sleight-of-hand, with occasional assists from the Mary Kaye Trio and Dick Haymes. The Fairmont's Venetian Room prospered modestly, thanks to Dick Swig's bright policy of rotating acts every two weeks much of the year—the room's biggest successes were Carol Channing, Eartha Kitt, Johnny Mathis, Jimmy Rodgers and Liberace. The Gomans developed a cozy little show at their Gay 90's, but had to put in a lot of work to stay on the right side of the ledger.

The fact is that the Bay Area populace, a little conservative and a little fearful, was keeping a close hand on its wallets—and a closer eye on its free-for-nothing TV screens than Matty

Fox might believe.

Telepix 10-Year High Jump

(Continued from Page 231)

it, there's the tendency to place the blame on "Madison Avenue." However, it's doubtful that the hucksters relish the chore of seasonal, wholesale cancellations, plus the job of finding replacements, anymore than do the producers of mediocrity.

As a result of the vidpix producers' habit of following the format trail, a number of vidfilmeries have diminished considerably in size and stature, with many of their "safe" series biting the ax-trail. As somebody once cliche'd, "nobody wants to make a flop." True, but the trouble is there doesn't seem to be any concerted effort to bring something to tv which has a dash of originality, of excitement to it.

Even now, with the 1959-'60 season inderway, many of the "new" projects consist of hoss operas, situation comedies, adventure, private eye-sores; in other words, they're still taking the play-it-safe approach. "We'll do it better" is the smug

attitude in many quarters.

Perhaps there will be a surprise hit this season, but it will have to be a genuine sleeper, because few in the biz expect much of the new vidfilm season. In fact, the confidence in most parts is best accented by the fact there's more planning in anticipation of first-of-the-year axings than ever before.

But despite this apparent sterility, many people in vidpix will continue to make lots and lots of money. That's because television by its very nature demands te-efilm, and even if the quality isn't what it should be, the sponsor will still order the cans from Hollywood.

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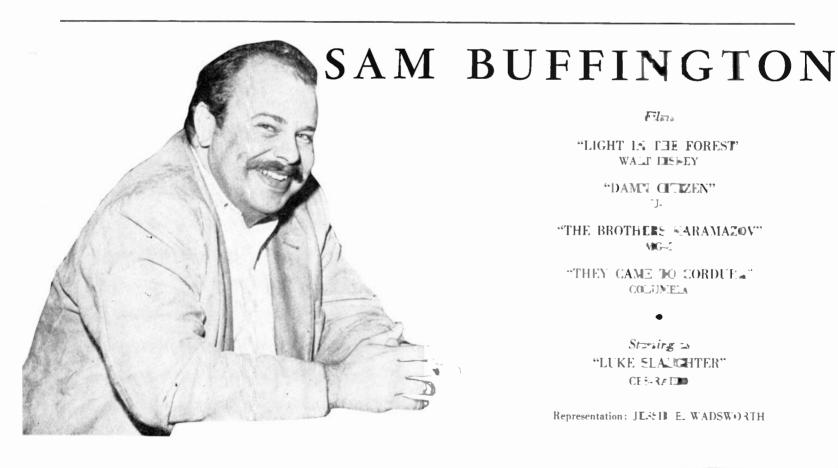
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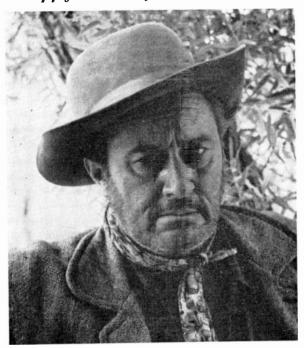
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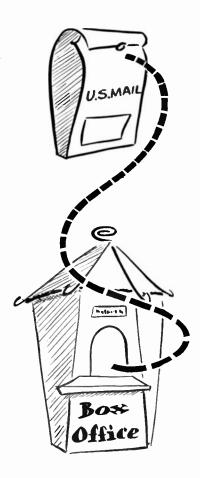
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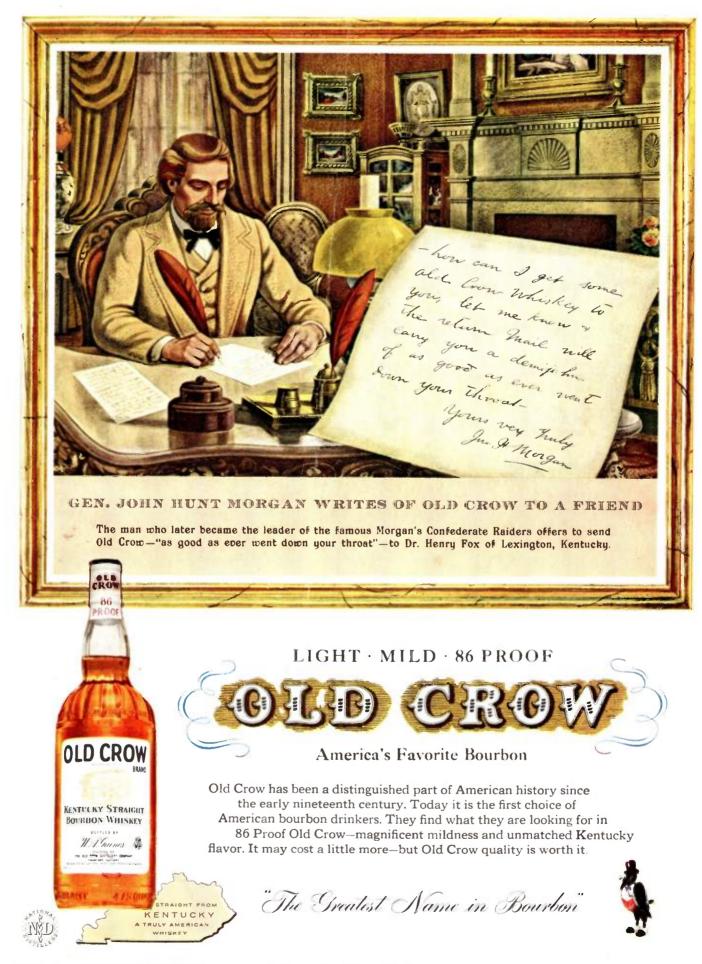
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